

Five Types of Internal *Maṇḍala* Described in the *Cakrasaṃvara* Buddhist Literature

— Somatic Representations of One's Innate Sacredness —

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1. Introduction

The *Cakrasaṃvara* literature is known as the latest and biggest section of the *Yogīnitantra* 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 (*adhyaṭma*, *abhyaṅtara*) or bodily (*kāya*, *śarīra*) *maṇḍala* of Heruka and his retainers. Generally, a *maṇḍala* is contemplated or drawn outside one's body. In contrast, many works of *Cakrasaṃvara* Buddhism insist on its cultivation inside one's own body as well as outside it. The *maṇḍala* visualized inside one's body is called the 'internal or bodily *maṇḍala*,' and it is distinguished from the *maṇḍala* produced outside one's body, the so-called 'external (*bāhya*) *maṇḍala*.' The internal *maṇḍala* is contemplated especially in the practice called *utpattikrama*, or 'the process of generation (of the *maṇḍala*).' This meditational technique is frequently applied in the

initiation ceremony (*abhiṣeka*), the ritual of offering (*pūjā*), the ritual of burnt offering (*homa*), the secret assembly (*gaṇacakra*), and some minor practices.

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

Studies have been conducted on some aspects of the theories concerning the internal *maṇḍala*. (In particular, Prof. Tsuda's series of articles are noteworthy.)⁽¹⁾ However, many aspects still remain unstudied. This paper aims at discussing various phases of these theories about the internal *maṇḍala* as introduced in the *Cakrasaṃvara* literature and tries to make a comparative study as part of a reconstruction of the history of *Cakrasaṃvara* Buddhism. For the present analysis, it is helpful to classify internal *maṇḍalas* into five types according to the differences in their forms and significances.

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

The first type appears in the 50th chapter of the *Cakrasaṃvaratantra*. Before starting the discussion, however, I should remark that the first type is a hypothetical type. The *Cakrasaṃvaratantra* does not give descriptions of some of the notions peculiar to the *Cakrasaṃvara* literature which can be found in the second type, and the absence of these notions is the

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distinctive point of the first type. Needless to say, the absence of descriptions do not always mean the absence of notions. Therefore, there is a possibility that the first type in fact does not differ from the second type, and in this case, there is no reason to set the first type. However, considering that the *Cakrasaṃvaratantra* is the oldest canonical book in the *Cakrasaṃvara* literature, if this text had introduced new notions peculiar to the *Cakrasaṃvara* literature, some description of them would have been given. Therefore, it is also possible to set the first type, and in this case, we should not ignore the significance of the first type in the history of the internal *maṇḍala*. This is the reason why the first type is set hypothetically and examined here.

*athāparaṃ pravakṣyāmi bhūmipūṭhādi *yoginī [= yoginīnām] /*
śrīherukasyāṅgāṅgaṃ sarvāṅgaṃ sthiracalātmakam // (1)
pūṭhaṃ pramuditābhūmāv upapūṭhaṃ vimalaṃ tathā /
kṣetraṃ prabhākarī jñeyā arcīṣmaty upakṣetrakam // (2)
chandohaṃ abhīmukhī caiva upacchandaṃ sudurjayā /
dūraṅgameti melāyām acalasyopamelakam // (3)
śmaśānaṃ sādhumatiś caiva dharmameghopaśmaśānakam /
śrīherukam ābhiś cāryam eṣū adhyātmabhūmayah // (4)
*daśapāramitā bhūmau mlecchabhāṣaṃ tu *yoginī [= yoginīnām] /*
svarge martyeṣu pātāle virāṅgasthiracalātmakam // (5)
pullirādiṣu yathoddiṣṭaṃ bāhyādhyātme samsthitam // (2)
śrīherukamahāyogaṃ sarvakāmeśvaraṃ prabhum // (6) (50.20-25, Ms. 37a3-b2.)

1b) *-pūṭhādi yoginī*] CIHTS, *pūṭhādiyoginī*. Corrected by the context and the

Cakrasaṃvaravivṛti. 1d) *sarvāṅgam*] CIHTS, omits. Supplimented from Ms, *sa-rvāṅga*. 2b) *upapīṭham*] CIHTS, *paṭīṭham*. Corrected by Ms, *upapīṭham*. 4c) *ābhī-ś cāryam*] CIHTS, *abhiścārya*. Ms, *abhiścāyam*. The *Cakrasaṃvaravivṛti*, *avadhā-rya*. Tib, *gshuñ spyod pa*. Probably, this is a corruption from the early age. Corrected by the context. 5b) *mlecchabhāṣaṃ tu*] CIHTS, *mlecchā bhāṣantu*. Corrected by Ms. *mlecchabhāṣan tu*. A phrase “*mlecchabhāṣaṃ tu bhāṣitam*” (which means in general “*mlecchabhāṣayā bhāṣitam*”) frequently appears in the *Cakrasaṃvara* literature.

“Now, I shall explain *yoginī*’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, *upapīṭha* is equivalent to *vimalā*. *Kṣetra* should be known as *prabhākari*. *Upakṣetra* is *arciṣmatī*. *Chandoha* is *abhimukhī*. *Upacchandoha* is *sudurjayā*. [The stage] called *dūraṅgamā* corresponds to *melā[paka]*. *Upamelā[paka]* corresponds to *acalā*. *Śmaśāna* is *sādhumatī*. There exists *upaśmaśāna* which is *dharmameghā*. These are internal lands [identical with the ten stages]. Relying on these, [a *yoginī*] should practise glorious Heruka. Ten *pāramitās* are equivalent to [these] lands. [The above was explained] in *yoginī*’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 Pullīra[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 (Pulliramalaya 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 Pulliramalaya with nameless *yoginīs*,⁽⁶⁾ states that these *yoginīs* are in a non-dual state with

divine heroes (*vīra*) in these districts.⁽⁷⁾ Further information on these *yoginīs* and *vīras* is given in the 2nd,⁽⁸⁾ 4th⁽⁹⁾ and 48th chapters.⁽¹⁰⁾ These *yoginīs* are twenty-four *ḍākinīs* beginning with Praçaṇḍā. The *vīras* are twenty-four heroes beginning with Khaṇḍakapālin. The circle of these *yoginīs* and *vīras* are divided into three sub-circles. Each sub-circle consists of eight couples. These three sub-circles are connected with three spheres, i.e. the sky, the ground and the nether world. Although these sub-circles may mean what is called ‘three circles’ (*tricakra*), it is hard to decide whether the *tantra* itself gives this name. Indeed, the word “*tricakra*” appears once in the extant Ms of the *Cakrasaṃvaratantra*, 35a7 (*tricakrātma-kā[ṃ] bhāvayen nityaṃ siddhikāmaḥ susamāhitaḥ*. CIHTS’s edition is as follows: *cakrātmaṃ bhāvayen nityaṃ siddhikāmaḥ susamāhitaḥ*. 48.15cd). However, the word “*tri-*” of “*tricakrātmā*” is not supported by Tib and the *Cakrasaṃvaravivṛti*. Hence, this “*tri-*” is suspicious.

Table 1 shows the particulars of the above system .

Although the above *maṇḍala* is required to be practised internally as has already been discussed, neither the internal counterparts of these lands, *ḍākinīs* 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 *maṇḍala*, but it had not yet prepared for the complete systematization and its ‘actual’ practice. Even if the method for its practice had been *nyāsa*-meditation and even when its system orientates itself to the

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TABLE 1

Three spheres	Holy Districts (Sub-divisions of <i>Piṭhādi</i>)	<i>Ḍākinī</i>	<i>Vīra</i>
in the sky	Pullīramalaya	Pracaṇḍā	Khaṇḍakapālin
	Jālandhara	Caṇḍākṣī	Mahākaṇkāla
	Oḍyāna	Prabhāvati	Kaṅkāla
	Arbuda	Mahānāsā	Vikaṭadaṃṣṭrin
	Godāvarī	Vīramatī	Surāvairiṇa
	Rāmeśvara	Kharvarī	Amitābha
	Devikoṭa	Laṅkeśvarī	Vajraprabha
on the ground	Mālava	Drumacchāyā	Vajradeha
	Kāmarūpa	Airāvati	Aṅkulika
	Odra	Mahābhairavā	Vajrajaṭila
	Triśakuni	Vāyuvegā	Mahāvīra
	Kosala	Surābhakṣī	Vajrahūṃkāra
	Kaliṅga	Śyāmādevī	Subhadra
	Lampāka	Subhadrā	Vajrabhadra
underground	Kāñcī	Hayakarṇā	Mahābhairava
	Himālaya	Khagānanā	Virūpākṣa
	Pretādhivāshinī	Cakravegā	Mahābala
	Gṛhadevatā	Khaṇḍarohā	Ratnavajra
	Saurāṣṭra	Śauṇḍinī	Hayagrīva
	Suvarṇadvīpa	Cakravarmiṇī	Ākāśagarbha
	Nagara	Suvīrā	Śrīvajraheruka
Sindhu	Mahābalā	Padmanarteśvara	
Maru	Cakravartinī	Vairocana	
Kulatā	Mahāvīryā	Vajrasattva	

complete internal *maṇḍala* as the phrase in the quotation “*eṣā adhyātma-bhūmayah*” suggests, I cannot but state that the internal *maṇḍala* of this *tantra* lacks the ‘concreteness’ which internal *maṇḍala* should have. As will be discussed in the next section, this ‘concreteness’ is explained by the internal counterparts of the external lands, *ḍākinīs* and *vīras*, and it is the most important factor of the internal *maṇḍala*. In this sense, the internal *maṇḍala* in the *Cakrasaṃvaratantra*, 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 *Cakrasaṃvara* 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⁾ *Samputatantra*, chap.5.1 and chap.6.1-2,⁽¹³⁾ and the *Cakrasaṃvarābhisamaya* by Lūyipāda. Although there are some minor differences among these works,⁽¹⁴⁾ they have a common structure, which is shown in Table 2.

Twenty-four external *ḍākinīs* 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 *daśa-bhūmi* and *daśapāramitā*. Twenty-four external *vīras* appear in one's body in the form of twenty-four ingredients (*dhātu*) of the body, i.e. fingernails, teeth, and so on. The internal seats are roughly distributed throughout the upper, middle and lower parts of the body, which seems to have much

to do with the differentiation of the locations of the three spheres to which the external *ḍākinīs* are connected, i.e. the sky, the ground, and the nether world.

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

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

pu llī ra ma la yar dbaṅ byed do / dsā la ndha rar loṅs spyod do / o ḍi ya na du ḥjug go / dsā la ndha rar dbaṅ byed do / o ḍi ya na du loṅs spyod do / a rbu dar ḥjug go / o ḍi ya na du dbaṅ byed do / a rbu dar lo-ṅs spyod do / go dā ba rir ḥjug go / a rbu dar dbaṅ byed do / ... / ma ru-ḥi yul du ḥjug go / si ndhur dbaṅ byed do / ma ruḥi yul du loṅs spyod do / ku lu tār ḥjug go / ma ruḥi yul du dbaṅ byed do / ku lu tar loṅs spyod do / yan lag thams cad la ḥjug go // gnas ḥḍi dag thams cad du de bshin gśegs pa rnamṅs kyi bde ba chen ḥoḥi ye śes ji ltar bde bar rim pa ji lta ba bshin du chos daṅ loṅs spyod rdsogs pa daṅ sprul paḥi skuḥi raṅ bshin skye shin gnas pa ḥjig paḥo // (Toh. 357a6-b6/ Ota. 392a5-b7.)

