

# Secret Signs of Heroines and Heroes

A Critical Edition and Translation of  
Chapters 26–37 of the *Ḍākārṇava* and  
Chapters 3 and 38–45 of the *Abhidhānottara*



# Secret Signs of Heroines and Heroes

---

A Critical Edition and Translation of Chapters 26–37  
of the *Ḍākārṇava* and Chapters 3 and 38–45 of the  
*Abhidhānottara*

Tsunehiko Sugiki



Basel • Beijing • Wuhan • Barcelona • Belgrade • Novi Sad • Cluj • Manchester

*Author*

Tsunehiko Sugiki  
Graduate School of Humanities and Social  
Sciences, Hiroshima University  
1-7-1 Kagamiyama, Higashihiroshima  
739-8521, Japan

*Editorial Office*

MDPI AG  
Grosspeteranlage 5  
4052 Basel, Switzerland

For citation purposes, cite as indicated below:

Sugiki, T. *Secret Signs of Heroines and Heroes, A Critical Edition and Translation of Chapters 26–37 of the Dākārṇava and Chapters 3 and 38–45 of the Abhidhānottara*. MDPI: Basel, Switzerland, 2024.

**ISBN 978-3-0365-9733-1 (Hbk)**  
**ISBN 978-3-0365-9732-4 (PDF)**  
**doi.org/10.3390/books978-3-0365-9732-4**

Cover image courtesy of the Philadelphia Museum of Art: Stella Kramrisch Collection, 1994-148-610.

This study and publication were financed by JSPS KAKENHI, grant numbers 20K00054 and 24K00007, and the Mitsubishi Foundation Humanities Research Grant, ID number 202320013.

© 2024 by the author. Licensee MDPI, Basel, Switzerland. This book is Open Access and distributed under the terms and conditions of the Creative Commons Attribution (CC BY) license (<https://creativecommons.org/licenses/by/4.0/>).

# Contents

List of Figures and Tables . . . . .	ix
Cover Image Information . . . . .	xi
Abbreviations . . . . .	xiii
About the Author . . . . .	xv
Preface . . . . .	xvii
Acknowledgements . . . . .	xxi

## PART I

<b>Introduction and Editorial Policy</b> . . . . .	<b>1</b>
<b>1 Introduction: Secret Signs in the Buddhist Saṃvara Literature</b> . . . . .	<b>2</b>
1.1 On the Terms for “Secret Signs” . . . . .	2
1.2 Basic Types of Secret Signs and Ways of Practicing Them . . . . .	7
1.3 Way (1): Gestures That Are Exchanged . . . . .	9
1.4 Way (2): Gestures That Deliver Specific Messages . . . . .	10
1.5 Way (3): Jargon That Delivers Specific Messages . . . . .	11
1.6 Way (4): Jargon That Is Exchanged . . . . .	13
1.7 Way (5): Exchanging Gestures and Jargon . . . . .	14
1.8 Way (6): Recognizing the Features of Yoginīs . . . . .	16
1.9 Way (7): Hand Sign or Worship . . . . .	22
1.10 Way (8): Contemplating What Is Kept Secret, and the <i>Ḍākārṇava</i> ’s Peculiarities . . . . .	29
1.10.1 Associating the Secret Signs with the Form of Heruka . . . . .	29
1.10.2 Associating the Secret Signs with the Maṇḍala of Heruka . . . . .	30
1.10.3 Internalizing the Secret Signs: Contemplating What Is Kept Secret . . . . .	33
1.11 Conclusions . . . . .	35
<b>2 Outline and Parallel Passages</b> . . . . .	<b>37</b>
2.1 <i>Ḍākārṇava</i> , Chapters 26–37 . . . . .	37
2.1.1 <i>Ḍākārṇava</i> , Chapter 26 . . . . .	38
2.1.2 <i>Ḍākārṇava</i> , Chapter 27 . . . . .	46
2.1.3 <i>Ḍākārṇava</i> , Chapter 28 . . . . .	48
2.1.4 <i>Ḍākārṇava</i> , Chapter 29 . . . . .	51
2.1.5 <i>Ḍākārṇava</i> , Chapter 30 . . . . .	53

2.1.6	<i>Ḍākārṇava</i> , Chapter 31 . . . . .	55
2.1.7	<i>Ḍākārṇava</i> , Chapter 32 . . . . .	58
2.1.8	<i>Ḍākārṇava</i> , Chapter 33 . . . . .	59
2.1.9	<i>Ḍākārṇava</i> , Chapter 34 . . . . .	62
2.1.10	<i>Ḍākārṇava</i> , Chapter 35 . . . . .	65
2.1.11	<i>Ḍākārṇava</i> , Chapter 36 . . . . .	66
2.1.12	<i>Ḍākārṇava</i> , Chapter 37 . . . . .	67
2.2	<i>Abhidhānottara</i> , Chapters 3.78c–87b and 26–37 . . . . .	68
<b>3</b>	<b>Editorial Policy, Materials, and Language . . . . .</b>	<b>71</b>
3.1	<i>Ḍākārṇava</i> : Editorial Policy . . . . .	71
3.2	<i>Ḍākārṇava</i> : Materials Employed . . . . .	73
3.3	<i>Ḍākārṇava</i> : The Language of Its Chapters 26–37 . . . . .	80
3.3.1	Morphological and Orthographical Peculiarities . . . . .	81
3.3.2	Metrical Peculiarities . . . . .	87
3.4	<i>Ḍākārṇava</i> : Editorial Conventions . . . . .	87
3.5	<i>Abhidhānottara</i> : Editorial Policy, Materials Employed, Language, and Editorial Conventions . . . . .	88
3.6	On the Name of the “ <i>Abhidhānottara</i> ” . . . . .	93

## PART II

### The *Ḍākārṇava*: Critical Edition and Translation 96

<i>Ḍākārṇava</i> , Chapter 26 . . . . .	97
<i>Ḍākārṇava</i> , Chapter 27 . . . . .	122
<i>Ḍākārṇava</i> , Chapter 28 . . . . .	133
<i>Ḍākārṇava</i> , Chapter 29 . . . . .	143
<i>Ḍākārṇava</i> , Chapter 30 . . . . .	156
<i>Ḍākārṇava</i> , Chapter 31 . . . . .	166
<i>Ḍākārṇava</i> , Chapter 32 . . . . .	177
<i>Ḍākārṇava</i> , Chapter 33 . . . . .	187
<i>Ḍākārṇava</i> , Chapter 34 . . . . .	201
<i>Ḍākārṇava</i> , Chapter 35 . . . . .	212
<i>Ḍākārṇava</i> , Chapter 36 . . . . .	219

<i>Ḍākārṇava</i> , Chapter 37 . . . . .	228
---	-----

**PART III**

<b>The <i>Abhidhānottara</i>: Critical Edition and Translation</b>	<b>239</b>
--	------------

<i>Abhidhānottara</i> , Chapter 3.78c–88 . . . . .	240
--	-----

<i>Abhidhānottara</i> , Chapter 38 . . . . .	245
--	-----

<i>Abhidhānottara</i> , Chapter 39 . . . . .	251
--	-----

<i>Abhidhānottara</i> , Chapter 40 . . . . .	262
--	-----

<i>Abhidhānottara</i> , Chapter 41 . . . . .	269
--	-----

<i>Abhidhānottara</i> , Chapter 42 . . . . .	278
--	-----

<i>Abhidhānottara</i> , Chapter 43 . . . . .	283
--	-----

<i>Abhidhānottara</i> , Chapter 44 . . . . .	286
--	-----

<i>Abhidhānottara</i> , Chapter 45 . . . . .	290
--	-----

Appendix A. The Fivefold Maṇḍala of Heruka . . . . .	300
--	-----

Appendix B. The Thirteenfold Maṇḍala of Heruka . . . . .	304
--	-----

Appendix C. Key Mantras . . . . .	307
-----------------------------------	-----

Appendix D. The Structure of the <i>Ḍākārṇava</i> : Chapters, Deities, and Mantras . . . . .	321
---	-----

References . . . . .	328
----------------------	-----

Primary Sources . . . . .	328
---------------------------	-----

Secondary Sources . . . . .	330
-----------------------------	-----





## List of Figures and Tables

Figure 1	The relationship among the four Sanskrit manuscripts of the <i>Ḍākārṇava</i> . Source: Figure by author. . . . .	78
Figure 2	The relationship among the four Sanskrit manuscripts of the <i>Abhidhānottara</i> . Source: Figure by author. . . . .	90
Figure A1	A wall painting of the fivefold maṇḍala of Heruka in Ladakh. Source: Adapted from (Mori et al. 2011, p. 164), used with permission.	300
Figure A2	The Heruka maṇḍala based on the <i>Ḍākārṇava</i> 15. Source: Adapted from (Haln Kwang-Ho Collection, Tanaka 2003, p. 23), used with permission. . . . .	304
Table 1	Classifications of yoginīs. . . . .	17
Table 2	Classifications of yoginīs and types of features. . . . .	17
Table 3	The five classes of yoginīs in the <i>Cakrasaṃvara</i> , <i>Abhidhānottara</i> , and <i>Mahāmudrātilaka</i> . . . . .	18
Table 4	Śūraṃgavajra’s interpretation of the five classes of yoginīs. . . . .	21
Table 5	The hand sign or worship in the <i>Herukābhyudaya</i> . . . . .	24
Table 6	The hand worship in Jayabhadra’s <i>Cakrasaṃvarapañjikā</i> . . . . .	25
Table 7	The hand worship in Bhavabhaṭṭa’s <i>Cakrasaṃvaravivṛti</i> . . . . .	26
Table 8	The hand worship in Śūraṃgavajra’s <i>Abhidhānottaravṛtti</i> . . . . .	26
Table 9	The hand worship in Śāśvatavajra’s <i>Hastapūjāvidhi</i> . . . . .	27
Table 10	The hand sign in the <i>Ḍākārṇava</i> . . . . .	28
Table 11	The twelve circles and the twelve discourses of the secret signs. . . . .	32
Table 12	The internalized forms of some secret signs in the <i>Ḍākārṇava</i> 26. . . . .	34
Table 13	Correspondence of the twelve chapters and goddesses, etc. . . . .	37
Table 14	<i>Ḍākārṇava</i> 26 and parallel passages. . . . .	39
Table 15	<i>Ḍākārṇava</i> 28 and Parallel Passages. . . . .	49
Table 16	<i>Ḍākārṇava</i> 29 and parallel passages. . . . .	51
Table 17	<i>Ḍākārṇava</i> 31 and parallel passages. . . . .	56
Table 18	<i>Ḍākārṇava</i> 33 and parallel passages. . . . .	60
Table 19	<i>Ḍākārṇava</i> 34 and parallel passages. . . . .	63
Table 20	<i>Abhidhānottara</i> 3.78c–87b and 26–37 and parallel passages. . . . .	69



## Cover Image Information

The Philadelphia Museum of Art, Stella Kramrisch Collection, 1994-148-610.

(<https://philamuseum.org/collection/object/88520#:~:text=During%20the%20Malla%20period,%20devotees%20began%20to%20worship%20new%20forms:> access on 21 August 2024).

The museum reports that this is a cloth painting drawn by a Nepalese painter in 1467 during the Malla dynasty. The sizes are as follows: image, 106.7 × 71.1 cm; mount, 113.3 × 73.7 cm; and frame, 120.7 × 81.3 × 6.4 cm. Pal tentatively named the male deity in this painting “Mahāsaṃvara” (Pal 1978, p. 82, fig. 91), and this name is currently used in the Philadelphia Museum of Art. However, although some details are difficult to examine, it can be definitely stated that this deity is provided with important characteristics of Lord Heruka (alias Ḍākārṇava) described in the *Ḍākārṇava*, such as seventeen faces, seventy-six arms, objects in the upper hands, and body colors.



# Abbreviations

A (in the edition of the Sanskrit <i>Ḍākārṇava</i> )	NGMPP A138/9
ac (in the edition)	ante correction
<i>add.</i> (in the edition)	added in
B (in the edition of the Sanskrit <i>Ḍākārṇava</i> )	Matsunami no. 145
B (in the edition of the Sanskrit <i>Abhidhānottara</i> )	NGMPP B113/4
C (in the edition of the Sanskrit <i>Ḍākārṇava</i> )	NGMPP A142/2
C (in the edition of the Sanskrit <i>Abhidhānottara</i> )	Śāstrī no. 58
cf.	confer
CIHTS	Central Institute of Higher Tibetan Studies
<i>conj.</i> (in the edition)	conjectural emendation
<i>corr.</i> (in the edition)	correction of orthographical variants or peculiarities
D (in the edition of the Sanskrit <i>Ḍākārṇava</i> )	Goshima and Noguchi no. 41
D (Tibetan translation)	The <i>Sde dge</i> edition of the Tibetan Canon
<i>em.</i> (in the edition)	emendation
Goshima and Noguchi (catalogue)	(Goshima and Noguchi 1983)
I (in the edition of the Sanskrit <i>Abhidhānottara</i> )	IASWR I-100 = NGMPP E1517/7
IASWR	The Institute for the Advanced Study of World Religions
M (in the edition of the Sanskrit <i>Abhidhānottara</i> )	Matsunami no. 12
Matsunami (catalogue)	(Matsunami 1965)
<i>m.c.</i> (in the edition)	metri causa
NGMPP	Nepalese–German Manuscript Preservation Project
<i>n.e.</i> (in the edition)	no equivalent in
<i>om.</i> (in the edition)	omitted in
P (Tibetan translation)	The Peking edition of the Tibetan Canon
pc (in the edition)	post correction
PH	Prākṛit-Hindi dictionary (Sheth [1963] 1986)
r (in folio numbers)	folio recto
Śāstrī (catalogue)	(Śāstrī 1917)
Skt ed.	Sanskrit edition
Skt ms.	Sanskrit manuscript
Skt mss.	Sanskrit manuscripts
T	Chinese Canon, Taishō Shinshū Daizōkyō

Tib.	Tibetan Canon	
Tib ed.	Tibetan edition	
v (in folio numbers)	folio verso	
.. (in the edition)	a letter illegible because of blurring	
. (in the edition)	part of a letter illegible because of blurring	
++ (in the edition)	a letter illegible due to damage to leaf	
+ (in the edition)	part of a letter illegible due to damage to leaf	
## (in the edition)	a letter erased for cancellation and illegible	
# (in the edition)	part of a letter erased for cancellation and illegible	
◇ (in the edition)	a separator of comments on different words	
~letter (in the edition)	a letter with a wavy line above it	
<b>letter</b> (represented in bold in the Sanskrit and Tibetan editions of the <i>Ḍākārṇava</i> )	an emended letter	
word ] (in the edition)	lemma sign	
† word † (in the edition)	a word which does not make sense and is hard to edit	
/ (in the edition)	<i>daṇḍa</i> or <i>shad</i>	
// (in the edition)	<i>dvidanḍa</i> or <i>nyis shad</i>	
/ (at the beginning of a sentence in the Tibetan editions of the <i>Ḍākārṇava</i> and <i>Abhidhānottara</i> )	marks the beginning of the Tibetan sentence	

## About the Author

**Tsunehiko Sugiki** is a Professor in the Graduate School of Humanities and Social Sciences at Hiroshima University. He holds a PhD in Religious Studies from the University of Tokyo (October 2000). His specialization is the philology of South Asian Buddhism (Buddhist Tantrism and Buddhist Ethics in particular) and religious studies. His publications include “Oblation, Non-conception, and Body: Systems of Psychosomatic Fire Oblation in Esoteric Buddhism in Medieval South Asia” (in *Homa Variations: The Study of Ritual Change across the Longue durée*, edited by Richard K. Payne and Michael Witzel, 2016, Oxford: Oxford University Press, pp. 167–13); “Warriors Who Do Not Kill in War: A Buddhist Interpretation of the Warrior’s Role in Relation to the Precept against Killing” (*Religions* 11 (10) (2020): 530 (1–20)); *The Ocean of Heroes: Critical Edition, Translation, and Analysis of the Dākārṇava, Chapter 15, and Jayasena’s Meditation Manual* (Basel: MDPI); and “On the Chronology of the Buddhist Tantras” (in *The Oxford Handbook of Tantric Studies*, edited by Richard K. Payne and Glen Hayes, 2022, Oxford: Oxford University Press, C32.S1-C32.S33).





## Preface

This monograph is a sequel to my previous publication titled *The Ocean of Heroes: Critical Edition, Translation, and Analysis of the Ḍākārṇava, Chapter 15, and Jayasena's Meditation Manual* (Basel: MDPI 2022), and continues to focus on the Buddhist tantra called *Ḍākārṇava* ("Ocean of Ḍākas"). The word *ḍāka* indicates a male deity and practitioner. It is a masculine form of *ḍākinī* and a synonym for *vīra* or "hero," which also refers to a male deity and practitioner. "Heroine" (*vīrī*) is another term for *ḍākinī*, meaning a female deity and practitioner or female partner of a male practitioner. Buddhist tantras in the early medieval age include many discourses on "secret signs" (*chomā*, *mudrā*, and equivalent) which a male practitioner and his female partner, or a male or female practitioner alone, use for various purposes such as communicating with each other to perform tantric practices in a ritual assembly (*gaṇacakra*, "the circle of the assembly").

This monograph presents the first critical edition of the Sanskrit text of Chapters 26 to 37 of the *Ḍākārṇava* (hereinafter, referred to as *Ḍākārṇava* 26–37), along with its English translation and annotations. The main subject dealt with in these chapters is the secret signs. As supporting material, I provide a Sanskrit edition of the chapters on secret signs in another Buddhist tantra called *Abhidhānottara* ("Continuation of the Discourse"), specifically its Chapter 3 (verses 78c–88), and Chapters 38 to 45 (hereinafter, referred to as *Abhidhānottara* 3. 78c–88 and 38–45), along with its English translation and annotations. These chapters of the *Abhidhānottara* are one of the important sources of the chapters on secret signs in the *Ḍākārṇava*. Among the nine chapters of the *Abhidhānottara*, Kalff (1979) published a critical edition of the Sanskrit text of Chapters 39, 40, 41, and 42 along with its translation and annotations. Kalff's edition and annotated translation of those chapters of the *Abhidhānottara* is definitely a brilliant work and worthy of reference. However, it was published in 1979, when no one was fully aware of the existence of older Sanskrit manuscripts of that tantra and when no Sanskrit edition of other tantras that contain parallel passages had been published. It is meaningful to provide a new critical edition and translation of those four chapters and the first critical edition and translation of the other five chapters of the Sanskrit text of the *Abhidhānottara*.

The full title of the *Ḍākārṇava*, according to its colophon, is *Śrīḍākārṇavaṃ nāma mahāyoginītantrarājaṃ* ("the great king of Yoginītantras named 'Glorious Ocean of Ḍākas'": for more details of the colophon, see footnote 293 of this monograph). Although its early version (or another text by the same name) may have existed in some form in the early eleventh century in India, it seems that the basic text of the extant version of the *Ḍākārṇava* was compiled in around the early twelfth century in Bengal or Nepal, and was studied and utilized the most in Nepal, particularly in Kathmandu (Sugiki 2022a: 9–20). It is one of the most recent tantras that belong to the Buddhist Saṃvara (*saṃvara*) scriptural cycle. Padmavajra's *Bohitā* ("Ship": for the word *bohitā*, see footnote 294 of this monograph and Sugiki 2022a, p. 3, footnote 3), an extensive commentary on the *Ḍākārṇava*, was composed in the first half of the twelfth century.

The *Abhidhānottara* has another name that is important, i.e., *Abhidhānottarottara* ("The Discourse That Is Superior to the Superior", rather than "Continuation of the *Abhidhānottara*"). I discuss the issue of the names of this tantra in detail in Chapter 3.6 of this monograph. The full title of this tantra according to the Sanskrit manuscripts I used is (*Śrī*-) *Abhidhānottarottara-nāma-mahātantrarāja* ("the great king of tantras named 'the (Glorious)

Discourse That Is Superior to the Superior’”). The *Abhidhānottara* was composed in the tenth century (and completed by the early eleventh century at the latest), and it also belongs to the Buddhist Saṃvara cycle. Śūraṃgavajra’s *Abhidhānottaravṛtti*, an extensive commentary on the *Abhidhānottara*, was compiled around the first quarter of the eleventh century (see footnote 83 of this monograph).

The chronology of the major tantras of the Buddhist Saṃvara cycle may be tentatively summarized as follows (for details, see Sugiki 2022b, pp. 8, 10, and 11–12, which is a review article on the chronology of the Buddhist tantras, and footnote 2 of this monograph). The earliest tantra of this scriptural cycle is the Cakrasaṃvara (“Circle’s Saṃvara”), also called *Herukābhidhāna* (“Discourse of Heruka”), *Laḡhvabhidhāna* (“Small Discourse”), or *Laḡhusaṃvara* (“Small Saṃvara”). It was composed initially around the late eighth to late ninth century and was completed sometime in the tenth century. After the *Cakrasaṃvara*, several tantras, most of which were more elaborate, were compiled in the tenth century, such as the *Herukābhyudaya* (“Realization of Heruka,” probably the second oldest in the Saṃvara tradition), *Abhidhānottara*, *Caturyoginīsampuṭa* (“The Union of the Four Yoginīs), *Yoginīsamcāra* (“Yoginīs’ Rotation”), *Vajraḡāka* (“Vajraḡāka” or “Adamantine Hero”), and *Vārāhyabhyudaya* (“Realization of Vārāhī”). The *Sampuṭodbhava* (“Emergence from the Union”), which contains many elements of the Saṃvara tradition, was completed around the late tenth century. After the early eleventh century, when the *Kālacakra-tantra* (“Wheel of Time” Tantra) appeared, the latest tantras of the Saṃvara cycle were compiled, such as the *Ḍākārṇava* (its extant version), *Saṃvarodaya* (“Emergence of the Supreme Bliss”), *Vārāhikalpa* (“Ritual of Vārāhī”), *Yoginījāla* (“Web of Yoginīs”), and *Jñānodaya* (“Emergence of Gnosis”). Most (or all) of those latest tantras were composed in Nepal. The *Ḍākārṇava* and *Saṃvarodaya* most likely antedated the *Vārāhikalpa*, *Yoginījāla*, and *Jñānodaya*. As Sanderson (1995; 2001; and 2009, etc.) pointed out, the Buddhist Saṃvara tradition was strongly influenced by the Śaiva tantras that belong to the Vidyāpīṭha tradition when it was created.

In the Buddhist Saṃvara tradition, the word *saṃvara* exegetically has various meanings, and most of them are derived from the two old etymologies of that term, namely (i) *śam+vara* (“supreme bliss”) and (ii) *saṃ-√vr̥* (“conceal” and so on). Whichever meaning it may have, the word has been normally spelled as *saṃvara* (or *samvara*: *m* is not an *anusvāra*), most likely from the beginning of the history of the Saṃvara tradition. Below are five evidences with regard to the word *saṃvara*:

- (1) The sounds ś and s are phonetically equivalent in east India and Nepal.
- (2) In the available Sanskrit manuscripts of the Saṃvara literature, which were produced in and after the early twelfth century, the word in question is spelled as *saṃvara* and hardly ever as *śaṃvara*.
- (3) In his *Cakrasaṃvaravṛtti* (around the tenth century), Bhavabhaṭṭa said that the word *saṃvara* was conventionally used in the sense of *śamvara* or “supreme bliss” (Skt ed. (Bang 2019), p. 160, 3.4.2; Skt ed. (Pandey 2002), p. 6, l. 10–1. 11).
- (4) In his *Cakrasaṃvarapañjikā* (possibly around the late ninth century), the oldest commentary on the *Cakrasaṃvara*, Jayabhadra explained the meaning of the word in question as follows: *saṃvaraḡ saṃvaraṇaṃ gopanam ity arthaḡ* (“[the word] *saṃvara* [of *ḡākinījālasaṃvara*] comes from the verb *saṃ-√vr̥*, meaning ‘to guard (or conceal)’,” Skt ed. (Sugiki 2001), 1.5). This is the only explanation of the word which Jayabhadra explicitly gave, which suggests that the word in question was spelled exclusively as

*saṃvara* and not *śaṃvara* in the version of the *Cakrasaṃvara* (namely an older version of that tantra not extant) that Jayabhadra used.

- (5) The composition of the tantra titled *Sarvabuddhasamāyogaḍākinījālasaṃvara* (or *-śaṃvara*) antedates those of the tantras of the Saṃvara tradition, and its concept of *ḍākinījālasaṃvara* (which is the last few words of its title) was incorporated into the Saṃvara tantras as an important one. In his *Jingang ding jing yuqie shibahui zhigui* (金剛頂經瑜伽十八會指歸, sometime between 746 and 771 CE, (Giebel 1995: 108–109)), Amoghavajra translated the title of that tantra *Sarvabuddhasamāyogaḍākinījālasaṃvara* (or *-śaṃvara*) as “一切佛集會拏吉尼戒網瑜伽” (T 869, 286c9; Giebel 1995, pp. 179–180). Here, the word in question was translated into Chinese as “戒,” which is a translation of *-saṃvara*, rather than *-śaṃvara*.

The secret sign is a major topic in Śaiva and Buddhist tantras in early medieval India and Nepal. The tantras belonging to the Buddhist Saṃvara tradition contain more discourses on secret signs than do other Buddhist traditions: they teach more than five hundred secret signs. The *Ḍākārṇava* 26–37, one of the most recent tantras in the Saṃvara tradition, teaches the version of secret signs that is most extensive and organized.

Most important tantras of the various Buddhist traditions were already present when the later tantras, such as the *Kālacakra* and *Ḍākārṇava*, were composed. As with the *Kālacakra*, the *Ḍākārṇava* was developed as an encompassing scripture that presented an inclusive tantric system into which various ideas and discourses from previous traditions were integrated and reorganized (although it is possible to say that the *Kālacakra*'s system is more sophisticated than that of the *Ḍākārṇava*). In (Sugiki 2022a), I clarified an aspect of the *Ḍākārṇava*'s system's inclusiveness with a focus on its main maṇḍala, namely the thirteenfold maṇḍala of the supreme deity Heruka. This monograph elucidates another aspect of its inclusiveness, focusing on its teaching of secret signs.

This monograph comprises three parts and four appendices. Part 1 contains three chapters. Chapter 1 provides a short analysis of the discourses of secret signs presented in the Buddhist Saṃvara and other related traditions and elucidates the significance of that teaching in the *Ḍākārṇava*. Chapter 2 presents an outline of the contents of the *Ḍākārṇava* 26–37 and indicates important parallel passages found in other texts. A list of parallel passages between the *Abhidhānottara* 3. 78c–88 and 38–45 and other texts is also provided. The *Ḍākārṇava* 26–37 contains some other important topics, such as the etymology of some Buddhist terms (e.g., names of the Buddhist deities and doctrines assigned to them), the rotation (*saṃcāra*) of yoginīs, and the yoga of death (*utkrāntiyoga*). One of the distinctive characteristics of the *Ḍākārṇava* is that it includes many etymological teachings. Chapter 3 introduces the materials I used in editing and analyzes the peculiarities of the language used in the *Ḍākārṇava* 26–37. It explains the editorial policy based on these linguistic peculiarities. I also explain the materials used in editing the *Abhidhānottara* 3. 78c–88 and 38–45 and its editorial policy.

Part 2 provides the Sanskrit edition of the *Ḍākārṇava* 26–37 and its English translation with annotations. I have edited and presented the text of its Tibetan translation by Jayasena and Dharma yon tan (mid-twelfth century) as supporting material. Part 3 presents the Sanskrit edition of the *Abhidhānottara* 3 (vv. 78c–88) and 38–45 and its English translation with annotations as supporting material. The text of its Tibetan translation by Dīpaṃkaraśrījñāna and Rin chen bzang po (the first half of the eleventh century) has also been edited and provided.

Appendix A presents an outline of the fivefold maṇḍala of Heruka. Appendix B provides an outline of the thirteenfold maṇḍala of Heruka and the weapons that Heruka in this maṇḍala holds in his hands. Appendix C presents some principal mantras in the *Ḍākārṇava*. Based on these, Appendix D outlines the structure of the *Ḍākārṇava* as a whole, namely the relationship of its chapters with deities and their mantras. The above appendices from A to D are essential to understanding the contents of the whole text of the *Ḍākārṇava*, including is Chapters 26 to 37. Without knowledge of them, it would be impossible to decipher this tantra, which is written in a "barbarous" language.

Among those whose Sanskrit manuscript(s) are available, Sanskrit editions of the chapters of the *Hevajra* (Snellgrove 1959), *Vajradāka* (Sugiki 2003), *Sūtakamelāpaka* (Wedemeyer 2007), *Cakrasaṃvara* (Gray 2012), and *Sampuṭodbhava* (Dharmachakra Translation Committee [2020] 2021) that teach secret signs have already been published. By this monograph (which provides a Sanskrit edition of the chapters of the *Abhidhānottara* and *Ḍākārṇava*), Sanskrit editions of most chapters of the Buddhist texts that teach secret signs become available.

I will provide a critical edition and translation of some of the other chapters of the *Ḍākārṇava* in the near future.

**Tsunehiko Sugiki**  
Author

## Acknowledgements

This study and publication were financed by JSPS KAKENHI, grant numbers 20K00054 and 24K00007, and the Mitsubishi Foundation Humanities Research Grant, ID number: 202320013. I would like to express my heartfelt thanks to the two peer-reviewers for carefully reviewing my manuscript, and their thought-provoking comments. I also appreciate many scholars, particularly Dr. Junglan Bang, Prof. David Gray, Prof. Kazuo Kano, Prof. Ryuta Kikuya, Prof. Makoto Kitada, Prof. Kenichi Kuranishi, Prof. Taiken Kyuma, Dr. Olga Serbaeva, Prof. Jonathan Silk, Dr. Iain Sinclair, Prof. Péter D. Szántó, Dr. Kimiaki Tanaka, Prof. Ryugen Tanemura, and Dr. Toru Tomabechi (alphabetical order), for helpful suggestions and providing materials. I am responsible for any mistake that may be found in this monograph. Finally, I give special thanks to my dear wife.



**PART I**  
**Introduction and Editorial Policy**

# 1. Introduction: Secret Signs in the Buddhist Saṃvara Literature<sup>1</sup>

## 1.1. On the Terms for “Secret Signs”

The main materials in this chapter are the tantras that Indo-Tibetan exegetical traditions often classified as belonging to the Buddhist Saṃvara scriptural cycle, such as the *Cakrasaṃvara*, *Herukābhyudaya*, *Vajradāka*, *Abhidhānottara*, *Ḍākārṇava*, and *Saṃvarodaya*, and their commentaries and ritual manuals (the tentative chronology of the major Saṃvara tantras are mentioned in the Preface to this monograph).<sup>2</sup> I also deal with some related texts from other Buddhist traditions, such as the *Sarvakalpasamuccaya* (around the late eighth century),<sup>3</sup> *Catuṣpīṭha* (around the late ninth century),<sup>4</sup> Āryadeva’s *Sūtakamelāpaka* (around the late ninth century),<sup>5</sup> *Hevajra* (late ninth or early tenth century),<sup>6</sup> *Samputodbhava* (end of the tenth century),<sup>7</sup>

---

<sup>1</sup> (Sugiki 2005) is a draft version of this chapter.

<sup>2</sup> Here, I note some previous studies on the dates of compilations of the Saṃvara tantras. The *Cakrasaṃvara* was compiled in around the late eighth century (Davidson 1981, pp. 7–8; Gray 2007, pp. 11–14); the second half of its Chapter 50 and entire Chapter 51 are new parts of the *Cakrasaṃvara* (Sugiki 2001, pp. 91–99; Sanderson 2009, pp. 159–60); the *Cakrasaṃvara* was compiled in around the late ninth century (Sanderson 2009, pp. 158–65; Gray 2012, pp. 3–19); and the new parts were incorporated sometime in the tenth century at the latest (Sugiki 2022a, p. 5). The *Herukābhyudaya*, *Abhidhānottara*, *Caturyoginīsaṃpūṭa*, *Yoginīsaṃcāra*, *Vajradāka*, and *Vārāhyabhyudaya* were composed in the tenth century, before they were translated into Tibetan in the eleventh century at the latest (Sugiki 2007, pp. 1–17 and 19; Sanderson 2009, p. 158). Sanderson says that the *Herukābhyudaya* is earlier than the *Cakrasaṃvara* (Sanderson 2009, pp. 213–14). The *Ḍākārṇava* was completed in around the early twelfth century after the *Kālacakra* and was studied and practiced mostly in Nepal (Sugiki 2022a, pp. 9–20). The composition of the *Saṃvarodaya* postdates the *Kālacakra*, and the place of composition is Nepal (Isaacson and Sferra 2015b, p. 315). The *Vārāhikalpa* and *Yoginījāla* were compiled in Nepal after the *Ḍākārṇava* and *Saṃvarodaya* (Sugiki 2022b, p. 12). The *Jñānodaya* is also one of the latest tantras (Sugiki 2007, pp. 17–18); it was composed in Nepal (Isaacson and Sferra 2015b, p. 316).

<sup>3</sup> For the date of compilation of the *Sarvakalpasamuccaya*, see (Szántó and Griffiths 2015, p. 368) and (Sugiki 2022b, p. 7).

<sup>4</sup> For the date of composition of the *Catuṣpīṭha*, see (Szántó 2012a, pp. 35–54) and (Szántó 2015a, p. 320). An outline of the secret signs in the *Catuṣpīṭha* is given in (Szántó 2012a, pp. 364–66).

<sup>5</sup> For the date of Āryadeva, see (Isaacson and Sferra 2015b, p. 308).

<sup>6</sup> For the date of composition of the *Hevajra*, see (Davidson 2004, p. 41).

<sup>7</sup> For the date of composition of the *Samputodbhava*, see (Sugiki 2007, pp. 15–17 and 19), (Szántó 2012a, pp. 50–51), (Szántó 2016, pp. 402–3), and (Dharmachakra Translation Committee [2020] 2021).



*Mahāmudrātilaka* (mid- to late eleventh century),<sup>8</sup> and some Śaiva sources.<sup>9</sup> Although the exegetes often classified them as belonging to the Hevajra scriptural cycle, the *Sampuṭodbhava* and *Mahāmudrātilaka* contain many discourses that were derived from the Saṃvara literature such as those of secret signs.

The *Cakrasaṃvara* is the earliest tantra in the Saṃvara literature. Many secret signs present in other tantras of the Saṃvara tradition are derived in some form from the secret signs taught in the *Cakrasaṃvara*. In his series of studies on the textual relations between the Śaiva and Buddhist tantras, Sanderson argued that nearly a third of the contents of the *Cakrasaṃvara*, including the chapters on secret signs (Chapters 15–24), could be seen to be similar or related (if not precisely parallel) to tantras of the Śaiva Vidyāpīṭha tradition, namely the *Brahmayāmala*, *Jayadrathayāmala*, *Tantrasadbhāva*, *Nīśisaṃcāra*, and *Siddhayogeśvarīmata* (Sanderson 2001, pp. 41–47; 2009, pp. 187–221; etc.). The correspondences of the chapters on secret signs of the *Cakrasaṃvara* and those in the Śaiva tantras according to Sanderson (2001, pp. 42–43) are as follows: Chapters 15–17 of the *Cakrasaṃvara* are similar to the *Samayācāraceṣṭāvīdhāna* chapter of the *Yoginīsaṃcāra* section of the third Ṣaṭka of the *Jayadrathayāmala* (vv. 116–148); Chapter 18 of the *Cakrasaṃvara* is related to Chapter 16 (*Yoginīlakṣaṇādhikāra*) of the *Tantrasadbhāva*<sup>10</sup>; Chapter 19 of the *Cakrasaṃvara* is similar to Chapter 29 (unnamed) of the *Siddhayogeśvarīmata* (vv. 23c–52)<sup>11</sup>; and there are no precise parallels of Chapters 20–24 of the *Cakrasaṃvara*, but related passages can be found in the *Tantrasadbhāva* and the *Brahmayāmala* (Sanderson did not note

<sup>8</sup> For the date of composition of the *Mahāmudrātilaka*, see (Szántó 2015b, p. 10). Chapters 13, 14, 15, and 23 of the *Mahāmudrātilaka*, which focus on secret signs, contain many passages that resemble those found in the *Hevajra* and the tantras that belong to the Saṃvara tradition. A comment must be made on the parallel passages in the *Mahāmudrātilaka*. The only available Sanskrit manuscript of the *Mahāmudrātilaka* (Staatsbibliothek zu Berlin no. Hs or 8711) is a recent paper manuscript, copied in the nineteenth century (NS 947). It is readable. However, as Szántó pointed out (“When compared to the Tibetan translation, it is very clear that we are dealing with at least two recensions of the *Mahāmudrātilaka*.”: Szántó 2015b, p. 4), the difference between this Sanskrit manuscript and the Tibetan translation of the *Mahāmudrātilaka* is not small. Surprisingly, the parallel passages can be found mostly in its Tibetan translation, and not in its Sanskrit version copied in nineteenth century. There is a possibility that the version of the *Mahāmudrātilaka* used for the Tibetan translation was more widely used than the version preserved in the Sanskrit manuscript available.

<sup>9</sup> For the Śaiva sources, I used Törzsök’s *Siddhayogeśvarīmata* (Törzsök 1999), Hatley’s *Brahmayāmala* (Hatley 2007), etc. I relied on the analyses of the secret signs in the Śaiva Vidyāpīṭha tantras in (Törzsök 1999), (Sanderson 2001), and (Hatley 2016).

<sup>10</sup> This corresponds to Dyczkowski’s provisional edition of Chapter 16 of the *Tantrasadbhāva* on line in 2006 (Skt ed. 16.1–371), which is currently unavailable. The E-text in question was once uploaded on: Muktabodha Indological Research Institute Digital Library. It was published there (became available on line) in 2005, and I used the version revised in 2006.

<sup>11</sup> This corresponds to Törzsök’s edition of Chapter 22 of the *Siddhayogeśvarīmata* (Skt ed. (Törzsök 1999), 29.22–51). See also Section 1.8 of this chapter of this monograph, where I compare the similar discourses on the features of yoginīs in the *Siddhayogeśvarīmata*, *Cakrasaṃvara*, *Abhidhānottara*, and *Mahāmudrātilaka*.

their chapter and verse numbers).<sup>12</sup> In addition to these, Bang points out that the secret signs taught in *Cakrasaṃvara* (Skt ed., Gray 2012) 20.2cd, 20.3ab, 20.3cd, 20.9cd, and 24.2.1 resemble those in the *Tantrasadbhāva* (Skt ed., Bang 2018) 18.6cd, 18.8ab, 18.7cd, 18.7ab, and 18.7ab, respectively (Bang 2018, pp. 81, 442, and footnotes of those verses.).

In this monograph, I use the concept “secret sign(s)” as an analytical tool to systematically understand the forms and functions of certain ideas and practices mentioned below. I have coined the analytical concept based on the terms inherent in the Buddhist tantras, which indicate all or a part of those ideas and practices. The most important among those terms are (1) *chomā* (*cchomā*, *cchommakā*, and equivalent,<sup>13</sup> “secret code”), used in the form of compounds such as *kāyachomā* and *vākchomā* in some texts; (2) *mudrā* (“seal” and “gesture”), sometimes forming compounds with other words such as *hastamudrā* and *aṅgamudrā*; (3) *saṃketa* (“agreement,” “convention,” and “sign”), often used in compounds such as *mudrāsaṃketa* (“what is agreed-upon as a gesture” or “gesture sign”),<sup>14</sup> and (4) *lakṣaṇa* (“feature”), always appearing in forms with the words *yoginī*, *ḍākinī*, or *dūtī* such as *yoginīlakṣaṇa* (“yoginī’s feature”).

The terms *mudrā*, *saṃketa*, and *lakṣaṇa* are Sanskrit. The term *chomā* is a Middle Indic word which, according to Sheth’s *Pāia-sadda-mahaṅṅavo*, derives from *chadman* (from the verb *chad*), which means “covering,” “veiling,” “disguising,” and “deceit;”<sup>15</sup> in other words, keeping something a secret from others. The secret signs are used as a communication tool between a male practitioner (“yogin”) and a female partner (*yoginī*, *ḍākinī*, *dūtī*, *mudrā*, and so on; hereafter “yoginī”). The communication between a *yoginī* and *yogin* must be kept secret from outsiders: Therefore, they use the secret signs that have been agreed upon in their tradition and that can only be learned by those initiated into that tradition.

<sup>12</sup> In this article (Sanderson 2001, pp. 42–44), Sanderson further provides a list of parallels of Chapters 26–29, 41, and 49 of the *Cakrasaṃvara* with some chapters of the Śaiva *Brahmayāmala*, *Jayadrathayāmala*, and *Tantrasadbhāva*. He also gives a list of parallels of Chapters 15–24 and 26–27 of the *Cakrasaṃvara* with chapters of other Buddhist tantras, namely the *Hevajra*, the *Abhidhānottara*, *Vajraḍāka*, *Sampuṭodbhava*, and *Mahāmudrātilaka*.

<sup>13</sup> This word is *chummaka* or *chummakā* in the Kashmiri recension of the Śaiva tantra *Svacchanda* (Skt ed. (Dvivedī 1985), 15.1c; Hatley 2007, p. 151). Except for *māmsaṃ ca balivardhanam* (Skt ed. (Dvivedī 1985), 15.4b), which means “[The code word] *balavardhana* [signifies] ‘flesh’” and which is similar to the Buddhist code word *bala* meaning “flesh” (*Hevajra*, Skt ed. (Snellgrove 1959), II.3.56a, etc.), the *Svacchanda* does not contain a significant parallel teaching of secret signs.

<sup>14</sup> I would like to thank one of the reviewers of this monograph who suggested the importance of the term *saṃketa* in considering the tantric secret signs. Formerly, I had thought that term to be both a technical and general word, meaning “what is agreed-upon”, for it was often used in compounds with other words that represented some forms of secret signs, particularly with the word *mudrā*. There are cases in which the term *saṃketa* is used alone and is most likely equivalent to the other words (*chomā* and *mudrā* in certain contexts) that mean “secret sign”.

<sup>15</sup> See PH (Sheth [1963] 1986).

The secret signs have multiple functions. The most common function of the secret signs that the tantras and related texts indicate is that they allow a yoginī and yogin to identify each other as members of the same lineage (*kula*) or tradition and exclude outsiders.<sup>16</sup> Another function that the texts often describe is that, by the secret signs, the yogin can attain accomplishment (*sidhyati* or equivalent).<sup>17</sup> Generally, this does not mean that the yogin can attain *siddhi* or accomplishment only by performing the secret signs. The performance of secret signs is an entrance: By using them, a yogin can communicate with a yoginī. Together, they can perform tantric practices, which helps him achieving things, such as supernatural powers. Āryadeva's *Sūtakamelāpaka* defines the secret signs as a practice that belongs to the level of "being with linguistic proliferation" or phenomenal plurality (*prapañcatā*), which is effective in attaining the state of *vajra*-holder (*vajradhara*).<sup>18</sup>

In the *Cakrasaṃvara* and *Abhidhānottara*, in essence, the word *chomā* means gestures and jargon that deliver specific messages such as "eating" and "I go,"<sup>19</sup> and the word *mudrā* is used for gestures that are exchanged between a yogin and yoginī and that do not deliver specific messages.<sup>20</sup> The key difference between *chomā* and *mudrā* lies in whether it is designed to deliver a specific message. However, such usage and distinction of the words *chomā* and *mudrā* are not always the case in the other tantras, not even in the *Cakrasaṃvara* and *Abhidhānottara* themselves.<sup>21</sup> The words *chomā* and *mudrā* are interchangeable (or their distinction is not strict) in

<sup>16</sup> For example, the *Cakrasaṃvara* (Skt ed., 20.1): *athānyatamaṃ vaksye vāmahastaṃ tu cchomakam / yena vijñāyate samyag bhrātā ca bhaginī tathā* // ("Now, I shall explain another, the secret sign of the left hand, by which the brother as well as the sister is correctly recognized."). See also the Śaiva *Brahmayāmala* (Skt ed. (Hatley 2007), 55.101): *śṛṇu devi pravakṣyāmi cchomakānāṃ tu lakṣaṇam / yena vijñāyate bhrātā bhaginī vā mahēsvarī* // ("Listen! O you goddess! I shall explain the characteristics of the secret signs, by which the brother or the sister is recognized. O you the great mistress!")

<sup>17</sup> For example, the *Cakrasaṃvara* (Skt ed., 15.1cd): *cchomakān yo jānāti tattvena sa sidhyati na saṃśayaḥ* ("One who knows the secret signs is accomplished, no doubt").

<sup>18</sup> Chapter 9 of the *Sūtakamelāpaka* explains the outline of the three levels of Tantric practices (Skt ed. (Wedemeyer 2007), pp. 465, l. 15–p. 466, l. 3), and mentions the performance of the secret signs as an element that constitutes the practice with linguistic proliferation (Skt ed., p. 474, l. 1–p. 477, l. 6). The three levels of Tantric practices are beings (i) with linguistic proliferation (*prapañcatā*), (ii) without linguistic proliferation (*niṣprapañcatā*), and (iii) completely without linguistic proliferation (*atyantaniṣprapañcatā*). All practices belonging to these levels are considered effective in attaining the great state of *vajra*-holder (*mahāvajradharapada*).

<sup>19</sup> Chapters 15 and 24.1–2 (2.14) of the *Cakrasaṃvara* and Chapters 38 and 45.10–11 of the *Abhidhānottara* teach jargon that deliver specific messages. Chapter 20 of the *Cakrasaṃvara* and Chapter 42 of the *Abhidhānottara* explain gestures that deliver specific messages. These practices are called *chomaka* (and equivalent) in the chapters of both tantras.

<sup>20</sup> Chapters 21 and 22 of the *Cakrasaṃvara* and Chapters 43 and 44 of the *Abhidhānottara* teach forms of *aṅgamudrā*, which are practices of exchanging gestures that do not deliver specific messages.

<sup>21</sup> In Chapter 20 of the *Cakrasaṃvara*, the gestures that deliver specific messages are called both *vāmahastaṃ chomakam* ("left-hand *chomaka*", 20.1) and *hastamudrā* ("hand-*mudrā*", chapter title). In the *Cakrasaṃvara* (Skt ed. (Gray 2012), 31.5c–14) and *Abhidhānottara* (Skt ed., 3.78c–87b), *chomā* or *chommakā* is most likely used to indicate the deities visualized on the left hand of a yogin (i.e., *hastacchomā* or *hastapūjā*), which is discussed in detail below.

certain discourses.<sup>22</sup> *Chomā* and *mudrā* indicate things other than gestures and forms of jargon in some of the discourses examined below.

Both in the *Cakrasaṃvara* and *Abhidhānottara*, the following sentence appears at the end of their successive chapters on secret signs (i.e., Chapters 15–24 of the *Cakrasaṃvara* and Chapters 38–45 of the *Abhidhānottara*): “[These] are the characteristics of the four groups, [namely] (1) gestures (*mudrā*), (2) response gestures (*pratimudrā*), (3) secret codes (*guhyaçchomakā*), and (4) heroes’ wives (*vīrabhāryā*).”<sup>23</sup> This is the classification of secret signs that the *Cakrasaṃvara* and *Abhidhānottara* themselves state. From an examination of the contents of their successive chapters on secret signs, it is most likely that (1) “gestures” indicate those that a yoginī shows and that do not deliver a specific message; (2) “response-gestures” are those that a yogin shows in response to a yoginī’s gestures and that do not deliver any specific message; (3) “secret codes” mean forms of jargon and gestures with specific messages; and (4) “heroes’ wives” indicate features of yoginīs such as their physical features, lineage marks, and so on. However, this classification does not cover all forms of secret signs found in the tantras of the Saṃvara tradition.

In this chapter, I extract some basic types of secret signs in the Saṃvara tradition, examine the basic ways of practicing them, and elucidate the peculiarities and historical significance of the discourses of secret signs included in the *Ḍākārṇava*. Over five hundred secret signs are taught in the texts of the Saṃvara tradition. This suggests that the secret sign is one of the most important topics in the Saṃvara literature. There are many points to discuss on the secret signs. Various perspectives can be applied while studying them. Some may expect this chapter to provide a comparative study of the entire discourses of secret signs of Śaiva Vidyāpīṭha and Buddhist Saṃvara traditions. Some may hope this chapter to clarify the historical yoginī-worship that existed behind the development of the doctrine of secret signs in Buddhism.<sup>24</sup> Some may wish a comprehensive study of the *gaṇacakra* (“the circle of the assembly”) or tantric assembly rituals in early medieval Buddhism in which secret signs were used.<sup>25</sup> However, it is impossible to accomplish all of this in this chapter, and it is beyond my ability to do so in the first place. As the main subject of

---

<sup>22</sup> For example, the *Hevajra* (Skt ed. (Snellgrove 1959), 1.7.1–7) teaches a practice of exchanging gestures that do not deliver specific messages and calls it “*chomā*.” The *Vajraḍāka* (Skt ed. (Sugiki 2003), 22.1–25) teaches gestures that deliver specific messages and calls them “*mudrāvākya*” and “*vākyamudrāsaṃketa*.” The *Sampuṭodbhava* calls all or some of the jargon in Skt ed. (Dharmachakra Translation Committee [2020] 2021), 7.1.1–7.1.18 “*vāgmudrā*” (7.1.1b). The *Saṃvarodaya* (Skt ed. (Tsuda 1974), 9.1–7) explains the *chomaka* by use of the left hand, which is, for the most part, a practice of exchanging gestures that do not deliver specific messages.

<sup>23</sup> *mudrāpratimudrāguhyaçchommakāvīrabhāryāçaturvargāṇām lakṣaṇam* (*Cakrasaṃvara*, Skt ed. (Gray 2012), 24.2.14, and *Abhidhānottara*, Skt ed., 45.11).

<sup>24</sup> (Hatley 2007, pp. 31–189) is an analysis of the historical yoginī-worship that may have existed behind the development of the doctrine on yoginīs in Śaivism.

<sup>25</sup> (Shizuka 2007) is a comprehensive study of the *gaṇacakra* rituals in Buddhism.

this monograph is the system of secret signs of the *Ḍākārṇava*, I focus on clarifying what the *Ḍākārṇava*'s system is, and, for this sake, drawing an outline of the entire system of secret signs in the Saṃvara literature (i.e., extracting the basic types and ways of practice). The basic types and ways of practice that I extracted will also be of some use for analyzing the secret signs of the Śaiva tantras in an organized manner. However, this is not the purpose of this monograph.

## 1.2. Basic Types of Secret Signs and Ways of Practicing Them

It is possible to roughly classify the secret signs in the Saṃvara tradition into five types based on their differing forms, as seen in the outline below. Dividing the types this way seems most faithful to the texts of the Saṃvara tradition.

### (1) Gesture signs:

A yoginī and yogin communicate with each other through gestures. They show particular parts of their bodies or things that exist around them by indicating them with their hands. Alternatively, they symbolically demonstrate particular objects with their hands and other limbs.

### (2) Jargon signs:

A yoginī and yogin communicate with each other by uttering jargon (code language).

### (3) Features of yoginīs:

Yoginīs have the physical features, mental dispositions, marks of their lineages, and other features characteristic of their respective classes, among other things.

### (4) Hand sign or worship:

This type of secret sign is called the “hand sign” (*hastacchomā* or “deities on the hand”) in the *Cakrasaṃvara*<sup>26</sup> and “hand worship” (*hastapūjā*) in many texts composed after it. As discussed later, the *Abhidhānottara* uses the terms *chommakā* (Skt ed., 3.78c) and *chommayed* (Skt ed., 3.86c) and the *Ḍākārṇava* uses the terms *mudrā* (Skt ed., 37.1d), *chomā* (Skt. 37.3a), and *chomayet* (Skt ed., 37.8c) to indicate this practice. This is a meditation of visualizing female and male deities on one’s left hand and is intended to purify or sacralize it. When it designates this practice, the term *chomā* indicates the deities a yogin visualizes on his left hand.

---

<sup>26</sup> The term *hastacchomā* appears in the title of Chapter 31 of the *Cakrasaṃvara*, where this is the main topic.

(5) Things that must be kept secret:

The term *chomā* and its equivalents, which have the meaning of “covering” or “veiling,” are used to indicate various things that must be kept secret, such as the fivefold nectar (*pañcāmṛta*, which generally indicates the five impure things, namely semen, blood, excrement, urine, and human flesh).<sup>27</sup> The *Ḍākārṇava* also designates through *chommakā* and *mudrā* the Buddhist concepts that express the truth, such as *sahaḥja* (“the innate”), and the psychophysiological elements that constitute the subtle-body system,<sup>28</sup> such as an inner fire called *Caṇḍālī* and inner channels (*nāḍī*) in the body. The *Ḍākārṇava* attaches great importance to this aspect of secret signs.

Types (1), (2), and (3) are the means for a yoginī and yogin to recognize and communicate with each other in a secret manner. Originally, and in many Buddhist discourses on secret signs, the terms *chomā* and *mudrā* are used to indicate those that fall into types (1) and (2). The general term that designates type (3) is *lakṣaṇa*.<sup>29</sup> However, the usage of the terms *chomā* and *mudrā* was expanded, and they also came to mean types (4) and (5), which are not themselves immediate tools for a yoginī and yogin to recognize and communicate with each other. Types (4) and (5), as well as the other types, are definitely important in understanding the system of secret signs in the *Ḍākārṇava*. From these five basic types, the eight ways of practicing secret signs can be drawn, as follows:

- (1) Gestures that are exchanged (from type 1);
- (2) Gestures that deliver specific messages (from type 1);
- (3) Jargon that delivers specific messages (from type 2);
- (4) Jargon that is exchanged (from type 2).
- (5) Exchanging gestures and jargon (from types 1 and 2);
- (6) Recognizing the features of yoginīs (from type 3; some practices contain types 1 and 3);
- (7) Hand sign or worship (from type 4);
- (8) Contemplating what is kept secret (from type 5).

---

<sup>27</sup> For examples of the word *chomā* that clearly designate the fivefold nectar, see Jayabhadra’s *Cakrasaṃvarapañjikā* (Skt ed., 31.5: *cchommakāḥ pañceti viṇmūtrādayaḥ pañca*, “The five *cchommakās* mean the five [impure things] such as excrement and urine.”) and Bhavabhṭṭa’s *Cakrasaṃvaravivṛti* (Skt ed. (Pandey 2002), vol. 2, p. 517, l. 24–25: *pañcāmṛtam api chommakābhīdhānam iti jñeyam*, “The fivefold nectar should also be known as being called *chommakā*.”).

<sup>28</sup> The texts of the Saṃvara tradition rarely use the term “subtle body” (*sūkṣmaśarīra*). The expression “yoga of the subtle” (*sūkṣmayoga*) is often used to indicate certain forms of the yoga centered on the inner fire and channels in the body, but it is not always used. I use the term “subtle body” for the sake of convenience because there is no term that inherently encompasses all forms of the yoga centered on the inner fire and channels.

<sup>29</sup> In Chapter 73, titled “Section of the Secret Signs” (*chommādhikāra*), the Śaiva *Brahmayāmala* (Skt ed. (Hatley 2007), 73.40–77) expounds the features of yoginīs. Here, the word *chommā* appears to be used to designate the features of yoginīs.

These are examined in Sections 1.3–1.10 in order, through which I clarify the peculiarities and historical significance of the discourses on secret signs of the *Dākārṇava*.

### 1.3. Way (1): Gestures That Are Exchanged

Exchange is the basic principle of this form of gestural performance. A yoginī shows an agreed-upon gesture to a yogin. The yogin responds by showing another gesture that is also agreed upon in their tradition. For example, “He (a yogin) should indicate [his] head to the woman (yoginī) who touches the top of [her] head”.<sup>30</sup> In this secret communication, touching the top of the head is the yoginī’s gesture, and showing the head is the yogin’s response gesture. “He should indicate the sky to the [woman] who indicates the ground.”<sup>31</sup> In this communication, indicating the ground and sky with the hand is the yoginī’s gesture and yogin’s response gesture, respectively. The general Sanskrit terms for the yoginī’s gesture and yogin’s response gesture are *mudrā* and *pratimudrā*, respectively.

The *Sarvakalpasamuccaya* (Chapter 22, D 367, 210r6–v3) is one of the earliest Buddhist tantras that explicitly teaches secret signs in the form of gesture exchange. However, the secret signs or gestures included in the *Sarvakalpasamuccaya* are not very similar to those taught in the Saṃvara tantras, although they use some words in common.

The *Cakrasaṃvara* (Skt ed. (Gray 2012), 21.1b–9) teaches seventeen pairs of gestures and response gestures. The significance of the number seventeen is not clear. The *Abhidhānottara* (Skt ed., 43.1b–9) also preaches the same seventeen pairs of gestures and response gestures, whereas the *Vajradāka* (Skt ed. (Sugiki 2003), 7.1b–7b), *Sampuṭodbhava* (Skt ed. (Dharmachakra Translation Committee [2020] 2021), 4.4.1b–8), and *Mahāmudrātilaka* (14.1c–13)<sup>32</sup> include similar discourses with minor differences. These gestures are called *hastamudrā* (“hand gesture”) in the *Vajradāka* and *aṅgamudrā* (“the gesture by [use of] the body parts,” hereafter “body-part gesture”) in the other tantras mentioned here. The tantras teach several other pairs of gestures and response gestures.<sup>33</sup>

---

<sup>30</sup> *Cakrasaṃvara*, Skt ed. (Gray 2012), 21.1cd: *yā spr̥śate śikhāṃ nārī śiras tasyāḥ pradarśayet*.

<sup>31</sup> *Cakrasaṃvara*, Skt ed. (Gray 2012), 21.8cd: *bhūmiṃ pradarśayed yā tu ākāśaṃ tasyāḥ pradarśayet*.

<sup>32</sup> The *Mahāmudrātilaka* 14.1c–13 (D 420, 77r2–v1; Skt ms., 26r1–v2), a discourse of the twenty-five pairs of the body-part gestures (*yan lag phyag rgya; aṅgamudrā*), is a mixture of the two discourses derived from (1) the *Hevajra* (Skt ed. (Snellgrove 1959), I.7.2–6), *Cakrasaṃvara* (Skt ed. (Gray 2012), 22.2–8), *Abhidhānottara* (Skt ed., 44.2–8), and *Sampuṭodbhava* (Skt ed. (Dharmachakra Translation Committee [2020] 2021), 4.4.9) and (2) the *Cakrasaṃvara* (Skt ed. (Gray 2012), 21.1b–9) and so on that we are discussing herein, respectively.

<sup>33</sup> For example, the *Cakrasaṃvara* (Skt ed. (Gray 2012), 22.5–8) and *Abhidhānottara* (Skt ed., 44.5–8) also teach another eight pairs of gestures and response gestures. (However, nine pairs of gestures and response gestures are taught in the Tibetan translation and the version of the text of the *Abhidhānottara* 44.5–8 that Śūramgavajra used in his *Abhidhānottaravṛtti*, a commentary on the *Abhidhānottara*.) A

The only information conveyed by these gestures is that the yoginī and yogin can show them intentionally and have knowledge of them that only the members of the tradition do. Therefore, the basic function of this form of gesture performance is to show oneself and recognize the other as members who belong to the same tradition. As the *Hevajra* and other tantras say, a yogin and yoginī normally exchange these gestures when they first meet each other for the sake of joining a tantric feast ritual (*gaṇacakra*, “circle of the assembly”), or to perform any practice that enables attainment of the meditative state of nonduality through a sexual relationship at a holy site.<sup>34</sup> This is important because holy sites are places where many practitioners of various traditions gather. Discerning other members of the same tradition is crucial.

In his *Abhidhānottaravṛtti* (D 1414, 206r4–r5), a commentary on the *Abhidhānottara*, Śūraṅgavajra interprets the nine pairs of gestures and response gestures in the *Abhidhānottara* (Skt ed., 44.5–8) as follows: The yoginīs who show the nine gestures are equivalent to Vajravārāhī and the twenty-four yoginīs who reside in the fivefold maṇḍala of Heruka of the Saṃvara tradition (see Appendix A for details of this maṇḍala). Vajravārāhī is the chief yoginī located at the center of the fivefold maṇḍala. The twenty-four yoginīs are situated in the Mind, Speech, and Body Circles that constitute another part of the fivefold maṇḍala. The first gesture (showing the middle finger) is performed by Vajravārāhī. The other eight gestures are performed first by the eight yoginīs in the Mind Circle, then by the eight yoginīs in the Speech Circle, and finally by the eight yoginīs in the Body Circle. Through answering to their gestures by his response gestures, the yogin can recognize them as the yoginīs of the Saṃvara tradition. As will continue to be clarified below, associating the practice of secret signs with the structure of a particular maṇḍala is not explicitly taught in the tantras (scriptures) before the *Ḍākārṇava*, but in their commentaries, and this association becomes an important element in the *Ḍākārṇava*.

#### 1.4. Way (2): Gestures That Deliver Specific Messages

The *Hevajra* states, “If [yoginīs] show a garland in the hand, they mean ‘let us meet at that place’”.<sup>35</sup> By the gesture of showing a garland in her hand, the yoginī can silently deliver her message of invitation to the yogin. Delivering a specific message is the basic principle of this form of gesture performance. It is characterized by the combination of a gesture with a particular message, and exchanging gestures is not required. Using these gestures, which deliver specific messages, a yoginī and yogin can create particular flows of and contexts for communication.

---

similar list of gestures with some differences is found in the *Saṃvarodaya* (Skt ed. (Tsuda 1974), 9.3–6) and *Hevajra* (Skt ed. (Snellgrove 1959), 1.7.3–8).

<sup>34</sup> *Hevajra*, Skt ed. (Snellgrove 1959), 1.7.1–22.

<sup>35</sup> *Hevajra*, Skt ed. (Snellgrove 1959), 1.7.8cd: *yadī mālāhastam darśayanti tatra militavyam iti kathayanti*.



The *Sūtakamelāpaka* teaches this form of gesture performance with specific messages and calls it *kāyacchomā* (“code by [use of] the body”).<sup>36</sup> Among the tantras belonging to the Saṃvara cycle, the *Cakrasaṃvara* (Skt ed. (Gray 2012), 20.2–7b and 9c–13), *Abhidhānottara* (Skt ed., 42.2–7 and 10–14b), and *Vajradāka* (Skt ed., 8.1–6) contain discourses that deal with this form of gesture performance.<sup>37</sup> For example, a yoginī’s gesture of slapping her belly delivers the message, “We are hungry”.<sup>38</sup> The yoginī’s gesture of showing her forehead delivers the message, “I came from the sky.”<sup>39</sup> This form of gesture performance with specific messages is called *chomaka* (and equivalent, “secret code”) in those tantras, and in the *Cakrasaṃvara* (Skt ed. (Gray 2012), the title of Chapter 20), it is also called *hastamudrā* (“hand gesture”). In his *Abhidhānottaraṅgi* (D 1414, 205v1–v3), Śūraṃgavajra associates the twenty-four gesture practices of *Abhidhānottara* 42.2–14b<sup>40</sup> with the twenty-four pairs of heroes and yoginīs who reside in the Mind, Speech, and Body Circles of the fivefold maṇḍala of Heruka (Appendix A).

### 1.5. Way (3): Jargon That Delivers Specific Messages

It is possible to divide the jargon signs into two groups according to their differing forms, namely “code words” (*vākcchomā* and equivalent) and “code syllables” (*akṣaracchomā* and equivalent). However, this distinction is less important for our purpose. The classification into jargon that (i) is exchanged and (ii) delivers specific messages is more important. Here, I discuss the jargon that falls into the latter category. The *Hevajra* calls the jargon that delivers specific messages “twilight

<sup>36</sup> *Sūtakamelāpaka*, Skt ed. (Wedemeyer 2007), p. 476, l. 8.

<sup>37</sup> The *Cakrasaṃvara* teaches 20 gestures. The *Abhidhānottara* teach 20 (Sanskrit manuscripts) or 21 (Tibetan translation) gestures, and they are almost the same as the 20 gestures in the *Cakrasaṃvara*. The *Vajradāka* does not contain 8 of the 20 gestures of the *Cakrasaṃvara*.

<sup>38</sup> *Cakrasaṃvara*, Skt ed. (Gray 2012), 20.3ab = *Abhidhānottara*, Skt ed., 42.3ab: *udaram tādāyē yā tu bubhuṣitā vāyam ity uktam bhavati* (“If [a yoginī] slaps the belly, it means ‘We are hungry.’”). *Vajradāka*, Skt ed. (Sugiki 2003), 8.2ab: *udaram tādāyē yas tu bubhuṣitam ity uktam bhavati* (“If [a yogin] slaps the belly, it means ‘I am hungry.’”).

<sup>39</sup> *Cakrasaṃvara*, Skt ed. (Gray 2012), 20.3cd: *lalātam darśayē yā tu ākāśād āgatam ity uktam bhavati* (“If [a yoginī] shows the forehead, it means ‘I came from the sky.’”). The *Abhidhānottara*, Skt ed., 42.3cd, is almost identical to that.

<sup>40</sup> For Śūraṃgavajra, the *Abhidhānottara* 42.2–7 and 10–14b teaches twenty gestures with specific messages. The *Abhidhānottara* 42.8–9 preaches four pairs of gestures and response gestures. Therefore, twenty-four gesture performances are taught in the *Abhidhānottara* 42.2–14b.

language” (*sandhyābhāṣā*).<sup>41</sup> Generally, the Saṃvara tantras call them “verbal signs” (*vākcchomā*, *vākyacchomā*, and equivalent), as does the *Sūtakamelāpaka* (*vākcchomā*).<sup>42</sup>

A major list of jargon that delivers specific messages can be found in the *Cakrasaṃvara* (26 items: Skt ed., 15.2–8ab), *Abhidhānottara* (42 items: Skt ed., 38.2), and *Sampuṭodbhava* (25 and another 50 items: Skt ed., 7.1.13 and 4.1.9, respectively).<sup>43</sup> For example, *ḍā* is jargon or a code syllable that means “man”. Therefore, when a yoginī or yogin utters *ḍā*, they can deliver the message, “man”. The items *ḍī*, *pu*, *su*, *mā*, and *yo* deliver the messages “woman,” “paralyzing,” “eating,” “mother,” and “wife,” respectively.

Another major list of items of jargon that deliver specific messages are present in the *Cakrasaṃvara* (66 items: Skt ed., 24.2.1–13), *Abhidhānottara* (67 or 68 items: Skt ed., 45.10), *Herukābhhyudaya* (74 items: D 374, Chapter 25, 18v5–19r7), *Vajradāka* (61 items: Skt ed., 8.7), *Sampuṭodbhava* (67 and 64 items: Skt ed., 4.1.11 and 7.1.16c–18, respectively), and *Dākārṇava* (64 items: Skt ed., 33.2c–14b).<sup>44</sup> Further, 7 of the 95 items that the *Mahāmudrātilaka* (13.7d–8a, 9d–10, and 16c from the whole 13th chapter)

---

<sup>41</sup> *Hevajra* (Skt ed. (Snellgrove 1959), II.3.1b), *Mahāmudrātilaka* (the title of Chapter 13, Skt ms., 26r1 and *gsang ba'i skad* D 420, 77r1), etc. Here, I must eliminate any possible confusion and misunderstanding that the readers may have. The term *sandhyābhāṣā* (“twilight language”) may remind some of similar terms found in the Buddhist Mahāyāna texts, such as the *saṃdhābhāṣya* in the *Saddharmapūṇḍarikasūtra* and *saṃdhyaṅvacana* in the *Bodhisattvaśālistra*. However, they must be distinguished because they are different systems, although there is a possibility that the term *saṃdhyaṅbhāṣā* itself (and not its contents) in the tantras is superficially derived from those in the Mahāyāna texts. The *saṃdhyaṅbhāṣā* in the *Hevajra* and other tantras ultimately means verbal codes, ciphers, or passwords by means of which a yoginī and yogin communicate with each other, while the *saṃdhābhāṣya* and equivalents in the Mahāyāna scriptures generally refer to a way of the Buddha’s skillful preaching. Next, by the term “twilight language”, some may expect me to present an analysis of tantric symbolism and meditation as Bucknell and Stuart-Fox did in their monograph titled *The Twilight Languages: Explorations in Buddhist Meditation and Symbolism* (Bucknell and Stuart-Fox 1986). However, I will not perform such an analysis because this approach is inadequate. Bucknell and Stuart-Fox’s monograph is not an analysis focusing on the actual “twilight language”, as Jackson criticized: “... they use the term ‘twilight language’ quite imprecisely. If we grant for the sake of argument that this is an adequate translation for *saṃdhā-bhāṣā*, it nevertheless remains the case that the authors seem to take the term as synonymous with ‘tantric symbolism.’ ...” (Jackson 1988, p. 128). The “twilight language” and equivalent terms, which I collectively call “jargon” in this monograph, means a code language essentially used as a communication tool and not a tantric symbolic system in general.

<sup>42</sup> The *Sūtakamelāpaka*, Skt ed. (Wedemeyer 2007), p. 476, l. 1.

<sup>43</sup> The 26 items in the *Cakrasaṃvara* are mostly identical to 26 of the 41 items in the *Abhidhānottara* and 25 items and the first 26 of the 50 items in the *Sampuṭodbhava*. The remaining 24 items in the *Sampuṭodbhava* are the initial letters of the 24 holy sites (such as Pullirāmalaya or Pūrṇagiri, Jālandhara, and Oḍyāna). In the Sanskrit edition of the *Sampuṭodbhava*, what I indicate by “the remaining 24” items are *pra / jā, o, a, go, rā, de, mā, kā, tri, ko, ka, la, kā, hi, mre(?)*, *śrī, sau, su / na, si, ma, ku /* (in the edition, a question mark is attached to *mre*). They are most likely corruptions of *pu* (or *pū*), *jā, o, a, go, rā, de, mā, kā, o, tri, ko, ka, la, kā, hi, pre, gr, sau, su, na, si, ma, and ku*, which are the initial letters of the names of the 24 holy sites in the Saṃvara tradition.

<sup>44</sup> Although there are some differences, those lists of jargon in the *Abhidhānottara*, *Herukābhidhāna*, *Vajradāka*, *Sampuṭodbhava*, and *Dākārṇava* can be considered to have been derived from the list in the *Cakrasaṃvara*. As for the list of jargon in the *Dākārṇava* and its translation, see Part 2 (Sanskrit text and translation of 33.2c–14b) in this monograph. For the *Sampuṭodbhava*, passage 4.1.11 presents only 67 items and does not teach their meanings. Passage 7.1.16–18 (64 items) presents almost the same

teaches are most likely derived from that list.<sup>45</sup> For example, the jargon or code word *potāṅgī* (and equivalents *potāṅga*, *potāṅgā*, *potāṅgi*, and *potāṅgī*) is a greeting. When a yogin utters *potāṅgī*, its message of greeting is delivered to the yoginī in his presence. *Potāṅgī* can be used as a response to the greeting.<sup>46</sup> The jargon *gamu* delivers the message “I shall go” whereas *lumba* shares the message “I shall come”.

Just as the gestures deliver specific messages, this form of jargon performance is characterized by a combination of jargon with a specific message or meaning. What is the major difference between how the gestures and jargon each deliver specific messages? Many messages delivered by the gestures indicate particular actions or conditions (such as “I am hungry,” “I came from the sky,” and “I shall eat”). However, many messages delivered by the jargon are single nouns (such as “hero,” “arm,” and “bell”). I interpret this difference as follows: Gestures are performative. They are actions performed with the hands or other limbs of the body. Thus, many gestures deliver messages whose contents are actions. The jargon comprises words and letters rather than actions, meaning that they convey single nouns as messages. Based on this, it may be assumed that the gestures, which normally deliver action messages, and the jargon, which mainly deliver single-noun messages, would have supplemented each other and diversified the secret communications among members of a given tradition, to a certain degree.

#### 1.6. Way (4): Jargon That Is Exchanged

This form of jargon performance is characterized by the combination of a jargon with another jargon that is uttered in response. Perhaps the most typical example of exchanging jargon, which appears in both Śaiva and Buddhist tantras, is that of greeting, that is, uttering the word *potāṅga* and equivalents as a greeting, and responding with the same word. (As discussed in Section 1.5, the word *potāṅga* can be classified as belonging to the jargon that delivers a specific message. It has two aspects.) It may be that only the *Dākārṇava* teaches a number of exchanged jargon that forms groups, that is, three groups of thirty-six pairs of jargon and response

---

jargon and its meanings. The number of jargon differs in the former and latter passages, which is probably transmissional.

<sup>45</sup> *Mahāmudrātilaka*, 13.7d–8a, 9d–10, and 16c (D 420, 76r6, 76r7, and 76v3; Skt ms., 24v2–v3, 24v4, and 25r3). Another 14 items in Chapter 13 of the *Mahāmudrātilaka* (13.2c–5: D 420, 76r4–76r5; Skt ms., 24r3–v1) are derived from those found in the *Hevajra* (Skt ed. (Snellgrove 1959), II.3.56–60b).

<sup>46</sup> *Cakrasaṃvara*, Skt ed. (Gray 2012), 24.2.1: *potāṅgy abhivādanam / pratipotāṅgī pratyabhivādanam / (“Potāṅgī is a respectful greeting. Response potāṅgī is a respectful greeting in return.”)*. According to the *Brahmayāmala* (Skt ed. (Hatley 2007), 55.103) and (Hatley 2007, p. 379), *potāṅga* (or *potāṅgā*) and *potāṅga* in response are greetings a yogin utters to a yoginī when encountering her, and the greeting and greeting in return that a yogin uses for another yogin when meeting him are *nārīṣa* and response *nārīṣa*, respectively.

jargon. I examine one of them in this subsection (*Ḍākārṇava*, Skt ed., 28.1–5b).<sup>47</sup> The following are some examples from the list. If a yoginī pronounces the code syllable *ḍā*, a yogin responds to her by uttering the code word *puruṣa* (“man”). If a yoginī utters the code word *ḍālikā*, a yogin responds to her by saying the word *yoginī*. The jargon in response to *nā* is *nārī* (“woman”). The jargon in response to *madana* is *madya* (“liquor”). A yoginī thus speaks the jargon that is agreed upon first, and the yogin responds to her with the word that is also agreed upon.

Many of the items of jargon that constitute the *Ḍākārṇava*’s thirty-six pairs of jargon and response jargon can also be found in the previous tantras such as the *Cakrasaṃvara*, *Hevajra*, *Abhidhānottara*, *Vajradāka*, *Samputodbhava*, and *Mahāmudrātilaka*.<sup>48</sup> It seems that the compilers of the *Ḍākārṇava* gathered various jargon from the previous tantras and reorganized them into thirty-six pairs of jargon and response jargon. In doing so, they reshaped the forms of the jargon. The words that a yogin utters in response to a yoginī’s jargon in the *Ḍākārṇava* were messages or meanings that the jargon deliver in the lists before the *Ḍākārṇava*. For example, in the *Ḍākārṇava*, a yogin pronounces the word *puruṣa* (“man”) in response to the jargon *ḍā* uttered by a yoginī. However, in the previous tantras, the word *puruṣa* (“man”) was solely taught as a meaning of the jargon *ḍā*, and not as a word that a yogin speaks in response. The words *yoginī* (“yoginī”), *nārī* (“woman”), and *madya* (“liquor”) were taught as meanings of the items of jargon *ḍālikā*, *nā*, and *madana*, respectively, and not as words to be pronounced in response to the items of jargon. The compilers of the *Ḍākārṇava* used words that represented the meanings of the jargon into the code words that could be used as responses. Why are there thirty-six pairs of jargon and response jargon? The number thirty-six constitutes another important aspect of this practice. I discuss this in Section 1.10.2.

### 1.7. Way (5): Exchanging Gestures and Jargon

There is a form of secret communication carried out by exchanging gestures and jargon. The *Vajradāka* (Skt ed. (Sugiki 2003), 22.1–24) presents a list of the twenty-three pairs of gestures and jargon and calls them “gesture and speech” (*mudrāvākya*) and “signs consisting of speech and gesture” (*vākyamudrāsaṃketa*). Most likely the words *mudrā* and *vākya* indicate “gesture” and “jargon”, respectively. Some of them are presented below. The *Vajradāka* does not explicitly explain who shows the gestures

<sup>47</sup> The other two groups are taught in *Ḍākārṇava*, Skt ed., 31.1–6 and 32.1–7. I do not discuss them in detail in this subsection. For more details on the three lists in the *Ḍākārṇava*, see their Sanskrit text, translation, and annotation in Part 2 (28.1–5b, 31.1–6, and 32.1–7) of this monograph.

<sup>48</sup> *Hevajra*, Skt ed. (Snellgrove 1959), II.3.56–60; *Cakrasaṃvara*, Skt ed. (Gray 2012), 15.2 and 24.2.4, 10 and 11; *Abhidhānottara*, Skt ed., 38.2 and 45.10; *Vajradāka*, Skt ed. (Sugiki 2003), 8.7; *Samputodbhava*, Skt ed. (Dharmachakra Translation Committee [2020] 2021), 7.1.4–9; and *Mahāmudrātilaka*, 13.2c–5 (D 420, 76r4–r5; Skt ms., 24r3–r5).

and who speaks the jargon. According to Bhavabhaṭṭa's *Vajradākaviṛti* (tenth century or around 1000 CE),<sup>49</sup> a commentary on the *Vajradāka*, a yoginī shows the gestures to a yogin, and the yogin utters the jargon to her in response.<sup>50</sup> (I follow Bhavabhaṭṭa's interpretation.) The list of the twenty-three pairs of gestures and jargon in the *Vajradāka* is most likely derived from the *Catuṣpīṭha*, which includes a list with the same twenty-three pairs called "gesture and speech" (*mudrāvākya*) and "speech and gesture as signs" (*saṃketavākyamudrā*).<sup>51</sup> Immediately before the twenty-three pairs of gestures and jargon, the *Catuṣpīṭha* teaches an Apabhraṃśa verse that is most likely used as a password a yogin intones before the doorkeepers to gain entry to the place of tantric gathering (Szántó 2012a, pp. 362–364).<sup>52</sup> However, that verse is not included in the chapter of the *Vajradāka*. The *Sampuṭodbhava* (Skt ed. (Dharmachakra Translation Committee [2020] 2021), 4.1.8 and 7.1.10–12) teaches six pairs of gestures and jargon, which seems a revision (or corruption) of the first six of the twenty-three pairs of gestures and jargon mentioned above.

The *Vajradāka* and *Catuṣpīṭha* state that while performing these gestures and jargon, "a yogin is in the right side, and for a yoginī, precisely the left."<sup>53</sup> This passage, which is somewhat obscure,<sup>54</sup> may mean that a yoginī uses her left hand and a yogin uses his right hand. However, since what the yogin does is to utter a jargon and not to use his hand (if the interpretation in Bhavabhaṭṭa's *Vajradākaviṛti* mentioned above is right), that verse may mean that a yoginī stands on the left and a yogin stands on the right (of each other or something in the ritual space, which is not explicitly explained). They start the performance thus: "If she puts the finger

---

<sup>49</sup> The date of Bhavabhaṭṭa is a controversial topic. Several different views have been presented by different scholars (late ninth to early tenth century, mid-tenth century, tenth century, and c. 1000 CE). The authorships of the *Nibandha* (a commentary on the *Catuṣpīṭha*), the *Cakrasaṃvaraṅgi* (a commentary on the *Cakrasaṃvara*), and the *Vajradākaviṛti* (a commentary on the *Vajradāka*) are all attributed to Bhavabhaṭṭa. It also needs to be clarified whether the three authors named Bhavabhaṭṭa are the same person or not.