TABLE 2

<i>Tricakra</i>	<i>Bhīni</i> : <i>Paramitā</i>	<i>Ṭṭhādī</i>	Holy District	<i>Bija</i>	Internal Seat of Holy District	<i>Dākini</i> (= Vessel)	<i>Vīra</i>	Ingredient (= <i>Vīra</i>)	
<i>Cittacakra</i> (<i>bhecari</i>)	<i>Mudītā</i> : <i>Dāna</i>	<i>Ṭṭha</i>	Pulliramalaya	PUM	head	Pracaṇḍā	Khandakapālin	fingerails, teeth	
			Jalandhara	JAM	top of the head	Caṇḍaksi	Mahakankāla	hair on the head and body	
	<i>Kāvacakra</i> (<i>bhūcarī</i>)	<i>Vimalā</i> : <i>Sila</i>	<i>Upaṭṭhā</i>	Oḍyāna	OM	right ear	Prabhāvātī	Kankāla	skin, dirt
Arbuda				AM	back of the head	Mahānāsā	Vikatadamśtrin	flesh	
<i>Prabhākarī</i> : <i>Kṣāntī</i>		<i>Kṣetra</i>	Godāvārī	GOM	left ear	Viramatī	Surāvairina	muscle	
			Rāmeśvara	RAM	brows	Kharvarī	Amitābha	bones	
<i>Arcīsmatī</i> : <i>Vīrya</i>		<i>Upakṣetra</i>	Devikōṭa	DEM	eyes	Lankeśvari	Vajraprabha	liver	
			Mālava	MAM	shoulders	Drumacchāya	Vajradcha	heart	
<i>Abhimukhī</i> : <i>Dhyāna</i>		<i>Chandoha</i>	Kāmarūpa	KAM	armpits	Airāvātī	Ankuliika	eyes	
			Oḍra	OM	breasts	Mahābhairavā	Vajrajaiṭila	bile	
<i>Sudurjāvā</i> : <i>Prajñā</i>		<i>Upacchandoha</i>	Triśakuni	TRIM	navel	Vāyuvegā	Mahāvīra	lungs	
			Kosala	KOM	tip of the nose	Surābhakṣī	Vajrahūmkāra	wreath of intestines	
<i>Dūrangamā</i> : <i>Upaya</i>	<i>Abhimukhī</i> : <i>Dhyāna</i>	<i>Chandoha</i>	Kaliṅga	KAM	mouth	Śyāmādevī	Subhadra	ribs	
			Lampāka	LAM	throat	Subhadrā	Vajrabhadra	stomach	
	<i>Sudurjāvā</i> : <i>Prajñā</i>	<i>Upacchandoha</i>	Kāncī	KAM	heart	Hayakarṇā	Mahābhairava	feces	
			Himālaya	HIM	penis	Khagananā	Virūpākṣa	middle of the hair parting	
	<i>Kāvacakra</i> (<i>pātāla- vāsini</i>)	<i>Dūrangamā</i> : <i>Upaya</i>	<i>Melāpaha</i>	Pretādhivāsini	PREM	genitals	Cakravigā	Mahābala	mucus
				Grhadevatā	GRM	anus	Khaṇḍarohā	Ratnavajra	pus
		<i>Acalā</i> : <i>Pranidhi</i>	<i>Upamelāpaha</i>	Saurāṣṭra	SAUM	thighs	Sauṇḍini	Hayagrīva	blood
				Suvarṇadvīpa	SUM	shanks	Cakravarmīṇi	Ākṣagarbha	sweat
		<i>Sadhumatī</i> : <i>Bala</i>	<i>Śmaśāna</i>	Nagara	NAM	toes	Suvirā	Sriheruka	fat
				Sindhu	SIM	insteps	Mahābalā	Padmanartēsvara	tears
<i>Dharmameghā</i> : <i>Jñāna</i>		<i>Upaśmaśāna</i>	Maru	MAM	big toes	Cakravartinī	Vairocana	phlegm	
			Kuratā	KUM	knees	Mahāvīyā	Vajrasattva	snivel	

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“[It enters Pullīramalaya. It enjoys Pullīramalaya. It enters Jālandhara.]⁽¹⁶⁾ It governs Pullīramalaya. It enjoys Jālandhara. It enters Oḍyāna. It governs Jālandhara. It enjoys Oḍyāna. It enters Arbuda. It governs Oḍyāna. It enjoys Arbuda. It enters Godāvārī. It governs Arbuda. ... It enters the district [called] Maru. It governs Sindhu. It enjoys the district [called] Maru. It enters Kulatā. It governs the district [called] Maru. It enjoys Kulatā. It enters all parts (= all twenty-four seats). On all of these seats, the wisdom of the great pleasure of *ta-thāgatas* is produced, rests, and is dissolved as it likes in order in the nature of *dharma*-body, *sambhoga*-body and *nirmāṇa*-body.”

The *Olicatuṣṭayavibhaṅga*, a commentary on the above text and also attributed to the same author, explains the above lines concisely as follows:

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

“With the line beginning with ‘It enters Pullīramalaya’ 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 (*trikāya*).”

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 *Samvaravyākhyā*, 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.

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,’ *vākcaakra* ‘circle of the word,’ and *kāyacakra* ‘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.⁽¹⁹⁾ 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 *mahāsukhacakra* 'circle of great pleasure' and *samayacakra* 'circle of vows.' The *mahāsukhacakra* is the central circle of the *Heruka-maṇḍala*. There are nine seats in the *mahāsukhacakra*. On the

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TABLE 3

	Name of Deities		<i>Saptatṛiṃśadbodhipākṣikadharmā</i>
<i>Mahāsukhacakra</i>	1	Heruka and Vārahi	<i>samyaksamādhi</i>
	2	Ḍākinī	<i>kāyānusmṛtyupasthāna</i>
	3	Lāmā	<i>vedanānusmṛtyupasthāna</i>
	4	Khaṇḍarohā	<i>dharmānusmṛtyupasthāna</i>
	5	Rūpiṇī	<i>cittānusmṛtyupasthāna</i>
	—	Four skull-bowls	—
<i>Tricakra</i>	6-29	Coupled deities (see Table 2)	<i>daśabhūmi</i> <i>daśapāramitā</i>
			<i>chandarādhyutpāda</i> <i>vīryardhyutpāda</i> <i>mimāṃsārdhyutpāda</i> <i>cittardhyutpāda</i> <i>śraddhendriya</i> <i>vīryendriya</i> <i>smṛtīndriya</i> <i>samādhīndriya</i> <i>prajñēndriya</i> <i>śraddhābala</i> <i>vīryabala</i> <i>smṛtibala</i> <i>samādhībala</i> <i>prajñābala</i> <i>samādhisaṃbodhyaṅga</i> <i>vīryasaṃbodhyaṅga</i> <i>prītiṣaṃbodhyaṅga</i> <i>praśrabdhisaṃbodhyaṅga</i> <i>dharmapṛavicayaṣaṃbodhyaṅga</i> <i>smṛtiṣaṃbodhyaṅga</i> <i>upekṣāsaṃbodhyaṅga</i> <i>samyagdr̥ṣṭi</i> <i>samyaksamkalpa</i> <i>saṃyagvāc</i>
<i>Samayacakra</i>	30	Kākāsyā	<i>samyakkarmānta</i>
	31	Ulūkāsyā	<i>samyagājīva</i>
	32	Śvānāsyā	<i>samyagvyāyāma</i>
	33	Śūkarāsyā	<i>samyaksmṛti</i>
	34	Yamadāḍhī	<i>anutpannakuśaladharmotpādāna</i>
	35	Yamadūti	<i>utpannakuśaladharmasamrakṣana</i>
	36	Yamadamṣṭriṇī	<i>anutpannakuśaladharmaprahāṇa</i>
	37	Yamamathanī	<i>anutpannakuśaladharmānutpādāna</i>

central seat of this circle, Heruka, who embraces his consort Vārāhī, resides. On the four seats in the four directions, four *ḍākinīs* (Ḍākinī, Lāmā, Khaṇḍarohā and Rūpiṇī), 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* (Kākāsyā, Ulūkāsyā, Śvānāsyā, Śūkarāsyā, Yamadāḍhī, Yamadūtī, Yamadaṃṣṭriṇī and Yamamathanī), who symbolize the eight vows.⁽²⁰⁾

These thirty-seven *ḍākinīs* of the *Heruka-maṇḍala* are defined as symbols or incarnations of the *saptatṛiṃśadbodhipākṣikadharmā*, 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 *saptatṛiṃśadbodhipākṣikadharmā*. 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 *saptatṛiṃśadbodhipākṣikadharmā*.

Among the works which were examined in the previous section, the

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Abhidhānottarottarantra, chaps.11, 12 and 14, and the *Cakrasaṃvarā-
 bhisamaya* by Lūyīpāda deal with the external *Heruka-maṇḍala* consisting
 of thirty-seven deities and four skull-bowls. Their concern with internali-
 zation, 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 *saptatṛiṃśadbodhipākṣikadharmā* are to be achieved only externally.

Differing from these texts, some works contain the new motive.
 Accepting the idea which the second type has concerning the *tricakra*,
 they try to overcome the duality by internalizing the thirteen deities and
 four skull-bowls in the *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
Abhidhānottarottarantra, chap.9, and the *Cakrasaṃvarodayamaṇḍalopāyikā*
 by Dhīmat.

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 *Abhidhā-
 nottarottarantra* show its attempts to internalize the thirteen deities and
 four skull-bowls in the *mahāsukhacakra* and *samayacakra*.

vajravārāhyāliṅgitabhujadvayena pañca(Tib. *dgu*)*śūkaṃ karālavakraṃ
 vajraṃ ghaṇṭā* /(1) *aparabhujadvayena gaṇapatīcarmāmbaṛadharāḥ* /(2)

tr̥tīyadakṣiṇakare vajraśūlam /(3) *caturthe ankuśam* /(4) *pañcame vajrakarttikā* /(5) *śaṣṭhe vajraḍamarukam* /(6) *vāme tr̥tīyabhujē kapālam arghaparipūrṇam yajñopavitayogena vajrakhaṭvāṅgam ūrdhvapañcaśūkam karālavajraghaṇṭāvalambitaṃ vicitrapaṭākālambitaṃ madhye viśvavajrāṅkitam adhastād ekaśūkam vajram* /(7) *caturthe vajrapāśam* /(8) *pañcame brahmaśiraḥ* /(9) *śaṣṭhe paraśum* /(10) (Ms. 42a5-b4)

1) *karāla-*] Ms. *kalāla. vajram*] Ms. *vajra.* 4) *caturthe*] Ms. *acathe.* 5) *pañcame*] Ms. *pañcama.* 6) *śaṣṭhe*] Ms. *śaṣṭha.* 7) *arghaparipūrṇam*] Ms. *arjaparipūrṇa. yajñopavitayogena*] Ms. *yajñopavitaṃ yogena. -kha[vāṅgam*] Ms. *khaṭvāṅga. karāla*] Ms. *kalāka.*

“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 Vajravārāhi 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] *kartṭr* is in the fifth [hand]. An adamantine [drum called] *ḍamaru* is in the sixth [hand]. In the third left hand [are held] by [the hero] wearing a sacred thread a skull-bowl filled with water for guests and an adamantine [staff called] *khaṭvāṅga*: A gaping five-pronged *vajra* and a bell are attached to the top part [of the staff]. [Further, it is] equipped with various flags. [Its] middle region is marked with a crossed-*vajra*. [And its] foot is [remodeled to] a one-pronged *vajra*. In the fourth [hand] is an adamantine rope. Brahmā's head is in the fifth [hand]. An axe is in the sixth [hand].”

ḍākinī vajre /(1) *lāmā ghaṇṭā* /(2) *khaṇḍarohā rūpiṇī gajacarmamuṣṭyā* /(3) *kākāsyā vajrasūle* /(4) *ulūkāsyāṅkuṣe* /(5) *śvānāsyā vajrakartti* /(6) *śūkarāsyā ḍamarukam* /(7) *yamadāḍhī kapālakhaṭvāṅgam* /(8) *yamadūti pāṣe* /(9) *yamadraṣṭrī brahmaśirasi* /(10) *yamamathanī paraśuḥ* /(11) *bodhicittabhāṇḍe caturvaktrāni* /(12) (Ms.44a3-a5)

8) -*khaṭvāṅgam*] Ms. *khaṭvāṅga*. 11) *paraśuḥ*] Ms. *paraśu*. 12) -*vaktrāni*] Ms. *vaktrām*.