<sup>50</sup> Bhavabhaṭṭa's *Vajradākaviṛti*, D 1415, 139v4: *go ku zhes bya ba ni rnal 'bhor mas lag pa' i phyag rgya bstan pa' i 'og tu rnal 'byor pas go ku zhes bya ba' i ngag gi phyag rgya brjod par bya' o* // ("Ghoghu: After the yoginī shows the hand gesture, the yogin should speak the jargon-sign ghoghu.")

<sup>51</sup> *Catuṣpīṭha*, Section 4 of Chapter 2 (*Parapīṭha*), Skt mss., Kathmandu B26/23 38a3–b5, Kathmandu A138/10 34b5–35b3, Cambridge 1704(12) 38a4–39a2. The passages are numbered as 2.4.102–153 in Szántó's unpublished edition according to (Szántó 2012a, p. 364).

<sup>52</sup> Szántó edited the Apabhraṃśa verse and translated it as follows: *sohāi nīla kodhu tuhu samayaceddhu, pānihi dharai daṇḍa māṇikkehi baddhu / pecchavi vīra melly saṃsāra uttāra, jāmi duvāra mella maḥum joini majju* // ("Ferocious one, [holding] a dark [staff]/Nīla[daṇḍa]! Your conduct [according to the] vows is splendid as you hold in your hand a staff set with jewels. Hero! Open the gateway! I see the hub of yoginīs. Let me in! I am to go in to deliver the world.")

<sup>53</sup> *Vajradāka*, Skt ed. (Sugiki 2003), 22.1cd: *yogināṃ dakṣiṇe bhāge yoginīnāṃ vāmam eva ca* (which is *yogināṃ dakṣiṇe bhāge yoginī vāmam eva ca* in the *Catuṣpīṭha*).

<sup>54</sup> Bhavabhaṭṭa's comment is also obscure (*Vajradākaviṛti*, D 1415, 139v3–v4): *rnal 'byor pas g-yas kyi cha gtsor bor byas nas phyag rgya bstan par bya' o / de bzhin du rnal 'byor mas ni g-yon gyi cha gtsor bor byas nas bstan pa' o* // ("Making the right part principle, the yogin should show the sign (jargon). Likewise, making the left part principle, the yoginī shows [the gesture-sign]").

into the mouth, then [it is] a mark of Ḍākinī. [To this gesture he should respond with a jargon,] *ghoghu*".<sup>55</sup> A yoginī puts her finger into the mouth to inform the yogin in her presence that she is equivalent to the goddess Ḍākinī. The yogin, who has understood the meaning of her gesture, responds by uttering the code syllables *ghoghu* to show that he has acknowledged her. Similarly, if a yoginī places the hands in prayer (*añjali*) on top of the head, which shows that she is equivalent to the goddess Dīpinī, a yogin utters *gughu*.<sup>56</sup> A yoginī thus shows a gesture that delivers a specific message, and a yogin utters the jargon in response to her gesture. It seems that the jargon is spoken only for the purpose of responding to the yoginī's gestures and does not deliver any message other than the yogin's acknowledgment of her message.

### 1.8. Way (6): Recognizing the Features of Yoginīs

Yoginīs are divided into several classes such as lineages (*kula*) of deities with which they are associated, according to their differing features (*lakṣaṇa*). The tantras of the Saṃvara cycle and related traditions include several lists of classes of yoginīs, most of which refer to the lineages of deities to which they belong.<sup>57</sup> They are the lists of (1) four, (2) five, (3) seven, (4) seven, (5) seven, (6) eight, (7) thirteen, and (8) thirty-six classes of yoginīs (Table 1).<sup>58</sup>

Among them, the classifications that the *Cakrasaṃvara* teaches, that is, lists (2)–(6), are the oldest. List (7), the thirteen classes of yoginīs, which is presented by the *Sampuṭodbhava*, is not substantially new: it is a combination of lists (6) and (2). The *Ḍākārṇava* provides list (8), which is the newer.

In every list, yoginīs are classified according to their features. It is possible to divide the yoginīs' features into four types: (A) bodily and mental features (i.e., physical appearances such as body colors, clothes, and smells, mental dispositions, and/or habitual behavior); (B) symbol or mark (*cihna*, etc.) drawn in the house and, in list (6), on the face as well; (C) festive date (*parvaṇī*), or date on which she is worshipped; and (D) gesture (*mudrā*, "seal") a yogin shows to her, and the response

<sup>55</sup> *Vajradāka*, Skt ed. (Sugiki 2003), 22.2: *mukhe prakṣīpya aṅgulyā ḍākinyasya tu cihnikā, ghoghu*. The text is ultimately the same in the *Catuṣpīṭha*.

<sup>56</sup> *Vajradāka*, Skt ed. (Sugiki 2003), 22.3: *añjaliṃ mūrḍhni saṃsthāpya dīninyasya tu cihnikā, gughu*. The text is ultimately the same in the *Catuṣpīṭha*.

<sup>57</sup> Törzsök argues that one can distinguish among the three subcategories of yoginīs: (1) divine, (2) witch-like semi-divine, and (3) human yoginīs who are said to belong to lineages or clans that bear the names of the seven or eight mother goddesses (Törzsök 2014). The Buddhist classifications of yoginīs examined in Section 1.8 fall into the third subcategory.

<sup>58</sup> There are also other classifications of yoginīs from different perspectives and other minor or miscellaneous discourses of the features of yoginīs found in the *Cakrasaṃvara* (Skt ed. (Gray 2012), 23.1–9), *Vajradāka* (Skt ed. (Sugiki 2003), 7.17–20 and 42.35), Bhavabhaṭṭa's interpretation of the *Cakrasaṃvara* 16.11–18 (*Cakrasaṃvaravivṛti* Skt ed. (Pandey 2002), vol. 1, p. 72, l. 19–p. 75, l. 8), and so on. I do not deal with them in this section. In his *Cakrasaṃvaravivṛti*, Bhavabhaṭṭa says that the *Cakrasaṃvara* 16.11–18, which are somewhat obscure verses, teach the six types (*prakāra*) of yoginīs according to their differing habitual behaviors. For this, see (Bang 2021).

gestures (*pratimudrā*, “response seal”) she shows him. Feature (D) is also an element in the performance of exchanging gestures discussed in Section 1.3. Table 2 shows the connections of lists (1)–(6) with these four types of features.

**Table 1.** Classifications of yoginīs.

(1) Four classes of yoginīs	<i>Samṅvarodaya</i> (Skt ed. (Tsuda 1974), 31.1–17)
(2) Five classes of yoginīs	<i>Cakrasaṅvara</i> (Skt ed. (Gray 2012), 19.1–24), <i>Abhidhānottara</i> (Skt ed., 41.1–24), and <i>Mahāmudrātilaka</i> (23.31–54: D 87r2–87v6; Skt ms., 49r5–51r3)
(3) Seven classes of yoginīs	<i>Cakrasaṅvara</i> (Skt ed. (Gray 2012), 16.3–10b) and <i>Abhidhānottara</i> (Skt ed., 39.2–9)
(4) Another seven classes of yoginīs	<i>Cakrasaṅvara</i> (Skt ed. (Gray 2012), 17.1–2) and <i>Abhidhānottara</i> (Skt ed., 39.18c–19)
(5) The other seven classes of yoginīs	<i>Cakrasaṅvara</i> (Skt ed. (Gray 2012), 17.3–12b.); <i>Abhidhānottara</i> (Skt ed., 39.20–30b); <i>Samputodbhava</i> (Skt ed. (Dharmachakra Translation Committee [2020] 2021), 4.2.2–9); <sup>59</sup> and partially, <i>Samṅvarodaya</i> (Skt ed. (Tsuda 1974), 9.11)
(6) Eight classes of yoginīs	<i>Cakrasaṅvara</i> (Skt ed. (Gray 2012), 18.1–21), <i>Abhidhānottara</i> (Skt ed., 40.1–21), and <i>Mahāmudrātilaka</i> (15.1–18: D 77v1–78r3; Skt ms., 26v3–28r1)
(7) Thirteen classes of yoginīs	<i>Samputodbhava</i> (Skt ed. (Dharmachakra Translation Committee [2020] 2021), 4.3.1–1)
(8) Thirty-six classes of yoginīs	<i>Ḍākārṇava</i> (Skt ed., 34.1–21b)

Source: Table by author.

**Table 2.** Classifications of yoginīs and types of features.

Lists (1) and (3)	(A)
Lists (4), (5), and (6)	(A)+(B)
List (2)	(A)+(B)+(C)+(D)

Source: Table by author.

The lists can be grouped into three. The tantras of the Saṅvara and related Buddhist traditions do not contain any list of classes of yoginīs that explicitly comprise features (A)+(B)+(C), which the Śaiva tantra has.<sup>60</sup> List (7) is a combination of lists (6) and (2). List (8), which the *Ḍākārṇava* provides, was developed from a different perspective, which I discuss later.

<sup>59</sup> However, in his *Āmnāyamañjarī* (Skt ms., p. 843, l. 2–p. 849, l. 3), Abhayākara Gupta reads the discourse in the *Samputodbhava* as teaching a form of the eight classes of yoginīs.

<sup>60</sup> The list of seven classes of yoginīs presented in the Śaiva *Brahmayāmala* (Skt ed. (Hatley 2007), 73.40–77) comprises features (A)+(B)+(C).

Of the three groups of lists shown in Table 2, for the sake of simplifying the argument, I select list (2), which contains all types of features of yoginīs, and examine another aspect of the Buddhist classifications of yoginīs. The tantras in list (2), namely the *Cakrasaṃvara*, *Abhidhānottara*, and *Mahāmudrātilaka*, teach the five classes of yoginīs. Table 3 presents the contents of the five classes of yoginīs. As Sanderson noted, the teaching in the *Cakrasaṃvara* and *Abhidhānottara* is derived from, or has close relations to the teaching of the five classes of yoginīs in the Śaiva *Siddhayogeśvarīmata* (Skt ed. (Törzsök 1999), 29.22–51).<sup>61</sup> It also comprises features (A)+(B)+(C)+(D). Törzsök states that the five classes of yoginīs in the *Siddhayogeśvarīmata* correspond to the first five of the Seven Mothers, namely Brahmāṇī, Maheśvarī, Kaumārī, Vaiṣṇavī, and Vārāhī.<sup>62</sup>

**Table 3.** The five classes of yoginīs in the *Cakrasaṃvara*, *Abhidhānottara*, and *Mahāmudrātilaka*.

	(A)	(B)	(C)
First class	Round-shaped face, etc.	Lotus ( <i>padma</i> )	Tenth lunar day
Second class	Big lips, etc.	Lance ( <i>śūla</i> ) <sup>63</sup>	Eighth and fourteenth lunar days
Third class	Dimply, etc.	(Not taught)/ Disk ( <i>cakra</i> ) <sup>64</sup>	(Not taught)/ Eighth and fourteenth days <sup>65</sup>
Fourth class	Short in stature, etc.	Vajra/ (Not taught) <sup>66</sup>	Fourteenth lunar day/ (Not taught) <sup>67</sup>
Fifth class	Hairy, etc.	Tusk ( <i>daṃṣṭrā</i> )	Eleventh lunar day

<sup>61</sup> (Sanderson 2001, p. 43). See also (Törzsök 1999, pp. 194–96).

<sup>62</sup> (Törzsök 2014, p. 349). The *Siddhayogeśvarīmata* does not mention the name of Vārāhī, the fifth mother goddess connected with the fifth class of yoginī. Törzsök argues that in the early Śaiva tantras, the basic typology of human yoginīs lists seven types based on the names and traits of the Seven Mothers (*saptamātrkā*) (Törzsök 2014, pp. 348–49, 351, footnote 30). She says that the typology of yoginīs is not always based on that of the Seven Mothers (Törzsök 2014, p. 352). Hatley states that the several classes of Buddhist yoginīs are derived from the Śaiva taxonomies of seven or eight deities, particularly that of the Seven Mothers (Hatley 2016, p. 17).

<sup>63</sup> In the Sanskrit manuscript of the *Mahāmudrātilaka*, her symbol is a disk (*cakra*). In its Tibetan translation, her symbol is *mdung rtse gsum*, the original Sanskrit of which is possibly *śūla*. (In the *Mahāmudrātilaka*, the word *rtse gsum* is sometimes used as a translation for *śūla*.)

<sup>64</sup> For more on her symbol, see the next footnote.

<sup>65</sup> Only the Sanskrit manuscript of the *Mahāmudrātilaka* includes lines that explain her symbol and festive dates: a disk (*cakra*) and the eighth and fourteenth days (*caturdaśī cāṣṭamī*), respectively. They are not included in its Tibetan translation of the *Mahāmudrātilaka*.

<sup>66</sup> For her symbol, see the next footnote.

<sup>67</sup> The Sanskrit manuscript of the *Mahāmudrātilaka* does not mention her symbol and festive date; its Tibetan translation mentions them. This is probably because of the rewriting of the original verse (*caturdaśī parvaṇī tasyā vajraṃ ca likhitaṃ gr̥he* or the like) into *likhitoā ca gr̥he nityaṃ madanādyaiḥ prapūjayet*.



Table 3. Cont.

(D)	
First class	Yogin: The gestures of lotus ( <i>padma</i> and <i>abja</i> ) and turtle ( <i>kūrma</i> ). Yoginī: The gestures of antelope-skin ( <i>ajina</i> ) and water-jar ( <i>kamaṇḍalu</i> ). <sup>68</sup>
Second class	Yogin: The gesture of lance ( <i>śūla</i> ) and a dance with his left leg bent. <sup>69</sup> Yoginī: Turning around counterclockwise.
Third class	Yogin: The gestures of spear ( <i>śakti</i> ) and bell ( <i>ghaṇṭā</i> ). <sup>70</sup> Yoginī: Turning around counterclockwise.
Fourth class	Yogin: The gestures of disk ( <i>cakra</i> ) and conch shell ( <i>śaṅkha</i> ). <sup>71</sup> Yoginī: Turning around counterclockwise.
Fifth class	Yogin: The gestures of serpent god ( <i>nāga</i> ) and spear ( <i>śakti</i> ). <sup>72</sup> Yoginī: Turning around counterclockwise.

Source: Table by author.

<sup>68</sup> According to Bhavabhaṭṭa's *Cakrasaṃvaravivṛti* (Skt ed. (Pandey 2002), vol. 1, p. 112, l. 18–p. 113, l. 2), a commentary on the *Cakrasaṃvara*, the gesture of the lotus is a hand gesture in the form of a lotus, which a yogin makes by bending the fingers of both hands joined in prayer. The gesture of the turtle is a hand gesture in the form of a turtle, which is made by drawing up the stretched right hand and placing the bent left hand on it. The hand gesture in the form of a goat-skin is the gesture of holding with the left hand the edge of a garment draped from the left shoulder. The hand gesture in the form of a water jar is the gesture of holding a water jar. When a yogin shows the hand gesture of a lotus, a yoginī shows the hand gesture of a goat-skin in response. When he shows the hand gesture of a turtle, she responds with the hand gesture of a water jar. Abhayākara Gupta's explanation of the lotus, turtle, and Victor hand gestures (*jina* and not *ajina*, "antelope-skin") can be considered the same as that of Bhavabhaṭṭa (*Āmnāyamañjarī*, Skt ms, p. 850, l. 2–p. 851, l. 2).

<sup>69</sup> According to Bhavabhaṭṭa's *Cakrasaṃvaravivṛti* (Skt ed. (Pandey 2002), vol. 1, p. 113, l. 16–l. 17), the dance with his left leg bent means the dancing posture with his left leg bent outward and left foot placed near the right knee (*ardhaparyāṅkaṃ nāṭyaṃ*: see also *Āmnāyamañjarī*, Skt ms., p. 851, l. 3, which is substantially the same explanation). Bhavabhaṭṭa does not explain what the hand gesture of a lance is like. According to Abhayākara Gupta's *Āmnāyamañjarī* (Skt ms., p. 851, l. 2–l. 3), the hand gesture of a lance in the *Samputodbhava* is made by placing the thumb on the little finger with the other three fingers up (*śulamudrāṃ iti / aṅguṣṭhena kaniṣṭhām ākramya taditarāṅgulīnām ūrdhvaprasāraṇāt*).

<sup>70</sup> According to Bhavabhaṭṭa's *Cakrasaṃvaravivṛti* (Skt ed. (Pandey 2002), vol. 1, p. 115, l. 10–l. 12), the hand gesture in the form of a spear is made in this manner: a yogin places the thumb on the other fingers, and then points the index finger up. The gesture of ringing a bell is the hand gesture of a bell. A yogin shows one of these two and not both. Abhayākara Gupta explains the spear and ring hand gestures in the same way as does Bhavabhaṭṭa (*Āmnāyamañjarī*, Skt ms., p. 852, l. 1–l. 2).

<sup>71</sup> According to Bhavabhaṭṭa's *Cakrasaṃvaravivṛti* (Skt ed. (Pandey 2002), vol. 1, p. 115, l. 13–l. 16), the text is *mukhamudrā* (the gesture of a face) and not *cakramudrā* (the gesture of a disk). The text is unclear regarding the hand gesture in the form a conch shell. In his *Āmnāyamañjarī* (Skt ms., p. 852, l. 3–p. 853, l. 3), Abhayākara Gupta notes that there are variant texts that teach the face and disk hand gestures (*vaktramudrā* and *cakramudrā*). The latter involves placing the thumb on the nails of the middle and ring fingers of the stretched hand (*uttānapāṇau madhyamānāmikānakhayor upary aṅguṣṭham nyased iti cakramudrā /*), and the hand gesture of the conch shell is made by stretching the thumb and index fingers with a gesture of [blowing?] a conch shell after flexing the middle, ring, and little fingers (*śaṅkhamudreti / madhyamānāmikānāyāsīḥ saṅkocya śaṅkhābhīnāyenaṅguṣṭhatarjanīprasāraṇāt /*).

<sup>72</sup> According to Bhavabhaṭṭa's *Cakrasaṃvaravivṛti* (Skt ed. (Pandey 2002), vol. 1, p. 115, l. 16–l. 17), the hand gestures of a nāga or serpent god are made as follows: a yogin raises the left hand, places the elbow of the right arm on it, and hoists the thumb and index finger of the right hand. Abhayākara Gupta's explanation

There are many minor differences between the *Siddhayogeśvarīmata* and the three Buddhist tantras regarding the yoginīs' physical features, symbols, festive dates, and hand gestures shown to the yoginīs.<sup>73</sup> There are also major differences that are important in understanding the Buddhist perspective represented in the Buddhist version of the five classes of yoginīs. In the Buddhist classification, regardless of the class that the women belong to, all yoginīs are called *lāmā*.<sup>74</sup> Whatever the origin of this word, in the Buddhist Saṃvara system, *lāmā* is the name of one of the four principal yoginīs (Lāmā). The five classes of yoginīs are individually designated as (1) "a woman" (*strī*), (2) "a mistress of the world" (*lokeśvari*), (3) (no particular designation), (4) "glorious Herukī" (*śrīherukī*), and (5) "Vajravārāhī" (*vajravārāhī*)<sup>75</sup> and not as the first five of the Seven Mothers. It appears that their designations gradually become hierarchically elevated, starting from the first normal "woman," to the second "mistress" in the mundane world, to the fourth "Herukī," a female form of the supreme god Heruka, and the fifth "Vahravārāhī," the supreme goddess.

The classification of yoginīs examined above, which was of non-Buddhist origin, was thus reformed in accordance with an aspect of the Buddhist pantheon or cosmos. However, more research is needed to clarify the degree to which the reformation is thorough, for the symbolism of the hierarchical yoginīs represented in this classification, that is, (1) the lowest "woman" with a lotus as her symbol, (2) the second lowest "worldly mistress" with a lance, (4) the second highest "glorious Herukī" with a vajra, and (5) the highest "Vajravārāhī" with a tusk, may not be found in other Buddhist texts. In his *Abhidhānottaravṛtti*, Śūraṅgavajra explains the identities of these five classes of yoginīs by using different frameworks. Śūraṅgavajra calls those yoginīs not only *lāmā* but *tārā* (Tārā), a name of one of the four principal yoginīs in the Guhyasamāja tradition. As shown in Table 4, he defines the five classes of yoginīs as belonging to four of the traditional five lineages of Buddhist deities and the lineage of Vajravārāhī, and equates them with the goddesses who reside in the five circles constituting the fivefold maṇḍala

---

of the nāga hand gesture is almost the same as that of Bhavabhaṭṭa (*Āmnāyamañjarī*, Skt ms., p. 854, l. 1–1. 2). For Bhavabhaṭṭa's explanation of the spear hand gesture, see the footnote of the third class of yoginī.

<sup>73</sup> The following are the differences regarding the yoginīs' symbols and festive dates and hand gestures shown to the yoginīs: In the *Siddhayogeśvarīmata*, (1) the second hand gesture shown to the first class of yoginī is *ūrdhvamudrā* ("upper hand gesture"). (2) The festive dates of the second class of yoginī are the fourth, fifth, ninth, eleventh, and fourteenth days in both the white and black halves of a month, the new and full moon days; the symbol of the second class of yoginī is not taught. (3) The festive date of the third class of yoginī is the sixth lunar day. (4) The first and second hand gestures shown to the fourth class of yoginī are those of a conch shell (*śaṅkha*) and a disk (*cakra*), respectively; the festive date of the fourth class of yoginī is the twelfth lunar day. (5) The hand gestures shown to the fifth class of yoginī are those of a tusk (*daṃṣṭrā*) and a staff (*daṇḍa*); and the symbol and festive date of the fifth class of yoginī are not taught.

<sup>74</sup> Only the Sanskrit manuscript of the *Mahāmudrātilaka* does not contain the word *lāmā*, which seems to be the case because of the corruption or rewriting of its older version used for its Tibetan translation.

<sup>75</sup> Only the Sanskrit manuscript of the *Mahāmudrātilaka* does not contain the designations (1), (2), (4), and (5). This is most likely because of the corruption or rewriting of its older version used for the Tibetan translation.

of Heruka (Appendix A). Through the performance of the circle of assembly, the five classes of yoginīs bring the supernormal knowledge (*mṅgon par shes pa*) to the yogin by giving him the words of the Buddha.<sup>76</sup>

**Table 4.** Śūraṃgavajra’s interpretation of the five classes of yoginīs.

	Lineages	Five Circles
First class	Vajra lineage	Mind Circle
Second class	Lotus lineage	Speech Circle
Third class	Action lineage	Pledge Circle
Fourth class	Tathāgata lineage	Body Circle
Fifth class	Vārāhī’s lineage	Gnosis Circle

Source: Table by author.

Aligning with some aspects of the frameworks of Buddhist cosmos is an important characteristic of the classification of yoginīs in the *Ḍākārṇava* (Skt ed., 34.1–21b: (8) in Table 1). The concept that constitutes the framework of the thirty-six classes of yoginīs in the *Ḍākārṇava* is the Four Seals (*caturmudrā*), namely the Action (*karma*-), Dharma (*dharmā*-), Pledge (*samaya*-), and Great (*mahā*-) Seals. There is no fixed definition of the Four Seals. The Buddhist tantras teach the concept with various meanings according to different contexts.<sup>77</sup> In the *Ḍākārṇava*, that concept is used to organize the classes of yoginīs. In this system, the word “Seal” (*mudrā*) of the “Four Seals” seem to mean “woman”. (1) The Action Seal refers to nine classes of women whose features are described particularly by their body colors and smells, such as being whitish and giving off a lotus smell. (2) The *Dharma* Seal comprises another nine classes of women whose features are explained by the castes into which they were born, such as the lowest and highest. The word *Dharma* of the *Dharma* Seal appears to be used in the sense close to the notion of Brahmanical *dharmā*, according to which people are divided into several castes in accordance with their differing births and occupation. (3) The Pledge Seal indicates another nine classes of women. Most of them are related to the Buddhist practices that a practitioner has pledged to observe, such as the *bali* offering (*balipūjā*), the ritual to consecrate an image or temple (*pratiṣṭhā*), and the initiation ritual (*abhiṣeka*).<sup>78</sup> (4) The Great Seal includes the nine other classes of women, most of whom are named

<sup>76</sup> The *Abhidhānottaravṛtti* of Śūraṃgavajra, D 1414, 204v4–v5, 204v7, 205r2, 205r3, and 205r4–r7. However, the correspondence of (1) the vajra lineage to the symbol of lotus, (2) the lotus lineage to the lance, (4) the tathāgata lineage to the vajra, and (5) Vārāhī’s lineage to the tusk does not appear to be general.

<sup>77</sup> The *Sarvatathāgatataṭṭvasaṃgraha* (late seventh to eighth centuries, Horiuchi 1974) and its satellite texts were the first to include systematic teachings of the Four Seals. Rāmapāla’s *Sekanirdeśapañjikā* (Isaacson and Sferra 2014), a commentary on Maitreyanātha’s *Sekanirṇaya*, also provides a systematic teaching of the Four Seals according to the *Hevajra*’s system. The Four Seals that are used as a classification of yoginīs in the *Ḍākārṇava* are entirely different.

<sup>78</sup> Although it cannot be deemed a parallel passage, a discourse that connects certain yoginīs to particular Buddhist practices as being effective for such practices can be found in the *Vajraḍāka* (Skt ed. (Sugiki 2003), 42.35).

by concepts that are more abstract and express certain states of being for women. They are *sahajā* (“a woman of the innate”), *kṣetrajā* (“a field-born woman”), *mantrajā* (“a mantra-born woman”), *lokanāthakā* (“a world-protector woman”), *yogajā* (“a yoga-born woman”), *pīṭhajā* (“a *pīṭha*-born woman”), *sāmayā* (for *samayā*, “a woman of the pledge”), *divyayoginī* (“a heavenly yoginī”), and *padminī* (“an excellent woman”). Five of them, namely the characteristics of *sahajā*, *kṣetrajā*, *mantrajā*, *yogajā*, and *pīṭhajā* are taught in the Śaiva *Kaulajñānanirṇaya* (eleventh century CE).<sup>79</sup> These five classes of yoginīs are probably the origin of the nine classes of women of the Great Seal of the *Ḍākārṇava*.

There are thus thirty-six classes of women. Why does the number need to be thirty-six? I discuss this in detail in Section 1.10.2.

A yoginī shows in some way the features, thus prescribed, by which a yogin recognizes her. Then, the yogin displays a certain “bodily expression of sentiment” (*abhinaya*) to her as a response seal (*Ḍākārṇava*, Skt ed., 34.20c–21b). The text says that his color and smell constitute his bodily expressions of sentiments; however, the text stops here and does not explain what his thirty-six sentiments, colors, and smells are. Although the details of the response seals are not given, among the Buddhist discourses of the classification of yoginīs, only those of the thirty-six classes of yoginīs in the *Ḍākārṇava* and of the five classes of yoginīs in the three tantras examined earlier (Table 3) include the idea that the yogin is required to show his response gesture to the woman he has recognized as his yoginī (feature (D) in Table 2). The discourses in the three tantras may have some influence on the composition of that in the *Ḍākārṇava* on this point.

### 1.9. Way (7): Hand Sign or Worship

The *Cakrasaṃvara* (Skt ed. (Gray 2012), 31.5c–14) is the first to teach the practice of “hand sign” (*hastacchomā*) or visualization of deities on the left hand. The *Abhidhānottara* (Skt ed., 3.78c–87b) contains quite a similar discourse and calls this practice “secret sign with the left hand” (*chommakam ... vāmahastena*, 3.78cd). However, most other tantras, commentaries, and ritual manuals that were composed after the *Cakrasaṃvara* call this practice “hand worship” (*hastapūjā*). With this visualization, a yogin purifies or sacralizes his left hand. According to the texts that explicitly mention the purpose of this practice, with this left hand, the yogin shows gestures, and performs the ritual deeds of eating and giving food to other participants in the circle of assembly or tantric feast ritual.<sup>80</sup>

<sup>79</sup> The *Kaulajñānanirṇaya*, Skt ed. (Bagchi 1934), 8.16–26. Hatley provides a revised edition of the Sanskrit text of this part and summarizes the characteristics of the five classes of women as follows: *Kṣetrajā* and *pīṭhajā* have powers rooted in the sacred places they arise from; *yogajā* and *mantrajā* attained to divinity by dint of mastery of yoga and mantra, respectively; and *sahajā* women were apparently born from the wombs of women who consumed empowered *caru* in ritual (Hatley 2007, pp. 159–61).

<sup>80</sup> *Cakrasaṃvara*, Skt ed. (Gray 2012), 31.14cd; *Abhidhānottara*, Skt ed., 3.78c–79b and 3.86cd; Jayabhadra’s *Cakrasaṃvarapañjikā*, Skt ed., 31.3 and 31.6; Bhavabhaṭṭa’s *Cakrasaṃvaraviṛti*, Skt ed. (Pandey 2002), vol. 2, p. 515, l. 17–1. 19 and p. 518, l. 6–l. 7; and Śūraṃgavajra’s *Abhidhānottaravṛtti*, D 1414, 134r5–r6.

Although they used the word *chomā*, the compilers of the *Cakrasaṃvara* do not seem to have counted this practice as being the same sort of practice as the secret signs that we examined in Sections 1.3–1.8, namely the secret signs as a means for a yogin and yoginī to recognize and communicate with each other. In the *Cakrasaṃvara*, the practice in question is taught in a chapter (i.e., *Cakrasaṃvara* 31) that is separate from the successive chapters on secret signs (i.e., *Cakrasaṃvara* 15–24). However, in the *Abhidhānottara*, although it is included in a separate chapter (i.e., *Abhidhānottara* 3) as with the case of the *Cakrasaṃvara*, the practice in question appears to be counted as falling in the same category of practice as the other secret signs, for the teaching of that practice is immediately followed by a short instruction that the yogin should speak code language and recognize the features of yoginīs (*Abhidhānottara*, Skt ed., 3.87c–88b). Using the words *mudrā* and *chomā*, the *Ḍākārṇava* (Skt ed., 37.1–9b) teaches the practice in question in one of its successive chapters on secret signs (i.e., *Ḍākārṇava* 26–37) most likely as falling into the same category of practice. I do not think this unreasonable because showing gestures, speaking jargon, recognizing the features of yoginīs, and visualizing the “hand sign” or deities on the left hand are elements that constitute the practice of the circle of assembly.

Which deities does a yogin visualize? Which parts of the left hand does he meditate on? The *Cakrasaṃvara* and *Abhidhānottara* explain the practice of the “hand sign” or “secret sign with the left hand” with terms so obscure that the details are almost impossible to understand without their commentaries.

From an examination of their commentaries and other texts composed after the *Cakrasaṃvara* that clearly describe the details, it can be roughly stated that the deities visualized on the left hand are generally the six male ones: (1) Vajrasattva, (2) Vairocana, (3) Padmanarteśvara, (4) Heruka, (5) Vajrasūrya, and (6) Paramāśva or Hayagrīva,<sup>81</sup> and the six female ones: (1) Vajravārāhī, (2) Yāminī, (3) Mohanī, (4) Saṃcālinī, (5) Trāsanī, and (6) Caṇḍikā. They are popular deities in the Saṃvara tradition. Those six pairs of male and female deities are the six pairs of the lords and mistresses of the six lineages of Buddhist deities, namely the Vajra, Buddha, Lotus (*padma*), Heruka, Jewel (*ratna*), and Action (*karman*) lineages in order. They serve as

---

<sup>81</sup> The *Sarvabuddhasamāyogaḍākinījālasaṃvara*, which was present in some form in the early eighth century (Sanderson 2009, p. 145; Tanaka 2010, p. 332; Szántó and Griffiths 2015, p. 367) and was composed before the *Cakrasaṃvara*, is the first to teach the lords of the six lineages. Normally, the sixth deity, namely the lord of the Action lineage, is Paramāśva and not Hayagrīva, who belongs to the Lotus lineage. However, as examined below, in the discourses of this practice in the *Cakrasaṃvara* and *Abhidhānottara*, the sixth deity is called Hayagrīva, and the commentaries by Jayabhadra and Bhavabhaṭṭa also use this name. It may be that the compilers of the *Cakrasaṃvara* and *Abhidhānottara* used the name Hayagrīva as a code word for Paramāśva because both names contain the words that mean “horse” (*aśva* and *haya*).

the six armor heroes and yoginīs, whose function is protection.<sup>82</sup> The yogin purifies or sacralizes his left hand by visualizing them on it.

I summarize the teachings of this practice from some texts in tables 5 to 9. The tables are listed roughly in descending order of compilation. The *Herukābhyudaya* is one of the oldest tantras in the Saṃvara tradition. Jayabhadra's *Cakrasaṃvarapañjikā* and Bhavabhaṭṭa's *Cakrasaṃvaravivṛti* (around the tenth century) are commentaries on the *Cakrasaṃvara*. As mentioned earlier, Śūraṃgavajra's *Abhidhānottaravṛtti* (around the first quarter of the eleventh century)<sup>83</sup> is a commentary on the *Abhidhānottara*. The *Hastapūjāvidhi* of Śāśvatavajra, another name of Prajñārakṣita (middle of the eleventh century),<sup>84</sup> presents a relatively late version of this teaching. The versions almost identical to it can be found in the *Vajravārāhīsādhana* of Umāpatideva (around 1100 CE)<sup>85</sup> and the *Abhisamayamañjarī* of Śākyarakṣita, Śubhākaragupta, or Śāntarakṣita (probably the twelfth century).<sup>86</sup>

**Table 5.** The hand sign or worship in the *Herukābhyudaya*.<sup>87</sup>

Fingers: The six lineage lords
Thumb: Vajrasattva ( <i>rdo rje sems dpa'</i> )
Forefinger: Vairocana ( <i>rnam snang</i> )
Middle finger: Padmanarteśvara or the like ( <i>pad ma gar dbang phyug</i> )
Ring finger: Glorious Heruka ( <i>dpal khrag 'thung</i> )
Little finger: Vajrasūrya ( <i>rdo rje nyi ma</i> )
Nails: Paramāśva ( <i>rta mchog</i> )
Palm (a lotus with five petals): The great hero united with Vajrayoginī ( <i>dpa' bo che gnyis med rdo rje'i rnal 'byor ma</i> )
Back of the hand: All yoginīs ( <i>rnal 'byor ma rnams kun</i> )

Source: Table by author.

<sup>82</sup> Generally, the six lineage lords and mistresses are visualized on the body of a male and female deity/practitioner, respectively, to protect them. For more details of the six armor heroes and yoginīs, see (Sugiki 2021, pp. 231–36).

<sup>83</sup> For the date of Śūraṃgavajra, see (Sugiki 2019, p. 37, footnote 13). Śūraṃgavajra's *Abhidhānottaravṛtti* (D 1414, 217r6-r7) mentions Nāropa (his *Dgyes pa'i rdo rje yan lag drug*), Tilopa, and Ratnākaraśānti (his commentary on the *Hevajratantra*, the *Muktāvalī*), and it was translated into Tibetan by 'Phags pa shes rab following Jñānaśrīmitra's words (*'phags pa shes rab kyis dznyā na shrī mi tra'i gsung ji lta ba bzhin du bsgyur*, D 1414, 232r7). If these Ratnākaraśānti and Jñānaśrīmitra are identical to the well-known Mahāyāna scholarly monks of the same names, these suggest that Śūraṃgavajra's *Abhidhānottaravṛtti* was composed around the first quarter of the eleventh century.

<sup>84</sup> For the date of Śāśvatavajra, see (Sakurai 2004, p. 815).

<sup>85</sup> For the date of Umāpatideva, see (English 2002, p. 13).

<sup>86</sup> The author's name is different according to the materials (Tsukamoto et al. 1989, p. 279). For the date of this work, see (English 2002, p. 11). See also (English 2002, p. 207) for some other texts composed relatively in the late periods that preach the hand worship.

**Table 6.** The hand worship in Jayabhadra's *Cakrasaṃvarapañjikā*.<sup>88</sup>

Fingers: The six lineage lords
Thumb: Vajrasattva Forefinger: Vairocana Middle finger: Padmanarteśvara Ring finger: Glorious Heruka Little finger: Vajrasūrya Nails: Hayagrīva
Palm (a lotus with five petals) and back of the hand: The lineage mistresses or six pairs of the lineage lords and mistresses <sup>89</sup>
(Center) Vajravārāhī alone or Vajrasattva with Vajravārāhī (East) Yāminī alone or Vairocana with Yāminī (North) Mohanī alone or Padmanarteśvara with Mohanī (West) Saṃcālīnī alone or Heruka with Saṃcālīnī (South 1) Trāsanī alone or Vajrasūrya with Trāsanī (South 2) Caṇḍikā alone or Paramāśva with Caṇḍikā

Source: Table by author.

As seen in these tables, the practice of hand signs or worship was originally a meditation of visualizing (1) the six lineage lords (six armor heroes) on *the fingers with nails* and (2) some yoginīs, mostly the six lineage mistresses (six armor yoginīs), on *the other parts of the left hand*. Some relatively late texts, such as Bhavabhaṭṭa's *Cakrasaṃvaraviṭṭi* (Table 7) and Śāśvatavajra's *Hastapūjāvidhi* (Table 9), explicitly incorporate into it the visualization of the five yoginīs who represent the Five Elements (Earth, Water, Fire, Wind, and Space), namely the five primal material elements. This was probably caused by the idea that the left hand was physical and comprised the Five Elements. According to Bhavabhaṭṭa's *Cakrasaṃvaraviṭṭi*

<sup>87</sup> The *Herukābhyudaya*, D 374, Chapter 40, particularly 29v5–v7. See also the chapter title. In the *Herukābhyudaya*, this practice is named “hand sign” (*lag pa'i brda*, \**hastacchomā* or the like) and “hand worship” (*lag pa'i mchod pa*, \**hastapūjā*). A yogin can attain his wishes, such as becoming rich. Kumāracandra's *Katipayākṣarā*, a commentary on the *Herukābhyudaya*, calls this practice *hastapūjā* (Skt ed., p. 166, l. 15). The *Yoginisaṃcāra* (Skt ed. (Pandey 1998), 14.4–6) includes a more concise description of this practice, “the hand worship” (*hastapūjā*): a yogin visualizes on his hand “the twelve, [namely] the six yoginīs and [the heroes] starting with Vajrasattva” (*śadyoginyo ... vajrasattoādi dvādaśam*), which most likely indicates the six pairs of lineage lords and mistresses. By this practice, he can attain his wishes, such as becoming rich.

<sup>88</sup> Jayabhadra's *Cakrasaṃvarapañjikā*, Skt ed., 31.3–6. In the *Cakrasaṃvarapañjikā*, this practice is called *hastapūjā* or “hand worship” (Skt ed., 31.4).

<sup>89</sup> The *Cakrasaṃvarapañjikā* contains the text *locanādīgrahaṇena ḍākinyādīnām catasrṇām / sūnyety ākāśadhātuh / madhya iti tad eva / śeṣaṇ sugamam / (31.5)*. The text is too concise to know the details. However, its teaching may be interpreted as follows: Vajravārāhī at the center on the palm and back of the left hand is identical to Cumbikā, who represents the Space element; Yāminī in the east, to Ḍākinī equivalent to Locanā, who represents the Earth element; Mohanī in the north, to Lāmā equivalent to Māmakī, who represents the Water element; Saṃcālīnī in the west, to Khaṇḍarohā equivalent to Pāṇḍarā, who represents the Fire element; and Trāsanī or Caṇḍikā, to Rūpiṇī equivalent to Tārā, who represents the Wind element.

(Table 7), a yogin is required to visualize only five of the six lineage mistresses. The six lineage mistresses do not appear to be a point of focus for Bhavabhaṭṭa.

**Table 7.** The hand worship in Bhavabhaṭṭa's *Cakrasaṃvaraviṛṭti*.<sup>90</sup>

Fingers: The six lineage lords
Thumb: Vajrasattva Forefinger: Vairocana Middle finger: Padmanarteśvara Ring finger: Glorious Heruka Little finger: Vajrasūrya Nails: Hayagrīva
Palm (a lotus with eight petals) and back of the hand:
(Center) Heruka and Vajravārāhī equivalent to Cumbikā, who represents emptiness (or Space) and the Perfection of Meditation ( <i>dhyānapāramitā</i> ) (East) Ḍākinī equivalent to Locanā, who represents the Earth element and the Perfection of Giving ( <i>dāna-</i> ) (North) Lāmā equivalent to Māmakī, who represents the Water element and the Perfection of Morality ( <i>śīla-</i> ) (West) Khaṇḍarohā equivalent to Pāṇḍarā, who represents the Fire element and the Perfection of Patience ( <i>kṣānti-</i> ) (South) Rūpiṇī equivalent to Tārā, who represents the Wind element and the Perfection of Vigor ( <i>vīrya-</i> ) (Northeast) Yāminī (Southeast) Mohanī (Southwest) Saṃcālānī (Northwest) Trāsānī <sup>91</sup>

Source: Table by author.

**Table 8.** The hand worship in Śūraṃgavajra's *Abhidhānottaravṛtti*.<sup>92</sup>

Fingers: The six lineage lords
Palm (a lotus with five petals) of the hand: The six female messengers ( <i>pho nya drug</i> ), who are most likely the six lineage mistresses <sup>93</sup>
Back of the hand: A celestial palace ( <i>gzhal yas khang</i> )

Source: Table by author.

<sup>90</sup> Bhavabhaṭṭa's *Cakrasaṃvaraviṛṭti*, Skt ed. (Pandey 2002), vol. 2, p. 515, l. 17–p. 517, l. 8. In the *Cakrasaṃvaraviṛṭti*, this practice is named *hastapūjā* or “hand worship” (Skt ed. (Pandey 2002), vol. 2, p. 516, l. 9).

<sup>91</sup> Among the six armor yoginīs, Caṇḍikā is not included in this visualization according to the *Cakrasaṃvaraviṛṭti*.

<sup>92</sup> Śūraṃgavajra's *Abhidhānottaravṛtti*, D 1414, 134r5–v2. In the *Abhidhānottaravṛtti*, this practice is named \**hastapūjā*.

<sup>93</sup> *Abhidhānottaravṛtti*, D 1414, 134v1: *lag pa'i mthil du pho nya drug dbus dang 'dab ma lnga 'dus pa la bsgoms la go cha bgo na ...* (“If one is armored after having visualized the six female messengers gathering at the center and the five petals [of a lotus] on the palm of the hand, ...”).



**Table 9.** The hand worship in Śāśvatavajra’s *Hastapūjāvidhi*.<sup>94</sup>

Fingers: The six lineage lords
Thumb: Vajrasattva (visualized in the form of white letters <i>om ha</i> ) Forefinger: Vairocana (yellow [normally white] <i>nama hi</i> ) Middle finger: Amitābha (red <i>svāhā hu</i> ) Ring finger: Akṣobhya (black <i>vauṣaṭ he</i> ) Little finger: Ratnasambhava (red [normally yellow] <i>hūṃ hūṃ ho</i> ) Nails: Amoghasiddhi (green <i>phaṭ haṃ</i> )
Palm (a lotus with five petals):
(Center) Vajravārāhī (red <i>om vaṃ</i> ) (East petal) Yāminī (dark blue <i>hām yoṃ</i> ) (Next petal counterclockwise) Mohanī (white <i>hrīm moṃ</i> ) (Next petal) Saṃcālinī (yellow <i>hreṃ hrīm</i> ) (Next petal) Saṃtrāsānī (green <i>hūṃ hūṃ</i> ) (Next petal) Caṇḍikā (gray <i>phaṭ phaṭ</i> )
Back of the hand:
The same six goddesses as those on the palm or the Triple Circle <sup>95</sup>
The Five Elements that constitute the hand:
Earth is contemplated to have the nature of the goddess Pātānī. Water, to have the nature of Māraṇī. Fire, to have the nature of Ākarṣaṇī. Wind, to have the nature of Narteśvarī. Space, to have the nature of Padmajālinī.

Source: Table by author.

In the *Dākārṇava* (Skt ed., 37.1–9b), the groups of deities that a yogin visualizes on the left hand are more enlarged and assume the thirty-six pairs of male and female deities. They are called *mudrādeva* (“seal deities”) and are referred to as *cchomā*. Table 10 shows the details. The text that explains the three groups of six female deities is partially obscure, and the *Bohitā* commentary does not comment on it. However, it is possible to interpret the text in two ways.

A yogin also visualizes the same groups of female and male deities on the opposite side of the hand. Therefore, there are thirty-six pairs of female and male deities on the left hand of the yogin. I clarify the significance of the number being thirty-six in Section 1.10.2. The thirty-six female deities described above include Locanā, Māmakī, Pāṇḍarā, Tārā, and Cumbikā, who represent the Five Elements. The six lineage lords are contained in the thirty-six male deities. However, if Interpretation 2 is right, the

<sup>94</sup> Śāśvatavajra’s *Hastapūjāvidhi*, Skt ed. (Meisezahl 1985), pp. 29–30. Similar passages can be found in Umāpatideva’s *Vajravārāhisādhana* (Skt ed. (English 2002), pp. 46–50) and the *Abhisamayamañjarī* (Skt ed., (Meisezahl 1985), pp. 39–40). They also teach that a yogin visualizes the six pairs of armor heroes and yoginis on the left hand. However, Umāpatideva’s *Vajravārāhisādhana* does not contain a passage that explains the visualization of the five goddesses who represent the Five Elements of the left hand.

<sup>95</sup> The Triple Circle indicates the Mind, Speech, and Mind Circles where twenty-four pairs of male and female deities reside. The Triple Circle is a part of the fivefold maṇḍala of Heruka in the Saṃvara tradition (Appendix A).

thirty-six female deities do not include the six lineage mistresses. A similar attitude can also be found in the discourse of hand worship in Bhavabhaṭṭa's *Cakrasaṃvaravivṛti* summarized earlier (Table 7), in which the six lineage mistresses is not a point of focus.

**Table 10.** The hand sign in the *Ḍākārṇava*.

The three groups of six female deities (Interpretation 1): <sup>96</sup>	
(1)	Vajravārāhī, Yāminī, Mohanī, Saṃcālinī, Saṃtrāsani, and Caṇḍikā on the back of the hand ( <i>prsthahasta</i> -).
(2)	Cumbikā, Lāmā, Ḍākinī, Rūpiṇī, Parāvṛttā, and Anuvartinī <sup>97</sup> on the middle joint ( <i>madhyasandhau</i> ), namely the bases of the five fingers. <sup>98</sup>
(3)	Locanā, Māmakī, Tārā, Pāṇḍarā, Nairātmyā, and Vajradhātviśvari <sup>99</sup> on the bracelet ( <i>kaṭaka</i> ).
The three groups of six female deities (Interpretation 2): <sup>100</sup>	
(1)	Cumbikā, Lāmā, Ḍākinī, Rūpiṇī, Parāvṛttā, and Anuvartinī on the back of the hand ( <i>prsthahasta</i> -).
(2)	Locanā, Māmakī, Tārā, Pāṇḍarā, Nairātmyā, and Vajradhātviśvari <sup>101</sup> on the middle joint ( <i>madhyasandhau</i> ), the bases of the five fingers.
(3)	The Six Pāramitās (Dānapāramitā, Śīlapāramitā, Kṣāntipāramitā, Vīryapāramitā, Dhyānapāramitā, and Prajñāpāramitā) on the bracelet ( <i>kaṭaka</i> ).

<sup>96</sup> The text shows that there are three groups of six female deities. However, it mentions only the names of the female deities who constitute two groups. Interpretation 1 is based on the following reading of the text: although the text does not refer to the first group (Vajravārāhī, Yāminī, Mohanī, Saṃcālinī, Saṃtrāsani, and Caṇḍikā) explicitly, their existence is intended because they are normally visualized in the practice of hand worship as I argued earlier.

<sup>97</sup> The five (Cumbikā, Lāmā, Rūpiṇī, Parāvṛttā, and Anuvartinī) of these six ḍākinīs are identical to, or derived from, the five (Rūpikā, Cumbikā, Lāmā, Parāvṛttā and Anivartikā or Anivartī) of the seven classes of yoginīs in the discourses of the features of yoginīs in the *Cakrasaṃvara* (Skt ed. (Gray 2012), 17.3), the *Abhidhānottara* (Skt ed., 39.20), and the *Sampuṭodbhava* (Skt ed. (Dharmachakra Translation Committee [2020] 2021), 4.2.2).

<sup>98</sup> Neither the *Ḍākārṇava* nor *Bohitā* explains which part of the left hand the “middle joint” indicates. It seems to indicate the metacarpophalangeal joints, namely the bases of the five fingers located around the middle of the hand.

<sup>99</sup> These six yoginīs comprise some of the principal yoginīs originally from the *Hevajra* (Nairātmyā) and *Guhyasamāja* (the others).

<sup>100</sup> Interpretation 2 is based on the following reading of the text: the words *ṣaṭ pāramitās* (the Six Perfections) in verse 37.5d are used to indicate the six goddesses (Dānapāramitā, Śīlapāramitā, Kṣāntipāramitā, Vīryapāramitā, Dhyānapāramitā, and Prajñāpāramitā) and not to explain the nature of the former group of six female deities (Locanā, Māmakī, Tārā, Pāṇḍarā, Nairātmyā, and Vajradhātviśvari).

<sup>101</sup> These six yoginīs comprise the principal yoginīs originally from the *Hevajra* (Nairātmyā) and *Guhyasamāja* (the others).

Table 10. *Cont.*

---

The three groups of six male deities
(1) Vairocana, Vajrasattva, Vajrasūrya, Ārolik (Padmanarteśvara), Paramāśva, and Heruka on the fingers ( <i>aṅgulīṣu</i> ).
(2) The six bodhisattvas such as Kṣitigarbha (used as Kṣitigarbha) on the palm ( <i>talāhaste</i> ). <sup>102</sup>
(3) The six leaders such as Ḍāka on the nails ( <i>nakha</i> ). <sup>103</sup>

---

Source: Table by author.

### 1.10. Way (8): Contemplating What Is Kept Secret, and the *Ḍākārṇava*'s Peculiarities

The *Ḍākārṇava* has new ideas on organizing the secret signs. I have already discussed some of them (however, minor): It developed the jargon that is exchanged (Section 1.6), and organized the classes of yoginīs by use of the concept of the Four Seals (Section 1.8). The three other new ideas are discussed below: associating the secret signs (1) with the form of Heruka and (2) his maṇḍala, and (3) internalizing the secret signs. The eighth of the eight ways of practicing secret signs put forward in Section 1, namely contemplating what is kept secret, is deeply related to (3) internalizing the secret signs.

#### 1.10.1. *Associating the Secret Signs with the Form of Heruka*

The *Ḍākārṇava* (Skt ed., 29.1–10b) introduces the thirty-six pairs of secret signs concerning weapons (*astracchomakā*).<sup>104</sup> A yoginī and a yogin exchange both the thirty-six secret signs and thirty-six response signs that assume the form of the weapons in the hands of Heruka, the supreme deity in the *Ḍākārṇava*. According to Chapter 15, Heruka has seventy-six hands. He holds the peeled skin of an elephant with his first left and right hands. He makes a “womb” hand gesture (*yoniṃudrā*) with his second left and right hands. With the rest of his left and right hands, he holds seventy-two objects, such as a bell (*ghaṅṭā*), shield (*kheṭa*), and tusk (*danta*) in the left, and such as a vajra (*vajra*), sword (*asi*), and lance (*kunda*) in the right (for the objects that Heruka holds, see Appendix B), respectively. The thirty-six objects in the left hand of Heruka are identical to the secret signs of weapons that a yoginī shows,

---

<sup>102</sup> Neither the *Ḍākārṇava* nor *Bohitā* clarifies who the rest of the five bodhisattvas are. It is mostly likely that they are Kṣitigarbha (Kṣitigarbha), Khagarbha, Vajrapāṇi, Lokanātha, Sarvanivaraṇaviṣkambhin, and Samantabhadra (cf. *Ḍākārṇava*, 15.75d–76b).

<sup>103</sup> According to the *Bohitā* (D 1419, 231r6), the six leaders indicate Vajraḍāka, Mohaḍāka, Ratnaḍāka, Padmaḍāka, Viśvaḍāka, and Jñānaḍāka.

<sup>104</sup> For more details, see the Sanskrit text, its translation, and annotations in Part 2 (29.1–10b) of this monograph. Some objects may not appear as weapons. However, in the Buddhist tantras, the objects that a tantric deity holds in their hand(s) are often called “weapon”, regardless of what the object is.

and the thirty-six objects in the right hand of Heruka correspond to the secret signs of weapons that a yogin gives in response.<sup>105</sup>

According to the commentary in the *Bohitā* (D 1419, 205r5–207r7), although Heruka holds real objects in his hands, the secret and response signs that a yoginī and yogin exchange are not real objects: they are hand gestures (*mudrā*) in the form of the objects, made by the yoginī and yogin. The table below shows details of the first three pairs of hand and response gestures. Signs (a) and (b) refer to the hand gestures that a yoginī and yogin show in response, respectively.

- (1) The left and right third hands of Heruka
  - (a) *Ghaṇṭā* (“bell”): She puts the tips of the index and middle fingers on the first and second joints of the thumb, respectively, places the ring finger on the base of the nail of the middle finger, and stretches the little finger.
  - (b) *Vajra* (“vajra”): He locates the middle finger at the center and the remaining four fingers at the four directions (which represent the five prongs of a vajra).
- (2) The left and right fourth hands of Heruka
  - (a) *Kheṭa* (“shield”): She stretches the arm and makes a fist.
  - (b) *Asi* (“sword”): He locates the index finger above the remaining four fingers and makes a fist with the four fingers, by which he assumes the form of holding a sword.
- (3) The left and right fifth hands of Heruka
  - (a) *Danta* (“teeth”): She makes a fist and lets the index finger assume the form of *ko re ba* (a cup?).
  - (b) *Kunta* (“lance”): He makes a fist and stretches the middle finger.

These gestures and response gestures are organized following the outer appearance (the weapons in the hands) of Heruka, which none of the previous Buddhist discourses of tantras explicitly employed. It might mean this: through the performance of the thirty-six exchanges of hand gestures with a yoginī, a yogin can not only show himself as a member of the same tradition, but symbolically realize the manifestation of Heruka in the ritual space, or have a sense of unity with Heruka. However, the text does not explicitly mention that sort of effect of this practice.

### 1.10.2. Associating the Secret Signs with the Maṇḍala of Heruka

The *Ḍākārṇava* teaches the twelve lists of secret signs in the twelve chapters from 26 to 37. The elements that constitute most parts of the twelve lists of secret signs can be found in the *Hevajra*, *Cakrasaṃvara*, *Abhidhānottara*, *Herukābhyudaya*, *Vajradāka*, *Sampuṭodbhava*, *Mahāmudrātilaka*, and *Samvarodaya*.<sup>106</sup> However, most parts of the twelve lists of secret signs of the *Ḍākārṇava* are not mere replicated versions of the teachings in the previous tantras.

---

<sup>105</sup> For the outer form of Heruka in Chapter 15 of the *Ḍākārṇava*, see (Sugiki 2020).

<sup>106</sup> For the parallel passages found in the those tantras and some others, see Chapter 2 of this monograph.

Chapter 26 in the *Ḍākārṇava* (Skt ed., 26.6–43) deals with the thirty-six pairs of body gestures that a yoginī and yogin exchange. Chapter 27 (Skt ed., 27.1–9) deals with the thirty-six pairs of eye gestures. Chapter 28 (Skt ed., 28.1–5b) concerns the thirty-six pairs of code syllables and code words in response (see Section 1.6). Chapter 29 (Skt ed., 29.1–10b) deals with the thirty-six pairs of the hand gestures representing Heruka’s weapons (see Section 2.8.1). Chapter 30 (Skt ed., 30.1–9b) deals with another thirty-six pairs of body gestures. Chapter 31 (Skt ed., 31.1–6) addresses the thirty-six pairs of the syllables of the Sanskrit alphabet. Chapter 32 (Skt ed., 32.1–7) deals with the thirty-six pairs of jargon, namely the terms that express the thirty-six aspects of the knowledge of existence and their initial letters. Chapter 33 (Skt ed., 33.1–18) concerns sixty-four pieces of jargon (see also Section 1.5) and thirty-six pieces of jargon uttered in response. The sixty-four pieces of jargon are probably divided into thirty-six groups. Chapter 34 (Skt ed., 34.1–21b) deals with the features that the thirty-six classes of women show and the thirty-six sentiments that a yogin expresses in response (see Section 1.8). Chapter 35 (Skt ed., 35.1–6) focuses on internal aspects of the external secret signs, which is presented as the core essence of all external forms of secret signs and response signs. Chapter 36 (Skt ed., 36.1–11) focuses on an interiorized form of secret signs, namely the thirty-six color visions, which may be sorted into twelve groups, and the twelve color visions for response. Chapter 37 (Skt ed., 37.1–9b) preaches the visualization of the thirty-six pairs of female and male deities on the left hand (see Section 1.9).<sup>107</sup> The twelve chapters of the *Ḍākārṇava* thus deal with thirty-six pairs of secret signs.

Chapter 15 of the *Ḍākārṇava* expounds a large-scale maṇḍala of the supreme deity Heruka. It comprises thirteen circles, namely a lotus at the center and, outside it, the twelve concentric circles beginning with the Adamantine Circle (*vajracakra*). On every circle, there are thirty-six pairs of female and male deities (see Table 11 and Appendix B). The twelve lists of secret signs in Chapters 26–37 of the *Ḍākārṇava* described above are defined as the practices of the thirty-six pairs of female and male deities in those twelve concentric circles.<sup>108</sup> This explains why the number of

<sup>107</sup> For more details of the above secret signs, see the Sanskrit text, translation, and annotation of the verses in the 12 chapters in question in Part 2 of this monograph.

<sup>108</sup> Chapter 26 includes the following passage: “The thirty-six [pairs of] seals and response seals are thus to be understood as the practice of the brothers and sisters in the Adamantine Circle” (*Ḍākārṇava*, Skt ed., 26.43: *evaṃ ṣaṭtriṃśa mudrā tu pratimudrās tathā parā / bhrāṭṛbhaginīcāraṃ tu vijñeyā vajracakrake /*). This passage appears after the one that explains the thirty-six pairs of body gestures exchanged by a yoginī and yogin. Thus, the word “thus” (*evaṃ*) indicates exchanging the thirty-six pairs of body gestures, and the word “seals” (*mudrā*) and “response seals” (*pratimudrās*) refer to showing the body gestures and response body gestures, respectively. The words “the brothers and sisters in the Adamantine Circle” (*bhrāṭṛbhaginī... vajracakrake*) mean the thirty-six pairs of female and male deities in the Adamantine Circle or a yoginī and yogin who identify themselves thusly. Therefore, it is possible to read the passage in question as implying the following: Exchanging the thirty-six pairs of body gestures is a practice of the thirty-six pairs of the female and male deities in the Adamantine

pairs of secret signs is ultimately thirty-six in the twelve chapters in the *Ḍākārṇava*. Table 11 shows the correspondence. It also classifies the chapters into the eight ways of practicing secret signs (Section 1).

Of the eight ways of practicing secret signs, ways (2), (3), and (5) are not in this list. However, of these, the absence of ways (2) and (3) is not unnatural at all. Ways (2) and (3), which are to show gestures and speak jargon that deliver specific messages, respectively, do not have exchanging signs as an element. In the system of the *Ḍākārṇava*, all external practices of secret signs assume the form of exchanging signs and response signs between thirty-six pairs of female and male deities. Therefore, all gestures and jargon incorporated from the discourses by ways (2) and (3) in previous tantras were reshaped into those by ways (1) and (4) in the *Ḍākārṇava*.

**Table 11.** The twelve circles and the twelve discourses of the secret signs.

Twelve Circles			
(1)	Adamantine Circle ( <i>vajracakra</i> )	Secret signs in Chapter 26	Way (1)
(2)	Heart Circle ( <i>hṛdayacakra</i> )	Secret signs in Chapter 27	Way (1)
(3)	Merit Circle ( <i>guṇacakra</i> )	Secret signs in Chapter 28	Way (4)
(4)	Space Circle ( <i>ākāśacakra</i> )	Secret signs in Chapter 29	Way (1)
(5)	Wind Circle ( <i>vāyucakra</i> )	Secret signs in Chapter 30	Way (1)
(6)	Earth Circle ( <i>medinīcakra</i> )	Secret signs in Chapter 31	Way (4)
(7)	Fire Circle ( <i>agnicakra</i> )	Secret signs in Chapter 32	Way (4)
(8)	Water Circle ( <i>udakacakra</i> )	Secret signs in Chapter 33	Way (4)
(9)	Knowledge Circle ( <i>jñānacakra</i> )	Secret signs in Chapter 34	Ways (1) and (6)
(10)	Mind Circle ( <i>cittacakra</i> )	Secret signs in Chapter 35	Way (8)
(11)	Speech Circle ( <i>vākacakra</i> )	Secret signs in Chapter 36	Way (8)
(12)	Body Circle ( <i>kāyacakra</i> )	Secret signs in Chapter 37	Way (7)

Source: Table by author.

It seems possible to state that the compilers of the *Ḍākārṇava* attempted to reorganize the discourses of secret signs present in the previous tantras into the system that was shaped in accordance with the thirteenfold maṇḍala of Heruka's structure, which contains the twelve circles that each comprise thirty-six pairs of female and male deities. As we have seen (Sections 1.3, 1.4, 1.8 and 1.9), attempts to link practices of secret signs to the structures of specific maṇḍalas can be found in some texts prior to the *Ḍākārṇava*. For example, Śūramgavajra's *Abhidhānottaravṛtti* defined some groups of secret signs in the *Abhidhānottara* as being shown by yoginīs who are equated with the goddesses of the fivefold maṇḍala of Heruka (Sections 1.3,

---

Circle. Every chapter contains similar passages that connect each of the thirty-six pairs of secret signs with the respective circle.

1.4 and 1.8). In many texts, including the *Abhidhānottaravṛtti*, the practices of “hand sign” and “hand worship” were explained as a visualization of the lords and mistresses of the six lineages of Buddhist deities (Section 1.9). However, in every text prior to the *Ḍākārṇava*, there was no uniformity as to which maṇḍala each group of secret signs was linked to, and there were groups of secret signs that were not connected with any maṇḍala. It is probable that the compilers of the *Ḍākārṇava* were the first to place all kinds of secret signs within the structure of a single maṇḍala of Heruka.

However, this does not seem to mean that in the system of the *Ḍākārṇava*, there are women who are equated with the four hundred and thirty-two goddesses (twelve circles × thirty-six yoginīs) residing in the twelve circles of the thirteenfold maṇḍala of Heruka, and that a yogin or yogins exchange secret signs with them in the ritual space. As mentioned earlier, Chapters 35 and 36 of the *Ḍākārṇava* teach only internal or meditational forms of secret signs, and the practice of secret signs in Chapter 37 is a visualization of deities on the left hand. Neither of them are a practice of exchanging external forms of secret signs. However, it could be the case that in this system, there were women who were equivalent to the goddesses in one or some circles (and not all circles) of the thirteenfold maṇḍala of Heruka, and in the ritual space, a yogin or yogins exchanged with them the secret signs connected with those circles. It may also be speculated that in this system, through practicing the secret signs of Chapters 26–34 externally and Chapters of 35–37 by meditation separately in a day or over several days, a yogin can symbolically realize the manifestation of the entire maṇḍala of Heruka around himself, or have a sense of unity with it; although, in this case, too, the text does not explicitly refer to such an effect of practice.

### 1.10.3. Internalizing the Secret Signs: Contemplating What Is Kept Secret

Internalizing the secret signs, or teaching the symbolic correspondences between external secret signs and parts or aspects of one’s body and mind, is the other distinctive characteristic of the discourses on secret signs in the *Ḍākārṇava*. All twelve chapters, which deal with various forms of secret signs as outlined earlier, contain teachings on the inner aspects or interiorized forms of the external secret signs. Chapters 35 and 36 teach only the internal forms of secret signs. Table 12 shows some of the details from Chapter 26.<sup>109</sup> In the table, explanations given after the numbers ((1), (2), ...) describe the inner aspect of the external secret signs (gestures) indicated by (a) and (b). Items (a) and (b) refer to the gestures, which a yoginī shows, and the response gestures, which a yogin presents, respectively.

---

<sup>109</sup> For more details on all the internal aspects of the external secret signs that are taught in Chapter 26, see the Sanskrit text, translation, and annotation in Part 2 (26.6–43) of this monograph.

**Table 12.** The internalized forms of some secret signs in the *Ḍākārṇava* 26.

---

(1) All inner channels ( <i>nāḍī</i> ) are joined together at the tips and bases. (a) Showing a finger. (b) Showing both thumbs with their tips and bases aligned.
(2) (No explanation) <sup>110</sup> (a) Showing the little finger. (b) Staying together.
(3) The right and left inner channels reside on the lotus in the heart. (a) Showing the ring finger. (b) Showing the forefinger.
(4) Through the union of a <i>vajra</i> and lotus, pleasure ( <i>sukha</i> ) is raised upward. (a) Showing the forefinger. (b) Showing the middle finger.
(5) Pleasure, which is to be known self-reflectively, originates in the form of the bodily fluid in the chakra around the forehead. (a) Showing the forehead. (b) Showing the hand gesture that represents <i>paṭisa</i> (for <i>paṭṭiśa</i> ) spear or a turban on the head.
(6) One should move the pleasure from the chakra in the forehead toward the chakra in the navel area by controlling the movement of the <i>prāṇa</i> and <i>apāna</i> winds in the body. (a) Showing a disk. (b) Indicating the surface of the ground.
(7) One sees the luminous ( <i>prabhāsvara</i> ) by way of one's sensory faculties divine in meditation. (a) Showing the eyes. (b) Showing a mirror.
(8) The Eightfold Consciousness, which has the nature of the <i>Dharma</i> Sphere ( <i>dharmadhātu</i> ), shine. (a) Slapping the belly. (b) Showing the navel.
(9) One sees emptiness ( <i>śūnyatā</i> ) and mercy ( <i>karuṇā</i> ) rightly in the union of inner channels. (a) Indicating the sky. (b) Indicating the sun.

---

Source: Table by author.

Gesture exchanges (1) and (3) correspond to some aspects of the inner channels. Gesture exchanges from (4) to (9) are equivalent to the rising and movements of the bodily fluid in the body, which represent the pleasure (*sukha*) and meditative states or effects attained through them. The next seven gesture exchanges are equated with the movements of an inner fire, nectar (*amṛta*), letters, and winds in the inner channels. The next six gesture exchanges refer to the internal origin of the phenomenal world and the flow of nectar. The next ten gesture exchanges are equated with Buddhist doctrines, the view of truth, and some internal practices.<sup>111</sup>

---

<sup>110</sup> According to the *Bohitā* (D 1419, 194v5–v6), the inner aspects of this external gesture exchange is to remain in the seats of all inner channels.

<sup>111</sup> *Ḍākārṇava*, Skt ed., 26.6–43.



As mentioned earlier, the other eleven chapters also explain inner forms or aspects of the external secret signs.<sup>112</sup> They explain the inner forms in various ways. However, it is possible to state that most inner forms are represented by elements that constitute the practice of subtle-body yoga (such as inner channels, chakras, an inner fire, the bodily fluids that represent the mind of awakening or the nectar, the vital wind or inhaled and exhaled air, the letters visualized in the body, and any elements that move in the body) and any Buddhist doctrines or concepts expressive of the truth (such as *nairātmya* or selflessness) that may be attained through such yoga.

These ways of internalization or spiritualization in the *Ḍākārṇava* are never unreasonable. The elements that constitute the subtle-body yoga have been traditionally taught to represent the female and male principles and the nondual union of them (for example, the inner channels and fire are interiorized forms of yoginīs, and the bodily fluid that represents the mind of awakening is equivalent to the male deity and practitioner). Therefore, in theory, it is possible that the subtle-body yoga, during which the elements representing female and male principles are associated in the body and mind of the yogin, is an interiorized form of the external communication through secret signs between a yoginī and yogin.

### 1.11. Conclusions

Whether or not the *Ḍākārṇava* engaged in “systematization” depends on how we define this. If we understand systematization as the effort to establish relationships between ostensibly discrete things and to order them according to a consistent logic, thereby making them more meaningful to those invested in the categories, it can be stated that the *Ḍākārṇava* certainly promoted its own systematization of secret signs. Having gathered the discourses of secret signs from the previous Buddhist tantras, the compilers of the *Ḍākārṇava* reorganized the secret signs into a new system in accordance with the tantra’s own Buddhist cosmology, namely the structures of the maṇḍala of Heruka and of each individual’s body and mind in terms of the subtle-body system. By this, it may be meant that through the performance of secret signs externally or internally in accordance with their forms, the yogin, together with a yoginī, could experience a sense of manifesting Heruka and his maṇḍala in the ritual space. Through the meditation on the internalized form of all the secret signs, the yogin, alone or with his yoginī (his female partner of sex yoga), could perceive the inner manifestation of Heruka and his maṇḍala.

The following viewpoint is important in understanding the *Ḍākārṇava*’s secret signs. As I discussed in (Sugiki 2022a), the maṇḍala of Heruka comprising thirteen

---

<sup>112</sup> For this, see Section 2.1 of this monograph, the outline of the *Ḍākārṇava* 26–37, where I have provided a summary of the tantra’s explanations of the inner aspects and *Bohitā*’s comments on them: lines 26.1–5, 26.6–43, 27.10–12, 28.6c–7, 29.10c, 30.20c–22b, 31.7–9, 32.1–7, 34.1–21b, 35.1–6, 36.1–11, and 37.1–9b.

circles, which is the principal maṇḍala in the *Ḍākārṇava*, serves as an inclusive system in which various ideas and discourses in the previous tantras are incorporated to constitute its parts and give it meanings. (As will be described in Chapter 2.1 and Appendix D of this monograph, the fivefold maṇḍala of Heruka has the same function.) The structure of the maṇḍala is not the only framework that creates the *Ḍākārṇava*'s system's inclusiveness. The subtle-body framework, namely the psychophysiological structure of the human person, is also a place of doctrinal integration in the *Ḍākārṇava* (I plan to discuss the *Ḍākārṇava*'s subtle-body system more in detail using other chapters in a forthcoming publication). Taking these factors into consideration, it seems possible to say that the discourses of secret signs in the *Ḍākārṇava* were, in a way, presented as exegeses to explain aspects of the inclusiveness of the maṇḍala of Heruka and the subtle-body structure of one's body and mind.

I do not mean that the discourses of secret signs in the Buddhist texts before the *Ḍākārṇava* lack any system. They would also have had their own systems. However, it is not our purpose here to clarify every text's system in detail. The *Ḍākārṇava* has its own systematization in which the secret signs are no longer merely the means for a yogin and yoginī to recognize and communicate with each other externally, as I have elucidated.

## 2. Outline and Parallel Passages

### 2.1. *Dākārṇava*, Chapters 26–37

Most chapters of the *Dākārṇava* have their corresponding deities, and the contents of the chapters are taught to be attributed to those deities (Appendix D). Chapters 26–37 include various topics, such as the secret signs, and they are defined as belonging to the first twelve goddesses in the Triple Circle that constitute the fivefold maṇḍala of Heruka (Appendix A).<sup>113</sup> The twelve goddesses reside in their respective holy sites. They have the natures of twelve of the Thirty-Seven Qualities Related to Awakening (*bodhipākṣikadharmā*). The twelve goddesses are also defined as relating to the twelve circles that constitute the thirteenfold maṇḍala of Heruka (Appendix B). Table 13 shows those correspondences. The numbers 26–38 indicate the chapter numbers.

**Table 13.** Correspondence of the twelve chapters and goddesses, etc.

	Goddesses	Holy Sites	Qualities Related to Awakening	Circles
26	Pracaṇḍā	Pūrṇagiri	The Basis of the Psychic Power of Aspiration ( <i>chandaraddhipāda</i> )	Adamantine Circle ( <i>vajracakra</i> )
27	Caṇḍākṣī	Jālandhara	The Basis of Psychic Power of Effort ( <i>vīryarddhipāda</i> )	Heart Circle ( <i>hrdayacakra</i> )
28	Prabhāvātī	Oḍiyāna	The Basis of Psychic Power of Investigation ( <i>mīmāṃsārdhipāda</i> )	Merit Circle ( <i>guṇacakra</i> )
29	Mahānāsā	Arbuda	The Basis of the Psychic Power of the Mind ( <i>cittarddhipāda</i> )	Space Circle ( <i>ākāśacakra</i> )
30	Vīramatī	Godāvarī	The Faculty of Faith ( <i>śraddhendriya</i> )	Wind Circle ( <i>vāyucakra</i> )
31	Kharvarī	Rāmeśvara	Faculty of Energy ( <i>vīryendriya</i> )	Earth Circle ( <i>medinīcakra</i> )
32	Laṅkeśvarī	Devīkoṭa	The Faculty of Mindfulness ( <i>smṛtīndriya</i> )	Fire Circle ( <i>agnīcakra</i> )
33	Drumacchāyā	Mālava	The Faculty of Concentration ( <i>samādhīndriya</i> )	Water Circle ( <i>udakacakra</i> )
34	Airāvātī	Kāmarūpa	The Faculty of Wisdom ( <i>prajñēndriya</i> )	Knowledge Circle ( <i>jñānacakra</i> )

<sup>113</sup> In other words, the first twelve goddesses in the Triple Circle are the eight goddesses in the Mind Circle and the first four goddesses in the Speech Circle of the fivefold maṇḍala of Heruka.

Table 13. Cont.

	Goddesses	Holy Sites	Qualities Related to Awakening	Circles
35	Mahābhairavā	Oḍra	The Power of Faith ( <i>śraddhābala</i> )	Mind Circle ( <i>cittacakra</i> )
36	Vāyuvegā	Triśakuna (Triśakuni)	The Power of Energy ( <i>vīryabala</i> )	Speech Circle ( <i>vākcakra</i> )
37	Surābhakṣī	Kauśala (Kosala)	The Power of Mindfulness ( <i>smṛtibala</i> )	Bodhi Circle ( <i>kāyacakra</i> )

Source: Table by author.

The following is a summary (with concise analysis when it is necessary) of each passage in Chapters 26–37 with a list of parallel passages found in other tantras whose Sanskrit manuscripts are extant. The chapters contain many euphemistic and technical expressions and may be difficult to understand fully even with an annotated English translation of the text. The summary will be useful in comprehending the outline of all the chapters. Part of this summary was used as a reference in Chapter 1 of this monograph.

### 2.1.1. *Ḍākārṇava*, Chapter 26

#### Passages 26.1–5:

The Blessed One teaches the thirty-six inner channels in the body. The inner channels are called “seals” (*mudrā*) of those who practice the innate (*sahaja*). The thirty-six inner channels consist of the thirty-two inner channels (those from the *abhedyā* to the *māradārikā* channels), which are first explicitly taught in the *Hevajra*, and the other four (the *candra*, *sūrya*, *agni*, and *rāhukā* channels), which are probably named after the four planets (the moon, sun, Kālāgni, and Rāhu) found in the *Kālacakra*. These thirty-six inner channels constitute, or have some relation to, the inner aspects of the secret signs that are expounded in Chapters 26 to 37.

#### Passages 26.6–43:

These lines expound upon the external and internal forms of the thirty-six pairs of secret signs and response signs, by which the thirty-six pairs of female and male deities in the Adamantine Circle communicate with each other. Body gestures are the external signs and response signs, and some aspects of the meditation centered on the subtle-body system are mentioned as their internal forms.

Most of the passages that describe the body gestures are derived from those included in other Saṃvara tantras, namely the *Cakrasaṃvara*, *Abhidhānottara*, *Vajradāka*, *Samputodbhava*, and the *Saṃvarodaya*. These are shown in Table 14.