“Ḍākinī is identical with the *vajra*. Lāmā is the bell. Khaṇḍarohā and Rūpiṇī are [indicated] by the handles (= feet) of the elephant’s skin. Kākāsyā corresponds to the adamantine spear. Ulūkāsyā is equivalent to the hook. Śvānāsyā is the adamantine [knife called] *karttṛ*. Śūkarāsyā is the [drum called] *ḍamaru*. Yamadāḍhī is the [staff called] *khaṭvāṅga* with a skull-bowl. Yamadūti is identical with the rope. Yamadraṣṭrī (= Yamadamṣṭriṇī) corresponds to the head of Brahmā. 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 *ḍākinīs* in the *mahāsukhacakra* and *samayacakra*. The four *ḍākinīs* in the *mahāsukhacakra* are connected with the objects held by Heruka in his first and second pairs of hands. Of the eight *ḍākinīs* in the *samayacakra*, the *ḍākinīs* 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 other left hands. Further, line 12 of the second quotation

TABLE 4

〈MAHĀSUKHACAKRA〉

- | | |
|---------------------------------------|--|
| 1 Heruka | : Heruka himself |
| Vārāhī | : Vārāhī herself |
| 2 Dākinī | : Five-pronged <i>vajra</i> 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 Rūpiṇī | : 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 *dākinīs* and *vīras*: Identical with the second type.

〈SAMAYACAKRA〉

- | | |
|------------------|--|
| 6 Kākāsyā | : Spear in Heruka's third right hand |
| 7 Ulūkāsyā | : Hook in Heruka's fourth right hand |
| 8 Śvānāsyā | : Knife (<i>karttrī</i>) in Heruka's fifth right hand |
| 9 Śūkarāsyā | : Drum (<i>damaru</i>) in Heruka's sixth right hand |
| 10 Yamadāḍhī | : Staff (<i>khaḷvāṅga</i>) with a skull-bowl in Heruka's third left hand |
| 11 Yamadūtī | : Rope in Heruka's fourth left hand |
| 12 Yamadaṃṣṭriṇī | : Brahmā's head in Heruka's fifth left hand |
| 13 Yamamathanī | : 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 *Cakrasaṃvarodayamaṇḍalopāyikā* by Dhimat tries to internalize the *mahāsukhacakra* and *samayacakra* as follows:

dākinī pūrvavaktre tu lāmā vāmasuvaktragā /
prṣṭhāsye khaṇḍarohā vai rūpiṇī dakṣiṇānane // (1)

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ekānekasvabhāvāḥ paramasukhakarāḥ śāśvatādisvarūpās
catvāro ye kapālā amṛtarūpavarāḥ śūnyatotthā vicitrāḥ /
sarvānandaikasārās tribhuvanajanakāḥ padmakīñjalkakoṇe
nyastavyās te 'pi nityaṃ sahasvasvajanitāḥ sarvabuddhaikavīrāḥ //(2)
(Ms.6b2-b3)

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

“Dākinī is on the front face [of Heruka]. Lāmā is on the left good face. Khaṇḍarohā is on the back face. Rūpiṇī is on the right face. Besides, the four skull-bowls, which have the nature of singleness and muchness, produce the highest pleasure, possess the nature of eternity and so on, are excellent for having the appearance of immortality, rise in Emptiness, and are charming, should always be placed in the corner of the filament of the lotus. [These four skull-bowls] are in the essence of the unity of all pleasures, generate the three worlds, were engendered of themselves from the Innate, and are like the hero who is the unity of all buddhas.”

kākolūkamukhe devyau śvānāsyā śūkarānanā /
vaktranyāsaḥ samuddiṣṭaś caturmukhaviśuddhitāḥ //(1)
yamadādhīm yamadūtīm ca yamadraṣṭrīm tathaiva ca /
yamamanthyā samāyuktām bhāvayet koṇe saṃsthitām //(2) (Ms.8b3-b4)

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

“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 Yamadāḍhī, Yamadūṭī and Yamadraṣṭrī (= Yamadamṣṭriṇī) together with Yamamanthī (= Yamamathanī), who stand in the corners [of the circle of vows].”

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

The second quotation suggests that the four *dākinīs* of the four directions in the *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 *dākinīs* are in accordance with their respective directions (e.g. Kākāsyā, who sits on the

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 eastern seat of the external circle, is contemplated on the front face of Heruka). This is because the same pattern is also seen in the case of the *ḍākinīs* in the *mahāsukhacakra*. As for the other four *ḍākinīs*, i.e. Yama-dāḍhī 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

⟨*MAHĀSUKHACAKRA*⟩

1	Heruka	: Heruka himself
	Vārāhī	: Vārāhī herself
2	Ḍākinī	: Front face of Heruka
3	Lāmā	: Left face of Heruka
4	Khaṇḍarohā	: Back face of Heruka
5	Rūpiṇī	: Right face of Heruka
	Four skull-bowls:	Undefined

⟨*TRICAKRA*⟩

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

⟨*SAMAYACAKRA*⟩

6	Kākāsyā	: Front face of Heruka
7	Ulūkāsyā	: Left face of Heruka
8	Śvānāsyā	: Back face of Heruka
9	Śūkarāsyā	: Right face of Heruka
10-13	Four <i>ḍākinīs</i> of intermediate quarters:	Undefined

4. 3. Comparison

Let us compare the systems of the *Abhidhānottaratantra*, chap.9, and the *Cakrasaṃvarodayamaṅḍalopāyikā* by Dhīmat and examine their significance. The *Abhidhānottaratantra* connects the *ḍākinīs* 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 *ḍākinīs* 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 *ḍākinīs* of the intermediate quarters reside. The above ideas observed in both works may not be regarded as the complete internalization of the entire *Heruka-maṅḍala*, 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 *ḍākinīs* 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 *saptatṛiṃśadbodhipākṣikadharmā*, which structurally contain the *daśabhūmi* corresponding to the *daśapāramitā*. In other words, the duality which

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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 *Abhisamayavibhaṅga* by Dīpaṅkaraśrījñāna, the *Abhisamayapañjikā* by Prajñārakṣita, the *Abhisamayavṛtti* by Tathāgatavajra, and the *Cakrasaṃvarābhisamaya* by Abhayākara Gupta. Except the last work, they are commentaries on the *Cakrasaṃvarābhisamaya* by Lūyīpāda. And the last work's scheme for the internal *maṇḍala* 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 *Yoginīsaṃcāratāntra*, chap.5, which also states that the entire *Heruka-maṇḍala* 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 hkhor bsgoms te / gsañ baḥi pa dmar phag mo / spyi
gtsug la he ru kaḥo / sñiñ gar mkhaḥ ḥgro ma / mgrin par lā mā / lte bar
kha ṇḍa ro ha / dḥral bar gzugs can ma / mgo bo la sogs pa gnas ñi šu
rtsa bshir rab tu gtum mo la sogs pa bsgom par byaḥo / kha la khwa gdoñ
ñ ma / sna g'yas par ḥug paḥi gdoñ can / bśad lam du khyi gdoñ ma /
sna g'yon par phag gdoñ ma / rna ba g'yon par gśin rje brtan ma / g'ya-
s par pho ña ma / mig g'yas par mche ba ma / g'yon par ḥjoms 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] Pracaṇḍā and so on in the twenty-four seats i.e. the head and so on. Kākāsyā is in the mouth. Ulūkāsyā is in the right nostril. Śvānāsyā is in the anus. Śūkarāsyā is in the left nostril. Yama-

dāḍhī is in the left ear. Yamadūti is in the right [ear]. Yamadaṃṣṭriṇī is in the right eye. Yamamathani is in the left eye.”

The four *ḍākinīs* 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 HŪṂ 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 HŪṂ, which symbolizes the cognition [*viññāna*], 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 *ḍākinīs* reside, and the lotus of the top of the head in which Heruka, and the lotus of the secret organ in which Vārāhī rests. These six lotuses might have some relation to the idea of the 'six principal circles' introduced in the *Kālacakratāntra* (and its commentary, the *Vimalāprabhā*). 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 *Kālacakratāntra*. However, we cannot jump to a conclusion that

there was a direct association between the *Abhisamayavibhāṅga* and the *Kālacakratantra*. The number of petals of the forehead-lotus is sixteen and that of petals of the throat-lotus is thirty-two in the *Kālacakratantra*.⁽²²⁾ The *Abhisamayavibhāṅga*, however, tells nothing about them. In the *Cakrasaṃvara* 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 *ḍākinīs* 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 *ḍākinīs* 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'yon pa daṅ bśad 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'yon pa daṅ mig g'yas pa daṅ g'yon pa
rnams su gśin rje brtan ma la sogs pa rnams so // sñiṅ ga daṅ mgrin ma
daṅ lte ba daṅ dpral baḥi pa dmaḥi ze ḥbru rnams la mkhaḥ ḥgro ma la
sogs pa bhiḥo // rje btsun daṅ rje btsun maḥi gnas rnams man ṅag las
śes 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 *ḍākinīs* such as] *Yamadāḍhī* and so on [respectively]. At the anthers of the lotus of the heart, throat, navel and forehead [abide four *ḍākinīs* 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 Yamadūti 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.

sñin la mkhaḥ ḥgro lus rjes dran / tshor dran mgo bor lā ma ste /
chos dran mgrin par dum skyes ma / lte bar sems dran gzugs can maḥo
//.....
las mthah khwa gdoñ kha la gnas / ḥtsho ba hug gdoñ rna[→sna] phug
g'yon /
brtsol ba khyi gdoñ rna[→sna] phug g'yas / dran pa phag gdoñ bśad lam
du //
śrī he ru kaḥi tiñ ne ḥdsin /
gśin rje brtan ma rna ba g'yas / dge chos skyed par byed paḥo /
skyes paḥi dge ba bsruñ byed pa / gśin rje pho ña rna ba g'yon //
mi dge thams cad spoñ byed pa / mig g'yas gśin rje mche ba ma /
mi dge mi skyed mi skyed pa / gśin rje ḥjoms ma mig g'yon la // (Ota.

297a4-298a1)

“Dākiṇī, [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. Rūpiṇī, [who corresponds to] the *cittānusmṛtyupasthāna*, is in the navel. ...(Explanations of the internal locations of the twenty-four districts where the twenty-four *ḍākinīs* reside, who have significances of twenty-four of the *saptatṛiṃśadbodhipākṣikadharmā*.)... Kākāsyā, [who corresponds to] the *samyakkarmānta*, is in the mouth. Ulūkāsyā, [who corresponds to] the *samyagājīva*, is in the left nostril. Śvānāsyā, [who corresponds to] the *samyagvyāyāma*, is in the right nostril. Śūkarāsyā, [who corresponds to] the *samyaksmṛti*, is in the anus. Glorious Heruka [corresponds to] the *samyaksamādhi*. Yamadāḍhī, [who corresponds to] producing good *dharmas* [unproduced], is in the right ear. Yamadūti, [who corresponds to] preserving good *dharmas* having been produced, is in the left ear. Yamadaṃṣṭriṇī, [who corresponds to] abandoning all bad *dharmas* [having been produced], is the right eye. Yamamathanī, [who corresponds to] not producing bad *dharmas* unproduced, is in the left eye.”

The *Abhisamayavṛtti* also identifies the seats of the four *ḍākinīs* 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 Rūpiṇī with the navel, while the other works relate them to the throat, navel, and forehead respectively. Like the *Abhisamayapañjikā*, 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 *Abhisamayavṛttiṭīkā*, 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 paḥi ñe bar gnas paḥi chu bo rnams kyi
chab kyis gnas la sogs paḥi gso bar byed pa de bshin du lus la yañ rtsa
rnams kyis sen mo la sogs pa rnams bskyed paḥi phyir phyi dañ mñam
pa ñid do //(1) phyi rol du rdo rjeḥi gnas ni byañ chub chen poḥi miñ can
gyi gnas dañ chu bo ni ra ñdsa naḥo // lus la bde ba chen poḥi ḥkhor lo
rdo rjeḥ gnas te dbu ma ni ra ñdsa naḥo //(2) (Ota. 319a7-b1)*

“Outside the body, [soils of the lands such as] *pīṭha* 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] *Nirañjanā* [flows through] *Vajrāsana*, which is the place called *Mahābodhi*. *Vajrāsana* [corresponds to] the *mahāsukhacakra* [= the lotus of the head] and [the river] *Nirañjanā* [corresponds to the vessel called] *avadhūtī* inside the body.”

The same lines appears in the *Abhisamayapañjikā*.⁽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 indispensable for attaining enlightenment, and the vessels nourish the body.

Line 1 explains the *tricakra* (= twenty-four *dākinīs* and twenty-four *vīras*), and line 2 discusses a relation of the lotus in the head and the principal vessel called *avadhūtī*. Here, no vessels identical with the *dākinīs* of the *mahāsukhacakra* and *samayacakra* are referred to. The same is said of the *Abhisamayapañjikā* and the *Abhisamayavibhaṅga*. Indeed, in the *Abhisamayavṛttiṭīkā* and the *Abhisamayapañjikā*, the *avadhūtī* 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 *avadhūtī* as Vārāhī as will be seen in the next section. However, the *Abhisamayavṛttiṭīkā* and the *Abhisamayapañjikā* 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 *ḥKhor lo sdom pa ḥi sgrub thabs rnal ḥbyor bshī ldan* after the manner of Lūyīpāda school, and presented his scheme for the internal *maṇḍala* as shown in Table 6.

Unlike the *Abhisamayavibhaṅga*, *Abhisamayapañjikā* and *Abhisamayavṛtti*, Bu ston relates the *dākinīs* of the *mahāsukhacakra* and *samayacakra* to the vessels running through the heart. As will be seen later, these

TABLE 6

〈MAHĀSUKHACAKRA〉

- | | | |
|---|-------------------|---|
| 1 | Heruka | : (Undefined) |
| | Vārāhī | : <i>Avadhūtī</i> |
| 2 | Ḍākinī | : Vessel running through the east petal of the heart-lotus and conveying the water element |
| 3 | Lāmā | : Vessel running through the north petal of the heart-lotus and conveying the wind element |
| 4 | Khaṇḍarohā | : Vessel running through the west petal of the heart-lotus and conveying the fire element |
| 5 | Rūpiṇī | : Vessel running through the south petal of the heart-lotus and conveying the earth element |
| | Four skull-bowls: | (Undefined) |

〈TRICAKRA〉

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

〈SAMAYACAKRA〉

- | | | |
|----|----------------|---|
| 6 | Kākāsyā | : Vessel running through the east petal of the heart-lotus and leading to the navel and mouth |
| 7 | Ulūkāsyā | : Vessel running through the north petal of the heart-lotus and leading to the left nostril |
| 8 | Śvānāsyā | : Vessel running through the west petal of the heart-lotus and leading to the anus |
| 9 | Śūkarāsyā | : Vessel running through the south petal of the heart-lotus and leading to the right nostril |
| 10 | Yamadāḍhī | : Vessel running through the southeast petal of the heart-lotus and leading to the right ear |
| 11 | Yamadūtī | : Vessel running through the southwest petal of the heart-lotus and leading to the left ear |
| 12 | Yamadamaṣṭriṇī | : Vessel running through the northwest petal of the heart-lotus and leading to the right eye |
| 13 | Yamamathanī | : Vessel running through the northeast petal of the heart-lotus and leading to the left eye |

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 *ḍākinīs* 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 *Cakrasaṃvarābhīsamaya* by Abhayākara Gupta formulates the idea of the internal *Heruka-maṇḍala* as follows.

*ñi šu rtsa bshihī rtsa yi geḥi rañ bshin du gnas par bsgom par byaḥo //
kha dañ sna g'yas sna g'yon bśad lam du khwa gdoñ ma la sogs pa bshihō
// rna ba g'yas g'yon dañ mig gñis la gśin rje brtan ma la sogs ba bshihō
// sñiñ ga mgrin pa lte ba dpral ba dag la mkhaḥ ḥgro ma la sogs pa
bshihō // ... // spyi boḥi chu skyes la gnas pa yab byañ chub sems rañ
bshin las gsañ baḥi chu skyes la gnas pa a śad kyī rañ bshin phag mo
lhan cig tu ḥkyud ciñ bde ba chen poḥi rañ bshin skye ba ḥgyur ba shes
gdam ṅag śes nas yoñs su dag paḥi lus kyī dkyil ḥkhor yañ dañ yañ du
bstan paḥi mos pas ... (Ota. 231b6-232a2)*

“He should contemplate the twenty-four vessels residing in the form of letters [such as PUM, JĀM and so on]. Four [*dākinīs* such as] Kākāsyā and so on [reside] in the mouth, right nostril, left nostril, and anus [respectively]. Four [*dākinīs* such as] Yamadādhī and so on [reside] in the right ear, left [ear], and eyes (= right eye and left eye) [respectively]. Four [*dākinīs* such as] Dākinī and so on [reside] in the heart, throat, navel, and forehead [respectively]. ... (Explanations of twenty-four *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 Vārāhī residing in the lotus of the secret [organ], the nature of great pleasure will arise. After apprehending this instruction, by inclining himself to the completely stainless

Five Types of Internal Maṇḍala Described in the Cakrasaṃvara Buddhist Literature
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 *Abhisamayapañjikā*, 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 Śvānāsya with the anus and Śūkarāsya with the left nostril, while Abhayākaragupta connects them with the left nostril and the anus respectively. He regard the internal seats of Heruka and Vārāhī 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 *avadhūtī* is internal Vārāhī and the lotus in the forehead is the internal seat of Heruka in the systems by Prajñārakṣita and Tathāgatavaṃśa.

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

TABLE 7

	Dīpaṅkara	Prajñārakṣita	Tathāgatavajra	Abhayākaragupta
1 Heruka	top of the head	(undefined)	(undefined)	top of the head
Vārāhī	secret organ	(undefined)	(undefined)	secret organ
2 Dākinī	heart	heart	heart	heart
3 Lāmā	throat	throat	forehead	throat
4 Khaṇḍarohā	navel	navel	throat	navel
5 Rūpiṇī	forehead	forehead	navel	forehead
6 Kākāsyā	mouth	mouth	mouth	mouth
7 Ulūkāsyā	right nostril	left nostril	left nostril	right nostril
8 Śvānāsyā	anus	anus	right nostril	left nostril
9 Śūkarāsyā	left nostril	right nostril	anus	anus
10 Yamadādhī	left ear	right ear	right ear	right ear
11 Yamadūtī	right ear	left ear	left ear	left ear
12 Yamadaṃṣṭriṇī	right eye	right eye	right eye	[right] eye
13 Yamamathanī	left eye	left eye	left eye	[left] eye

(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 Vārāhī.

(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.

(iii) The number of vessels: No authors refer to the connection of the *ḍākinīs* 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 Prajñāraṅkṣita and Tathāgatavajra regard the *avadhūtī* 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 *Abhidhānottarottatantra*, chaps.11, 12 and 14, and the *Cakrasaṃvarābhisamaya* by Lūyīpāda. As discussed in the previous section, the same significance can be applied in the third type. What is the new point of the fourth type?

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

6. Internalization of thirty-seven deities and four skull-bowls (3):

The fifth type

Our main sources for the study of the fifth type are the *Cakrasaṃvarasādhana* by Dārikapāda, the *Cakrasaṃvarasādhana* by Ghaṅṭāpāda, the *Kāyamaṅḍalābhisamaya* by the same author and the *Cakrasaṃvarasādhana* by Kṛṣṇācārya.⁽²⁴⁾ Accepting the second type's idea concerning the *trīcakra*, they develop new ideas on the internal thirteen deities and four skull-bowls.

6. 1. Thirty-seven vessels

The *Cakrasaṃvarasādhana* by Dārikapāda makes the following statement as its introduction to the internal *maṅḍala*. The yoga of the internal *maṅḍala* is here called 'the practice of enjoyment' (*loṅs spyod rdsogs paḥi cho ga*).⁽²⁵⁾

he ru ka la sogs paḥi lha / rtsa yi gzugs kyis yañ 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 *Herukamaṅḍala* (actually all the *dākinīs* in the *maṅḍala*) on the basis of the notion of a 'vessel-circle' (*nāḍīcakra*). The following lines explain its details.

*lte ba ḥam sñiṅ gaḥi rtsa bshi ni/ḥbyuṅ lñaḥi rluṅ daṅ bdud rtsi ḥbab/
bde chen dgu yi bdag ñid bsam / phyag brgyad dam ni sgo brgyad du /
las kyi rluṅ nam byed bdag gis / kwa gdog gñin 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 *pañcāmṛta* (literally, ‘the wind of the five elements and *amṛta*’).⁽²⁶⁾ He should contemplate the nature of the nine sections of great pleasure. In eight hands or on the eight gates [of the body]⁽²⁷⁾ eight [goddesses such as] 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 *pañcāmṛta* (lab) are thought to be the vessels identical with the four *ḍākinīs* and four skull-bowls in the *mahā-sukhacakra*, which is because these *ḍākinīs* are the goddesses symbolizing the four elements and the skull-bowls are filled with *pañcāmṛta*. There are two notable points here: (i) The vessels identical with the four *ḍākinīs* and those identical with the four skull-bowls are not distinguished in this system.⁽²⁸⁾ It is to be conjectured that from the viewpoint of the nature of the four *ḍākinīs* these vessels deliver the wind of the four elements and in terms of the nature of the four skull-bowls they convey *pañcāmṛta*. (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

Five Types of Internal Maṇḍala Described in the Cakrasaṃvara Buddhist Literature
 be stated that the *Cakrasaṃvarasādhana*'s view includes two kinds of interpretations of the vessels of the *samayacakra*: one is of Heruka's hands and the other is of the bodily gates. Both are acceptable for Dārikapāda, whose agreement is indicated by the word "or" (1d).

Table 8 summarizes the system formulated by Dārikapāda.

TABLE 8

⟨MAHĀSUKHACAKRA⟩

- | | | | |
|-----|---------------------------------|--|-------------------------|
| 1 | Heruka | : | (Undefined) |
| | Vārāhī | : | Some vessel (undefined) |
| 2-5 | Four <i>ḍākinīs</i> and skulls: | Four vessels residing in the navel or the heart which convey the wind of the four elements and <i>pañcāmṛta</i> ; in terms of the nature of the four <i>ḍākinīs</i> , these vessels deliver the wind of the four elements, and in terms of the nature of the four skull-bowls, they deliver <i>pañcāmṛta</i> . | |

⟨TRICAKRA⟩

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

⟨SAMAYACAKRA⟩

- | | | |
|------|----------------------|---|
| 6-13 | Eight <i>ḍākinīs</i> | 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 *mahāsukhacakra* and *samayacakra*, however, some differences are found between them. Here are two quotations from two works attributed to Ghaṇṭāpāda. The former is from the *Cakrasamvarasādhana*⁽²⁹⁾ and the latter is from the *Kāyamaṇḍalābhisamaya*. 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 nañ gi bdag ñid do /
mkhaḥ ḥgro lā ma dum skyes ma / gzugs can ma ste bshi rnam kyañ /
shal mdog dañ mtshuñs kha ṭwāṃ snod / gri dañ phyag lña yis brgyan
 //(1)

mchod pa bshi yi rañ bshin rtsa / phyogs bral bde chen ḥkhor lo ste /
maṃ laṃ paṃ taṃ hūṃ brgyad kyañ / dam tshig cig car bśad pa yin //(2)
 (Toh. 223a5-a7/ Ota. 258b7-b8)

“*Avadhūtī* and the letter HŪṂ on the heart are of the nature of non-artificiality and internality. [The colors of] the four [goddesses] Dākinī, Lāmā, Khaṇḍarohā and Rūpiṇī are also in accordance with the colors of [Heruka’s] faces. They hold a [staff called] *khaṭvāṅga*, a [skull-]bowl and a [knife called] *kartṭī* and are adorned with five symbolic ornaments.⁽³⁰⁾ 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 (*mahāsukhacakra*). MAM, LAM, PAM and TAM [are the seeds of these four offerings]. At the same time, eight HŪṂ[-letters] are explained as [the

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

chos kyi ḥkhor lor ḥdam ma bshi / mdog gsal hūṃ las lte ba ru /
thabs dan śes rab bdag ṅid bsam / phyogs ḥdab rigs kyi sa bon las /
śñiṅ poḥi rnal ḥbyor ma bshi bskyed / steṅ ḥog lus kyi cha śas la //(1)
pu jā la sogs ṅi śu bshis / ḥkhor lo gsum gyi bdag ṅid dran /
chos ḥkhor phyi yi ḥdab brgyad la / riṅ poḥi hūṃ las khro mo brgyad
//(2)

de ltar lha rnam thams cad ni / me loṅ naṅ gi gzugs brñan bshin /
phyi yi dkyil ḥkhor lta bur dmigs / mi gsal rtsa yig thams cad la // (3)
dag paḥi lha ṅid mos śiṅ dran / ... (4) (Toh.227a4-a7/ 263b3-b6)

“The circle of *dharma* (*dharmacakra*) has four petals. From a clear-colored letter HŪṂ (on the circle) towards his navel, he should contemplate [the vessel called *avadhūti*] which possesses the nature of both means and wisdom. He should cultivate four *yoginīs* of the heart from the seeds of [four] lineages on the petals of the [four] directions. He should contemplate [Heruka] consisting of three circles (*tricakra*) from twenty-four [letters] beginning with PU and JĀ on each portion of his body from the top to the bottom. [He should cultivate] eight wrathful women from [eight] long HŪṂ [-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, ...”