**Table 14.** *Ḍākārṇava* 26 and parallel passages.

<i>Ḍākārṇava</i> (26.2–5a)	<i>Hevajra</i> (I.1.16–18) <sup>114</sup> and <i>Samputodbhava</i> (1.2.37–39). <sup>115</sup>
<i>Ḍākārṇava</i> (26.6cd)	<i>Vajradāka</i> (7.7cd), <sup>116</sup> and somewhat similar passages are the <i>Brahmayāmala</i> (55.104ab), <sup>117</sup> <i>Tantrasadbhāva</i> (18.19ab), <sup>118</sup> <i>Cakrasaṃvara</i> (22.2), <sup>119</sup> <i>Hevajra</i> (I.7.2), <sup>120</sup> <i>Abhidhānottara</i> (44.2), <sup>121</sup> <i>Samputodbhava</i> (4.4.9), <sup>122</sup> <i>Mahāmudrātilaka</i> (14.1), <sup>123</sup> and <i>Samvarodaya</i> (9.2ab). <sup>124</sup>
<i>Ḍākārṇava</i> (26.9ab)	May be a revision of the versions found in the <i>Cakrasaṃvara</i> (22.5), <sup>125</sup> <i>Hevajra</i> (I.7.3), <sup>126</sup> <i>Abhidhānottara</i> (44.5), <sup>127</sup> <i>Mahāmudrātilaka</i> (14.2), <sup>128</sup> and <i>Samvarodaya</i> (9.3). <sup>129</sup>
<i>Ḍākārṇava</i> (26.10ab)	May be a revision of the versions in the <i>Cakrasaṃvara</i> (22.5ab), <i>Hevajra</i> (I.7.3cd), <i>Abhidhānottara</i> (44.5ab), <i>Mahāmudrātilaka</i> (14.2ab), and <i>Samvarodaya</i> (9.3cd). <sup>130</sup>

- <sup>114</sup> *Hevajra*, Skt ed. (Snellgrove 1959), I.1.16–18: abhedyā sūkṣmarūpā ca divyā vāmā tu vāminī / kūrṃajā bhāvākī sekā doṣā viṣṭā ca mātārī // śavarī śītadā coṣmā lalanāvadhūti rasanā / pravaṇā kṛṣṇavarṇā ca surūpiṇī sāmānyā hetudāyikā // viyogā premaṇī siddhā pāvākī sumanās tathā / trivr̥ttā kāmīni gehā caṇḍikā mārādārikā //
- <sup>115</sup> *Samputodbhava*, Skt ed. (Dharmachakra Translation Committee [2020] 2021), 1.2.37–39: abhedyā sūkṣmarūpā ca divyā vāmā tu vāminī / kūrṃajā bhāvākī sekā doṣā viṣṭā ca mātārī // śarvarī śītadā uṣmā ca lalanā rasanā avadhūti ca / pravaṇā hr̥ṣṭā varṇā ca surūpiṇī sāmānyā hetudāyikā // viyogā ca premaṇī siddhā ca pāvākī sumanās tathā / trivr̥ttā kāmīni gehā caṇḍikā mārādārikā //
- <sup>116</sup> *Vajradāka*, Skt ed. (Sugiki 2003), 7.7cd: ekāṅgulim darśayed yā tu dvyāṅgulim tasyāḥ pradarśayet //
- <sup>117</sup> *Brahmayāmala*, Skt ed. (Hatley 2007), 55.104ab: ekāṅgulidarśanāt svāgatam dvābhyāṃ susvāgatam /
- <sup>118</sup> *Tantrasadbhāva*, Skt ed. (Bang 2018), 18.19ab: ekāṅgulidarśanāt svāgatam dvābhyāṃ susvāgatam /
- <sup>119</sup> *Cakrasaṃvara*, Skt ed. (Gray 2012), 22.2: ekāṅgulim darśayed yā tu svāgatam ity uktam bhavati / dvayor aṅgulyor darśane susvāgatam ity uktam bhavati //
- <sup>120</sup> *Hevajra*, Skt ed. (Snellgrove 1959), I.7.2: aṅgulim darśayed yas tu āgatam ity uktam bhavet / dvābhyāṃ susvāgato bhavet /
- <sup>121</sup> *Abhidhānottara*, Skt ed., 44.2 (see my edition in Part 3 of this monograph).
- <sup>122</sup> *Samputodbhava*, Skt ed. (Dharmachakra Translation Committee [2020] 2021), 4.4.9: ekāṅgulim darśayed yā tu svāgatam ity uktam bhavati / dvayor aṅgulim darśayed yā tu susvāgatam ity uktam bhavati //
- <sup>123</sup> *Mahāmudrātilaka* 14.1 (D 420, 77r2–r3): / gang zhig sor mo gcig ni ston // bsnyun rmed pa zhes spyen ‘dren no // sor mo gnyis ni bstan pa yis // legs par bsnyun lan ldon pa yin //; the Sanskrit manuscript (26r2–r3) reads as ya ekāṅgulam darśanya tam aṅgam / yoṅisvarasya syāṅkanātham svāgatam karoti / sopitasamaṅgulidvayadarśanāt ta sukhāgata [a blank space for two letters] yeto /
- <sup>124</sup> *Samvarodaya*, Skt ed. (Tsuda 1974), 9.2ab: ekāṅgulim darśayed yas tu dvābhyāṃ susvāgato bhavet /
- <sup>125</sup> *Cakrasaṃvara*, Skt ed. (Gray 2012), 22.5: madhyamāṃ darśayed yā tu pradeśinim tasyāḥ pradarśayet / anāmikāṃ darśayed yā tu jihvām tasyāḥ pradarśayet //
- <sup>126</sup> *Hevajra*, Skt ed. (Snellgrove 1959), I.7.3: anāmikāṃ tu yo dadyād dadyāt tasya kaṇiṣṭhikāṃ / madhyamāṃ darśayed yas tu dadyāt tasya pradeśikāṃ //
- <sup>127</sup> *Abhidhānottara*, Skt ed., 44.5 (see my edition in Part 3 of this monograph).
- <sup>128</sup> *Mahāmudrātilaka* 14.1 (D 420, 77r2–r3): / gang zhig gung mo ston byed pa // de la srin lag bstan par bya // gang zhig srin lag ston byed pa // de la lce ni bstan par bya //; the Sanskrit manuscript (26r3) reads as yo madhyamā darśati tasyā anāmā darśayīyā / anāmāṃ darśayet tasya [a blank space for two letters] ma [a blank space for three letters] lā darśayitavyā /
- <sup>129</sup> *Samvarodaya*, Skt ed. (Tsuda 1974), 9.3: anāmikāṃ tu yo dadyād dadyāt tasya kaṇiṣṭhakāṃ / madhyamāṃ darśayed yas tu dadyāt tasya pradeśikāṃ //
- <sup>130</sup> For these passages in *Cakrasaṃvara* (22.5ab), *Hevajra* (I.7.3cd), *Abhidhānottara* (44.5ab), *Mahāmudrātilaka* (14.2ab), and *Samvarodaya* (9.3cd), see footnotes 125 to 129.

Table 14. Cont.

<i>Ḍākārṇava</i> (26.11ab)	May be a revision of the versions in the <i>Cakrasaṃvara</i> (20.7d and 22.6a), <sup>131</sup> <i>Hevajra</i> (Skt ed. (Snellgrove 1959), I.7.4cd), <sup>132</sup> <i>Abhidhānottara</i> (42.7b and 44.6a), <sup>133</sup> <i>Mahāmudrātilaka</i> (14.3), <sup>134</sup> and <i>Samṃvarodaya</i> (9.4c). <sup>135</sup>
<i>Ḍākārṇava</i> (26.12ab)	May be a revision of the versions found in the <i>Cakrasaṃvara</i> (22.7ab), <sup>136</sup> <i>Hevajra</i> (I.7.5cd), <sup>137</sup> <i>Abhidhānottara</i> (44.7ab), <sup>138</sup> and <i>Samṃvarodaya</i> (9.5cd). <sup>139</sup>
<i>Ḍākārṇava</i> (26.14ab)	May be a revision of the versions found in the <i>Cakrasaṃvara</i> (20.3a and 21.5cd), <sup>140</sup> <i>Abhidhānottara</i> (42.3a and 43.5cd), <sup>141</sup> <i>Vajradāka</i> (7.3ab and 8.2a), <sup>142</sup> and <i>Sampuṭodbhava</i> (4.4.4ab). <sup>143</sup>
<i>Ḍākārṇava</i> (26.15ab)	<i>Cakrasaṃvara</i> (21.9ab), <sup>144</sup> <i>Abhidhānottara</i> (43.9ab), <sup>145</sup> <i>Vajradāka</i> (7.6cd), <sup>146</sup> <i>Sampuṭodbhava</i> (4.4.8ab), <sup>147</sup> and <i>Mahāmudrātilaka</i> (14.10cd). <sup>148</sup>
<i>Ḍākārṇava</i> (26.16ab)	<i>Cakrasaṃvara</i> (22.7cd), <sup>149</sup> <i>Abhidhānottara</i> (44.7cd), <sup>150</sup> <i>Mahāmudrātilaka</i> (14.11cd) <sup>151</sup> ; and a somewhat similar passage is the <i>Samṃvarodaya</i> (9.6ab). <sup>152</sup>

<sup>131</sup> *Cakrasaṃvara*, Skt ed. (Gray 2012), 20.7d: paṭṭiṣaṃ tasyāḥ pradarsāyēt // and 22.6a: paṭṭiṣaṃ darśayed yā tu.

<sup>132</sup> *Hevajra*, Skt ed. (Snellgrove 1959), I.7.4cd: paṭaṃ saṃdarśayed yas tu trīśūlaṃ tasya darśayet (paṭa for paṭṭiṣa = paṭiṣa) // stanaṃ darśayed yas tu sīmān tasya pradarsāyēt /

<sup>133</sup> *Abhidhānottara*, Skt ed., 42.8b and 44.6a (see my edition in Part 3 of this monograph).

<sup>134</sup> *Mahāmudrātilaka* 14.3 (D 420, 77r3): / gang zhig gzhibs pa ston byad pa // de la rtse gsum bstan par bya // gang zhig gtsug phud ston byed pa // de la mtshog ma bstan par bya //; the Sanskrit manuscript (26r3–r4) reads as yā \*paṭṭi (paṭṭikā ac.) mudrāṃ darśayet tasyāḥ trīśūla darśayeta / yā ikhāṃ darśayet tasyāṅgapradhānaṃ darśayet // yā śikhāṃ darśayet tasyāṅgapradhānaṃ darśayet //

<sup>135</sup> *Samṃvarodaya*, Skt ed. (Tsuda 1974), 9.4c: paṭiṣaṃ darśayed yas tu.

<sup>136</sup> *Cakrasaṃvara*, Skt ed. (Gray 2012), 22.7ab: medinīm darśayed yā tu vaktraṃ tasyāḥ pradarsāyēt /

<sup>137</sup> *Hevajra*, Skt ed. (Snellgrove 1959), I.7.5cd: medinīm darśayed yas tu cakraṃ tasya pradarsāyēt //

<sup>138</sup> *Abhidhānottara*, Skt ed., 44.7ab (see my edition in Part 3 of this monograph).

<sup>139</sup> *Samṃvarodaya*, Skt ed. (Tsuda 1974), 9.5cd: medinīm darśayed yas tu cakraṃ tasya pradarsāyēt //

<sup>140</sup> *Cakrasaṃvara*, Skt ed. (Gray 2012), 20.3a: udaraṃ tāḍayed yā tu, and 21.5cd: udaraṃ darśayed yā tu nābhiṃ tasyāḥ pradarsāyēt //

<sup>141</sup> *Abhidhānottara*, Skt ed., 42.3a and 43.5cd (see my edition in Part 3 of this monograph).

<sup>142</sup> *Vajradāka*, Skt ed. (Sugiki 2003), 7.3ab: udaraṃ darśayed yā tu nābhiṃ tasyāḥ pradarsāyēt / and 8.2a: udaraṃ tāḍayed yas tu.

<sup>143</sup> *Sampuṭodbhava*, Skt ed. (Dharmachakra Translation Committee [2020] 2021), 4.4.4ab: udaraṃ darśayed yā tu nābhiṃ tasyāḥ pradarsāyēt /

<sup>144</sup> *Cakrasaṃvara*, Skt ed. (Gray 2012), 21.9ab: ākāśaṃ darśayed yā tu sūryaṃ tasyāḥ pradarsāyēt /

<sup>145</sup> *Abhidhānottara*, Skt ed., 43.9ab (see my edition in Part 3 of this monograph).

<sup>146</sup> *Vajradāka*, Skt ed. (Sugiki 2003), 7.6cd: ākāśaṃ darśayed yā tu sūryaṃ tasyāḥ pradarsāyēt //

<sup>147</sup> *Sampuṭodbhava*, Skt ed. (Dharmachakra Translation Committee [2020] 2021), 4.4.8ab: ākāśaṃ darśayed yā tu sūryaṃ tasyāḥ pradarsāyēt /

<sup>148</sup> *Mahāmudrātilaka* 14.10cd (D 420, 77r6): / gang zhig nam mkha' ston byed pa // de la nyi ma bstan par bya //; the Sanskrit manuscript does not contain this verse.

<sup>149</sup> *Cakrasaṃvara*, Skt ed. (Gray 2012), 22.7cd: bhṛkuṭīm darśayed yā tu sīmāntaṃ [tasyāḥ pradarsāyēt] //

<sup>150</sup> *Abhidhānottara*, Skt ed., 44.7cd (see my edition in Part 3 of this monograph).

<sup>151</sup> *Mahāmudrātilaka*, 14.11cd (D 420, 77r7): / gang zhig khro gnyer ston byed pa // de la mtshams ni bstan par bya //; the Sanskrit manuscript does not contain this verse.

<sup>152</sup> *Samṃvarodaya*, Skt ed. (Tsuda 1974), 9.6ab: bhṛkuṭīm darśayed yas tu śikhāṃ tasya tu darśayet /

Table 14. Cont.

<i>Ḍākārṇava</i> (26.17ab)	<i>Cakrasaṃvara</i> (21.9cd), <sup>153</sup> <i>Abhidhānottara</i> (43.9cd), <sup>154</sup> <i>Vajradāka</i> (7.7ab), <sup>155</sup> <i>Samputodbhava</i> (4.4.8cd), <sup>156</sup> and <i>Mahāmudrātilaka</i> (14.10ab). <sup>157</sup>
<i>Ḍākārṇava</i> (26.18ab)	May be a revision of the versions found in the <i>Cakrasaṃvara</i> (21.7), <sup>158</sup> <i>Abhidhānottara</i> (43.7), <sup>159</sup> <i>Vajradāka</i> (7.4c–5), <sup>160</sup> <i>Samputodbhava</i> (4.4.5c–6), <sup>161</sup> and <i>Mahāmudrātilaka</i> (14.9ab). <sup>162</sup>
<i>Ḍākārṇava</i> (26.19ab)	May be a revision of the versions found in the <i>Hevajra</i> (I.7.5ab), <sup>163</sup> <i>Cakrasaṃvara</i> (21.5ab), <sup>164</sup> <i>Abhidhānottara</i> (43.5ab), <sup>165</sup> and <i>Samvarodaya</i> (9.5ab). <sup>166</sup>
<i>Ḍākārṇava</i> (26.20ab)	May be a revision of the versions found in the <i>Cakrasaṃvara</i> (21.4ab), <sup>167</sup> <i>Abhidhānottara</i> (43.4ab), <sup>168</sup> <i>Vajradāka</i> (7.5ab), <sup>169</sup> <i>Samputodbhava</i> (4.4.6ab), <sup>170</sup> and <i>Mahāmudrātilaka</i> (14.5ab). <sup>171</sup>
<i>Ḍākārṇava</i> (26.21ab)	May be a revision of the versions found in the <i>Cakrasaṃvara</i> (21.6), <sup>172</sup> <i>Abhidhānottara</i> (43.6), <sup>173</sup> <i>Vajradāka</i> (7.12cd), <sup>174</sup> and <i>Mahāmudrātilaka</i> (14.8). <sup>175</sup>

<sup>153</sup> *Cakrasaṃvara*, Skt ed. (Gray 2012), 21.9cd: nadīm darśayed yā tu samudraṃ tasyāḥ pradarśayet //

<sup>154</sup> *Abhidhānottara*, Skt ed., 43.9cd (see my edition in Part 3 of this monograph).

<sup>155</sup> *Vajradāka*, Skt ed. (Sugiki 2003), 7.7ab: nadīm darśayed yā tu samudraṃ tasyāḥ pradarśayet //

<sup>156</sup> *Samputodbhava*, Skt ed. (Dharmachakra Translation Committee [2020] 2021), 4.4.8cd: nadīm darśayed yā tu samudraṃ tasyāḥ pradarśayet //

<sup>157</sup> *Mahāmudrātilaka* 14.10ab (D 420, 77r6): / gang zhig gtsang po ston byed pa // de la rgya mtsho bstan par bya /; the Sanskrit manuscript does not contain this verse.

<sup>158</sup> *Cakrasaṃvara*, Skt ed. (Gray 2012), 21.7: jānu darśayed yā tu jaṅghām tasyāḥ pradarśayet / pādaḥ darśayed yā tu pādātalaṃ tasyāḥ pradarśayet //

<sup>159</sup> *Abhidhānottara*, Skt ed., 43.7 (see my edition in Part 3 of this monograph).

<sup>160</sup> *Vajradāka*, Skt ed. (Sugiki 2003), 7.4c–5: jānu darśayed yā tu jaṅghām tasyāḥ pradarśayet // hastam darśayed yā tu bāhuṃ tasyāḥ pradarśayet / pādamaṃ darśayed yā tu talaṃ tasyāḥ pradarśayet //

<sup>161</sup> *Samputodbhava*, Skt ed. (Dharmachakra Translation Committee [2020] 2021), 4.4.5c–6: jānuṃ darśayed yā tu jaṅghām tasyāḥ pradarśayet // hastam darśayed yā tu bāhuṃ tasyāḥ pradarśayet / pādamaṃ darśayed yā tu talaṃ tasyāḥ pradarśayet //

<sup>162</sup> *Mahāmudrātilaka* 14.9ab (D 420, 77r5–r6): / gang zhig rkang pa ston byed pa // de la rkang mthil bstan par bya /; the Sanskrit manuscripts do not contain this verse.

<sup>163</sup> *Hevajra*, Skt ed. (Snellgrove 1959), I.7.5ab: stanam darśayed yas tu sīmān tasya pradarśayet /

<sup>164</sup> *Cakrasaṃvara*, Skt ed. (Gray 2012), 21.5ab: stanau darśayed yā tu cibukam tasyāḥ pradarśayet /

<sup>165</sup> *Abhidhānottara*, Skt ed., 43.5ab (see my edition in Part 3 of this monograph).

<sup>166</sup> *Samvarodaya*, Skt ed. (Tsuda 1974), 9.5ab: stanam darśayed yas tu sīmān tasya pradarśayet /

<sup>167</sup> *Cakrasaṃvara*, Skt ed. (Gray 2012), 21.4ab: hastau darśayed yā tu bāhuṃ tasyāḥ pradarśayet /

<sup>168</sup> *Abhidhānottara*, Skt ed., 43.4ab (see my edition in Part 3 of this monograph).

<sup>169</sup> *Vajradāka*, Skt ed. (Sugiki 2003), 7.5ab: hastam darśayed yā tu bāhuṃ tasyāḥ pradarśayet /

<sup>170</sup> *Samputodbhava*, Skt ed. (Dharmachakra Translation Committee [2020] 2021), 4.4.6ab: hastam darśayed yā tu bāhuṃ tasyāḥ pradarśayet /

<sup>171</sup> *Mahāmudrātilaka* 14.5ab (D 420, 77r4): / gang zhig lag gnyis ston byed pa // de la lag ngar bstan par bya /; the Sanskrit manuscript (26r5) reads as yā hastau darśayed tasyāḥ bu.ā darśayitavyo /

<sup>172</sup> *Cakrasaṃvara*, Skt ed. (Gray 2012), 21.6: guhyam darśayed yā tu liṅgam tasyāḥ pradarśayet / ūruṃ darśayed yā tu apānam tasyāḥ pradarśayet //

<sup>173</sup> *Abhidhānottara*, Skt ed., 43.6 (see my edition in Part 3 of this monograph).

<sup>174</sup> *Vajradāka*, Skt ed. (Sugiki 2003), 7.12cd: ūruṃ darśayed yā tu pādamaṃ tasyāḥ pradarśayet //

<sup>175</sup> *Mahāmudrātilaka* 14.8 (D 420, 77r5): / gang zhig gsang ba ston byed pa // de la ling ga bstan par bya // gang zhig brla ni ston byed pa // de la gzhang ni bstan par bya //; the Sanskrit manuscript does not contain this verse.

Table 14. Cont.

Ḍākārṇava (26.22ab)	May be a revision of the versions found in the <i>Brahmayāmala</i> (55.111a), <sup>176</sup> <i>Tantrasadbhāva</i> (18.37c), <sup>177</sup> <i>Cakrasaṃvara</i> (21.2cd), <sup>178</sup> <i>Abhidhānottara</i> (43.2cd), <sup>179</sup> <i>Vajradāka</i> (7.2ab), <sup>180</sup> <i>Samputodbhava</i> (4.4.2cd), <sup>181</sup> and <i>Mahāmudrātilaka</i> (14.6cd). <sup>182</sup>
Ḍākārṇava (26.23ab)	<i>Cakrasaṃvara</i> (21.3ab), <sup>183</sup> <i>Abhidhānottara</i> (43.3ab), <sup>184</sup> <i>Vajradāka</i> (7.2cd), <sup>185</sup> <i>Samputodbhava</i> (4.4.3ab), <sup>186</sup> and <i>Mahāmudrātilaka</i> (6ab). <sup>187</sup>
Ḍākārṇava (26.24ab)	May be a revision of the versions found in the <i>Cakrasaṃvara</i> (21.8ab), <sup>188</sup> <i>Abhidhānottara</i> (43.8ab), <sup>189</sup> <i>Vajradāka</i> (7.6ab), <sup>190</sup> <i>Samputodbhava</i> (4.4.7ab), <sup>191</sup> and <i>Mahāmudrātilaka</i> (14.9cd). <sup>192</sup>
Ḍākārṇava (26.26a)	<i>Brahmayāmala</i> (55.107a), <sup>193</sup> <i>Tantrasadbhāva</i> (18.33a), <sup>194</sup> and <i>Vajradāka</i> (7.15a) <sup>195</sup> (the former is slightly different).
Ḍākārṇava (26.28ab)	May be a revision of the versions found in the <i>Cakrasaṃvara</i> (21.9ab), <i>Abhidhānottara</i> (43.9ab), <i>Vajradāka</i> (7.6cd), <i>Samputodbhava</i> (4.4.8ab), and <i>Mahāmudrātilaka</i> (14.10cd). <sup>196</sup>

<sup>176</sup> *Brahmayāmala*, Skt ed. (Hatley 2007), 55.111a: jihvām darśayate yā tu.

<sup>177</sup> *Tantrasadbhāva*, Skt ed (Bang 2018), 18.37c: jihvām tu darśayate yā tu.

<sup>178</sup> *Cakrasaṃvara*, Skt ed. (Gray 2012), 21.2cd: daśanaṃ darśayed yā tu jihvām tasyāḥ pradarśayet //

<sup>179</sup> *Abhidhānottara*, Skt ed., 43.2cd (see my edition in Part 3 of this monograph).

<sup>180</sup> *Vajradāka*, Skt ed. (Sugiki 2003), 7.2ab: daśanaṃ darśayed yā tu jihvām tasyāḥ pradarśayet /

<sup>181</sup> *Samputodbhava*, Skt ed. (Dharmachakra Translation Committee [2020] 2021), 4.4.2cd: daśanaṃ darśayed yā tu jihvām tasyāḥ pradarśayet //

<sup>182</sup> *Mahāmudrātilaka* 14.6cd (D 420, 77r4–r5): / gang zhig so ni ston byed pa // de la lce ni bstan par bya // ; the Sanskrit manuscript (26v1) reads as yā daśanaṃ darśayet tasyāpy adhāraṃ darśayitavyam //

<sup>183</sup> *Cakrasaṃvara*, Skt ed. (Gray 2012), 21.3ab: oṣṭhau darśayed yā tu cibukaṃ tasyāḥ pradarśayet /

<sup>184</sup> *Abhidhānottara*, Skt ed., 43.3ab (see my edition in Part 3 of this monograph).

<sup>185</sup> *Vajradāka*, Skt ed. (Sugiki 2003), 7.2cd: oṣṭhau spr̥ṣate yā tu cibukaṃ tasyāḥ pradarśayet //

<sup>186</sup> *Samputodbhava*, Skt ed. (Dharmachakra Translation Committee [2020] 2021), 4.4.3ab: oṣṭhaṃ spr̥ṣate yā tu cibukaṃ tasyāḥ pradarśayet /

<sup>187</sup> *Mahāmudrātilaka* 6ab (D 420, 77r4): / gang zhig ma mchu ston byed pa // de la kos ko bstan par bya // ; the Sanskrit manuscript (26v1) reads as yā cauṣṭau spr̥ṣati tasyā vasya cibukaṃ darśanīyā /

<sup>188</sup> *Cakrasaṃvara*, Skt ed. (Gray 2012), 21.8ab: aṅguḷiṃ darśayed yā tu nakhaṃ tasyāḥ pradarśayet /

<sup>189</sup> *Abhidhānottara*, Skt ed., 43.8ab (see my edition in Part 3 of this monograph).

<sup>190</sup> *Vajradāka*, Skt ed. (Sugiki 2003), 7.6ab: aṅguḷiṃ darśayed yā tu nakhaṃ tasyāḥ pradarśayet /

<sup>191</sup> *Samputodbhava*, Skt ed. (Dharmachakra Translation Committee [2020] 2021), 4.4.7ab: aṅguḷiṃ darśayed yā tu nakhaṃ tasyāḥ pradarśayet /

<sup>192</sup> *Mahāmudrātilaka* 14.9cd (D 420, 77r6): / gang zhig sor mo ston byed pa // de la sen mo bstan par bya // ; the Sanskrit manuscript does not contain this verse.

<sup>193</sup> *Brahmayāmala*, Skt ed. (Hatley 2007), 55.107a: śikhāṃ darśayate yā tu.

<sup>194</sup> *Tantrasadbhāva*, Skt ed. (Bang 2018), 18.33a: śikhāṃ pradarśayed yā tu.

<sup>195</sup> *Vajradāka*, Skt ed. (Sugiki 2003), 7.15a: śikhāṃ darśayed yā tu.

<sup>196</sup> For the texts of the *Cakrasaṃvara* (21.9ab), *Abhidhānottara* (43.9ab), *Vajradāka* (7.6cd), *Samputodbhava* (4.4.8ab), and *Mahāmudrātilaka* (14.10cd), see footnotes 145 to 149.



Table 14. Cont.

<i>Ḍākārṇava</i> (26.29ab)	May be a revision of the versions found in the <i>Hevajra</i> (I.7.5c and 7a), <sup>197</sup> <i>Cakrasaṃvara</i> (21.7cd and 22.7a), <sup>198</sup> <i>Abhidhānottara</i> (43.7cd and 44.7a), <sup>199</sup> <i>Vajradāka</i> (7.5cd), <sup>200</sup> <i>Mahāmudrātilaka</i> (14.9ab), <sup>201</sup> and <i>Samvarodaya</i> (9.5c). <sup>202</sup>
<i>Ḍākārṇava</i> (26.30a)	<i>Cakrasaṃvara</i> (21.2b), <sup>203</sup> <i>Abhidhānottara</i> (43.2b), <sup>204</sup> <i>Vajradāka</i> (7.1d), <sup>205</sup> <i>Samputodbhava</i> (4.4.2b), <sup>206</sup> and <i>Mahāmudrātilaka</i> (14.4b). <sup>207</sup>
<i>Ḍākārṇava</i> (26.31ab)	May be a revision of the versions found in the <i>Cakrasaṃvara</i> (21.6ab), <sup>208</sup> <i>Abhidhānottara</i> (43.6ab), <sup>209</sup> <i>Vajradāka</i> (7.4ab), <sup>210</sup> <i>Samputodbhava</i> (4.4.5ab), <sup>211</sup> and <i>Mahāmudrātilaka</i> (14.8ab). <sup>212</sup>
<i>Ḍākārṇava</i> (26.32ab)	May be a revision of the versions found in the <i>Cakrasaṃvara</i> (19.4c–5a), <sup>213</sup> <i>Abhidhānottara</i> (41.4c–5a), <sup>214</sup> <i>Samputodbhava</i> (4.3.20c–21a), <sup>215</sup> and <i>Mahāmudrātilaka</i> (23.34c–35a). <sup>216</sup>
<i>Ḍākārṇava</i> (26.33a)	May be a revision of the versions found in the <i>Cakrasaṃvara</i> (20.10c), <sup>217</sup> <i>Abhidhānottara</i> (42.11a), <sup>218</sup> and <i>Vajradāka</i> (8.6c). <sup>219</sup>

- <sup>197</sup> *Hevajra*, Skt ed. (Snellgrove 1959), I.7.5c and 7a: medinīm darśayed yas tu and pādalaṃ darśayed yas tu.  
<sup>198</sup> *Cakrasaṃvara*, Skt ed. (Gray 2012), 21.7cd and 22.7a: pādaḥ darśayed yā tu talaṃ tasyāḥ pradarśayet // and medinīm darśayed yā tu.  
<sup>199</sup> *Abhidhānottara*, Skt ed., 43.7cd and 44.7a (see my edition in Part 3 of this monograph).  
<sup>200</sup> *Vajradāka*, Skt ed. (Sugiki 2003), 7.5cd: pādaṃ darśayed yā tu talaṃ tasyāḥ pradarśayet //  
<sup>201</sup> *Mahāmudrātilaka* 14.9ab (D 420, 77r5–r6): / gang zhig rkang pa ston byed pa // de la rkang mthil bstan par bya /; the Sanskrit manuscript does not contain this verse.  
<sup>202</sup> *Samvarodaya*, Skt ed. (Tsuda 1974), 9.5c: medinīm darśayed yas tu.  
<sup>203</sup> *Cakrasaṃvara*, Skt ed. (Gray 2012), 21.2b: tasyā gaṇḍaṃ darśayet /  
<sup>204</sup> *Abhidhānottara*, Skt ed., 43.2b (see my edition in Part 3 of this monograph).  
<sup>205</sup> *Vajradāka*, Skt ed. (Sugiki 2003), 7.1d: gaṇḍaṃ tasyāḥ pradarśayet //  
<sup>206</sup> *Samputodbhava*, Skt ed. (Dharmachakra Translation Committee [2020] 2021), 4.4.2b: gaṇḍaṃ tasyā pradarśayet /  
<sup>207</sup> *Mahāmudrātilaka* 14.4b (D 420, 77r3): / de la mkhur tshos bstan par bya /; the Sanskrit manuscript (26r4–r5) reads as tasyā navagaṇḍaṃ prakāṣi kartavyaṃ /  
<sup>208</sup> *Cakrasaṃvara*, Skt ed. (Gray 2012), 21.6ab: guhyaṃ darśayed yā tu liṅgaṃ tasyāḥ pradarśayet /  
<sup>209</sup> *Abhidhānottara*, Skt ed., 43.6ab (see my edition in Part 3 of this monograph).  
<sup>210</sup> *Vajradāka*, Skt ed. (Sugiki 2003), 7.4ab: yonau darśayed yā tu liṅgaṃ tasyāḥ pradarśayet /  
<sup>211</sup> *Samputodbhava*, Skt ed. (Dharmachakra Translation Committee [2020] 2021), 4.4.5ab: guhyaṃ darśayed yā tu liṅgaṃ tasyāḥ pradarśayet /  
<sup>212</sup> *Mahāmudrātilaka* 14.8ab (D 420, 77r5): / gang zhig brla ni ston byed pa // de la gzhang ni bstan par bya //; the Sanskrit manuscript does not contain this verse.  
<sup>213</sup> *Cakrasaṃvara*, Skt ed. (Gray 2012), 19.4c–5a: ajinaṃ kamaṇḍalaṃ caiva pratimudrā vidhīyate // daśamī parvaṇī tasyāḥ. (“Parvaṇī” may be the source of “parvatam”.)  
<sup>214</sup> *Abhidhānottara*, Skt ed., 41.4c–5a (see my edition in Part 3 of this monograph).  
<sup>215</sup> *Samputodbhava*, Skt ed. (Dharmachakra Translation Committee [2020] 2021), 4.3.20c–21a: arcayet sa kamaṇḍalaṃ caiva pratimudrā vidhīyate // daśamī parvaṇī tasyāḥ.  
<sup>216</sup> *Mahāmudrātilaka* 23.34c–35a (D 420, 87r4): / pags pa bum pa spyi blugs nyid // phyag rgya’i lan du shes par bya // / de ni tshes bcu’i res dag la /; the Sanskrit manuscript (49v2) reads as ajinaṃ kamaṇḍalaṃ caiva pratimudrābhidhīyate // daśamī samayas tasyāḥ.  
<sup>217</sup> *Cakrasaṃvara*, Skt ed. (Gray 2012), 20.10c: karṇaṃ sprśate yā tu.  
<sup>218</sup> *Abhidhānottara*, Skt ed., 42.11a (see my edition in Part 3 of this monograph).  
<sup>219</sup> *Vajradāka*, Skt ed. (Sugiki 2003), 8.6c: karṇaṃ tāḍayed yas tu.

Table 14. Cont.

<i>Ḍākārṇava</i> (26.35ab)	May be a revision of the versions found in the <i>Cakrasaṃvara</i> (20.6a and 22.8ab), <sup>220</sup> <i>Abhidhānottara</i> (42.6a and 44.8ab), <sup>221</sup> <i>Vajradāka</i> (8.4a and 7.11ab), <sup>222</sup> and <i>Mahāmudrātilaka</i> (14.12ab). <sup>223</sup>
<i>Ḍākārṇava</i> (26.36ab)	May be a revision of the versions found in the <i>Cakrasaṃvara</i> (20.4cd), <sup>224</sup> <i>Abhidhānottara</i> (42.4cd), <sup>225</sup> and <i>Vajradāka</i> (22.17). <sup>226</sup>

Source: Table by author.

### Passages 26.44–45:

The Blessed One explains an etymology of the name of the goddess Pracaṇḍā.

### Passages 46–47:

Pracaṇḍā has the nature of the Basis of the Psychic Power of Aspiration (*chandaṛddhipāda*).

### Passages 26.48–50:

The Blessed One gives concise instructions of the maṇḍala comprising the thirty-seven seats and an aspect of the wheel of time associated with that maṇḍala.

The text is concise; therefore, it is not clear which maṇḍala “the maṇḍala consisting of the thirty-seven seats” indicates. There are two possibilities, and I consider that the text implies both: (1) The maṇḍala consisting of the thirty-seven seats indicates the Adamantine Circle, which consists of the thirty-six pairs of female and male deities (Appendix B) and where Pracaṇḍā resides at the center with her male consort (perhaps) Heruka alias Ḍākārṇava. (2) As Padmavajra’s *Bohitā*, a commentary on the *Ḍākārṇava* says, the maṇḍala consisting of the thirty-seven seats refers to the fivefold maṇḍala of Heruka (Appendix A). Normally, Heruka’s consort goddess who resides at the center of the maṇḍala is Vajravārāhī. However, in this system, the consort goddess is Pracaṇḍā (who is normally a goddess in the Mind Circle of the fivefold maṇḍala).

The four goddesses on the Great Pleasure Circle and the eight goddesses on the Pledge Circle of the fivefold maṇḍala of Heruka (Appendix A) are associated with the twelve *lagnas* of the twelve zodiac signs such as Makara. The text also mentions

<sup>220</sup> *Cakrasaṃvara*, Skt ed. (Gray 2012), 20.6a and 22.8ab: dantaṃ kiṭikiṭāyate yā tu and dantān darśayed yā tu oṣṭhaṃ tasyāḥ pradarśayet /

<sup>221</sup> *Abhidhānottara*, Skt ed., 42.6a and 44.8ab (see my edition in Part 3 of this monograph).

<sup>222</sup> *Vajradāka*, Skt ed. (Sugiki 2003), 8.4a and 7.11ab: dantaṃ kiṭikiṭāyate yas tu and oṣṭhaṃ darśayed yā tu dantaṃ tasyāḥ pradarśayet /

<sup>223</sup> *Mahāmudrātilaka* 14.12ab (D 420, 77r7): / gang zhig so ni ston byed pa // de la mchu ni bstan par bya /; the Sanskrit manuscript does not contain this verse.

<sup>224</sup> *Cakrasaṃvara*, Skt ed. (Gray 2012), 20.4cd: jihvāṃ lālayed yā tu bhukto ’smṛity uktaṃ bhavati //

<sup>225</sup> *Abhidhānottara*, Skt ed., 42.4cd (see my edition in Part 3 of this monograph).

<sup>226</sup> *Vajradāka*, Skt ed. (Sugiki 2003), 22.17: jihvāṃ lālayati mṛtāsi sāmpratam /

several divisions of time, such as *kṣaṇa* and *lava*, which are used to describe how the deities move from one place to another in the maṇḍala. Generally, this practice is called “rotation” (*saṃcāra*). It is an important concept in the Buddhist Yoginītantra literature. This rotation has the following meaning: the deities move in order from one place to another for the purpose of having sexual relations with different deities of the opposite sex in the maṇḍala until they return to their original place in the maṇḍala.

**Passages 26.51–54:**

The Blessed One teaches how to reckon the lengths of time taken for the deities to rotate in the maṇḍala. In this system, the maṇḍala refers to the thirteenfold maṇḍala of Heruka expounded in the *Dākārṇava* 15 (Appendix B). That maṇḍala contains twelve circles such as the Adamantine Circle. Every yoginī moves from one seat to another in the maṇḍala. One year has 21,600 *ghaṭi* (therefore, 1 *ghaṭi* is 24 min). During the rotation, every yoginī stays at a seat for five *ghaṭis* (2 h) and has sexual intercourse with the male deity residing at that seat. It takes 185 *ghaṭis* (74 h) for Vajravārāhī (who, at the beginning of the rotation, resides at the center of the maṇḍala) and the thirty-six yoginīs in the Adamantine Circle to complete a rotation in that circle. It takes 2220 *ghaṭis* (37 days) for Vajravārāhī and the yoginīs on the twelve circles to complete a rotation in those circles. It takes 66,600 *ghaṭis* (37 months) for the same yoginīs to complete 30 rotations in those circles. It takes 799,200 *ghaṭis* (37 years) for the same yoginīs to complete 360 rotations in those circles.

**Passage 26.55–56:**

Passage 26.55 describes how to make a pair of main mantras for each of Chapters 26 to 37. Passage 26.56 presents the pair of main mantras associated with Pracaṇḍā. The mantras that constitute the pair are (1) a mixed mantra composed by combining the two successive parts of the forty-eight parts of Heruka’s root mantra (*mūlamantra*)<sup>227</sup> and (2) a mantra of the ḍākinī who is related to each chapter. The root mantra of Heruka contains the forty-eight phrases that express Heruka’s forty-eight features. The mixed mantra associated with Pracaṇḍā is composed of the first and second of the forty-eight parts of Heruka’s root mantra. The first and second parts are (1) *namaḥ śrīvoajradākamahāvīravīriśvarāya* and (2) *tribhuvanākampakampāvanāya*, respectively. Both parts have the letters *hūṃ hūṃ phaṭ phaṭ svāhā* at the end. Then, the letters that constitute the two parts are arranged in the order of *tri* (the first letter of the second part), *na* (the first letter of the first part), *bhu* (the second letter of the second part), *maḥ* (the second letter of the first part), *va* (the third letter of the second part), and *śrī* (the third letter of

---

<sup>227</sup> Appendix C of this monograph presents Heruka’s root mantra with forty-eight parts. This mantra is expounded in Chapter 16 and Section 15 of Chapter 50 in the *Dākārṇava* (my unpublished edition of those chapters).

the first part). Finally, the letter *oṃ* is placed in the beginning. The mixed mantra for Pracaṇḍā is thus developed: *oṃ tri na bhū mahi va śrī ṇa va kaṃ jra pa ḍā kaṃ ka pā ma va hā nā vī ya ra hūṃ vī hūṃ rī pha śva ṭ rā pha ya ṭ hūṃ svā hūṃ hā phaṭ phaṭ svāhā*. After the mixed mantra, Pracaṇḍā's own mantra (*oṃ pracaṇḍe hūṃ hūṃ phaṭ phaṭ svāhā*) is presented. All pairs of the main mantras associated with the other yoginīs are made in the same way. They are taught in Chapters 27 to 37.

### **Passages 26.57–58b:**

These lines describe the physical feature of Pracaṇḍā, such as having four arms.

### **Passages 26.58c–60:**

The Blessed One explains another etymology of the name of the goddess Pracaṇḍā.

### **Passages 26.61–64:**

The Blessed One gives short teachings to close this chapter, such as the effect of the practice with the yoginīs and advice to consult the books of *pramāṇa* (means of knowledge) to examine the relation between cause and effect.

### **Passage 26.65:**

This is a formulaic verse to end the chapter, which tells that the Blessed One taught all the contents of this chapter.

## *2.1.2. Dākārṇava, Chapter 27*

### **Passages 27.1–9:**

The Blessed One teaches the eye gestures (*caḥṣus*, *dr̥ṣṭi*, or equivalent) as secret signs. Passages 27.2–5b present the thirty-six eye gestures, which a yoginī displays before the yogin, such as closing the eyes, opening the eyes, and eyes looking straight. Passages 27.5c–9 deal with the thirty-six eye gestures in response, which the yogin gives to the yoginī, such as eyes looking at a mirror (i.e., looking at her as if he sees a reflection in a mirror), eyes looking at water, and eyes looking at offerings.

A version of the teaching of eye gesture (whose Sanskrit is *netramudrā*) is taught concisely in the *Cakrasaṃvara* (Skt ed. (Gray 2012), 22.3c–4) and the *Abhidhānottara* (Skt ed., 22.3c–4), which, however, does not appear to have close relation to the version of that taught in the *Dākārṇava*.

### **Passages 27.10–12:**

The Blessed One explains the intrinsic nature (*svabhāva*), or inner aspect, of the eye gestures in the following two ways. (1) The thirty-six pairs of eye gestures

are internally equivalent to the movement of the *prāṇa* wind in the body; it carries the thirty-six drops of semen, which represent the mind of awakening, through the left channel *lalanā*. As the *Bohitā* comments, it is also possible to interpret the text as teaching that the yoginī's thirty-six eye gestures and the yogin's thirty-six eye gestures in response correspond to the *prāṇa* wind's movements in the left (*lalanā*) and right (*rasanā*) channels, respectively. (2) The *vyāna* wind circulates in the body through the thirty-six inner channels such as *abhedyā* (see 26.2–5). Performing the thirty-six eye gestures and the thirty-six eye gestures in response are equivalent to the downward and upward movements of the *vyāna* wind, respectively.

**Passages 27.14–15:**

The Basis of Psychic Power of Effort (*vīryaṛddhipāda*) constitutes the nature of Caṇḍākṣī. She is violent (*caṇḍī*) to all concepts and eats them as the eyes (*akṣi*) see. An etymology of her name is thus explained.

**Passages 27.16–17:**

The Blessed One explains another etymology of the name of the goddess Caṇḍākṣī.

**Passages 27.18–19:**

Then, he teaches the maṇḍala consisting of the thirty-seven seats, where Caṇḍākṣī resides with her male consort at the center. It is probable that the maṇḍala refers to the fivefold maṇḍala of Heruka (Appendix A), the Heart Circle in the thirteenfold maṇḍala of Heruka (Appendix B), or both of them.

**Passage 27.20:**

The yoginīs, such as Pracaṇḍā and Caṇḍākṣī, are present in the letters that constitute their mantras. The letters rotate through the inner channels in the body. Being in the letters, the yoginīs have the same colors and shapes as those of their external forms.

**Passage 27.21:**

The Blessed One presents the pair of mantras associated with Caṇḍākṣī. The mixed mantra, which is one of the pair, is composed of the third and fourth of the forty-eight parts of Heruka's root mantra.<sup>228</sup>

---

<sup>228</sup> For how to combine the third and the fourth parts of the root mantra (Appendix C), see my explanation of 26.55–56.

**Passages 27.22–24:**

The yoginīs, such as Pracandā and Caṇḍākṣī, reside in the holy sites in the Saṃvara tradition. Pracandā is in Pūrṇagiri, and Caṇḍākṣī is in Jālandhara. The text also explains the etymology of the names of Pūrṇagiri and Jālandhara.

**Passages 27.25–27:**

The thirty-six pairs of eye gestures are performed by the thirty-six pairs of female and male deities who reside in the “Heart” Circle (*hṛdayacakra*) of the thirteenfold maṇḍala of Heruka (Appendix B). The text also describes briefly the practice centered on Caṇḍākṣī and his male consort in the form of the subtle yoga centered on an inner fire; the inner fire flames up toward the “heart” (*hṛdaya*) (a play on words).

**Passage 27.28:**

This is the same formulaic verse to end the chapter.

*2.1.3. Ḍākārṇava, Chapter 28***Passages 28.1–5b:**

The Blessed One teaches the code syllables (*cchomākṣara*). Passages 28.2–3 present the thirty-six code syllables, such as *ḍā*, *ḍālikā*, and *nā*, which a yoginī utters to a yogin face-to-face. Passages 28.4–5b provide the list of the thirty-six response codes (*praticchomakā*) or code words to return, such as *puruṣa* (“male”), *yoginī* (“yoginī”), and *nārī* (“female”). The code syllables and words, the latter of which are called “response codes” in this chapter, can also be found in the tantras belonging to the Hevajra and Saṃvara traditions as shown in Table 15.

In the parallel passages in those tantras, the words, which the *Ḍākārṇava* defines as the “response codes,” are presented as the meanings of the code syllables (e.g., *puruṣa* or “man” is the meaning of the code syllable *ḍā*) and not as code words spoken in response to the uttered code syllables.

**Passages 28.5c–6b:**

A brief explanation of the yoginīs is presented. The yoginīs, with whom the yogin communicates by means of the code syllables and response codes mentioned above, are born in their respective countries and provide the knowledge about reincarnation and salvation to him.

**Table 15.** *Ḍākārṇava* 28 and Parallel Passages.

<i>Ḍākārṇava</i> (28.2 and 4)	<i>Cakrasaṃvara</i> (15.2) <sup>229</sup> and (24.2.4, 10 and 11); <sup>230</sup> <i>Hevajra</i> (II.3.56–60); <sup>231</sup> <i>Abhidhānottara</i> (38.2 and 45.10); <sup>232</sup> <i>Vajradāka</i> (8.7); <sup>233</sup> <i>Samputodbhava</i> (7.1.4–9); <sup>234</sup> <i>Mahāmudrātilaka</i> (13.2c–5); <sup>235</sup> and the concepts of the fivefold lamp ( <i>pañcapradīpa</i> ) and the fivefold nectar ( <i>pañcāmṛta</i> ) found in many tantras. <sup>236</sup>
-------------------------------	--

Source: Table by author.

### Passages 28.6c–7:

The Blessed One explains some inner forms of the thirty-six pairs of code syllables and response codes. They are equivalent to the following three sets of thirty-six bodily constituents or concepts: the thirty-six drops of semen, which represent the mind of awakening, in the body; the Six Elements (Earth, Water, Fire, Wind, Space, and Knowledge), each of which is inclusive of the entire Six Elements (therefore,  $6 \times 6 = 36$  Elements in total); and the Six Aggregates that constitute an individual sentient being (the Five Aggregates [i.e., the Form, Sensation, Representation, Formation, and Cognition Aggregates] and the Knowledge Aggregates), each of which is inclusive of the entire Six Aggregates ( $6 \times 6 = 36$  Aggregates).

- <sup>229</sup> *Cakrasaṃvara*, Skt ed. (Gray 2012), 15.2: *dā itī puruṣaḥ smṛtaḥ dī itī strīṇāṃ tataḥ / ... //*
- <sup>230</sup> *Cakrasaṃvara*, Skt ed. (Gray 2012), 24.2.4: *... / tālikā ḍākinyah / ... / amukaṃ śmaśānam / ... /;* 24.2.10: *... / rājikā jihvā / ... /;* and 24.2.11: *... / samaṃ catuṣpatham / ... /*
- <sup>231</sup> *Hevajra*, Skt ed. (Snellgrove 1959), II.3.56–60: *madanaṃ madyaṃ balaṃ māmsaṃ ... / ... śavaḥ śrāyo ... // ... kṛpītaṃ ḍamarukaṃ mataṃ / ... bhavyaṃ kāliṅjaraṃ mataṃ // ... / ... vyañjanaṃ mālatīndhanaṃ // gūṭhaṃ catuṣsamaṃ proktaṃ mūtraṃ kastūrikā smṛtā / svayaṃbhū sihlakaṃ jñeyaṃ śukraṃ karpūraṃ mataṃ // mahāmāmsaṃ sālijaṃ proktaṃ dvīndriyayogaṃ kundurum / vajraṃ bolakaṃ khyātaṃ padmaṃ kakkolakaṃ mataṃ //*
- <sup>232</sup> *Abhidhānottara*, Skt ed., 38.2: *dā itī puruṣaḥ smṛtaḥ / dī itī strīṇāṃ tataḥ / ... /* and 45.10: *... / tālikā ḍākinyah / ... / amukaṃ śmaśānam / ... / rājikā jihvā / ... / samaṃ catuṣpatham / ... /*
- <sup>233</sup> *Vajradāka*, Skt ed. (Sugiki 2003), 8.7: *tālikā ḍākinī / ... / rājikā jihvā / ... / na naraḥ / ... / āpyakā rājapuruṣaḥ /*
- <sup>234</sup> *Samputodbhava*, Skt ed. (Dharmachakra Translation Committee [2020] 2021), 7.1.4–9: *madanaṃ madyaṃ balaṃ māmsaṃ ... // ... śavaḥ śrāyaḥ ... / ... kṛpītaṃ ḍamarukaṃ mataṃ // ... bhavyaṃ kāliṅjaraṃ mataṃ / ... / ... vyañjanaṃ mālatīndhanaṃ / viḍaś catuṣsamaṃ proktaṃ mūtraṃ kastūrikā smṛtā // svayaṃbhū sihlakaṃ jñeyaṃ śukraṃ karpūraṃ mataṃ / mahāmāmsaṃ sālijaṃ proktaṃ dvayendriyayogaṃ tu kunduram // vajraṃ bolakaṃ khyātaṃ padmaṃ kakkolakaṃ mataṃ //*
- <sup>235</sup> *Mahāmudrātilaka* 13.2c–5 (D 420, 76r4–r5): */ ma da na chang pa la sha / ... ro shrā ba ... / kun tu ru ni dbang po sbyor // ... / ka lid dza ra skal ldan gshug / ... / dri chen bzhi mnyam yin par bstan // dri chu gla rtsi dran pa'o / ... / khu ba ga bur bstan pa ste // sha chen sāli dza ru dran //;* the Sanskrit manuscript (24r3–r5) reads as *sambādhakaṃ surāpānaṃ ...* (no equivalent to *ro shrā ba*) *... samputaṃ dvīndriyayogena ... yogaṃ sāṃsikaṃ ... śukraṃ tuṣāra vijñeyaṃ mūtraṃ kastūrikā smṛtaṃ ...* (not equivalent to */ khu ba ga bur bstan pa ste // sha chen sā li dza ru dran //*).
- <sup>236</sup> The initial letters of the fivefold lamps (go, ku, da, ha, na) and the fivefold nectar (vi, mū, śu, rā, ma) are the code syllables and their contents (“cow”, “dog”, “elephant”, “horse”, and “human”, and “feces”, “urine”, “semen”, “blood”, and “flesh” are the response codes, respectively).

**Passages 28.8–9:**

The code syllables consist of designation (e.g., *ḍā*), meaning (e.g., “male”), and speaker (e.g., the one uttering “*ḍā*”), and Prabhāvātī is present in them. Prabhāvātī assumes the form of an inner fire in the body. In this connection, an etymology of her name is explained.

**Passages 28.10–11:**

The Blessed One explains another etymology of her name.

**Passages 28.12ab:**

Prabhāvātī has the nature of the Basis of Psychic Power of Investigation (*mīmāṃsāṛddhipāda*) and is in Oḍiyāna.

**Passages 28.12c–15b:**

The Blessed One relates the maṇḍala consisting of the thirty-seven seats, where Prabhāvātī resides with her male consort at the center. The maṇḍala probably indicates the fivefold maṇḍala of Heruka (Appendix A), the Merit Circle in the thirteenfold maṇḍala of Heruka (Appendix B), or both. Passage 28.14 presents the pair of mantras associated with Prabhāvātī. The mixed mantra is created by combining the fifth and sixth of the forty-eight parts of Heruka’s root mantra.<sup>237</sup>

**Passages 28.15c–17:**

The Blessed One explains the etymology of the name of the holy site Oḍiyāna, which Prabhāvātī inhabits.

**Passage 28.18:**

Then, he explains the etymology of the word *mīmāṃsā* of the *mīmāṃsāṛddhipāda* or the Basis of Psychic Power of Investigation, which constitutes the nature of Prabhāvātī.

**Passages 28.19:**

The thirty-six code syllables and response codes are performed by the thirty-six pairs of female and male deities in the Merit Circle (Appendix B). Those codes are empty and meritorious.

---

<sup>237</sup> For how to combine the fifth and the sixth parts of the root mantra (Appendix C), see my explanation of 26.55–56.



## Passage 28.20:

This is the same formulaic verse to end the chapter.

### 2.1.4. *Ḍākārṇava*, Chapter 29

#### Passages 29.1–10b:

The Blessed One teaches the secret sign of weapons (*astracchomakā*). They are hand gestures, which represent the seventy-two objects in the hands of Heruka described in Chapters 10 and 15 of the *Ḍākārṇava* (Appendix B). Table 16 shows the parallel passages present in Chapters 10 and 15 of the *Ḍākārṇava*.

Table 16. *Ḍākārṇava* 29 and parallel passages.

<i>Ḍākārṇava</i> (29.2–5)	<i>Ḍākārṇava</i> (10.45–48) <sup>238</sup> and (15.39c–43b) <sup>239</sup>
<i>Ḍākārṇava</i> (29.6c–10b)	<i>Ḍākārṇava</i> (10.41–44) <sup>240</sup> and (15.35c–39b) <sup>241</sup>

Source: Table by author.

Passages 29.2–5 teach the secret sign of thirty-six weapons (objects), such as a bell, a *kheṭa* shield, and a tusk, which a yoginī shows to a yogin. A yoginī makes these signs with the left hand. These weapons are identical to the thirty-six weapons that Heruka holds in thirty-six of his thirty-eight left hands (the third to thirty-eighth left hands).

Passages 29.6–10b explain the response seals (*pratimudrā*). They are another thirty-six hand gestures representing another thirty-six weapons (objects), such as a *vajra*, an *asi* sword, and a *kunta* lance. The yogin shows them to the yoginī in order to

<sup>238</sup> *Ḍākārṇava*, Skt ed., 10.45–48: vāme ghaṇṭākheṭadantaṃ muṣalapāśakapālakam / dhanukhaṭvāṅgapustan tu piṭṭāni tarjanīva ca // ghughuramālā śrīṃkhalam śilā śmaśānadhūlikam / bhokaṃ ḍukkārdracarmaṇ ca lambitakacaḍorikā // codanacitikāṣṭhī ca silā pharī tu mastakam / kaṅkālam daṇḍikā caiva netrabukaguṇavarttinīm // śaniścaram kīlakaṇ ca bijapūraṃkapattram / sūcis tu kāyacarmaṇ ca meghavṛṣṭivṛkṣā'sikam //

<sup>239</sup> *Ḍākārṇava*, Skt ed., 15.39c–43b: vāme ghaṇṭā kheṭadantaṃ muṣalam pāśakapālakam // dhanukhaṭvāṅgapustan tu piṭṭāni tarjanīva ca / ghurghuramālā śrīṃkhalā śilā śmaśānadhūlikā / bhokaṃ ḍakārdracarmaṇ ca lambitakacaḍorikā / codanacitikāṣṭhī ca gudā pharī tu mastakam // kaṅkālarātrikā caiva netrabukkaguṇavartikā / śaniścaram kīlakaṇ ca bijapūrakapattrakam // sūcis tu kāyacarmaṇ ca meghavṛṣṭivṛkṣāṅkuṣam /

<sup>240</sup> *Ḍākārṇava*, Skt ed., 10.41–44: akṣiṇe sastravṛndaṇ ca vajrāsikuntasūlakam / paraśukarttibāṇaṇ ca śūlabhinnan tu mudgaram // cakraḍamarucchurikā daṇḍabhiṇḍipālakam / śaṃkhakālahadaṇḍikā mayūrapicchikā tathā // kākapakṣa-kūcika ca agnikuṇḍi tu parvatam // laguḍadarpaṇavīṇā / gulphapāṇis tu phupphusam / antrarāhunigaḍas tu haḍidurbhūṣajalikā / kabandham jvālatailaṇ ca bhairavarūpaṇ tu kramāt //

<sup>241</sup> *Ḍākārṇava*, Skt ed., 15.35c–39b: vajrāsikuntatrisūlan dakṣiṇe tu yathākramāt // paraśum karttibāṇam ca śūlabhinnan tu mudgaram / cakraḍamarucchurikā daṇḍabhiṇḍipālakam // śaṅkhakālahadaṇḍikā mayūrapicchikā tathā // kākapakṣa-m-kūcika ca agnikuṇḍi tu parvatam // laguḍa darpaṇam vīṇā gulphapāṇis tu phupphusam / antrarāhunigaḍas tu haḍim dubhūṣajalikā // kabandhajvālatailaṇ ca bhairavarūpan tu kramāt /

respond to her hand gestures mentioned above. Although it is not explicitly stated in the text, the yogin most likely makes the hand gestures with the right hand. These weapons are the same as the thirty-six weapons that Heruka holds in thirty-six of his thirty-eight right hands (the third to thirty-eighth right hands).

**Passage 29.10c:**

It seems that the Blessed One mentions briefly the inner aspect of the hand gestures of weapons: they are equated with the movement of the wind (or inhaled air, *vāyu*) in the body.

**Passages 29.10d–11:**

A yogin should discern yoginīs and their lineages by their physical features and the marks that they draw in their houses. Details of them are not explained in this chapter. The *Ḍākārṇava* deals with this topic in detail in Chapter 34.

**Passages 29.12–13b:**

The Blessed One explains another inner meaning of the hand gestures of weapons. The thirty-six hand gestures, which a yoginī shows, correspond to the Eighteen Aspects of Emptiness (*aṣṭādaśaśūnyatā*) and the Eighteen Aspects of Compassion (*karuṇā*) (18 + 18 = 36); and the thirty-six hand gestures to return, which a yogin shows, to the Eighteen Distinct Characteristics of the Buddha (*veṇikā buddhadharmā* used for *āveṇikā buddhadharmāḥ*) and the Eighteen Elements of cognition (*dhātur aṣṭādaśan* used for *dhātavo 'ṣṭādaśa*) (18 + 18 = 36).

**Passages 29.13–16:**

An explanation is given of the etymology of the name of the goddess Mahānāsā. The Four Seals, namely the *Dharma*, Action (*karma*-), Pledge (*samaya*-), and Great Seals (*mahāmudrā*), also constitute the nature of the four letters, *Ma*, *hā*, *nā*, and *sā*, respectively.

**Passages 29.17–18b:**

The Blessed One gives some instructions: Mahānāsā is in the holy site Arbuda, which is spelled as Saṃbuddha in the text; the Basis of the Psychic Power of the Mind (*cittaraddhipāda*) constitutes her nature; the thirty-six pairs of the hand gestures of weapons and the hand gestures to return are performed by the thirty-six pairs of female and male deities in the Space Circle (Appendix B); and a yogin should visualize the maṇḍala consisting of the thirty-seven seats, where Mahānāsā resides at the center with her male consort.

**Passages 29.18c–21:**

The Blessed one teaches the etymologies of Arbuda or Saṃbuddha and explains what the Basis of the Psychic Power of the Mind is.

**Passages 29.22–23:**

A yogin is taught to visualize Mahānāsā at the center of her maṇḍala, the maṇḍala most likely comprises the thirty-seven seats. It seems to indicate the fivefold maṇḍala of Heruka (Appendix A), the Space Circle in the thirteenfold maṇḍala of Heruka (Appendix B), or both of them.

**Passage 29.24:**

The pair of mantras for Mahānāsā is taught. The mixed mantra is composed of the seventh and eighth of the forty-eight parts of Heruka's root mantra.<sup>242</sup>

**Passage 29.25:**

This is the same formulaic verse to end the chapter.

*2.1.5. Dākārṇava, Chapter 30*

**Passages 30.1–9b:**

The Blessed One teaches the body secret signs (*kāyacchomakā*). They are body gestures made in the way explained below.

Passages 30.2–5b deal with the thirty-six body gestures that a yoginī shows to a yogin. The text lists the thirty-six body parts such as the head, the top of the head, and the forehead. According to the *Bohitā*, a yoginī touches these parts of her body with the left hand. Twenty-four of the thirty-six body parts appears to be identical to the twenty-four body parts that are traditionally taught to be the interiorized forms of the twenty-four holy sites (*pīṭhādi*) in the Saṃvara tradition.

Passages 30.5c–9b describe the thirty-six body gestures to return, such as “a flute,” “a lute,” and “a bell-metal instrument,” which the yogin shows to the yoginī in response to her body gestures. The *Bohitā* explains that a yogin assumes the form of those articles such as a flute, probably using his right hand or both hands.

**Passages 30.9c–10b:**

Vīramatī is in Godāvārī. The Faculty of Faith (*śraddhendriya*) constitutes her nature.

---

<sup>242</sup> For how to combine the seventh and the eighth parts of the root mantra (Appendix C), see my explanation of 26.55–56.

**Passages 30.10c–14b:**

The Blessed One explains the etymology of the name of the goddess Vīramatī.

**Passages 30.14c–16:**

Subsequently, he teaches the etymology of the name of the holy site Godāvarī.

**Passages 30.17–18b:**

A yogin is instructed to visualize the maṇḍala consisting of the thirty-seven seats, where Vīramatī resides at the center with her male consort. The maṇḍala probably refers to the fivefold maṇḍala of Heruka (Appendix A), the Wind Circle in the thirteenfold maṇḍala of Heruka (Appendix B), or both.

**Passage 30.18:**

The pair of mantras for Vīramatī is taught. The mixed mantra is composed of the ninth and tenth of the forty-eight parts of Heruka’s root mantra.<sup>243</sup>

**Passages 30.19–20b:**

The Blessed One teaches another etymology of the name of Vīramatī.

**Passages 30.20c–22b:**

The Blessed One explains briefly the interiorized form of the communication between a yoginī and a yogin by means of the body gestures. The text is obscure. According to the *Bohitā*, the yoginī’s body gestures are equivalent to an inner fire in the body. The yogin’s response body gestures probably internally assume the form of the drops of semen representing the mind of awakening, which are secreted by the heat of the inner fire.

**Passages 30.22c–24b:**

A general instruction is given to attain the state of buddha: one should be clear-minded and devoted to good knowledge and action.

**Passages 30.24c–25:**

The yoginīs in the Wind Circle are powerful. Through the faithful devotion to them, a yogin can attain longevity and good health. They are ultimately absorbed into the mind.

---

<sup>243</sup> For how to combine together the ninth and the tenth parts of the root mantra (Appendix C), see my explanation of 26.55–56.

**Passage 30.26:**

This is the same formulaic verse to end the chapter.

**2.1.6. *Ḍākārṇava*, Chapter 31****Passages 31.1–6:**

The Blessed One preaches the secret signs of moras (*mātrā*) of the Sanskrit alphabet. Passages 31.4–5 list the thirty-six syllables of the alphabet starting with *ka*, most of which are the consonants with a short vowel *a*. A yoginī utters these syllables to a yogin. Passage 31.6 presents the response seals (*pratimudrā*). They are the thirty-six syllables of the alphabet starting with *kā*, most of which are the consonants with a long vowel *ā*. The yogin utters these to the yoginī. The syllables *śa*, *ṣa*, *sa*, and *kṣa* are included neither in the alphabet nor the alphabet in response.

**Passages 31.7–9:**

The Blessed One explains the inner aspects of the thirty-six pairs of syllables and response syllables of the alphabet. It seems the most reasonable to interpret the text as follows: The nine openings of one's physical body (see 31.16–22b), the nine fourfold concepts ( $4 \times 9 = 36$ ), and the thirty-six pairs of syllables and response syllables of the alphabet are related together. The nine fourfold concepts are (1) the Four Moments (*kṣaṇa*), (2) the Four Truths (*satya*), (3) the Four Realities (*tattva*), (4) the Four Pleasures (*ānanda*), (5) the Four Minds (*citta*), (6) the Four Sects (*nikāya*), (7) the Four Chakras (*cakra*), (8) the four letters *e vaṃ ma yā*, and (9) the Four Bodies (*kāya*).

**Passages 31.10–12:**

The Blessed One teaches the etymology of the name of the goddess Kharvarī.

**Passages 31.13a–15:**

Kharvarī is in Rāmeśvara and has the nature of the Faculty of Energy (*vīryendriya*). The etymology of the name of the holy site, Rāmeśvara, is explained.

**Passage 31.16:**

The Blessed One states that one's physical body has the nine gates (*dvāra*) or openings. There are four seats in each of the nine gates; therefore, there are thirty-six seats (*sthāna*). According to the *Bohitā*, the thirty-six seats are linked with the thirty-six inner channels taught in Chapter 26 (see 26.1–5).

## Passages 31.17–22b:

The Blessed One preaches a practice that a yogin performs at the time of death, which is generally called the death yoga (*utkrāntiyoga*, often translated as “yogic suicide” by modern scholars).<sup>244</sup> Several tantric texts in Buddhism teach the death yoga. Table 17 shows the texts that contain parallel discourses.

**Table 17.** *Ḍākārṇava* 31 and parallel passages.

<i>Ḍākārṇava</i> (31.17c–22b)	The earliest version can be found in Jñānapāda’s <i>Mukhāgama</i> (D 1853, 14v1–v4), <sup>245</sup> and among the tantras, parallel passages appear in the <i>Catuspīṭha</i> (4.3.36–40), <sup>246</sup> <i>Vajradāka</i> (21.27–30), <sup>247</sup> <i>Samputodbhava</i> (8.3.3–7), <sup>248</sup> <i>Samvarodaya</i> (19.35–38), <sup>249</sup> and <i>Vārāhīkalpa</i> (18.70c–73). <sup>250</sup>
-------------------------------	--

Source: Table by author.

<sup>244</sup> It is probable that many scholars have discussed the *utkrānti* or death yoga in their published papers, closed meetings, or university lectures. Among them, the published handouts, articles, and book chapters on the Buddhist *utkrāntiyoga* that I know are (Tanaka 1997, pp. 208–9), (Tanemura 2004, p. 30), (Sugiki 2007, pp. 336–43), (Szántó 2014), and (Bang and Kuraniishi 2021).

<sup>245</sup> *Mukhāgama*, D 1853, 14v1–v4: / gang zhiḡ dus ni phyi zhiḡ la // ‘chi ba’i mtshan ma bdag gis mthong // ‘chi bar gyur pa’i dus byung na // nad kyis yang dag ma rnyogs par // ‘pho ba’i sbyor ba yang dag bya // dpral ba dang ni lte ba dang // spyi gtsug dang ni mig dang ni // rna ba dang ni sna dag dang / / chu yi gnas dang chu min gnas // kha yi gnas dang ye shes kyi // ‘gro ‘ong gis ni rtags shes bya // dpral ba gzugs kyi khams kyi ni // rtags skyes pa ru shes par bya // lte bar ‘dod khams lha rnam kyi // rtags byung de ru skye bar nges // spyi gtsug gzugs med khams rnam kyi // rtags byung de ru skye bar ‘gyur // rna gnyis ye shes ‘pho ba na // gnod sbyin gnas su skye bar ‘gyur // sna gnyis rig pa ‘dzin pa yi // gnas su nges par ‘gro ba’o // mig gnyis mi rnam rgal por ‘gyur // rtags ni yang dag skye bar ‘gyur // kha ru ye shes ‘pho ba na // yi dags rtags su shes par bya // chu gnas dud ‘gro rnam kyi ni // rtags su yang dag rab shes bya // chu min bu gar ye shes ‘gro // dmyal ba’i rtags su shes par bya //

<sup>246</sup> *Catuspīṭha*, Skt ed. (Szántó 2012b), 4.3.36–40: śṛṇu samyak prayogasya pramāṇam cyutikālataḥ / sumārge śobhanaṃ sthānaṃ amārga bhava doṣataḥ // bindu nābhasya ūrdhvānām cakṣunāsādikarṇayoḥ / pānāpānasya dvārasya navadvāraṃ tu lakṣaṇam // nābhe kāmikasvargasya bindunā rūpa dehinām / ūrdhva ūrdhvakasthānasya gatyā tasyāparitavataḥ // yakṣā bhavasya nāsānām karṇābhyāṃ siddhadevatā / cakṣu yadi gate jñānaṃ narāṇām nṛpavartinam // bhavadvārasya pretānām mūtre tiryakas tathā / aṣṭau narakajātānām apāne jñāna śighrataḥ //

<sup>247</sup> *Vajradāka*, Skt ed., 21.27–30: śṛṇu devi mahāmāyā gamanaṃ dvāra śobhanam / yena gatena bhaven mokṣam aparaṃ siddhidāyakam / uttamādhamabhedena kathayāmi samāsataḥ // nābhi kāmikaṃ svargasya bindunā rūpadehinaḥ / ūrdhva ūrdhvatataḥ devi śighraṃ ca gatibheditaḥ // yakṣo bhavati nāsānām karṇābhyāṃ kinnarās tathā / cakṣur yadi gataṃ devi narāṇām nṛpavartinam // bhavadvārasya pretānām mūtre tiryakas tathā / apāne narakam yānti mokṣāṇām gatir anyathā //

<sup>248</sup> *Samputodbhava*, Skt ed. (Dharmachakra Translation Committee [2020] 2021), 8.3.3–7: śṛṇu samyakprayogaṃ pramāṇam cyutikālataḥ / sumārge śobhanaṃ sthānam amārge bhavadoṣataḥ // bindunābhasya ūrdhvānām cakṣurnāsādikarṇayoḥ / pānāpānavārasya navadvārasya lakṣaṇam // nābhe kāmikaṃ svargaṃ bindunā rūpadehinaḥ / ūrdhva ūrdhvakasthānasya gatyāgatiḥ parikīrtitaḥ // yakṣā bhavantu nāsānām karṇābhyāṃ siddhadevatāḥ / cakṣur yadi gataṃ jñānaṃ narāṇām nṛpavartinam // bhavadvārasya pretānām mūtre tiryācas tathā / aṣṭau narakabhāḡānām apāne evaṃ kulaputrā bhavasamkrāntilakṣaṇam //

<sup>249</sup> *Samvarodaya*, Skt ed. (Tsuda 1974), 19.35–38:

<sup>250</sup> *Vārāhīkalpa*, Skt ed., 18.70c–73: uttamādhamabhedena kathyate śṛṇu guhyakāḥ // nābhi kāmikasvargasya bindunā rūpadehinaḥ / ūrdhvanārūpadhātus ca śubhaṃ taṃ paribheditaḥ // yanto bhavati māsānām

There are some other texts (ritual manuals) composed in relatively late periods that deal with this yoga, such as the *Kriyāsamuccaya* and Śūnyasamādhivajra’s *Mṛtasugatiniyojana*.<sup>251</sup> Among the texts that I listed in Table 17, the versions found in the *Catuspīṭha* and *Samputodbhava* are the most similar to the version in the *Ḍākārṇava*. What determines whether one attains a wholesome state of existence after death? In this system, it is a determinative factor which gate or opening of the body one’s consciousness goes out from at the time of death. In the *Ḍākārṇava*, when dying, (1) if one’s consciousness goes out from the navel, one is reborn in the Desire Realm; (2) from between the eyebrows, the Form Realm; (3) from the top of the head, the Formless Realm; (4) from the nostrils, one is reborn as a yakṣa; (5) from the ears, a siddha god; (6) from the eyes, a king of people; (7) from the mouth, a preta; (8) from the urethra, a beast; and (9) from the anus, he is reborn in the eight hells.<sup>252</sup> The states of existence dealt with in this system are not exhaustive.

### Passages 31.22c–23:

From a different perspective, there are three gates in each of the nine gates ( $9 \times 3 = 27$ ), and these twenty-seven gates are connected with the twenty-seven lunar mansions starting with Kṛttikā.

### Passages 31.24–25:

A yogin is instructed to visualize the maṇḍala consisting of the thirty-seven seats, where Kharvarī resides at the center with her male consort. The maṇḍala seems to indicate the fivefold maṇḍala of Heruka (Appendix A), the Earth Circle in the thirteenfold maṇḍala of Heruka (Appendix B), or both of them. The yogin is also taught to visualize the seed letters of Vajrī, Gaurī, and so on, probably at the gates of the maṇḍala mentioned above and at the gates of his body when he performs the death yoga.

---

karnābhyāṃ kinnarān tathā / cakṣubhyāṃ yadi gate devī naraṛāje bhaviṣyati // vaktradvāryasya pretānāṃ mūtreṇa tiryakas tathā / apāne narakāṃ yānti mokṣānāṃ gatir anyathā /

<sup>251</sup> *Kriyāsamuccaya* (Matsunami no. 111, 299v1–v5) and Śūnyasamādhivajra’s *Mṛtasugatiniyojana* (Skt ed., Tanemura 2013, pp. 104–7). See also (Sugiki 2007, pp. 336–43), in which I used Tanemura’s unpublished draft edition of the *Mṛtasugatiniyojana*.

<sup>252</sup> Although it is not the death yoga, the *Aśokavarnāvadāna* (*Divyāvadāna* 11, Skt ed. (Vaidya 1959), p. 85, l. 6–p. 88, l. 30) includes a discourse that relates the body parts to the states of existence attained after death as follows. The rays of light emitted from the Buddha’s smiling mouth come back and disappear into the soles of his feet when he predicts the target being’s rebirth into hell; into his heels when an animal; into his big toes when a hungry ghost (*preta*); into his knee when a human; into the palm of his left hand when a military wheel-turner (*balacakraavartirājya*); into the palm of his right hand when a wheel-turner (*cakravartirājya*); into his navel when a god; into his mouth when reaching the enlightenment of the *śrāvakas*; into his brow when acquiring the enlightenment of the *pratyekabuddhas*; and into the top of his head when attaining the perfect enlightenment. This may have any relation to Buddhist discourses of the death yoga. I thank one of the reviewers, who reminded me of the discourse in the *Aśokavarnāvadāna*.

**Passages 31.26–28:**

The Blessed One teaches the pair of mantras associated with Kharvarī. The mixed mantra is developed by combining together the eleventh and twelfth of the forty-eight parts of Heruka’s root mantra.<sup>253</sup>

**Passage 31.29:**

This is the same formulaic verse to end the chapter.

2.1.7. *Ḍākārṇava, Chapter 32*

**Passages 32.1–7:**

The Blessed One teaches the thirty-six seals of the knowledge about existence (*bhāvajñāneṣu mudram*) and the thirty-six response seals (*praticchomakā*). The thirty-six seals are also called secret signs assuming the form of synonyms (*paryāyā cchomakā*); they are words that express the thirty-six aspects of the reality of existence or the Buddhist truth, such as the innate (*sahaja*), pleasure (*sukha*), and emptiness (*śūnya*). The response seals are the initial letters of those words, such as *sa* for *sahaja* (the innate), *su* for *sukha* (pleasure), and *sū* for *śūnya* (emptiness). It seems that a yoginī utters the words, and a yogin, who understands the meanings of those words, pronounces the initial letters of them in response to her words.

**Passages 32.8–10:**

Two etymologies are presented of the name of the goddess Lañkeśvarī.

**Passages 32.11–14:**

Lañkeśvarī is in Devikoṭa, and the Faculty of Mindfulness (*smṛtīndriya*) constitutes her nature (32.11ab). The text teaches the etymology of Devikoṭa (32.11c–13b) and explains the meaning of the Faculty of Mindfulness (32.13c–14b).

**Passages 32.15–17b:**

A general advice is given: One should abandon the dichotomy of subject and object and understand the non-conceptual reality based on one’s teacher’s instruction.

---

<sup>253</sup> For how to combine the eleventh and twelfth parts of the root mantra (Appendix C), see my explanation of 26.55–56.



### Passages 32.17cd–18:

A yogin is taught to visualize the maṇḍala consisting of the thirty-seven seats, where Laṅkeśvarī resides at the center with her male consort. The maṇḍala seems to indicate the fivefold maṇḍala of Heruka (Appendix A), the Fire Circle in the thirteenfold maṇḍala of Heruka (Appendix B), or both of them.

### Passages 32.19–20:

The Blessed One presents the pair of mantras associated with Laṅkeśvarī and explains the effect of practicing it. The mixed mantra is composed of the thirteenth and fourteenth of the forty-eight parts of Heruka’s root mantra.<sup>254</sup>

### Passages 32.21–26:

The Blessed One teaches the twenty-eight lunar mansions and the eight planets (28 + 8 = 36). It seems that they are associated with the thirty-six pairs of secret signs and response signs taught in this chapter (32.1–7) and the thirty-six pairs of female and male deities in the Fire Circle.

### Passage 32.27:

This is the same formulaic verse to end the chapter.

### 2.1.8. *Dākāṛṇava*, Chapter 33

### Passages 33.1–2b:

The Blessed One teaches the resultant and causal seals (*kāryakāraṇamudrakā*). The resultant seals indicate the response signs that a yogin shows, and the causal seals refer to the secret signs that a yoginī shows (see 33.15ab). A yoginī shows the signs at the times of the lunar and solar eclipses. According to the *Bohitā*, it means that a yogin in the form of an inner fire flames upward when a yogin stops the movements of the wind in the left (lunar) and right (solar) channels.

### Passages 33.2c–14b:

These present the sixty-four code words which deliver specific meanings and which a yoginī shows to a yogin, such as *potan̄ga* (meaning respectful greeting), *gamu* (“I go”), and *lumba* (“I come”). The similar secret signs can be found in the major

---

<sup>254</sup> For how to combine the thirteenth and the fourteenth parts of the root mantra (Appendix C), see my explanation of 26.55–56.

tantras belonging to the Saṃvara tradition. Table 18 shows the tantras that contain the parallel passages.

In these tantras, the secret signs in question are called “verbal secret signs” or “code words” (*vākchomā*, etc.). Originally, both a yoginī and a yogin could use these code words. However, in the *Ḍākārṇava*, they were incorporated as words which were only spoken by a yoginī and to which a yogin responded through the use of another one of the code words described below (33.14c–18). There are sixty-four code words rather than thirty-six. It is possible that they could be divided into thirty-six groups of code words, but the text does not explicitly explain how they could be divided.

**Table 18.** *Ḍākārṇava* 33 and parallel passages.

<i>Ḍākārṇava</i> (33.2c–13)	<i>Brahmayāmala</i> (55.103ab); <sup>255</sup> <i>Tantrasadbhāva</i> (18.18cd); <sup>256</sup> <i>Cakrasaṃvara</i> (24.2.1–13); <sup>257</sup> <i>Abhidhānottara</i> (45.10); <sup>258</sup> <i>Vajradāka</i> (8.7); <sup>259</sup> <i>Samputodbhava</i> (4.1.11 and 7.1.16c–18); <sup>260</sup> and <i>Mahāmudrātīlaka</i> (13.7d–8a, 9d–10, and 16c). <sup>261</sup> Of them, the versions in the <i>Vajradāka</i> and the <i>Samputodbhava</i> are the most similar.
-----------------------------	---

Source: Table by author.

<sup>255</sup> *Brahmayāmala*, Skt ed. (Hatley 2007), 55.103ab: potaṅgety abhivādanam pratipotāṅge pratyabhivādanam /

<sup>256</sup> *Tantrasadbhāva*, Skt ed. (Bang 2018), 18.18cd: pottuṅgety abhivādanam pratyottuṅge pratikṛtam /

<sup>257</sup> *Cakrasaṃvara*, Skt ed. (Gray 2012), 24.2.1–13: potaṅgy abhivādanam / pratipotāṅgi pratyabhivādanam / gamu gacchāmīty uktaṃ bhavati / lumba āgacchāmīty uktaṃ bhavati // dehaṃ nagaram ity uktaṃ [bhavati] / grhāṇaṃ caṭukam ity uktaṃ bhavati / virāṇaṃ hṛdayaṃ caiva / kauravā māraṇam // ghaṅṭā ca karnikā / śiro 'liḥ / karaṇam udaram / varāhaṃ keśaḥ / śravaṇo karnaḥ // amṛtasthānaṃ manthānam / samāgamo naraḥ / tālikā ḍākinīyaḥ / narakam maṅḍalam / amukaṃ śmaśānam / kākhilā dvāram // śvasanaṃ brāhmaṇaḥ / paridhi kṣatriyaḥ / virati vaiśyaḥ / krūraḥ śūdraḥ / antasthaś caṅḍālaḥ // grhaṃ paṅgulikā / bhaginī ḍākinī / medakam udakam / grhāṇi mudrāṇam // jihvayā dantān sprśati bubhukṣitā / tṛṣṇā gandhavahinī / kuta āgamanam amukasthānāt // kiraṇam puṣpam / hāsyam tulamba / daro dantam / vṛṣṭi nirodhanam / tṛptir vijñaptiḥ // dhuryur bahiḥ / meghā dhūmapriyā / sānuḥ parvatā / sarito nadyaḥ // aṅguly avayavāḥ / vadanaṃ mukham / rājikā jihvā / adanā dantāḥ // paṅkti dhvajam / chando mālā / cālo vāyuḥ / paśu mṛgā / yānti maṅḍalam / samaṃ catuṣpatham / janaḥ phalgusam / mahāśavaṃ mahākṣaram // ga cchāgalam / na iti naram / go iti balīvardam / ma iti mahiṣam / bhā iti bhakṣaṇam / hā iti paryāyāḥ / adhyakā iti rājapuruṣaḥ // [uraḥsparśane] vanaṃ sthītī / mukhasparśo bhukta iti / dantasparśane tṛpta iti / ho iti paryāyāḥ kvacit / hrī lajjā / śūnyasparśane maithunaṃ kuruṣveti / ūrusparśane ūrdhvena evam iti adhastād nāsti //

<sup>258</sup> *Abhidhānottara*, Skt ed., 45.10.