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 *ḍākinīs*) 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 HŪṂ on the lotus of the heart (= *dharmacakra*) and his consort Vārāhī resides in the same place in the form of the principal vessel called *avadhūtī*. From verse 1c-f of the first quotation and 1de of the second quotation, it is to be inferred that the vessels identical with the four *ḍākinīs* 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 (= HRĪḤ) and Amoghasiddhi (= KHAM), which is because the central letter HŪṂ 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 MAṂ, LAṂ, PAṂ and TAṂ. These seeds seem to be derived from those of the four *vidyās*, i.e. Māmakī (= MĀM), Locanā (= LĀM), Pāṇḍaravāsini (= 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 *ḍākinīs* of the *samayacakra* reside on

TABLE 9

〈MAHĀSUKHACAKRA〉

1 Heruka	: Letter HŪṂ on <i>dharmacakra</i> .
Vārāhī	: Vessel called <i>avadhūti</i> residing on <i>dharmacakra</i> .
2-5 Four <i>dākinīs</i>	: Vessels residing on four inner petals of four directions on <i>dharmacakra</i> ; their seed-syllables = seeds of four lineages (OM TRĀṂ HRĪM KHAM).
Four skull-bowls	: Vessels residing on four inner petals of intermediate quarters on <i>dharmacakra</i> ; their seed-syllables = MAM LAM PAM TAM (derived from seeds of four <i>vidyās</i>).

〈TRICAKRA〉

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

〈SAMAYACAKRA〉

6-13 Eight <i>dākinīs</i>	: Vessels residing on eight outer petals on <i>dharmacakra</i> ; their seed-syllables are all HŪṂ.
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the eight petals of the lotus of the heart and all their seed-syllables are HŪṂ. 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.⁽³³⁾ 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 *maṇḍala* consisting of thirty-seven deities and four skull-bowls in works such as the *Cakrasaṃvarasādhana* and *Vasantatilakā*. Like other authors, his distinctiveness is found in his ideas on the thirteen deities and skull-bowls. The following quotation is from the *Cakrasaṃvarasādhana*.

svahr̥ṇmadhyagataṃ padmam aṣṭapaṭtraṃ sakarṇīkam /
tasya madhye sthitā nāḍī tailavahnīsvarūpikā // (1)
kadalīpuṣpasamkāśā lambamānā tv adhomukhī /
tasya madhye sthito vīraḥ sarṣapasthūlamātrakaḥ // (2)
hūmkāro 'nāhato bījaṃ sravantam [= sravat] tuṣārasannibham /
vasanta iti vikhyāto dehinām hr̥di nandanah // (3)
vaḍavānalarūpā tu vārāhī tilakā matā /
karmamārutanīrdhūtā jvalantī nābhimaṇḍale // (4)
vasantaṃ prāpya samtusṭā samāpattyā vyavasthitā /
eṣa śrīheruko vīro 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 sesame 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 HŪṂ, a seed dripping like a dewdrop. He is called Vasanta. He is of the pleasure in

Five Types of Internal Maṇḍala Described in the Cakrasaṃvara Buddhist Literature

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 (*dharmacakra*) who is called Vasanta (2cd, 3cd) refers to Heruka (5c). He is the letter HŪṂ (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 (*nirmāṇacakra*) (4). The *tilakā* is a minute dot on one point of the *nirmāṇacakra* where three major vessels (= *avadhātī*, *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 HŪṂ) 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:

ity etā vajrayogīnyo nāḍīrūpeṇa samsthītāḥ /
cittavajrasya yogīnyāḥ saptatṛiṃśad udāhṛtāḥ /
prajñāpāramitā hy etāḥ śarīre saṃvyavasthītāḥ // (6.44)

“Thus, these adamantline *yoginīs* reside in the form of vessels. [They

are] proclaimed to be thirty-seven *yoginīs* of mind-adamant. They are the *prajñāpāramitās* and reside in the body.”

This line suggests that the thirty-seven *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 *Cakrasaṃvarasādhana* as follows.

dalānāṃ catuṣkeṣu caturdikṣu vyavasthitāḥ /
catasro bhūtanāḍyas tu tailavahnisvarūpam āśritāḥ // (1)
vidikṣu vyavasthitā nāḍyaś catasras tadgatā api /
pañcāmṛtavahās tās tu tatpūjārūpatāṃ gatāḥ // (2)
catuḥpūjeti vikhyātās tadrūpā eva bhāvataḥ /
iti dehasya hr̥madhye aṣṭa nāḍyo vyavasthitāḥ // (3)
aṣṭāḥ kāyavākittabhedena caturviṃśatiḥ samudāhṛtāḥ /
pīṭhādibhedam āśritya sthāne sthāne samāśritāḥ /
kākāsyādi 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 sesame 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 *pīṭha* and so on, they stay each on their own seats. [The eight vessels as the eight goddesses] beginning with Kākāsyā are [in the body] like [the other vessels mentioned] before.⁽³⁵⁾ Taintless [vessels] as [goddesses such as] 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 *ḍākinīs* and four other vessels identical with the four skull-bowls: the former are of the four elements and reside on the petals of the four directions on the lotus of the heart (= *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 *ḍākinīs* of the *samayacakra*. It is impossible to know their particulars. Kṛṣṇācārya’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 Pātānī and so on are mentioned in verse 4f. Generally, Pātānī, Māraṇī, Āka-

rṣaṇī, 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*).⁽³⁹⁾ In meditation, these goddesses are contemplated in certain parts of the body.⁽⁴⁰⁾ In this sense, they could be internalized in the meditational system of the *Cakrasaṃvara* literature.

Strictly speaking, Pātānī and so on are not members of the *Herukamaṇḍala* 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.⁽⁴¹⁾

TABLE 10

〈MAHĀSUKHACAKRA〉

- | | |
|-------------------------|--|
| 1 Heruka | : Letter HŪṂ on the lotus of the heart (= <i>dharmacakra</i>). |
| Vārāhī | : <i>Tilakā</i> on the lotus of the navel (= <i>nirmāṇacakra</i>),
and at the same time, some vessel. |
| 2-5 Four <i>dākinīs</i> | : Vessels residing on four petals of four directions
on the lotus of the heart (= <i>dharmacakra</i>). |
| Four skull-bowls | : Vessels residing on four petals of intermediate quarters
on the lotus of the heart (= <i>dharmacakra</i>). |

〈TRICAKRA〉

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

〈SAMAYACAKRA〉

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

Table 10 summarizes the system introduced by Kṛṣṇācārya.

The number of vessels is forty-one in total.

Unlike in the case of Ghaṇṭāpāda, the seed-syllables of the four *dākinīs* and four skull-bowls of the *mahāsukhacakra* and of the eight *dākinīs* of the *samayacakra* are not given. Seed-syllables placed on the *dharmacakra* (= the lotus of the heart) are, however, referred to in other works attributed to Kṛṣṇācārya, such as the *Olicatuṣṭaya*, *Olicatuṣṭayavibhaṅga*, and *Samvaravyākhyā* — *Olicatuṣṭaya*: HŪṢ (center), OM TRĀM JRĪM KHAM (petals of four directions), LAṢ MAM PAṢ HŪṢ (petals of intermediate quarters);⁽⁴²⁾ *Olicatuṣṭayavibhaṅga*: HŪṢ (center), OM TAM HAM KHAM (petals of four directions), LĀṢ MĀM PĀṢ TĀṢ (petals of intermediate quarters);⁽⁴³⁾ and *Samvaravyākhyā*: HŪṢ (center), OM TRĀṢ HRĪM KHAM (petals of four directions), LĀṢ MĀṢ PĀṢ TĀṢ (petals of intermediate quarters).⁽⁴⁴⁾ Although there are some slight differences among them, it is to be inferred that these syllables are derived from those of the five *tathāgatas* and the four *vidyās*. In these texts, however, these syllables are introduced not as the seeds of the *dākinīs* and skull-bowls of the *mahāsukhacakra* but as the characteristics of the principal circle of the heart (*dharmacakra*) in the context of the meditation called *utpannakrama* ‘the process for accomplishment.’⁽⁴⁵⁾ Hence, it is not certain whether the above syllables are contemplated for the production of the internal *maṇḍala*.

In relation to this, it is interesting that the seed-syllables of the twenty-four districts do not appear in any works attributed to Kṛṣṇācārya, either. What does this mean? One possible explanation is that the ‘three actions of *bodhicitta*’ (see section 3) was the method employed in Kṛṣṇācārya’s school.⁽⁴⁶⁾ As already discussed, this method does not need seed-syllables such as PU[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 *maṇḍala* can be considered to be twenty-four (or twenty-five if the *avadhūtī* 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 *maṇḍala*.

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 *ḍākinīs* who symbolize the four elements and those identical with the four skull-bowls are not clearly distinguished. For this reason, the number of vessels in his system is thirty-seven. *Ghaṇṭāpāda* and *Kṛṣṇācārya*, however, separate the internal four skull-bowls from the internal four *ḍākinīs*. 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 *ḍākinīs* 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 *ḍākinīs* 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 *Abhidhānottaratantra*, 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 *ḍākinīs* 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 HRĪḤ KHAM) and four *vidyās* (LĀṀ MĀṀ PĀṀ TĀṀ). The former are assigned to Heruka and the four *ḍākinīs*, and the latter to the four skull-bowls. The same syllables are introduced in some works of

Kṛṣṇācārya. However, since the topic of these works is the *utpannakrama*, it is not certain in the system of Kṛṣṇācārya whether these syllables are applied in the meditation to produce the internal four *ḍākinīs* and four skull-bowls.

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

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

In this regard, the positions of both types should be recalled. The fourth type, in spite of its dependence on the notion of a 'vessel-circle' with regard to the *tricakra*, connects the thirteen *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-maṅḍala* are explained in the system of the 'vessel-circle' while other *ḍākinīs* in the same *maṅḍala* are not. The fifth type, on the other hand, organizes the entire *maṅḍala* consisting of thirty-seven deities and

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 four skull-bowls on the basis of the notion of the 'vessel-circle.' Here, all the *ḍākinīs* of the *Heruka-maṇḍala* are explained by means of the system of the 'vessel-circle.' Therefore, from the viewpoint of the system of the 'vessel-circle,' it can be regarded as another significance of the fifth type that it developed theoretical consistency.

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

7. Some minor views

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

*mkhaḥ ḥgro ma rnams ni / la la nā daṅ / ra sa nā daṅ / a wa dhū lī daṅ
 / dam rgya naḥo / phyag rgya bshi daṅ sbyar baḥo //* (Ota.3b2/

Toh.3a2.)

“The [four] *dākinīs* are [identical with] *lalanā*, *rasanā*, *avadhūti* 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*, *avadhūti* and *dam rgya* (= *uttamamudrā* or the like). This view is quite unique in that the three principal vessels (*lalanā*, *rasanā* and *avadhūti*) 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*. *Avadhūti*, which appears in the works of Ghaṇṭāpāda as an internal counterpart, is assigned to Vārāhī in his works. Further, the vessel named *dam rgya*, if this is truly 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 *avadhūti* 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 *Saṃpūṭatantraṭīkā*. As noted before, the petals of the lotus

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of one's heart are often regarded as the seats of vessels identical with the *ḍākinīs* of the *mahāsukhacakra* and sometimes of the *samayacakra*. Since these *ḍākinīs* 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 *Saṃpuṭatantraṭīkā*.

The *Saṃpuṭatantra* states that there are eight sacred districts, i.e. Viraja, Koṅkana, Caritra, Aṭṭahāsa, Devikoṭa, Harikela, Oḍyāna, and Jālandhara. These are the homes of unnamed goddesses. The abodes of the goddesses in these districts are the *cūta*-tree, *somavarṇa*-tree, *karāñja*-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 rLuñ śugs ma dwells; Oḍyāna is the southwest petal where Nag mo resides; Jālandhara is the northwest petal where ḥBar 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 *ḍākinīs* residing in the *tricakra*. Of course confusion must be avoided. Yet, from the above examination, it can be stated that there existed in a different context an attempt to connect the petals of the lotus of one's heart with external districts.

8. Conclusion

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

(0) Basic philosophy:

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

(i) 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 *saptatṛiṃśadbodhipākṣikadharmā* including the *daśabhūmi* identical with the *daśapāramitā* in it) — (i-2)

(ii) Bodily counterparts:

Vessels (together with their corresponding ingredients) and bodily parts as these vessels' residing seats — (ii-1)

Heruka's supernatural form: objects in Heruka's twelve hands and Heruka's four faces, and external *Vārāhī* — (ii-2)

Four principal circles and eight gates of the body — (ii-3)

(iii) Methods for actual practice

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

	(i)	(ii)	(iii)	Number of vessels
First type	i-1	(unclear)	(unclear)	zero
Second type	i-1	ii-1	instructed	twenty-four
Third type	i-2	ii-1 and ii-2	instructed	twenty-four
Fourth type	i-2	ii-1 and ii-3	instructed	twenty-four (or twenty-five)
Fifth type	i-2	ii-1	instructed	thirty-seven / forty-one

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

embodiment of itself in one's body since this philosophy has originally a deep relation to one's living body. The second type has satisfied this requirement 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 establishment of an external *Heruka-maṇḍala* consisting of thirty-seven deities 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 somatic philosophy focussing on the *saptatṛiṃśadbodhipākṣikadharmā*, 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 system is based on the concept of ii-2 (= Heruka's supernatural forms and external 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 included in one's ordinary body, and the deities connected with these function as organ-deities) for the internalization of the *mahāsukhacakra* and *samayacakra*. Therefore, the fourth type can be considered to have realized the perfect internalization of the entire *Heruka-maṇḍala* in one's ordinary body, although the four skull-bowls are not internalized. (Hence, the number of vessels is twenty-four. If the *avadhūtī* can be regarded as Vārāhī, the number of vessels is twenty-five.) The fifth type applies the

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notion of ii-1 (= the vessel-circle, which are included in one's ordinary body, and the deities connected with this circle also function as organ-deities) not only for the internalization of the *tricakra* but also for that of the *mahāsukhacakra* and *samayacakra*. (Hence, the number of vessels is thirty-seven in some cases and forty-one in others. When the internal four skull-bowls are distinguished from the internal four *ḍākinīs* of the *mahāsukhacakra*, the number of vessels is forty-one, and when they are not distinguished, the number is thirty-seven.) Therefore, it can be maintained that the fifth type has realized the perfect internalization as well as the fourth type, and moreover, as is the peculiarity of the fifth type, it has developed theoretical consistency in terms of the system of the 'vessel-circle.'

- 1 Among his articles, see especially Tsuda 1971 and 1973. He deals with the internal *maṇḍalas* introduced in the *Hevajratantra*, *Samvarodayatantra*, *Samputatantra* and *Vajradākatantra* in order to reconstruct the history of the external *maṇḍala* consisting of thirty-seven deities and four skull-bowls. His view is that its history begins with the *Samvarodayatantra*, and in the *Vajradākatantra* the *maṇḍala* has been 'theoretically' completed. As for the internal *maṇḍala*, he discusses only that of the twenty-four districts, which I would like to classify as belonging to the second type of the internal *maṇḍala*.
- 2 Almost identical passages appear in the *Samvarodayatantra* 9.22-24 (quotation 2-4b) and the *Samputatantra* Ms.47b4-48a1 (2-6b). Since the London Ms of the latter is quite similar, I would like to give it here for the reading of the *Cakrasaṃvaratantra*:

piṭhaṃ pramuditābhūmau upapiṭhaṃ vimalaṃ tathā /
kṣetraṃ prabhākari jñeyā arcīsmatyopakṣetrakam // (1)
chandoho abhimukhī vai upacchandaḥ sudurjayā /
dūraṅgameti melāyām acalasyopamelāyām /
smaśānaṃ sādhumati caiva dharmameghoṣaśmaśānakam // (2)

daśapāramitā bhāmau mleccabhāṣaṃ tu yogīnyaḥ /

pukārādi yathoddiṣṭaṃ bāhyādhyātme cintayet // (3)

2a) *abhimukhī*] Ms. *abhimukhīm*. 2b) *upacchandaḥ*] Ms. *upacchanda*. 3d) *-dhyātme cintayet*] Ms. *dhyātmim cintayeti*.

It should be noted that the word “*pullīrādiṣu*” of the *Cakrasaṃvaratantra* (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 *Saṃpūṭatantra* gives information on the concrete method for meditation on the internal *maṇḍala* which is not clear in the *Cakrasaṃvaratantra*.

3 According to the *Cakrasaṃvarodayamaṇḍalopāyikā*, both *sthira*cala- and *śrīherukasyāṅgāṅga* mean ‘heroes and yoginis’ (Ms. 5b6-6a1): *sthire vīrā[h] samuddiṣṭā yoginī [= -nyaḥ] ca cale sthitāḥ / dvayor melāpakenaiva herukāṅgāṅgam ucyate //*.

4 The *Cakrasaṃvaravivṛti*, although it insists on “*avadhārya*” instead of “*ābhiścāryam*” (4c), gives almost the same instruction as follows: *śrīherukam avadhārya niścītya / bhūmayā etā[s] tadaṅge nyasanīyā ity āha — eṣā adhyātmabhūmayā iti / etā adhyātmabhūmayā ity arthaḥ //* (p.586, 1.14-15). Here, the method for the practice is *nyāsa*. However, its details are not given.

5 For example, the *Hevajatantra*: *dehasthaṃ ca mahājñānaṃ sarvasaṃkalpavarjitaṃ / vyāpakāḥ sarvastūnām dehastho 'pi na dehaḥ //* (I.i.12), *svasaṃvedyād bhaved jñānaṃ svaparavittivarjitaṃ // khasamaṃ virajaṃ sūnyaṃ bhāvābhāvātmakaṃ param / prajñopāyavyatimīśraṃ rāgārāgavimīśritaṃ // sa eva prāṇinām prāṇaḥ sa eva paramākṣaraḥ / sarvavyāpī sa evāsau sarvadehavyavasthitāḥ //* (I.x.8-10), *śraddhāvegena naṣṭo 'yaṃ mahābodhisattva iti / dehābhāve kutah saukhyaṃ saukhyaṃ vaktuṃ na śakyate / vyāpyavyāpakarūpeṇa sukhena vyāpitaṃ jagat //* (II.ii.35), *etad eva mahājñānaṃ sarvadehe vyavasthitaṃ / advayaṃ dvayarūpaṃ ca bhāvābhāvātmakaṃ prabhum //* (II.iii.24), *kāyaṃ vihāya cittasya nānyatra lalitaṃ bhavet / tasmād vairocanaḥ cittaṃ kāyaṃ cittena 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 *Vajradākatantra* insists on the same: *bodhicittaṃ idaṃ vajraṃ*

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sarvabuddhasvabhāvataḥ // tasmāt sarvaṇṛayātṇena pūjayed viśvarūpiṇam / jagadbandhusvabhāvena vyāpya viśvaṃ vyavasthitam // ātmā vai sarvabuddhatvaṃ sarvasauritvam eva ca / svādhidaivatayogena tasmād ātmaiva sādhaḥ // (1.8-10).

- 6 As for their connection, see verses 1 and 6a of the following quotation from the *Cakrasaṃvaratantra* (this part of Ms is lost: Ota.87a6-b2. The restoration by CIHTS has many problems.): *thams cad bla maḥi gnas la sogs / mkhaḥ ḥgro mas ni thams cad kyab / ye śes ldan paḥi rañ skye gnas / yul dañ yul du mñon paṇ skye // (1) rdo rje dkyil ḥkhor gtso mo yin / de rnams mkhaḥ ḥgro ma ru bśad / ku lu ta dañ dgon pa dañ / sin duḥi yul dañ groñ khyer dbaḥ // (2) gser gyi gliñ dañ soḥu ra ṣṭa / de bshin lhaḥi khyi ma dañ ni / yi dags groñ dañ kha baḥi gnas / kan tsi ḥam lam ba kaḥi yul // (3) ka liñ ka dañ ko sa la / tri śa ku ne o tra dañ / ka ma ru pa ma la wa / lha moḥi mkhar dañ ra miḥi dbaḥ // (4) go da ba ri ar bu tar / u ḍyan dśā la dha ra dañ / pu li ra ma la ya sogs // (5) yul ḥdī dag gi bu mo gañ / dpaḥ po gñis med rnal ḥbyor ma / de kun ḥdod paḥi gzugs can te / yid kyi śugs kyis ḥjug pa yin // (6).*

The Sanskrit text of these lines can be restored from the *Vajraḍākatantra* (See Sugiki 2003 “A Critical Study of the Vajraḍākamahātantrarāja (II),” *Journal of Chizan Studies* 52, 18.2--5): *sarvottareṣu pūṭhādī ḍākīnyas tu sarvavyāpīni[=nyah] / deṣe deṣe 'bhijāyante jñānāyuktāḥ svayoniṣu / ḍākīnyas tāḥ samākhyātā vajramaṇḍalanāyikāḥ // < kulatā-marū-sindhudeśa-nagara-suvarṇadvīpa-sarāṣṭra-grhadevatā-pretapurī-himālaya-kāñci-lampāka-kaliṅga-kosala-triśa-kunī-oḍra-kāmarūpa-mālava-devīkoṭa-rāmeśvara-arbuda-oḍyāna-jālandhara-pullīramalayādi // >ⁱ eteṣu deṣeṣu yā kanyā vīrādvayayoginī / sarvāḥ tāḥ kāmārūpiṇyo manoveganivṛttayāḥ // i* Not described in the *Vajraḍākatantra*.

The word “ādī” (“sogs”) in “*pullīramalayādi*” suggests that Pullīramalaya 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 *ḍākīniś* (1a) and *vīras* residing in the circle (2a) is referred to in the following sentences (CIHTS 2.18c-20b, Ms.2b7-3a1): *ḍākīnyaś caturvimśā vārāḥyāḥ kulasaṃbhavāḥ / cakragarbhe *tu pūjayed[CIHTS, pūjayet tu. Corrected by Ms.] diśāsu vidīśāsu ca // (1) vīraṃś *caiva[CIHTS, ca. Corrected by Ms.]*

*tathaiveha *cakre samsthāpya pūjayet*[CIHTS, *cakrasamsthā tu pūjayet*. Corrected by Ms and Tib.] / *pūjayed *vīram advayaṃ*[CIHTS, *advayaṃ vīraṃ*. Corrected by Ms.] *yad icchet*(→ *yadicchet*) **siddhi*[= *-ddhiṃ*] *sādhakaḥ*[CIHTS, *siddhisādhaka-* *ḥ*. Corrected by the context and the *vivṛti*'s interpretation.] //(2).