<sup>259</sup> *Vajradāka*, Skt ed. (Sugiki 2003), 8.7 (I have partially corrected based on its Sanskrit manuscripts): potaṅgābhivādanam / pratipotāṅgi pratyabhivādanam / gamu gacchāmi / lumba āgacchāmīty evam / dehi nigaram / caṭukaṃ grhāṇa / hṛdayaṃ vīram / kauravaṃ māraṇam / karnikā ghaṅṭā / alikaraṇa śiraḥ / vārāha keśaḥ / śravaṇo karnaḥ / manthānam amṛtam / nara samāgamā / tālikā ḍākinī / narakam maṅḍalam / amukaṃ śmaśānam / kākhilā dvāram / śvasana brāhmaṇaḥ / paridhi kṣatriyaḥ / virati vaiśyaḥ / krūra śūdraḥ / antaś caṅḍālaḥ / alikam paśuḥ / ḍākinī bhaginī / mudaka medaḥ / dantasparśo jihvā bubhukṣitā / tṛṣṇā gandhavahinī / āgamaneti kutaḥ / sthānād amukataḥ / kiraṇa puṣpaḥ / lambodaro danta hāsyam / nirodho viṣṭiḥ / vijñapti tṛptiḥ / dhūma meghaḥ dhūmapriyaḥ / parvatāḥ sānu / sarito nadyaḥ / aṅgulyāvayavaḥ / vadano mukham / rājikā jihvā / adana dantāḥ

### Passages 33.14c–18:

These list the thirty-six response code words such as *utpatti* (“birth”), *bhavayoga* (“being amid existence,” namely the cycle of death and rebirth), *viyoga* (“separation” from it), and *samsāra* (“the cycle of death and rebirth”). The yogin speaks these words in response to the code words that the yoginī uttered.

### Passages 33.19–20b:

Drumacchāyā is in Mālava and has the nature of the Faculty of Concentration (*samādhīndriya*).

### Passages 33.20c–22b:

The Blessed One explains the etymology of the name of the holy site Mālava.

---

/ pañkti dhvajah / chando mālā / calo vāyuh / mrgapati paśuh / mañḍalam samam / śvāsam catuṣpatham / janaḥ phalgusam / mahākṣara mahāpaśuh / ccha cchāgalah / na narah / ba balivardah / ma mahiṣah / bha bhakṣaṇam / āpyakā rājapuruṣah / stha sthitiḥ / mukhasparśane bhuktam / dantasparśane trptam / hrī lajjā / śūnyasparśane mithunā / ūrusparśane evaṃ kuru sāmpratam //

<sup>260</sup> *Sampuṭodbhava*, Skt ed. (Dharmachakra Translation Committee [2020] 2021), 4.1.11: potaṅgī, pratipotāṅgī, gamu, lumba, nigara, caṭuka, hṛdaya, kauravā, karṇikā, alikaraṇa, varāha, śravaṇa, manthāna, nara, tālikā, naraka, amuka, kākhlilā, śvasana, paridhi, virati, krūraḥ, anta, alika, bhagini, mudaka, grhāṇa, mudrā, dantasparśa, gandhavāhinī, āgamanam, sthānāt, kiraṇau, lambo, dantau, nirodha, vijñapti, dhūmra, dhūmrapiyā, sānu, sarito, aṅgulyā, vadana, rājikā, adanā, pañkti, chando, calo, mrgapati, mañḍala, sama, phālguṣa, mahākṣara, cchā, nā, go, ma, bhā, hā, arpakā iti / stha iti / mukhasparśane, dantasparśane, hrīkā, śūnyasparśane, ūrusparśane, adhastāt / mudrā pratimudrā vidhīyate //; and 7.1.16c–18: potāṅgy abhivādanam pratipotāṅgī pratyabhivādanam // gamur gacchāmity uktam bhavati / lumba āgacchāmity evam / nigaram dehity uktam bhavati / caṭukam grhāṇam ity uktam bhavati / hṛdayam vīram ity uktam bhavati / kauravam mārāṇam proktam bhavati / karṇikā ghaṇṭā -m- ity uktam bhavati / alikaraṇam śira ity uktam bhavati / varāham keśam ity uktam bhavati / śravaṇah karṇah / manthānam amṛtam / narah samāgamam ity uktam bhavati / tālikā ḍākinī / narakam iti mañḍalam / amukam śmaśānam / kākhlilā dvāram / śvasaneti brāhmaṇah / paridhiḥ kṣatriyah / viratir vaiśyah / krūra iti sūdraḥ / antaḥ caṇḍālagrham / ālikam paśuh / bhagini ḍākinī / mudakam medah / grhāṇeti kvacinmudrā / dantaḥ sprṣati jihvayā bubhukṣitam ity uktam bhavati / tṛṣṇā gandhavāhinī / āgamanam iti kutaḥ / sthānam ity amukaḥ / kiraṇah puṣpam / lambodarah / dantahāsyam ity uktam bhavati / nirodho vṛṣṭiḥ / vijñāptis trptiḥ / dhūmra meghā dhūmrapiyāḥ / parvatāḥ sānu / sarito nadyah / aṅgulyo vāyavaḥ / vadano mukham / rājikā jihvā / adanā dantaḥ / pañktir dhvajah / chando mālā / calo vāyuh / mrgapatiḥ paśuh / mañḍalam samam / śvāsā catuṣpatham / janam phālguṣam / mahākṣaram mahāpaśuh // chā chāgalam / nā iti narah / go iti balivardah / ma iti mahiṣah / bhā iti bhakṣaṇam kvacit / hā iti paryāyah / apyakā iti rājapuruṣah / stha iti sthitiḥ / mukhasparśane bhukta iti / dantasparśane trpta iti / ho iti kvacit paryāyah / hrīkā lajjā / śūnyasparśane maithunam kurusveti / ūrusparśane evam kuru sāmpratam //

<sup>261</sup> *Mahāmudrātilaka* 13.7d–8a, 9d–10, and 16c (D 420, 76r6–v3): / na ga raṃ ni bdag byin bshad // / bha ta ka ni khyod khyer gyur / ... / raṃ pa tshangs pa grags pa ste // / rgyal rigs lus su bstan pa 'o / / chags bral rje zhes bstan pa ste // chags pa dmangs rigs zhes byar dran // tsha ṅḍa lī ni gzhu zhes bshad // ... / so ni a da na ru bstan //; the Sanskrit manuscript (24v2–25r3) reads as dehi me nagaram proktam prāticcha vaṭakam smṛtam // ... brahma gaureṣkakah khyātaḥ kāyah kṣatriyah smṛtaḥ // ... veśā rāgeṭi vikhyātaḥ sūdras tatprātapakṣakah / caṇḍarāś cāpa ity uktam ... daśanā adanāḥ smṛtāḥ /

**Passages 33.22c–24b:**

Subsequently, he teaches the etymology of the name of the goddess Drumacchāyā.

**Passages 33.24c–25b:**

A yogin is instructed to visualize the maṇḍala consisting of the thirty-seven seats, where Drumacchāyā resides at the center with their male consort. The maṇḍala probably indicates the fivefold maṇḍala of Heruka (Appendix A), the Water Circle in the thirteenfold maṇḍala of Heruka (Appendix B), or both of them.

**Passages 33.25–26:**

The pair of mantras associated with Drumacchāyā is taught. The mixed mantra is composed of the fifteenth and sixteenth of the forty-eight parts of Heruka's root mantra.<sup>262</sup>

**Passages 33.27–31:**

The Blessed One explains external and internal forms of the practice that a yogin performs with yoginīs in a meeting. The chief yoginī has the nature of Jñānaḍākinī, who is the chief goddess and the female consort of Yogāmbara in the Catuṣpīṭha tradition. Yoginīs are also described as having the nature of Vajravārāhī, who is the chief goddess in the Saṃvara tradition. Externally, the practice with the yoginī(s) who have these qualities is carried out as a sexual yoga. Internally, it is performed in the form of a yoga centered on an inner fire in the body.

**Passage 33.32:**

This is the same formulaic verse to end the chapter.

*2.1.9. Dākārṇava, Chapter 34*

**Passages 34.1–21b:**

After the goddess's inquiry about the outer features of the seals (*mudrā*) or women to discern them, the Blessed One teaches the Four Seals (*caturmudrā*), namely, the Action (*karma*-), *Dharma*, Pledge (*samaya*-), and Great (*mahā*-) Seals (34.1–2). In this system, the Four Seals indicate the thirty-six classes of women. For their details, see Chapter 1.8 of this monograph, where I summarized their contents. The yogin, who has recognized them, shows thirty-six bodily expressions of sentiments (*abhinaya*) to

---

<sup>262</sup> For how to combine together the fifteenth and sixteenth parts of the root mantra (Appendix C), see my explanation of 26.55–56.

them as response gestures. The *Ḍākārṇava* does not explain in detail how the yogin makes those expressions of sentiments. Table 19 shows parallel passages.

**Table 19.** *Ḍākārṇava* 34 and parallel passages.

<i>Ḍākārṇava</i> (34.3a)	<i>Cakrasaṃvara</i> (16.3a) and <i>Abhidhānottara</i> (39.2a) <sup>263</sup>
<i>Ḍākārṇava</i> (34.3b)	<i>Cakrasaṃvara</i> (18.2b), <i>Abhidhānottara</i> (40.2b), <sup>264</sup> and <i>Mahāmudrātilaka</i> (15.1d) <sup>265</sup>
<i>Ḍākārṇava</i> (34.4a)	<i>Cakrasaṃvara</i> (16.4c) <sup>266</sup> and <i>Abhidhānottara</i> (39.4a) <sup>267</sup>
<i>Ḍākārṇava</i> (34.4d)	<i>Cakrasaṃvara</i> (16.6a) and <i>Abhidhānottara</i> (39.5c) <sup>268</sup>
<i>Ḍākārṇava</i> (34.5c)	Relatively similar to the <i>Cakrasaṃvara</i> (16.5a), <i>Abhidhānottara</i> (39.4c), <sup>269</sup> and <i>Mahāmudrātilaka</i> (15.4a). <sup>270</sup>
<i>Ḍākārṇava</i> (34.6a)	<i>Cakrasaṃvara</i> (16.7c) <sup>271</sup> and <i>Abhidhānottara</i> (39.7a) <sup>272</sup>
<i>Ḍākārṇava</i> (34.8a)	<i>Cakrasaṃvara</i> (16.3c), <i>Abhidhānottara</i> (39.3a), <sup>273</sup> and <i>Sampuṭodbhava</i> (4.3.2c) <sup>274</sup>
<i>Ḍākārṇava</i> (34.10b)	<i>Siddhayogeshvarīmata</i> (29.29d), <i>Cakrasaṃvara</i> (19.8d), <i>Abhidhānottara</i> (41.8d), <i>Sampuṭodbhava</i> (4.3.24b), <sup>275</sup> and <i>Mahāmudrātilaka</i> (15.38d). <sup>276</sup>
<i>Ḍākārṇava</i> (34.19)	<i>Kaulajñānanirṇaya</i> (8.16–26). <sup>277</sup>

Source: Table by author.

- <sup>263</sup> *Cakrasaṃvara*, Skt ed. (Gray 2012), 16.3a, and *Abhidhānottara*, Skt ed., 39.2a: mṛṇālagaurā tu yā nārī.  
<sup>264</sup> *Cakrasaṃvara*, Skt ed. (Gray 2012), 18.2b, and *Abhidhānottara*, Skt ed., 40.2b: padmagandhaṃ vimuñcati /  
<sup>265</sup> *Mahāmudrātilaka* 15.1d (D 420, 77v2): / pa dma' i dri ni rnam par gtong //; the Sanskrit manuscript (26v3) reads as † bhāsaṅkampetta † vighrahā.  
<sup>266</sup> *Cakrasaṃvara*, Skt ed. (Gray 2012), 16.4c: jāticampakagandhā ca.  
<sup>267</sup> *Abhidhānottara*, Skt ed., 39.4a.  
<sup>268</sup> *Cakrasaṃvara*, Skt ed. (Gray 2012), 16.6a, and *Abhidhānottara*, Skt ed., 39.5c: yā nārī puṇḍarikadalacchavir.  
<sup>269</sup> *Cakrasaṃvara*, Skt ed. (Gray 2012), 16.5a, and *Abhidhānottara*, Skt ed., 39.4c: yā ca indīvaraśyāmā.  
<sup>270</sup> *Mahāmudrātilaka* 15.4a, the Sanskrit manuscript's reading (26b5) is more similar: yā r indīvaravarṇābhātī; the Tibetan translation (D 420, 77v3) reads as smin mtshams par na rtse gsum yod.  
<sup>271</sup> *Cakrasaṃvara*, Skt ed. (Gray 2012), 16.7c: mallikotpalagandhā ca.  
<sup>272</sup> *Abhidhānottara*, Skt ed., 39.7a.  
<sup>273</sup> *Cakrasaṃvara*, Skt ed. (Gray 2012), 16.3c, and *Abhidhānottara*, Skt ed., 39.3a: saugatagoṣṭhīratā caiva.  
<sup>274</sup> *Sampuṭodbhava*, Skt ed. (Dharmachakra Translation Committee [2020] 2021), 4.3.2c: saugatagoṣṭhīratā ca.  
<sup>275</sup> *Siddhayogeshvarīmata*, Skt ed. (Törzsök 1999), 29.29d, *Cakrasaṃvara*, Skt ed. (Gray 2012), 19.8d, *Abhidhānottara*, Skt ed., 41.8d, and *Sampuṭodbhava*, Skt ed. (Dharmachakra Translation Committee [2020] 2021), 4.3.24b: kathāsu ramate sadā /  
<sup>276</sup> *Mahāmudrātilaka* 15.38d (D 420, 87r6): / gtam dag la ni rtag tu dga' //; the Sanskrit manuscript (50r1) reads as satataṃ śṛṇute kathām //  
<sup>277</sup> *Kaulajñānanirṇaya* (Skt ed. (Bagchi 1934), 8.16–26) teaches characteristics of five classes of women, whose names are the same as five of the nine classes of women of the Great Seal in the *Ḍākārṇava*. For details, see Chapter 1.8 of this monograph.

Externally, all of the thirty-six classes of women are physical women. The *Ḍākārṇava* does not explain their interiorized forms explicitly. However, they are most likely silently acknowledged in this tantra because, in this tantra, internalization constitutes the essential aspect of all forms of external secret signs (*Ḍākārṇava* 35.1–6).<sup>278</sup> The *Bohitā* has a view that the thirty-six classes of women described in this chapter are the thirty-six inner channels in the practitioner’s body, rather than external women with certain physical features. The thirty-six inner channels are nine inner channels running in the chakra in the navel; another nine channels in the heart; another nine channels in the throat; and the final nine channels in the head ( $9 \times 4 = 36$ ). Moreover, the *Bohitā* says that the internal form of the thirty-six expressions of sentiments, which the yogin shows to the yoginī, is to perform certain meditations on the thirty-six inner channels.

**Passages 34.21c–22b:**

Airāvati is in Kāmarūpa, and the Faculty of Wisdom (*prajñendriya*) constitutes her nature.

**Passages 34.22c–27:**

The Blessed One explains the etymologies of the name of the goddess Airāvati and the name of the holy site Kāmarūpa, and explains the meaning of the Faculty of Wisdom.

**Passage 34.28:**

Then, he mentions the connection of Airāvati with the Knowledge Circle and a visualization of the maṇḍala, where she resides at the center with her male consort. The maṇḍala seems to indicate the fivefold maṇḍala of Heruka (Appendix A), the Knowledge Circle in the thirteenfold maṇḍala of Heruka (Appendix B), or both of them.

**Passages 34.29–30:**

The pair of mantras for Airāvati is taught. The mixed mantra is created by combining together the seventeenth and eighteenth of the forty-eight parts of Heruka’s root mantra.<sup>279</sup>

---

<sup>278</sup> Among the Śaiva tantras, the *Tantrasadbhāva* and *Kaulajñānanirṇaya* teach the internalization of this sort of yoginīs or ritual consorts, which is absent from the *Brahmayāmala* and *Siddhayogeśvarīmata* (Hatley 2007, p. 159).

<sup>279</sup> For how to combine the seventeenth and eighteenth parts of the root mantra (Appendix C), see my explanation of 26.55–56.

**Passage 34.31:**

This is the same formulaic verse to end the chapter.

**2.1.10. *Ḍākārṇava*, Chapter 35****Passages 35.1–6:**

After the goddess's inquiry about "the secret sign that is the truth of all" (*sarvasadbhāvacchomakā*), the Blessed One says "All seals are internally present" (*sarvamudrāntare gatām*) and speaks only about the internal form of secret signs and response signs. He does not teach their external form, as the title of this chapter (*antarmudrā* or "internal seal") shows. In this chapter, the secret signs and response signs represent the two inner aspects or principles that constitute one's existence, that is, the left and right channels (the *lalanā* and *rasanā* channels), the mind and mental factors, the vowels and consonants, the short and long syllables, and wisdom and means. These two principles are united in the middle channel *avadhūtī*, where an inner fire flames upward. The internal form of secret signs and response signs thus explained are defined as "the secret sign that is the truth of all" (see above) and "like an ocean of essence" (*sārasamudrā*). It seems that the internal form is taught here as the core essence of all external forms of secret signs and response signs. This is not contradictory to the teachings of secret signs in other chapters. Those chapters also explain the internal aspects of secret signs and response signs, using the concept of the left and right channels and similar ideas. However, Chapter 35 is the first to explicitly set forth the internal aspect as the essence or core aspect of all secret signs and response signs.

**Passages 35.7–9b:**

The etymology of the name of the goddess Mahābhairavā is explained.

**Passages 35.9c–11:**

Mahābhairavā is in Oḍra, and the Power of Faith (*śraddhābala*) constitutes her nature (35.9cd). The Blessed One also teaches the etymology of the name of the holy site Oḍra (35.10–11b) and explains the meaning of the Power of Faith (35.11cd).

**Passage 35.12:**

A yogin is instructed to eat human flesh and drink blood mentally (and not physically). The goddess Mahābhairavā at the root of the navel in the body serves as the means to become Heruka.

**Passage 35.13:**

The text mentions a meditational visualization of Mahābhairavā in the maṇḍala. The maṇḍala probably means the fivefold maṇḍala of Heruka (Appendix A), the Mind Circle in the thirteenfold maṇḍala of Heruka (Appendix B), or both.

**Passages 35.14–15:**

The pair of mantras associated with Mahābhairavā is taught. The mixed mantra is composed of the nineteenth and twentieth of the forty-eight parts of Heruka’s root mantra.<sup>280</sup>

**Passage 35.16:**

This is the same formulaic verse to end the chapter.

2.1.11. *Ḍākārṇava, Chapter 36*

**Passages 36.1–11:**

The Blessed One teaches a form of secret communication between a yoginī and yogin, which a yogin performs only internally in the form of the yoga centered on the subtle-body system. A yoginī is (probably an inner fire or light) at the root of the navel, which shines with light in thirty-six colors such as black, white, and red. These colors are deemed to be the secret signs that a yoginī (inner light) shows (36.2–7). A yogin is present in the form of the twelve constituent elements of the body (*dhātu*), which are, according to the *Bohitā*, the semen, marrow, blood, and the other nine. They shine in the lights with their respective colors that resemble the colors of the twelve metals such as gold, silver, and red copper. The word *dhātu* has both meanings of “constituent elements of the body” and “metal”; therefore, the twelve bodily elements shine in the same colors as the twelve metals. These colors are the response signs that a yogin (the twelve bodily elements) shows (36.8–9). Perhaps, the yoginī’s thirty-six color signs are divided into three groups ( $36 \div 3 = 12$ ), and the yogin’s twelve response-color signs are connected with them. Through this practice, a yogin attains a great superhuman power (*maharddhi*).

**Passages 36.12–17:**

Vāyuvegā is in Triśakuna (used as Triśakuni), and she has the nature of the Power of Energy (*vīryabala*) (36.12). The Blessed One explains the etymologies of the names of the goddess Vāyuvegā and the holy site Triśakuna (*tri* or three; *sama* or

---

<sup>280</sup> For how to combine the nineteenth and twentieth parts of the root mantra (Appendix C), see my explanation of 26.55–56.



equality; *kumbhaka* or retaining; and *na* or no; 36.15–16) and clarifies the meaning of the word *vīryabala* (or the Power of Energy: 36.17).

**Passages 36.18–21:**

The Blessed One mentions a visualization of the maṇḍala consisting of the thirty-seven seats, where Vāyuvegā resides at the center with her male consort. The maṇḍa seems to indicate the fivefold maṇḍala of Heruka (Appendix A), the Speech Circle in the thirteenfold maṇḍala of Heruka (Appendix B), or both. Further, the Blessed One teaches the pair of mantras for Vāyuvegā. The mixed mantra is composed of the twenty-first and twenty-second of the forty-eight parts of Heruka’s root mantra.<sup>281</sup>

**Passage 36.22:**

This is the same formulaic verse to end the chapter.

2.1.12. *Ḍākārṇava*, Chapter 37

**Passages 37.1–9b:**

The Blessed One teaches another form of “secret sign” (*cchomā*), which he also calls “seal deities” (*mudrādeva*). It is practiced in the form of visualization, whereby a yogin visualizes thirty-six pairs of female and male deities on his left hand. This form was developed with much revision from some versions of the practice of “hand worship” (*hastapūjā*), which is taught in the several tantras and commentaries of the Saṃvara tradition. For details of this practice of visualization in the *Ḍākārṇava* and the practice of “hand worship” in other texts, see Chapter 1.9 of this monograph.

The *Bohitā* explains the internal aspect of this visualization as follows: The parts of the left hand, where the female and the male deities reside, are connected with the inner channels where the five vital airs move. The back of the hand and the fingers, the middle joints, the nails, and the bracelets are linked with the navel area, the heart, the throat, and the tip of the nose via the inner channels, respectively.

**Passages 37.9c–15b:**

Surābhakṣī is in Kauśala (for Kosala) and has the nature of the Power of Mindfulness (*smṛtibala*). The Blessed One explains the etymologies of the names of the goddess Surābhakṣī and the holy site Kosala.

---

<sup>281</sup> For how to combine together the twenty-first and twenty-second parts of the root mantra (Appendix C), see my explanation of 26.55–56.

### Passages 37.15c–19b:

The Blessed One teaches the maṇḍala consisting of the thirty-seven seats, where Surābhakṣī resides at the center with her male consort. The maṇḍala seems to mean the fivefold maṇḍala of Heruka (Appendix A), the Body Circle in the thirteenfold maṇḍala of Heruka (Appendix B), or both. Further, the pair of mantras for Surābhakṣī is taught. The mixed mantra is composed of the twenty-third and twenty-fourth of the forty-eight parts of Heruka’s root mantra.<sup>282</sup> Again, it is taught that all the mixed mantras associated with the yoginīs are composed of the two successive parts of the forty-eight parts of Heruka’s root mantra (see 26.55).

### Passages 37.19c–21:

The Blessed One says that only the all-knowing (*sarvajñā*), who has attained supernatural faculties (*abhijñā*), is allowed to show the response signs to the yoginī because the Great Seal is inherent in her. Perhaps in this instruction, “the all-knowing” indicates a tantric master (and not necessarily the awakened one in the traditional Buddhist sense), who is fully initiated and trained or matured in this scriptural tradition and, as the text states, is believed to have attained superhuman powers.

### Passages 37.22–25:

The Blessed One emphasizes the importance of one’s teacher. A yogin can learn the secret signs, related ideas, and all of the other important instructions from his teacher. The gnosis, which he acquires based on transmissions from his teacher, is beyond words and brings the experience of the nondual reality. The connection with the Body Circle is also mentioned.

### Passage 37.26:

This is the same formulaic verse to end the chapter.

## 2.2. *Abhidhānottara*, Chapters 3.78c–87b and 26–37

The teachings in the chapters of the *Abhidhānottara* edited here are not as technical as those in the *Ḍākārṇava*; one will be able to understand their contents fully by reading the Sanskrit edition and its English translation with annotations. Therefore, I do not present the summary of their contents. I provide only a list of parallel passages found in other tantras whose Sanskrit manuscripts are extant (Table 20). Among those tantras, the *Cakrasaṃvara* is the most important. Throughout,

---

<sup>282</sup> For how to combine the twenty-third and the twenty-fourth parts of the root mantra (Appendix C), see my explanation of 26.55–56.

the *Abhidhānottara* 3.78c–87b and 26–37 (i.e., the whole passages and chapters edited here) and the *Cakrasaṃvara* 31.5c–14 and 15–24 are similar (although there are major differences such as the one that I discussed in Chapter 1.9 of this monograph), and the composition of the *Cakrasaṃvara* antedates that of the *Abhidhānottara*. The parallel or related passages found in the Śaiva tantras and the *Cakrasaṃvara* (according to Sanderson’s and Bang’s studies) and those found in the *Abhidhānottara* and *Ḍākārṇava* are indicated in Chapters 1.1 and 2.1 of this monograph, respectively.

**Table 20.** *Abhidhānottara* 3.78c–87b and 26–37 and parallel passages.

<i>Abhidhānottara</i> 3.78c–87b	<i>Cakrasaṃvara</i> , Skt ed. (Gray 2012), 31.5c–14 (the most similar); <i>Herukābhyudaya</i> , D 374, Chapter 40, particularly 29v5–v7; <i>Yoginīsaṃcāra</i> , Skt ed. (Pandey 1998), 14.4–6; Śāśvatavajra’s <i>Hastapūjāvidhi</i> , Skt ed. (Meisezahl 1985), pp. 29–30; Umāpatideva’s <i>Vajravārāhīsādhana</i> , Skt ed. (English 2002), pp. 46–50, and Śākyarakṣita’s <i>Abhisamayamañjarī</i> , Skt ed. (Meisezahl 1985), pp. 39–40
<i>Abhidhānottara</i> 38.1–2	<i>Cakrasaṃvara</i> , Skt ed. (Gray 2012), 15.1–8ab+A1–A4 (the most similar) and <i>Sampuṭodbhava</i> , Skt ed. (Dharmachakra Translation Committee [2020] 2021), 7.1.13
<i>Abhidhānottara</i> 39.2–18b	<i>Cakrasaṃvara</i> , Skt ed. (Gray 2012), 16.3–18
<i>Abhidhānottara</i> 39.18c–31	<i>Cakrasaṃvara</i> , Skt ed. (Gray 2012), 17.1–13
<i>Abhidhānottara</i> 40.1–21	<i>Cakrasaṃvara</i> , Skt ed. (Gray 2012), 18.1–21 (the most similar); <i>Sampuṭodbhava</i> , Skt ed. (Dharmachakra Translation Committee [2020] 2021), 4.3.1–17; and <i>Mahāmudrātilaka</i> 15.1–18 (the version used in the Tibetan translation, D 420, 77v1–78r3, is much more similar than the version in the Sanskrit manuscript, 26v3–28r1)
<i>Abhidhānottara</i> 41.1–24	<i>Cakrasaṃvara</i> , Skt ed. (Gray 2012), 19.1–24 (the most similar); <i>Sampuṭodbhava</i> , Skt ed. (Dharmachakra Translation Committee [2020] 2021), 4.3.18–38; <i>Mahāmudrātilaka</i> 23.31–54 (the Tibetan translation, D 420, 87r2–87v6, is more similar than the Sanskrit manuscript version, 49r5–51r3)
<i>Abhidhānottara</i> , 42.1b–14	<i>Cakrasaṃvara</i> , Skt ed. (Gray 2012), 20.1b–14 (the most similar) and <i>Vajradāka</i> , Skt ed. (Sugiki 2003), 8.2–6
<i>Abhidhānottara</i> , 43.1b–9	<i>Cakrasaṃvara</i> , Skt ed. (Gray 2012), 21.1b–9 (the most similar) and <i>Sampuṭodbhava</i> , Skt ed. (Dharmachakra Translation Committee [2020] 2021), 4.4.1–8

**Table 20.** *Cont.*

<i>Abhidhānottara</i> , 44.1–9	<i>Cakrasaṃvara</i> , Skt ed. (Gray 2012), 22.1–9 (the most similar); <i>Hevajra</i> , Skt ed. (Snellgrove 1959), 1.7.1–8; <i>Sampuṭodbhava</i> , Skt ed. (Dharmachakra Translation Committee [2020] 2021), 4.4.9; <i>Mahāmudrātilaka</i> 14.1c–13 (the Tibetan translation, D 420, 77r2–v1, is much more similar than the Sanskrit manuscript version, 26r1–v2); and <i>Samvarodaya</i> , Skt ed. (Tsuda 1974), 9.1–7
<i>Abhidhānottara</i> 45.1–9	<i>Cakrasaṃvara</i> , Skt ed. (Gray 2012), 23.1–9
<i>Abhidhānottara</i> 45.10–11	<i>Cakrasaṃvara</i> , Skt ed. (Gray 2012), 24.1–2 (2.14) (the most similar); <i>Vajradāka</i> , Skt ed. (Sugiki 2003), 8.7; <i>Sampuṭodbhava</i> , Skt ed. (Dharmachakra Translation Committee [2020] 2021), 4.1.10–11 and 7.1.16–18; and <i>Mahāmudrātilaka</i> 13.7d–8a, 9d–10, and 16c (the Tibetan translation, D 420, 76r6, 76r7, and 76v3, is much more similar than the Sanskrit manuscript version, 24v2–v3, 24v4, and 25r3)

Source: Table by author.

### 3. Editorial Policy, Materials, and Language

I discussed the available Sanskrit manuscripts of the *Ḍākārṇava*, its language, related texts, and the editorial policy in detail in my previous publication (Sugiki 2022a, p. xiv and pp. 21–35). The specifics of those discussions are not repeated here. Instead, I provide a summary of those discussions, and explain the parts that deeply relate to the *Ḍākārṇava* 26–37 and some other points that I did not discuss fully in my previous publication, in detail.

#### 3.1. *Ḍākārṇava*: Editorial Policy

Currently, twenty-two Sanskrit manuscripts of the *Ḍākārṇava* are available (other fragments are also available).<sup>283</sup> I have consulted digital or paper copies of all the manuscripts. Among them, although undated, the Nepalese–German Manuscript Preservation Project (NGMPP) A138/9 is certainly the oldest. From the analysis of the form of the script used in it (hook-topped Newar), it may be assumed that the manuscript was copied in the twelfth century or sometime between the twelfth and thirteenth centuries.<sup>284</sup> The time when NGMPP A138/9 was produced is not too far down from the time when the extant version of the *Ḍākārṇava* was compiled, namely around the early twelfth century.

The texts in all other Sanskrit manuscripts of the *Ḍākārṇava* are similar to that of NGMPP A138/9, and there are not many variations of readings. Moreover, some

---

<sup>283</sup> Except for the four Sanskrit manuscripts that I mentioned in the main text, the other eighteen Sanskrit manuscripts that are complete (fourteen manuscripts) or almost complete (four manuscripts) are as follows: IASWR MBB-I-66=NGMPP E1476/3; Matsunami 144; NGMPP A138/6; NGMPP A141/4; NGMPP A1275/17; NGMPP B113/3; NGMPP B113/6; NGMPP C42/9=NGMPP C94/2; NGMPP D15/4; NGMPP D15/6=NGMPP E1841/2; NGMPP D40/6; NGMPP E419/15; NGMPP E422/11; NGMPP E650/16; NGMPP E1555/9; NGMPP E1729/4; NGMPP E3350/1; and NGMPP G238/16. Of those, the last few folios are lost in NGMPP C42/9=NGMPP C94/2, NGMPP D40/6, and NGMPP E419/15. NGMPP E422/1 does not contain folios that include some passages in Chapter 40 and the remaining chapters.

<sup>284</sup> Alternatively, the scribe of A138/9 copied the twelfth or thirteenth-century manuscript using its twelfth or thirteenth-century script, even if the actual date of copying was delayed by one or two centuries. (As will be discussed below, A138/9 appears to be a paper manuscript that is very old. There are examples of the use of paper manuscripts in Nepal in the twelfth century (Konishi 1990, pp. 147–48). However, the use of paper manuscript was not yet so common in that century.) In my previous publication (Sugiki 2022a, p. 21), I said that NGMPP A138/9 was copied sometime between the twelfth and fifteenth centuries. However, further research into the scripts of other Nepalese manuscripts of the fourteenth and fifteenth centuries has led me to a somewhat different conclusion. Above all, the form of the script used in NGMPP A138/9 is very similar to that of the twelfth-century Nepalese manuscript of the *Vajraḍāka* (Matsunami 343, copied on the full moon day in the Phālguna month in Samvat 291). The distinctive shapes of the letter *ī* are completely identical. From the analysis of the script used in it, Śāstrī stated that it could have been produced in the twelfth century (Śāstrī 1915, pp. 165–66). From the analysis of the grammar of the Apabhraṃśa passages in it, Chaudhuri believed it could have been produced in the 13th century (Chaudhuri 1935, pp. 16–20). Now I almost follow their conclusions.

of the damaged parts in NGMPP A138/9 are not transcribed (and, some of them are supplemented by words, most of which do not naturally fit the context) in the other Sanskrit manuscripts. Therefore, all the available Sanskrit manuscripts of the *Ḍākārṇava* mentioned above are most likely direct or indirect copies of NGMPP A138/9. Furthermore, some texts that were composed partially or entirely based on the *Ḍākārṇava*, such as the *Vārāhikalpatantra* and Ratnasena's *Maṅḍalārcaṇavidhi*, contain many readings that are the same as those in NGMPP A138/9. NGMPP A138/9 contains many words that are morphologically and orthographically peculiar. The same peculiarities are also present in most of the parallel passages in those texts derived from the *Ḍākārṇava*.

The version of the *Ḍākārṇava* text that was presented in NGMPP A138/9 was thus very influential. For these reasons, I use NGMPP A138/9 as the base manuscript and present a critical Sanskrit edition of the version of the text preserved in it, that is, the version that was transmitted sometime between the twelfth and thirteenth centuries in Nepal, which is the oldest among and the origin of all other available versions.

My purpose is not to “restore” (create) an imaginary urtext of the *Ḍākārṇava* that was composed entirely or mostly of a standard form of Classical Sanskrit with the assumption that there must have been such an urtext. Currently, we do not have any evidence that shows the strong possibility of the existence of such an urtext. Instead, I strive to provide a critical edition of the oldest and most influential version of the *Ḍākārṇava* text that is available. Therefore, I preserve most of the peculiarities of the language in NGMPP A138/9, which can also be identified in the other available Sanskrit manuscripts and related texts, and do not emend them unnecessarily to create a text that better conforms to the standard form of Classical Sanskrit. I emend only words (1) in irregular forms that cannot be commonly found in other parts in NGMPP A138/9 and cannot be attested to in the parallel passages in other texts and (2) that do not make sense in any way in the contexts in which they exist. I consider most of these words scribal errors that occurred during transmission, namely those made by the scribe of NGMPP A138/9 or of some lost Sanskrit manuscript from which NGMPP A138/9 was derived.<sup>285</sup> However, as I mention in Sections 3.3 and 3.4, I emend (3) most of the orthographical peculiarities that do not fall into (1) or (2) (and thus, that I do not consider scribal errors) because those peculiarities may make it difficult for readers to search for words.<sup>286</sup> At the same time, I represent all emended

---

<sup>285</sup> I did not mention these two criteria for emending the text clearly in my previous publication (Sugiki 2022a), although I used them in it.

<sup>286</sup> Some may criticize whether searchability per se can really be a criterion that constitutes a policy of orthography in the critical edition. That is a valid criticism. However, this is a critical edition provided digitally. From the standpoint of research convenience, searchability is an important function of digitally edited texts. This function must be ensured to the maximum extent possible. As will be explained below, all emended letters are shown in bold with annotations. This ensures the convenience

letters (i.e., letters that constitute the words emended according to (1), (2), and (3)) in bold so that the readers can easily notice my emendations. This will reduce the risk of emendation to a certain degree as it is sometimes difficult to distinguish words in peculiar forms that fall into (1) or (2) from those that do not.

Finally, again, it may be assumed that NGMPP A138/9 is not so far from the earliest Sanskrit manuscripts of the *Ḍākārṇava* around the early twelfth century that are not extant. As mentioned earlier, NGMPP A138/9 appears to have been produced in sometime between the twelfth and thirteenth centuries, and NGMPP A138/9 and related materials (i.e., Padmavajra's *Bohitā* commentary and other texts that contain major parallels) have the same words in irregular forms in common. However, it is less likely that Padmavajra composed his *Bohitā* commentary (early-to-mid twelfth century) using NGMPP A138/9 as a source material, for some differences also exist between them.<sup>287</sup> It is more likely for Sanskrit manuscripts whose texts were morphologically, orthographically, and content-wise similar to that of NGMPP A138/9 to have existed in the early-to-mid twelfth century, and for Padmavajra to have used one or some of them. Therefore, I make a conjecture that the version of the text preserved in NGMPP A138/9 is not so significantly different from that of the earliest version (or one of the earliest versions) of the *Ḍākārṇava* that was compiled in around the early twelfth century.

### 3.2. *Ḍākārṇava*: Materials Employed

To edit the *Ḍākārṇava* 26–37, I used the same four Sanskrit manuscripts that I had used in my previous publication, whereby manuscript A is the base manuscript (Sugiki 2022a):

A: NGMPP A138/9. Paper (appearing very old), 42 folios,<sup>288</sup> complete. Hook-topped Newar script. Undated (probably dating back to sometime between the twelfth and thirteenth centuries). Each page has 12 or 13 lines. According to the note on the top page of the microfilm of the National Archives of Nepal, where the original manuscript is preserved, the size of each folio is 59 × 11.5 cm. Some pages contain marginal notes in the Dbu med script or running Tibetan hand. These are mostly transcriptions of chapter titles and mantras in the text. Chapter 26: 23r13–24r7; Chapter 27: 24r7–v3; Chapter 28: 24v3–v10; Chapter 29: 24v10–25r6; Chapter 30: 25r6–r13; Chapter 31: 25v1–25v9; Chapter

---

of searching words and at the same time allows the reader to easily know what the original letters were before the emendation.

<sup>287</sup> The final -t of the cardinal numbers 30, 40, and 50 (-t of *triṃśat*, *catvāriṃśat*, and *pañcāśat*) is frequently omitted in NGMPP A138/9. However, it is included in the *pratīkas* of the *Bohitā*. I did not mention this in (Sugiki 2022a).

<sup>288</sup> According to the record on the top page of the microfilm of the National Archives of Nepal, the number of folios is 142. However, the correct number is 42.

- 32: 25v9–26r4; Chapter 33: 26r4–r13; Chapter 34: 26r13–26v9; Chapter 35: 26v9–27r1; Chapter 36: 27r1–r8; and Chapter 37: 27r8–27v3.
- B: <sup>289</sup> The library of the University of Tokyo, Tokyo, Matsunami catalogue (Matsunami 1965) no. 145. Paper, 252 folios, complete. Newar script. Dated Nepal sambat (NS) 779 (1658–1659 CE). Each page has six lines. Chapter 26: 117v4–121r5; Chapter 27: 121r5–123r4; Chapter 28: 123r4–124v7; Chapter 29: 125r1–126v5; Chapter 30: 126v5–128r7; Chapter 31: 128r7–130r5; Chapter 32: 130r5–131v6; Chapter 33: 131v6–134r1; Chapter 34: 134r1–136r6; Chapter 35: 136v1–137v5; Chapter 36: 137v6–139v4; and Chapter 37: 139v4–142r1.
- C: NGMPP A142/2. Paper, 104 folios, complete. Newar script. Dated NS 951, *jyeṣṭha*, *śukla* 7 (1831 CE). Each page has 11 lines. The size of each folio is 32×13 cm (National Archives of Nepal). Chapter 26: 51r8–53r6; Chapter 27: 53r6–54r3; Chapter 28: 54r3–v8; Chapter 29: 54v8–55v3; Chapter 30: 55v4–56r11; Chapter 31: 56r11–57r8; Chapter 32: 57r8–58r5; Chapter 33: 58r5–59r5; Chapter 34: 59r5–60r4; Chapter 35: 60r4–v4; Chapter 36: 60v4–61r8; and Chapter 37: 61r8–62r4.
- D: <sup>290</sup> Goshima and Noguchi (Goshima and Noguchi 1983) no. 41. Paper, 181 folios, complete. Newar script. Dated NS 986, *bhādraba*, *śukla* 8 (1865 CE). Each page has 6 lines. Chapter 26: 89r2–92v3; Chapter 27: 92v3–94r3; Chapter 28: 94r3–95v1; Chapter 29: 95v1–96v3; Chapter 30: 96v4–98r3; Chapter 31: 98r3–99v3; Chapter 32: 99v3–101r4; Chapter 33: 101r4–103r2; Chapter 34: 103r2–104v3; Chapter 35: 104v3–105v2; Chapter 36: 105v2–106v4; and Chapter 37: 106v4–108r4.

There is some uncertainty regarding the material of manuscript A. The material is not specified by the National Archives of Nepal. The National Archives of Nepal does not allow us to view the original manuscript in order to protect it. On the digital copy of the microfilm of manuscript A that I have, the material appears to be a paper that is very old. (Although not yet so common, the use of paper manuscripts already started in early twelfth-century Nepal (Konishi 1990, pp. 147–48). However, as is the case of palm-leaf manuscripts, each folio of manuscript A has two small holes through which a string might have been threaded for bookbinding. This suggests that the material of manuscript A may be a palm leaf. However, this is unlikely. The

---

<sup>289</sup> NGMPP A138/6 (paper, dated “*sa[m]vat* 894, *jyeṣṭha śukla* 10”, in Newar script) and Matsunami no. 144 (paper, dated “*samvat* 917 *miti kārṭtika kṛṣṇapañcamidine*”, in Newar script) are probably direct (or close indirect) copies of manuscript B. NGMPP A138/6 is the third oldest one in Sanskrit. However, it contains many scribal errors and less significant variant readings than manuscripts C and D. For these reasons, I have not used NGMPP A138/6 and Matsunami no. 144 in editing the *Ḍākārṇava*, although they are older than manuscripts C and D.

<sup>290</sup> Perhaps manuscript D was directly copied from NGMPP B113/6 (paper, 147 folios, Newar script, dated NS 983, *pañṣa*, *śukla* 15), which was produced three years before manuscript D. However, some of the folios in B113/6 are out of focus and hard to read. Therefore, I used manuscript D and not NGMPP B113/6. There is no major textual difference between them.



holes are much smaller than those that palm-leaf manuscripts usually have, and it appears that only a string that is very thin can be threaded. Although the lengths between both holes of all folios (except for some that I mention below) are equal, the location of the holes in each folio is not the same. On the front pages of folios 1rv to 26rv, the two holes are put around the third or fourth line from the bottom, and on the back pages, around the third or fourth line from the top. However, on the front pages of folios 27rv to 30rv, the two holes are placed in the lower margin below the last line, and on the back pages, in the upper margin above the top line. The two holes are not clearly visible on folio 31rv. On both sides of folios 32rv to the last folio, the two holes are located around the sixth or seventh lines, namely the middle lines. Folios 23rv, 33rv, and 37rv, which we discuss below, do not have any holes. What does all this mean? Was manuscript A, which comprises 42 folios, divided into three (or more) parts and bound separately by threading the tiny holes? It is quite unlikely. There are cases in which scribes of paper manuscripts copied not only texts but also the threading holes of the palm-leaf manuscripts.<sup>291</sup> The holes punched in the paper manuscripts are more likely just copies of the threading holes of the palm-leaf manuscripts, rather than used for threading and binding. The two holes on each folio of manuscript A seem to be just copies and not intended for use for bookbinding. Even if analyzing the holes this way, it has not yet been explained sufficiently why the holes are not punched in the same place on all folios of manuscript A. However, from the above investigation, it can be stated that the material of manuscript A is most likely paper.

Folio 23rv of manuscript A was produced by a different scribe; the original folio 23rv had been lost, and a new folio 23rv was inserted. (Folios 33rv and 37rv, which this monograph does not use because they are not manuscripts of Chapters 26–37, are also reproduced ones.) The handwritings on folio 23rv and the other folios are not identical. The script used on folio 23rv is Newar that is not hook-topped. Further, folio 23r has 15 lines and does not have two holes as mentioned earlier. The material in folio 23rv also looks like very old paper, as old as the other folios. However, the width of folio 23rv is a few centimeters shorter; and the ending of folio 23v and the beginning of folio 24r do not align with each other, that is, 11 words overlap.<sup>292</sup> In manuscript B, which is most likely a direct copy of manuscript A as I mention below,

---

<sup>291</sup> For example, each folio of NGMPP B113/4, which is a paper manuscript of the *Abhidhānottara* and which is most likely a direct copy of IASWR I-100 (=NGMPP E1517/7, the oldest palm-leaf manuscript of that tantra), has a hole. Each folio of IASWR I-100 has a threading hole for bookbinding. Each folio of NGMPP D38/4, which is a paper manuscript of the *Kriyāsaṃgraha*, also has a hole. (I thank Dr. Ken'ichi Kuranishi for having provided NGMPP D38/4 to me as an example of a paper manuscript with punched holes.)

<sup>292</sup> For the text I edited, *pracaṇḍākṣaravijñeyā sarvastrīmāyarūpiṇī / ṛddhipādasvabhāvā tu cchandaṃ sarveṣu mudrayā* // (26.46ab), manuscript A reads as follows: *pracaṇḍākṣaravijñeyā sarvastrīmāyarūpiṇīkām // ṛddhipādasvabhāvā tu cchanda sarva* (end of 23v) *vijñeyā sarvastrīmāyarūpiṇīkām // ṛddhipādasvabhāvā tu cchandaṃ sarveṣu mudrayā* / (23v12–24r1). The words *-vijñeyā sarvastrīmāyarūpiṇī / ṛddhipādasvabhāvā*

they do not overlap. There are two possibilities: (1) The date of insertion of the new folio 23rv is no earlier than the mid-seventeenth century when manuscript B was produced. The scribe of manuscript B copied the original folio 23rv before it was lost. (2) The new folio 23rv was inserted before the mid-seventeenth century. The scribe of manuscript B noticed the overlapping of the 11 words and emended it. The latter seems more likely as the material of folio 23rv also looks very old and noticing the overlap does not seem difficult.

Manuscript B is the second oldest. The text in manuscript B resembles that in manuscript A almost entirely. Manuscript B is almost certainly a direct copy of manuscript A or of another manuscript that is faithfully based on manuscript A. Furthermore, although I did not point this out in (Sugiki 2022a), there is the possibility that all the other Sanskrit manuscripts (except for manuscript A) are derived from manuscript B. Scribal errors that occurred in manuscript B were transmitted and present in them. For example, *hr̥ṣṭavadanā* in manuscript A is wrongly transcribed as *hr̥ṣṭavadalā* in manuscripts B, C, and D (*Dākārṇava* 26.3d). I can give many other examples.<sup>293</sup> However, there are some that may be counterexamples. For instance, *sa*

---

*tu cchandaṃ sarv-* overlap. The overlap occurred in manuscript A as a result of inserting a new folio 23rv.

<sup>293</sup> The colophon contains an example. Manuscript A (42r11) reads the final sentence in the colophon as follows: *iti śrīḍākārṇava\*vaṃ(ve ac: the marginal note in Dbu med script reads as +++)) nāma mahāyogi+++++++++dyam̐ yogajñānasamvāraḥkriyātātāvārṇavāsīta-ḍākārṇavādimaṃ nāma tulyam̐ tantrarājam̐ samāptam̐*. About eight or nine letters (shown by eight “+++”) are illegible because of the damage to the leaf. (The marginal note in Dbu med script of this part is also illegible, owing to the damage.) The letter *dyam̐* after the illegible letters may look somewhat similar to the letter *iyam̐*. However, that letter is absolutely *dyam̐* in manuscript A. The Tibetan translation of this line (D 372, 264r7–v1) is as follows: *dpal mkha’ ‘gro rgya mtsho rnal ‘byor ma’i rgyud kyi rgyal po chen po las rgya mtsho drug la sogs pa la rnal ‘byor dang ye shes dang sdom pa dang bya ba dang de kho na nyid rgya mtshor gyur pa dang mkha’ ‘gro rgya mtsho las ‘di rnams dang mi mnyam pa’i rgyud kyi rgyal po chen po zhes bya ba rdzogs so /*. The last part, *mkha’ ‘gro rgya mtsho las ‘di rnams dang mi mnyam pa’i*, is not equivalent to the reading of manuscript A (*-ḍākārṇavādimaṃ nāma tulyam̐*) in meaning. The *Bohitā* (D 1419, 317r5–r6) mentions the words *‘di rnams* and *mnyam par*. Among the variant readings of these texts, manuscript A’s reading makes the best sense. Perhaps the compilers of the Tibetan translation and *Bohitā* read *-ḍākārṇavādimaṃ* as *-ḍākārṇavād imaṃ* and connected *imaṃ* with *tulyam̐* or *atulyam̐*. As for the other parts, there is no significant contradiction among manuscript A, the Tibetan translation, and *Bohitā*. Based on manuscript A and with reference to the Tibetan translation and *Bohitā*, I propose to restore the text that is partially illegible (*mahāyogi+++++++++dyam̐*, whose Tibetan translation is *rnal ‘byor ma’i rgyud kyi rgyal po chen po las rgya mtsho drug la sogs pa la*) as *mahāyoginītantrarājam̐ ṣaḍarṇavādyam̐*. I edited a text of the whole sentence as follows: *iti śrīḍākārṇavam̐ nāma mahāyoginītantrarājam̐ ṣaḍarṇavādyam̐ yogajñānasamvāraḥkriyātātāvārṇavā-\*sīta* (for *-sīna-* or *-sīta-*) *ḍākārṇavādimaṃ nāma tulyam̐ tantrarājam̐ samāptam̐ / (rāja* is used as a neuter word: “This ends the great king of Yoginītantras named Glorious Ocean of *Dākas*, the first of the ‘Six Oceans,’ [namely] the king of tantras that is equivalent to the so-called ‘Ocean of *Dākas*,’ the first that resides on the ‘Ocean of Yoga,’ [‘Ocean of] Gnosis,’ [‘Ocean of] Restraint,’ [‘Ocean of] Actions,’ and [‘Ocean of] Truth’”). According to the *Bohitā* (D 1419, 317r5–r6), the ‘Ocean of Yoga,’ ‘Ocean of Gnosis,’ ‘Ocean of Restraint,’ ‘Ocean of Actions,’ and ‘Ocean of Truth’ are names of tantras (*rgyud*), and the ‘Ocean of *Dākas*,’ the title of this tantra, is the chief among them. I interpret the words *ṣaḍarṇavādyam̐* as “the first of the Six Oceans” because in the colophon, the *Dākārṇava* (*Ocean of Dākas*) is defined as the first Ocean that resides on the other five Oceans. However, the *Bohitā* appears to state that

(used as *sā*) in manuscript A is omitted in manuscripts B and C, but it is transcribed as *sa* in manuscript D (*Ḍākārṇava* 26.59d). Overall, manuscript C appears to be derived from manuscript B, and manuscript D from either manuscript A or B.

Manuscript C includes more scribal errors. However, it contains variant readings that are more faithful to the rule of Classical Sanskrit in appearance than manuscripts A and B. As suggested in the previous paragraph, this does not mean that older

---

*ṣaḍarṇava* is another name of “the king of tantras”, namely the *Ḍākārṇava*. Therefore, from the *Bohitā*’s viewpoint, *ṣaḍarṇavādyaṃ* should be translated as “‘Six-Ocean,’ the head” and not as “the first of the ‘Six Oceans’”, and the translation of the whole sentence must be “This ends the great king of Yoginītantras named Glorious *Ocean of Ḍākas*, [also called] ‘Six-Ocean,’ the head, [namely] the king of tantras that is equivalent to the so-called ‘Ocean of Ḍākas,’ the first that resides on the ‘Ocean of Yoga,’ [‘Ocean of] Gnosis,’ [‘Ocean of] Restraint,’ [‘Ocean of] Actions,’ and [‘Ocean of] Truth’”. This also makes sense. The whole text of the *Bohitā*’s comment (D 1419, 317r5–r6) is as follows: *rnal ’byor zhes bya ba ni rnal ’byor rgya mtsho’o / ye shes zhes bya ba ni ye shes rgya mtsho’o / sdom pa zhes bya ba ni sdom ba rgya mtsho’o / bya ba zhes bya ba ni bya ba rgya mtsho’o / de kho na nyid ces bya ba ni de kho na nyid rgya mtsho ste / ’di rnams zhes bya ba ni rgyud lnga po ’di rnams la mkha’ ’gro rgya mtsho zhes bya ba ’di gtso bo ste / rgyud kyi rgyal po rgyud lnga dang mnyam par rgya mtsho drug por mdor bsdu pa rgyud kyi rgyal po gzhan gyi ming can no /* (The “yoga” is the *Ocean of Yoga*. The “gnosis” is the *Ocean of Gnosis*. The “restraint” is the *Ocean of Restraint*. The “action” is the *Ocean of Actions*. The “truth” is the *Ocean of Truth*. “These” means these five tantras (i.e., the *Ocean of Yoga*, *Ocean of Gnosis*, *Ocean of Restraint*, *Ocean of Actions*, and *Ocean of Truth*), and of [those tantras], this [tantra] named *Ocean of Ḍākas* is the chief. The “king of tantra” has another name; the king of tantras is collectively [called] the *Six-Ocean*, equal to (or including) the five tantras.).

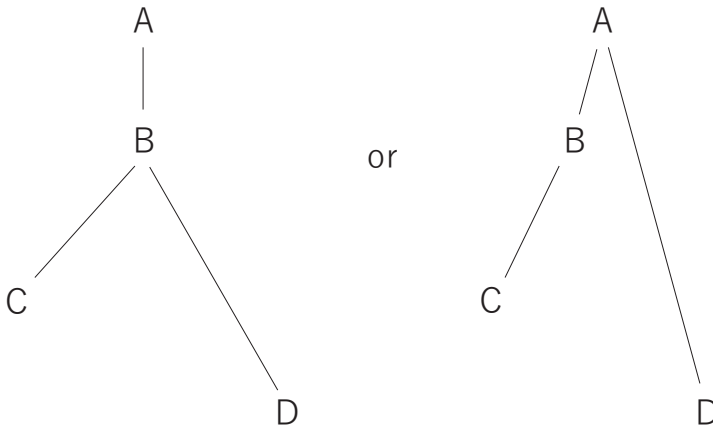
For the illegible part, *mahāyogī+++++++dyaṃ*, the two accidents that occurred in manuscript A mentioned above, namely the damage to the leaf (viz., the part of ++++++)) and the letter *dyaṃ* slightly resembling *jaṃ*, appear to have affected the readings in the other Sanskrit manuscripts. Manuscripts B, C, and D read this part as *mahāyoginītantrarājye* or *-je* (slightly blurred, B 252v2), *mahāyoginītantrarājye* (C 104r3), and *mahāyoginītantrarāje* (D 181v4), respectively, and not *mahāyoginītantrarājam ṣaḍarṇavādyaṃ*. In manuscripts B, C, and D, the part of *-yogī+++++++dyaṃ* was changed to *yoginītantrarāje* or *-jye* (locative). It does not naturally fit the context. It is a fixed expression used with the chapter titles (e.g., “This is the twenty-sixth chapter . . . in the [glorious *Ḍākārṇava*] *Great Yoginītantra King*”). At the end of this tantra (colophon), what ends (*samāptam*) must be the [glorious *Ḍākārṇava*] *Great Yoginītantra King* (nominative) and not something in the [glorious *Ḍākārṇava*] *Great Yoginītantra King* (locative). The readings from manuscripts B, C, and D are neither in accordance with the Tibetan translation of this part (which includes the words of *rgya mtsho drug la sogs pa* or \**ṣaḍarṇavādyaṃ*) nor the *Bohitā*’s comment (where the words of *rgya mtsho drug po* or \**ṣaḍarṇava* can be attested: D 1419, 317r6). It is less likely that the scribes of manuscripts B, C, and D made the same alteration of the text in manuscript A separately. The scribe of manuscript B probably first changed *dyaṃ* to *jye* or *je* to restore the lost text of eight or nine letters as *nītantrarā* (only four letters!), which is normally a fixed expression used in chapter titles and with which the scribe was familiar. The scribes of manuscripts C and D may have copied the wrong text of manuscript B. The variant readings in the other Sanskrit manuscripts that I consulted are as follows: *mahāyoginītantrarāje* (IASWR MBB-I-66=NGMPP E1476/3, 148v1; NGMPP B113/3, 110r6; and NGMPP G238/16, 193r2–r3); *mahā\*yoginī(yogita ac)tantrarāja* (Matsunami no. 144, 269r4); *mahāyoginītantrarāje* (NGMPP A138/6, 208r7; NGMPP A141/4, 175v5; NGMPP A1275/17, 188r8; NGMPP B113/6, 157r6; NGMPP D15/6=NGMPP E1841/2, 190r5; NGMPP E1555/9, 183r2; and NGMPP E3350/1, 202v4–v5); *mahāyoginītantrarāje* (NGMPP D15/4, 131r6; and NGMPP E1729/4, 131r6); and *mahāyoginītantrarājye* (NGMPP E650/16, 180v6). The leaf is lost in NGMPP C42/9=NGMPP C94/2; NGMPP D40/6; NGMPP E419/15; and NGMPP E422/1. All variant readings are the same as (or similar to) the reading in manuscript B. There is thus a strong possibility that all other Sanskrit manuscripts (except for manuscript A) are derived from manuscript B, which is a direct or close indirect copy of manuscript A.

readings are preserved in manuscript C: They are emendations, and in many cases unnecessary or incorrect ones, made either by the scribe of manuscript C or of some lost manuscript on which manuscript C was based.

Manuscript D, the newest among the four manuscripts, also contains variant readings that are more faithful to the rule of Classical Sanskrit in appearance, and are emendations by its scribe or a scribe of some lost manuscript from which manuscript D is derived. The distinctive feature is that manuscript D contains significant interpolations that make sense. However, the part in manuscript D that teaches Chapters 26–37 does not contain such interpolations. As I have used manuscript D in editing other chapters of the *Ḍākārṇava*, I also used it in editing Chapters 26–37 to standardize the used materials.

The purpose of this study is to provide an edition of the version preserved in manuscript A. Variant readings found in manuscripts B, C, and D and the other related materials that I have reported in the critical apparatus serve as information on how the text preserved in manuscript A has been transmitted and transformed.

Figure 1 shows the stemma codicum that explains the relationship among the four manuscripts. The former is more likely than the latter.



**Figure 1.** The relationship among the four Sanskrit manuscripts of the *Ḍākārṇava*.  
Source: Figure by author.

I have edited a text of the Tibetan translation of the *Ḍākārṇava* 26–37 based on the following two versions, wherein I used the *Sde dge* edition (D) as the base text:

- D: *Sde dge* edition, Tohoku university catalogue no. 372. Chapter 26: 199r7–201v6; Chapter 27: 201v6–202v7; Chapter 28: 203r1–v6; Chapter 29: 203v6–204v6; Chapter 30: 204v6–205v6; Chapter 31: 205v6–206v7; Chapter 32: 206v7–208r1; Chapter 33: 208r1–209r4; Chapter 34: 209r4–210r7; Chapter 35: 210r7–211r3; Chapter 36: 211r3–212r1; and Chapter 37: 212r1–213r2.
- P: Peking edition, Otani University catalogue no. 19. Chapter 26: 67r4–69v5; Chapter 27: 69v6–70v7; Chapter 28: 70v7–71v6; Chapter 29: 71v6–72v6; Chapter 30: 72v6–73v7; Chapter 31: 73v7–75r1; Chapter 32: 75r1–76r2; Chapter 33: 76r2–77r6; Chapter 34: 77r7–78v3; Chapter 35: 78v3–79r5; Chapter 36: 79r6–80r4; and Chapter 37: 80r4–81r5.

I also consulted Padmavajra’s *Bohitā* (“ship” to cross over the waves of reincarnation),<sup>294</sup> a commentary on the *Ḍākārṇava*. It is probable that Padmavajra is a teacher of Jayasena, who translated the *Ḍākārṇava* into Tibetan with Dharma yontan, and his *Bohitā* was composed in around the early-to-mid-twelfth century (Sugiki 2022a, p. 19). A fragmentary Sanskrit manuscript of this work (four damaged leaves) is extant and available, that is, NGMPP A 25/3 and A48/9.<sup>295</sup> These are different microfilms of the same Sanskrit manuscript. It is a palm leaf, written in hook-topped Newar scripts, and does not contain the folio that mentions the date of production. (It may date back to sometime between the twelfth and thirteenth centuries, no later than the fifteenth century.) Each page has five or six lines. The first leaf is included in NGMPP A 25/3 and the other three leaves are in NGMPP A 48/9. The four leaves are as follows:

- (1) The first leaf, whose folio number is illegible because of the damage to the leaf, presents a commentary on some verses of Chapter 15 (i.e., 15.259–278a).<sup>296</sup>
- (2) The second leaf, whose folio number appears as 133rv, includes a commentary on the last verses of Chapter 22 and the opening verses of Chapter 23.
- (3) The third leaf, whose folio number is perhaps 173rv (uncertain), contains a commentary on some verses in Section 1 of Chapter 50.

<sup>294</sup> For the title *Bohitā*, see (Sugiki 2022a, p. 3, footnote 3). The title is *Bohitā* or *Vohitā* according to a fragmentary Sanskrit manuscript of this work (NGMPP A48/9: the letters *b* and *v* are indiscernible) and the transcription of the title of this work in its Tibetan translation. This work contains an etymology of its title (D 1419, 317r6–v1), according to which the title is more likely to be *Bohitā* than *Vohitā*. The word *bohitā* probably derives from the Sanskrit or Prakrit *vahitra*, *bohitha*, or *vohitta* (cf. PH) and is closer to the New Indo-Aryan form of that term in the eastern areas of the Indian subcontinent such as *bohita* (pronounced as *bohita*) in Hindi meaning “ship”.

<sup>295</sup> On the NGMPP catalogue, NGMPP A 25/3 is titled *Saundarānandamahākāvya*. It is a microfilm of a Sanskrit manuscript of this Kāvya work, but contains a damaged folio of the *Bohitā* by chance. Prof. Péter D. Szántó found this, and gave me a digital copy of it, for which I am grateful to him.

<sup>296</sup> In my previous publication (Sugiki 2022a), where I provided a Sanskrit edition of Chapter 15 of the *Ḍākārṇava*, I did not use this manuscript fragment because I did not know of its existence.

- (4) The fourth leaf, whose folio number cannot be known because of the damage to the leaf, is a commentary on most verses of Chapter 27 (i.e., 27.1–23).

Although it is a fragment, a Sanskrit manuscript of the commentary to Chapter 27 is thus available. I have used it. For Chapter 26, the rest of Chapter 27 (27.24–28), and Chapters 28–37 of the *Ḍākārṇava*, I have used the Tibetan translation of the *Bohitā* (D 1419): Chapter 26: 194r2–198v3; Chapter 27.24–28: 200v4–201r6; Chapter 28: 201r6–204v7; Chapter 29: 204v7–209v7; Chapter 30: 209v7–213v7; Chapter 31: 213v7–216v3; Chapter 32: 216v3–218v5; Chapter 33: 218v5–221v7; Chapter 34: 222r1–226v1; Chapter 35: 226v1–229r1; Chapter 36: 229r1–230v7; and Chapter 37: 230v7–233r3.

I have also consulted the Sanskrit editions and manuscripts of the texts that contain passages similar to those in the edited chapters of the *Ḍākārṇava*, such as the *Cakrasaṃvara* (Skt ed., Gray 2012), *Abhidhānottara* (Chapters 3 and 38–45 of my edition in this monograph), *Vajradāka* (Skt ed., Sugiki 2003), *Sampuṭodbhava* (Skt ed., Dharmachakra Translation Committee [2020] 2021), *Samvarodaya* (Skt ed., Tsuda 1974), *Brahmayāmala* (Skt ed., Hatley 2007), *Tantrasadbhāva* (Skt ed., cf. footnote 10, and Bang 2018), and *Siddhayogeśvarīmata* (Skt ed., Törzsök 1999).

### 3.3. *Ḍākārṇava*: The Language of Its Chapters 26–37

The *Ḍākārṇava* 26–37 uses Sanskrit. However, as is common among the Yoginītantra scriptures, the Sanskrit is hybrid, partly non-standard, and includes many morphological and orthographical irregularities. Middle-Indic words are used in the Sanskrit passages, and there are many verses where the metrical rule is not followed strictly. The text contains euphemistic terms and technical expressions, which only the specialists of this tradition seem to have been able to understand.

As I mentioned briefly in Section 3.1, in editing the text, I have retained many of those peculiarities. I explain why this policy is reasonable below (the first, second, and fourth reasons are mentioned in Section 3.1. of this monograph): (1) All available Sanskrit manuscripts of the *Ḍākārṇava* are most likely derived from manuscript A. (2) The peculiarities of the language used in manuscript A can be attested in some of the parallel passages found in other texts that antedate the *Ḍākārṇava* and in many parallel passages present in the texts that postdate it. (3) In Chapter 2 and Chapter 16 of the *Ḍākārṇava*, which teach the encoding of the letters constituting the root mantras (*mūlamantra*) of Vajravārāhī and Heruka, respectively, which are very long, the orthographical peculiarities in question are encoded. (For those mantras, see Appendix C of this monograph.) This shows the possibility that the compilers of the extant version of the *Ḍākārṇava* acknowledged the peculiarities to a certain or considerable degree. (4) From the Sanskrit manuscript of the *Bohitā* (NGMPP A25/3 and A48/9), we can collect some *pratīkas* or quotations in Sanskrit from the *Ḍākārṇava*. Most morphological peculiarities can be attested to in the *pratīkas*, and some of these

peculiarities are commented on in the *Bohitā*. Padmavajra, the author of the *Bohitā*, most certainly acknowledged the peculiarities that existed in the *Ḍākārṇava*. Many peculiarities are thus most likely authorial and not transmissional in this version of the text.

The language in the *Ḍākārṇava* 26–37 is thus “barbarous” (*mleccha* or equivalent) and esoteric. It is often difficult to read the text following the grammatical rule of Classical Sanskrit. However, the peculiarities of the language have some tendencies (although being loose) as summarized in Section 3.3.1. Further, despite the irregularities of the language of the text, its contents are well organized and coherent (Appendix D) and, hence, it is possible to predict to some extent what will be preached in which chapters and verses. Thanks to that, and by referring to its Tibetan translation, the *Bohitā*, and related texts, it is possible to understand most passages even when they are written in “barbarous” language. (However, put differently, because of this method of deciphering, which is the only available means at the current stage, the translation of some passages that are full of obscure expressions, particularly some of the teachings of etymology of the Buddhist technical terms, must be hypothetical.) As I had said in my previous publication of this tantra, it is highly likely that the anonymous compilers of the *Ḍākārṇava* were certainly aware of what they were editing. They composed the text of the *Ḍākārṇava*, often utilizing transmissions whose Sanskrit was already in part broken as sources, using the language and esoteric terms with which they were familiar, and possibly, deliberately applying the non-standard form of Sanskrit to make the text more esoteric (Sugiki 2022a, pp. xiii–xiv).

### 3.3.1. Morphological and Orthographical Peculiarities

I list the morphological and orthographical peculiarities of the language in the *Ḍākārṇava* 26–37 below. They are almost the same as those in the *Ḍākārṇava* 15, which I presented in (Sugiki 2022a, pp. 26–34). Many of those peculiarities can be attested to in other tantras of the Buddhist Yoginītantra tradition, and are similar to those of the Aiśa form of Sanskrit used in the Śaiva Vidyāpīṭha tantras. There also seems to be some influence from the morphology and orthography of Apabhraṃśa. I do not re-write its details in this monograph. Some of the peculiarities are identical to those often found in old Nepalese or Newari-transmitted manuscripts (e.g., *-jye* of *tantrarājye* used as *-je* of *tantrarāje*, which appears in the endings of all chapters of the *Ḍākārṇava*). They are usually considered transmissional and therefore emended if the purpose of editing the text is to restore an Indian text composed of the standard form of Sanskrit. (In Classical Newari, *-je* and *-jye* are interchangeable, but that is not so in Classical Sanskrit). However, our purpose is to develop an edition of the old version circulated in Nepal, and, as mentioned in the Preface of this monograph, there is a possibility that the original version of the *Ḍākārṇava* was composed around the

early twelfth century in Nepal. Further, the earliest surviving document of Classical Newari is said to be dated back to the early twelfth century (1112 CE).<sup>297</sup>

In the list of the peculiarities presented below, I have indicated those that seem to have occurred to accommodate the meter with “*m.c.*” (*metri causa*). In editing the text, I have emended many of the peculiarities that are marked with “●” (mostly orthographical peculiarities), and some without that mark that I consider scribal errors. (As for how I determine whether the word is merely a scribal error, see Section 3.1.) I have thus emended many orthographical peculiarities. However, this is just for the readers’ convenience in searching for words. Many of the orthographical peculiarities are, as I mentioned earlier, probably authorial and not transmissional in the version of the text transmitted in manuscript A.

### (1) Verbs and verbals

**Non-causative form used in the causative sense:** *viśet* (*m.c.* for *veśayet*, 31.7a) and *jāyate* (for *janayate*, 36.10a).

**Optative: -yā and -ye endings used in the third person:** *dadyā tu* (for *dadyāt tu*, 29.6a); *syā tu* (for *syāt tu*, 30.5c and 32.21c); *prakāśaye jñānam* (for *prakāśayej jñānam* = *prākāśayaj jñānam*, 31.2d: see also the “lack of the sequence of tenses” below); and *kheda syā prahara-* (for *khedaḥ syāt prahara-*, 34.17c).

**Gerundives: feminine singular nominative used as any gender and number or optative:** *caladharmam ca vijñeyā* (for *caladharmam ca vijñeyam* or *vijānīyād*, 26.45a); *vijñeyā pañcāśītyadhikam śataḥ* (for *vijñeyam* or *vijānīyāt pañcāśītyadhikam śatam*, 26.52cd); *jñeyā tu vīrāḥ* (for *jñeyās tu vīrāḥ*, 37.6ab), etc.

**The third person singular -teṣu used as -te:** *līyateṣu* (for *līyate*, 30.25c) and *vartanteṣu* (for *vartante*, 32.26b). It is also possible to analyze this to be another form of the irregularity of “case-ending -eṣu used as -e/-ena” (see below) or to be a corruption of *līyate tu* and *vartante tu*.

**Other peculiar forms:** *juhuyet* (for *juhuyāt*, 26.20d); *-visām* (for *-viṣṭaḥ*, 26.26d); *grahayād* (a corruption of *grahaṇād*, 32.25c), etc.

**Lack of the sequence of tenses:** ... *cūṣayed bolakam sukhāt / paścāt prakāśaye jñānam* ... *abravīt* (for ... *acūṣad bolakam sukhāt / paścāt prākāśayaj jñānam* ... *abravīt*, 31.2cd).

### (2) Nouns, pronouns, relative pronouns, and adjectives

**Influence by the form of the previous word:** *karuṇā* of *śūnyatā karuṇā* ... *paśyate* (for *śūnyatām karuṇām* ... *paśyate*, 26.15cd); *prṣṭhahastam* of *madhyahasta sprṣed yā tu prṣṭhahastam ca darśayet* (for *hastamadhyam sprṣed yā tu hastapṣṭham ca darśayet*, 26.39ab: *prṣṭhahastam* [whose word order is inverted] is influenced by the previous

---

<sup>297</sup> (Otter 2021, p. 1).



*madhyahasta* [whose word order is inverted]; *yādrśa yādrśaḥ karmas tādrśas tādrśaḥ phalam* (for *yādrśaṃ yādrśaṃ karma tādrśaṃ tādrśaṃ phalam*, 26.63ab: *karmas tādrśas tādrśaḥ* are influenced by *yādrśaḥ*); *yo yasya ... so tasyā-* (for *yo yasya ... sa tasyā-*, 34.21ab: *so* is an Apabhraṃśa form of the Sanskrit pronoun *saḥ*), etc.

**Stem form used as inflected form:** *sarvajña gamyatāṃ param* (for *sarvajñaṃ gamyatāṃ param*, 26.8b); *prāṇa diśyate* (for *prāṇo diśyate*, 26.26cd); *sarvabuddha praśasyate* (for *sarvabuddhaiḥ praśasyate*, 27.17d); *kṣaṇa catvāri* (m.c. for *kṣaṇāni catvāri*, 31.8c), etc.

**Inflected form used as stem form:** *catvāraccatvārātmakam* (perhaps m.c. for *catuścaturātmakam*, 31.12d).

**A-stem inflected as i-stem:** *saṃketayaḥ* (perhaps m.c. for *saṃketāḥ*, 27.10b).

**Omissions of final consonants:**

**Inflected forms (other than nominative and accusative) without final *ḥ/ṃ/r/t*:** *cchedanā paśyate* (for *cchedanāt paśyate*, 26.24d); *-dvādaśānā* (for *-dvādaśānāṃ*, 26.49a), etc.

**The others (nominative and accusative)**

**Additions of final consonants:**

**Redundant final *ḥ/m/n* at the end of a *pāda* (especially an even *pāda*):** *divyā vāmā tu vāminīm* (for *divyā vāmā tu vāminī*, 26.2b); *-sambhavān* (for *-sambhavā*, 31.18d); *āśleṣā maghā cāparāḥ /* (for *āśleṣā maghā cāparā /*, 32.22b); *tavaḥ* (for *tava*, 29.21d), etc.

**Redundant final *n/s* before *t-*:** *aṣṭādaśan tathā* (m.c. for *aṣṭādaśa tathā*, 29.12d); *-dhomukhīn tathā* (for *-dhomukhī tathā*, 29.14d), etc.

**Final *ṃ/m/n* and *ḥ/ś/s/r* used interchangeably:** *hṛdayodbhūtaṃ ... jñāyate* (for *hṛdayodbhūtaḥ ... jñāyate*, 26.28cd); *dantakiṭo darśayet* (for *dantakiṭaṃ darśayet*, 26.35b); *-drṣṭim ucyate* (for *-drṣṭir ucyate*, 27.9d); *jñātavayaṃ mantriṇā vidhiḥ* (for *jñātavayo mantriṇā vidhiḥ*, 32.26d), etc.

**Case-ending *-eṣu* used as *-el-ena*:** *padmeṣu* (for *padme*, 26.9d); *pañcāmṛteṣu juhuyet* (for *pañcāmṛtena* or *pañcāmṛtair juhuyāt*, 26.20d); *pūrveṣu* (for *pūrveṇa* = *pūroavat*, 30.19a), etc.

**Case-ending *-as + tu* used in the sense of *-asya* (genitive):** *vīryendriyas tu* (for *vīryendriyasya*, 31.24a); *nīlotpalas tu* (for *nīlotpalasya*, 34.5b), etc.

**Irregular inflected forms:** *jantavānāṃ* (for *jantūnāṃ*, 26.50d); *jantavām* (for *jantūnām*, 34.15b, and for *jantave*, 29.13b); *-bhrātṛṇām* (m.c. for *-bhrātṛṇām*, 27.3b); *pūrṇagirīṣu pīṭhe* (for *pūrṇagirau pīṭhe*, 27.22a); *mahā* of *dhāryamānaṃ mahā caiva* (for *dhāryamānaṃ mahac caiva*, 30.15a); *nāmanām* (m.c. for *-nāmnā*, 30.18b), etc.

**Thematization (or consonantal stems treated as vocalic):** *sarvajagam paśyet* (for *sarvajagam paśyati*, 26.27c); *cchandaṃ* (for *cchandaḥ*, 26.46d); *vyomaṃ* (m.c. for *vyomanam*, 31.16b), etc.

**Neuter *tat* and *yat* inflected in the manner of *a*-stem (a form of thematization):** *-vastu taṃ* (for *-vastu tad*, 26.18d); and *yaṃ yaṃ ... -sthānaṃ* (for *yad yac ... -sthānaṃ*, 29.11a).

**The feminine ending *-akā* used as *-ikā*:** *-nādātmaḥ lambitādhamukhīn tathā* (for *-nādātmikā lambitādhamukhī tathā*, 29.14cd); *-svabhāvakām* (for *-svabhāvīkā*, 29.24), etc.

**Exchange of <consonant + *i/ī*> and <consonant + *ya/yā*>:** *pracaṇḍā kulapatyāṃ* (for *pracaṇḍā kulapatnī*, 26.44a); *caṇḍākṣī yoginīpatyāṃ* (for *caṇḍākṣī yoginīpatnī*, 27.14a); *kharvarī ca prayogena* (for *kharvaryāś ca prayogena*, 31.10a); *-vārāhyā* (for *-vārāhī*, 37.1a); *yoginī* (for *yoginyāḥ*, 37.2d), etc.

**Lengthening of the final short vowel at the end of an even *pāda*:** *samudrajām //* (for *samudrajam //*, 26.31d); ... *sthānam ... -saṃdhikām* (for ... *sthānam ... -saṃdhikam*, 27.12d); *apī* (for *api*, 28.10b).

**Contraction of word induced metrically:**

**Contraction of *-in* stem:** *vartī* (m.c. for *vartinī*, used as an etymology of *vati*, 28.9d).

**Contraction of a word by the omission of the initial syllable:** *veṇikā buddhadharmā* (m.c. for *āveṇikā buddhadharmās*, 29.12c) and *tītānāgata-* (m.c. for *atītānāgata-*, 34.24a).

**Contraction of a word by the omission of one or more syllables from the middle:** *cchāti* (m.c. for *chādayati*, used as an etymology of *cchā*, 33.23c).

**Disagreement or confusion of number, case, and gender:**

*tasya* (for *tasyāḥ*, 26.6d, 26.11b, 26.12b, 26.13b, 26.15b, 26.16b, etc.); *sarveśāṃ tu nāḍīnāṃ* (for *sarvāsāṃ tu nāḍīnāṃ*, 26.7c); *yas* (for *yā*, 26.12a); *asya* (for *asyāḥ*, 26.27c); *yā* of *dantenosṭha gr̥hyate yā* (for *dantenaosṭho gr̥hyate yayā*, 26.35a); *sarve ca ekasaṃkrāntī* (for *sarvās ca ekasaṃkrāntayāḥ*, 26.50a); *śāntipusṭis tu vaśyake* (for *śāntipusṭiyos tu vaśyake*, etc., 27.9b); *pratipadgatam ākhyāto* (for *pratipadgatākhyātā*, 27.23c); *pratimudrā punar idam* (for *pratimudrā punar iyam*, 31.5); *anyas trīni trīni dvāraṃ* (for *anyāni trīni trīni dvārāṇi*, 31.22c); *mantrākṣaro bījo sambhavanti varapradām* (for *mantrākṣarabījāt sambhavati varapradā*, 34.30ab), etc. There are many examples that fall into this “other” group. I do not consider it fruitful to make a full list of them because no clear tendency can be found among them. It appears that every kind of discordance of number, case, and gender is present in the *Dākārṇava*.

(3) Adverbs

**Omission of a final *ḥ*:** *kuta sthānāt* (for *kutaḥ sthānāt*, 33.8b).

**Addition of a final *ś* (before *c-*), *s* (before *t-*), *ḥ*, *t*, and *m* (at the end of an even *pāda*):**

*yatras tu* (for *yatra tu*, 29.21a); *purām /* (for *purā /*, 30.24b); *dhunāt* (for *adhunā*, 31.3d); *kiñcanaḥ* (for *kiñcana*, 32.15b), etc. (Since they are rare, I have corrected *yatras tu*, *kiñcanaḥ*, and *kadācanaḥ* to *yatra tu*, *kiñcana*, and *kadācana*, respectively.)

• **The suffix *-tam* for *-taḥ*:** *-prayogataṃ* (for *-prayogataḥ*, 33.19b).

(4) Compounds

**Divided words treated as compound words:** *mantrāḥ samutpannāḥ* [*kharvarīm*] (for *mantrasamutpannāḥ* [*kharvarīm*] or *mantrāt samutpannāḥ* [*kharvarīm*] 31.28).

**Compound words treated as divided words:** *pādāṅguṣṭhāsya* (for *pādāṅguṣṭham asyāḥ*, 26.26b).

**Compound words whose order is inverted:** *madhyahasta sprśed* (for *hastamadhyam sprśed*, 26.39a); *agrahaste* (for *hastāgreṇa*, 37.8c).

#### (5) Sandhi

**-a+ū- > -ū-:** *cādūrddha-* (for *cādhaūrdhva*, 26.7d), which is also an example of the double *sandhi* (see below).

**-alā+e- > -e-<sup>298</sup>:** *padekakam* (for *padaikakam*, 26.55d); *kāleva* (a fixed expression for *kāla eva*, 32.25c and 37.14c); *dvādaśete* (a fixed expression for *dvādaśaite*, 36.9b); and *yukteva* (for *yuktaiva*, 36.14a).

**-a+o- > -o-:** *dantenoṣṭha* (for *dantenuṣṭhaḥ*, 26.35a, and for *dantenuṣṭhami*, 31.2a).

**Double sandhi:** *cādūrddha-* (for *cādhaūrdhva*, 26.7d); and *kāleva* (for *kāla eva*, 32.25c).

**When the initial *a* follows the final *ī* of the previous word, the initial *a* is removed** (alternatively, this is a form of the exchange of <consonant + *i/ī*> and <consonant + *ya/yā*> mentioned earlier.): *samayī dhunāt* (for *samayy adhunā*, 31.3d).

**The other examples of the non-application of the rule of external *sandhi*:** *darśayēt yā* (for *darśayed yā*, 26.9a), etc.

● **Non-cerebralization of *n*:** *-prayogena* (for *-prayogeṇa*, 31.10a); *trīni* (for *trīṇi*, 31.22c).

#### (6) The other orthographical peculiarities

● **Gemination of consonants after *-r* and the degemination of *t* before *-r* and *-v*.**

● **Exchange of short and long vowels:** *-kahala-* (for *-kāhala-* or *-kāhalā-*, 29.7d), etc.

● **Exchange of aspirated and unaspirated sounds; exchange of retroflex and non-retroflex sounds; exchange of voiced and unvoiced sounds; and exchange of *ś*, *ṣ*, and *s*:** *śravaty* (for *sravaty*, 26.29c); *piṣitam* (for *piśitam*, 28.2); *ḍālikā* (for *tālikā*, 28.2); *kālījaram* (for *kālīñjaram*, 28.28.2); *biṇḍipālakaṃ* (for *bhiṇḍipālakaṃ*, 29.7c); *bānaṃ* (for *bāṇaṃ*, 29.20c), etc.

● **Exchange of *dh* and *ddh*:** *ṛdhyā* (for *ṛddhyā*, 29.21b) and *siddhyate* (for *sidhyate*, 36.11b).

● **Exchange of *su* and *sva*:** *surūpa-* (for *svarūpa-*, 33.21d), etc.

● **Omission of *y* in a <consonant + *yā* or *yī*>:** *mohadveṣarāgersā* (for *mohadveṣarāgersyā*, 27.3c).

**Exchange of *kṣ* and *kh*:** *khitigarbhā-* (for *kṣitigarbhā-*, 37.6c).<sup>299</sup>

<sup>298</sup> See also *Ḍākārṇava* 34.22 cd, in which the syllable *e* is evidently used as being equivalent to *ai*.

<sup>299</sup> In the edited chapters, this irregularity occurs only in the case of *khitigarbha*, a deity's proper name. Indeed, the confusion between *kṣ* and *kh* can often be found in Newari-transmitted manuscripts.

**Exchange of *a* and *u*:** *kumaṇḍala* (for *kamaṇḍalu*, 26.27d and 32a); *kundaru* (for *kunduru*, 28.2); *karbhara* (for *karbura*, 36.4d, 36.5a, 36.6a, etc.), etc.

**Exchange of a single consonant and double consonants:** *paṭīsaṃ* (for *paṭṭīsaṃ*, 26.11b); *ḍukā-* (for *ḍhakkā-* or *huḍukkā-* 29.3c), etc.

**The other Middle-Indic forms of Sanskrit words, including the peculiar words that can be often found in the old Sanskrit manuscripts of other scriptures belonging to the Saṃvara tradition:**<sup>300</sup> *cosamam* (for *catuḥsamam*, 28.2); *śaniścaram* (for *śanaīścaram*, 28.5a); *ūrdhva* (for *ūrdhva*, 26.10d, etc.), etc.

**Forms of words that seem peculiar to manuscript A and its transmissional lines:** *-pinḥī* (for *-bhinnam*, 27.4c); *drṣṭiyā* (for *drṣṭih*, 27.15d); *adhipatī* (for *adhipatnī*, 29.18a, etc.); *vyabhacārayet* (for *vicārayet*, 29.21d); *yādr̥ṣaṃ karuṇādvaityā* (for *yādr̥ṣaṃ karuṇādvaitam*, 33.24a); *himaropya-* (for *hemarūpya-*, 36.8c); *triśakuna* (for *triśakuni*, 36.12b), etc.

In the critical apparatus of the edited text, I have provided instructions on how to read the peculiar words as follows: “lakṣaṇa (for lakṣaṇam) ]” (in the apparatus of 26.1a). This means that the grammatically irregular “lakṣaṇa” in the edited text is used for “lakṣaṇam”. Where peculiarities were induced to accommodate the meter, I have indicated those words with the sign “*m.c.*” (*metri causa*) in the critical apparatus. For example, “*mudrā (m.c. for mudrāṇam)*” in the apparatus (26.1b) means that the grammatically irregular “*mudrā*” is used for “*mudrāṇam*” to accommodate the meter. Where peculiarities are seen in the external *sandhi*, except for some cases where I consider as needing indication, I have not presented them with their standard *sandhi* forms in the critical apparatus. As for the removal of the initial *a* after the final *ī* (see (5) Sandhi noted above), I have indicated the removed *a-* with an *avagraha* (“*samayī ’dhunāt*”) in both the main text and critical apparatus.

To reduce the risk of emendation, when any word in manuscript A is emended, I represent the emended letters in bold (e.g., “**sekā**”; 26.2c, in which both letters *se* and *kā* are emendations; and “**viṣṭā**”; 26.2d, in which only *ṣṭā* is an emendation). The letters and part of a letter that are illegible in manuscript A because of damage to the leaf or blurring are represented in bold (e.g., “**parāvṛṭya**” [26.40d], which means that I have restored the part *vṛ* from the other source). By these, one can easily find and verify the word in manuscript A that is noted in the critical apparatus.

---

However, as the deity’s name is always spelled as *khitigarbha* in manuscript A and since it is a proper name, I have not emended it to *kṣitigarbha*.

<sup>300</sup> For those Middle-Indic (Prakrit or Apabhraṃśa) forms, I consulted (Tagare 1948) and the *Pāīa-Sadda-Māhaṇṇavo* (Sheth [1963] 1986). By “the old Sanskrit manuscripts of other scriptures belonging to the Saṃvara tradition”, I indicate the palm leaf and old paper manuscripts (around the twelfth to fifteenth century) of the *Cakrasaṃvara* (Oriental Institute in Vadodara 13290, undated), *Abhidhānottara* (IASWR I-100 = NGMPP E1517/7, dated NS 258, and Asiatic Society in Kolkata G10759, dated NS 418), and *Vajraḍāka* (Matsunami no. 343, dated NS 291, and Asiatic Society G3825).

As for the gemination of consonants after *-r* and the degemination of *t* before *-r* and *-v*, only the emended consonants are represented in bold (e.g., “-varṇitā” and “-sattvaḥ”; 26.2d and 26.65d, respectively), and manuscript A’s readings of them (e.g., “-varṇitā” and “-satvaḥ”) are unreported in the critical apparatus. In manuscript A, the words *māṃsa*, *mīmāṃsa*, *kaṃsa* or *kāṃsa*, *viṃśa*, and *triṃśa* are always spelled as *mānsa*, *mīmānsa*, *kansa* or *kānsa*, *viśa*, and *triśa*, respectively. I have emended them to “māṃsa”, “mīmāṃsa”, “kaṃsa” or “kāṃsa”, “viṃśa”, and “triṃśa” without report.

### 3.3.2. Metrical Peculiarities

I consider all verses in the edited chapter *anuṣṭubh* verses. Among those that are rightly metrical in form, most verses are *pathyā*, and the following verses are *vipulā*:

na-vipulā: 26.38cd, 26.45cd, 26.47ab, 28.18cd, 29.10cd, 33.28cd, 35.15cd, and  
 37.20cd  
 ma-vipulā: 31.16cd  
 ra-vipulā: 26.13cd, 26.49ab, 26.57ab, 27.8cd, 27.9ab, 29.2a, 29.5ab, 29.8c, 29.11c,  
 30.1ab, 32.3cd, 32.10ab, 33.2ab, 33.9c, 37.4a, and 37.8cd

However, it is unclear whether these were deliberately composed as *vipulā* or accidentally so. Moreover, there are many verses in the edited chapter in which the metrical rule is not strictly followed. One can find odd *pādas* placed in one of the even *pādas* and vice versa, and hypermetrical, hypometrical, and other unmetrical *pādas* in which heavy and light syllables are incorrectly placed. The meter is relatively loose throughout the chapters in appearance. However, for the *pādas* that are unmetrical in appearance, a reciter may have skipped reciting a short syllable (syncopation), added a short syllable, lengthened a short vowel or shortened a long vowel (see Schott’s idea of “freedom of lengthening or shortening”),<sup>301</sup> or recited the syllables rapidly or slowly in pronunciation to accommodate the meter.

### 3.4. *Ḍākārṇava*: Editorial Conventions

The sigla I used for the critical edition (both in Sanskrit and Tibetan editions) in Part 2 of this monograph are indicated in the Abbreviation. Here, I make a few supplementary notes. As mentioned in Section 3.3.1, in editing the Sanskrit text of the *Ḍākārṇava* 26–37, the words that are peculiar morphologically or orthographically are indicated with instructions on how to read them in the critical apparatus (e.g., “lakṣaṇa (for lakṣaṇam) J”). When any word/letter in manuscript A is emended, or when any word/letter that is illegible in manuscript A is restored from other sources, I have represented all emended or restored letters in bold (e.g., “**sekā**,” 26.2c,

<sup>301</sup> (Schott 2019, p. 149).

and “*viṣṭā*,” 26.2d). By all these, the critical edition can offer three kinds of texts of the *Ḍākārṇava* simultaneously: (1) a text critically edited from our perspective (in the main text), (2) a transcribed text of manuscript A (in the main text and critical apparatus), and (3) a text represented in the standard form of Classical Sanskrit (in the critical apparatus).

In the critical apparatus, I have marked the accepted reading with a lemma sign ‘]’. This is followed by information on variant readings and the reason for my decision. For example, “-sūkṣmarūpā ] AB (phra gzugs ma Tib); sūkṣmarūpān C; śūkṣmarūpā D” (26.2a) means “I have accepted A and B’s reading of sūkṣmarūpā; I have not accepted C and D’s readings of sūkṣmarūpān and śūkṣmarūpā, respectively; and the Tibetan translation phra gzugs ma is in accordance with the accepted reading”.

Editorial decisions were made on the division of verses. The punctuation marks used are *danḍas* (and double *danḍas* in verses) in the Sanskrit text, and *shads* and double *shads* in the Tibetan text. I have not reported conventional *danḍas*. Unreported orthographical variants are the gemination of consonants after *-r* and degemination of *t* before *-r* and *-v*. However, when they appear in the apparatus, I made note of them. I have not standardized the final *-ṃ* of a word, *-ṅ* (before the initial *k*-class consonants), *-ṅ* (before the initial *c*-class consonants), *-ṅ* (before the initial *ṭ*-class consonants), *-n* (before the initial *t*-class consonants), and *-m* (before the initial *p*-class consonants) and have preserved the forms in manuscript A. Some may think that, in the critical edition, *anusvāra* (*-ṃ*) has been regularized as *-m* at the end of even *pādas* against the editorial principles outlined here. However, in manuscript A, they are in fact spelled as *-m* (and not *-ṃ*) at the end of even *pādas*.

### 3.5. *Abhidhānottara*: Editorial Policy, Materials Employed, Language, and Editorial Conventions

In editing Chapter 3.78c–88 and 38–45 of the Sanskrit *Abhidhānottara*, I used the following four Sanskrit manuscripts:<sup>302</sup>

- I: The Institute for the Advanced Study of World Religions (IASWR) George and Stablein catalogue I-100. Palm leaf, 194 folios (6 of which are missing), complete.

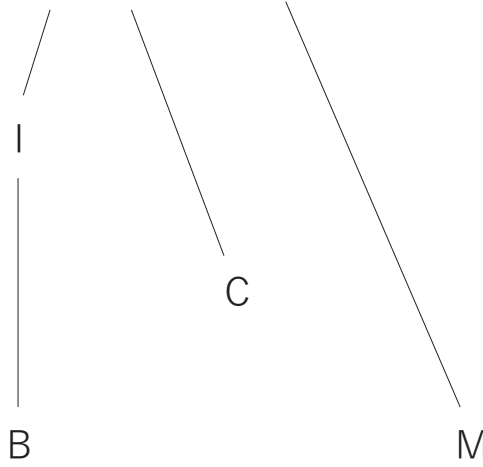
<sup>302</sup> In my previous edition of other chapters of the *Abhidhānottara* (Sugiki 2019, 2020), I used NGMPP E695/3 (preserving between leaves 1r [the beginning] and 160r) and NGMPP E696/1 (preserving between leaves 146v and 247v [the ending]), which are different microfilms of the same Sanskrit manuscript (paper, 247 folios, dated NS 765, written in Newar script) that I called manuscript E. However, in this book, I did not use this manuscript because most of manuscript E’s readings are covered by the four Sanskrit manuscripts that I listed below. Manuscript E belongs to the transmissional group of and is newer than manuscript C, and contains more scribal errors. I did not use the Sanskrit manuscript reproduced by Lokesh Candra from Professor Raghuvira’s collection (titled *Abhidhānottara-Tantra: A Sanskrit Manuscript from Nepal*, Śāta-Piṭaka Series vol. 263, New Delhi 1981) either, which scholars have often used to read the *Abhidhānottara*, because it also belongs to the group of and is newer than manuscript C, and includes more scribal errors.

- Hook-topped Newar script. Dated NS 258 (1137–1138 CE). Each page has six lines. According to the note on the top page of the microfiche of IASWR, the size of each folio is 20 × 5 cm. The title given in its colophon is *mahātantra* (194v6). NGMPP E1517/7 is a different microfilm of the same Sanskrit manuscript.<sup>303</sup> According to the note on the top page of the microfilm of the National Archives of Nepal, the size of each folio is 22.3 × 5 cm. The folio numbers of the edited chapters are as follows: Chapter 3.78c–88: 9v6–10v1. Chapters 38 and 39: The leaves that contain the whole chapters are missing. Chapter 40: The leaf that contains 40.1–5d is missing; it is available from *-kinī* (40.5d) to the end of the chapter, 133r1–v6. Chapter 41: 134r1–135r5. Chapter 42: 135r5–135v7, from the beginning of the chapter up to *uktaṃ bhava-* (42.11d), is available. Folio 136rv, which contains the remaining part of this chapter, is missing. Chapter 43: The leaves that contain the whole chapter are missing. Chapter 44: Folio 136rv, which contains passages 44.1–3a, is missing; it is available from *-taṅgī* (44.3a) to the end of the chapter, 137r1–137r5. Chapter 45: 137r5–138v5.
- B: NGMPP B113/4. Paper, 198 folios, complete. Newar script. Dated NS 834 (1718–1719 CE). Each page has six lines. The size of each folio is 29 × 8.5 cm (National Archives of Nepal). The title given in its colophon is *mahātantra* (198r2). The folio numbers of the edited chapters are as follows: Chapter 3.78c–88: 10r3–v4. Chapter 38: 127v3–128v1. Chapter 39: 128v1–130v1. Chapter 40: 130v1–131v5. Chapter 41: folios 131v5–133r5. Chapter 42: 133r5–134v1. Chapter 43: 134v1–135r2. Chapter 44: 135r2–v3. Chapter 45: 135v3–137r3.
- C: The Asiatic Society of Bengal, Kolkata (Calcutta), Śāstrī catalogue (A Descriptive Catalogue of Sanskrit Manuscripts in the Government Collection under the Care of the Asiatic Society of Bengal, Vol. 1, 1917, Calcutta) no. 58, Accession no. G10759. Paper, 116 folios (folio 64r is blank), complete. Newar script. Dated NS 418 (1297–1298 CE). Each page has seven lines. According to the note on the top page of the microfilm of the Royal Asiatic Society of Bengal, the size of each folio is 29 × 9 cm. The title given in its colophon is *abhidhānottarā nāma mahātantrarājas* (116r3). Chapter 3.78c–88: folios 7r4–v3. Chapter 38: 81v9–82r7. Chapter 39: 82r7–83r5. Chapter 40: 83r6–83v7. Chapter 41: 83v7–84v1. Chapter 42: 84v1–84v9. Chapter 43: 84v9–85r5. Chapter 44: 85r5–r9. Chapter 45: 85v1–86r4.
- M: Matsunami no. 12. Paper, 245 folios. Newar script. Undated. Each page has six lines. The title given in its colophon is *śrī-abhidhānottarānāmamahātantrarājāḥ* (234r2). Chapter 3.78c–88: 12r2–v4. Chapter 38: 160v5–161v5. Chapter 39: 161v5–164r3. Chapter 40: 164r3–165v4. Chapter 41: 165v4–167v2. Chapter 42:

<sup>303</sup> Szántó (2012b, p. 227) is probably the first to have mentioned NGMPP E1517/7 as a Sanskrit manuscript of the *Abhidhānottara*.

167v2–168v4. Chapter 43: 168v4–169v1. Chapter 44: 169v1–170r3. Chapter 45: 170r3–171v5.

Figure 2 presents the stemma codicum that explains the relationship among the four manuscripts.



**Figure 2.** The relationship among the four Sanskrit manuscripts of the *Abhidhānottara*.  
Source: Figure by author.

The Sanskrit manuscripts of the *Abhidhānottara* that I used for editing can be roughly divided into two groups: manuscripts IBC and M.<sup>304</sup> The former can be divided further into two: manuscripts IB and C. We thus have Sanskrit manuscripts that belong to three different transmissional lines: IB, C, and M.

I used manuscript I, the oldest, as the base. Some of its leaves are missing. However, manuscript B is helpful; it seems to have been copied directly from or a very close indirect copy of manuscript I<sup>305</sup> before the leaves were lost. Therefore, most passages contained in the missing leaves in manuscript I can be restored from manuscript B. However, there are more scribal errors in manuscript B.

---

<sup>304</sup> As I noted in the critical apparatus of the Sanskrit edition of the *Abhidhānottara* in Part 3 of this monograph, all those manuscripts had been transcribed with incorrect chapter numbers. Manuscripts IBC have the same wrong chapter numbers, which are different from that in manuscript M.

<sup>305</sup> The text in manuscript B is similar to that of manuscript I. As mentioned earlier, the title of this tantra is wrongly transcribed as *mahātantra* in the colophons of both manuscripts. A threading hole is punched at the same place in every folio of both manuscripts I and B. Different from those in manuscript A of the *Ḍākārṇava*, the holes in manuscript B of the *Abhidhānottara* are not tiny; the sizes of the holes in both manuscripts I and B of the *Abhidhānottara* appear the same.



As for the Tibetan text, I used these two versions of the Tibetan translation by Dīpaṃkaraśrījñāna and Rin chen bzang po (both active around between the late tenth century and the mid-eleventh century CE). I used D as the base text.

D: Tohoku University catalogue no. 369. The Kangyur division of the Sde dge edition of the Tibetan Tripiṭaka. Chapter 3.78c–88: 252r4–252v2. Chapter 38: 327r3–v3. Chapter 39: 327v3–328v4. Chapter 40: 328v4–329v1. Chapter 41: 329v1–330r7. Chapter 42: 330r7–v7. Chapter 43: 330v7–331r4. Chapter 44: 331r4–v2. Chapter 45: 331v2–332r7.

P: Otani University catalogue no. 17. The Kangyur division of the Peking edition of the Tibetan Tripiṭaka. Chapter 3.78c–88: 102v3–103r1. Chapter 38: 183r6–v6. Chapter 39: 183v6–185r1. Chapter 40: 185r1–v6. Chapter 41: 185v6–186v4. Chapter 42: 186v4–187r4. Chapter 43: 187r4–v1. Chapter 44: 187v1–v7. Chapter 45: 187v7–188v5.

I consulted Śūraṃgavajra's *Abhidhānottaravṛtti*, an extensive commentary on the *Abhidhānottara* (D 1414). The Tibetan translation is the only available material of this work; no Sanskrit manuscript is extant. The full title given at the beginning of this work is *Rtsa ba'i rgyud kyi snying po 'dus pa nges par brjod pa'i rgyud bla ma rtsa ba rtsa ba'i 'grel pa* ("A commentary on the root of the root, [namely] the *Abhidhānottaratāntra*, which summarizes the essence of the root tantra") and its Sanskrit is transcribed as *Mūlatantrahr̥dayasaṃgrahābhidhānottaratāntramūlamūlavṛtti* (D 1414, 120r1). In its colophon, this work is called (or described as) *rtsa ba'i rgyud chen po man ngag thams cad mngon zhing nges par brjod pa'i rgyud kyi 'grel pa* ("A commentary on the tantra that explains clearly and certainly all transmissions, [namely] the root tantra, the great": the original Sanskrit for "the tantra that explains clearly and certainly" may be *abhidhānatantra*) and *bcom ldan 'das bde mchog gi rgyud 'bum pa chen po'i gdams ngag de kho na nyid tshang bar bsdus pa man ngag thams cad kyi snying po nges par brjod pa'i rgyud bla ma'i yang bla ma zhes bya ba'i 'grel pa* ("A commentary [on the tantra] titled *Abhidhānottarottara*, which is the essence of all transmissions, [namely] a complete summary of the truth that was taught in the tantra [consisting] of 100,000 [verses] by Lord Samvara") (D 1414, 232r6–r7). The composition of this work was completed after Nāropa (his commentary on the *Hevajra*, *Dgyes pa'i rdo rje yan lag drug*), Tilopa, and Ratnākaraśānti (his commentary on the *Hevajra*, the *Muktāvalī*) because they are mentioned in it (D 1414, 217r6–r7). It was translated into Tibetan by 'Phags pa shes rab following Jñānaśrīmitra's words (*'phags pa shes rab kyi dznyā na shrī mi tra'i gsung ji lta ba bzhin du bsgyur*, D 1414, 232r7). Therefore, if those scholarly monks (Nāropa, Ratnākaraśānti, and Jñānaśrīmitra) were active in the first half of the eleventh century as is generally known among modern scholars, the *Abhidhānottaravṛtti* was most likely composed in the first half of the eleventh century.

According to the *Abhidhānottaravṛtti*, the *Abhidhānottara* is a tantra that is a "commentary" (*bshad*), "summary" (*bsdus*), and "continuation" (*phyi*) of "the root

tantra [comprising] of 100,000 [verses]" (*rtsa ba'i rgyud 'bum pa*) (D 1414, 120r2–v3).<sup>306</sup> The *Abhidhānottara* does not explicitly define itself that way. Most likely, the root tantra of 100,000 verses<sup>307</sup> is imaginary, and Śūraṃgavajra mentioned it for the authorization of the *Abhidhānottara*.

For editing the Sanskrit *Abhidhānottara*, I also drew on the Sanskrit manuscripts or editions of the texts that contain major parallel passages, the *Cakrasaṃvara* (Skt ed., Gray 2012) and so forth that I listed in Chapter 2.2. of this monograph.

As explained earlier, we have Sanskrit manuscripts of the *Abhidhānottara*, which belong to three different transmissional lines. This is different from the case of the *Dākārṇava*, in which only Sanskrit manuscripts that belong to the transmissional lines derived from manuscript A are available. The *Abhidhānottara* was most likely composed in the tenth century (or the early eleventh century at the latest) in East India, and the oldest available Sanskrit manuscript was produced after about 200 years, in the twelfth century in Nepal. Therefore, in editing the *Abhidhānottara*, I adopted a more general approach: With the assumption that there may have been an older version of the text of the *Abhidhānottara* that was composed mostly of the standard form of Classical Sanskrit, I emended parts of the text of manuscripts I and B using manuscripts C and D according to the rule of Classical Sanskrit and parallel passages found in other texts, and kept words in irregular form only when the meter required it, when irregularities could be attested to in the parallel passages in other texts, and when it was difficult to explain the irregularities to be mere scribal errors. All verses in the edited chapters are *anuṣṭubh* verses, and most of them are *pathyā*. However, the meter is relatively loose in form throughout the chapters. I have not emended the text solely for the sake of accommodating the meter unless the accommodation is reasonable.

I did not represent emended or restored letters in bold. While I applied the classical rules of *sandhi* consistently (except for some cases in which the rules are not applied to accommodate the meter), I did not report the non- or misapplication of *sandhi* in the critical apparatus. I neither report the gemination of consonants after *-r*, nor the degemination of *t* before *-r* and *-v*. However, when they appeared in the apparatus, I made note of them. The other editorial conventions such as the sigla that I applied in the edited chapters of the *Abhidhānottara* are the same as those that I explained in Chapter 3.4 of this monograph. However, I, B, C, M, D, and P in the

---

<sup>306</sup> This passage and the passages that follow include an interesting discourse about the two kinds of the root tantra and their relationship to other classes of tantras, namely (1) the root tantra (*rtsa ba*) and the limb tantra (*yan lag*) and (2) the root tantra (*rtsa ba*) and the commentary tantra (*bshad pa*). However, I do not discuss it in this monograph.

<sup>307</sup> Among the tantras that belong to the Saṃvara cycle, the *Cakrasaṃvara* (the last passage in Chapter 51) and *Samvarodaya* (the title of Chapter 33) say that their root tantras comprise 100,000 verses and 300,000 verses, respectively. Most likely these are also imaginary root tantras mentioned for authorization.

critical apparatus indicate the four Sanskrit manuscripts and the two versions of the Tibetan translation of the *Abhidhānottara*.

### 3.6. On the Name of the “Abhidhānottara”

There is some ambiguity about the name of this tantra. Both names, (1) *Abhidhānottara* (i.e., *abhidhāna* with a single *uttara*; *mngon par brjod pa'i rgyud bla ma* in Tibetan, \**abhidhānottaratāntra*) and (2) *Abhidhānottarottara* (i.e., *abhidhāna* with double *uttara*; *mngon par brjod pa'i rgyud bla ma'i bla ma* in Tibetan, \**abhidhānottarottaratāntra*), are used in the chapter titles of the available Sanskrit manuscripts and Tibetan translation of this tantra. It differs from material to material which name is used for any chapter.<sup>308</sup> Further, this tantra is called *mahāntra* in the colophons of manuscripts I and B, (2) *abhidhānottarottara* in the colophons of manuscripts C and M, (1) *mngon par brjod pa'i rgyud bla ma* (\**abhidhānottara*) in the title given at the beginning of the Tibetan translation, and (2) *mngon par brjod pa'i rgyud bla ma'i bla ma* (\**abhidhānottarottara*) in the colophon of the Tibetan translation. Possibly, the differences in the titles occurred during transmission due to the scribes' confusion, and the differences are not very important. Both titles are also used in the Tibetan translation (which is the only available material) of Śūraṅgavajra's *Abhidhānottaravṛtti*. As noted earlier, the tantra in question is called (1) *nges par brjod pa'i rgyud bla ma* (\**abhidhānottaratāntra*) in the full title given at the beginning of it (D 1414, 120r1) and its teaching about the relationship between the root tantra and that tantra (D 1414, 120r2–v3), and (2) *nges par brjod pa'i rgyud bla ma'i yang bla ma* (\**abhidhānottarottara*) in its colophon (D 1414, 232r6–r7). Since all the materials mentioned above were produced in and after the first half of the eleventh century, the confusion in the titles arose in that period at the latest, possibly shortly after the composition of the *Abhidhānottara*. There is also the possibility that the confusion in the titles occurred during the course of compiling that tantra. If that is so, the confusion is authorial and not solely transmissional.

In the (probably earliest) period when Chapter 1 was composed, the name of that tantra was most likely (2) *Abhidhānottarottara* because in the opening

---

<sup>308</sup> For example, in the title of Chapter 1, the name of this tantra is scribed as (1) *abhidhānottara* in manuscripts A, B, and C, (2) *abhidhānottarottara* in manuscript M, and (2) *mngon par brjod pa'i rgyud bla ma'i bla ma* (\**abhidhānottarottara*) in the Tibetan translation. In Chapter 2, the name of this tantra is (2) *abhidhānottarottara* in manuscript B, (1) *abhidhānottara* in manuscripts C and M, and (2) *mngon par brjod pa'i rgyud bla ma'i bla ma* (\**abhidhānottarottara*) in the Tibetan translation. The leaf for the chapter title is missing in manuscript I. In Chapter 3, the name of this tantra is (2) *abhidhānottarottara* in manuscript I, (1) *abhidhānottara* in manuscripts B, C, and M, and (1) *mngon par brjod pa'i rgyud bla ma chen po* (\**mahābhidhānottara?*) in the Tibetan translation. In Chapter 4, the name of this tantra is (2) *mngon par brjod pa'i rgyud bla ma'i bla ma* (\**abhidhānottarottara*) in the Tibetan translation. The leaf for the chapter title is missing in manuscript I, and the name of this tantra is not scribed in manuscripts B, C, and M. In Chapter 5, the name of this tantra is (1) *abhidhānottara* in manuscripts I, B, C, and M, and (1) *mngon par brjod pa'i rgyud bla ma* (\**abhidhānottara*) in the Tibetan translation.

passages of Chapter 1 of that tantra, the audience asks the Blessed One to teach the *abhidhānottarottara* as follows:

*deśayatu bhagavān sarvatathāgatavajrakrodhaḍākaḍākinījālasamvarābhidhānottarottaraṃ  
hr̥dayam /... uttarād api cottaram abhidhānottarottaram ḍākinījālasamvaram /<sup>309</sup>  
(*Abhidhānottara*, Skt ed., 1.6 and 10; 1v4–v5 and 2r1 in manuscript I)*

“May the blessed one teach the essence (*hr̥dayam*), [namely] the *abhidhānottarottara* (“the discourse that is superior to the superior”), which is the *samvara* (“the supreme bliss,” etc.) in the network of ḍākas and ḍākinīs in adamantine wrath of all tathāgatas! ... and what is superior even to the superior, [namely] the *abhidhānottarottara* (“the discourse that is superior to the superior”), which is the *samvara* in the network of ḍākinīs”.

The term *abhidhānottarottara* is a synonym for *ḍākinījālasamvara* (“the *samvara* in the network of ḍākinīs”), which is a key term in the *Samvara* literature and which generally signifies aspects of the nondual reality realized in the gathering of ḍākinīs (external women or inner channels in one’s body). The term *uttarottara* of *abhidhānottarottara* is analyzed to be *uttarād api cottaram* (“and what is superior even to the superior”). Therefore, in the passage cited above, the translation of the term *abhidhānottarottara* could be “the discourse that is superior to the superior” (literally, “the superior of the superior among discourses”).

However, after the composition, the tantra in question seems to have been normally cited under the name (1) *Abhidhānottara*, possibly in the sense of “Continuation of the [root tantra named] Discourse”. Among the texts whose Sanskrit manuscripts are available, Abhayākara Gupta’s *Āmnāyamañjarī* (Tomabeche 2018a, p. 3; 2018b, p. 80) and the *Ḍākārṇava* (Skt ed., 49.43b) refer to that tantra by the name of (1) *Abhidhānottara*. Many commentaries and ritual manuals, of which only the Tibetan translations are available, also cite the same tantra under the name (1) the \**Abhidhānottara* (*mngon par brjod pa’i rgyud bla ma’i bla ma, nges par brjod pa’i rgyud bla ma, mngon par brjod pa bla ma, and nges par brjod pa bla ma*).<sup>310</sup>

Kalff (1979) used both names (1) *Abhidhānottara* and (2) *Abhidhānottarottara* to refer to that tantra, and he translated the latter (*Śrī-Abhidhānottarottara*) as “The glorious more superior than superior exposition” (Kalff 1979, p. i). He was right in these respects. However, he did not explain why and how the two different titles

---

<sup>309</sup> Evidently, the passage *uttarād api cottaram abhidhānottarottaram ḍākinījālasamvaram* in the *Abhidhānottara* was developed from the verse *uttarād api cottaraṃ ḍākinījālasamvaram* in the *Cakrasamvara* (Skt ed. (Gray 2012), 1.2ab). To define the term *abhidhānottara*, the compilers of the former tantra utilized the verse in the latter tantra.

<sup>310</sup> To search the texts translated into Tibetan, I used the search system provided by the Department of South Asian, Tibetan and Buddhist Studies at the University of Vienna (*Resources for Kanjur and Tanjur Studies*, <http://www.rkts.org/index.php>).

existed. In this monograph, I use the name (1) *Abhidhānottara* to indicate that tantra for convenience on the basis of the fact that it was normally referred to in other texts by that name. However, as for the name of that tantra mentioned in the chapter titles in the critical edition (Part 3 of this monograph), I have accepted the reading of manuscript I, the oldest and base manuscript. As a result of it, the name of the tantra is (1) *Abhidhānottara* in some chapters and (2) *Abhidhānottarottara* in other chapters. I believe that this is a proper way because, as I argued earlier, the names of this tantra included in the chapter titles were not standardized from the early stage of transmission.

**PART II**  
**The *Ḍākārnava*:**  
**Critical Edition and Translation**

## Ḍākārṇava, Chapter 26

atha kathyate lakṣaṇa mudrā saḥajakāriṇām /<sup>311</sup>  
abhedyā tu nāḍīnāṅ ca caturadhikavarṇitā //26.1//<sup>312</sup>  
/ de nas phyag rgya lhan cig skyes // byed rnam mtshan nyid bshad par bya /  
/ mi phyed ma sogs rtsa rnam la'ang // bzhi yis lhag pa bshad pa yin //

Now, [I shall] explain the characteristics of the seals that are inherent in those who practice the innate (*sahaja*).<sup>313</sup> Among inner channels, [the thirty-two beginning with] *abhedyā* (“indivisible”)<sup>314</sup> are explained with the addition of the [other] four:

abhedyā sūkṣmarūpā tu divyā vāmā tu vāminīm /<sup>315</sup>  
kūrmajā bhāvakī sekā doṣā viṣṭā ca mātārā //26.2//<sup>316</sup>  
/ mi phyed ma dang phra gzugs ma // bzang mo g-yon ma g-yon phyogs ma /  
/ rus sbal skyes ma sgom pa mo /<sup>317</sup> / dbang ma skyon ma non ma ma //<sup>318</sup>

[They are] (1) *abhedyā*, (2) *sūkṣmarūpā* (“subtle form”), (3) *divyā* (“divine”), (4) *vāmā* (“left”), (5) *vāminī* (“ejecting”), (6) *kūrmajā* (“tortoise-born”), (7) *bhāvakī* (“visualizing”), (8) *sekā* (“consecration”), (9) *doṣā* (“flaw”), (10) *viṣṭā* (“entered”), (11) *mātārā* (“mother”),

sāmānyā hetudātā ca bhāvakī sumanas tathā /<sup>319</sup>

<sup>311</sup> lakṣaṇa (for lakṣaṇam) ] ABCD (mtshan nyid Tib) ◇ mudrā (m.c. for mudrāṅam) ] ABCD (phyag rgya Tib)

<sup>312</sup> abhedyā tu ] ABD; abhedyās tu C; mi phyed ma sogs Tib ◇ -adhika- ] ABD (lhag pa Tib); ādhika C ◇ -varṇitā ] ABD (bshad pa yin Tib); varṇitāḥ C

<sup>313</sup> As noted in its critical apparatus, I read verse 26.1ab as *atha kathyate lakṣaṇam mudrāṅam saḥajakāriṇām*. Hereafter, as mentioned in Sections 3.3 and 3.4 of Part 1 of this monograph, I provide instructions on how to read the peculiar words only in the critical apparatus of the Sanskrit edition and not in footnotes of the English translation.

<sup>314</sup> This refers to the thirty-two inner channels originally taught in the *Hevajra* (Skt ed. (Snellgrove 1959), I.1.16–18). The same thirty-two inner channels can be found in the *Sampuṭodbhava* (Skt ed. (Dharmachakra Translation Committee [2020] 2021), 1.2.37–39).

<sup>315</sup> sūkṣmarūpā ] AB (phra gzugs ma Tib); sūkṣmarūpān C; sūkṣmarūpā D ◇ vāminīm (for vāminī) ] A (g-yon phyogs ma Tib); vāminī BD; dāminī C; cf. vāminī *Hevajra* (I.1.16b) and *Sampuṭodbhava* (1.2.37b)

<sup>316</sup> kūrmajā ] ABD (rus sbal skyes ma Tib); kūrmmajā C ◇ sekā ] corr. (dbang ma Tib); mekā ABC; sékā D; cf. sekā *Hevajra* (I.1.16c) and *Sampuṭodbhava* (1.2.37c) ◇ viṣṭā ] corr. (non ma Tib); viṣṭhā ABCD; cf. viṣṭā *Hevajra* (I.1.16b) and *Sampuṭodbhava* (1.2.37d)

<sup>317</sup> rus sbal ] D; ru sbal P

<sup>318</sup> (Last) ma ] D; mo P

<sup>319</sup> sāmānyā ] ABD (spyi ma Tib); sāmānye C ◇ bhāvakī ] ABCD (dngos ma Tib); cf. pāvakī *Hevajra* (I.1.18b) and *Sampuṭodbhava* (1.2.39b) ◇ sumanas (for sumanās) ] A (however, *u* of *su-* is tiny; it is unclear whether this is really *u*: *su* ma na Tib); samanās BC; samanaṅ D; cf. sumanās *Hevajra* (I.1.18b) and *Sampuṭodbhava* (1.2.39b)

lalanā ca rasanā ca avadhūtī hr̥ṣṭavadanā //26.3//<sup>320</sup>

/ spyi ma dang ni rgyu sbyin ma /<sup>321</sup> / dngos ma su ma na de bzhin /<sup>322</sup>

/ la la nā dang ra sa nā /<sup>323</sup> / a ba dhū tī spro ba'i ngag /<sup>324</sup>

(12) *sāmānyā* (“common”), (13) *hetudātā* (“cause-provider”), (14) [again,] *bhāvaktī* (“visualizing”),<sup>325</sup> likewise (15) *sumanas* (“good-minded”), (16) *lalanā*, (17) *rasanā*, (18) *avadhūtī*, (19) *hr̥ṣṭavadanā* (“speaking with joy”),

pravaṇā coṣmā siddhā ca vṛddhā sarvajanapriyā /<sup>326</sup>

kampanī sāraṇī haṃsā trivṛttā kāmīnī grahā //26.4//<sup>327</sup>

/ pra ban dro ma grub ma dang /<sup>328</sup> / rgan mo skye bo kun mthun ma /

/ 'dar ba mo dang snying po ma // ngang pa sum skor 'dod ma klu //

(20) *pravaṇā* (“sloping down,” or *pravarā*, “chief”),<sup>329</sup> (21) *ūṣmā* (“heat”), (22) *siddhā* (“accomplished”), (23) *vṛddhā* (“increased”), (24) *sarvajanapriyā* (“loving all creatures”), (25) *kampanī* (“shaking”), (26) *sāraṇī* (“producing a sound”), (27) *haṃsā* (“swan”), (28) *trivṛttā* (“triple turn”), (29) *kāmīnī* (“lover”), (30) *grahā* (“seizing”),

caṇḍikā mārādārikā candrasūryāgnirāhukā /<sup>330</sup>

ṣaṭtrimṣātināḍīnāṃ tu ekekaśya tu dvādaśam //26.5//<sup>331</sup>

/ gtum mo bdud kyi bu mo dang // zla ba nyi ma me rā hu /

/ sum cu rtsa drug rtsa rnam la /<sup>332</sup> / re re la ni bcu gnyis te //

<sup>320</sup> hr̥ṣṭavadanā ] A (the last letter *nā* slightly looks like *lā*); hr̥ṣṭavadalā BCD; spro ba'i ngag Tib; cf. kṛṣṇavarṇā *Hevajra* (I.1.17c) and hr̥ṣṭā varṇā *Samputodbhava* (1.2.38c)

<sup>321</sup> sbyin ma ] D; byin ma P

<sup>322</sup> su ma na ] D; su ma ni P

<sup>323</sup> la la nā ] D; la la na P ◇ ra sa nā ] D; ra sa dang P

<sup>324</sup> ngag ] D; dag P

<sup>325</sup> The name of the fourteenth channel, *bhāvaktī*, which is the same as that of the seventh channel, is derived from *pāvaktī* (“fire”) in the *Hevajra* (I.1.18b) and *Samputodbhava* (1.2.39b).

<sup>326</sup> pravaṇā ] *em.* (pra ban Tib); pravarā ABD; pravalā C; cf. pravaṇā *Hevajra* (I.1.17c) and *Samputodbhava* (1.2.38c) ◇ vṛddhā ] ABC (rgan mo Tib); mṛddhā D ◇ -jana- ] AD (skye bo Tib); jane BC

<sup>327</sup> kampanī ] AD ('dar ba mo Tib); kaṃkanī BC ◇ sāraṇī ] ApcBD (snying po ma Tib); sāraṇī sāraṇī Aac; sāraṣī C ◇ haṃsā ] ACD (ngang pa Tib); haṃśā B ◇ trivṛttā ] C (sum skor Tib); trivṛttā ABD; cf. traivṛttā *Hevajra* (I.1.18c) and trivṛttā *Samputodbhava* (1.2.39c) ◇ grahā ] ABCD; klu Tib; cf. gehā *Hevajra* (I.1.18c) and *Samputodbhava* (1.2.39c)

<sup>328</sup> dro ma ] D; dro P

<sup>329</sup> All Sanskrit manuscripts read as *pravarā* (or *pravalā*). However, the name of this channel is *pravaṇā* according to the Tibetan translation and the parallel passages in the *Hevajra* (I.1.17c) and *Samputodbhava* (1.2.38c).

<sup>330</sup> mārādārikā ] ABD (bdud kyi bu mo Tib); mārādārikā C; cf. mārādārikā *Hevajra* (I.1.18d) ◇ -rāhukā ] ABC (rā hu Tib); rāhukā D

<sup>331</sup> -nāḍīnāṃ ] ACD (rtsa rnam la Tib); nāḍīnāṃ B ◇ ekekaśya (for ekaikaśya) ] A (re re la Tib); ekaikaśya BCD

<sup>332</sup> sum cu ] D; sum bcu P



(31) *caṇḍikā* (“fierce”), (32) *māradārikā* (“Māra’s daughter”), (33) *candra* (“moon”), (34) *sūrya* (“sun”), (35) *agni* (“fire”), and (36) *rāhukā* (“the Seizer”). However, for each of the thirty-six inner channels, there are twelve (or alternatively, “However, each of the twelve is [related] to the thirty-six inner channels”).<sup>333</sup>

bhedabhinnā tu sarvaṅ ca uddeśāṃ mudrikāṃ punaḥ /<sup>334</sup>

/ thams cad dbye bas phye ba ni // slar yang phyag rgya mdor bstan pa'o /

[The inner channels are] entirely distinguished according to [their] differing [natures].  
Again, [I shall give] a brief explanation of the seal.

ekāṅguli darśayec ca tasya dvāṅguli darśayet //26.6//<sup>335</sup>

adhorddhasamānakam tu aṅguṣṭha darśayet punaḥ /<sup>336</sup>

sarveṣāṃ tu nāḍīnāṃ tu tac cādūrddhasamānakam //26.7//<sup>337</sup>

/ sor mo gcig ni bstan bya ste // de yi sor mo gnyis bstan bya //

/ 'og dang steng du mnyam par gnas /<sup>338</sup> / slar yang mthe bong bstan par bya /

/ 'di mams rtsa ni thams cad mams // 'og dang steng du mnyam rengs pa'o //

<sup>333</sup> “However, for each of the thirty-six inner channels, there are twelve” is a plain reading of 26.5cd, and the “twelve” may indicate twelve sub-channels that derive from each of the thirty-six major channels. (I thank one of the reviewers of this monograph for suggesting this.) However, the *Dākārṇava* does not explain those sub-channels in detail in any part. Moreover, having considered what the number “twelve” means in this context, I suggest the possibility that verse 26.5cd reads as “However, each of the twelve is [related] to the thirty-six inner channels” (*ekaikasya tu dvādaśam* is used for, or a metrical variant of, *dvādaśānām ekaikam*). It means the following: the “twelve” indicates the twelve circles from the Adamantine to the Body Circles that constitute the thirteenfold Heruka maṇḍala (Appendix B); every circle consists of the thirty-six pairs of male and female deities; and the thirty-six inner channels are interiorized forms of, or represent an internal aspect of, the external secret signs by means of which the thirty-six pairs of male and female deities communicate with each other. According to the *Bohitā* (D 1419, 194r7), “the twelve” means the twelve chapters, from 26 to 37, which teach the secret signs connected with the twelve circles. It seems that the *Bohitā* reads the verse in the same way as I suggest.

<sup>334</sup> -bhinnā ] ABD (phye ba Tib); bhinnān C ◇ uddeśāṃ mudrikāṃ (for uddeśāṃ mudrāṅgām) ] A (phyag rgya mdor bstan pa Tib); uddeśāṃ mudrikīm B; uddeśāṃ mudrikī C; uddeśā mudrikāṃ D

<sup>335</sup> ekāṅguli (for ekāṅgulīm) ] AB (sor mo gcig Tib); ekāṅgulī C; ekāṅgurī D ◇ darśayec ] *em.* (bstan bya Tib); darśec ABD; darśe C; however, it is possible to say that *darśec* is better in terms of meter. ◇ tasya (for tasyā) ] ABCD (de yi Tib) ◇ dvāṅguli (*m.c.* for dvyaṅgulī) ] AB (sor mo gnyis Tib); dvāṅgulīm C; dvāṅgurī D

<sup>336</sup> -samānakam ] *em.* (mnyam par gnas Tib); samānakālam AB; samānakālan C; samānakāram D; cf. -samānakam *Dākārṇava* (26.7d) ◇ tu ] ACD; tu tu B ◇ aṅguṣṭha (for aṅguṣṭham or aṅguṣṭhau) ] ABCD (mthe bong Tib)

<sup>337</sup> sarveṣāṃ (for sarvāsāṃ) ] ABCD (thams cad Tib) ◇ nāḍīnāṃ ] ACD (rtsa and mams Tib); nāḍī B ◇ tac ] ABCD; 'di mams Tib ◇ cādūrddha- (for cādhaūrdhva-) ] AD ('og dang steng du Tib); cā'rdhva B; cādūrddha C ◇ -samānakam ] ABCD; mnyam rengs pa Tib

<sup>338</sup> gnas ] D; ni P

(1) Should she show one finger, he should show her two fingers. Again (*punaḥ*), he should show both thumbs, [having their] tips and bases aligned.<sup>339</sup> This [represents that] the upper ends and the lower ends of all inner channels are aligned.<sup>340</sup>

nānākrameṣu vijñeyā sarvajña gamyatām param /<sup>341</sup>  
 kaniṣṭhān tasya pradarśayet saṃvāsa kurute sa tu //26.8//<sup>342</sup>  
 / thams cad mkhyen pas 'gro bya mchog // sna tshogs rim pas shes par bya /  
 / de yi mthe'u chung rab bstan bya /<sup>343</sup> / de dang yang dag gnas byed pa'o //

Should [the inner channels] be recognized in various sequences [of meditation], the excellent [state] of the all-knowing can be attained.<sup>344</sup> (2) Should she show the little finger to him, he stays together.<sup>345</sup>

anāmikāṃ darśayet yā tu tadā tasya pradeśinī /<sup>346</sup>  
 vajrasūrya herukābhyāṃ lalanā ḥṛdi padmeṣu //26.9//<sup>347</sup>  
 / gang gi ming med ston pa na // de yi rab tu ston pa ster /<sup>348</sup>  
 / rdo rje nyi ma he ru ka // brkyang ma snying ga'i pa dmar ro //<sup>349</sup>

(3) His forefinger is then [shown to her] who shows the ring finger. With Vajrasūrya and Heruka,<sup>350</sup> the *lalanā* [channel] is in the lotus in the heart.<sup>351</sup>

<sup>339</sup> That is to say, he shows her two fingers, namely both thumbs, twice. However, the role of the word *punaḥ* (again, moreover) is somewhat ambiguous. It may be that *punaḥ* does not have any certain meaning. If that is so, verse 26.6c–7b can be translated as “Should she show one finger, he should show her two fingers, [namely] he should show [both] thumbs, [having their] tips and bases aligned”.

<sup>340</sup> Generally, all inner channels are believed to originate from the chakra in the head and run toward the chakra in the lower abdomen. These chakras are the upper and lower ends of the inner channels.

<sup>341</sup> -jñā (for -jñāṃ or *m.c.* for -jñēna) ] ABCD (mkhyen pas Tib)

<sup>342</sup> kaniṣṭhān (for kaniṣṭhām) ] ABCD (mthe'u chung Tib) ◇ pradarśayet ] ABD (rab bstan bya Tib); pradarśayait C ◇ saṃvāsa (for saṃvāsaṃ) ] ABD (yang dag gnas Tib); saṃbha C ac; saṃvāsaṃ Cpc ◇ sa tu ] ABD (de dang Tib); sadā C

<sup>343</sup> de yi ] D; de'i P

<sup>344</sup> According to the Tibetan translation, verse 26.8b can be translated as “An all-knowing one can understand [it] excellently”, which also makes sense.

<sup>345</sup> The text does not teach the inner meaning of this gesture. According to the *Bohitā* (D 1419, 194v5–v6), “stays together” means to remain in the seats of all inner channels.

<sup>346</sup> anāmikāṃ ] A (ming med Tib); anāmikā BC; anāmikāṃ D

<sup>347</sup> -herukābhyāṃ ] AB (he ru ka Tib); herukābhamām C; herukābhyāṃ D ◇ ḥṛdi ] A (snying ga'i Tib); ghādi B; dyādi CD ◇ padmeṣu (for padme) ] ABD (pa dmar Tib); padmeṣu ca C

<sup>348</sup> de yi ] D; da yi or nga yi P ◇ ston pa ] D; sten pa P

<sup>349</sup> brkyang ma ] D; rkyang ma P ◇ snying ga'i ] D; snying kha'i P ◇ pa dmar ] D; pad mar P

<sup>350</sup> According to the *Bohitā* (D 1419, 194v6–v7), Vajrasūrya means the furious sun (*rab gtum pa'i nyi ma*) or vital air (*srog*) of the nature of great greed, and Heruka has the nature of the triple body. This comment is unclear. I consider that Vajrasūrya and Heruka represent blood and semen, or any dichotomous concepts connected with the right and left channels, respectively.

<sup>351</sup> According to the *Bohitā* (D 1419, 194v7–195r1), the *lalanā* indicates all inner channels.

tarjanī darśayet yā tu madhyamā pradarśayet /<sup>352</sup>  
 vajrapadmaprayogeṇa ūrddham utkṣipyate sukham //26.10//<sup>353</sup>  
 / gang gi sdigs mdzub ston pa na /<sup>354</sup> / gung mo rab tu bstan par bya /  
 / rdo rje pa dma'i rab sbyor bas /<sup>355</sup> / bde ba steng du 'phang bar bya //

(4) He should show the middle finger [to her] who shows the forefinger. Through the practice of *vajra* and lotus,<sup>356</sup> the pleasure is raised upward.

lalāṭa darśayed yā tu paṭīsaṃ tasya darśayet /<sup>357</sup>  
 svasaṃvedyasukhaṃ tatra bandhate mudrayā yutam //26.11//<sup>358</sup>  
 / gang gi dpral bar ston pa na // de yi dar dpyangs rab bstan bya /  
 / rang gis rig pa'i bde ba der // phyag rgya dang bcas 'ching bar 'gyur //

(5) He should show a *paṭīsa* (*paṭṭīśa*) spear<sup>359</sup> to her who shows the forehead. On that (forehead) he binds the pleasure [that is] to be known by itself. [The pleasure is] connected with the seal.<sup>360</sup>

cakraṃ darśayed yas tu medinī tasya pradarśayet /<sup>361</sup>  
 uṣṇīṣān nābhikaṃ yāti tambhaye dvayapāṇinā //26.12//<sup>362</sup>

<sup>352</sup> tarjanī (for tarjanīm) ] ABCD (sdigs mdzub Tib) ◇ yā ] ABD (gang gi Tib); yās C ◇ madhyamā (for madhyamām) ] ABD (gung mo Tib); madhyamām ca C

<sup>353</sup> -prayogeṇa ] A (rab sbyor bas Tib); prayoge na BCD ◇ utkṣipyate ] ABC ('phang bar bya Tib); uchchipyate D ◇ sukham ] A (bde ba Tib); mukhaṃ BCD

<sup>354</sup> sdigs mdzub ] D; sdigs 'jub P

<sup>355</sup> pa dma'i ] D; pad ma'i P

<sup>356</sup> According to the *Bohitā*, the practice of *vajra* and lotus means the practice of sexual yoga with external females.

<sup>357</sup> lalāṭa (for lalāṭam) ] ACD (dpral bar Tib); lalāṭa B ◇ paṭīsaṃ (for paṭṭīsaṃ) ] ABD; paṭīsaṃ C; dar dpyangs Tib; cf. dar dpyangs and dar *Bohitā* (D 1419, 195r2–r3) and paṭṭīsaṃ *Cakrasaṃvara* (20.7d and 22.6a), *Abhidhānottara* (42.7b, whose oldest Sanskrit manuscript reads as *paṭīsan*, and 44.6a), and so on ◇ tasya (for tasyā) ] ABCD (de yi Tib) ◇ darśayet ] AC; pradarśayet B; bradarśayet D; rab bstan bya Tib

<sup>358</sup> svasaṃvedya- ] ABC (rang gis rig pa'i Tib); svayaṃvedya D

<sup>359</sup> Most likely the word *paṭīsa* comes from *paṭṭīśa* (a kind of spear or a trident, cf. *Cakrasaṃvara*, 22.6a and so on). However, it appears that Padmavajra (the author of the *Bohitā*) and Jayasena (a translator of the *Dākārṇava*) interpreted it as coming from *paṭṭa* (*dar dpyangs*, or a cloth or turban). According to the *Bohitā* (D 1419, 195r2–r3), showing the turban (*dar dpyangs*) indicates making the form of a turban (*dar*) with the forefinger and middle finger and placing it on the forehead. Perhaps this comes from Kāṇha's comment on the *Hevajra* (Skt ed. (Snellgrove 1959), I.7.4c). In his *Yogaratanmālā*, Kāṇha also interpreted *paṭṭīśa* in the sense of *paṭṭa*. For the confusion between *paṭṭīśa* and *paṭṭa*, see also Hatley (2007, p. 415, footnote 112).

<sup>360</sup> According to the *Bohitā* (D 1419, 195r4), “[The pleasure is] connected with the seal” means the union of emptiness and compassion. The seal (*mudrā*) probably represents emptiness, and the pleasure (*sukha*), compassion.

<sup>361</sup> yas (for yā) ] ABCD (gang gi Tib) ◇ medinī (for medinīm) ] ABCD (sa gzhi Tib) ◇ tasya (for tasyāḥ) ] ABCD (de yi Tib)

<sup>362</sup> uṣṇīṣān ] ABC (gtsug tor Tib); uṣṇīṣān D ◇ tambhaye (for stambhayed) ] ABCD (rengs par bya Tib) ◇ -pāṇinā ] ACD (lag pa and kyis Tib); pāṇino B

/ gang gi 'khor lo ston pa na // de yi sa gzhi rab bstan bya /  
 / gtsug tor dang ni lter 'gro ba // lag pa gnyis kyis rengs par bya //

(6) He should indicate [the surface of] the ground to her who shows a disk. [The pleasure] moves from the head to the navel. He should fix [it] firmly by means of the two hands.<sup>363</sup>

netraṃ darśayed yā tu darpaṇaṃ tasya pradarśayet /<sup>364</sup>  
 prabhāsvaraṃ paśyateṭi divyendriyasukāraṇāt //26.13//<sup>365</sup>  
 / gang gi mig ni ston pa dang // de yi me long rab bstan bya /  
 / lha rdzas dbang po rnams kyi rgyus // 'od gsal ba ni mthong bar 'gyur //

(7) He should show a mirror to her who shows the eyes. It means that he experiences the luminous (*prabhāsvara*) by way of [his] sensory faculties divine [in meditation].

udaraṃ tāḍayed yā tu nābhi tasya pradarśayet /<sup>366</sup>  
 dharmadhātusvarūpaṃ ca bhāti vijñānam aṣṭakam //26.14//<sup>367</sup>  
 / gang gi lto bar rdeg byed pa // de yi lte bar rab bstan bya /  
 / chos kyi dbyings kyi rang bzhin du // mnam shes brgyad po snang bar 'gyur //

(8) He should show the navel to her who slaps the belly. Having the nature of the *Dharma Sphere* (*dharmahātu*), the Eightfold Consciousness shines.<sup>368</sup>

ākāśaṃ darśayed yā tu sūryaṃ tasya pradarśayet /<sup>369</sup>  
 śūnyatā karuṇā samyak nālīyoge ca paśyate //26.15//<sup>370</sup>

<sup>363</sup> According to the *Bohitā* (D 1419, 195r5), the two hands mean the *prāṇa* and *apāna* winds, and a practitioner fixes the pleasure firmly on the navel area by controlling their movement.

<sup>364</sup> netraṃ ] ABD (mig Tib); mantraṃ C ◇ tasya (for tasyāḥ) ] ABCD (de yi Tib) ◇ pradarśayet ] BD (rab bstan bya Tib); pradarśayeta A; pradarśaye C

<sup>365</sup> prabhāsvaraṃ ] ABC ('od gsal ba Tib); prabhāsvaraṃ D ◇ divyendriya- ] ABC (lha rdzas dbang po rnams kyi Tib); divyandriya D ◇ sukāraṇāt ] corr.; sukāraṇāta A; mukāraṇāta B; makārayet C; mukāraṇāt D; rgyus Tib

<sup>366</sup> tāḍayed ] ABD (rdeg byed pa Tib); tāḍdyated C ◇ yā tu (gang gi Tib) ] A; yo tra B; yātra CD ◇ nābhi (for nābhiṃ) ] ABD (lte bar Tib); nābhiṃ C ◇ tasya (for tasyāḥ) ] ABCD (de yi Tib) ◇ pradarśayet ] BCD (rab bstan bya Tib); pradarśayeta A

<sup>367</sup> -svarūpaṃ ] BCD (rang bzhin Tib); svarūṅ A ◇ bhāti ] ABD (snang bar 'gyur Tib); bhoti C ◇ vijñānam aṣṭakam ] AB (mnam shes brgyad po Tib); vijñānaṣṭakam C; vijñānamastakam D

<sup>368</sup> The Eightfold Consciousness is the concept originally developed in the tradition of the mind-only philosophy in Mahāyāna. It refers to the eight aspects of one's consciousness, namely, the Visual, Auditory, Olfactory, Gustatory, Tactile, Mental, Afflicted Mental, and Storehouse Consciousnesses.

<sup>369</sup> darśayed yā ] ABC (gang gi and ston pa na Tib); darśayecā D ◇ sūryaṃ ] ABC (nyi ma Tib); sūryya D ◇ tasya (for tasyāḥ) ] ABCD (de yi Tib)

<sup>370</sup> śūnyatā (for śūnyatām) ] D (stong nyid Tib); śūnyatā A; śūnyatā B; śūnyatām C ◇ karuṇā (for karuṇām) ] ABCD (snying rje Tib) ◇ samyak ] AB (yang dag par); samya C; sammyak D ◇ nālī- ] A (rtsa yi Tib); nīli BCD ◇ paśyate ] ABC (mthong Tib); paśyat D

/ gang gi nam mkha' ston pa na /<sup>371</sup> / de yi nyi ma rab bstan bya /  
/ stong nyid snying rje yang dag par // rtsa yi rnal 'byor nyid kyis mthong //

(9) He should indicate the sun to her who indicates the sky. He sees [the union of] emptiness and compassion rightly in the union of inner channels.

bhṛkuṭīn darśayed yā tu sīmāntaṃ tasya darśayet /<sup>372</sup>  
krīdate samyak yogātmā'nubhavaṃ jñāyate svayam //26.16//<sup>373</sup>  
/ gang gi khro gnyer ston pa na // de yi mtshams kyī mtha' bstan bya /  
/ bdag nyid yang dag sbyor rol cing // rang gis rjes su myong ba shes //

(10) He should show the parting of the hair (viz., top of the head) to her who shows the furrowed brow. The one intent on yoga enjoys rightly. The experience is known spontaneously.<sup>374</sup>

nadīn darśayed yā tu samudraṃ tasya darśayet /<sup>375</sup>  
ekabhūmiprayogeṇa sarvabhūmi praśasyate //26.17//<sup>376</sup>  
/ gang gi chu bo ston pa na // de yi rgya mtsho rab bstan bya /<sup>377</sup>  
/ sa gcig gi ni rab sbyor bas // thams cad sar ni rab tu bsngags //

(11) He should show an ocean to her who shows a river. All lands are proclaimed by practicing one land.<sup>378</sup>

jānuṃ darśayed yā tu pādan tasya pradarśayet /<sup>379</sup>  
sugatiṃ gatikāle tu indriyavastu taṅ gataḥ //26.18//<sup>380</sup>  
/ gang gi pus mo ston pa na /<sup>381</sup> / de yi rkang pa rab bstan bya /

<sup>371</sup> nam mkha' ] D; namkha' P

<sup>372</sup> bhṛkuṭīn (for bhṛkuṭīm) ] ABD (khro gnyer Tib); bhṛkuṭīm C ◇ sīmāntaṃ (for sīmantaṃ) ] AB (mtshams kyī mtha' Tib); sīmān C; sīmān D; cf. sīmāntaṃ *Cakrasaṃvara* (22.7d) and sīmāntataḥ *Abhidhānottara* (44.7d) ◇ tasya (for tasyā) ] ABCD (de yi Tib) ◇ darśayet ] AB (bstan bya Tib); pradarśayet CD

<sup>373</sup> samyak ] ABC (yang dag Tib); saṃmyak D ◇ -'nubhavaṃ (for -'nubhavo) ] ABCD (rjes su myong ba Tib)

<sup>374</sup> The *Bohitā* (D 1419, 195v1) states that verses 26.16–42 are “easy to understand” (*rtogs par sla'o*) and skips explaining them.

<sup>375</sup> nadīn (for nadīm) ] ABD (chu bo Tib); tadīn ca C ◇ yā ] ABD (gang gi Tib); s yās C ◇ tasya (for tasyā) ] ABCD (de yi Tib)

<sup>376</sup> -prayogeṇa ] *corr.* (rab sbyor bas Tib); prayogena ABCD ◇ -bhūmi (for -bhūmiḥ) ] ABCD (sar Tib)

<sup>377</sup> de yi ] D; de'i P

<sup>378</sup> If you perform a practice of one land, it means that you practice all lands. All lands and one land correspond to the yogin's ocean and the yogini's river, respectively.

<sup>379</sup> jānuṃ ] AC (pus mo Tib); jānūṃ B; jānu D ◇ yā ] ABD (gang gi Tib); yās C ◇ tasya (for tasyāḥ) ] ABCD (de yi Tib)

<sup>380</sup> -kāle ] ABC (dus su Tib); kāre D ◇ taṅ (for tad) ] ABCD (de Tib)

<sup>381</sup> gang gi ] D; gang gis P

/ bde 'gror 'gro ba'i dus su ni // dbang po'i dngos po de 'gro'o //

(12) He should show the foot to her who shows the knee. When going to the good state of existence, [he will have] reached that [known] reality (*-vastu tam*) through the sensory faculties.<sup>382</sup>

stanam saṃdarśayed yā tu pīḍin tasya pradarśayet /<sup>383</sup>

sukham bhogātmakam jātā yāvad ā bhavasamplavaḥ //26.19//<sup>384</sup>

/ gang gi nu ma ston pa na // de yi gdan ni rab bstan bya /

/ bde ba longs spyod bdag nyid skyes // kun nas srid pa 'dzag bar du'o //

(13) He should show [the gesture of] pressing to her who shows the breast. Pleasure, whose nature is enjoyment, is engendered until the end of transmigration.

bāhuṃ darśayed yā tu hastan tasya pradarśayet /<sup>385</sup>

jvalitā daṇḍavad bhāti pañcāmṛteṣu juhuyet //26.20//<sup>386</sup>

/ gang gi dpung pa ston pa na // de yi lag pa rab bstan bya /

/ 'bar ba dbyug pa bzhin snang la // bdud rtsi lnga rnam bsreg par bya //

(14) He should show the hand to her who shows the arm. Flaming up in the form of a cane, [an inner fire] shines. He should make an offering of the fivefold nectar into [the inner] fire.

ūrū darśayed yā tu guhyaṃ tasya pradarśayet /<sup>387</sup>

kodaṇḍākāraprāṇa madhyameṣu ca līnakam //26.21//<sup>388</sup>

/ gang gi brla ni ston pa na // de yi gsang ba rab bstan bya /

/ gzhu yi dbyug pa'i rnam pa'i srog // dbu ma rnam su'ang thim pa 'o //

<sup>382</sup> The *Bohitā* does not comment on this verse. I interpret “the good state of existence” (*sugati*) as indicating particularly the state of human, which was traditionally taught in Buddhism to be the best among the five or six states of existences for making a progress in religious training.

<sup>383</sup> saṃdarśayed ] AC (ston pa na Tib); saṃ darśayed B; darśayad D ◇ yā ] ABC (gang gi Tib); yās D ◇ pīḍin (probably for pīḍām) ] ABD; pīḍim C; gdan Tib; cf. *sīmām Hevajra* (1.7.5b) and *Samvarodaya* (9.5b) and *cibukam Cakrasaṃvara* (21.5b) and *Abhidhānottara* (43.5b) ◇ tasya (for tasyāḥ) ] ABCD (de yi Tib) ◇ pradarśayet ] ABD (rab bstan bya Tib); pradarśaye C

<sup>384</sup> jātā (for jātam) ] ABCD (skyes Tib) ◇ yāvad ] ABC (bar du Tib); jāvad D

<sup>385</sup> bāhuṃ ] ABD (dpung pa Tib); bāhūṃ ca C ◇ darśayed ] ABC (ston pa na Tib); darśayad D ◇ tasya (for tasyāḥ) ] ABCD (de yi Tib)

<sup>386</sup> jvalitā ] ABD ('bar ba Tib); jvālītā C ◇ daṇḍavad ] ABC (dbyug pa bzhin Tib); ṇḍavad D ◇ pañcāmṛteṣu (for -mṛtena, -mṛtair, or -mṛtāni) ] ABCD (bdud rtsi lnga rnam Tib) ◇ juhuyet (for juhuyāt) ] AB (bsreg par bya Tib); juhūyā C; juhuyāt D

<sup>387</sup> ūrū ] A (brla Tib); ūru B; ūrūṃ C; uru D ◇ tasya (for tasyāḥ) ] ABCD (de yi Tib)

<sup>388</sup> -kāra- ] ABC (rnam pa'i Tib); kāram D ◇ -prāṇa (for -prāṇānam) ] ABD (srog Tib); yat prāṇa C ◇ madhyameṣu ] ABD (dbu ma rnam su Tib); madhyeṣu C

(15) He should show the secret (the genital organs area) to her who shows the thighs. Vital winds shaped like a bow (viz., wind wheels) are absorbed into the middles.<sup>389</sup>

jihvā saṃdarśayed yā tu tāluṃ tasya pradarśayet /<sup>390</sup>  
 caṅḍālī sarvanāḍīṣu militvā tu vyavasthitā //26.22//  
 / gang gi lce ni ston pa na // de yi rkan ni rab bstan bya /<sup>391</sup>  
 / gtum mo thams cad rtsa ru ni // bsdus nas rnam par gnas pa yin //

(16) He should show the palate to her who shows the tongue. Caṅḍālī (an inner fire) comes together and remains in all inner channels.

oṣṭhaṃ darśayed yā tu cibukaṃ tasya pradarśayet /<sup>392</sup>  
 avācyasarvadharmatvaṃ vismr̥ti sarvam indriyām //26.23//<sup>393</sup>  
 / gang gi mchu ni ston pa na /<sup>394</sup> / de yi kos ko rab bstan bya /  
 / thams cad chos nyid brjod med pa // dbang po kun gyi dran pa bral //

(17) He should show the chin to her who shows the lip. The inexpressible reality of all phenomenal existences is beyond recollection through all sensory faculties.

aṅgulyagraṃ darśayed yā tu nakhan tasya pradarśayet /<sup>395</sup>  
 bhavāgre sukharūpaṃ tu cchedanā paśyate dhruvam //26.24//<sup>396</sup>  
 / gang gi sor mo'i rtse ston pa /<sup>397</sup> / de yi sen mo rab bstan bya /<sup>398</sup>  
 / srid pa'i rtse mor bde ba'i gzugs // gcod par nges par mthong bar 'gyur//

(18) He should show the nail to her who shows the finger tip. The embodied pleasure is at the top of the transmigratory existence. He certainly sees [it] after cutting.<sup>399</sup>

<sup>389</sup> The *Bohitā* does not comment on this verse 26.21cd. This verse seems to mean that the vital winds moving in the body are gathered to the wind wheel below the navel chakra to ignite an inner fire in the middle of that from which the middle channel *avadhūtī* extends upward.

<sup>390</sup> jihvā (for jihvām) ] ABCD (lce Tib) ◇ tasya (for tasyāḥ) ] ABCD (de yi Tib)

<sup>391</sup> de yi ] D; de'i P

<sup>392</sup> tasya (for tasyāḥ) ] ABCD (de yi Tib) ◇ pradarśayet ] AD (rab bstan bya Tib); darśayet BC

<sup>393</sup> sarvam indriyām (for sarvendriyāṅām) ] ABD (dbang po kun gyi Tib); sarvvaṃm indriyaṃ C

<sup>394</sup> ston pa ] D; stan pa P

<sup>395</sup> aṅgulya- ] ABD (sor mo'i Tib); aṅgulyā C ◇ tasya (for tasyāḥ) ] ABCD (de yi Tib) ◇ nakhan ] ABC (sen mo Tib); naṣan D ◇ pradarśayet ] ABD (rab bstan bya Tib); pradarśaye C

<sup>396</sup> This line is omitted in B and C. ◇ bhavāgre ] A (srid pa'i rtse mor Tib); bhavāge D ◇ -rūpaṃ ] A (gzugs Tib); rūvaṃ D ◇ cchedanā (for cchedanāt) ] AD (gcod par Tib)

<sup>397</sup> gang gi ] D; gang gis P

<sup>398</sup> sen mo ] D; son mo P

<sup>399</sup> The *Bohitā* does not comment on verse 26.24cd. I interpret the internal meanings of “the embodied pleasure” (*sukharūpa*), “the top of the transmigratory existence” (*bhavāgra*), and “cutting” (*chedana*) as the nectar or mind of awakening, the chakra in the head, and cutting the movements of the vital winds in the left and right channels, respectively.

kacaṃ darśayed yā tu mālān tasya pradarśayet /<sup>400</sup>  
kuṭīlaṃ sarvavargaṅ ca iṅśyate jñānarūpikam //26.25//<sup>401</sup>  
/ gang gi skra ni ston pa na // de yi phreng ba rab bstan bya /  
/ g-yo can sems can gyi ni ste // ye shes gzugs can du blta 'o //

(19) He should show a wreath [on the head] to her who shows the hair. All groups [of letters] are seen as [moving] crookedly<sup>402</sup> and having the nature of gnosis.

śikhāṃ darśayed yā tu pādānguṣṭhāsya pradarśayet /<sup>403</sup>  
maṅisūtravat prāṇa dīśyate madhyamāvisām //26.26//<sup>404</sup>  
/ gang gi spyi gtsug ston pa na // de yi rkang mtheb rab bstan bya /  
/ nor bu'i skud pa bzhin du srog // dbu mar 'ong ba mthong bar 'gyur //

(20) He should show the big toe to her who shows the top of the head. [Shaped] like a string of pearls, the vital wind is shown entering the middle [channel *avadhūtī*].

kaṅṭhan darśayed yā tu grīvān tasya pradarśayet /<sup>405</sup>  
padmaṃ sarvajagam paśyet kumaṅḍalāmṛtaṃ yathā //26.27//<sup>406</sup>  
/ gang gi mgrin pa ston pa na // de yi skye ba rab bstan bya /  
/ spyi blugs bdud rtsi ji lta bar // pa dmar skye 'gro thams cad mthong //<sup>407</sup>

(21) He should show the neck to her who shows the throat. He should see the whole world being in a lotus as nectar in a jar.

<sup>400</sup> This line is omitted in B and C. ◇ kacaṃ | A (skra Tib); kavacaṃ D ◇ mālān (for mālāṃ) | ABCD (phreng ba Tib) ◇ tasya (for tasyāḥ) | ABCD (de yi Tib) ◇ pradarśayet | ABC (rab bstan bya Tib); darśayet D

<sup>401</sup> -vargaṅ | ABC; varāṅ D; sems can gyi Tib ◇ iṅśyate | *corr.* (blta Tib); iṅśyate AB; icchate CD

<sup>402</sup> I consider the word *kuṭīlaṃ* ([moving] crookedly) to have been derived from *ak ag kuṭīlāyāṃ gatau / atra sarvatogamaṇaṃ kuṭīlā gatīḥ* / (“[the verbal root] *ak* or *ag* is [used] in [the sense of] ‘to move crookedly’; here, to move crookedly [means] to be omnipresent”) in the well-known etymology of the word *ḍākini* (for example, *Guṇavati*, Skt ed. (CIHTS 1992), p. 3, lines 10–15), according to which moving crookedly means omnipresence.

<sup>403</sup> śikhāṃ | ABC (spyi gtsug Tib); śikhān D ◇ pādānguṣṭhāsya (for -nguṣṭham asyāḥ) | *em.* (de yi rkang mtheb Tib); pādānguṣṭhasyaṃ AB; pādānguṣṭhasya C; pādānguṣṭhasyaṃ D; cf. *Tasya* used as *tasyāḥ* in the previous verses. It is also possible that *asya* is used as *asyāḥ*. Therefore, I have changed *asyaṃ* to *asya*.

<sup>404</sup> prāṇa (for prāṇo) | ABCD (srog Tib) ◇ madhyamā- | ACD (dbu mar Tib); madhyapā (the last letter is not clear) B ◇ -visām (for -viṣṭaḥ) | ABC ('ong ba Tib); piśā D; cf. *visa* (“enter”) PH

<sup>405</sup> kaṅṭhan | ABD (mgrin pa Tib); kaṅṭhaṃ ca C ◇ grīvān (for grīvāṃ) | ABCD; skye ba Tib ◇ tasya (tasyāḥ) | ABCD (de yi Tib)

<sup>406</sup> padmaṃ | ABD (pa dmar Tib); padmaṃ ca C ◇ -jagam (for -jagat) | AD (skye 'gro Tib); jam BC ◇ kumaṅḍalā- (for kamaṅḍalva-) | ABac (spyi blugs Tib); kṣumaṅḍalā Bpc; kukṣumaṅḍalā C; kumaṅḍa D

<sup>407</sup> pa dmar | D; pad mar P



sūryaṃ darśayed yā tu ākāśan tasya pradarśayet /<sup>408</sup>  
 hṛdayodbhūtaṃ sarvalokaṃ jñāyate paramākṣarāt //26.28//<sup>409</sup>  
 / gang gi nyi ma ston pa na // de yi nam mkha' bstan par bya /<sup>410</sup>  
 / snying ga las byung 'jig rten kun // mchog tu zag med las shes 'gyur //

(22) He should show the sky to her who shows the sun. The entire world is known to be produced from the heart, [namely] from the best letter [in the heart].<sup>411</sup>

medinīn darśayed yā tu pādatalaṃ pradarśayet /<sup>412</sup>  
 sravaty amṛtānkuraṃ † yas † tu padmapattraṃ ivāmbunā //26.29//<sup>413</sup>  
 / gang gi sa ni ston pa na // rkang pa'i mthil ni rab bstan bya /  
 / pa dma'i 'dab 'dra'i chu yis ni /<sup>414</sup> / bdud rtsi'i myu gu 'dzag par 'gyur //

(23) He should show the sole of the foot [to her] who shows the ground. A sprout of nectar flows as a lotus petal with water.<sup>415</sup>

gaṇḍan darśayed yā tu kapolaṃ tasya darśayet /<sup>416</sup>  
 sarvasaṃdhiṣu nāḍināṃ prabhavaty ākāśavāsanām //26.30//<sup>417</sup>  
 / gang gi mur gong ston pa na /<sup>418</sup> / de yi mkhur ba rab bstan bya /  
 / sems can kun gyi rtsa rnam kyī // nus pas nam mkha'i gnas rnam su'o //<sup>419</sup>

<sup>408</sup> sūryaṃ ] D (nyi ma Tib); suryaṃ AD; suryyaṃ B; sūrya C ◇ tasya (for tasyāḥ) ] ABCD (de yi Tib)

<sup>409</sup> hṛdayodbhūtaṃ (for -dbhūto) ] ABD (snying ga las byung Tib); hṛdayād bhūtaṃ C ◇ -lokaṃ (for -loko) ] ABC (jig rten Tib); rokaṃ D ◇ -mākṣarāt ] ABCD; zag med las Tib

<sup>410</sup> nam mkha' ] D; namkha' P

<sup>411</sup> The *Bohitā* does not comment on this verse. I interpret the best letter in the heart to be *hūm*, the letter that is often taught to be visualized in the heart as representing consciousness. The whole world is produced from one's consciousness.