The three spheres where the twenty-four *ḍākinīs* are connected are mentioned in other parts (1-2b) of this chapter (CITHS 2.26-27, Ms.3a5-6): *ākāṣe ḍākinīyaḥ sarvā manasā ūrdhvato nyaset / bhūrloke ḍākinīyo yāś ca maṇḍale sarvato nyaset* //(1) *pātāle *ḍākinīya*(→ *ḍākinī*) *yā kāci*[CIHTS, *ḍākinīyo yāḥ kāścī*. Corrected by Ms.] *pātāle *tām tu vinyaset*[CIHTS, *tām parinyaset*. Corrected by Ms.] / *diśāsu mātarāḥ*[= *mātṛḥ*] *sarvā vidīśāsu ca nīyodayet* //(2). The *ḍākinīs* 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 *ḍākinīs*.

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 *ḍākinīs* in each circle. Therefore, in this *tantra*, there is no clear explanation of the *Heruka-maṇḍala* consisting of thirty-seven deities and four skull-bowls.

9 The names of the twenty-four *ḍākinīs* are enumerated in the following way (CIHTS 4.1-4, Ms.4b4-6): *tato ḍākinīyo bhuvanāni vijṛṃbhayanti* // *mahāvīryā cakravartinī mahābalā suvirā cakravarmiṇī / śauṇḍinī khaṇḍarohā cakravegā khagānanā / hayavarṇā subhadrā ca śyāmādevī tathaiṣa ca / surābhakṣī vāyuvegā tathā mahābhairavā / airāvātī drumacchāyā laṅkeśvarī kharvarī tathā / vīramatī mahānāsā / prabhāvatī caiva caṇḍākṣī pracandā ca *sādhakaḥ*(→ *sādhikāḥ*)[CIHTS, *etāḥ siddhās tu sādhaḥ*. Corrected by Ms.] / **etāḥ siddhās* [CIHTS, *pracandādīṃ*. Corrected by Ms.] *tu vai pūrvaṃ calurviṃśati*[= *-tir*] *ḍākinīyaḥ* //. Here the order of the *ḍākinīs* is the reverse of the usual order. However, it is redefined in the 48th chapter. See verse 7d of the quotation in the next note.

10 In the following lines (CIHTS 48.8-14, Ms.35a2-b1), the names of the twenty-four *vīras* (3c-6) appear: *sarvaḍākinīyālayaṃ vakṣye samāsān na tu vistarāt /*

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likhitvā parvatam divyaṃ nānāpuṣṭaphalodayam //(1) *tasyopari bhāvayen nityaṃ*
ḍākinīyo lāmayas tathā / yogīnyaḥ khaṇḍarohā vai virāṇāṃ vīram eva ca //(2) *hā*
hā he he ti [= iti] caturviṃśativirāṇāṃ ḍākinījālasamvaram / vajrasattvaṃ
vairocanaṃ padmanarteśvaraṃ tathā //(3) *śrīvajraherukaṃ caiva ākāśagarbhaṃ*
hayagrīvaṃ eva ca / ratnavajraṃ mahābalaṃ virūpākṣaṃ bhairavaṃ tathā //(4)
vajrabhadraṃ subhadraṃ vai vajrahūṃkāraṃ eva ca / mahāvīraṃ vajrajaṭilaṃ tu
**aṅkurikaṃ*[CIHTS, *aṅkurim*. Corrected by Ms.] *vajradehakam //*(5)
vajraprabhaṃ amitābhaṃ surāvairīnaṃ vikaṭadaṃśṛīnaṃ eva ca / kaṅkālaṃ
*mahākaṅkālaṃ *khaṇḍakapālinādi*[CIHTS, *khaṇḍakapālinam ādi*. Corrected by
Ms.] *tu //*(6) *caturviṃśativirāṇāṃ sarvaṃ vyāptam akhīlaṃ jagat / virāṇāṃ ḍāki-*
nīs caiva yogīnyaḥ praçaṇḍādayas tathā //(7).

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

- 11 Chap.12 refers to the names of the twenty-four districts, their internal locations, the names of the twenty-four *ḍākinīs*, 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 (*nāḍī*), the internal locations of these seats, and the twenty-four ingredients. Chap.9 explains the relations of *pūṭhādi* to the *daśapāramitā*.
- 13 Chap.5.1 mentions the correspondence of *pūṭhādi* to the *daśabhūmi* and *daśapāramitā*. 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 *yoginīs* in each circle (*khacarī* and so on). Chap.6.2 gives the names of the twenty-four vessels and refers to the twenty-four ingredients.
- 14 Four differences can be pointed out:
 - (i) The *Vajradākatantra* does not refer to the *daśabhūmi* and the *daśapāramitā*. However, it seems likely that they are implied in the *tantra*, because the preceding *tantra*, the *Cakrasaṃvaratantra*, had already discussed this matter, as has been discussed in the previous section. The reason that this *tantra* does not clearly explain them is thought to be that the *tantra*'s interest lies in the form of the internal *maṇḍala*, and therefore its invisible aspect, the *daśabhūmi* and

daśapāramitā, 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 *Vajradākatantra* and *Samvarodayatantra*.

(iii) Neither the *Samvarodayatantra* nor the *Samṣṭatantra* gives the names of the twenty-four *dākinīs* and *vīras*. 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 *amayacakra*. In this *tantra*, these parts are not named.)

(iv) In the *Samṣṭatantra*, unlike other works, the vessels are named after twenty-four of the thirty-two vessels introduced in the *Hevajatantra*: in order, *abhedyā*, *sūkṣmarūpā*, *divyā*, *vāmā*, *vāminī*, *kūrmajā*, *bhāvakī*, *sekā*, *dośāvatī*, *mahāvīṣṭhā*, *mātarā*, *śarvarī*, *śīladā*, *ūsmā*, *pravaṇā*, *hṛṣṭavadanā*, *svarūpiṇī*, *sāmānyā*, *hetudāyikā*, *viyogā*, *premaṇī*, *siddhā*, *pāvakī* and *sumanāḥ* reside in internal Pullīramalaya and so on. The eight vessels *lalanā*, *rasanā*, *avadhūtī*, *trivṛtā*, *kāminī*, *gehā*, *caṇḍikā* and *māradārikā* are excluded. As is well-known, this is due to the stance of the *Samṣṭatantra*, which was to combine the tradition of the *Cakrasaṃvara* with that of the *Hevajra*.

15 Apart from the works listed, the *Yoginīsaṃcāratranibandha*, a commentary on the *Yoginīsaṃcāratantra*, also asserts the same thing: *katham bhāvayed ity āha — vinyasya caturviṃśatim akṣaram iti / pukārādīni caturviṃśatyakṣarāṇi śīraḥprabhṛtiṣu vinyasya tattadgalā nāḍīḥ pracāṇḍādirūpeṇa bhāvyaṃ iti bhāvah //* (9.5). Ghaṇṭāpāda also insists on the same idea in his work (see section 6.2). Since both the *Yoginīsaṃcāratranibandha* and Ghaṇṭāpāda should be classified as belonging to the fourth type, I do not take them up in this section.

16 This part should be supplemented because these actions are necessary before governing Pullīramalaya.

17 *kāyatrayaṃ ca nāthasya jānīyāt pavanātmanah / praviśan dharmakāyah syāt tiṣṭhan sambhogavigrahaḥ / nīryan nirmāṇakāyākhya iti kāyatrayaṃ matam //* (5.49)

18 Toh 10a4-5/ Ota 12a8-b1. *sprul pa yis ni gañ du skyes / loṅs spyod rdsogs paḥi rgyu yi gnas / chos kyī sku yi rañ bshin gyis / thim par ḥhyur bar the tshom med*

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/ . As for the whole of the practice, see Toh 10a2-a6/ Ota 12a5-b2.

19 Indeed, the word *nāḍī* appears once in the following context (CIHTS 36.4-5b, Ms 26b4-b5): *vibhajya svacchayā mantrī *viparītāni*[CIHTS, *viparītāṃ tu*. Ms, *viparītān tu*. Corrected by the *Cakrasaṃvarapañjikā*, the *Cakrasaṃvaravivṛti* and the *Cakrasaṃvarasādhana* by Kṛṣṇācārya.] *yojayet / nigrāhānugrahārtheṣu karmabhāvaṃ prabhāvayet / bheditās*[CIHTS and Ms, *bheditā*. Corrected by the *Cakrasaṃvarapañjikā* and the *Cakrasaṃvaravivṛti*.] *tattvabhedena nāḍīmārgeṣu 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 *nāḍīmārga*. The *Cakrasaṃvarapañjikā* interprets this phrase as ‘a path of *vajra* and lotus’ (36.2), and the *Cakrasaṃvaravivṛti* interprets as ‘a path of lotus’ (p.534 1.6-7). 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 *dākinīs* in the *samayacakra* are explained in the *Cakrasaṃvaratantra*. For details, see Sugiki 2002b, pp.981-983.

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

Indeed it is clear that this *tantra* intends to internalize the thirteen deities of the *mahāsukhacakra* and *samayacakra*, but its explanation of them is inadequate as can be seen above. However, some characteristics which are peculiar to the fourth type can be found in the above lines. (i) Like the other works of the fourth type, this *tantra* excludes the four skull-bowls from the list of the internal *maṇḍala*. (ii) This *tantra* does not refer to any vessels, which suggests that the system of the internal *maṇḍala* introduced in this *tantra* be based on the notion of the twenty-four vessels. In spite of the absence of the description, it seems likely that this *tantra* accepted the idea of the twenty-four vessels, for this idea was quite general in the *Cakrasaṃvara* literature. In contrast, an idea of vessels identical with the *dākinīs* in the *mahāsukhacakra* and *samayacakra*,

which appeared in works of the fifty type as will be seen in the next section, was new. If the system in the *Yoginīsaṃcāra Tantra* 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 *Yoginīsaṃcāra Tantra* can be classified as belonging to the fourth type.

Its commentary, the *Yoginīsaṃcāra Tantra vyākhyā* by Alakakalaśa, states that seven of the eight *dākinīs* in the *samayacakra* should be settled on both eyes, both ears, both nostrils and the mouth (*kākāsyādīsaptakam cakṣuḥśrotraḡhrāṇa-ṣatke mukhe ca bhāvanīyam* 5.18).

22 *Vimalaprabhā*, 2.2.2.46.