<sup>412</sup> medinīn (for medinīm) ] ABC (sa Tib); medinī D ◇ darśayed yā ] ABpcCD (gang gi and ston pa na Tib); darśaye bhyā Bac ◇ -talaṃ ] ABC (mthil Tib); taraṃ D ◇ pradarśayet ] ABD (rab bstan bya Tib); pradarśaye C

<sup>413</sup> sravaty ] *corr.* ('dzag par 'gyur Tib); śravaty ABCD ◇ - tānkuraṃ † yas † ] AB; tākulaṃ yas C; tāṃkulaṃ yas D; myu gu Tib ◇ -mbunā ] ACD; mbuno B

<sup>414</sup> pa dma'i ] D; pad ma'i P

<sup>415</sup> Verse 26.29cd is unclear and probably corrupted. The *Bohitā* does not comment on this verse. The verse may mean "[A drop of] nectar [in the form of] a sprout flows like [a drop of] water [does] on a lotus petal", or alternatively, the words *amṛtānkuraṃ yas* may be a corruption of *amṛtāmburayas* (stream of nectar). The word *aiṅkura* (sprout) may have some secret meaning.

<sup>416</sup> (First) darśayed ] ABD (ston pa na Tib); daśayed C ◇ kapolaṃ ] A (mkhur ba Tib); kapālan B; kapālaṃ C; pāraṃ D ◇ tasya (for tasyā) ] ABCD (de yi Tib) ◇ darśayet ] ABC; pradarśayet D; rab bstan bya Tib

<sup>417</sup> -saṃdhiṣu ] C; saṃdhiṣu ABD; sems can Tib ◇ prabhavaty ] ABpc; prabhāva Bac; prabhāvaty C; prabhavādy D; nus pas Tib ◇ ākāśa- ] AbpcCD (nam mkha'i Tib); kāśa Bac; ◇ -vāsanām (for -vāsanam) ] AD (gnas rnam su Tib); vāsanām BC

<sup>418</sup> mur gong ] D; mur gongs P

<sup>419</sup> nam mkha'i ] D; namkha'i P

(24) He should show the cheek (*kapola*) to her who shows the cheek (*gaṇḍa*). He is master of all junctures of the inner channels, [which] causes abiding in the sky.

liṅgaṃ darśayed yā tu aṇḍaṃ tasya pradarśayet /<sup>420</sup>  
akṣara kṣaram āyāta atrottare samudrajām //26.31//<sup>421</sup>  
/ gang gi ling ga ston pa na // de yi rlig pa rab bstan bya /  
/ 'gyur med 'gyur bar 'gro 'gyur ba // de ni rlig mtshams phyag rgya skyes //

(25) He should show the testicles to her who shows the penis (or female genital). The imperishable becomes the perishable. The ocean-born is in that and the upper [parts].<sup>422</sup>

kumaṇḍalaṃ darśayed yā tu parvataṃ tasya pradarśayet /<sup>423</sup>  
sravaty amṛtadhārā tu parvatābhyām nadī yathā //26.32//<sup>424</sup>  
/ gang gi spyi blugs ston pa na // ri bo de yi rab bstan bya /  
/ ri las thur du chu bo bzhin // bdud rtsi'i rgyun ni 'dzag par 'gyur //

(26) He should show a mountain to her who shows a water jar. A stream of nectar flows as a river [does] from two mountains.<sup>425</sup>

karṇaṃ sprśati yā nārī pṛṣṭhavaṃśa pradarśayet /<sup>426</sup>  
sahajasambodhi yā tu prāpyate śrutigocarāt //26.33//<sup>427</sup>  
/ bud med gang zhig rna bar reg // rgyab kyi rgyud ni rab bstan bya /

<sup>420</sup> aṇḍaṃ ] ABC (rlig pa Tib); aṇḍām D ◇ tasya (for tasyāḥ) ] ABCD (de yi Tib) ◇ pradarśayet ] ABC (rab bstan bya Tib); pradarśaye D

<sup>421</sup> akṣara (for akṣaram) ] ABC ('gyur med Tib); akṣaram D; ◇ kṣaram ] *em.* ('gyur bar Tib); kṣaryam A; kṣarāryyam BCD ◇ āyāta ] ABC ('gro 'gyur ba Tib); āyāt D ◇ atrottare ] ABD; aṣṭātottaran C; rlig mtshams Tib ◇ samudrajām (for -jam) ] AD; sadrajā B; svadrajā C; de and phyag rgya skyes Tib

<sup>422</sup> I interpret verse 26.31cd, on which the *Bohitā* gives no comment, as follows: The imperishable truth assumes the form of the perishable bodily fluid (semen or nectar). The ocean-born, which indicate the semen or nectar, is in that part of the body (namely the testicles or the penis) and the upper part of the body (that is, the chakra in the head, where the semen or nectar is produced).

<sup>423</sup> kumaṇḍalaṃ (for kamaṇḍalaṃ) ] ABpcD (spyi blugs Tib); kṣumaṇḍalaṃ Bac; kuṣumaṇḍalaṃ C ◇ yā ] ABD (gang gi Tib); yās C ◇ tasya (for tasyāḥ) ] ABCD (de yi Tib) ◇ pradarśayet ] ABD (rab bstan bya Tib); prarśayet C

<sup>424</sup> sravaty ] *corr.*; śravaty ABCD ('dzag par 'gyur Tib) ◇ amṛta- ] D (bdud rtsi'i Tib); āmṛta ABC ◇ parvatābhyām ] ABCD; ri las thur du Tib

<sup>425</sup> Perhaps the two mountains imply the left and right channels. It is also possible to interpret that *parvatābhyām* ("from two mountains") is used as singular ("from a mountain"), which internally means the chakra in the head.

<sup>426</sup> karṇaṃ ] ABD (rna bar Tib); karṇa C ◇ sprśati ] ABC (reg Tib); sprśamki D ◇ yā nārī ] ABD (bud med gang zhig Tib); yo nādī C ◇ -vaṃśa (for -vaṃśaṃ) ] AB (rgyud Tib); vaṃsaṃ C; vaṃśe D ◇ pradarśayet ] ABD (rab bstan bya Tib); pradarśaye C

<sup>427</sup> sahaja- ] ApcCD (lhan skyes Tib); tṛptiḥ sarvvasukhīnām tu // sahaja Aac ◇ -sambodhi (*m.c.* for -sambodhir) ] ABD (rdzogs byang chub Tib); sambodhim C ◇ yā tu ] AD (gang gi Tib); yo tu B; āyātu C

/ gang gi lhan skyes rdzogs byang chub // thos pa'i spyod yul du 'thob  
'gyur //<sup>428</sup>

(27) He should show the back of the neck to a woman who touches the ear. That which is the complete understanding of the innate is attained through perception (hearing) with the ears.

vastram darśayed yā tu raṅgan tasya pradarśayet /<sup>429</sup>  
sarvadharmasvabhāveṣu nairātmyam paśyate kṣaṇāt //26.34//<sup>430</sup>  
/ gang gi gos ni ston pa na // de yi tshon rtsi rab bstan bya /  
/ chos thams cad kyi rang bzhin du // skad cig gis ni bdag med mthong //

(28) He should show the color to her who shows the clothes. Immediately he sees all phenomenal existences being naturally devoid of their own selves.

dantenoṣṭha gr̥hyate yā dantakiṭo darśayet /<sup>431</sup>  
sarvabhakṣan na vindet vāsanā balaviplavā //26.35//<sup>432</sup>  
/ gang zhig so yis mchu 'dzin ma // so ni krig krig bstan par bya /  
/ bza' ba thams cad med pa nyid // bag chags stobs kyis rnam par 'phel //

(29) He should show gnashing [to her] who nips the lip with the teeth. Should he not know all foods, the impression [of past experiences remaining in his mind] loses [its] power.<sup>433</sup>

jihvā lālayed yā tu bhakṣahasta pradarśayet /<sup>434</sup>  
tr̥pti sarvasukhānān tu prāpyate 'moghadarśanāt //26.36//<sup>435</sup>  
/ gang gi lce ni bskyod pa na // za ba'i lag pa rab bstan bya /

---

<sup>428</sup> 'thob ] D; thob P

<sup>429</sup> vastram ] ABD (gos Tib); vastram ca C ◇ darśayed ] ABC (ston pa na Tib); darśayed D ◇ raṅgan ] ABC (tshon rtsi Tib); raṅga D ◇ tasya (for tasyāḥ) ] ABCD (de yi Tib) ◇ pradarśayet ] ABC (rab bstan bya Tib); pradadarśayet D

<sup>430</sup> -dharma- ] ABpcD (chos Tib); dharmā BacC ◇ svabhāveṣu ] ABC (rang bzhin du Tib); svābhāveṣu D ◇ nairātmyam ] ABC (bdag med Tib); nairātmya D ◇ kṣaṇāt ] AB (skad cig gis Tib); kṣaṇā C; ṇāt D

<sup>431</sup> -noṣṭha (for -nauṣṭho) ] ABCD (mchu Tib) ◇ yā (for yayā) ] ABD (gang zhig Tib); ca yā C ◇ dantakiṭo (for -kiṭam) ] ABCD (so ni krig krig Tib) ◇ darśayet ] ABC (bstan par bya Tib); pradarśayet D

<sup>432</sup> -bhakṣan ] ABD (bza' ba Tib); bhakṣān C ◇ na vindet ] ABD; na vinde yā C; med pa nyid Tib ◇ -viplavā ] ABCD; rnam par 'phel Tib

<sup>433</sup> The *Bohitā* does not comment on this verse. I interpret verse 26.35c (“Should he not know all foods”,) as follows: “Unless he clings to objects of sensory enjoyment, . . .”

<sup>434</sup> jihvā (for jihvām) ] ABCD (lce Tib) ◇ lālayed ] ABC (bskyod pa na Tib); lālayad D ◇ -hasta (for -hastam) ] ABCD (lag pa Tib)

<sup>435</sup> tr̥pti (for tr̥ptih) ] ABCD (tshim pa Tib) ◇ -sukhānān ] A (bde ba Tib); mukhānān BC; mukhānām D ◇ 'moghadarśanāt ] AB; moghadarśanāt C; mogha darśayet D; don yod pa las Tib

/ bde ba kun gyis tshim pa ni /<sup>436</sup> / don yod pa las 'thob par 'gyur //

(30) He should show the hand for [eating] foods [to her] who lolls the tongue. Satisfaction with all pleasures is attained through the unfailing perception.

kamaṇin darśayed yā tu skandhan tasya pradarśayet /<sup>437</sup>

tāḍanaṃ prāṇavāyūnām kumbhakādyā suyantritām //26.37//<sup>438</sup>

/ gang gi lag pa'i mkhrig ma ston /<sup>439</sup> / de yi thal gong rab bstan bya /

/ srog gi rlung rnams la brdung ba // bum can 'khrul 'khor sogs kyis so //

(31) He should show the shoulder to her who shows the wrist.<sup>440</sup> Beating the vital winds, through [the breath controls] such as *kumbhaka* (retaining the inhaled air in the body), [there will be the state of] being well restrained.<sup>441</sup>

nitambaṃ darśayed yā tu kakṣaṃ tasya pradarśayet /<sup>442</sup>

antarāleṣu sahaja prṣṭha kārūṇyakeṣu ca //26.38//<sup>443</sup>

/ gang gi rtsib logs ston pa na /<sup>444</sup> / de yi mchan khung rab bstan bya /<sup>445</sup>

/ nang du lhan cig skyes pa dang // snying rje la yang rig pa 'o //

(32) He should show the armpit to her who shows the hips. The innate is in the interiors [of inner channels], and the back is in compassions.<sup>446</sup>

madhyahasta sprśed yā tu prṣṭhahastaṅ ca darśayet /<sup>447</sup>

na jānāmi varārohe aham parasvakāyayā //26.39//<sup>448</sup>

<sup>436</sup> gyis ] D; gyi P

<sup>437</sup> kamaṇin (uncertain) ] ABCD (lag pa'i mkhrig ma Tib) ◇ tasya (for tasyāḥ) ] ABCD (de yi Tib)

<sup>438</sup> tāḍanaṃ ] AC (brdung ba Tib); tāḍenaṃ BD ◇ kumbhakādyā (for -dinā or -dyāt) ] ABC (bum can and sogs kyis Tib); kubhakādyā D ◇ suyantritām ] corr.; suyaṃtritām AB; susaṃtritām C; syā 20 yasutritām (the number is inserted) D; 'khrul 'khor Tib

<sup>439</sup> mkhrig ma ] D; khrig ma P

<sup>440</sup> I am not certain of the word *kamaṇi*. My translation is based on its Tibetan, *lag pa'i mkhrig ma*.

<sup>441</sup> Beating the vital winds possibly means gathering the vital winds into the middle channel *avadhūtī*.

<sup>442</sup> tasya (for tasyāḥ) ] ABCD (de yi Tib) ◇ pradarśayet ] ABC (rab bstan bya Tib); pradarśayet trṣṭi sarvvamuṣānām tu D

<sup>443</sup> antarāleṣu ] A (nang du Tib); antārāleṣu B; aṅḍārāleṣu C; antarāla D ◇ sahaja (for sahaṃ) ] ABD (lhan cig skyes pa Tib); sahaṃ C ◇ prṣṭha (for prṣṭhaṃ) ] ABCD; rig pa Tib ◇ kārūṇyakeṣu ] em. (snying rje la Tib); kārūkeṣu ABD; kārūkeṣu C

<sup>444</sup> rtsib logs ] D; rtsibs logs P

<sup>445</sup> mchan khung ] D; mtshan khung P

<sup>446</sup> I am not certain of the meaning of 26.38d (*prṣṭha kārūṇyakeṣu ca*), "And the back is in compassions". Its Tibetan translation (*snying rje la yang rig pa'o*) means "And knowledge is in compassion". The *Bohitā* does not comment on this verse, as mentioned earlier.

<sup>447</sup> madhyahasta (for hastamadhyam) ] ABCD (lag pa'i dbus Tib) ◇ prṣṭhahastaṅ (for hastapṣṭhaṃ) ] ABCD (lag pa'i rgyab)

<sup>448</sup> -kāyayā ] ABpcC; kāya## Bac; kāyamā D; dus Tib

/ gang gi lag pa'i dbus reg pa // lag pa'i rgyab ni bstan par bya /  
 / bdag gis gzhan dang rang gi dus // mchog ma kye he mi shes pa'o //

(33) He should show the back of the hand [to her] who touches the middle of the hand. O excellent lady! I do not recognize [myself and others] by [distinguishing] my body from others'.

hāsyam darśayed yā tu krandanam tasya pradarśayet /<sup>449</sup>  
 rāgyavairāgya naṣṭāñ ca parāvṛtya vedanāt //26.40//<sup>450</sup>  
 / gang gi rgod pa ston pa na // de yi ngu ba rab bstan bya /  
 / mchog tu gnyis med zhugs pa las // 'dod chags 'dod chags bral ba'ang  
 nyams //

(34) He should show [the gesture of] crying to her who shows laughter. [Both] greed and absence of greed disappear after desisting from [such] perception.

nāṭyam darśayed yā tu gītam tasya pradarśayet /<sup>451</sup>  
 tribhuvanam sarva māyām paśyate 'dvebhya bhāvataḥ //26.41//<sup>452</sup>  
 / gang gi gar ni ston pa na // de yi glu ni rab bstan bya /  
 / khams gsum thams cad sgyu ma ru // gnyis kyi dngos po las mthong 'gyur //

(35) He should show the act of singing to her who shows the act of dancing. He sees the triple world wholly as an illusion from [the viewpoint of] the nondual reality.

kaṅkālan darśayed yā tu śūlam tasya pradarśayet /<sup>453</sup>  
 mṛtyuvañcanam āyāti nāḍītrayeṣu jvālanāt //26.42//<sup>454</sup>  
 / gang gi keng rus ston pa na // de yi rtse mo rab bstan bya /  
 / rtsa gsum po ni 'bar ba yis // 'chi ba blu bar 'ong ba yin //<sup>455</sup>

<sup>449</sup> hāsyam ] ACD (rgod pa Tib); hosyakṃ B ◊ krandanam ] D (ngu ba Tib); kradanam AB; krandaṃ C ◊ tasya (for tasyāḥ) ] ABCD (de yi Tib)

<sup>450</sup> rāgya- ] ABC ('dod chags Tib); rājña D ◊ -vairāgya (m.c. for -vairāgyam) ] ABCD ('dod chags bral ba Tib) ◊ ca ] ABD; caṃ C ◊ parāvṛtya vedanāt ] BD; parā++tya vedanāt A; parāvṛtya savedanāt C; mchog tu gnyis med zhugs pa las Tib

<sup>451</sup> nāṭyam ] ABD (gar Tib); nāḍhyam C ◊ tasya (for tasyāḥ) ] ABCD (de yi Tib)

<sup>452</sup> sarva (m.c. for sarvaṃ) ] ABCD (thams cad Tib) ◊ 'dvebhya (m.c. for 'dvābhyāṃ or for 'dvaya-) ] ABCD; gnyis kyi Tib

<sup>453</sup> kaṅkālam ] A (keng rus Tib); kaṅkāla B; kaṅkāra C; kaṅkāram D ◊ tu ] ABD; om. C ◊ śūlam ] A (rtse mo Tib); suram B; sūram C; śūram D ◊ tasya (for tasyāḥ) ] ABCD (de yi Tib) ◊ pradarśayet ] ACD (rab bstan bya Tib); praśayet B

<sup>454</sup> mṛtyuvañcanam ] AB ('chi ba blu bar Tib); mṛtyuvacanam C; mṛtyuvañcanam D ◊ jvālanāt (m.c. for jvalanāt) ] ABCD ('bar ba yis Tib)

<sup>455</sup> blu bar ] D; slu bar P

(36) He should show a pike to her who shows a skeleton. He attains deceiving death after flaming in the three inner channels.

evaṃ ṣaṭtrimśa mudrā tu pratimudrās tathā parā /<sup>456</sup>  
 bhrātr̥bhaginīcāraṃ tu vijñeyā vajracakrā //26.43//<sup>457</sup>  
 / de ltar phyag rgya sum cu drug /<sup>458</sup> / phyag rgya'i lan ni de bzhin mchog /  
 / spun dang sring mor spyod par ni /<sup>459</sup> / rdo rje'i 'khor lor shes par bya //

The thirty-six [pairs of] seals and response seals are thus to be understood as the practice of the brothers and sisters in the Adamantine Circle.<sup>460</sup>

pracaṇḍā kulapatyāñ ca jñātavyāḥ pīṭhināyakīm /<sup>461</sup>  
 / rab gtum rigs kyi bdag mor ni // gnas kyi gtso mor shes par bya /

Pracaṇḍā, the lineage mistress, should be known as a female leader of those residing in [the holy sites classified as] *pīṭha*.

prakarṣaparyantarūpa sambhavati bhavārṇave //26.44//<sup>462</sup>  
 caladharmā ca vijñeyā yāvad advayagocaram /<sup>463</sup>  
 ḍākinījalām akhilaṃ sahajārṇavamīlanam //26.45//<sup>464</sup>  
 / rab tu gsal ba'i mthar gyur gzugs // srid pa'i rgya mtshor 'byung bar 'gyur //  
 / ji srid gnyis su med spyod yul // g-yo ba'i chos kyang shes par bya /  
 / mkha' 'gro ma tshogs ma lus pa // lhan cig skyes pa'i rgya mtshor 'dus //

(The meaning of “Pra”—) Having the nature of the upper end of pre-eminence (*prakarṣa*), she emerges in the ocean of existences.

<sup>456</sup> -trimśa (*m.c.* for -triṃśan) ] ABCD (sum cu Tib) ◇ mudrā (for mudrās) ] ABD (phyag rgya Tib); mudrām C ◇ parā (equivalent to param or for parāḥ) ] ABCD (mchog Tib)

<sup>457</sup> bhrātr̥- ] C (spun Tib); bhrātri AB; bhratri D ◇ vajra- ] ABC (rdo rje'i Tib); cakra D

<sup>458</sup> sum cu ] D; sum bcu P

<sup>459</sup> spyod par ] D; spyod pa P

<sup>460</sup> The Adamantine Circle (*vajracakra*) is the second of the circles that constitute the Heruka maṇḍala expounded in the *Ḍākāraṇava* 15. According to the *Bohitā* (D 1419, 195v2–v3), the thirty-six pairs of seals and respondent seals described in 26.6–42 are performed by the thirty-six pairs of heroes and ḍākinīs in the Adamantine Circle.

<sup>461</sup> kula- ] ABC (rigs kyi Tib); kura D ◇ -patyāñ (for -patnī) ] ABD (bdag mor Tib); pasvām C ◇ jñātavyāḥ (for jñātavyā) ] ABC (shes par bya Tib); jñātavyā D ◇ pīṭhi- ] ABD (gnas kyi Tib); pīṭhi C ◇ -nāyakīm (for -nāyaktī) ] ABC (gtso mor Tib); nāyaktī D

<sup>462</sup> prakarṣa- ] ABCD; rab tu gsal ba'i Tib ◇ -paryanta- ] *em.* (mthar Tib); parya A; paryya BC; prarya D ◇ -rūpa (for -rūpeṇa or -rūpā) ] ABD; rūpā C ◇ sambhavati ] AB ('byung bar 'gyur Tib); sa sambhavati C; sambhavaṃti D ◇ bhavārṇave ] AD (srid pa'i rgya mtshor Tib); bhavorṇave B; savarṇake C

<sup>463</sup> cala- ] A (g-yo ba'i Tib); cara BCD ◇ vijñeyā (for vijānīyād or vijñeyam) ] ABCD (shes par bya Tib)

<sup>464</sup> -mīlanam ] ABC ('dus Tib); mālanam D

(The meaning of “ca[ṅ]”—) One should understand phenomenal existences to be perishable (*cala*) until [attaining] the nondual perception.

(The meaning of “ḍā”—) The entire network of ḍākinīs (*ḍākinī*) is the gathering in the ocean of the innate.

pracaṇḍākṣaravijñeyā sarvastrīmāyarūpiṇī /<sup>465</sup>  
 ṛddhipādasvabhāvā tu cchandaṃ sarveṣu mudrayā //26.46//<sup>466</sup>  
 / rab gtum yi ges shes par bya /<sup>467</sup> / thams cad bud med sgyu ma'i gzugs /  
 / phyag rgya kun gyis 'dun pa yi // rdzu 'phrul rkang pa'i rang bzhin du //

Pracaṇḍā, who should be understood by [these] letters, assumes the illusionary form of every female. [She] has the nature of the Basis of Psychic Power (*ṛddhipāda*) of Aspiration (*chandas*) out of all [Four Bases of Psychic Power], in terms of the seal (i.e., from the viewpoint that she seals certain Buddhist doctrines).

uktaṃ svabhāvam akhilaṃ sa ṛddhipādam iṣyate /<sup>468</sup>  
 mudrā saṃketakā sarvā yoginyotpattilakṣaṇā //26.47//<sup>469</sup>  
 / gsungs pa'i rang bzhin ma lus pa /<sup>470</sup> / de ni rdzu 'phrul rkang par 'dod /  
 / phyag rgya'i brda ni ma lus pa // mal 'byor ma bskyed mtshan nyid do //<sup>471</sup>

Her nature has been entirely stated: it is known as the Basis of Psychic Power. Every seal is agreed upon, characterized by the appearance of a yoginī.<sup>472</sup>

maṇḍalacakramadhyeṣu pūrvoktalaghusamvare /<sup>473</sup>  
 saptatrimśātmake madhye mantrāḥ sarveṣu yoginīm //26.48//<sup>474</sup>

<sup>465</sup> pracaṇḍā- ] ABD (rab gtum Tib); pracaṇḍa C ◇ sarva- ] ABD (thams cad Tib); sarvā C ◇ -māya- (*m.c.* for -māyā-) ] A (folio 24r1) BCD (sgyu ma'i Tib); māyā A (folio 23v12) ◇ -rūpiṇī ] *em.* (gzugs Tib); rūpiṇīkām A (folio 23v12); rūpiṇīkām A (folio 24r1); rūpiṇīkām B; rūpiṇīkām C; rūpiṇī D

<sup>466</sup> cchandaṃ (for cchandaḥ) ] A (folio 24r1) BCD ('dun pa yi Tib); cchanda A (folio 23v12)

<sup>467</sup> yi ges ] P; yi ge D

<sup>468</sup> In this line, all neuters are used as masculine. ◇ akhilaṃ ] ABC (ma lus pa Tib); akhiraṃ D ◇ sa ] ABC (de Tib); *om.* D

<sup>469</sup> saṃketakā ] ACD (brda Tib); saketakā B

<sup>470</sup> rang bzhin ] P; de bzhin D

<sup>471</sup> bskyed ] D; skyed P

<sup>472</sup> The meaning of verse 26.47cd is as follows: how to show the seals or hand gestures is prescribed in the tradition, and a practitioner undertakes the performance of the seals when he meets a yoginī (in other words, when a yoginī appears in his presence).

<sup>473</sup> -madhyeṣu (for -madhye) ] ABCD (dbus su Tib) ◇ pūrvokta- ] AD (sngon bshad Tib); pūktā Bac; pūrvvoktā BpcC ◇ -samvare ] AB (bde mchog gi Tib); samvaraḥ C; samvale D

<sup>474</sup> -trimśā- ] CD (sum cu Tib); tri+ā A; triśā B ◇ madhye ] ABC (dbus su Tib); madhya D ◇ sarveṣu ] ABCD; 'di thams cad Tib ◇ yoginīm (for yoginīnām) ] ACD (rnal 'byor ma Tib); yoginīm B

/ sngon bshad chung ngu bde mchog gi /<sup>475</sup> / dkyil 'khor 'khor lo'i dbus  
su ste /

/ sum cu bdun bdaḡ nyid dbus su /<sup>476</sup> / sngags 'di thams cad rnal 'byor  
ma'o //

In the middle of the wheel of maṇḍala from the *Laghusaṃvara* taught earlier, [that is,] at the center [of the maṇḍala] comprising the thirty-seven [seats],<sup>477</sup> there are the mantras of the yoginīs in all.<sup>478</sup>

ḍākinyādīdvādaśānām makarādiṣu lagnakām /<sup>479</sup>

pracaṇḍādicaturviṃśaḥ kāle teṣūdbhavāsya tu //26.49//<sup>480</sup>

/ mkha' 'gro ma sogs bcu gnyis kyi // dus sbyor chu srin la sogs te /

/ rab gtum la sogs nyi shu bzhi // dus de rnam su 'byung ba yin //

The twelve [ḍākinīs] starting with Ḍākinī are [connected] with the [twelve] *lagnas* (celestial intersections) of Makara and the other [zodiac signs].<sup>481</sup> The twenty-four [ḍākinīs] starting with Pracaṇḍā emerge in those divisions of time [based] on that [system] (*asya*).<sup>482</sup>

sarve ca ekasamkrāntī kṣaṇā vā lavādinām /<sup>483</sup>

anyata sūkṣmsthūlānām jantavānām tu kālayā //26.50//<sup>484</sup>

<sup>475</sup> chung ngu ] D; chung ngu'i P

<sup>476</sup> sum cu ] D; sum bcu P

<sup>477</sup> According to the *Bohitā* (D 1419, 1967), it refers to the fivefold maṇḍala consisting of the thirty-seven seats of deities (Appendix A), the most popular form of the maṇḍala of Heruka in the Saṃvara tradition, although the *Laghusaṃvara* does not teach that maṇḍala explicitly. In the system explained in 26.48, the goddess residing at the center of the maṇḍala is most likely Pracaṇḍā, to whom all the practices of Chapter 26 are ascribed.

<sup>478</sup> Given the contents of the edited chapters, it is most likely that “the yoginīs in all” refer to the twelve yoginīs who are the focus of the twelve chapters (Chapters 26–37) of the *Ḍākārṇava* (such as Pracaṇḍā). (“All” indicates all the twelve chapters.) Their respective mantras are visualized at the center of their respective maṇḍalas, comprising the thirty-seven seats. The yoginīs are developed from their mantras visualized at the center.

<sup>479</sup> -dvādaśānām ] C (bcu gnyis kyi Tib); dvādaśānā ABD ◇ makarādiṣu ] ApC (chu srin la sogs Tib);

makārādi Aac; makārādiṣu BD ◇ lagnakām (for lagnakam) ] ABD (dus sbyor Tib); lagnakam C

<sup>480</sup> -catur- ] ABD (bzhi Tib); catu C ◇ -viṃśaḥ (*m.c.* for -viṃśatiḥ) ] AD; vviṃśaṃḥ B; viṃśaṃ C ◇ kāle (for kāleṣu) ] AC (dus Tib); kāla BD ◇ teṣū- ] AC (de rnam su Tib); teṣu BD ◇ -dbhavāsya (*m.c.* for -dbhavā asya) ] ABD; bhavāsya C; 'byung ba yin Tib

<sup>481</sup> “The twelve ḍākinīs” indicate the four ḍākinīs on the Great Pleasure Circle (*mahāsukhacakra*) and the eight ḍākinīs on the Pledge Circle (*samayacakra*) of the fivefold maṇḍala of Heruka (Appendix A).

<sup>482</sup> “The twenty-four ḍākinīs” mean the twenty-four ḍākinīs on the Mind, Speech, and Body Circles of the fivefold maṇḍala of Heruka (Appendix A).

<sup>483</sup> sarve (for sarvās) ] ABCD (thams cad kyi Tib) ◇ -samkrāntī (for -samkrāntayaḥ) ] ApC (‘pho ba Tib); samkrī Aac; samkrīkrāntī B; sukriḍākrāntī C ◇ vā lavādinām (for vā lavādinā) ] Aac; vā rāhur ādinām ApC; vārāhyarādinām B; vā rājyarādinām C; vārāhyarādinām D; yud tsaṃ la sogs pas Tib

<sup>484</sup> anyata (for anyataḥ) ] ABCD; shin tu Tib ◇ sthūlānām ] ABC (rags rnam kyi Tib); sthūlānām D ◇ jantavānām (for jantūnām) ] ABCD (skye bo rnam kyi Tib) ◇ kālayā (*m.c.* for kālena) ] ApCBCD (dus kyi Tib); kālayā Aac



/ skad cig yud tsam la sogs pas // thams cad kyi ni 'pho ba gcig /<sup>485</sup>  
 / shin tu phra dang rags nmams kyi // skye bo nmams kyi dus kyi ni //

All of the respective *saṃkrānti* (transits from one place to another) are [based] on the *kṣaṇa*, *lava*, and other [divisions of time], and the other short and long divisions of time of living beings.

varṣamāsapramāṇeṣu yoginīgaṇanā sadā /<sup>486</sup>  
 kharādi-ṛtu kṛtvā yānadvayabhir ankitam //26.51//<sup>487</sup>  
 dvebhir daśaguṇaṃ kṛtvā varṣe ghaṭim eva ca /<sup>488</sup>  
 / lor 'gyur ba yi tshad kyi ni /<sup>489</sup> / rtag tu rnal 'byor ma nmams rtsis /  
 / kha ra sogs su dus byas nas // ldog pa gnyis dag gis ni mtshon //  
 / gnyis dag bcu yis bsgre byas pa // lo yi chu tshod de bzhin no /

[The lengths of time taken for] the yoginīs [to rotate] is always reckoned [using] the measures of a year and a month.<sup>490</sup> Multiply 24, 6, and 6 together, divide [this] by 2 twice, and multiply [this] by 10 twice,<sup>491</sup> [then you will obtain the exact number of] *ghaṭis* in 1 year (that is,  $24 \times 6 \times 6 \div 2 \div 2 \times 10 \times 10 = 21,600$  *ghaṭis* = 1 year).

ghaṭipaṅceṣu vijñeyā pañcāśītyadhikaṃ śatam //26.52//<sup>492</sup>  
 / brygad cu rtsa lngas lhag pa'i bryga /<sup>493</sup> / chu tshod lnga la shes par bya //

[During the rotation, every yoginī] should be known [as staying at each seat] for 5 *ghaṭis* (= 1 *saṃkrānti*). [It takes] 185 [*ghaṭis* for Vajravārāhī at the center and the thirty-six yoginīs on the Adamantine Circle to complete a rotation in that circle] ( $5 \times 37 = 185$ ).

<sup>485</sup> thams cad kyi ] D; thams cad kyi P

<sup>486</sup> varṣa- ] ABC (lor Tib); sarvva D ◇ -māsa- ] ABCD; 'gyur ba yi Tib ◇ -gaṇanā ] ACD (rtsis Tib); gaṇa nānā B

<sup>487</sup> yāna- ] BD; ..na A; yāṃ na C; ldog pa Tib ◇ -dvayabhir ] ABD (gnyis dag gis Tib); dvayābhir C ◇ ankitam ] ABC (mtshon Tib); aṃkita D

<sup>488</sup> daśa- ] AD (bcu yig Tib); ddeśa BC ◇ varṣe ] ABD (lo yi Tib); varṣa C ◇ ghaṭim ] ABD; ghaṭitam C ◇ eva ca ] ABC (de bzhin Tib); eva ra D

<sup>489</sup> lor 'gyur ba yi ] D; 'khor lor 'gyur ba'i P

<sup>490</sup> I have translated verses 26.51–54 following the *Bohitā's* comment (D 1419, 196v4–197r3), which seems fit for the text. The maṇḍala used in these verses is the thirteenfold maṇḍala of Heruka expounded in the *Dākārṇava* 15 (and not the fivefold maṇḍala of Heruka applied in the previous verses).

<sup>491</sup> I have interpreted 26.51cd–52a as follows: “Multiply 24 (*kha*, which means ‘[the letters from] *kha* [to *ma*’]), 6 (*rādi* or ‘*ra* to [*sa*]’), and 6 (*rtu* or ‘seasons’) together (*kṛtvā*), divide [this] by 2 twice (*yānadvayabhir ankitam* or ‘marked by two courses’), and multiply [this] by 10 twice (*dvebhir daśaguṇaṃ kṛtvā*), ...”.

<sup>492</sup> vijñeyā (for vijñeyam) ] ABC (shes par bya Tib); vijñeyā D ◇ pañcāśīty- ] ABD; pañcāśīty C ◇ -adhikaṃ ] ABpCd (lhag pa'i Tib); atyadhikaṃ Bac; ādhikaṃ C ◇ śatam ] C (bryga Tib); śataḥ ABD

<sup>493</sup> brygad cu ] D; brygad bcu P

ekadivasamānañ ca ākāśākṣikarākṣikam /<sup>494</sup>

/ nyi ma gcig gi tshad kyang ni // nam mkha' mig dang lag pa mig /

The length of "1 day (12 *saṃkrāntis*)"<sup>495</sup> is 2220 [*ghaṭis*].<sup>496</sup>

māsam ekasya mānañ ca khakharasarturasah //26.53//<sup>497</sup>

/ zla ba gcig gi tshad kyang ni // mkha' mkha' ro dang dus tshod ro //

The length of "1 month (30 days)"<sup>498</sup> is 66,600 [*ghaṭis*].<sup>499</sup>

varṣam ekapramāṇaṅ ca khaśūnyākṣirandhran tathā /<sup>500</sup>

randhraparvatamānan tu vijñeyā sarvaḍākinīm //26.54//<sup>501</sup>

/ lo gcig gi ni tshad kyang ni // mkha' stong mig dang bug de bzhin /

/ bug pa dang ni ri bo 'o // mkha' 'gro ma kun shes par bya //

And the length of "1 year (12 months = 360 days)"<sup>502</sup> is 799,200 [*ghaṭis*].<sup>503</sup> [For their rotations,] all *ḍākinīs* should be [thus] understood.

mantram samputayogātmā mūlamantreṣu yo 'pi ca /<sup>504</sup>

<sup>494</sup> -divasa- ] C (nyi ma Tib); diśa AB; diśa D

<sup>495</sup> "1 day (12 *saṃkrāntis*)" is not an actual 1 day but a technical term meaning the length of time taken for Vajravārāhī and the yoginīs on the twelve circles to complete a rotation (1 rotation) in those circles (185 × 12).

<sup>496</sup> The phrase *ākāśākṣikarākṣikam* literally means "sky, eyes, hands, and eyes", which are code words meaning the numbers 10 (because there are the ten directions in the sky), 2 (because there are two eyes), 2 (because there are two hands), and 2 (because there are two eyes), respectively. Therefore, it means 2220. The number 2220 *ghaṭis* is also the total sum of 1 day (60 *ghaṭis*) × 37 yoginīs.

<sup>497</sup> mānaṃ ] AD (zla ba Tib); māñ B; māsam C ◇ khakha- ] ABD (mkha' mkha' Tib); khe kha C ◇ -ṛtu- ] ABpCD (dus tshod Tib); (one letter canceled and illegible) Bac ◇ -rasah ] AB (ro Tib); rasa ṛturasah C; rasa D

<sup>498</sup> "1 month (30 days)" is not an actual 1 month but a technical term referring to the length of time taken for Vajravārāhī and the yoginīs on the 12 circles to complete 30 rotations in those circles (2220 × 30).

<sup>499</sup> The phrase *khakharasarturasah* literally means "sky, sky, [the letters from] ra to sa, seasons, and [the letters from] ra to sa", which mean the numbers 10, 10, 6, 6, and 6, respectively. Therefore, it means 66,600. The number 66,600 *ghaṭis* is also the total sum of 1 month (1800 *ghaṭis*) × 37 yoginīs.

<sup>500</sup> -pramāṇaṅ ca ] ACD (gcig gi ni tshad kyang Tib); pramāṇaṃ ṅca B ◇ -śūnyā- ] ABC (stong Tib); śūnyā D ◇ -randhran ] AB (bug Tib); randham C

<sup>501</sup> -mānan tu ] ApCBpCD; mānañ ca AacBac; mānaṃ ca C; *n.e.* Tib ◇ -ḍākinīm (for -ḍākinī or *m.c.* for -ḍākinīnām) ] ABC (mkha' 'gro ma Tib); ḍākinī D

<sup>502</sup> "1 year (12 months = 360 days)" is not an actual 1 year but a technical term meaning the length of time taken for Vajravārāhī and the yoginīs on the 12 circles to complete 360 rotations in those circles (66,600 × 12, namely 799,200 × 360).

<sup>503</sup> The phrase *khaśūnyākṣirandhran tathā / randhraparvata-* literally means "sky, being empty, eyes, openings, again openings, and mountains", which mean 10, 10, 2, 9, 9, and 7, respectively. Therefore, it means 799,200. The number 799,200 *ghaṭis* is also the total sum of 1 year (21,600 *ghaṭis*) × 37 yoginīs.

<sup>504</sup> mantram ] ABC (gsang sngags Tib); mantra D ◇ samputa- ] ABD (kha sbyor Tib); sampūṭa C ◇ -gātmā (for -gāṭma) ] ABCD (bdag nyid Tib) ◇ yo 'pi (for ye 'pi) ] *corr.*; yo pi ABD; yāpi C; yang Tib

dve dve padasamānan tu yoginy ante padekakam /<sup>505</sup>

adhikaṃ yad bhavet teṣu varjayet hūṃ-phaḍ-ityādikam //26.55//<sup>506</sup>

/ gsang sngags kha sbyor bdag nyid de /<sup>507</sup> / rtsa ba'i sngags rnams kyi ni yang /

/ rkang pa gnyis gnyis mnyam par ni // rnal 'byor ma'i de rkang pa gcig /

/ de rnams las ni lhag gyur gang // hūṃ phaḍ la sogs spang bar bya //

[Every] mantra is composed by combining (*saṃpuṭayogātmā*) [the successive] two parts of the root mantra.<sup>508</sup> Every two feet are equated. [Every mantra is] followed by (*ante*) [each] yoginī's single foot [mantra].<sup>509</sup> He should avoid adding *hūṃ phaḍ* and so on to those [mantras].

oṃ tri na bhu maḥ va śrī na va kaṃ jra pa ḍā kaṃ ka pā ma va hā nā vī ya  
ra hūṃ vī hūṃ rī **pha śva ṭ rā pha ya ṭ hūṃ svā hūṃ hā phaḍ phaḍ svāhā**  
/<sup>510</sup> oṃ praçaṇḍe hūṃ hūṃ phaḍ phaḍ svāhā /<sup>511</sup> iti mantraḥ /26.56/

/ oṃ tri na bhu maḥ ba shrī ṇa ba kaṃ dzra pa ḍā kaṃ ka pā ma ba hā nā  
**bī ya ra hūṃ bī hūṃ rī pha shwa ṭ rā pha ya ṭ hūṃ svā hūṃ hā phaḍ phaḍ**  
swā hā /<sup>512</sup> oṃ pra tsa ṇḍe hūṃ hūṃ phaḍ phaḍ swā hā /<sup>513</sup> zhes bya ba  
ni sngags so //

<sup>505</sup> yoginy ante (*m.c.* for yoginīnām ante) ] ABCD; rnal 'byor ma'i de Tib ◇ padekakam (for padaikakam) ] ABCD (rkang pa gcig Tib)

<sup>506</sup> -phaḍ-ityādikam ] ABD (phaḍ la sogs Tib); phadādikaṃ C

<sup>507</sup> de ] D; te P

<sup>508</sup> Having considered how the mantras are taught in the following passages, I interpret the structure of verse 26.55 as follows: *mantram* [tayoh] *saṃpuṭayogātmā* (for *-tma*) *mūlamantreṣu* \*yo (for ye) 'pi ca. The meaning of *api ca* ("further") is weak. "The root mantra" (*mūlamantṛa*) indicates Heruka's root mantra with forty-eight parts (*pada* or feet), which is expounded in the the *Dākārṇava* 16 and 50-15. See Appendix C.

<sup>509</sup> The "every two feet" (*dve dve pada-*) indicates every two successive parts of Heruka's root mantra with forty-eight parts. The "equated" (*-samānam*) means to place the letters of the two successive parts alternately one by one. The "[each] yoginī's single foot [mantra]" (literally, "a yoginī [manifesting] as a single foot [mantra]", *yoginy ... padekakam*) refers to each yoginī's mantra, which is not a combination of two successive parts of any mantra. As this passage outlines, every pair of mantras explained below consists of (1) a combination of the two successive parts (two feet) of Heruka's root mantra and (2) each yoginī's mantra.

<sup>510</sup> As this is a mixed mantra composed of the first and second of the forty-eight parts of Heruka's root mantra (Appendix C), I have edited the text accordingly. ◇ śrī na ] ABCD; shrī ṇa Tib; however, the Tibetan transcription is right (*-tribhuvana-* for *-tribhuvana-*) according to Chapter 16 of the *Dākārṇava*. ◇ nā vī ] ABCD; ṇā pī Tib ◇ ya ra ] ABD (ya ra Tib); va ra C ◇ hūṃ rī ] *em.* (hūṃ rī Tib); hūṃ re ABCD ◇ pha śva ṭ rā pha ya ṭ hūṃ svā hūṃ hā phaḍ phaḍ svāhā ] *em.* (pha shwa ṭ rā pha ya ṭ hūṃ svā hūṃ hā phaḍ phaḍ swā hā Tib); phaḍ śva phaḍ rā phaḍ ya svā hūṃ hā hūṃ ABCD

<sup>511</sup> oṃ ] supplemented based on Tib (oṃ) and the other yoginīs' mantras in Chapters 27–37; *om.* ABCD

<sup>512</sup> oṃ tri na ] D; oṃ tri ṇa P ◇ shrī ṇa ] D; shri ṇa P ◇ dzra pa ] D; dza ya P ◇ nā bī ] *em.*; ṇā pī D; ne pī P ◇ pha shwa ṭ rā pha ya ṭ hūṃ svā hūṃ hā ] *em.*; phaḍ shwa phaḍ rā swā ya hā hūṃ hūṃ D; phaḍ shwa phaḍ swā ya hā hūṃ hūṃ P

<sup>513</sup> pra tsa ṇḍe ] P; pra tsa ṇḍi D

*Oṃ*, homage to glorious Vajraḍāka, [who is] the great Lord of heroes and heroines, *hūṃ hūṃ phaṭ phaṭ svāhā*, to [Vajraḍāka, who is] delighted by shaking the triple world repeatedly, *hūṃ hūṃ phaṭ phaṭ svāhā*.<sup>514</sup> *Oṃ*, O Pracaṇḍā, *hūṃ hūṃ phaṭ phaṭ svāhā*. That is the mantra.

caturbhujā kṛṣṇavarṇā muktakeśā bhayānakā /<sup>515</sup>  
 prajñopāyātmikā devī śeṣaṃ pūrvoktalakṣaṇam //26.57//<sup>516</sup>  
 / kha dog nag mo phyag bzhi ma // skra grol 'jigs par mdzad pa mo /  
 / lha mo shes rab thabs bdag nyid // lhag ma sngon bshad mtshan nyid do //<sup>517</sup>

[Pracaṇḍā] has four arms, is colored black, has hair untied, is terrifying, has the nature of wisdom and means, and is a goddess. The other features are [the same as those] mentioned earlier.

sarveṣān devīnāṃ sadārṇave tulyakābhiḥ punaḥ /<sup>518</sup>  
 / lha mo 'di rnam thams cad ni // slar yang rtag tu rgya mtsho mnyam /

Again, in the ocean of all goddesses, [Pracaṇḍā is] always equal to them (all of the goddesses).

pravarasukhasaṃprāpte prayojanaṃ samvit bahuḥ //26.58//<sup>519</sup>  
 / rab mchog bde ba thob pa na // dgos pa mang po yang dag rig //

(The meaning of “Pra”—) When the best (*pravara*) pleasure is attained, [he] understands the purpose sufficiently.

jñānacandrasvarūpan tu udayāstaṃgate 'dhunā /<sup>520</sup>  
 / ye shes zla ba'i rang bzhin du // 'di ni 'char dang nub pa yin /

<sup>514</sup> This mantra is composed of the first and second of the forty-eight parts of the root mantra (*namaḥ śrīvajraḍākamahāvīravīrīśvarāya* and *tribhuvanakampakampāvanāya*). For the root mantra with forty-eight parts, see Appendix C.

<sup>515</sup> catur- ] ABC (bzhi Tib); catu D

<sup>516</sup> śeṣaṃ ] BCD (lhag ma Tib); seṣaṃ A ◇ -lakṣaṇam ] AB (mtshan nyid Tib); rakṣaṇam C; rakṣaṇa D

<sup>517</sup> sngon ] D; mngon P

<sup>518</sup> sarveṣān (for sarvāsām) ] ABCD; 'di rnam thams cad Tib ◇ devīnāṃ ] ABC (lha mo Tib); devīnā D ◇ sadā- ] *em.* (rtag tu Tib); ṣaḍā ABCD. In its colophon, the *Dākārṇava* mentions the six (*ṣaṭ*) Arṇava Tantras. However, it does not seem likely that they are also mentioned in this verse. ◇ tulyakābhiḥ ] ABD; tulyakābhir C; mnyam Tib ◇ punaḥ ] ABD (slar yang); punaḥ punaḥ C

<sup>519</sup> -sukha- ] ABC (bde ba Tib); sukhaṃ D ◇ -saṃprāpte ] A (thob pa na Tib); saṃprā B; saṃprāptiḥ C; prāpte D ◇ prayojanaṃ (for prayojana-) ] ABC (dgos pa Tib); prayojanaṃ D ◇ bahuḥ (for bahu or bahvī) ] ABD; bahūḥ C

<sup>520</sup> -svarūpan ] *em.* (rang bzhin du Tib); surūpan A; sūrūpan B; svarūpan C; surūpaṃ D ◇ -staṃgate ] *em.* (nub pa Tib); 'stamate ABD; 'stamate C

(The meaning of “ca”—) [The best pleasure] has the form of the moon (*candra*) with [the nature of] gnosis. Now, the sunrise and sunset [occur].<sup>521</sup>

brahmāṇḍajyotirūpaṃ yat sa jyotiḍākaḍākinīm //26.59//<sup>522</sup>  
 jyotir nāma prabandhañ ca jñānavāhaprabhāvakām /<sup>523</sup>  
 / tshangs pa'i sgo nga'i 'od gzugs gang // 'od zer mkha' 'gro mkha' 'gro ma //  
 / 'od zer zhes bya rab bcings pa'ang /<sup>524</sup> / ye shes 'bab par rab tu nus /

(The meaning of “ṇḍa”—) Brahman's egg (or the universe) (*aṇḍa*), which appears luminous, is [the collective entity of] the luminous ḍākas and ḍākinīs. The continuum named “light” has the power of bringing gnosis.<sup>525</sup>

rekhā cākāśamadhyeṣu gamyamānā svajātikām //26.60//<sup>526</sup>  
 / ri mo'ang nam mkha'i dbus mams su /<sup>527</sup> / bgrod bya rang gi ma las skyes //

(The meaning of “ā”—) And, born of its own class of birth, the line (*rekhā*) advances in the middle of the sky.<sup>528</sup>

evaṃ tu pracaṇḍāguṇaṃ pravarādiṣu lakṣayet /  
 sañcāraṃ sarvakāleṣu jñātavyā mantrasambhavām //26.61//<sup>529</sup>  
 / de ltar rab gtum ma'i yon tan // rab mchog la sogs su mtshon bya //  
 / dus thams cad du kun spyod pa // sngags las byung ba shes par bya //

<sup>521</sup> The best pleasure in the form of the moon refers to a drop of the bodily fluid (mostly the semen) that represents the mind of awakening or nectar. The *Bohitā* (D 1419, 197v2) interprets *udayāstaṃgate* (26.59b), “sunrise and sunset”, as meaning *sṛṣṭisamhāra*, “spreading and absorbing [various buddhas with the lights]”. In the Buddhist Yoginītantra traditions, the sunrise and sunset also represent the right and left channels, respectively.

<sup>522</sup> -jyotirūpaṃ yat (*m.c.* for -jyotirūpaṃ yat) ] A ('od gzugs gang Tib); *om.* BC; yotirūpaṃ yat D ◇ sa (for sā) ] AD; *om.* BC; *n.e.* Tib ◇ jyoti- (for jyotir-) ] ABCD ('od zer Tib) ◇ -ḍākinīm (for -ḍākinī) ] ABCD (mkha' 'gro ma Tib)

<sup>523</sup> jyotir ] ABC ('od zer Tib); yoti D ◇ -vāha- ] ABD ('bab par Tib); vāhe C ◇ -prabhāvakām (for -prabhāvakam) ] ABC (rab tu nus Tib); prabhāvakā D

<sup>524</sup> bcings pa'ang ] D; bcing ba'ang P

<sup>525</sup> I interpret “the continuum named ‘light’” to indicate an inner fire shining and flaming upward continuously. It heats the chakra in the head, where the awakening mind or gnosis in the form of a bodily fluid is generated. Perhaps the *Bohitā*'s interpretation (D 1419, 197v2–v3), which is somewhat unclear, is ultimately the same as mine.

<sup>526</sup> cākāśamadhyeṣu (for cākāśamadhye) ] ABD ('ang nam mkha'i dbus mams su Tib); cākāśamadhyeṣu C ◇ -jātikām (for -jātikā) ] ABCD (ma las skyes Tib)

<sup>527</sup> ri mo'ang ] D; ri mo ri'ang P ◇ nam mkha'i ] D; namkha'i P

<sup>528</sup> The *Bohitā* does not comment on this line. I interpret that the “line” describes an inner fire (an inner form of yoginī) flaming upward in the shape of a line. “The middle of the sky” indicates the middle channel, *avadhūtī*. The word *rekhā* (“line”) is relatively general in Buddhist discourses centered on the inner fire and inner channels; it often indicates an inner fire (or its light), the *avadhūtī* channel (or other channels), or certain others that extend from the chakra in the abdomen vertically toward the chakra in the heart or head.

<sup>529</sup> -kāleṣu ] ABC (dus Tib); kāreṣu D ◇ jñātavyā (for jānīyāt or jñātavyaṃ) ] ABCD (shes par bya Tib) ◇ -sambhavām (for -saṃbhavam) ] ABD; saṃbhavān C

He should understand the quality of *Pracaṇḍā* thus [in the verses] starting with “best” (*pravara*) (26.58c–60). At all times, he should visualize the rotation produced from the mantra (26.56).

mīlanam yoginī proktaṃ paramasiddhis tu kāraṇāt /<sup>530</sup>  
 kadācit kālato jñeyā svapne siddhin tu dāyakam //26.62//<sup>531</sup>  
 / mchog gi dngos grub rgyu yis ni // 'du ba rnal 'byor mar rab gsungs /  
 / dngos grub rmi lam du ster ma // stes na dus kyis shes par bya //

Yoginī is proclaimed to be meeting.<sup>532</sup> Thanks to [her], the highest accomplishment is [attained]. At some time, he will be informed in a dream that the accomplishment is given.

yādṛśa yādṛśaḥ karmas tādrśas tādrśaḥ phalam /<sup>533</sup>  
 phalahetukasambandhād yoginaḥ jāyate svayam //26.63//<sup>534</sup>  
 / las ni gang dang gang 'dra ba // de dang de 'dra'i 'bras bu ste /  
 / rgyu dang 'bras bu'i 'brel nyid pas // rang nyid rnal 'byor pas skye 'gyur //

Whichever kind of action [he does], [he acquires] the same kind of effect. Because of the connection of effect and cause, [that accomplishment] is brought to the yogin spontaneously.

hetur nāsti phalam nāsti pratyakṣāpratyakṣan tathā /<sup>535</sup>  
 pramāṇaśāstrato jñeyā sādrśam satyavādinām //26.64//<sup>536</sup>  
 / rgyu med cing ni 'bras bu med // mngon sum mngon sum min de bzhin /  
 / 'di 'dra'i bden pa smra rnam kyī // tshad ma'i bstan bcos las shes bya //

<sup>530</sup> mīlanam ] ABD ('du ba Tib); mālanam C ◇ yoginī ] ACD (rnal 'byor mar Tib); yoginī B ◇ -siddhis ] ABD (dngos grub Tib); siddhin C

<sup>531</sup> kālato ] ABC (dus kyis Tib); kārato D ◇ jñeyā (for jānīyāt or jñeyam) ] ABCD (shes par bya Tib) ◇ svapne ] AB (rmi lam du Tib); svapna CD ◇ dāyakam ] ACD (ster ma Tib); dāpakam B (A may also be dāpakam)

<sup>532</sup> Verse 26.62a, *mīlanam yoginī proktaṃ* (“Yoginī is proclaimed to be meeting (*mīlanam*, literally ‘closing the eyes’”), is a revision of the famous *pāda* found in the *Hevajra* (Skt ed. (Snellgrove 1959), II.3.27) and so on, namely *maṇḍalam mīlanam matam* (“Maṇḍala is taught to be meeting”).

<sup>533</sup> yādṛśa yādṛśaḥ (for yādṛśam yādṛśam) ] A (gang dang gang 'dra ba Tib); yādṛśamḥ B; yādṛśam C; yādṛśam yādṛśaḥ D ◇ karmas (for karma) ] ABCD (las Tib) ◇ tādrśas tādrśaḥ (for tādrśam tādrśam) ] A (de dang de 'dra'i Tib); tādrśam tādrśam B; tādrśam tādrśam yādṛśam C; tādrśam tādrśaḥ D

<sup>534</sup> -hetuka- ] ABC (rgyu Tib); hetukam D

<sup>535</sup> hetur ] ABC (rgyu Tib); hetu D

<sup>536</sup> pramāṇa- ] A (tshad ma'i Tib); pramāṇam BCD ◇ jñeyā (for jñeyam) ] ABCD (shes bya Tib) ◇ sādrśam ] ABC ('di 'dra'i Tib); sādrśa D

Without cause, there is no effect. [The relation of] perception and non-perception is similar. This kind [of instruction] can be learned from a book of *pramāṇa* (means of knowledge) of those who speak truth.

ity āha bhagavān svāmī vajraḍākas tathāgataḥ /<sup>537</sup>  
 sarvavīrasamāyogād vajrasattvaḥ paraṃ sukham //26.65//<sup>538</sup>  
 / dpa' bo thams cad mnyam sbyor las // rdo rje sems dpa' bde ba'i mchog /  
 / rdo rje mkha' 'gro de bzhin gshegs // bcom ldan bdag pos 'di gsungs so //<sup>539</sup>

Thus spoke the Blessed One, the master, Vajraḍāka, the tathāgata, Vajrasattva, the Supreme Bliss, through the complete union with all heroes.

iti śrīḍākārṇave mahāyoginītantrarāje pracaṇḍādhīpatyamaṇḍale  
 yoginīvirāṇām mudrāsaṃketaviharaṇalakṣaṇavidhināmagocarapaṭalaḥ  
 ṣaḍvīmśatimaḥ /<sup>540</sup>  
 / dpal mkha' 'gro rgya mtsho rnal 'byor ma'i rgyud kyi rgyal po chen po  
 las rab tu gtum mo bdag po'i dkyil 'khor du rnal 'byor ma dang dpa' bo  
 rnams kyi phyag rgya'i brda yis gnas pa'i mtshan nyid kyi cho ga zhes bya  
 ba'i spyod yul gyi le'u ste nyi shu rtsa drug pa'o //<sup>541</sup>

Thus ends Chapter 26 on the attainable (*gocara*), titled the rule regarding the characteristics of wandering for pleasure by [use of] the gesture signs of yoginīs and heroes in the maṇḍala headed by Pracaṇḍā, in the glorious *Ḍākārṇava*, the great king of Yoginītantras.

<sup>537</sup> tathāgataḥ ] ABC (de bzhin gshegs Tib); tathātaḥ D

<sup>538</sup> -samāyogād ] ABC (mnyam sbyor las Tib); samāyogām d D ◇ sukham ] ACD (bde ba'i Tib); suraṃ B

<sup>539</sup> gsungs so ] D; gsungso P

<sup>540</sup> mahāyoginī- ] ACD (rnal 'byor ma'i and chen po Tib); mahāyogiṇī B ◇ -rāje ] D (rgyal po Tib); rājye ABC ◇ -dhīpatya- ] *em.* (bdag po'i Tib); dipatya A; dipratya BD; dipratyakṣa C ◇ -maṇḍale ] A (dkyil 'khor du Tib); maṇḍala BCD ◇ -vīrāṇām ] BCD (dpa' bo rnams kyi Tib); vīrāṇām A ◇ -saṃketa- ] ABD (brda Tib); saṃketa C ◇ -lakṣaṇa- ] AC (mtshan nyid Tib); lakṣa B; rakṣaṇa D ◇ -nāma- ] ABC (zhes bya ba'i Tib); nāmaḥ D ◇ -gocara- ] ABD (spyod yul Tib); gocala C ◇ ṣaḍvīmśatimaḥ ] ABD (nyi shu rtsa drug pa Tib); ṣaṭvīmśatimaḥ C

<sup>541</sup> dpal mkha' 'gro ] D; dpal mkha'gro P ◇ mtshan nyid ] D; mchog nyid P

## Ḍākārṇava, Chapter 27

atha caṇḍākṣīmudrā tu kathyate nānyatantrataḥ /  
caḅṣusaṃketa jñātavyā idam sarvañ ca saṃsphuṭam //27.1//<sup>542</sup>  
/ de nas gtum mig ma'i phyag rgya // rgyud gzhan na med bshad par bya /  
/ mig gi brdar ni shes bya ste // 'di thams cad kyang kha sbyar yin //

Now, Caṇḍākṣī's seal is explained [in this tantra] and not in the other tantras. [The seal] should be known as eye gestures (*caḅṣusaṃketa*), and all of these are uncovered.

mīlanonmīlanam samaṃ vāmañ ca dakṣiṇe gatim /  
utkṣepam jaḍāntarañ ca bhū-īkṣam vastunekṣakam //27.2//<sup>543</sup>  
/ btsums pa dang ni ma btsums pa // g-yas dang g-yon dang g-yas 'gro dang /  
/ gyen du bskyod dang sna rtser dang // sar lta dngos po'i mig can dang //

(1) Clothing the eyes; (2) opening the eyes; (3) [eyes looking] straight, (4) [looking] left, (5) looking right, (6) looking up, (7) [looking at] the “inside of the dull” (tip of the nose), (8) looking at the ground, and (9) looking at a [certain] object;

krodham mandam snehāṅganām putrabāndhavabhrātṛṇām /<sup>544</sup>  
mohadveṣarāgersyā tu vairāgyam māna-uddhatyakam //27.3//<sup>545</sup>  
/ khro dang zhum dang mthun bud med // bu dang gnyen dang spun  
rnams dang /  
/ gti mug zhe sdang chags phrag dog /<sup>546</sup>/ skyon dang nga rgyal cher  
rlom dang //

(10) furious [eyes]; (11) low-spirited [eyes]; (12) affectionate [eyes] to women, (13) sons, (14) relatives, and (15) brothers; (16) [eyes out of] delusion, (17) hatred, (18) greed, (19) jealousy, (20) aversion, (21) pride, and (22) haughtiness;

<sup>542</sup> cakṣu- (for cakṣuḥ-) ] ABCD (mig gi Tib) ◇ -saṃketa (*m.c.* for -saṃketā) ] ABCD (brdar Tib) ◇ sarvañ ] ABD (thams cad Tib); saṃpuṭa C ◇ saṃsphuṭam ] *corr.*; saṃsputam A; saṃpūṭam Bac; saṃsphuṭam Bpc; sarvakam C; sasphuṭam D; kha sbyar Tib

<sup>543</sup> jaḍāntaram ] ABCD (sna rtser Tib); cf. nāsājaḍāntare (sna yi rtse mo'i dbus su Tib) *Hevajra* (I.11.2d) ◇ ca bhū-īkṣam ] A (sar lta Tib); ca bhūīkṣam BD; cābhūdidam C ◇ -nekṣakam ] ABCDpc (mig can Tib); nekaṃkṣa Dac

<sup>544</sup> krodham ] *em.* (khro Tib); kroṣam ABD; kroḍham C ◇ mandam ] ABC (zhum Tib); madam D ◇ snehāṅganām (for snehā+aṅganāyāḥ) ] A (mthun bud med Tib); snehāṅganā BD; nehāṅganā C; in manuscript D, the text from -nā of *snehāṅganā* appears after verse 27.9c. ◇ -bāndhava- ] ACD (gnyen Tib); bāndhave B ◇ -bhrātṛṇām (*m.c.* for -bhrātṛṇām) ] ABC (spun rnams Tib); bhābhṛṇā D

<sup>545</sup> -rāge- ] BCD (chags Tib); rāge A ◇ -rṣyā ] *corr.* (phrag dog Tib); -rṣā ABCD ◇ vairāgyam ] ABC; vairājñam D; skyon Tib ◇ uddhatyakam ] AB (cher rlom dang Tib); uddhakam C; uddharṣakam D

<sup>546</sup> phrag dog ] D; phra dog P



icchā kārūṇikā jaḍā māyāvīdūradrṣṭī ca /<sup>547</sup>

gamanā dhyānam ardhapiṃhī sarvapimhī ca harṣaṇam //27.4//<sup>548</sup>

khedaṃ rogaṃ saṃgrāmaṃ ca saddharmom vekṣaṇā parām /<sup>549</sup>

/ 'dod dang snying rje glen pa dang // sgyu mar lta dang ring du lta /

/ 'gro dang bsam gtan phyed **phye** dang /<sup>550</sup> / thams cad phyed dang dga'  
ba dang //<sup>551</sup>

/ tshad dang nad dang g-yul ngo dang // chos dang bcas par lta ba mchog /

(23) desirous [eyes]; (24) compassionate [eyes]; (25) dull [eyes]; (26) eyes seeing illusions and (27) the distance; (28) [eyes in] motion; (29) [eyes in] meditation; (30) half-opened [eyes]; (31) fully opened [eyes]; (32) joyful [eyes]; (33) exhausted [eyes]; (34) [eyes of] the sick; (35) [eyes in] battle; and (36) [eyes] observing the true *dharma*

ity evaṃ yoginī dadyād yadi ṣaṭtrimśadrṣṭikām //27.5//<sup>552</sup>

tasyaiva pratimudrā tu yogibhir dīyate sadā /<sup>553</sup>

/ gal te sum cu drug lta ba /<sup>554</sup> / 'di nyid rnal 'byor mas ster na //

/ de nyid kyi ni phyag rgya'i lan // rnal 'byor rnams kyis rtag sbyin pa /

If a yoginī gives the thirty-six eye [gestures] in this manner, a yogin always gives the response [eye] gestures to that same [yoginī].

darpaṇe jale pūjeṣu khadḡe pradīpe aṅguṣṭhake //27.6//<sup>555</sup>

<sup>547</sup> kārūṇikā ] ApcBD (snying rje Tib); karuṇā Aac; kārūkā C ◇ jaḍā ] AD (glen po Tib); ja a B; jantu C ◇ -vidūra- ] *corr.* (ring du Tib); vīdūra A; vīdūre B; vīcadūra C; vīdū D ◇ -drṣṭī ] AB; drṣṭī CD

<sup>548</sup> gamanā ] ABC ('gro Tib); namana D ◇ dhyānam ] AB (bsam gtan Tib); vyānam C; dyānam D ◇ ardhā- ] AB (phyed Tib); arddhaṃ C; arddhā D ◇ -piṃhī ] AB (phye Tib); piṃhī C; piṃhī D; cf. piha (for pṛthak or bhinna, “separately”, “divided”) PH ◇ -piṃhī ca ] *em.* (phye dang Tib); piṃhīva AB; piṃhīva C; piṃhīve D ◇ harṣaṇam ] CD (dga' ba Tib); harṣanam A; haṣanam B

<sup>549</sup> khedaṃ ] ABCD; tshad Tib ◇ saṃgrāmaṃ ] ABC (g-yul ngo Tib); saḡrāmaṃṅ D ◇ saddharmom (for saddharma-) ] ApcBD; saddharmom Aac; saddharmo C; chos dang bcas par Tib ◇ vekṣaṇā ] A (lta ba Tib); vekṣeṣrā B; vekṣmaṣrā C; vakṣaṃrā D ◇ parām (for parā) ] AD (mchog Tib); palām (or parām) B; manām C

<sup>550</sup> phyed phye ] *em.*; phyed phyed D; phyed byed P

<sup>551</sup> phye ] D; phyed P

<sup>552</sup> evaṃ ] ACD ('di nyid Tib); evaṃ B ◇ dadyād ] ABC (ster na Tib); dadyā D ◇ yadi ] ABD (gal te Tib); pāda C ◇ ṣaṭtrimśa- (*m.c.* for ṣaṭtrimśad-) ] ABCD (sum cu drug Tib) ◇ -drṣṭikām ] ACD (lta ba Tib); drṣṭikā B

<sup>553</sup> tasyaiva (*m.c.* for tasyā eva) ] ABCD (de nyid kyi Tib) ◇ -mudrā ] ABD (phyag rgya'i Tib); mudrān C ◇ yogibhir ] AB (rnal 'byor rnams kyis Tib); yoginī C; yogibhi D

<sup>554</sup> sum cu ] D; sum bcu P

<sup>555</sup> darpaṇe ] D (me long Tib); darppane AC; darpane B ◇ pūjeṣu ] ABC (mchod pa Tib); puṃjeṣu D ◇ khadḡe ] A (ral gri Tib); śṛṅkha B; śṛṅkha C; śaṃkhe D ◇ aṅguṣṭhake ] ABC (mthe bong Tib); aṃkuṣṭhake D

ākāṣe padme kumude devānāñ candrasūryake /<sup>556</sup>

/ me long chu dang mchod pa dang // ral gri mar me mthe bong dang //<sup>557</sup>

/ nam mkha' pa dma ku mu da /<sup>558</sup> / mda' dang zla ba nyi ma dang /

[Eyes looking] at (1) a mirror, (2) water, (3) offerings, (4) a sword, (5) a lamp, (6) the thumb, (7) the sky, (8) a red lotus, (9) a white lotus, (10) gods' [thing],<sup>559</sup> and (11) the moon and the sun;

maṇimuktpravāleṣu taptakāñcanajālakām //27.7//<sup>560</sup>

jvālācchāye tu karpāse guru-aśvagajaśarabhakām /<sup>561</sup>

/ nor bu mu tig byi ru dang // bzhu ba'i gser dang dra ba dang //

/ 'bar ba grib ma ras bal dang // bla ma rta glang sa ra bha /

[eyes looking] at (12) a *maṇi* jewel, (13) a *mukti* pearl, (14) a coral, (15) a heated gold, (16) a net, (17) a fire, (18) a shadow, (19) a cotton, (20) a teacher, (21) a horse, (22) an elephant, and (23) a *śarabha*;

**bhaye** trāse kampane ca maithune vādasannidhau //27.8//<sup>562</sup>

/ gar dang skrag dang 'dar ba dang // 'khrig pa rtsod smra nye bar dang //

(24) [eyes] with fear and (25) terror; (26) unsteady [eyes]; (27) [eyes] during copulation; (28) [eyes] during quarrel;

balirekhāmaṇḍaleṣu śāntipuṣṭis tu vaśyake /<sup>563</sup>

māraṇoccāṭanābhyāñ ca iḥṣaṇādrṣṭim ucyate //27.9//<sup>564</sup>

/ gtor ma ri mo dkyil 'khor dang // zhi dang rgyas dang dbang dang ni /

/ gsad pa dang ni bskrad rnam kyis /<sup>565</sup> / lta ba ru ni bshad gyur pa //

<sup>556</sup> padme ] AB (pa dma Tib); padma CD ◇ devānāñ ] ABCD; mda' Tib ◇ candra- ] AD (zla ba Tib); ca BC

<sup>557</sup> mthe bong ] D; mthe bo P

<sup>558</sup> pa dma ] D; pad ma P ◇ ku mu da ] D; ku mu dang P

<sup>559</sup> According to the *Bohitā* (Skt ms. r2 and D 1419, 199r1), the “gods' [thing]” indicates a *liṅga* (penis or some mark) and so on (*liṅgādiṣu*).

<sup>560</sup> -pravāleṣu ] A (byi ru Tib); pravāle B; pravāle ca C; pravāreṣu D ◇ -jālakām (for jālake) ] ABCD (dra ba Tib)

<sup>561</sup> -cchāye ] ABC (grib ma Tib); cchāyā D ◇ karpāse ] ABD (ras bal Tib); karppāse C ◇ guru- ] ACD (bla ma Tib); gurū B ◇ -aśva- ] C (rta Tib); asva ABD ◇ -gaja- ] ACD (glang Tib); gaje B ◇ -śarabhakām (for -śarabhake) ] corr. (sa ra bha Tib); sarabhakām A; sarekām (or sarakām) B; sarakām C; sarabha D; cf. sarabha (“śarabha”) PH

<sup>562</sup> bhaye ] B; ... A; bhaya CD; gar Tib ◇ trāse ] ABD (skrag Tib); trāsa C ◇ kampane ca ] AB ('dar ba dang Tib); kaṃpaṇaṃ ca C; kampane D

<sup>563</sup> -rekhā- ] ABC (ri mo Tib); ṣā D ◇ -puṣṭis (for -puṣṭyos) tu ] ABC (rgyas Tib); pustu D

<sup>564</sup> iḥṣaṇādrṣṭim (for iḥṣaṇādrṣṭir) ] A; iḥṣaṇādrṣṭim BC; kṣaṇādrṣṭim D; lta ba Tib

<sup>565</sup> gsad pa ] D; bsad pa P

and eyes looking at (29) a *bali* offering, (30) a line, (31) a maṇḍala, and [the rites of] (32) pacifying, (33) enriching, (34) controlling, (35) killing, and (36) expelling are taught [as the response eye gestures].

yathākrameṣu dātavyāḥ saṃketayaḥ ṣaṭtriṃśakāḥ /<sup>566</sup>  
 teṣu kāryaṃ pravakṣyāmi saṃbandhan tattvayoginām //27.10//<sup>567</sup>  
 / brda ni sum cu rtsa drug po /<sup>568</sup> / ji lta'i rim pas sbyin par bya /  
 / 'di nyid rnal 'byor pa'i 'brel pa // de rnams dgos pa bshad par bya //

The thirty-six signs (eye gestures) should be given in order. I shall explain the aim of them, the connection for the yogins of the truth.

candracāre gataṃ prāṇam vānavāhanatām parām /<sup>569</sup>  
 svabhāvaṃ teṣu vijñeyā ṣaṭtriṃśacittavāhakām //27.11//<sup>570</sup>  
 / zla ba'i rgyu bar son pa'i srog // g-yon par rgyu ba yi ni mchog /  
 / sum cu rtsa drug sems 'bab pa /<sup>571</sup> / de rnams ngo bor shes par bya //

The *prāṇa* wind is in the course of the moon; [that channel is in] the state of running in the left and the other [channel running in the right]; [and the channel] carries the thirty-six minds—He should understand [these to be] the intrinsic nature of those [eye gestures].<sup>572</sup>

caḥṣuṣā yādṛṣaṃ mudrā tādrṣaṃ vyānam ācāret /<sup>573</sup>  
 nādīṣu sthānam āsādyā śirādyā sarvasandhikām //27.12//<sup>574</sup>

<sup>566</sup> saṃketayaḥ (for saṃketāḥ) ] ABC (brda Tib); saṃketayaḥ D ◇ -triṃśakāḥ ] ABC (sum cu rtse Tib); triṃśakāḥ D

<sup>567</sup> teṣu ] ABD (de rnams Tib); teṣu C ◇ kāryaṃ ] ABC (dgos pa Tib); kāryaṃ D ◇ saṃbandhan ] AD ('brel pa Tib); sambandha B; samvara C ◇ tattva- ] ACD (de nyid Tib); tva B

<sup>568</sup> sum cu ] D; sum bcu P

<sup>569</sup> vāma- ] ABC (g-yon par Tib); māmā D ◇ -vāhanatām ] ABD (rgyu ba yi Tib); cāhanatām C

<sup>570</sup> vijñeyā (for vijānīyāt) ] ABCD (shes par bya Tib) ◇ -triṃśa- (for -triṃśac-) ] ABD (sum cu rtse Tib); triṃśā C

<sup>571</sup> sum cu ] D; sum bcu P

<sup>572</sup> The *Bohitā* (Skt ms. r3–r7 and D 1419, 199r3–r7)'s comment on verse 27.11 can be summarized as follows: “The course of the moon” and “the left” indicate the left channel, *lalanā*, which carries the thirty-six minds of awakening (*bodhicitta*). The yoginī's eye gestures should be known when the *prāṇa* wind moves in the left channel from the left nostril, and the yogin's eye gestures for response should be when it moves in the right channel through the right nostril. They are equivalent to wisdom and means, respectively. The communication by means of the eye gestures between a yoginī and yogin is linked with the meeting of the left and right winds. However, in verses 27.12–13b, from a different perspective, the thirty-six eye gestures are connected with the movement of the *vyāna* wind in the thirty-six inner channels such as *abhedya*.

<sup>573</sup> caḥṣuṣā ] AB (mig gi Tib); caḥṣuṣāṃ CD ◇ ācāret ] ABC (rgyu bar bya Tib); ācalet D

<sup>574</sup> śirādyā (for śira-ādyā) ] ABCD (mgo la sogs pa'i Tib) ◇ -sandhikām (for -saṃdhikam) ] AD; sandhikā B; saṃdhikā C

/ mig gi phyag rgya gang 'dra bar // de 'dra'i srog ni rgyu bar bya /  
 / mgo la sogs pa'i tshigs kun du /<sup>575</sup> / rtsa nmams gnas ni bsgrubs byas nas //<sup>576</sup>

In the same way as [practicing] the eye gestures, he should practice the *vyāna* wind by moving [it] to the seats in all junctures of inner channels, starting with the [junction in the] head.

tatra kuryāt mahādr̥ṣṭir abhedyādyāsv adhorddhakām /<sup>577</sup>  
 evaṃ dvāsaptati jñeyā prāpyate sarvasampadām //27.13//<sup>578</sup>  
 / mi phyed ma sogs steng 'og tu // der ni blta ba chen po bya /  
 / de ltar bdun cu gnyis shes bya /<sup>579</sup> / phun sum tshogs kun 'thob par 'gyur //

In this [system], he should practice the great eye [gestures] as [the yogic practice of moving the wind] downward and upward in [the thirty-six inner channels] such as *abhedyā*.<sup>580</sup> Should the seventy-two (that is, 36 (inner channels) × 2 (upward and downward)) be known, every success is attained.<sup>581</sup>

caṇḍākṣī yoginīpatyāṃ duṣṭanigrahakāraḥ /<sup>582</sup>  
 bodhipākṣikadharmā ca jñāyate sarvayoginīm //27.14//<sup>583</sup>  
 / gtum mig rnal 'byor ma'i bdag mo // sdang ba tshar gcod mdzad ma yin /  
 / byang chub phyogs kyi chos su yang // rnal 'byor ma kun shes 'gyur ba //

Caṇḍākṣī, the mistress of yoginīs, destroys evils. And every yoginī is known to be [equivalent to each of] the Qualities Related to Awakening (*bodhipākṣikadharmā*).

vīrya-ṛddhipādāś caiva caṇḍākṣī yoginī sadā /<sup>584</sup>  
 caṇḍī sarvavikalpeṣu bhakṣaṇākṣīva dr̥ṣṭiyā //27.15//<sup>585</sup>

<sup>575</sup> kun du ] D; kun tu P

<sup>576</sup> bsgrubs ] D; bsgrub P

<sup>577</sup> kuryāt ] AD (bya Tib); kuryān B; kuryā C ◇ -dr̥ṣṭir (for -dr̥ṣṭim) ] ABCD (blta ba Tib)

<sup>578</sup> -saptati (for -saptatir) ] ABCD (bdun cu Tib) ◇ -sampadām (*m.c.* for -sapat) ] AB (phun sum tshogs Tib); sampadām C; sampadā D

<sup>579</sup> bdun cu ] D; bdun bcu P

<sup>580</sup> The thirty-six inner channels starting with the *abhedyā* channel are taught in the *Ḍākārṇava*, 26.2–5. According to the *Bohitā* (Skt ms. r5–r6 and D 1419, 199v1–v2), the *adhorddhakām* means that two *he*-letters are placed both below and above the thirty-six inner channels.

<sup>581</sup> According to the *Bohitā* (Skt ms. r6 and D 1419, 199v1), “every success” (*sarvasampadām*) indicates accomplishing the Great Seal (*mahāmudrāsiddhiḥ*).

<sup>582</sup> -patyāṃ (for -patnī) ] ABCD (bdag mo Tib) ◇ -nigraha- ] ApcBCD (tshar gcod Tib); nigrahaha Aac ◇ -kāraḥ (for -kārikā) ] ABD (mdzad ma yin Tib); kāraḥkāraḥ C

<sup>583</sup> -pākṣika- ] A (phyogs kyi Tib); pākṣikā BD; pākṣikān C ◇ -yoginīm (for -yoginī) ] ABCD (rnal 'byor ma Tib)

<sup>584</sup> -pādāś (for -pādā or -pādāś) ] ABCD (rkang pa Tib) ◇ caiva ] ABCD; gnyis Tib ◇ yoginī ] ACD (rnal 'byor ma Tib); yoginī B

<sup>585</sup> -nākṣī- (for -nākṣinī-, used as feminine) ] ABCD (mig gi Tib) ◇ -va ] ABD (lta ba Tib); ca C ◇ dr̥ṣṭiyā (for dr̥ṣṭih; alternatively dr̥ṣṭi yā *m.c.* for dr̥ṣṭir yā) ] ABC (lta ba Tib); dr̥ṣṭayā D; cf. dr̥ṣṭiyāis and dr̥ṣṭiyā *Bohitā* (Skt ms. r4 and v2). It seems that the root form of this word is *dr̥ṣṭiya*.

/ gtum mig rnal 'byor ma rtag tu // brtson 'grus rdzu 'phrul rkang pa gnyis /  
/ gtum mo'i nram par rtog kun la // mig gi lta ba za ba yin //

The Bases (Basis) of Psychic Power of Effort (*vīrya-rddhipādāḥ*)<sup>586</sup> always [constitutes the nature of] the yoginī Caṇḍākṣī, who is violent (*caṇḍī*) to all concepts and eats [them] as the eyes (*akṣi*) see.

calaprakṛticittasya bandhanā caikacittakā /<sup>587</sup>

/ g-yo ba'i sems kyī rang bzhin ni // sems gcig tu ni 'ching ba yin /

(The meaning of “Ca[ṇ]”—) [She] binds the mind, [which is] naturally unsteady (*cala*), and fixes the mind on a single point.

ḍambamāyāvīlokena āsanā mudra ḍākajām //27.16//<sup>588</sup>

/ tho co'i sgyu spyod 'jig rten du // 'joms pa phyag rgya mkha' 'gro skyes //

(The meaning of “ḍā”—) By examining the noisy (*ḍamba* = *ḍambara*) illusion [of phenomenal existences], [she] abides as a seal generated from the ḍāka.<sup>589</sup>

samvṛtiparamārthañ ca akṣiṇī bhakṣaṇādvayā /<sup>590</sup>

caḥsur advayam evā hi sarvabuddha praśasyate //27.17//<sup>591</sup>

/ kun rdzob dang ni don dam par // long med par ni gnyis med byed /

/ gnyis med mig ni 'dir de nyid // sangs rgyas kun gnyis rab tu bsngags //

(The meaning of “kṣī”—) With the eyes (*akṣiṇī*) she eats [both] the conventional and ultimate truths and [makes them] nondual because the eyes are actually nondual.<sup>592</sup> [That] is praised by all buddhas.

ālokaiḥ kurute rddhiḥ prakāśaṃ sarvanāḍikām /<sup>593</sup>

<sup>586</sup> The reason for this word being plural (“bases” for basis) is explained in the *Bohitā* (Skt ms. v1 and D 1419, 199v5–v6): *idaṃ prastāve sarvayoginīnām saptatṛiṃśatibodhipākṣikānām gaunatve vīrya-rddhipādāḥ pravartate / pramukhatve 'pi vīrya-rddhipādās caive-ti* (27.15a) *tat tathoktam /* (“Here, when [her nature] is subordinated to (i.e., is just a qualitative aspect of) the Thirty-Seven Qualities Related to Awakening, [which constitute the natures of] all yoginīs, the [singular] Basis of Psychic Power of Effort (*vīrya-rddhipādāḥ*) proceeds [as her nature]. And when [her nature is] predominant, the [plural] “Bases of Psychic Power of Effort also” (*vīrya-rddhipādās caiva*, 27.15a) proceed [as her nature]. Therefore, that has been said as such (plural *vīrya-rddhipādās*).”)

<sup>587</sup> caika- ] ABC (gcig Tib); caiva D

<sup>588</sup> ḍamba- (*m.c.* for ḍambara-) ] ABCD (tho co'i Tib) ◇ -vilokena āsanā ] *corr.*; vidhaṃlodhe Aac; vidhaṃ lokenāsanā ApcB; vilokena asanā C; vidhalokenāsanā D; spyod 'jig rten du 'joms pa Tib ◇ mudra (*m.c.* for mudrā) ] ABCD (phyag rgya Tib) ◇ ḍākajām (for ḍākajā) ] ABCD (mkha' 'gro skyes Tib)

<sup>589</sup> According to the *Bohitā* (Skt ms. v2 and D 1419, 200r1), “the ḍāka” means the innate (*sahaja*).

<sup>590</sup> samvṛti- ] AB (kun rdzob Tib); saṃvṛtti C; saṃvṛtti D ◇ akṣiṇī (for akṣivatī or akṣiṇā) ] ABD; akṣiṇī C; long med par Tib. ◇ bhakṣaṇādvayā ] A; bhakṣaṇāmvayā B; bhakṣaṇāmvayā CD; gnyis med byed Tib

<sup>591</sup> evā hi (*m.c.* for eva hi) ] ABC; evā hī D; 'dir de nyid Tib ◇ -buddha (for buddhaiḥ) ] ABCD (sangs rgyas Tib) ◇ praśasyate ] *corr.* (rab tu bsngags Tib); prasasyate ABCD

<sup>592</sup> For “With the eyes she eats”, see the *Ḍākārṇava*, 27.15d.

<sup>593</sup> -nāḍikām (*m.c.* for -nāḍiṇām) ] ABCD (rtsa nrams Tib)

/ rdzu 'phrul gyis ni snang ba byed // rtsa mams thams cad rab tu ston /

The psychic power makes all inner channels clear with lights.

maṇḍalacakramadhyeṣu bhāvayed imāṃ nayam //27.18//<sup>594</sup>

caṇḍākṣīm upāyayuktaṃ saptatrimśatikātmakam /<sup>595</sup>

tayā cchomābhidhānena sarvaṃ bodhisvarūpakam //27.19//<sup>596</sup>

/ dkyil 'khor 'khor lo'i dbus su ni // tshul 'di bsgom par bya ba yin //

/ gtum mig ma ni thabs ldan pa // sum cu rtsa bdun bdag nyid can /<sup>597</sup>

/ de yi tshul ni mngon brjod pas // thams cad byang chub rang bzhin can //

In the middle of the wheel of maṇḍala, he should visualize this mistress, Caṇḍākṣī, [who is] united with the means (her male consort). [The maṇḍala] consists of the thirty-seven [seats].<sup>598</sup> With her, having the name of [each one's] secret sign, every [deity on the maṇḍala] has the nature of awakening.<sup>599</sup>

mantrākṣareṣu cotpannā sañcāre nāḍikātmikām /<sup>600</sup>

varṇarūpaṃ yathā tasya pracaṇḍāyoginīṣu ca //27.20//<sup>601</sup>

/ sngags kyi yi ge las skyes pa /<sup>602</sup>/ kun spyod rtsa yi bdag nyid can /

/ de yi ji ltar kha dog gzugs // rab gtum rnal 'byor ma yi 'o //

[Caṇḍākṣī] is also present in the mantra letters. During the rotation, [she] has the nature of inner channels.<sup>603</sup> The [internal] yoginīs beginning with Pracaṇḍā in his

<sup>594</sup> -cakra- ] ApcCD ('khor lo'i Tib); cakreṣu Aac ◇ -madhyeṣu (for -madhye) ] ABCD (dbus su Tib) ◇ imāṃ ] ABC; yad imāṃ D; 'di Tib ◇ nayam (*m.c.* for nāyakīm) ] ABCD (tshul Tib)

<sup>595</sup> caṇḍākṣīm ] AB (gtum mig ma Tib); caṇḍākṣī C; caṇḍākṣīm D ◇ upāyayuktaṃ (for upāyayuktāṃ) ] ABD (thabs ldan pa Tib); samupāyuktaṃ C ◇ -triṃśatikā- ] AD (sum cu rtsa Tib); triṃśatrikā B; triṃśā C ◇ -tmakam ] AB (bdag nyid can Tib); tmakan tathā C; tmake D

<sup>596</sup> cchomā- ] ApcBD; cchocchomā Aac; cchoṣmā C; tshul Tib ◇ sarvaṃ ] ABC (thams cad Tib); sarvva D ◇ -svarūpakam ] *em.* (rang bzhin can Tib); surūpakam A; surūpakam BD; supuritaṃ C

<sup>597</sup> sum cu ] D; sum bcu P

<sup>598</sup> For the thirty-seven seats, see my translation and footnote of verse 26.48.

<sup>599</sup> According to the *Bohitā* (Skt ms. v3 and D 1419, 200r3), verse 27.19cd means as follows: With Caṇḍākṣī, the mistress, the thirty-six pairs of retainer goddesses and gods constitute the maṇḍala, which has the nature of awakening. The thirty-six pairs of retainer goddesses and gods have the names that are identical to the names of the thirty-six eye gestures and the thirty-six response eye gestures, respectively. The names of the thirty-six pairs of eye gestures and response eye gestures are assigned to them in reverse order. The thirty-six goddesses are named, in reverse order, (36) Saddharmavekṣaṇā, (35) Saṃgrāmā, (34) Rogā, and the others, and the thirty-six gods are also named (36) Uccāṭana, (35) Māraṇa, (34), Vaśyaka, and the others in this order.

<sup>600</sup> -tmikām (for -tmikā) ] ABCD (bdag nyid can Tib)

<sup>601</sup> varṇa- ] BCD (kha dog Tib); var++ A ◇ pracaṇḍā- ] ABCpCD (rab gtum Tib); praṇḍā Cac

<sup>602</sup> skyes pa ] *em.*; skyas pa D

<sup>603</sup> I speculate the meaning of verse 27.20b as follows: the mantra letters, where Caṇḍākṣī is present, rotates through inner channels in the body.

(practitioner's) [body] has the same colors and shapes as [those that their external forms have].

oṃ śa daṃ ta ṣṭro sa tka ha ṭa sra bhī ne ṣa trā ṇa ya bhai hūṃ ra hūṃ vā  
pha ya ṭ hūṃ pha hūṃ ṭ pha svā ṭ hā **phaṭ** svāhā /<sup>604</sup> oṃ caṇḍākṣīye hūṃ  
hūṃ phaṭ phaṭ svāhā //27.21//<sup>605</sup>

/ oṃ sha **dam** ta ṣṭro sa tka ha ṭa sra bhī ne ṣa trā ṇa ya bhai hūṃ ra hūṃ  
bā pha ya ṭ hūṃ pha hūṃ ṭ pha svā ṭ hā phaṭ svā hā /<sup>606</sup> oṃ tsa ṇḍā kṣī  
ye hūṃ hūṃ phaṭ phaṭ svā hā //<sup>607</sup>

*Oṃ*, [homage] to [Vajraḍāka, who is] with fangs, furious, terrifying, and frightful, *hūṃ hūṃ phaṭ phaṭ svāhā*, to [Vajraḍāka, who has] a hundred thousand eyes, *hūṃ hūṃ phaṭ phaṭ svāhā*.<sup>608</sup> *Oṃ*, for Caṇḍākṣī, *hūṃ hūṃ phaṭ phaṭ svāhā*.

pūrṇagirīṣu pīṭhe ca pracaṇḍā sarvakārajām /<sup>609</sup>

pūrṇamāśī lalāṭe tu candrodayamahāgirām //27.22//<sup>610</sup>

/ gang ba'i ri yi gnas su yang // rab tu gtum mo dus kun skyes /

/ zla ba nya la dpral ba ru // ri bo chen por zla ba 'char //

Pracaṇḍā, who emerges at all times,<sup>611</sup> is in Pūrṇagiri among the *pīṭha* [sites]. (The meaning of “Pūrṇagiri”—) The full (*pūrṇa*) moon [connected with her] is in the forehead. [It is] on [the summit of] the great mountain (*gir*), [where] the moon rises.<sup>612</sup>

<sup>604</sup> As this is a mixed mantra composed of the third and fourth of the forty-eight parts of Heruka's root mantra (Appendix C), I have edited the text accordingly. ◇ oṃ śa daṃ ] *corr.* (oṃ sha daṃ Tib); oṃ sa daṃ ABCD ◇ trā ṇa ] ApcBC (trā ṇa Tib); trā śa Aac ◇ hūṃ ra hūṃ vā ] ABC (hūṃ ra hūṃ bā Tib); hūṃ ra hūṃ vā D ◇ pha ya ṭ ] ABD (pha ya ṭ Tib); ya phaṭ C ◇ hūṃ ṭ pha svā ṭ hā ] AB (hūṃ ta pha svā ṭ hā Tib); hūṃ pha svā ṭ C; hūṃ ṭ phaṭ svāhā ṭ hā D ◇ phaṭ svāhā ] *em.* (phaṭ svā hā Tib); pha svāhā ABC; svāhā D

<sup>605</sup> This mantra is omitted in C. ◇ caṇḍākṣīye (for caṇḍākṣyai) ] AB (tsa ṇḍā kṣī ye Tib); caṇḍākṣīya D ◇ phaṭ phaṭ ] AD (phaṭ phaṭ Tib); phaṭ B

<sup>606</sup> sha daṃ ta ṣṭro ] *em.*; sha dām ta ṣṭro D; sa dām ta ṣṭro P ◇ ṭa sra bhī ne ṣa trā ṇa ya ] D; bra bhī na ṣṭa trā ṇa ye P

<sup>607</sup> dtsa ṇḍā kṣī ye ] D; tsaṅ ḍā kṣī ye P

<sup>608</sup> This mantra is composed of the third and fourth of the forty-eight parts of Heruka's root mantra (*daṃṣṭrotkaṭābhīṣaṇabhāiravāya* and *śatasahasranetrāya*). See also Appendix C.

<sup>609</sup> -girīṣu (for -girau) ] ABCD (ri yi Tib) ◇ sarvakārajām (for -jā) ] A (dus kun skyes Tib); sarvvajām B; smaśānajām C; sarvvakārajām D

<sup>610</sup> -māśī ] ABD (zla ba Tib); māli C ◇ lalāṭe ] BCD (dpral ba Tib); lalā++ A ◇ -girām (for -giraḥ) ] ABCD (ri bo Tib)

<sup>611</sup> According to the *Bohitā* (Skt ms. v4 and D 1419, 200r6), the *sarvakāla* or “all times” signifies the respective natures of all sentient beings.

<sup>612</sup> The full moon and the moon indicate the awakening mind or nectar emerging from the chakra in the forehead when the chakra is burnt by the inner fire, Pracaṇḍā. Internally Pūrṇagiri, or Pullīramalaya, is located in the head (forehead) of a practitioner. The great mountain indicates Mt. Sumeru, which is internally the backbone. Its top part (summit) is in the head, around the forehead.

jālandhare caṇḍākṣī tu rāhunā kavalikṛtām /<sup>613</sup>  
 pratipadgam ākhyāto vyapadeśātapānugām //27.23//<sup>614</sup>  
 / 'bar ba 'dzin par gtum mig ma // rā hu yis ni zas su byas /  
 / tshes gcig tu ni yang dag bshad // nyi ma'i rjes 'gror nges bshad pa'o //<sup>615</sup>

Caṇḍākṣī is in Jālandhara, swallowed by Rāhu.<sup>616</sup> [She is] taught to be present on the first lunar day. [She] comes after the sun heat (*ātapa*→*jvālā*→*jāla* of Jālandhara), [which is] the designation.<sup>617</sup>

evam ekaikayoginyā svakṣetran nāma vistarām /<sup>618</sup>  
 ekaikasya caturviṃśa pīthopapīthakām punaḥ //27.24//<sup>619</sup>  
 / de ltar rnal 'byor ma re re'i // rang gi zhing du ming rgya che /  
 / re re yi yang nyi shu bzhi // slar yang gnas dang nye gnas so //

In this manner, with [the names of] the individual yoginīs, names of their respective lands are [explained] in detail. Every [land] is inclusive of the twenty-four [lands such as] the *pīṭha* and *upapīṭha* [sites], again.

dhyānājāpa na mantrañ ca akṣarodbhavavarjītām /<sup>620</sup>  
 kālākālasvarūpātmā hūṃphaṭkāre na ceṣyate //27.25//<sup>621</sup>

<sup>613</sup> jālandhare ] ABD ('bar ba 'dzin par Tib); jāgandhare tu C ◇ rāhunā ] ABD (rā hu yis Tib); rāhunā C ◇ tu ] ABD; om. C ◇ kavalī- ] AC (zas su Tib); kavārī BD ◇ -kṛtām (for -kṛtā) ] B (byas Tib); kṛtā+ A; kṛtā CD

<sup>614</sup> pratipadgam ākhyāto (for pratipadgatākhyātā) ] AB (tshes gcig tu ni yang dag bshad Tib); pratipadgam ākhyātā C; pratipamgam ākhyātā D ◇ vyapadeśātapānugām (for -nugā) ] conj. (nyi ma'i rjes 'gror nges bshad pa'o Tib); vyapadeśānta cānugām AB; vyapadeśāntavānugām C; vyapadeśānta cānugām D; cf. vipadesāntabhānugām (nyi ma'i rjes 'gror nges pa) *Bohitā* (Skt ms. v6) and vyapadeśārthavācākām *Dākārṇava* (28.8b)

<sup>615</sup> nges ] D; ngas P

<sup>616</sup> According to the *Bohitā* (Skt ms. v5–v6 and D 200v1–v3), being swallowed by Rāhu represents the inner fire Caṇḍālī's flaming in the middle channel, and verse 27.23d also explains Rāhu.

<sup>617</sup> The *Bohitā* (Skt ms. v6 and D 1419, 200v3) interprets verse 27.23d as explaining Rāhu. Rāhu, or eclipse of the sun, comes after the sun heat. In this passage, Rāhu indicates Caṇḍākṣī in the form of an inner fire. It also seems possible to interpret verse 27.23d as saying that the inner fire Caṇḍākṣī flames up after the generation of heat (ignition) on the navel chakra. Moreover, I interpret that the same verse teaches an etymology of Jālandhara. The word Jālandhara is usually translated into Tibetan as 'bar ba 'dzin (\**jvālādharma* = Jālandhara). There is also a possibility that it is a corruption of *vyapadeśārthavācākā* (see *Dākārṇava*, 28.8b), meaning "There is a designation, meaning, and speaker."

<sup>618</sup> evam ] ABCpcD (de ltar Tib); evam m Cac ◇ -kṣetran ] A (zhing du Tib); kṣatran B; kṣetra C; kṣatram D ◇ vistarām (for vistarāt) ] ABD (rgya che Tib); vistare C

<sup>619</sup> -viṃśa (for -viṃśat) ] ABCD (nyi shu Tib) ◇ -papīthakām (for -papīthakāḥ) ] A (nye gnas Tib); papīthakam BCD

<sup>620</sup> -jāpa (for -jāpau or -jāpaṃ) ] ABCD (bzlas pa Tib) ◇ -rodbhava- ] ABD (las byung Tib); ro bhava C ◇ -varjītām (for -varjitam) ] ABD (spangs pa yin Tib); varjitā C

<sup>621</sup> kālākāla- ] ABD (dus dang dus min Tib); kālākāra C ◇ -svarūpā- ] C (ngo bo'i Tib); surūpā A; sarūpā BD ◇ -phaṭ- ] ABC (phaṭ Tib); phaṭ D ◇ -kāre na ] AB; kāle na C; kāreṇa D; yi ges Tib; cf. -kārau na *Hevajra* (I.8.9b) and -kāro na *Samputodbhava* (3.3.9d) ◇ ceṣyate ] ABD ('dod par gyis Tib); reṣyate C



/ bsam gtan sngags kyi bzlas pa'ang med // yi ge las byung spangs pa yin /  
 / dus dang dus min ngo bo'i bdag // hūṃ phaṭ yi ges 'dod par gyis //

There is neither meditation, recitation, nor mantra. There is no [need of visualizing deities] developed from letters. [The Blessed One, who] inherently has the nature of [both] the timely and untimely (or both the black and white), is not found in the letters *hūṃ phaṭ*.<sup>622</sup>

akṣarodbhavapiṇḍasya hi vajrāmṛtasambhavām /<sup>623</sup>  
 bhrāṭrcāreṣu yā cchomā vivṛtisaṃvṛtikārakīm //27.26//<sup>624</sup>  
 / yi ge las byung ba'i gzugs kyi // he yi rdo rje'i bdud rtsi 'byung /<sup>625</sup>  
 / spun gyi spyod par tstshum pa gang // 'jug dang ldog par byed pa mo //

Precisely in the lump developed from letters,<sup>626</sup> there is an emergence of the adamant nectar. The secret sign, which is [applied] during the practices of brothers [with yoginīs], constitutes [both] the ultimate and conventional [truths].

hr̥dayacakra jñātavyā cakṣusvabhāvākā hr̥di /<sup>627</sup>  
 caṇḍī jvalita nābhyorddhā hr̥dayasthā svayoginī //27.27//<sup>628</sup>  
 / snying ga'i 'khor lor shes bya ste /<sup>629</sup> / mig gi rang bzhin can snying ga /<sup>630</sup>  
 / snying gar gnas rang rnal 'byor ma /<sup>631</sup> / gtum mo lte ba'i steng nas 'bar //

<sup>622</sup> *Pādas* 27.25d–26a can be found in the *Hevajra* (Skt ed. (Snellgrove 1959), I.8.9ab) and the *Samputodbhava* (Skt ed. (Dharmachakra Translation Committee [2020] 2021), 3.3.9cd). However, the contexts are different. Perhaps the mistress, who is Caṇḍākṣī in this chapter of the *Ḍākārṇava*, also indicates her internal form, namely the *avadhūtī* channel or inner fire. The lord may also indicate his internal form, that is, the awakening mind or nectar produced from the chakra in the head.

<sup>623</sup> hi vajrā- ] ABCD; he yi rdo rje'i Tib ◇ -sambhavām (for -saṃbhavaḥ) ] A ('byung Tib); sambhavoḥ (or sambhavāḥ) B; saṃbhavā C; saṃbhavāḥ D

<sup>624</sup> bhrāṭr- ] AC (spun gyi Tib); bhāṭr BD ◇ -cāreṣu ] ABC (spyod par Tib); cāreṣu D ◇ cchomā ] A (tstshum pa Tib); ++mā (however, parts of the damaged letter are legible, which are *cc* and *ā*) A; (a space for one letter)āmā B; nāḍī C; mā D; cf. cchomā *Ḍākārṇava*, Skt ms., D15/5 (paper, undated), 71r2 ◇ vivṛti- ] AD; vivṛti B; vṛṭti C; 'jug Tib ◇ -saṃvṛti- ] ABD; saṃvṛtti C; ldog par Tib ◇ -kārakīm (for -kāraḥ) ] ABC (byed pa mo Tib); kāraḥ D

<sup>625</sup> rdo rje'i ] D; rdo rje P

<sup>626</sup> I speculate that “the lump developed from letters” indicates (possibly internal) maṇḍala deities.

<sup>627</sup> hr̥daya- ] AB (snying ga'i Tib); hr̥daye CD ◇ -cakra ] ABD ('khor lor Tib); cakra C ◇ cakṣu- (for cakṣuḥ-) ] ABCD (mig gi Tib) ◇ hr̥di ] A (snying ga Tib); hr̥dīh BD; di C

<sup>628</sup> jvalita (*m.c.* for jvalitā) ] ABD ('bar Tib); jvalitakām C ◇ nābhyo- ] AD (lte ba'i Tib); nyabhyo B; nyebhyo C ◇ hr̥daya- ] C (snying gar Tib); hr̥dā AB; da D; cf. hr̥daya- (snying ga'i) *Ḍākārṇava* (27.27a) ◇ -yoginī ] ACD (rnal 'byor ma Tib); yāginī B

<sup>629</sup> snying ga'i ] D; snying kha'i P

<sup>630</sup> snying ga ] D; snying kha P

<sup>631</sup> snying gar ] D; snying khar P ◇ rang ] D; dang P

[The secret sign] should be known in the “Heart” Circle.<sup>632</sup> Having the nature of the eyes, [it is] in the “heart.”<sup>633</sup> [Assuming the form of a] violent [inner fire], one’s own yoginī flames upward from the navel area and stays in the “heart.”

ity āha bhagavān svāmī vajradākas tathāgataḥ /<sup>634</sup>  
 sarvavīrasamāyogād vajrasatvaḥ paraṃ sukham //27.28//  
 / dpa' bo thams cad mnyam sbyor las // rdo rje sems dpa' bde ba'i mchog /  
 / rdo rje mkha' 'gro de bzhin gshegs // bcom ldan bdag pos 'di gsungs so //

Thus spoke the Blessed One, the master, Vajradāka, the tathāgata, Vajrasattva, the Supreme Bliss, through the complete union with all heroes.

iti śrīḍākārṇave mahāyoginītantrarāje caṇḍākṣīlakṣaṇamudrādhīpatisvabhāva-  
 vidhipaṭālaḥ saptāvīṃśatimaḥ /<sup>635</sup>  
 / zhes bya ba ni dpal mkha' 'gro rgya mtsho rnal 'byor ma'i rgyud kyi rgyal  
 po chen po las gtum mig ma'i mtshan nyid kyi phyag rgya dang bdag po'i  
 rang bzhin gyi cho ga zhes bya ba ste le'u nyi shu rtsa bdun pa'o //

Thus ends Chapter 27, [titled] the rule regarding the nature of the king of seals characterized by Caṇḍākṣī, in the glorious *Ḍākārṇava*, the great king of Yoginītantras.

---

<sup>632</sup> The Heart Circle is the third of the circles that constitute the Heruka maṇḍala expounded in the *Ḍākārṇava* 15 (Appendix B).

<sup>633</sup> The secret sign has the nature of the eyes and is in the heart because, I speculate, they are eye gestures and defined as a practice related to the Heart Circle.

<sup>634</sup> svāmī ] ABC (bdag pos Tib); svāmī D

<sup>635</sup> -rṇave ] ACD (rgya mtsho Tib); rṇava B ◇ -rāje ] D (rgyal po Tib); rāje ABC ◇ saptāvīṃśatimaḥ ] AB; saptāvīṃśatimaḥ CD

## Dākārṇava, Chapter 28

athātaḥ saṃpravakṣyāmi cchomākṣara yathā vidhiḥ /<sup>636</sup>  
 jñātvā vai mucyate kṣipraṃ yogī saṃsārabandhanāt //28.1//<sup>637</sup>  
 / de nas yang dag bshad bya ba // ji lta'i cho gas brda'i yig ge'o /<sup>638</sup>  
 / rnal 'byor 'khor ba'i 'ching ba las // shes nas myur du nges par grol //

Now, I shall explain the code syllable according to rule. Having known [that] exactly, a yogin is liberated from the bondage of reincarnation soon.

ḍā /<sup>639</sup> ḍālikā /<sup>640</sup> nā /<sup>641</sup> madanaṃ /<sup>642</sup> piṣitaṃ /<sup>643</sup> rājikā / vaṭaḥ /  
 kipiṭaka /<sup>644</sup> ḍī / kundaru /<sup>645</sup> karpūraṃ /<sup>646</sup> sillakaṃ /<sup>647</sup> ..... /<sup>648</sup>  
 svayaṃbhum /<sup>649</sup>  
 / ḍā / dā li ka / nā / ma dang naṃ / pi ṣi taṃ /<sup>650</sup> rā dzi kā / ba ṭaḥ /<sup>651</sup>  
 ki pi ṭa ka / ḍī / kun tu ru / kar pū ra / si lla kaṃ / ..... / swa yaṃ bhu /

(1) *ḍā*, (2) *ḍālikā* (for *tālikā*), (3) *nā*, (4) *madana*, (5) *piṣiṭa* (for *piṣita*), (6) *rājikā*, (7) *vaṭa*, (8) *kipiṭaka* (for *krpīṭa*), (9) *ḍī*, (10) *kundaru* (for *kundururu*), (11) *karpūra*, (12) *sillaka*, [(13) no text], (14) *svayaṃbhu*,

<sup>636</sup> athātaḥ ] A (de nas Tib); athāta BCD ◇ saṃpravakṣyāmi ] ACD (bshad bya ba Tib); saṃpravakṣāmi B ◇ cchomā- ] ABD (brda'i Tib); cchoṣmā C ◇ -kṣara (for -kṣaraṃ) ] ABCD (yig ge Tib) ◇ vidhiḥ ] ABC (cho gas Tib); vidhiṃ D  
<sup>637</sup> mucyate ] AD (grol Tib); mu mucyate B; sa mucyate C ◇ kṣipraṃ ] ABC (myur du Tib); cchipraṃ D ◇ yogī ] AB (rnal 'byor Tib); yoginī C; yogi D ◇ -bandhanāt ] ABD ('ching ba las Tib); bandhanā C  
<sup>638</sup> cho gas ] D; cho gis P ◇ yig ge'o ] D; yig go P  
<sup>639</sup> ḍā ] A (dā Tib); ḍo BCD; cf. ḍā *Cakrasaṃvara* (15.2a) and *Abhidhānottara* (38.2)  
<sup>640</sup> ḍālikā (for tālikā) ] A; ḍolikā BCD; dā li ka Tib; cf. tālikā *Cakrasaṃvara* (24.2.4), *Abhidhānottara* (45.10), and *Vajradāka* (8.7).  
<sup>641</sup> nā ] AD (nā Tib); nāma BC  
<sup>642</sup> madanaṃ ] AD; madana BC; ma dang naṃ Tib; madanaṃ *Hevajra* (II.3.56a) and *Sampuṭodbhava* (7.1.4c)  
<sup>643</sup> piṣitaṃ (for piṣitam) ] ABCD (pi ṣi taṃ Tib); cf. balaṃ *Hevajra* (II.3.56a) and *Sampuṭodbhava* (7.1.4c)  
<sup>644</sup> kipiṭaka (for krpīṭam) ] ABD (ki pi ṭa ka Tib); kipiṭaka C; cf. krpīṭam *Hevajra* (II.3.57b) and *Sampuṭodbhava* (7.1.5d)  
<sup>645</sup> kundaru (for kunduru) ] AC; kundarū B; kuṇḍuru D; kun tu ru Tib; cf. kundurum *Hevajra* (II.3.60b), kunduram *Sampuṭodbhava* (7.1.8d), and kundurukka (for kunduruka) PH  
<sup>646</sup> karpūraṃ ] ABD (kar pū ra Tib); karpuraṃ C; cf. karpūrakaṃ *Hevajra* (II.3.59d) and *Sampuṭodbhava* (7.1.8b)  
<sup>647</sup> sillakaṃ ] ABCD (si lla kaṃ Tib); cf. sihlakaṃ *Hevajra* (II.3.59c) and *Sampuṭodbhava* (7.1.8a)  
<sup>648</sup> One code word whose response code term is *māṃsaja* ("fat") is omitted both in all Sanskrit manuscripts and the Tibetan translation. The other texts that contain parallel passages such as the *Hevajra* do not have a code word whose meaning is *māṃsaja* or fat.  
<sup>649</sup> svayaṃbhum ] A (swa yaṃ bhu Tib); svayaṃbhu BD; svayaṃbhu // kipiṭaka ḍī kundaru karpuraṃ sillakaṃ svayaṃbhu C; cf. svayaṃbhū *Hevajra* (II.3.59c) and *Sampuṭodbhava* (7.1.8a)  
<sup>650</sup> pi ṣi taṃ ] D; pi ṣi ta P  
<sup>651</sup> ba ṭaḥ ] D; ba ṭa bba P

kastūrikā /<sup>652</sup> cosamaṃ /<sup>653</sup> bolaṃ /<sup>654</sup> kakkolaṃ /<sup>655</sup> kālijjaram /<sup>656</sup> śālī  
 /<sup>657</sup> vīraṃ /<sup>658</sup> apyakam / piṭṭvānaṃ / vyañjanam /<sup>659</sup> mālatīndhanaṃ  
 /<sup>660</sup> ratnasambhavaṃ / go /<sup>661</sup> ku / da / ha / na /<sup>662</sup> vi / mū / śu /<sup>663</sup> ra  
 /<sup>664</sup> ma /28.2/

/ ka stu ri kā / ha hau sa ma /<sup>665</sup> bo lla / ka kko laṃ /<sup>666</sup> kā liny dza raṃ  
 / shā li / shī raṃ / a pya kaṃ / pi ṭṭ ba naṃ /<sup>667</sup> bya nydza naṃ / mā la  
 tin dha naṃ / ra tna sa mbha baṃ /<sup>668</sup> go / ku / da / ha / na / bi / mū /  
 shu / ra / ma //

(15) *kastūrikā*, (16) *cosama* (for *catuḥsama*), (17) *bola*, (18) *kakkola*, (19) *kālijjara* (for  
*kāliñjara*), (20) *śālī*, (21) *vīra*, (22) *apyaka*, (23) *piṭṭvāna*, (24) *vyañjana*, (25) *mālatīndhana*,  
 (26) *ratnasambhava*, (27) *go*, (28) *ku*, (29) *da*, (30) *ha*, (31) *na*, (32) *vi*, (33) *mū*, (34) *śu*, (35)  
*ra*, and (36) *ma*.

evaṃ yoginīnān tathā bhrātṛcāreṣu cchomakām /<sup>669</sup>

uccārayanti mukheṣu abhiprāya sa yoginīm //28.3//<sup>670</sup>

/ de ltar rnal 'byor ma rnam kyī // de bzhin dpa' bo spun rnam brda /

- 
- <sup>652</sup> kastūrikā ] ABD (ka stu ri kā Tib); kasturikā C; cf. kastūrikā *Hevajra* (II.3.59b) and *Samputodbhava* (7.1.7d)
- <sup>653</sup> cosamaṃ (for catuḥsamam) ] ABCD; ha hau sa ma Tib; catuḥsamaṃ *Hevajra* (II.3.59a) and *Samputodbhava* (7.1.7c); cf. co (for cau = catus) PH
- <sup>654</sup> bolaṃ ] ABCD; bo lla Tib; cf. bolakaṃ *Hevajra* (II.3.60c) and *Samputodbhava* (7.1.9a)
- <sup>655</sup> kakkolaṃ ] ABD (ka kko laṃ Tib); karkkolaṃ C; cf. kakkolakaṃ *Hevajra* (II.3.60d) and *Samputodbhava* (7.1.9b)
- <sup>656</sup> kālijjaram (for kāliñjaram) ] ABD; kālijjaram C; kā liny dza raṃ Tib; cf. kāliñjaram *Hevajra* (II.3.57d) and *Samputodbhava* (7.1.6b)
- <sup>657</sup> śālī ] ABCD (shā li Tib); cf. sālijam *Hevajra* (II.3.60a) and sālijam *Samputodbhava* (7.1.8c)
- <sup>658</sup> vīraṃ ] ABD; bijam C; shī raṃ Tib
- <sup>659</sup> vyañjanam ] ABD (bya ndza naṃ Tib); vyañjanā C; cf. vyañjanam *Hevajra* (II.3.58d) and *Samputodbhava* (7.1.7b)
- <sup>660</sup> mālatīndhanaṃ ] ABD (mā la tin dha naṃ Tib); mālatīndhamam C; cf. mālatīndhanam *Hevajra* (II.3.58d) and *Samputodbhava* (7.1.7b)
- <sup>661</sup> go ] BCD (go Tib); gau A; normally, the Five Lamps are *go, ku, da, ha, and na*.
- <sup>662</sup> na ] ABC (na Tib); nam D
- <sup>663</sup> śu ] *corr.* (shu Tib); su ACD; sū B; this must be the initial letter of *śukra*, a constituent of the fivefold immortality.
- <sup>664</sup> ra ] *corr.* (ra Tib); rā ABCD; this is the initial letter of *rakta*, a constituent of the fivefold nectar.
- <sup>665</sup> ha hau sa ma ] D; hau sa ma P
- <sup>666</sup> ka kko laṃ ] D; ka kko lam P
- <sup>667</sup> pi ṭṭ ] D; pi tri P
- <sup>668</sup> ra tna ] D; rad na P
- <sup>669</sup> yoginīnān ] A (rnal 'byor ma rnam kyī Tib); yoginīnān BC; yoginān D ◇ bhrātṛ- ] AD; bhrā BC; dpa' bo spun rnam Tib ◇ -cāreṣu ] ABCD; *n.e.* Tib ◇ cchomakām ] A (brda Tib); cchomakāḥ BD; cchoṣmatāḥ C
- <sup>670</sup> uccārayanti (for uccārayati) ] ABD (rjod pa byed par 'gyur Tib); uccāranti C ◇ mukheṣu ] *em.* (kha yis Tib); sukheṣu ABCD ◇ abhiprāya (*n.c.* for abhiprāyeṇa) ] ABCD (dgongs pa Tib) ◇ yoginīm ] ABC (rnal 'byor ma Tib); yoginī D

/ rnal 'byor ma de'i dgongs pa ni /<sup>671</sup> / kha yis rjod pa byed par 'gyur //<sup>672</sup>

He induces the yoginī to intentionally utter those code [syllables] of yoginīs face-to-face during the practices of brothers.

puruṣaḥ /<sup>673</sup> yoginī /<sup>674</sup> nārī / madyaṃ /<sup>675</sup> māṃsaṃ / jihvā / caḍuvā  
/<sup>676</sup> ḍamaruṃ / striyā /<sup>677</sup> maithunaṃ / śukraṃ /<sup>678</sup> raktaṃ / māṃsajaṃ  
/<sup>679</sup> raktaṃ /<sup>680</sup> strīmūtraṃ / gūthañ ca / liṅgaṃ / padmaṃ /<sup>681</sup>  
melāpakabhavyam vā / dvijamāṃsaṃ /<sup>682</sup> śava /<sup>683</sup>

/ skyes bu / rnal 'byor ma / bud med / chang /<sup>684</sup> sha / lce /<sup>685</sup> pa ḍu ba  
/<sup>686</sup> cang te'u / bud med kyi / 'khrig pa / khu ba / khrag / sha las skyes /  
khrag / bud med kyi gcin / bshang ba / ling ga / pa dma /<sup>687</sup> 'dus pa'am  
skal ldan /<sup>688</sup> skye gnyis kyi sha /<sup>689</sup> shi ba'i ro /

(1) *Puruṣa* (“male”), (2) *yoginī* (“yoginī”), (3) *nārī* (“female”), (4) *madya* (“liquor”), (5) *māṃsa* (“flesh”), (6) *jihvā* (“tongue”), (7) *caḍuvā* (uncertain), (8) *ḍamaru* (“drum”), (9) *stri* (“woman”), (10) *maithuna* (“copulation”), (11) *śukra* (“semen”), (12) *rakta* (“menstrual blood”), (13) *māṃsaja* (“fat”), (14) *rakta* (“blood”), (15) *strīmūtra* (“woman’s urine”), and (16) [*stri*-]*gūtha* (“[woman’s] feces”), (17) *liṅga* (“penis”), (18) *padma* (“lotus”), (19) *melāpaka* (“meeting”) or *bhavya* (“happy result”), (20) *dvijamāṃsa* (“the twice-born’s flesh”), (21) *śava* (“corpse”),

---

671 dgongs pa ni | D; dgongs pa na P

672 rjod pa | D; brjod pa P

673 puruṣaḥ | ABC (skye bu Tib); puruṣa D

674 yoginī | ACD (rnal 'byor ma Tib); yogiñī B

675 madyaṃ | corr. (chang Tib); madhyaṃ ABC; madya D; cf. madyaṃ *Hevajra* (II.3.56a)

676 caḍuvā (uncertain) | ABCD; pa ḍu ba Tib

677 striyā | ABD (bud med kyi Tib); triyā C; strīñāṃ *Cakrasaṃvara* (15.2b)

678 śukraṃ | ABD (khu ba Tib); śuklaṃ C; cf. śukraṃ *Hevajra* (II.3.59d)

679 māṃsajaṃ | ABD (sha las skyes Tib); mānsaṃ C

680 raktaṃ | ABD; om. C

681 padmaṃ | ABC (pa dma Tib); padma D

682 dvija- | ABD (skye gnyis kyi Tib); dvije C

683 śava | corr.; sava ABD; sarva C; shi ba'i ro Tib

684 chang | D; chud P

685 lce | D; lci P

686 pa ḍu ba | D; ba ḍu ba P

687 pa dma | D; pad ma C

688 'dus pa'am | D; 'dus pa'i ma P

689 skye | P; skyes D

rājapuruṣaṃ / śmaśānaṃ /<sup>690</sup> mīnamāṃsaṃ /<sup>691</sup> pakṣiṣitam /<sup>692</sup>  
 saṃgrāmaraktaṃ /<sup>693</sup> gāva /<sup>694</sup> śvānaṃ /<sup>695</sup> hasti / aśvaṃ /<sup>696</sup> naraṃ /  
 viṭ /<sup>697</sup> mūtraṃ / śukraṃ /<sup>698</sup> raktaṃ / majjā /<sup>699</sup> 28.4/

/ rgyal po'i skyes bu / dur khrod / nya'i sha / bya'i sha /<sup>700</sup> g-yul ngo'i  
 khrag / ba lang / khyi / glang po che / rta / mi / bshang ba / gci ba /  
 khu ba / khrag / rkang mar //

(22) *rājapuruṣa* (“prince”), (23) *śmaśāna* (“charnel ground”), (24) *mīnamāṃsa* (“fish flesh”), (25) *pakṣiṣita* (for *pakṣiṣita*, “bird’s flesh”), (26) *saṃgrāmarakta* (“blood in battle”), (27) *go* (“cow”), (28) *śvāna* (“dog”), (29) *hasti* (“elephant”), (30) *aśva* (“horse”), (31) *nara* (“human”), (32) *viṣ* (“feces”), (33) *mūtra* (“urine”), (34) *śukra* (“semen”), (35) *rakta* (“menstrual blood”),<sup>701</sup> and (36) *majjā* (“marrow”).

evaṅ ca praticchomakā jñātavyaṃ mantriṇā sadā /<sup>702</sup>

/ de ltar yang ni brda yi lan // sngags pas rtag tu shes par bya /

The mantra practitioner should always know the response code [syllables] to be thus.

utpatti sarvakāleṣu yogināṃ bhāvajñānakāḥ //28.5//<sup>703</sup>

kṣetre kṣetreṣu jāyante nirmāṇaṃ sattvottāraṇam /<sup>704</sup>

/ rnal 'byor dngos po shes rnam kyī // dus rnam kun tu bskyed pa ni //

/ sprul pa sems can sgröl ba po // zhing dang zhing du skye bar 'gyur /

Appearing at all times, [yoginīs] teach what transmigratory existences are to yogins. [Yoginīs] are born in [their] respective fields. [Their] manifestation rescues sentient beings.<sup>705</sup>

<sup>690</sup> śmaśānaṃ ] D (dur khrod Tib); smaśānaṃ ABD  
<sup>691</sup> mīnamāṃsaṃ ] AD (nya'i sha Tib); mīlamansaṃ Bac; mīlamānsaṃ BpcC

<sup>692</sup> -ṣitam (for -piṣitam) ] ABD (sha Tib); ṣitaṃ C

<sup>693</sup> -raktaṃ ] A (khrag Tib); rakta BCD

<sup>694</sup> gāva (for gauḥ or gāvah) ] ABCD (ba lang Tib)

<sup>695</sup> śvānaṃ ] corr. (kyi Tib); svānaṃ ABCD

<sup>696</sup> aśvaṃ ] C (rta Tib); asvaṃ ABD

<sup>697</sup> viṭ ] BCD (bshang ba Tib); viṭa A

<sup>698</sup> śukraṃ ] A (khu ba Tib); śukla B; śuklaṃ CD

<sup>699</sup> majjā (for majjā) ] AB (rkang mar Tib); marjja C; marjjaṃ D

<sup>700</sup> bya'i ] D; pya'i P

<sup>701</sup> Śukra (“semen”) and rakta (“menstrual blood”) thus appear twice in this list of jargon signs ((11)(12) and (34)(35)).

<sup>702</sup> -cchomakā ] AB (brda yi Tib); cchoṣmakā C; cchāmakā D ◇ jñātavyaṃ (for jñātavyā) ] ABCD (shes par bya Tib) ◇ mantriṇā ] A (sngags pas Tib); mantriṇāṃ BCD ◇ sadā ] AD (rtag tu Tib); om. BC

<sup>703</sup> -kāleṣu ] ABC (dus Tib); kāreṣu D ◇ yogināṃ ] ABC (rnal 'byor Tib); yoginīnaṃ D

<sup>704</sup> kṣetre ] AB (zhing Tib); kṣetra C; kṣatre D ◇ kṣetreṣu (m.c. for kṣetre) ] ABC (zhing du Tib); kṣatreṣu D ◇ sattvottāraṇam ] ABC (sems can sgröl ba po Tib); satvatāraṇam D

<sup>705</sup> I have supplemented “yoginīs” as the subjects of the verbs in verse 28.5c–6a. It also seems possible that the subjects are “the response code syllables” (*praticchomakāḥ*) in the previous verse 28.5ab.

bodhicitte dravadhātuḥ ṣaṭtriṃśa saṃkhyayāpi ca //28.6//<sup>706</sup>

prṭhivyaptejovāyuś ca ākāśajñānadhātukāḥ /<sup>707</sup>

te 'pi ṣaṣṭadhātuḥ syābhirūpā jñānantakām //28.7//<sup>708</sup>

/ byang chub sems ni zhu ba'i khams // sum cu rtsa drug grangs kyang ni //

/ sa dang chu dang me dang rlung // nam mkha' dang ni ye shes khams /

/ de'i yang khams ni drug drug 'gyur // mngon pa'i gzugs sogs shes mthar ro //

The mind of awakening contains the fluid (Water) element (that is, the mind of awakening assumes the form of fluid), and there are thirty-six [fluid drops that represent the mind of awakening] in total. There are the Earth, Water, Fire, Wind, Space, and Knowledge Elements. They each are also inclusive of the Six Elements (6 × 6 = 36 elements). They are also [the Six Aggregates] from Form to Knowledge.<sup>709</sup>

svabhāvaṃ cchomakā jñeyā vyapadeśārthavācakām /<sup>710</sup>

ekaikasyāntare devī prabhāvatī jñānarūpakām //28.8//<sup>711</sup>

/ nges par bshad don smra ba po'i // rang bzhin gyi ni brdar shes bya /

/ re re'i bar du lha mo ni // 'od ldan ye shes gzugs can no //<sup>712</sup>

The code [syllables] should be known as naturally [consisting of] designation, meaning, and speaker.<sup>713</sup> The goddess Prabhāvatī, [who is] gnosis embodied, is present in every [code syllable].

dhātuḥ ṣaṭtriṃśakānān tu udayakālā tu khecarī /<sup>714</sup>

sā prabhā jñānam āsādyā vartī sarvasukhālayī //28.9//<sup>715</sup>

<sup>706</sup> -citte ] ACD (sems Tib); citta B ◇ -triṃśa (for -triṃśat) ] ABCD (sum cu rtsa Tib)

<sup>707</sup> prṭhivyap- ] ABD (sa dang chu Tib); prṭhivivyāp C ◇ -tejo- ] AB (me Tib); teja CD ◇ ākāśa- ] CD (nam mkha' Tib); ākāśa AB

<sup>708</sup> 'pi ] B (yang Tib); pi ACD ◇ ṣaṭ- ] ABD (drug Tib); ṣaṣṭha C ◇ -ṣaṣṭ- ] ABC (drug Tib); yad D ◇ -dhātuḥ (for -dhātavaḥ) ] ABCD (khams Tib) ◇ syābhi- (*m.c.* for syād abhi- from syur abhi-; abhi- may be a corruption of api) ] ABCD ('gyur and mngon pa'i Tib) ◇ -rūpā ] ApcBCD; pā Aac; gzugs sogs Tib ◇ -ntakām (for -ntakāḥ) ] ABCD (mthar Tib)

<sup>709</sup> Verse 28.7d may be literally translated as “They should be pleasing, ending with (or putting an end to?) knowledge.” However, *-abhi-* in *syābhirūpā* may be a corruption of *api*. Referring to the *Bohitā*'s comment (D 1419, 201v6), I have interpreted *syābhirūpā* as *syur api rūpādi-* (or *rūpāj*). According to the *Bohitā*, this verse mentions the Six Aggregates, which refer to the Five Aggregates with the Knowledge Aggregates.

<sup>710</sup> cchomakā ] ABD (brdar Tib); cchoṣmakā C ◇ -vācakām (for -vācakāḥ) ] ABCD (smra ba po'i Tib)

<sup>711</sup> -syāntare ] *em.* (bar du Tib); syāntare AB; syottaram C; syottare D ◇ -rūpakām (for -rūpikā) ] ABCD (gzugs can Tib)

<sup>712</sup> no ] D; ni P

<sup>713</sup> For example, “*dā*” is the designation; “male” is its meaning; and the one uttering *dā* is the speaker (*Bohitā*, D 1419, 201v7–202r1).

<sup>714</sup> dhātuḥ (for dhātūnām or dhātu-) ] ABCD (khams Tib) ◇ -kālā tu ] AB; kālān tu C; kārā tu D; dus mtha' Tib ◇ khecarī ] ApcD (mkha' spyod ma Tib); ##carī Aac; khecarīm B; khecarīm C

<sup>715</sup> prabhā ] ABC ('od zer Tib); prabhā vā D ◇ vartī (*m.c.* for vartinī) ] AB (bzhugs Tib); vartti C; vattī D

/ sum cu rtsa drug khams mams kyi // 'char ba'i dus mtha' mkha' spyod ma /  
 / ye shes 'od zer de bsgrubs nas // bde ba kun gyi gnas la bzhugs //

Among the thirty-six elements, [Prabhāvātī, who is at] the time of rise, goes in the sky.<sup>716</sup> That light (*prabhā*) reaches the gnosis and remains (*vartī* = *vartinī* used for *vati*) in the abode of all pleasures.<sup>717</sup>

prekṣaṇā marmamarmeṣu kapāstasthāntamād apī //<sup>718</sup>  
 / gos kyi mtha' nas bzung nas ni // gnad dang gnad du rtse bar bya /

(The meaning of “Pra”—) [In the body, she] sees (*prekṣaṇā*) every juncture and lastly stays in a door (*viz.*, some opening part of the body).

bhāvanāpi vikalpātmā jñānaṃ samvṛtivarjanāt //28.10//<sup>719</sup>  
 ye shes kun rdzob spangs pa las // bsgom pa'ang nmam rtog bdag nyid do //

(The meaning of “bhā”—) Although visualization (*bhāvanā*) involves mental constructs, gnosis is [attainable through it] after abandoning the conventional.

vajrapātālayogātmā bhedayet sarvanāḍikām /  
 / rdo rje sa 'og sbyor bdag nyid // rtsa thams cad ni gzhig par bya //

(The meaning of “va”—) [A yogin] intent on the yoga of Vajrapātāla (“adamantine underground”) should discern all inner channels.<sup>720</sup>

tīvradaḥanayogātmā prabhāvatyakṣaram viduḥ //28.11//<sup>721</sup>  
 / rnon por sreg pa'i sbyor bdag nyid // mkhas pas 'od ldan yi ge 'o //

(The meaning of “tī”—) [The yogin] is intent on the yoga of the violent (*tīvra*) fire. [Sages] know the letters of Pra bhā va tī [in this manner].

mīmāṃsa-ṛddhipādā tu oḍiyānapīṭhe tathā //<sup>722</sup>

<sup>716</sup> I interpret this line as follows: assuming the form of an inner fire, Prabhāvātī goes upward through the *avadhūtī* channel in the body.

<sup>717</sup> “That light,” “the gnosis,” and “the abode of all pleasures” seem to mean the light of the inner fire, the awakening mind in the chakra in the head, and the chakra in the navel area, respectively.

<sup>718</sup> prekṣaṇā ] ABCD; rtse bar bya Tib ◇ kapāstasthā- ] ABC; kaṣāṭa D; gos kyi Tib ◇ -ntamād ] ABD (mtha' nas Tib); ntamod C ◇ apī (for api) ] ABCD; bzung nas Tib

<sup>719</sup> vikalpātmā (*m.c.* for -tmikā) ] ABCD (nmam rtog bdag nyid Tib) ◇ samvṛti- ] ApcB (rdzob Tib); sāmvr̥ti Aac; saṃvr̥tti CD

<sup>720</sup> According to the *Bohitā* (D 1419, 202v3–v5), “Vajrapātāla” (the adamantine underground) means drops of the awakening mind or nectar flowing downward from the chakra in the head.

<sup>721</sup> tīvra- ] ACD (rnon por Tib); trīvra B ◇ -dahana- ] ABD (sreg pa'i Tib); dhahana C ◇ prabhāvatyā- ] BC ('od ldan Tib); prabhāvāt++ A; prabhāvapraty D

<sup>722</sup> The words pādā tu oḍiyāna pīṭhe tathā are blurred in B. ◇ mīmāṃsa- (for mīmāṃsā-) ] ABCD (dpyod pa'i Tib) ◇ -pādā ] AD (rkang pa Tib); mādē C ◇ oḍiyāna- ] AD (au ḍyan Tib); oḍiyāna C ◇ pīṭhe ] A (gnas su Tib); pīṭhī C; pīṭhan D



maṅḍalacakramadhyeṣu bhāvayed devatī varā //28.12//<sup>723</sup>

/ dpyod pa'i rdzu 'phrul rkang pa ste // au ḍyan gnas su de bzhin du'o /<sup>724</sup>

/ dkyil 'khor 'khor lo'i dbus su ni // lha yi bdag mo mchog bsgom bya //

[Prabhāvātī has the nature of] the Basis of Psychic Power of Investigation (*mūmāṃsārddhipāda*) and is in Oḍiyāna, a *pīṭha* [site]. He should visualize [her] at the center of a wheel of maṅḍala; [she is] an excellent goddess.

mantrasadbhāvayogātmā nānākṣareṣu madhyagām /

prajñopāyātmakāñ caiva saptatrimśatidevatā //28.13//<sup>725</sup>

/ gsang sngags bden pa'i sbyor bdag nyid // sna tshogs yi ge rnams dbus son /

/ sum cu rtsa bdun lha rnams ni // shes rab thabs kyi bdag nyid nyid //

[A yogin] intent on the yoga of the truth of mantra [should visualize her] present in the middles of various syllables. The thirty-seven deities have the nature of wisdom and means.

om kaṃ vi kā da la yu mā ta lā ji bha ha ra vā ṇa ya u hūṃ grā hūṃ ya **pha hūṃ ṭ hūṃ pha pha ṭ ṭ svā pha hā ṭ svāhā** /<sup>726</sup> om prabhāvātīye hūṃ hūṃ phaṭ phaṭ svāhā /28.14/<sup>727</sup>

/ om kaṃ bi kā da la yu mā ta lā dzi bha ha ra bā ṇa ya u hūṃ grā hūṃ ya **pha hūṃ ṭ hūṃ pha pha ṭ ṭ swā pha hā ṭ swā hā** /<sup>728</sup> om pra bhā wa tī ye hūṃ hūṃ phaṭ phaṭ swā hā //<sup>729</sup>

*Om*, [homage] to [Vajraḍāka, whose] tongue is [like] a flashing thunderbolt, *hūṃ hūṃ phaṭ phaṭ svāhā*, to [Vajraḍāka, who is] horrible with an ornament of a wreath of skeletons, *hūṃ hūṃ phaṭ phaṭ svāhā*.<sup>730</sup> *Om*, for Prabhāvātī, *hūṃ hūṃ phaṭ phaṭ svāhā*.

<sup>723</sup> -madhyeṣu (for -madhye Tib) ] ABD (dbus su Tib); madhye tu C ◇ bhāvayed (bsgom bya Tib) ] AD; bhāvayad B; bhāvaye C

<sup>724</sup> au ḍyan ] D; u rgyan P

<sup>725</sup> prajñopāyā- ] ABD (shes rab thabs kyi Tib); prajñotpāyā C ◇ -tmakāñ (for -tmikā) ] AB (bdag nyid nyid Tib); tmakās C; tmakās D ◇ -triṃśati- ] ABD (sum cu rtsa Tib); trimśadi C

<sup>726</sup> As this is a mixed mantra composed of the fifth and sixth of the forty-eight parts of Heruka's root mantra (Appendix C), I have edited the text accordingly. ◇ bha ha ] ABC (bha ha Tib); bha pha D ◇ ya u ] D (ya u Tib); ya om ABC ◇ hūṃ grā hūṃ ya pha hūṃ ṭ hūṃ pha pha ṭ ṭ svā pha hā ṭ svāhā ] *em.* (hūṃ grā hūṃ ya pha hūṃ ṭ hūṃ pha pha ṭ ṭ svā pha hā ṭ svāhā Tib); hūṃ grā hūṃ pha ya ṭ hūṃ pha hūṃ ṭ pha svā ṭ hā phaṭ svāhā A; hūṃ grā hūṃ pha ya ṭ hūṃ pha hūṃ ṭ pha svā ṭ hā phaṭ svāhā BC; hūṃ grā hūṃ pha ya ṭ hūṃ pha hūṃ ṭ hūṃ pha hūṃ ṭ pha svāhā Dac; hūṃ grā hūṃ pha ya ṭ hūṃ phaṭ pha svā ṭ hā phaṭ svāhā Dpc

<sup>727</sup> prabhāvātīye (for prabhāvatyai) ] ABCD (pra bhā wa tī ye Tib) ◇ phaṭ phaṭ ] ABC (phaṭ phaṭ Tib); phaṭ D

<sup>728</sup> bā ṇa ya u ] D; pā na ya om P ◇ ya pha hūṃ ṭ hūṃ pha pha ṭ ṭ swā pha hā ṭ ] *em.*; ya phaṭ hūṃ pha hūṃ ṭ pha svā ṭ hā phaṭ D; pha ya ṭ hūṃ pha hūṃ ṭ pha svā ṭ hā phaṭ P

<sup>729</sup> pra bhā wa tī ye ] D; pra bhawa tī ye P

<sup>730</sup> This mantra is a mixture of the fifth and sixth of the forty-eight parts of Heruka's root mantra (*vidyutajihvāya* and *kaṃkālamālābharāṇogrāya*). See also Appendix C.

varṇarūpan tu pūrvavad yogasiddhi svayaṃ prabhā /<sup>731</sup>

/ kha dog gzugs ni sngon bzhin no // rang gi 'od kyis rnal 'byor 'grub /

[Prabhāvatī's] color and shape are the same as [those mentioned] earlier. [She is] spontaneously the splendor (*prabhā*) of the accomplishment of yoga.

oṃkāramātr̥bhūtātmā prāṇavāyucalaṃcalāḥ //<sup>732</sup>

/ oṃ yig phyi mo 'byung ba'i bdag // srog gi rlung ni bskyod cing bskyod //

(The meaning of “O”—) The letter *oṃ* is naturally a mother.<sup>733</sup> The *prāṇa* wind moves to and fro [in the body].

uḍupati sarvajñānām indriyās cādyavarjitaṃ /<sup>734</sup>

/ skar ma'i bdag po kun mkhyen rnam // dbang po sogs kyi'ang spangs pa yin /

(The meaning of “ḍi”—) [The mind of awakening] of the all-knowing, [which appears] like the moon (*uḍupati*),<sup>735</sup> is free from [the dichotomy of] the sensory faculties and others (*viz.*, the sensory objects).

yakārākāraṃ rūpam ā pādānteṣu mastakām //28.16//<sup>736</sup>

/ ya yig dang ni a yig gzugs // rkang pa'i mtha' dang mgo bo can //

(The meaning of “yā”—) The phenomenal appearance in the form of the letter *ya* (*viz.*, the vital wind) is [in the body] from the head to (*ā*) the feet.

nādamātrāsritaṃ sarvaṃ svayaṃbhudharmasaṅgītikām /<sup>737</sup>

/ nā da tsam la thams cad brten /<sup>738</sup> / rang 'byung chos brjod pa yin no /

<sup>731</sup> pūrvavad ] C; pūrvvad AB; pūrvved D ◇ yoga- ] ApC BCD (rnal 'byor Tib); yogi Aac ◇ -siddhi (for -siddheḥ or -siddhiḥ) ] ACD ('grub Tib); siddhiṃ B

<sup>732</sup> -kāramātr̥- ] A (yig phyi mo Tib); kāram ādya BC; kārādya D ◇ prāṇa- ] C (srog gi Tib); praṇa ABD ◇ -calāḥ ] ABC (bskyod Tib); caloḥ D

<sup>733</sup> “Being naturally a mother” is unclear. According to the *Bohitā* (D 1419, 203v1–v2), the “mother” indicates the indestructible gnosis, or clear light ('od gsal=\**prabhāsvara*), which becomes firm by controlling the movements of the *prāṇa* winds in the body.

<sup>734</sup> uḍupati ] *em.* (skar ma'i bdag po Tib); utpatti ABCD; cf. ḍi'i yi ge gsungs pa / skar ma' bdag po zhes bya ba la sogs pa ste / skar ma'i bdag po ni zla ba ste *Bohitā* (D 1419, 203v2) ◇ -jñānām ] ABD (mkhyen rnam Tib); jñānām C ◇ indriyās cādyavarjitaṃ (for indriyādyavarjitaṃ) ] ABC (dbang po sogs kyi'ang spangs pa yin Tib); indriyās cādyavarjitaṃ D

<sup>735</sup> To appear like the moon means to assume the form of the semen. *Uḍupati* is an emendation based on the Tibetan translation and *Bohitā*'s comment. All Sanskrit manuscript read as *utpatti* (neuter), which also makes sense (“[The mind of awakening or semen (neuter)] arising in the omniscient ones is free from ...”). However, *utpatti* does not seem to explain the letter *ḍi*.

<sup>736</sup> ā pādānteṣu mastakām (for -ntaṃ mastakāt) ] ABCD; rkang pa'i mtha' dang mgo bo can Tib

<sup>737</sup> sarvaṃ ] ABC (thams cad Tib); sarva D ◇ svayaṃbhu- ] AB (rang 'byung Tib); svayaṃbhū CD ◇ -saṅgītikām (for -gītikām) ] ABD (brjod pa yin Tib); saṅgītik+ṃ C; *saṃ-* is odd metrically.

<sup>738</sup> brten ] D; rten P

(The meaning of “na”—) All rests on the mere sound (*nāda*). [It is] a chanting of the teaching of the Self-Arising One.

evaṅ caturakṣarāṇi kāyadharmādikāni ca //28.17//<sup>739</sup>  
/ de ltar yi ge bzhi rnam ni // chos kyi sku la sogs pa'ang yin //

The four letters thus [explained] are the body *dharma* and so on.<sup>740</sup>

mī ca manas tasyāṃsako jñānaḥ sa cāsti mīmāṃsaḥ /<sup>741</sup>  
ṛddhipādo viharaṇaṃ lokamadhye babhūva ca //28.18//<sup>742</sup>  
/ mi ni yid de'i cha'i ye shes // de yod pas ni dpyod pa ste /  
/ 'jig rten dbus dang sa la ni /<sup>743</sup> / rdzu 'phrul rkang pas spyod lam byed /  
/

(The meaning of “Mīmāṃsaṛddhipāda”—) *Mī* is the mind (*manas*), and its aspect (*aṃsaka* = *aṃśaka*) is knowledge; that is the “investigation” (*mīmāṃsā*). [A yogin with] the Basis of Psychic Power (*ṛddhipāda*) has become [capable of] wandering for pleasure in the middle of the world.

sarvaguṇacakre ca dīyate mokṣahetunā /<sup>744</sup>  
nānyopāyo 'sti saṃsāre sarvaguṇātmaśūnyatā //28.19//<sup>745</sup>  
/ yon tan kun gyi 'khor lor yang // thar pa'i rgyu yis ster bar 'gyur /  
/ yon tan kun bdag stong pa nyid // 'khor bar 'di las thabs gzhan med //<sup>746</sup>

[The code syllables] are given in the Entire Merit Circle<sup>747</sup> for the purpose of liberation. No other means exists in the transmigratory world. Emptiness embodies all merits.

ity āha bhagavān svāmī vajraḍākas tathāgataḥ /<sup>748</sup>

<sup>739</sup> evaṅ ] AB (de ltar Tib); evaṃ ca C; evaṃś D ◇ -rakṣarāṇi ] ABpcD (yi ge Tib); raka Bac

<sup>740</sup> According to the *Bohitā* (D 1419, 204r2–r3), verse 28.17cd teaches that the four letters *o*, *ḍi*, *yā*, and *na* correspond to the fourfold body of the Buddha, namely the Emanation, *Dharma*, Enjoyment, and Innate Bodies, respectively.

<sup>741</sup> manas ] AD (yid Tib); mas BC ◇ tasyāṃsako (for tasyāṃśako) ] ABCD (de'i cha'i Tib) ◇ sa ] ABD (de Tib); saṃ C ◇ cāsti ] A (yod pas Tib); cāstri B; cāstrī CD

<sup>742</sup> -pādo ] ABD (rkang pas Tib); pādā C ◇ babhūva ] AB; ca bhūva C; ca bhūpra D sa la Tib

<sup>743</sup> sa la ] D; sa las P

<sup>744</sup> This line is omitted in Aac. ◇ -hetunā ] ApcCD (rgyu yis Tib); hetuno (or hetunā) B

<sup>745</sup> This line is omitted in Aac. ◇ -pāyo 'sti ] corr. (thabs Tib); pāyo sti AB; pāyāsti C; pāyasti D

<sup>746</sup> 'khor bar ] D; 'khor ba P

<sup>747</sup> The Merit Circle is the fourth of the circles that constitute the Heruka maṇḍala expounded in Chapter 15 of the *Dākārnava* (Appendix B).

<sup>748</sup> svāmī ] ABC (bdag pos Tib); svāmi D

sarvavīrasamāyogād vajrasattvaḥ paraṃ sukham //28.20//<sup>749</sup>

/ dpa' bo thams cad mnyam sbyor las /<sup>750</sup>/ rdo rje sems dpa' bde ba'i  
mchog /

/ rdo rje mkha' 'gro de bzhin gshegs // bcom ldan bdag pos 'di gsungs so //

Thus spoke the Blessed One, the master, Vajradāka, the tathāgata, Vajrasattva, the Supreme Bliss, through the complete union with all heroes.

iti śrīḍākārṇave mahāyogināntrarāje prabhāvatīlakṣaṇamudrāvidhipāṭala  
aṣṭāvīṃśatimaḥ /<sup>751</sup>

/ dpal mkha' 'gro rgya mtsho rnal 'byor ma'i rgyud kyi rgyal po chen po  
las 'od ldan ma'i mtshan nyid kyi phyag rgya'i cho ga zhes bya ba ste le'u  
nyi shu rtsa brgyad pa'o //

Thus ends Chapter 28, [titled] the rule regarding the seals characterized by Prabhāvatī, in the glorious *Ḍākārṇava*, the great king of Yogināntras.

---

<sup>749</sup> samāyogād ] B (mnyam sbyor las Tib); samāyod A; samādyogād C; samāyogad D ◇ -sattvaḥ ] ABC (sams dpa' Tib); satva D

<sup>750</sup> sbyor ] D; sbyar P

<sup>751</sup> -ḍākā- ] ACD (mkha' 'gro Tib); dā B ◇ -rāje ] D (rgyal po Tib); rājye ABC ◇ -vidhi- ] *em.* (cho ga Tib); ca vidhi A; ca vidhiḥ BD; vidhiḥ C ◇ -paṭala ] AB (le'u Tib); paṭalaḥ C; paṭalar D

## Ḍākārṇava, Chapter 29

atha yogavaram śreṣṭham vakṣyate astracchomakām /<sup>752</sup>  
mahānāsāprayogena prāṇāyāmasvabhāvakām //29.1//<sup>753</sup>  
/ de nas mal 'byor ma mchog gtso /<sup>754</sup> / mtshon cha'i brda ni bshad bya ste /  
/ sna chen ma yi rab sbyor bas /<sup>755</sup> / srog dang rtsol ba'i rang bzhin can //

Now, the highest yoga, the best, is explained: [I explain] the secret sign of weapons, [which], by the application of Mahānāsā, has the nature of breath control.<sup>756</sup>

atra ghaṅṭā kheṭadantaṃ muṣalaṃ pāśakapālakam /<sup>757</sup>  
dhanukhaṭvāṅgapustan tu piṭṭāni tarjanīva ca //29.2//<sup>758</sup>  
/ 'di la dril bu phub mche ba /<sup>759</sup> / gtun shing zhags pa thod pa dang /  
/ gzhu dang kha ṭwām ga po ti // phub chung dang ni sdigs mdzub dang //

In this regard, there are<sup>760</sup> [the hand gestures of] (1) bell,<sup>761</sup> (2) *kheṭa* shield,<sup>762</sup> (3) tusk,<sup>763</sup> (4) pestle,<sup>764</sup> (5) noose,<sup>765</sup> (6) skull bowl,<sup>766</sup> (7) bow,<sup>767</sup> (8) skull staff,<sup>768</sup>

<sup>752</sup> astracchomakām ] AB (mtshon cha'i brda Tib); antacchoṣmakām C; antracchomakā D

<sup>753</sup> -nāsā- ] ABC (sna Tib); nāsā D ◇ -prayogena ] corr. (rab sbyor bas Tib); prayogena ABCD ◇ -svabhāvakām ] em. (rang bzhin can Tib); +vabhāvakām (most likely appearing as svabhāvakām) A; prabhāvakām B; prabhāvakām CD

<sup>754</sup> gtso ] D; gtso bo P

<sup>755</sup> sna chen ma yi ] D; sna chen ma'i P

<sup>756</sup> The “yoga” indicates both the external and internal forms of this practice. The “secret sign of weapon” means the hand gestures that assume the form of weapons. “Has the nature of breath control” means that breath control is an important element that constitutes this practice.

<sup>757</sup> kheṭa- ] ABC (phub Tib); heṭa D ◇ -kapālakam ] AD (thod pa Tib); kapālakām B; kapālakām C

<sup>758</sup> -khaṭvāṅga- ] ABC (kha ṭwām ga Tib); ṣaṭvāṅga D

<sup>759</sup> phub ] D; phug P

<sup>760</sup> The hand gestures listed below are identical to the objects that Heruka (also called Ḍākārṇava) has in his left hands at the center of his maṇḍala expounded in the *Ḍākārṇava* 15 (Appendix B). A yoginī makes these gestures with the left hand.

<sup>761</sup> The bell hand gesture is made by putting the tips of the index and middle fingers on the first and second joints of the thumb, respectively, placing the ring finger on the base of the nail of the middle finger, and stretching the little finger (*Bohitā*, D 1419, 205r5–r6).

<sup>762</sup> The *kheṭa* shield hand gesture is made by stretching the arm and making a fist (*Bohitā*, D 1419, 205r6).

<sup>763</sup> The tusk hand gesture is made by making a fist and letting the index finger assume the form of *ko re ba* (a cup?) (*Bohitā*, D 1419, 205r6).

<sup>764</sup> The pestle hand gesture is made by raising the fist and putting the thumb on it (*Bohitā*, D 1419, 205r6–r7).

<sup>765</sup> The noose hand gesture is made by bending the middle and ring fingers, holding the thumb with them, and stretching the index and little fingers (*Bohitā*, D 1419, 205r7).

<sup>766</sup> The skull bowl hand gesture is made by opening the five fingers, stretching them, and then drawing their tips (*Bohitā*, D 1419, 205r7–v1).

<sup>767</sup> The bow hand gesture is made by making the arm shaped like drawing a bow, stretching the index finger and the thumb, and placing the tips the remaining fingers in the middle of the palm (*Bohitā*, D 1419, 205v1–v2).

<sup>768</sup> The skull staff hand gesture is made by placing the tip of the middle finger on the (perhaps second) joint of the thumb, stretching the remaining fingers, and then bending them slightly (*Bohitā*, D 1419, 205v2).

(9) scripture,<sup>769</sup> (10) bucklers,<sup>770</sup> (11) threatening,<sup>771</sup>

ghurghuramālā śrīkhalām śilā śmaśānadhūlikām /<sup>772</sup>

bhokaṃ ḍukārdracarmañ ca lambitakacaḍorikā //29.3//<sup>773</sup>

/ g-yer ka'i phreng dang lcags thag dang // brag dang dur khrod rdul dang ni /

/ mdung dang rnga dang pags rlon dang /<sup>774</sup> / skra yi thag pa dpyangs pa  
dang //<sup>775</sup>

(12) string of jingle bells,<sup>776</sup> (13) chain,<sup>777</sup> (14) rock,<sup>778</sup> (15) powders from charnel  
ground,<sup>779</sup> (16) *bhoka* (or lance),<sup>780</sup> (17) *ḍukā* (for *ḍhakkā* or *huḍukkā*) drum,<sup>781</sup> (18) wet  
skin,<sup>782</sup> (19) dangling hair braid,<sup>783</sup>

citicodanakāṣṭhī ca gadā pharī tu mastakam /<sup>784</sup>

kaṅkāladātrikā caiva netrabukaguṇavartikā //29.4//<sup>785</sup>

---

<sup>769</sup> The scripture hand gesture is made by stretching the hand and drawing the index, middle, and ring fingers toward the middle of the palm (*Bohitā*, D 1419, 205v2–v3).

<sup>770</sup> The bucklers hand gesture is made by making the *kheṭa* shield hand gesture explained earlier and raising the hand slightly (*Bohitā*, D 1419, 205v3).

<sup>771</sup> This is the same as the threatening hand gesture generally known in this scriptural tradition (*Bohitā*, D 1419, 205v3).

<sup>772</sup> ghurghura- ] BC (g-yer ka'i Tib); ghugghura A; ghughura D; cf. ghurghura- (ghughura A) *Ḍākārṇava* (10.46a) and ghurghura- *Ḍākārṇava* (15.40c) ◇ śrīkhalām (for śrīkhalā) ] AB (lcags thag Tib); śrīkhalām ca C; śrīśalām D ◇ śilā ] CD (brag Tib); śilā AB; cf. śilā *Ḍākārṇava* (10.46b and 15.40d) ◇ śmaśāna- ] D; śmaśāna ABC ◇ -dhūlikām (for -dhūlikā) ] ABC; dhurikām D

<sup>773</sup> ḍukā- (for ḍhakkā- or huḍukkā-) ] AD (rnga Tib); tukā BC; cf. ḍukkā- *Ḍākārṇava* (10.46c) and ḍakā- *Ḍākārṇava* (15.41a) ◇ -rdra- ] *em.* (rlon Tib); dra ABD; ha C; cf. -rdra- (dra A) *Ḍākārṇava* (10.46c and 15.41a) ◇ -kaca- ] BD (skra Tib); ++ca A; rkaca C ◇ -ḍorikā ] AD; trorikā B; ṭhorikām C

<sup>774</sup> pags ] D; lpags P

<sup>775</sup> skra yi ] D; skra'i P

<sup>776</sup> The hand gesture of a string of jingle bells is made by making the noose hand gesture explained earlier and making it covered (*bsgribs pa*) (*Bohitā*, D 1419, 205v3–v4).

<sup>777</sup> The chain hand gesture is made by putting the ring finger on the back of the little finger, the middle finger on the back of the ring finger, and the index finger on the back of the middle finger, and fixing the thumb on it (*Bohitā*, D 1419, 205v4).

<sup>778</sup> The rock hand gesture is made by bending all fingers to their respective bases and then stretching (perhaps) the hand (*Bohitā*, D 1419, 205v4–v5).

<sup>779</sup> This hand gesture is made by making a fist (*Bohitā*, D 1419, 205v5).

<sup>780</sup> The *bhoka* hand gesture is made by touching the mouth with the fist (*Bohitā*, D 1419, 205v5). The word *bhoka* is uncertain. The Tibetan translation for that term is *mdung* or “lance.”

<sup>781</sup> The hand gesture of *ḍukā* drum is made by stretching the arm upward (*Bohitā*, D 1419, 205v5).

<sup>782</sup> The hand gesture of wet skin is made by making the fingers draped and then drawing it (*Bohitā*, D 1419, 205v6).

<sup>783</sup> The hand gesture of dangling hair braid is made by dangling the arm and opening and stretching the fingers downward (*Bohitā*, D 1419, 205v6–v7).

<sup>784</sup> citicodanakāṣṭhī ] AD (ro sreg skul ba'i shing Tib); citicodanakāṣṭhām B; cittam codakakāṣṭham C ◇ gadā ] B (ga ta'i dbyug pa); gaḍā ACD; cf. śilā (brag Tib) *Ḍākārṇava* (10.47b) and guḍā (“phongs Tib) *Ḍākārṇava* (15.41d) ◇ pharī ] A (phub Tib); phāri BC; phāli D

<sup>785</sup> kaṅkāla- ] ABC (keng rus Tib); kaṅkāra D ◇ -dātrikā- ] ABC (zor ba Tib); datrikā D ◇ -buka- (for -vrkka-) ] ABCD (mkhal ma Tib); cf. -buka- *Ḍākārṇava* (10.15.47d) and -bukka- *Ḍākārṇava* (15.42b)

/ ro sreg skul ba'i shing dang ni // ga ta'i dbyug pa phub dang mgo /  
/ keng rus dang ni zor ba nyid // mig dang mkhal ma gnye ma dang //

(20) tinder for funeral pyre,<sup>786</sup> (21) mace,<sup>787</sup> (22) *pharī* shield,<sup>788</sup> (23) head,<sup>789</sup> (24) skeleton,<sup>790</sup> (25) *dātrikā* sickle,<sup>791</sup> (26) eye,<sup>792</sup> (27) kidney,<sup>793</sup> (28) large intestine,<sup>794</sup>

śaniścaraṃ kilakañ ca bījapūrakapattrakam /<sup>795</sup>

sūcis tu kāyacarmañ ca meghavṛṣṭivṛkṣāṅkuśam //29.5//<sup>796</sup>

/ spen pa yi ni phur bu dang // sa bon gar dang sog le dang /

/ khab dang slud bshus pags pa dang /<sup>797</sup> / sprin char 'bab dang shing  
lcags kyu //

(29) Saturn,<sup>798</sup> (30) stake,<sup>799</sup> (31) citron,<sup>800</sup> (32) saw,<sup>801</sup> (33) needle,<sup>802</sup> (34) full-body

<sup>786</sup> The hand gesture of a tinder for funeral pyre is made by making the index finger in the form of a razor (*Bohitā*, D 1419, 205v7).

<sup>787</sup> The twenty-first object is a “rock” (*śilā*) and an “anus” (*gudā*) in other chapters of the *Ḍākārṇava*, 10.47b and 15.41d, respectively. The mace hand gesture is made by making a fist and fixing the index finger in the form of a stick (*Bohitā*, D 1419, 205v7).

<sup>788</sup> The hand gesture of *pharī* shield is the same as that of a *kheṭa* shield described earlier (*Bohitā*, D 1419, 205v7–206r1).

<sup>789</sup> The head hand gesture is made by fixing the fist around the head (*mgo bo khu tshur gyi tshul*, whose literal meaning is “[letting] the head in the manner of the fist”) (*Bohitā*, D 1419, 206r1).

<sup>790</sup> The skeleton hand gesture is made by stretching the middle and ring fingers, bending the little and index fingers, and raising the hand (*Bohitā*, D 1419, 206r1).

<sup>791</sup> The twenty-fifth object is a “short club” (*daṇḍikā*) and a *rātrikā* sickle in other chapters of the *Ḍākārṇava*, 10.47c and 15.42a, respectively. The hand gesture of *dātrikā* sickle is made by making a fist and bending the index finger in the form of a circle (*Bohitā*, D 1419, 206r1–r2).

<sup>792</sup> The eye hand gesture is made by joining the tips of the index finger and the thumb, stretching them, and drawing them slightly (*Bohitā*, D 1419, 206r2).

<sup>793</sup> The kidney hand gesture is made by placing the four fingers on the thumb (*Bohitā*, D 1419, 206r2–r3).

<sup>794</sup> The large intestine gesture is made by moving the hand in circles three times (*Bohitā*, D 1419, 206r3).