23 Ota. 51a4-6 — *ji ltar phyi rol gyi gnas la sogs pa ni chu kluñ gis chus gso bar byed pa de bshin du lus la yañ rtsa rnam kyis sen mo la sogs pa rgyas par bhed de des na mtshuñs pa ñid do // phyi rol du rdo rjeñi gnas byañ chub chen poñi miñ can gyi gnas yin shiñ / ni ra ñdsa na ni chu kluñ yin pa bshin du / lus la ni bde ba chen poñi hkhor lo rdo rjeñi gnas so / a ba dhū tī ni nai ra ñdsa naño //*

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

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

26 I would like to suggest the possibility that the Tibetan text “*hbyuñ lñahi ruñ ðañ bdud rtsi hñab*” — literally, “the wind of the five elements and the immortal nectar flow” is a mistranslation. The word “*lña (pañca)*” should modify “*bdud rtsi (amṛta)*” since *pañcāmṛta* is mentioned in the description of the external skull-bowls of the *mahāsukhacakra* and the four *dākinīs* symbolize the four elements. This is also supported by the phrase “*lte ba hañ sñiñ gañi rtsa bñi*

- ni,” which suggests the number of vessels is four, concordant with the number of the four elements. (*Pañca* in *pañcāmṛta* does not refer to the number of *amṛta*, as is widely known.)
- 27 The “eight gates” do not signify the gates of the external *maṇḍala* but those of the body, for the number of gates in the external *maṇḍala* is four and this line appears in the context of the internal aspect of the *maṇḍala*, as was mentioned at the start of this section.
- 28 The same sort of stance can be traced in an expression in the *Vasantatilakā* by Kṛṣṇācārya: “five vessels reside at the center of the heart in the body” (*iti dehasya hr̥madhye pañcanāḍyo vyavasthitāḥ*, 6.16). Since one of these five vessels is *avadhūlī*, the number of vessels identical with surrounding constituents (= *ḍākinīs* 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 *ḍākinīs* 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 *ḍākinīs* (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 *ḍākinīs* 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 Vārāhī 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 Advaya vajra, in a work called the *Pañcākāra* (p.123-135), gives the syllables of the five *lathāgatas* 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 HRĪḤ (= Amitābha), on the north is KHAM (= Amoghasiddhi), on the southeast is LĀM (= Locanā), on the southwest is MĀM (= Māmakī), on the northwest is PĀM (= Pāṇḍaravāsini) 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 Ghaṇṭāpāda, the *Cakra-saṃvarasādhanaratnacīnlāmaṇi*: *dkyil ḥkhor gtso la rdo rje sems dpahi rgya / rdo rje rnal ḥbyor ma la mi bskyod pa / mkhaḥ ḥgro lā ma dum skyes gzugs can ma / rtag pa don grub dpag med rin chen ḥbyuñ* / (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 *Samvarodayatantra* 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 *Vajradākatantra*. See Sugiki 1999 and 2002a, p.112.
- 35 *Pūrvāḥ* (plural, feminine) is thought to indicate the vessels (= *nāḍyaḥ*). This is obvious because these lines are for explaining the vessels identical with the *dākinīs*.
- 36 *Viśuddhikāḥ* (plural, feminine) is considered to indicate the vessels (*nāḍyaḥ*) 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 *Rahasyadīpikā*, p.46 lines 8-10 (... *kāyadvāram tasmimś cakṣurādināḍyo 'ṣṭau dakṣiṇeṣu cakṣuḥśrotraghrāṇeṣu vāmeṣu ca vaktragudayoś ca tannāmnā prasiddhā eva samayacakrasthā 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 *Abhisamayavṛttitīkā* by Tathāgatavajra connects these four goddesses with the four principal circles — *lte ba sn̄in ga mgrin pa dpral baḥi pa dma dañ zla ba rnams la lam mam paṃ taṃ las byuñ baḥi sañs rvas sṗyan mā ma*

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kī gos dkar mo sgrol maḥi rañ bshin ltuñ byed ma gsod byed ma ḥgugs byed ma dañ gar gyi dbañ phyug ma rnam ... (Ota. 314b7-8.) The *Cakrasaṃvarābhisamaya* by Abhayākara Gupta also insists on the same meditation, but its details differs from those of the *Abhisamayavṛttiṭīkā* — *de las lte ba dañ sñin ga mgrin pa spyi bor padma dañ zla ba la laṃ maṃ paṃ taṃ las byuñ baḥi ltuñ byed ma gsod byed ma ḥgugs byed ma gar gyi dbañ phyug ma ste spyan ma mā ma kī gos dkar sgrol maḥi rañ bshin* /. (Ota. 227a5--6.)

41 In the *Bodhicittāvalokamālā* by Kalākapāda, a *sādhana* extracted from the *Vajradākatantra*, Pātānī and so on are members of the *maṇḍala*: Pātānī, Māraṇ ī, Ākarṣaṇī and Narteśvarī reside in the *mahāsukhacakra* instead of Ḍākinī and so on. They share their nature as the four elements. Therefore, theoretically they can be interchanged. Further, this work was composed under the strong influence of the *Cakrasaṃvarasādhana* by Kṛṣṇācārya (See Sugiki 2000, p.47). Exactly the same phrase stating that the vessels are identical with Pātānī and so on appears in this work (Ota 283a5). Indeed, in light of these points, it would seem possible to argue that the *Cakrasaṃvarasādhana*'s phrase "Pātānī and so on" signifies the four *ḍākinīs* of the *mahāsukhacakra*. However, we should not ignore the fact that those four *ḍākinīs* have already been explained in the second quotation from the *Cakrasaṃvarasādhana*.

42 Toh 3562/Ota 390b3. For TRĀṂ, Ota TRĀṂ; For JRIM, Ota JRIM; For KHAM, Ota VAM.

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

44 Toh 9a5-6/ Ota 11a6. For TRĀṂ, Ota TRI; For HRĪḤ, Ota HRI; For LĀṂ MĀṂ PĀṂ TĀṂ, Ota LAM MAM PAM TAM.

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

46 It may occur to us that Kṛṣṇācārya did not know their seed-syllables. This view, however, seems unlikely. Our major source in this section, the *Cakrasaṃvarasādhana* by Kṛṣṇācārya, has something to do with a work called the *Herukābhīdhānapañjikā* 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 *maṇḍala* which it explains remains at the stage of the second type. The latter mentions the seed-syllables of the twenty-four districts. This means that the seed-syllables had been defined before the *Cakrasaṃvarasādhana* was composed. The same can be said of Kṛṣṇācārya's *Vasantatilakā* in relation to the *Saṃpūṭatantra*.

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

48 *atha sthānādhivāsanaividhiṃ vakṣye — viraje cūṭavāsasthā tu koṅkaṇe somavarṇikā / caritre tu karaṅjasthā aṭṭahāse kadambaṃ ca // devīkoṭyo (te) vaṭasthā tu harikele haristhā tu / oḍī[y]āyane aśokasthā tu jālandhare kanakadrumasthā tu //* (Ms.47b2-b4). See Sugiki 2003.

49 *de la rdul bral shes pa ni śar gyi ḥdab ma laḥo / deḥi rgya mtshoḥi miñ can pu rna gi rir tsū taḥi śiñ la gnas pa dbab chen moḥo // de bshin du lhoḥi ḥdab ma la ko ko ner so ma kha li ñkra shes pa a śwa tthaḥi śiñ la gnas pa sgyu ma chen moḥo // de bshin du wañ nub tu tsa ri tri du ka ra ñdsahī śiñ la gnas pa shi byed maḥo // de bshin du byuñ di a ta ha ra sa ka dam baḥi śiñ la gnas pa shi ba dmigs maḥo // de bshin du dbañ ldan du de bi ko ṭar ba ṭaḥi śiñ la gnas pa rna ba mu tig maḥo // de bshin du mer ha ri ke lir śiñ ha ri ḥam pa rga ti la gnas pa rluñ śugs maḥo // bden bral du o ṭya na du a śo kaḥi śiñ la gnas pa lha mo nag moḥo // rluñ du dśā la ndha rar gser śiñ la gnas pa ḥbar maḥi gdeñ maḥo //* (Ota 271b4-272a).

< Abbreviations and Sources >

Ms: Sanskrit manuscript.

Tib: Tibetan translation.

Abhidhānottarottaratantra: *Abhidhānottarottaratantra*, Ms, Tokyo Matsunami 10.

Abhisamayapañjikā: *Abhisamayāmapañjikā* by Prajñārakṣita, Tib, Toh 1465/
Ota 2182.

Abhisamayavibhaṅga: *Abhisamayavibhaṅga* by Dīpaṅkaraśrījñāna, Tib, Toh 1490/
Ota 2205.

Abhisamayavṛtti: *Lūyīpādābhisamayavṛttisaṃvarodayanāma* by Tathāgatavajra,
Tib Ota 2224.

Abhisamayavṛttiḥikā: *Lūyīpādābhisamayavṛttiḥikāvīśeṣadyotanāma* by Tathāgata-

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vajra, Tib Ota 2225.

Bodhicittāvalokamālā: *Śrīvajradākanāmamahātantrarājoddhṛtasādhanopāyikā bodhicittāvalokamālā* of Kalākapāda, Tib, Ota 2218.

Cakrasaṃvarābhisamaya by Abhayākaragupta: *Śrīcakrasaṃvarābhisamaya* by Abhayākaragupta, Tib Ota 2213.

Cakrasaṃvarābhisamaya by Lūyīpāda: *Cakrasaṃvarābhisamaya* by Lūyīpāda, ed. Munenobu Sakurai, *Journal of Chizan Studies* 47, 1998, p.1-32.

Cakrasaṃvarapañjikā: *Śrīcakrasaṃvarapañjikā* by Jayabhadra, Ms, Kathumandu Reel B30/41, B30/43, ed.(rough draft) Tsunehiko Sugiki, *Journal of Chizan Studies* 50, 2001, p.105-141.

Cakrasaṃvarasādhana by Dārikapāda: *Śrīcakrasaṃvarasādhanatattvasaṃgraha* by Dārikapāda, Tib Toh 1429/ Ota 2145.

Cakrasaṃvarasādhana by Ghaṇṭāpāda: *Śrīcakrasaṃvarasādhana* by Ghaṇṭāpāda, Tib Toh 1432/ Ota 2149.

Cakrasaṃvarasādhana by Kṛṣṇācārya: *Śrīcakrasaṃvarasādhana* by Kṛṣṇācārya, ed. Tsunehiko Sugiki, "Kṛṣṇācārya's *Śrīcakrasaṃvarasādhana*," *Journal of Chizan Studies* 49, 2000, p.45-62.

Cakrasaṃvarasādhanaratnacintāmaṇi: *Śrībhagavaccakrasaṃvarasādhanaratnacintāmaṇi* by Ghaṇṭāpāda, Tib Toh 1437/ Ota 2154.

Cakrasaṃvaratantra: *Cakrasaṃvaratantra=Herukābhīdhānatantra=Tantrarājaśrīlaghusaṃvara*, ed. Junardan Shastri Pandey, *Śrīherukābhīdhānam Cakrasaṃvaratantram with the Vivṛti Commentary of Bhavabhaṭṭa* vol.1 and 2, CIHTS, Sarnath, 2002./ Ms, Baroda Acc 13290.

Cakrasaṃvaravivṛti: *Śrīcakrasaṃvaravivṛti* by Bhavabhaṭṭa, see *Cakrasaṃvaratantra*.

Cakrasaṃvarodayamaṇḍalopāyikā: *Śrīcakrasaṃvarodayo nāma maṇḍalopāyikā* by Dhīmat, Ms, Tokyo, Matsunami 450.

Hevajratantra: *Hevajratantra*, ed. D.L.Snellgrove, *The Hevajratantra: A Critical studies II*, London, 1959.

Herukābhīdhānapañjikā: *Śrīherukābhīdhānasādhananidhipañjikā* by Kambalapāda, Ms Kathmandu Reel B31/20.

Kālacakratāntra: *Śrīlaghukālacakratāntrarāja*, ed. Jagannatha Upadhyaya, *Śrīlaghukālacakratāntrarājaṭīkā Vimalaprabhā I*, CIHTS, Sarnath, 1986.

- Kāyamaṇḍalābhīsamaya: Upadeśakāyamaṇḍalābhīsamaya* by Ghaṇṭāpāda, Tib Toh 1434/ Ota 2151.
- ḥKhor lo sdom paḥi sgrub thabs rnal ḥbyor bshi ldan: dPal ḥkhor lo sdom paḥi sgrub thabs rnal ḥbyor bshi ldan* by Bu ston rin chen grub, Śatapiṭaka series vol.47, 1-48.
- Olicatuṣṭaya: Olicatuṣṭaya* by Kṛṣṇācārya, Tib Toh 1451/ Ota 2168.
- Olicatuṣṭayavibhaṅga: Olicatuṣṭayavibhaṅga* by Kṛṣṇācārya, Tib Toh 1452/ Ota 2169.
- Pañcākāra: Pañcākāra* by Advayavajra, ed. Nobuo Otsuka, "Advayavajrasaṃgraha – New Critical Edition with Japanese Translation (II)," *Annual of the Institute for Comprehensive Studies of Buddhism Taisho University* 11, p.(86)-(145).
- Rahasyadīpikā: Rahasyadīpikā* by Vanaratna. See *Vasantatilakā*.
- Samṣṭatantra: Samṣṭodbhavantra*, Ms, London, Cowell&Eggeling 37.
- Samṣṭatantraṭīkā: Śrīsamṣṭatilakanāmayoginītantrarājasya ṭīkāsmṛtisamdarśanālokanāma* by Indrabodhi, Tib Ota 2327.
- Samvaravyākhyā: Samvaravyākhyā* by Kṛṣṇācārya, Tib Toh 1460/ Ota 2177.
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