<sup>795</sup> śaniścaraṃ (for śanaiścaraṃ) ] ABC (spen pa Tib); śaniścaraṃ D; cf. śaniścaraṃ *Ḍākārṇava* (10.48a and 15.42c) ◇ -pūrika- ] em. (gar Tib); pūrakara A; pūrakāra BC; pūlaka D ◇ -pattrakam ] AD (sog le Tib); trakaṃ B; trayaṃ C

<sup>796</sup> sūcis ] ABpcD (khab Tib); sūcī Bac; sūcīn C ◇ kāyacarmaṃ (*m.c.* for -carma) ] ABCD; slud bshus pags pa Tib

<sup>797</sup> pags pa ] D; lpags pa P

<sup>798</sup> The Saturn hand gesture is the same as the skeleton hand gesture explained earlier (*Bohitā*, D 1419, 206r3).

<sup>799</sup> The stake hand gesture is made by making a fist and stretching the little finger (*Bohitā*, D 1419, 206r3).

<sup>800</sup> The citron hand gesture is made by stretching all fingers upward, bending them slightly, and joining their tips (*Bohitā*, D 1419, 206r3–r4).

<sup>801</sup> The saw hand gesture is made by opening all fingers and bending them slightly (*Bohitā*, D 1419, 206r4–r5).

<sup>802</sup> The needle hand gesture is made by placing the tip of the thumb on the base of the index finger (*Bohitā*, D 1419, 206r4–r5).

skin,<sup>803</sup> (35) cloud with rain,<sup>804</sup> and (36) wooden hook (or wood and hook).<sup>805</sup>

evan dadyā tu yoginīm pratimudrā vidhīyate /<sup>806</sup>

vajrāsikuntatrisūlaṃ paraśuṃ karttibāṇakam //29.6//<sup>807</sup>

/ de ltar rnal 'byor mas ster na // phyag rgya'i lan du brjod bya ba /

/ rdo rje ral gri mdung ring dang /<sup>808</sup> / rtse gsum dgra sta gri gug mda' //

If a yoginī gives thus, [a practitioner] makes the response seal<sup>809</sup>—[the hand gestures of] (1) vajra,<sup>810</sup> (2) *asi* sword,<sup>811</sup> (3) *kunta* lance,<sup>812</sup> (4) trident,<sup>813</sup> (5) ax,<sup>814</sup> (6) knife,<sup>815</sup> (7) arrow,<sup>816</sup>

sūlabhinnaṃ mudgaraṇ ca cakraḍamarucchurikā /<sup>817</sup>

daṅḍaṃ bhiṅḍipālakaṇ ca śaṅkhakāhaladaṅḍikā //29.7//<sup>818</sup>

/ gsal shing phub dang tho ba dang /<sup>819</sup> / 'khor lo cang te'u chu gri dang /

<sup>803</sup> The hand gesture of full-body skin is the same as the hand gesture of wet skin explained earlier (*Bohitā*, D 1419, 206r5).

<sup>804</sup> The hand gesture of cloud with rain is made by draping all fingers and swaying their tips (*Bohitā*, D 1419, 206r5).

<sup>805</sup> The wood hand gesture is made by placing the fingers above the shoulder, and the hook hand gesture is by making a fist and fixing the index finger in the form of a hook (*Bohitā*, D 1419, 206r6).

<sup>806</sup> dadyā (for dadyāt) ] ABCD (ster na Tib) ◇ yoginīm (for yoginī or yoginīnām) ] ABD (ster na Tib); yoginīnām C ◇ prati- ] ACD (lan Tib); prati B

<sup>807</sup> paraśuṃ ] ABaC (dgra sta Tib); paraśuṃkaṃ Bpc; paraśuṃ D

<sup>808</sup> mdung ring ] D; mdung rings P

<sup>809</sup> The response hand gestures listed below correspond to the objects that Heruka (at the center of his maṅḍala expounded in *Dākārṇava* 15) has in his right hands. A yogin makes these hand gestures with the right hand in response to the yoginī's hand gestures.

<sup>810</sup> The vajra hand gesture: A practitioner locates the middle finger at the center and the remaining four fingers at the four directions (which represent the five prongs of a vajra) (*Bohitā*, D 1419, 206r7).

<sup>811</sup> The hand gesture of *asi* sword: A practitioner locates the index finger above the remaining four fingers and makes a fist with the four fingers, by which he assumes the form of holding a sword (*Bohitā*, D 1419, 206r7–v1).

<sup>812</sup> The hand gesture of *kunta* lance: A practitioner makes a fist and stretches the middle finger (*Bohitā*, D 1419, 206v1).

<sup>813</sup> The trident hand gesture: A practitioner joins the thumb and the little finger, and raises the remaining three fingers (*Bohitā*, D 1419, 206v1).

<sup>814</sup> The ax hand gesture: A practitioner stretches all fingers and then moves the thumb upward (*Bohitā*, D 1419, 206v1–v2).

<sup>815</sup> The knife hand gesture: A practitioner makes a fist, then stretches the index finger and covers its two joints with the thumb (*Bohitā*, D 1419, 206v2).

<sup>816</sup> The arrow hand gesture: A practitioner makes a fist with the middle, ring, and little fingers, then places the thumb on them, and stretches the index finger (*Bohitā*, D 1419, 206v2–v3).

<sup>817</sup> -bhinna- ] ABC (phub Tib); bhinnaṃ D ◇ -mudgaraṇ ] ABC (tho ba Tib); muṅgaraṇ D ◇ -ḍamaru- ] BCD (cang te'u Tib); ṭamaru A; cf. -ḍamaru- *Dākārṇava* (10.42a and 15.36c)

<sup>818</sup> daṅḍaṃ ] ABC (dbyug pa Tib); daṅḍa D ◇ bhiṅḍipālakaṇ ] CD (mtshon rtse gcig Tib); biṅḍipālakaṇ AB; cf. -biṅḍipālakaṃ A of *Dākārṇava* (10.42b and 15.36d) ◇ śaṅkha- ] D (dung Tib); śaṅkha A; śaṅkha B; śaṅkhaṃ C ◇ -kāhala- ] C (zangs dung Tib); kahalā A; kahalaka B; kāhara D; cf. -kahala- A of *Dākārṇava* (10.42c and 15.37a) ◇ -daṅḍikā ] ABC (dbyug gu gsum Tib); dantikā D

<sup>819</sup> phub ] D; phug P



/ dbyug pa dang ni mtshon rtse gcig /<sup>820</sup> / dung dang zangs dung dbyug  
gu gsum //<sup>821</sup>

(8) pike-spiked one,<sup>822</sup> (9) hammer,<sup>823</sup> (10) disk,<sup>824</sup> (11) *ḍamaru* drum,<sup>825</sup> (12) short sword,<sup>826</sup> (13) club,<sup>827</sup> (14) short javelin,<sup>828</sup> (15) conch shell,<sup>829</sup> (16) copper trumpet,<sup>830</sup> (17) short club,<sup>831</sup>

mayūrapicchikā tatra kākapakṣeṣu kūcikā /<sup>832</sup>

agnikuṇḍī parvatañ ca laguḍā darpaṇavīnakā //29.8//<sup>833</sup>

/ der ni rma bya'i mjug ma dang // bya rog sgro dang pir dang ni /

/ me yi thab dang ri bo dang // dbyug thung me long pi wang dang //

(18) tail-feather of peacock,<sup>834</sup> (19) crow's feather quill,<sup>835</sup> (20) fire pit,<sup>836</sup> (21) mountain,<sup>837</sup> (22) stick,<sup>838</sup> (23) mirror,<sup>839</sup> (24) lute,<sup>840</sup>

---

<sup>820</sup> mtshon rtse gcig ] D; mchon rtse gcig P

<sup>821</sup> dbyug gu ] D; dbyugu P

<sup>822</sup> The hand gesture of pike-spiked one is the same as the skeleton hand gesture explained earlier (*Bohitā*, D 1419, 206v3).

<sup>823</sup> A practitioner makes a fist in the form of hitting a thing (*Bohitā*, D 1419, 206v3–v4).

<sup>824</sup> The disk hand gesture: A practitioner makes a fist and then assumes the form of a circle with the index finger and the thumb (*Bohitā*, D 1419, 206v4).

<sup>825</sup> The hand gesture of *ḍamaru* drum: A practitioner makes a fist and moves the thumb, perhaps in the form of beating a drum (*Bohitā*, D 1419, 206v4).

<sup>826</sup> The hand gesture of short sword: A practitioner makes a fist and stretches the little finger (*Bohitā*, D 1419, 206v4–v5).

<sup>827</sup> The club hand gesture: A practitioner assumes the form of a club with the index finger (*Bohitā*, D 1419, 206v5).

<sup>828</sup> The hand gesture of short javelin: A practitioner bends all fingers and collects their tips (*Bohitā*, D 1419, 206v5).

<sup>829</sup> The hand gesture of conch shell: A practitioner makes a fist, then fixes the tip of the thumb on the index finger, and assumes the form of the protruding part of the shell with the thumb (*Bohitā*, D 1419, 206v5–v6).

<sup>830</sup> The hand gesture of copper trumpet: A practitioner makes a fist and places it before the mouth (*Bohitā*, D 1419, 206v6).

<sup>831</sup> The hand gesture of short club: A practitioner sways the index finger (*Bohitā*, D 1419, 206v6).

<sup>832</sup> mayūra- ] ACD (rma bya'i Tib); mayura B ◇ kūcikā ] AB (pir Tib); kuṃcīkā C; kuñcīkā D; cf. kūcīkā *Dākārṇava* (15.37c)

<sup>833</sup> -kuṇḍī ] ACD (thab Tib); kuṇḍi B ◇ parvataṃ ] ABC (ri bo Tib); parvvaṭaṃ D

<sup>834</sup> The hand gesture of a tail-feather of peacock: A practitioner sways the five fingers (*Bohitā*, D 1419, 206v6–v7). I have not translated the word *tatra*, which follows this, as it seems to be inserted simply to accommodate the meter.

<sup>835</sup> The hand gesture of crow's feather quill: A practitioner stretches all fingers and collects their tips (*Bohitā*, D 1419, 206v7).

<sup>836</sup> The hand gesture of fire pit: A practitioner stretches the hand and then draws the fingers (*Bohitā*, D 1419, 206v7).

<sup>837</sup> The mountain hand gesture: A practitioner stretches the hand upward (*Bohitā*, D 1419, 206v7–207r1).

<sup>838</sup> The stick hand gesture: A practitioner raises the index finger (*Bohitā*, D 1419, 207r1).

<sup>839</sup> A practitioner assumes the form of showing a mirror on the palm of the hand (*Bohitā*, D 1419, 207r1).

<sup>840</sup> The lute hand gesture: A practitioner raises the index, middle, ring, and little fingers and touches them with the thumb by swaying it (*Bohitā*, D 1419, 207r1–r2).

gulphapāṇis tu phupphusaṃ antrarāhunigaḍakam /<sup>841</sup>

haḍidurbhūṣajālīṅ ca kabandhaṃ jvālātailakam //29.9//<sup>842</sup>

/ rkang mgo lag mgo glo ba dang // rgyu ma sgra gcan lcags sgrog dang /

/ gdos dang skogs dang nya rgya dang /<sup>843</sup> / mgo med mar nag 'bar ba dang //

(25) foot,<sup>844</sup> (26) hand,<sup>845</sup> (27) lungs,<sup>846</sup> (28) small intestine,<sup>847</sup> (29) Rāhu,<sup>848</sup> (30) iron chain,<sup>849</sup> (31) wooden fetters,<sup>850</sup> (32) [object called] *durbhūṣa* (or peel or chain),<sup>851</sup> (33) fish trap,<sup>852</sup> (34) decapitated corpse,<sup>853</sup> (35) flaming sesame oil,<sup>854</sup>

bhairavarūpakaṃ jñeyaṃ pratimudrā vidhīyate /<sup>855</sup>

/ 'jigs byed gzugs can zhes bya ba // phyag rgya'i lan du mngon brjod yin /

and (36) physical Bhairava<sup>856</sup> should be known. The response seal is [thus] practiced.

---

<sup>841</sup> -rāhu- ] ABD (sgra gcan Tib); rāhūr C

<sup>842</sup> -durbhūṣa- ] A (skogs or skrogs Tib); durbhūṣa BC; dubbhūṣa D; cf. durbhūṣa- (sgrog Tib) *Ḍākārṇava* (10.44b) and dubhūṣa- (du bhu sa Tib) *Ḍākārṇava* (15.38d) ◇ -jālīṅ (for -jālīkā) ] ABCD (nya rgya Tib); cf. -jālīkā *Ḍākārṇava* (10.44b and 15.38d) ◇ kabandhaṃ ] *em.*; kavacandhaṃ ABD; kavacāndhaṃ C; cf. kabandhaṃ and kabandha- *Ḍākārṇava* (10.44c and 15.39a, respectively) ◇ -tailakam ] ABC (mar nag Tib); tairakam D

<sup>843</sup> skogs ] D; skrogs P

<sup>844</sup> The foot hand gesture: A practitioner assumes the form of the foot with their hand (*Bohitā*, D 1419, 207r2).

<sup>845</sup> The hand hand-gesture: A practitioner sways the hand (*Bohitā*, D 1419, 207r2).

<sup>846</sup> The lungs hand gesture: A practitioner makes a fist and stretches the middle finger (*Bohitā*, D 1419, 207r2).

<sup>847</sup> The hand gesture of small intestine: A practitioner makes a fist with a hollow space inside it (*Bohitā*, D 1419, 207r2–r3).

<sup>848</sup> The Rāhu hand gesture: A practitioner stretches the fingers, then draws them, and makes them in the form of the head (*Bohitā*, D 1419, 207r3).

<sup>849</sup> The hand gesture of iron chain: A practitioner puts the thumb into the fist (*Bohitā*, D 1419, 207r3).

<sup>850</sup> The hand gesture of wooden fetters: A practitioner makes a fist, holds the tip of the thumb with the fist, and stretches the middle and ring fingers inward (*Bohitā*, D 1419, 207r3–r4).

<sup>851</sup> The word *durbhūṣa* is not certain. Its Tibetan version is *skogs*, meaning “peel” or “husk”. In *Ḍākārṇava* (10.44b), a Tibetan word for *durbhūṣa* is *sgrog*, “chain”. The *durbhūṣa* hand gesture is the same as the hammer hand gesture explained earlier (*Bohitā*, D 1419, 207r4). The *durbhūṣa* may be a kind of hammer.

<sup>852</sup> The hand gesture of fish trap: A practitioner stretches the hand and dangles and opens the fingers (*Bohitā*, D 1419, 207r4–r5).

<sup>853</sup> The hand gesture of decapitated corpse: A practitioner holds the ring and little fingers with the thumb and dangles the index and middle fingers in the form of feet (*Bohitā*, D 1419, 207r5).

<sup>854</sup> The hand gesture of flaming sesame oil: A practitioner stretches the hand, attaches the thumb (perhaps to the side of the index finger), bends the remaining fingers halfway, and moves the hand in circles three times (*Bohitā*, D 1419, 207r5–r6).

<sup>855</sup> bhairavarūpakaṃ ] ABD ('jigs byed gzugs can Tib); bhairavaṃ rupakaṃ C ◇ jñeyaṃ ] ABCD; zhes bya ba (perhaps a corruption of shes bya ba) Tib ◇ -mudrā ] ABD (phyag rgya'i Tib); mudrāṃ C ◇ vidhīyate ] BacCD; 'vidhīyate ABpc; mngon brjod yin Tib

<sup>856</sup> The hand gesture of physical Bhairava: A practitioner places the hand on his head and imitates Bhairava's look on his face (*Bohitā*, D 1419, 207r6–r7).

vāyusvabhāvam akhilaṃ tatkuḷaṃ yoginīgṛhe //29.10//<sup>857</sup>  
yaṃ yaṃ ++++t+sthānaṃ ca taṃ tu yoginītaṃ /<sup>858</sup>  
tatsvabhāvānugrahaṃ vā nigrahaṃ vāpi kriyate //29.11//<sup>859</sup>  
/ rlung gi rang bzhin ma lus pa // de'i rigs rnal 'byor ma'i khyim du'o //  
/ gang dag gang gi phyag rgya'i dbyibs // de de rnal 'byor ma yi lus /  
/ de yi rang bzhin rjes bzung ngam /<sup>860</sup> / tshar gcod pa yang byed par  
'gyur //

Every [seal] is naturally [linked with] the wind.<sup>861</sup> The lineages are [discerned by the marks that are drawn] in the yoginīs' houses.<sup>862</sup> Whichever the outer appearance that the seal (yoginī) might have,<sup>863</sup> [he should discern] that yoginī's body.<sup>864</sup> [He] performs [any ritual for] giving benefit or subjugation, of which she is the nature.

aṣṭādaśāsūnyatā ca karuṇā ca viśeṣataḥ /<sup>865</sup>  
veṇikā buddhadharmā tu dhātur aṣṭādaśan tathā //29.12//<sup>866</sup>  
yoginīmudralakṣaṇaṃ vijñeyā sarvajantavām /<sup>867</sup>  
/ stong pa nyid ni bcwa brygad dang // khyad par du yang snying rje dang /  
/ sangs rgyas chos ni ma 'dres dang // de bzhin du ni khams bcwa brygad //

<sup>857</sup> -svabhāvam akhilaṃ ] AC (rlung gi rang bzhin ma lus pa Tib); svabhāvasakhilaṃ B; svabhāvam akhiraṃ D ◇ -gṛhe ] AD (khyim du Tib); ṅrhe BC

<sup>858</sup> yaṃ yaṃ (for yad yac) ] AD (gang dag gang gi Tib); yaṃ ya B; yaṃ yasmād C ◇ ++++t+ ] Apc; ++++t+ñca (I interpret a stroke above the last letter *ñca* as a cancellation mark) Aac; (a blank space for some letters) B; yogi C; taṃ ca D; phyag rgya'i Tib ◇ sthānaṃ ] ABC; sthānaṃṅ D; dbyibs Tib ◇ taṃ taṃ ] corr. (de de Tib); taṃ taṃs AB; tantran C; taṃ taṃs D ◇ yoginī- ] ABC (rnal 'byor ma'i Tib); yoginīs D

<sup>859</sup> kriyate ] ABC (byed par 'gyur Tib); krīyate D

<sup>860</sup> de yi ] D; de'i P

<sup>861</sup> This line (verse 29.10c), which literally means “every [seal] has the nature of the wind”, probably describes an inner aspect of performing the hand gestures of weapons; internally, they represent some aspects of the movement of the vital wind in the body.

<sup>862</sup> According to some discourses of the features of yoginīs, such as the *Cakrasaṃvara* (18.1–21), in her house, every class of yoginī has a mark that represents her lineage.

<sup>863</sup> The text (19.11a) is partially damaged (*yaṃ yaṃ ++++t+sthānaṃ*). I have translated the Tibetan translation (*gang dag gang gi phyag rgya'i dbyibs*), whose Sanskrit may be *yaṃ yaṃ* (= *yad yan*) *mudrāsamsthānaṃ*. This makes sense but it may be different from the original text in manuscript A (which appears to contain the letter *t*).

<sup>864</sup> Verses 29.10d–11b most likely teach that a practitioner should discern yoginīs and their lineages by the marks that they draw in their houses and their physical features. For details, see Chapter 34 of the *Ḍākāraṇava*.

<sup>865</sup> aṣṭādaśa- ] ABC (bcwa brygad Tib); aṣṭādaśa D

<sup>866</sup> veṇikā buddhadharmā (for āveṇikā buddhadharmās) ] ABCD (sangs rgyas chos ni ma 'dres Tib) ◇ dhātur aṣṭādaśan (for dhātavo 'ṣṭādaśa) ] ABCD (khams bcwa brygad Tib)

<sup>867</sup> -mudra- (*m.c.* for -mudrā-) ] ABD (rgya Tib); mudrā C ◇ -lakṣaṇaṃ ] ABC (mtshan nyid Tib); rakṣaṇaṃ D ◇ vijñeyā (for vijñeyam) ] ABCD (shes par bya Tib) ◇ -jantavām (for -jantave) ] ABCD (skye bo Tib)

/ rnal 'byor ma yi rgya mtshan nyid /<sup>868</sup> / skye bo thams cad shes par bya /

[The thirty-six signs of weapons are equivalent to] the Eighteen [Aspects of] Emptiness and [the Eighteen Aspects of] Compassion in particular. [The thirty-six response signs are associated with] the Eighteen Distinct Characteristics of the Buddha and the [Eighteen] Elements.<sup>869</sup> The characteristics of the yoginī's seal should be understood for [the sake of] every living being.

mahānāsāprayogeṣu lakṣaṇam uditam svayam //29.13//<sup>870</sup>

/ sna chen ma yi rab sbyor bar // rang gi mtshan nyid gsungs pa yin //

By the application of Mahānāsā, the characteristics are spontaneously spoken about.

mātā sarvabhūteṣv abhi maṇi viśvaṃ rūpaṃ yathā /<sup>871</sup>

/ 'byung po thams cad kyi ni ma // mngon par sna tshogs nor bu bzhin /

(The meaning of “Ma”—) For all beings, the mother (*mātā*) is like a wish-fulfilling gem [that produces] all phenomenal appearances.

hākāroḍyanādātmakaṃ lambitādhomukhīn tathā //29.14//<sup>872</sup>

/ hā yig bskyod pa'i nā da'i bdag // de bzhin kha 'og bltas par 'phyang //

(The meaning of “hā”—) Likewise, having the nature of a sound arising from the letter *hā* (actually *ham*) [in the head], [she, in the form of the *avadhūtī* channel,] is hanging down and faces downwards.

nādashā tu yātan tu sukharūpādvayamālinīm /<sup>873</sup>

/ nā dar gnas pa'i skud pa yang /<sup>874</sup> / bde gzugs gnyis med phreng ba can /

<sup>868</sup> rnal 'byor ma yi ] D; rnal 'byor ma'i P

<sup>869</sup> The *Bohitā* (D 1419, 207v2–v7) explains verse 29.12 as follows: “The Eighteen Aspects of Emptiness” indicates the Sixteen Aspects of Emptiness, the Emptiness of the Selflessness of a Person, and the Emptiness of the Selflessness of a Phenomenal Existence. “The Eighteen Aspects of Compassion” are generated in connection with the Eighteen Aspects of Emptiness. The Eighteen Aspects of Emptiness and the Eighteen Aspects of Compassion correspond to the thirty-six hand gestures that a yoginī shows to a practitioner (taught in 29.2–5). “The Eighteen Distinct Characteristics of the Buddha” and “the Eighteen Elements” (the Six Sense Bases, the Six Sense Objects, and the Six Senses) are connected with the thirty-six hand gestures that a practitioner shows to a yoginī (taught in 29.6c–10b).

<sup>870</sup> -nāsā- ] A; nāsā BCD ◇ -prayogeṣu (for -prayogeṣa) ] ApcBCD (rab sbyor bar Tib); prayoge na Aac ◇ lakṣaṇam ] ApcBCD (mtshan nyid Tib); u Aac

<sup>871</sup> -bhūteṣv ] ABD ('byung po Tib); bhūteṣu C ◇ viśvaṃ ] AB (sna tshogs Tib); viśva CD ◇ rūpaṃ ] ABCD; *n.e.* Tib

<sup>872</sup> hākāroḍya- (for -dyan-) ] ABD (hā yig bskyod pa'i Tib); hokāroḍya C ◇ -tmakaṃ (for -tmikā) ] *conj.* (bdag Tib); tm+++ A; tma(a blank space)ṃ B; tmaṃ C; tma D; cf. bdag nyid *Bohitā* (D 1419, 208r4) ◇ lambitā- ] *conj.* ('phyang Tib); ++++tā A; (A blank space)tān B; tathatān C; tā D; cf. 'phyang ba *Bohitā* (D 1419, 208r5) ◇ -dho- ] BCD ('og Tib); dh+ A; cf. 'og tu *Bohitā* (D 1419, 208r5) ◇ -mukhīn (for -mukhī) ] ABCD (bltas par Tib)

<sup>873</sup> -sthā tu ] ABD (gnas pa'i Tib); sthānān C ◇ yātaṃ (for yātā) ] ABC; jātaṃ D; skud pa Tib ◇ sukha- ] ABD (bde Tib); mukha C ◇ -dvaya- ] ABD (gnyis Tib); dvayaṃ C ◇ -mālinīm (for -mālinī) ] *em.* (phreng ba can Tib); sālinīm AB; sālinīm CD

<sup>874</sup> yang ] D; gang P

(The meaning of “nā”—) Residing in the sound (*nāda*) and extending [from it], [she has] the form of pleasure and is garlanded in a nondual [way].<sup>875</sup>

sādhānāmnyayogātmā ālikālipurodbhavām //29.15//<sup>876</sup>

/ sgrub thabs man ngag sbyor bdag nyid // dbyangs dang gsal byed las  
sngon byung //

(The meaning of “sā”—) [The one, who is] intent on practicing the transmission of the methods of perfect realization (*sādhana*), visualizes vowels and consonants at the outset.

dharmakarmasamayā tu mahāmudrāsvabhāvakā /<sup>877</sup>

caturmudrābhīdhānatvāc caturakṣarakalpanām //29.16//<sup>878</sup>

/ chos dang las dang dam tshig dang // phyag rgya chen po'i rang bzhin  
can /

/ yi ge bzhi yi rtog pa las // phyag rgya bzhi mngon brjod nyid do //

[The four letters, *ma*, *hā*, *nā*, and *sā*] have the natures of the the *Dharma*, Action, Pledge, and Great Seals, [respectively]. The four letters are conceptualized because of [their connection with] the name of the Four Seals.

pīṭhasaṃbuddhavijñeyā citta-ṛddhipādas tathā /<sup>879</sup>

ākāśacakraṃ khyātaṃ divyayoginimīlakam //29.17//<sup>880</sup>

adhipatī mahānāsā saptatṛiṃśātmakā sa ca /<sup>881</sup>

/ gnas ni ar bu dar zhes bya /<sup>882</sup> / sems kyi rdzu 'phrul rkang de bzhin /

/ lha rdzas rnal 'byor ma 'dus pa // nam mkha'i 'khor lor grags pa yin //<sup>883</sup>

/ sum cu bdun bdag nyid de yi /<sup>884</sup> / bdag mo sna chen ma yin no /

<sup>875</sup> The phrase “garlanded in a non-dual [way]” seems to mean how the middle channel, *avadhūti*, is present in the body: it is sandwiched between the left and right channels (*lalanā* and *rasanā*), representing the mixture of them, the nonduality.

<sup>876</sup> -nāmnyā- ] ABC (man ngag Tib); nāmāya D ◇ -puro- ] ABC (sngon Tib); kulo D ◇ -dbhavām (for -dbhavaḥ) ] ABCD (byung Tib)

<sup>877</sup> -samayā tu ] A (dam tshig dang Tib); samāyāta BC; samāyā tu D ◇ -svabhāvakā ] A (or svabhāvakaṃ, rang bzhin can Tib); svabhāvakaṃ BCD

<sup>878</sup> catur- ] ABC (bzhi Tib); catu D ◇ -kalpanām (for -kalpanā) ] ABD; karmmanām C; rtog pa las Tib

<sup>879</sup> pīṭhasaṃbuddha- (implying *pīṭhe 'rbude* or being a corruption of, *pīṭham arbuda* (*m.c.* for *pīṭhe 'rbude*)) ] ABCD; gnas ni ar bu dar Tib. The *Bohitā* gives no comment on this.

<sup>880</sup> khyātaṃ ] ABD (grags pa yin Tib); ākhyātaṃ C ◇ -yoginī- (*m.c.* for -yoginī-) ] AC (rnal 'byor ma Tib); yoginī BD

<sup>881</sup> adhipatī (for adhipatnī) ] A (bdag mo Tib); adhipati BCD ◇ -nāsā ] AB; nāso CD ◇ saptatṛiṃśātmakā (for saptatṛiṃśādātmikā) ] *em.* (sum cu bdun bdag nyid Tib); sapta+i+i+tmakā A; saptakā B; saptakośā C; saptatṛiṃśātmakātma D ◇ sa (*m.c.* for sā) ] AB (de yi Tib); *om.* CD

<sup>882</sup> ar bu dar ] D; ar bu tar P

<sup>883</sup> nam mkha'i ] D; namkha'i P

<sup>884</sup> sum cu ] D; sum bcu P

[Mahānāsā] should be known [as being] in Saṃbuddha (which refers to Arbuda), a *pīṭha* [site], and the Basis of Psychic Power of the Mind (*cittaraddhipāda*) [constitutes her nature]. [Her secret sign] is stated to be [associated with] the Space Circle,<sup>885</sup> an eye-closing (meeting) of divine yoginīs.<sup>886</sup> Mahānāsā is a mistress; she embodies the thirty-seven.<sup>887</sup>

ādyanta nāsayā śvāsaṃ praveśasthitotthānakam //29.18//<sup>888</sup>

/ sna yi thog ma tha mar dbugs // 'jug dang gnas dang ldang ba can //

(The meaning of “A” or “Sa”—)<sup>889</sup> At the outset (*ādi*) and the end, [he performs] inhalation, retention, and exhalation of breath (*śvāsaṃ*) through the nose.

madhye lakṣavilakṣaṇ tu ramate sarvayoginīm /<sup>890</sup>

/ dbus su mtshon bya mtshan nyid bral // rnal 'byor ma kun rtse bar 'gyur /

(The meaning of “r” or “m”—) In the middle (*madhye*) of the characteristic and the non-characteristic, he plays with (*ramate*) the yoginī of all.<sup>891</sup>

buvaṃ sarasvatī yāti madhye gaṅgā tu vāhinī //29.19//<sup>892</sup>

/ nu baṃ la ni dbyangs can 'gro // dbus su gang gang 'bab pa mo //

(The meaning of “bu”—) With the sound *buvam*, Sarasvatī proceeds in the middle. However, Gaṅgā flows [by its side].<sup>893</sup>

dharanyadakayogena prāṇāpānaka dhārayan /<sup>894</sup>

bāṇaṃ vijñānakam jñātvā lakṣyaṃ bhañjayet sa ca //29.20//<sup>895</sup>

<sup>885</sup> The Space Circle is the fifth of the circles that constitute the Heruka maṇḍala expounded in the *Ḍākārṇava* 15.

<sup>886</sup> For the word *mīlakam* (literally, “eye-closing”), which means a maṇḍala or meeting, see the *Hevajra* (Skt ed. (Snellgrove 1959), II.3.27d): *maṇḍalaṃ mīlanaṃ matam*.

<sup>887</sup> This means that she resides at the center of the maṇḍala consisting of the thirty-seven seats. See my translation and note of verse 26.48.

<sup>888</sup> ādyanta (for ādyante) ] AD (thog ma tha mar Tib); ādyānta BC ◇ śvāsaṃ ] *corr.*; svāsaṃ ABCD (dbugs Tib) ◇ praveśa- ] AD; praveśa BC ('jug Tib) ◇ -sthitotthānakam ] ABD; sthita utthitaṃ C

<sup>889</sup> Verses 29.18c–20 teach an etymology of the name of the holy site Arbuda, which is *sambuddha* in the text (29.17a).

<sup>890</sup> lakṣa- ] ABCD; mtshon bya Tib ◇ -vilakṣaṇ tu (-vilakṣasya or -vilakṣayor) ] ApcBCD (mtshan nyid bral Tib); vilan tu Aac ◇ -yoginīm ] ACD; yoginīm B

<sup>891</sup> The terms “middle” and “yoginī” seem to indicate the avadhūtī channel and the inner fire, respectively.

<sup>892</sup> buvaṃ (uncertain) ] A; buyaṃ B; vayaṃ C; cucam D; nu baṃ Tib ◇ gaṅgā ] ABC; gaṃga D; gang gang (perhaps a corruption of gang ga) Tib

<sup>893</sup> Sarasvatī and Gaṅgā refer to the *avadhūtī* or *suṣumnā* (middle) and *lalanā* or *iḍā* channels, respectively.

<sup>894</sup> dharanyadaka- ] ABD; dharamnyodaka C; gzhu 'gengs pa yi Tib ◇ -ṇāpānaka (*m.c.* for -ṇāpānakam) ] *em.* (thur sel can Tib); ṇopānaka ABC; ṇoyānaka D ◇ dhārayan ] AB ('dzin pa Tib); dhārayen C; dhārayet D

<sup>895</sup> bāṇaṃ ] *corr.*; bānaṃ ABC; pāṇaṃ D; brda Tib ◇ vijñānakam ] ABC (rnam shes Tib); vijñānaṃ kam D ◇ lakṣyaṃ ] ABD (mtshon bya Tib); lakṣaṇam C

/ gzhu 'gengs pa yi sbyor ba yis // srog dang thur sel can 'dzin pa'o /  
 / mam shes brda ru shes byas nas // mtshon bya de yang gzhom par bya //

(The meaning of “da” or “ddha”—) With the yoga of pulling the string of a bow (literally, “with the yoga of eating the earth” (*dharaṇī*)),<sup>896</sup> he retains (*dhāraṇa*) the *prāṇa* and *apāna* winds. Having considered the mind to be an arrow, he should break the target [with it].

cittaṃ nīyate yatra tu tatra ṛddhyāvagāhayet /<sup>897</sup>  
 jñānaṃ garbhakeva mātuḥ sarvatra vyabhaḥarāyeta //29.21//<sup>898</sup>  
 / gang du sems ni gtong ba na // der ni rdzu 'phrul gyis dpag bya /  
 / ye shes ma yi mngal nyid do /<sup>899</sup> / thams cad du ni rnam par dpyad //

(The meaning of *cittarḍdhipāda*—) With the psychic power (*ṛddhi*), he can come into the place where [his] mind (*citta*) is led. Gnosis is only in the mother’s (goddess’s) womb. He can move freely anywhere.

maṇḍalacakramadhyeṣu bhāvayed imāṃ punaḥ /<sup>900</sup>  
 prajñopāyasvabhāvā tu mantrākṣareṣu udbhavā //29.22//<sup>901</sup>  
 varṇasaṃsthāna pūrvaṅ ca bhairavaḥ kālārātrikam //29.23//<sup>902</sup>  
 / dkyil 'khor 'khor lo'i dbus su ni // 'dir ni slar yang bsgom par bya /  
 / shes rab thabs kyi rang bzhin ni // gsang sngags yi ge rnam las byung //  
 / mdog dang dbyibs ni sngon gyi ste // 'jigs byed mtshan mo nag mo can //

He should visualize her at the center of the wheel of maṇḍala, again. [She has] the nature of wisdom and means. [She] manifests in the mantra letters. [Her] color and shape are as before. [She places] Bhairava and Kālārātri [under her feet].

<sup>896</sup> For 29.20a, I have translated the Tibetan translation *gzhu 'gengs pa yi sbyor ba yis*, which is better in context. The Sanskrit text, *dharaṇyadaka* is perhaps a corruption.

<sup>897</sup> cittaṃ ] ABD (sems Tib); cittaṃ ca C ◇ yatra tu ] *em.* (gang du Tib); yatra tu ABD; yatra C ◇ ṛddhyā- ] *corr.* (rdzu 'phrul gyis Tib); ṛddhyā ABCD

<sup>898</sup> garbhakeva (*m.c.* for garbhakam eva, although being unmetrical) ] ABD (mngal nyid do Tib); garbhake ca C ◇ vyabhaḥarāyeta (for vicārayeta) ] AD (rnam par dpyad Tib); vyasacārayeta B; vyasacāraye C

<sup>899</sup> mngal nyid do ] D; mngal nyid du P

<sup>900</sup> This line is omitted in D. ◇ -madhyeṣu (for -madhye) ] ABCD (dbus su Tib)

<sup>901</sup> This line is omitted in D. ◇ -pāya- ] A (thabs kyi Tib); pāyā BC ◇ -svabhāvā ] AC (rang bzhin Tib); svasvabhā B ◇ -kṣareṣu ] AC (yi ge rnam las Tib); kṣaraṣu B

<sup>902</sup> -saṃsthāna (*m.c.* for -saṃsthānaṃ) ] ABCD (dbyibs Tib) ◇ pūrvaṅ ca (for pūrvavad) ] ABCD (sngon gyi Tib) ◇ bhairavaḥ (for bhairavaṃ) ] ABCD ('jigs byed Tib) ◇ kālārātrikam ] A (mtshan mo nag mo can Tib); kālārātrikaṃ BCD

oṃ ja ko vā **ṭi** lā la va kṣa lī bhu **ḍha** jā la ya ga hūṃ nā hūṃ ya pha hūṃ **ṭ**  
hūṃ pha pha **ṭ ṭ** svā pha hā **ṭ svāhā** /<sup>903</sup> oṃ mahānāse hūṃ hūṃ phaṭ phaṭ  
svāhā /<sup>904</sup>

/ oṃ dza ko bā **ṭi** lā la ba kṣa lī bhu **ḍha** dzā la ya ga hūṃ nā hūṃ ya **pha**  
hūṃ **ṭ** hūṃ **pha pha ṭ ṭ** **swā pha hā ṭ** swā hā /<sup>905</sup> **oṃ** ma hā nā se hūṃ hūṃ  
phaṭ phaṭ swā hā //<sup>906</sup>

*Oṃ*, [homage] to [Vajraḍāka, who has] innumerable arms, *hūṃ hūṃ phaṭ phaṭ svāhā*,  
to [Vajraḍāka, who is] lapped and remaining in flames, *hūṃ hūṃ phaṭ phaṭ svāhā*.<sup>907</sup>  
*Oṃ*, O Mahānāsā, *hūṃ hūṃ phaṭ phaṭ svāhā*.

iti mantranīṣpannā tu sarvakāmasvabhāvakām //29.24//<sup>908</sup>

zhes bya'i gsang sngags las rdzogs pa // 'dod pa kun gyi rang bzhin can //

[Mahānāsā] emerges from this mantra, and has the nature of all desires (viz., fulfills  
all desires).

ity āha bhagavān svāmī vajraḍākas tathāgataḥ /<sup>909</sup>

sarvavīrasamāyogād vajrasattvaḥ param sukham //29.25//<sup>910</sup>

/ dpa' bo thams cad mnyam sbyor las // rdo rje sems dpa' bde ba'i mchog /

/ rdo rje mkha' 'gro de bzhin gshegs // bcom ldan bdag pos 'di gsungs so //

Thus spoke the Blessed One, the master, Vajraḍāka, the tathāgata, Vajrasattva, the  
Supreme Bliss, through the complete union with all heroes.

<sup>903</sup> As this is a mixed mantra composed of the seventh and eighth parts of the root mantra of Heruka  
(Appendix C), I have edited the text accordingly. ◇ vā ṭi ] BCD (bā ṭi Tib); vā +i A ◇ lī bhu ] AB (lī  
bhu Tib); lī gu C; lī bhū D ◇ ḍha jā ] *em.* (ḍha dzā Tib); ḍa jā ABD; ṭha jā C ◇ pha hūṃ ṭ hūṃ ] D  
(pha hūṃ ṭ hūṃ Tib); pha hūṃ pha hūṃ ABC ◇ svāhā ] *em.* (swā hā Tib); svāhā oṃ hoḥ ABCD

<sup>904</sup> mahā- ] ABC (ma hā Tib); mähā D

<sup>905</sup> oṃ dza ko bā ] D; oṃ dza ko pā P ◇ ba kṣa ] D; ba kṣi P ◇ pha hūṃ ṭ hūṃ pha pha ṭ ṭ swā pha hā ṭ  
svāhā ] *em.*; phaṭ hūṃ phaṭ hūṃ swā phaṭ hā phaṭ swā hā D; pha hūṃ ṭ hūṃ ṭ pha ṭ ṭ P

<sup>906</sup> oṃ ] *em.*; oṃ hoḥ A; oṃ heḥ oṃ P

<sup>907</sup> This mantra is a mixture of the seventh and eighth of the forty-eight parts of Heruka's root mantra  
(*koṭīlakṣabhujāya* and *jvālāvalīḍhalaṅnāya*).

<sup>908</sup> -svabhāvakām (for -svabhāvikā) ] ABCD (rang bzhin can Tib)

<sup>909</sup> svāmī ] ABC (bdag pos Tib); svāmi D

<sup>910</sup> -sattvaḥ ] ABC (sems dpa' Tib); satva D ◇ param ] BCD (mchog Tib); *om.* Aac; para Apc



iti śrīḍākārṇave mahāyoginītantrarāje mahānāsālakṣaṇacchomāvidhi-  
niyamapaṭala ekonatrimṣatimaḥ /<sup>911</sup>

/ dpal mkha' 'gro rgya mtsho rnal 'byor ma'i rgyud kyi rgyal po chen po  
las sna chen ma'i mtshan nyid kyi brda'i cho ga'i nges pa zhes bya ba ste  
le'u nyi shu rtsa dgu pa'o //

Thus ends Chapter 29, [titled] determining the rule regarding the secret signs characterized by Mahānāsā, in the glorious *Ḍākārṇava*, the great king of Yoginītantras.

---

<sup>911</sup> iti ] ABCD; *n.e.* Tib ◇ śrī- ] ACD (dpal Tib); *om.* B ◇ -rāje ] D (rgyal po Tib); rāje ABC ◇ -nāsā- ] ABC (sna Tib); nāsā D ◇ -cchomā- ] AB (brda'i Tib); cchoṣma C; cchomma D ◇ -vidhi- ] AD (cho ga'i Tib); vidhiḥ BC ◇ -niyama- ] ABD (nges pa Tib); *om.* C ◇ -paṭala ] ABD; paṭalaḥ C; zhes bya ba ste le'u Tib ◇ ekonatrimṣatimaḥ ] AB (nyi shu rtsa dgu pa Tib); ekonaviṣṣatimaḥ C; ekonatrimṣatimaḥ D

## *Ḍākārṇava, Chapter 30*

atha kāyacchomakā tu kathyate cāruśobhanam /<sup>912</sup>  
vīramatyāś ca yogena prāpyate divyakāyajām //30.1//<sup>913</sup>  
/ de nas lus kyi tstsho ma ni // mdzes pa'i spyod pa bshad par bya /  
/ dpa' bo'i blo gros ma'i sbyor bas // lha rdzas lus skyes 'thob par 'gyur //

Now, the body's secret sign, lovely and beautiful, is explained. By the application of Vīramatī, the divine [signs] made with the body are imparted.

śiraḥ śikhā lalāṭaṅ ca vāmadakṣiṇakarṇakam /  
prṣṭhavaṃśaṃ bāhu dve ca nāsābhrūnetra-āsyakam //30.2//<sup>914</sup>  
/ mgo dang spyi gtsug dpral ba dang // g-yon dang g-yas pa'i rna ba dang /  
/ rgyab kyi rgyud dang dpung pa gnyis // sna dang smin ma mig dang  
kha //

(1) The head,<sup>\*915</sup> (2) the tuft (or top) of the head,\* (3) the forehead, (4)(5) the left and right ears,\* (6) the back bone (back of the neck),\* (7) both arms (shoulders),\* (8) the nose,\* (9) [between] the eyebrows,\* (10) [both] eyes,\* (11) the mouth,\*

kaṅṭhahṛdayabāhuṅ ca kakṣastanan tu pārśvakam /<sup>916</sup>  
nābhimeḍhragudaliṅgam ūrū jānujaṅghāpādakam //30.3//<sup>917</sup>  
/ rkan dang snying ga lag pa dang /<sup>918</sup> / mchan khung nu ma rtsib logs  
dang /<sup>919</sup>  
/ lte ba mdoms dang 'phongs ling ga // brla dang pus mo byin rkang pa //

<sup>912</sup> kāya- ] AD (lus kyi Tib); ko (or kā) B; vā C ◇ -cchomakā ] AD (tstsho ma Tib); cchommakā B; cchoṣmakā C ◇ cāru- ] ABD; cārū C; spyod pa Tib ◇ -śobhanam (for -śobhanā) ] corr. (mdzes pa'i Tib); sobhanam A; sobhanaṃ B; sobhanaṃ CD

<sup>913</sup> -matyāś ] ABD (blo gros ma'i Tib); matyāṃ C ◇ yogena ] ABC (sbyor bas Tib); yogaṇa D ◇ -jām (for -jā) ] ABCD (skyes Tib)

<sup>914</sup> -vaṃśaṃ ] D (rgyud Tib); vaṃsaṃ AB; vaṃsaṃ C ◇ bāhu dve (for bāhudvayaṃ) ] AB; bāhū dve C; bāhū dvaya D ◇ nāsā- ] AB (sna Tib); nāsā CD ◇ -āsyakam ] ABC (kha Tib); āsyakaṃ D

<sup>915</sup> Of the thirty-six body parts mentioned below, the twenty-four body parts with asterisks are identical to the twenty-four body parts conceptualized as internalized *pīṭhādī* or holy sites in the *Cakrasaṃvara* tradition.

<sup>916</sup> -hṛdaya- ] AD (snying ga Tib); hṛdayā BC ◇ -bāhuṃ ] AB (lag pa Tib); bāhūṃ C; bāhūṅ D ◇ pārśvakam ] ABC (rtsib logs Tib); pārśve kaṃ D

<sup>917</sup> -meḍhra- ] AD (mdoms Tib); meḍhu B; metu C ◇ -guda- ] AB ('phongs Tib); guḍe C; guḍa D ◇ -liṅgam ] ABC (ling ga Tib); liṃgam D ◇ ūrū ] A (brla Tib); ūru B; uru CD ◇ jānu- ] ABC (pus mo Tib); janu D ◇ -jaṅghā- ] ACD (byin Tib); jaṃghyā B ◇ pādakam ] BCD (rkang pa Tib); pāda+am A

<sup>918</sup> snying ga ] D; snying kha P

<sup>919</sup> mchan khung ] D; mtshan khung P

(12) the throat,\* (13) the heart,\* (14) the arm, (15) [both] armpits,\* (16) [both] nipples,\* (17) [both] ribs, (18) the navel,\* (19) the root of the penis,\* (20) the anus,\* (21) the penis,\* (22) both thighs,\* (23) [both] knees,\* (24) [both] shanks,\* (25) [both] feet,

aṅgulir aṅguṣṭhagaṇḍam pādatalan tu sarvathā /<sup>920</sup>

aṇḍam pāṇihastacarṃma maṇilalāṭapārśvakam //30.4//<sup>921</sup>

sīmā udarakam jñeyam yoginyā dīyate sadā /<sup>922</sup>

/ sor mo mtheb chen long bu dang // rkang pa'i mthil du thams cad du /

/ rlig pa lag pa glang po'i pags /<sup>923</sup> / mkhrig ma dpral ba'i ngos dang ni //<sup>924</sup>

/ mtshams dang lto bar shes bya ste // rtag tu rnal 'byor mas ster na /

(26) the toe,\* (27) the big toe,\* (28) the ankle bone,<sup>925</sup> (29) the entire sole of the foot,\* (30) the testicles, (31) the hand, (32) the skin of the hand, (33) the wrist, (34) [both] sides of the forehead (temples), (35) the parting of the hair, and (36) the belly should be known; [these body signs] are always given by a yoginī.<sup>926</sup>

pratimudrā yoginaḥ syā tu dīyate tu yathākramāt //30.5//<sup>927</sup>

/ phyag rgya'i lan gyur rnal 'byor pas // ji lta'i rim pas sbyin bya ba //

There should be the response seal of a yogin. It is given in the following order:

vaṃśā vīṇā kaṃsā gītā mukundā murajā vādyā /<sup>928</sup>

mālā lāsya nṛtyā kalā dhūpā gandhanaivedyakā //30.6//<sup>929</sup>

/ gling bu pi wang 'khar rnga dang // glu rnga rdza rnga rol mo dang /<sup>930</sup>

/ phreng ba sgeg pa gar zangs dung // spos dang dri dang lha bshos dang //

<sup>920</sup> aṅgulir ] ABC (sor mo Tib); aṅgulir D ◇ -gaṇḍam ] AC (long bu Tib); gaṃtraṃ B; maṃtraṃ D ◇ -talan ] ABC (mthil du Tib); raṃ D

<sup>921</sup> aṇḍam ] A (rlig pa Tib); aṇḍa BCD ◇ -hasta- ] ABC; hastaṃ D; glang po'i Tib ◇ -carṃma ] *em.* (pags Tib); carṃmaṅka A; carṃmaṅka B; harṃmaṅka C; carṃmaṅka D

<sup>922</sup> sīmā ] ABC (mtshams Tib); sīmā D ◇ yoginyā ] ABD (rnal 'byor mas Tib); yogīnyā C

<sup>923</sup> pags ] D; lpags P

<sup>924</sup> mkhrig ma ] D; 'khrig ma P

<sup>925</sup> The word *gaṇḍa* literally means “cheek”. This is a cheek of the foot; therefore, it means the ankle bone. The Tibetan translation is *long bu* (“ankle bone”).

<sup>926</sup> According to the *Bohitā* (D 1419, 210r2–r3), these body signs are performed by touching those parts of the body with the left hand. The list of the body parts contains those of a male, namely the penis, its root, and the testicles, which a yoginī does not have. Perhaps they indicate the body parts of a yoginī where they exist if she is a man.

<sup>927</sup> yoginaḥ ] AB (rnal 'byor pas Tib); yogina CD ◇ syā (for syāt) ] ABD (bya ba Tib); syān C ◇ -kramāt ] BCD (rim pas Tib); kramāṃt A

<sup>928</sup> vaṃśā ] CD (gling bu Tib); vaṃśā AB ◇ kaṃsā ] ABD ('khar rnga Tib); dikam C ◇ murajā ] AB (rdza rnga Tib); murajā CD ◇ vādyā ] ABD (rol mo Tib); vādyakā C

<sup>929</sup> lāsya ] ABD (sgeg pa Tib); lāsya C ◇ kalā (*m.c.* for kahalā = kāhalā) ] ABC (zangs dung Tib); *om.* D; cf. -kahala- (for kāhalā) *Dākārṇava* (10.42c, 15.37a, and 29.7d) ◇ -naivedyakā ] AD (lha bshos Tib); naivyadyakā B; naividyakā C

<sup>930</sup> glu rnga ] D; glu dang P

(1) a flute, (2) a lute, (3) a bell-metal instrument, (4) a song, (5) a *mukunda* drum, (6) a *muraja* drum, an instrument, (7) a garland, (8) a love dance, (9) a dance, (10) a copper trumpet, (11) an incense, (12) a perfume, (13) a food offered to deity,

phalākṣatā pātrā pādyā arghadīpā kalaśakā /<sup>931</sup>

vastraṃ darpaṇacchattrañ ca vitānaṃ cāmaran tathā //30.7//

/ 'bras bu ma chags 'bras dang snod // zhabs bsil mchod yon mar me bum /<sup>932</sup>

/ gos dang me long gdugs dang ni // bla re rnga yab de bzhin du //

(14) an intact fruit, (15) a vessel, (16) water for washing feet, (17) water of reception, (18) a lamp, (19) a water pot, (20) a cloth, (21) a mirror, (22) a parasol, (23) a canopy as well as (24) a chowrie,

patākā saradāmañ ca dhvajās ca gandhakūṭakam /<sup>933</sup>

śaktihārārdhahārañ ca kiṅkiṇī jālakam punaḥ //30.8//<sup>934</sup>

siṅghāsanamakuṭaṅ ca ratnaṃ nānāvidhan tathā /<sup>935</sup>

/ ba dan me tog phreng ba dang // rgyal mtshan dang ni dri gtsang khang /

/ mdung thung phreng ba phreng phyed dang // slar yang dril chung dra ba dang //

/ seng ge gdan dang cod pan dang /<sup>936</sup> / rin chen sna tshogs de bzhin no /

(25) a flag, (26) a wreath, (27) banners, (28) a hall of fragrance, (29) a spear, (30) a garland of pearls, (31) a half-garland of pearls, (32) a small bell as well as (33) a net, (34) a throne, (35) a crown, and likewise (36) various kinds of jewels.<sup>937</sup>

godāvaryopapīṭhasthā śraddhendriyasvabhāvakā //30.9//<sup>938</sup>

vīramatīprayogena sarvamudrā prakathyate /

/ go dā ba ri'i nye gnas **bzhugs** /<sup>939</sup> / dad pa'i dbang po'i rang bzhin can //

/ dpa' blo ma yi rab sbyor bas // phyag rgya thams cad rab tu bshad /

<sup>931</sup> pātrā ] A; potrā B; potā CD; 'bras dang gnod Tib ◇ argha- ] *em.* (mchod yon Tib); aṅga AC; aṅga BD ◇ kalaśakā ] *corr.* (bum Tib); kalaśakā ABCD

<sup>932</sup> bum ] D; phul P

<sup>933</sup> patākā ] ABC (ba dan Tib); pratākā D ◇ saradāmañ (*m.c.* for sragdāmaṅ) ] ABC (me tog phreng ba Tib); śaradāmañ D

<sup>934</sup> śakti- ] CD (ba dan Tib); sakti AB ◇ kiṅkiṇī ] C (dril chung Tib); kiṅkiṇī AD; kiṅkiṇī B

<sup>935</sup> siṅghā- ] ABD (seng g Tib); siṅhā C

<sup>936</sup> seng ge ] D; seng ge'i P

<sup>937</sup> According to the *Bohitā* (D 1419, 210r3–r4), a practitioner shows these seals by assuming the forms of these articles. However, the *Bohitā* does not articulate how to assume their forms.

<sup>938</sup> godāvaryo- (for godāvaryu-) ] AB (go dā ba ri'i Tib); godāvaryo CD ◇ -papīṭha- ] ABC (nye gnas Tib); payīṭha D

<sup>939</sup> bzhugs ] P; gzhug D

[Vīramatī] resides in Godāvārī, an *upapīṭha* [site]. [She] has the nature of the Faculty of Faith (*śraddhendriya*). Every seal is proclaimed to be [established] by the application of Vīramatī.

vīti sahababhāṣāyām ṣaṭtriṃśabhāvākātmakām //30.10//<sup>940</sup>  
 skandhadhātuṣu viṣayam indriyakarmakarmakam /<sup>941</sup>  
 viṣayaśabdan tathātra ṣaṭ ṣaṭ sarve yathākramāt //30.11//<sup>942</sup>  
 teṣu antargataṃ jñānaṃ saha jaṃ nānyavastuṣu /  
 / lhan skyes skad kyis bī zhes bya /<sup>943</sup> / sum cu drug dngos bdag nyid can //  
 / phung po kham dang yul dang ni // dbang po las dang las can te /  
 / yul gyi sgra ni de bzhin 'dir // kun la drug drug rim ji bzhin //  
 / de rnam nang du song ye shes // lhan skyes gzhan gyi dngos po min /

(The meaning of “Vī”—) “Vī” means to have the nature of the thirty-six factors in the language of the innate: the [Six] Aggregates, the [Six] Elements, the [Six] Sensory Objects, the [Six] Sensory Faculties, the [Six] Faculties of Action, and the [Six] Objects of Action. In that [last word, “Action”], the word “Object” is [implied] in the same way. All [of them] each consist of six in order ( $6 \times 6 = 36$ ).<sup>944</sup> The innate gnosis is in them and not in other things.

rātridinaprayogeṣu prajñopāyātmakeṣu ca //30.12//<sup>945</sup>  
 sahayoginyas teṣu ṣaṭtriṃśabhedabhinnatām /<sup>946</sup>  
 / mtshan mo nyin mo'i rab sbyor bas // shes rab thabs kyī bdag nyid do //  
 / lhan skyes rnal 'byor ma de rnam // sum cu rtsa drug dbye bas phyē /

(The meaning of “ra”—) The practices of nights (*rātri*) and days have the nature of wisdom and means; the innate yoginīs are in those [practices]. [The yoginīs are] discerned according to the thirty-six differing [factors].

mahāsamayamelāpam padmagarbheṣu samvidet //30.13//  
 / dam tshig chen po 'dus pa ni // pa dma'i lte bar rig par bya //<sup>947</sup>

<sup>940</sup> -triṃśa- (for -triṃśad-) ] ABCD (sum cu Tib) ◇ -tmakām (for -tmakaḥ) ] ABCD (bdag nyid can Tib)

<sup>941</sup> viṣayam ] ABC (yul Tib); viṣaṣam D

<sup>942</sup> viṣaya- ] ABD (yul gyi Tib); viṣaye C ◇ ṣaṭ ṣaṭ ] ABC (drug drug Tib); ṣaṭ yaṭ D ◇ sarve ] AB (kun la Tib); sarva C; sarvva D

<sup>943</sup> bī zhes bya ] D; pa'i zhes bya P

<sup>944</sup> According to the *Bohitā* (D 1419, 210v6–211r2), the six aggregates consist of the five aggregates and the gnosis; the six elements, the Five Elements and the gnosis; the six faculties of action, the five faculties of action and the gnosis; and the six objects of action, the five objects of action and the semen.

<sup>945</sup> -tmakeṣu ] ACD (bdag nyid Tib); tmakepu B

<sup>946</sup> teṣu ] AAC; tes tu ApcD; teṣu stu B; teṣu ca C ◇ -triṃśa- (for -triṃśad-) ] AB (sum cu rtsa Tib); triṃśad CD

<sup>947</sup> pa dma'i ] D; pad ma'i P

(The meaning of “ma”—) He should know thoroughly that the great (*mahā*) pledge meeting is [realized] in the [thirty-six] inner spaces of a lotus.

tatrotpannā svayaṃ mudrā deṣe deṣe vyavasthitāḥ /<sup>948</sup>

/ de las skyes pa'i rang phyag rgya // yul dang yul du rnam par gzhag /

(The meaning of “tī”—) In that (*tatra*) [lotus], the seals appear spontaneously, presented in [their] respective places.

gocarō 'yaṃ na buddheṣu svaṣaṃvedyayoginīsukham //30.14//<sup>949</sup>

/ rang rig rnal 'byor ma'i bde ba // 'di ni sangs rgyas spyod yul **min** //<sup>950</sup>

(The meaning of “Go”—) This range of experience (*gocara*) is not [present] in buddhas;<sup>951</sup> [it is] the pleasure of yoginīs,<sup>952</sup> [which is] to be known by itself.

dhāryamānaṃ mahā caiva dvādaśāntargataṃ nṛṇām /<sup>953</sup>

/ 'jig bzhin pa ni chen po nyid // bcu gnyis mi rnams nang du son /

(The meaning of “dā”—) The great one (semen) is being retained (*dhāryamānaṃ*) after coming into the twelve of humans.<sup>954</sup>

vajravāyupraviṣṭasya tatra kundurayogajam //30.15//<sup>955</sup>

/ rdo rje'i rlung ni rab zhugs pa'i // der ni kun dur rnal 'byor skyes //

(The meaning of “va”—) For [the one in whom] the adamantine (*vajra*) wind has entered [the base of *avadhūtī*], there is the effect of the yoga of copulation.

jyotiryācana saukhyasya nācyutībhiś ca gamyate /<sup>956</sup>

/ 'od zer slong ba'i bde ba yi /<sup>957</sup> / 'pho med rnams kyis bgrod par byos /

<sup>948</sup> deṣe deṣe ] ABD (yul dang yul du Tib); deṣe C ◇ vyavasthitāḥ ] ABD (rnam par gzhag Tib); vyavasthitā C

<sup>949</sup> gocarō ] ABD (spyod yul Tib); gocarā C ◇ 'yaṃ ] *em.* ('di Tib); yaṃ ABD; ye C ◇ -saṃvedya- ] ABCDpc (rig Tib); saṃdyave Dac

<sup>950</sup> min ] D; yin P

<sup>951</sup> According to the *Bohitā* (D 1419, 212v2), the word “buddhas” indicates the Aggregates (*phung po*), the Elements and so on (*kham la sogs pa*), and the Sensory Objects (*skye mched*). They are equated with the buddhas and bodhisattvas in the Saṃvara scriptural tradition.

<sup>952</sup> According to the *Bohitā* (D 1419, 212v2–v3), the words “the pleasure of yoginīs” implies the inner channels and the drops (representing the mind of awakening) that flow in them.

<sup>953</sup> mahā (for mahac) ] ABCD (chen po Tib) ◇ nṛṇām ] ABD (mi rnams Tib); nṛṇān C

<sup>954</sup> The *Bohitā* appears to say that the great one, the semen, is retained in the adamantine jewel (*rdo rje nor bu*), namely the glans penis or the tip of the penis. “The twelve” means the adamantine jewel.

<sup>955</sup> kundura- ] A (kun dur Tib); kunduru BC; kuduru D

<sup>956</sup> jyotiryācana (*m.c.* for jyotiryācanasya) ] *conj.* ('od zer slong ba'i Tib); yetiryācana A; yetiyivana B; yatiyācara C; yatiyivana D; I have emended based on Tib. ◇ -sauhkyasya ] ABC (bde ba yi Tib); sauṣyasya D ◇ nācyutībhiś (*m.c.* for nācyutībhiś) ] AB; nācyūtībhiś C; na cyutībhiś D; 'pho med rnams kyis Tib

<sup>957</sup> bde ba yi ] D; bde ba'i P

(The meaning of “rī” —) For [the one who] seeks for the light (*ry* of *jyotiryā-*) of pleasure, so long as [the semen] does not fall out (*viz.*, so long as he does not ejaculate), [that pleasure] does not leave.

evaṃ godāvarī jñātvā śraddhendriyeṣu vajrakam //30.16//<sup>958</sup>  
 / de ltar go dā ba ri shes byas nas /<sup>959</sup> / dad pa'i dbang po'i rdo rje can //

Having known Godāvarī thus, the Faculty of Faith becomes adamantine.

vīramatīsvabhāvajñāṃ cakramadhye tu nāyakām /<sup>960</sup>  
 saptatrimśātmake vajre mantrayukte svanāmake //30.17//<sup>961</sup>  
 nānāvikalpagrahās tu sahajavīryanāmanām /<sup>962</sup>  
 / dpa' blo ma yi rang bzhin shes /<sup>963</sup> / dkyil 'khor dbus kyi gtso mo yin /  
 / sum cu bdun bdag nyid rdo rjer /<sup>964</sup> / rang ming gsang sngags ldan par ro //  
 / sna tshogs rnam rtog zas can ni // lhan skyes brtson 'grus ming gis so /

Knowing the intrinsic nature of Vīramatī, [a practitioner should visualize] the mistress (Vīramatī) at the center of a wheel, [that is,] in [a wheel] comprising the thirty-seven [seats],<sup>965</sup> adamantine, and joined with a mantra [that contains] her own name. Various mental constructs (letters) are seized in the name of the innate energy (*sahajavīrya*).

oṃ ka pa la ru pā ṣu nta pā dhū ṣo ma dya rū ta gra sū va lā pu ya ṣā hūṃ  
 ya hūṃ hūṃ **pha hūṃ ṭ pha pha ṭ ṭ pha svā ṭ** hā svāhā /<sup>966</sup> oṃ vīramatiye  
 hūṃ hūṃ phaṭ **phaṭ** svāhā /30.18//<sup>967</sup>

<sup>958</sup> godāvarī (for godāvarīm) ] A (go dā ba ri Tib); godāvarī BD; godāvalī C ◇ śraddhe- ] AB (dad pa'i Tib); śuddhe C; śrarddhe D ◇ -ndriyeṣu (for -ndriye) ] ABCD (dbang po'i Tib)

<sup>959</sup> go dā ba ri ] D; go da ba ri P

<sup>960</sup> -jñāṃ (for -jñās) ] ABCD (shes Tib) ◇ -madhye tu ] ABD (dbus kyi Tib); madhyeṣu C ◇ nāyakām (for nāyakīm) ] ABD (gtso mo Tib); nāyakaṃ C

<sup>961</sup> vajre ] ABD (rdo rje Tib); vajraṃ C ◇ mantra- ] BCD (gsang sngags Tib); ma++ A ◇ -yukte ] ABD (ldan par Tib); yukta C ◇ sva- ] ACD (rang Tib); svasva B

<sup>962</sup> -vikalpa- ] ABD (rnam rtog Tib); vilpa C ◇ -grahās ] ABCD; zas can Tib ◇ sahaja- ] ABD (lhan skyes Tib); sahajaṃ C ◇ -nāmanām (*m.c.* for -nāmnā) ] ABCD (ming gis Tib)

<sup>963</sup> blo ma yi ] D; blo ma'i P

<sup>964</sup> rdo rjer ] D; rdo rje P

<sup>965</sup> For the thirty-seven seats, see my translation and footnote of verse 26.48.

<sup>966</sup> As this is a mixed mantra composed of the ninth and tenth of the forty-eight parts of Heruka's root mantra (Appendix C), I have edited the text accordingly. ◇ oṃ ka pa la ru pā ṣu nta +ā dhū ṣo ma dya ru ta gra sū va lā pu ya ṣā hūṃ ya hūṃ hūṃ pha hūṃ ṭ pha pha ṭ ṭ pha svā ṭ hā svāhā ] *em.*; oṃ ka pa la ru pā ṣu nta +ā dhū ṣo ma dya ru ta gra sū va lā pu ya ṣā hūṃ ya hūṃ 2 phaṭ 2 svā phaṭ hā svāhā A; oṃ ka pa la rū pā ṣu nta pā dhū po ma dya ru ta gra sū va lā pu ya ṣā hūṃ ya hūṃ 2 phaṭ svā phaṭ hā svāhā B; oṃ ka pa la ru pām ṣu ta pā dhu ṣo ma dya ru ta gra su va lā pu ya ṣā hūṃ ya hūṃ 2 phaṭ svā phaṭ hā svāhā C; oṃ ka pa la rū pā ṣu nta pā dhū ṣā ma dya ru ta gra sū va lo pu ya ṣā hūṃ ya hūṃ 2 phaṭ 2 svā phaṭ hā svāhā D; oṃ ka pa la ra pām shu ta pā dhū sho mru dya u ta gra shū ba lā pu ya ṣā hūṃ ya hūṃ hūṃ phaṭ hūṃ ṭ pha pha ṭ ṭ pha svā ṭ hā svā hā Tib

<sup>967</sup> vīramatiye (for vīramatyai) ] ABCD (bī ra ma tī ye Tib) ◇ phaṭ phaṭ ] D (phaṭ phaṭ Tib); phaṭ ABC

/ oṃ ka pa la ra pāṃ shu ta pā dhū sho mru dya u ta gra shū ba lā pu ya  
 śā hūṃ ya hūṃ hūṃ phaṭ hūṃ **ṭ pha pha ṭ ṭ pha** swā ṭ hā swā hā /<sup>968</sup> oṃ  
 bī ra ma tī ye hūṃ hūṃ phaṭ phaṭ swā hā //<sup>969</sup>

*Oṃ*, [homage] to [Vajraḍāka, who] holds up an ax, a lasso, and a pike, *hūṃ hūṃ phaṭ  
 phaṭ svāhā*, to [Vajraḍāka, who is of] the violent and wonderful appearance of the  
 color of smoke [of the fire] at the end of a kalpa, *hūṃ hūṃ phaṭ phaṭ svāhā*.<sup>970</sup> *Oṃ*, for  
 Vīramatī, *hūṃ hūṃ phaṭ phaṭ svāhā*.

varṇasaṃsthāna pūrveṣu kuryāt sarvayoginīm /<sup>971</sup>  
 vīryaṃ saṃkramate yasmād abhidhānasamudbhavām //30.19//<sup>972</sup>  
 gāruḍa-ṃ-yogayuktena kriyate nātra saṃśayaḥ /<sup>973</sup>  
 / kha dog dang dbyibs sngon gyi ru /<sup>974</sup> / rnal 'byor ma kun gyi ni bya /  
 / gang phyir brtson 'grus yang dag 'pho // mngon par brjod pa yang dag  
 'byung //  
 / nam mkha' lding gi sbyor ldan pas /<sup>975</sup> / 'dir ni the tsom med par byed /

[Vīramatī's] color and shape are as before. He should make (visualize) the yoginī  
 of all.<sup>976</sup> As the energy (*vīrya*) transfers (*-mate* of *saṃkramate*), [she] emerges from  
 [that] name. Joined with the yoga of Garuḍa,<sup>977</sup> it is performed. There is no doubt  
 regarding that.

varajihvā tu vijñeyā cchomakā pūrvadarśakām //30.20//<sup>978</sup>  
 pratichomā na cānyāsti pratijihvā dvayendriyam /<sup>979</sup>

<sup>968</sup> oṃ ka pa la ] *em.*; oṃ ka pā la DP ◇ ra pāṃ shu ta pā dhū sho mru dya u ta gra shū ba lā pu ] D; ru  
 bā ṣuṃ ta bā dhu sho ma dya ru ta gra shu ba lā bu P ◇ **ṭ pha pha ṭ ṭ pha** swā ṭ hā ] *em.*; phaṭ phaṭ  
 swā phaṭ hā D; hūṃ phaṭ P

<sup>969</sup> phaṭ phaṭ ] D; phaṭ P

<sup>970</sup> This mantra is a mixture of the ninth and tenth of the forty-eight parts of Heruka's root mantra  
 (*paraṣupāṣoḍyataśūlāya* and *kalpāntadhūmrugravapuṣāya*). See also Appendix C.

<sup>971</sup> -saṃsthāna (*m.c.* for -saṃsthānaṃ) ] ABCD (dbyibs Tib) ◇ pūrveṣu (for pūrveṇa) ] ABCD (sngon gyi  
 ru Tib) ◇ kuryāt ] ABD (bya Tib); kuryyāc ca C

<sup>972</sup> vīryaṃ ] ABC (brtson 'grus Tib); vīrya D ◇ saṃkramate ] ACD (yang dag 'pho Tib); saṃkramāte  
 B ◇ -samudbhavām (for -samudbhavā) ] ABC (yang dag 'byung Tib); sadbhavām D

<sup>973</sup> gāruḍa-ṃ- (*m.c.* for gāruḍa-) ] ABC (nam mkha' lding Tib); gāruḍaṃ D ◇ yoga- ] ABC (sbyor Tib);  
 yāga- D ◇ kriyate ] BD (byed Tib); kriya Aac; kriya+e Apc; krīyate C ◇ saṃśayaḥ ] C (the tsom  
 Tib); saṃsa++ḥ A; saṃśayaḥ B; saṃśrayaḥ D

<sup>974</sup> sngon ] D; mngon P

<sup>975</sup> nam mkha' ] D; namkha' P

<sup>976</sup> The yoginī of all means Vīramatī in the form of an inner fire.

<sup>977</sup> According to the *Bohitā* (D 1419, 213v2–v3), the yoga of Garuḍa means the yoga of Caṇḍālī or inner fire.

<sup>978</sup> vara- ] AC (mchog gi Tib); cara B; ra D ◇ cchomakā ] ABD (tstsho ma ka Tib); cchoṣmakā  
 C ◇ -darśakām (for -darśakā) ] ABCD (bstan pa'i Tib)

<sup>979</sup> -cchomā ] ABD (phyag rgya'i Tib); cchoṣmā C ◇ na ] ABpcCD (med Tib); *om.* Bac ◇ cānyāsti ] ABC  
 (gzhan Tib); cānāsti D ◇ dvayendriyam ] ABC (dbang gnyis kyi Tib); dvamndriyam D



/ sngon du bstan pa'i tstsho ma ka // mchog gi lce ru shes par bya //  
 / phyag rgya'i lan ni gzhan med de // lan gyi lce ni dbang gnyis kyi'o /

The secret sign, [which a yoginī] shows previously (30.2–5b), should be understood as the excellent tongue.<sup>980</sup> There is no other response tongue or response sign (30.6–9b). [The tongue and the response tongue are] the two faculties.<sup>981</sup>

nānāgameṣu tantreṣu na varṇitaṃ mayā tavaḥ //30.21//<sup>982</sup>  
 idan tantraprayogan tu na bhūto na bhaviṣyati /<sup>983</sup>  
 / sna tshogs rgyud dang lung rnam su // nga yis khyod la ma bshad do //<sup>984</sup>  
 / rgyud 'di yi ni rab sbyor ba // ma byung 'byung bar mi 'gyur ro /

In various [other] āgamas and tantras, I have not explained [this] to you. This practice of tantra was not presented [so far] and will not be presented.

ye dviṣanti janā mūdhā avidyāduṣṭacetasaḥ //30.22//<sup>985</sup>  
 prāpnoti na sa buddhatvaṃ narake pacyate dhruvam /<sup>986</sup>  
 / ma rig pa dang sdang sems dang // skye bo rmongs gang yul spyod na //  
 / sangs rgyas nyid ni mi 'thob cing // nges par dmyal bar 'tshed par 'gyur /

People who hate, who are stupid, and whose minds are defiled by ignorance do not attain the state of buddha. He is certainly burnt in hell.

tasmāt prasannacittātmā suvidyākṛtasādarām //30.23//<sup>987</sup>  
 prāpnoti buddhatvam acirām na mūdhā sambhavet purām /<sup>988</sup>  
 / de phyir gus pa'i sems bdag gis // bya ba gus pas legs rig bya //

<sup>980</sup> This explains the inner form of the secret sign. The tongue indicates the tongue of Caṇḍālī, namely, an inner fire (*Bohitā*, D 1419, 213v3).

<sup>981</sup> Perhaps the response tongue or sign indicates the mind of awakening in the form of seminal fluids, which are generated by the heat of the inner fire, the inner form of the yoginī's performance of the secret sign. It seems that the text expresses the communication between a yoginī and a practitioner by means of the body signs and the response signs as the union of the inner fire (yoginī) and the mind of awakening (practitioner); the two faculties (*dvayendriyam*) indicate the female and male principles (the inner fire and the mind of awakening), respectively.

<sup>982</sup> nānā- J ABC (sna tshogs Tib); nā D ◇ varṇitaṃ J ABpCD (bshad Tib); varṇitaṃ Bac ◇ tavaḥ (for tava) J A (khyod la Tib); mavaḥ Bac; navaḥ BpCD

<sup>983</sup> idan tantraprayogan (for ayaṃ tantraprayogas) J ABCD (rgyud 'di yi ni rab sbyor ba Tib)

<sup>984</sup> ma bshad J D; mang bshad P

<sup>985</sup> ye J ABC (gang Tib); ya D ◇ -duṣṭacetasaḥ J A; duṣṭacetasaḥ BCD; yul spyod na Tib

<sup>986</sup> sa buddhatvaṃ J AB; sambuddhatvaṃ CD; sangs rgyas nyid Tib ◇ narake pacyate J ABC (dmyal bar 'tshed par 'gyur Tib); narakeṣu cyate D

<sup>987</sup> -kṛta- J ABCD; bya ba Tib ◇ -sādarām (for -sādarah) J ABD (gus pas Tib); sādaram C

<sup>988</sup> acirām (for acirān) J A (yun mi ring Tib); avicā BC; avicān D ◇ mūdhā (for mūdhaḥ) J ABCD (rmongs pa Tib) ◇ purām (for purā) J ACD (sngon gyi Tib); purom B

/ sngon gyi rmongs pa med 'gyur zhing // sangs rgyas nyid 'thob yun mi  
ring /

Therefore, being clear-minded and devoted (*-kṛtasādarām*) to right knowledge, he attains the state of buddha soon, unless he is stupid until then.

bhaktinamra sadā bhūtvā āyurārogyavardhanām //30.24//<sup>989</sup>  
vāyucakreṣu yoginyo balavān vīryamatyakām /<sup>990</sup>  
liyateṣu mahācitta vajravāyuprabhedavām //30.25//<sup>991</sup>  
/ mos pas rgyun **du** gzhol gyur pas /<sup>992</sup>/ tshe dang nad med 'phel ba yin //  
/ rlung gi 'khor lo'i rnal 'byor ma // stobs ldan dpa' bo'i blo gros ma /  
/ rdo rje'i rlung dbye rab ldan pas // sems chen por ni thim par 'gyur //

Having always bowed with faithful devotion, [he attains] longevity and better health. The yoginīs in the Wind Circle<sup>993</sup> are powerful, energetic, and intelligent. Divided by the adamantine wind, [every yoginī] is absorbed into the great mind.

ity āha bhagavān svāmī vajraḍākas tathāgataḥ /  
sarvavīrasamāyogād vajrasattvaḥ paraṃ sukham //30.26//<sup>994</sup>  
/ dpa' bo thams cad mnyam sbyor las // rdo rje sems dpa' bde ba'i mchog /  
/ rdo rje mkha' 'gro de bzhin gshegs // bcom ldan bdag pos 'di gsungs so //

Thus spoke the Blessed One, the master, Vajraḍāka, the tathāgata, Vajrasattva, the Supreme Bliss, through the complete union with all heroes.

iti śrīḍākārṇave mahāyoginītantrarāje mudrāpratimudrāvīramatīsvabhāvidhi-  
lakṣaṇaṃ nāma paṭalas triṃśatimaḥ /<sup>995</sup>  
/ dpal mkha' 'gro rgya mtsho rnal 'byor ma'i rgyud kyi rgyal po chen po las  
phyag rgya dang phyag rgya'i lan dpa' bo'i blo gros ma'i cho ga'i mtshan  
nyid kyi ming zhes bya ba ste le'u sum cu pa'o //

<sup>989</sup> -namra (for -namrah) ] AB (gzhol Tib); rasra C; napra D ◇ -vardhanām (for -vardhanam) ] ABCD ('phel ba yin Tib)

<sup>990</sup> -cakreṣu (for -cakre) ] ABCD ('khor lo'i Tib) ◇ balavān (*m.c.* for balavatyo) ] ABC (stobs ldan Tib); baravān D ◇ -matyakām (for -matyakāḥ) ] ABCD (blo gros ma Tib)

<sup>991</sup> liyateṣu (for liyate tu) ABD (thim par 'gyur Tib); riyateṣu C ◇ mahācitta (for mahācittē) ] ABD (sems chen por Tib); mahācittaṃ C ◇ -prabhedavām (for -prabhedavati) ] ABD (dbye rab ldan pas Tib); prabhedakaṃ C

<sup>992</sup> rgyun du ] P; rgyun tu D

<sup>993</sup> The Wind Circle is the sixth of the circles that constitute the Heruka maṇḍala expounded in Chapter 15 of the *Dākārṇava* (Appendix B).

<sup>994</sup> -samāyogād ] ABCpcD; samāyod Cac ◇ -sattvaḥ ] ACD; satvaṃ (or satva) B

<sup>995</sup> iti ] ABCD; *n.e.* Tib ◇ -rāje ] D (rgyal po Tib); rāje ABC ◇ -pratimudrā- ] ABC (phyag rgya'i lan Tib); pratimudrāpratimudrā D ◇ -svabhāva- ] ABCD; *n.e.* Tib ◇ -lakṣaṇaṃ ] ABC (mtshan nyid kyi Tib); lakṣaṇa D ◇ paṭalas ] ACD (le'u Tib); paṭala B ◇ triṃśatimaḥ ] CD (sum cu pa Tib); triṃśa+ima A; triṃśatima B

Thus ends Chapter 30, titled the characteristics of the rule regarding the seals and response seals that have the nature of *Vīramatī*, in the glorious *Ḍākārṇava*, the great king of *Yoginītantras*.

## *Ḍākārṇava*, Chapter 31

prakāśayatu bhagavān sarvadhātuṣu cchomakā /<sup>996</sup>  
yā cchomāmalabhāvā tu kathyate śrṇu sādhakī //31.1//<sup>997</sup>  
/ khams thams cad kyī tṣṭho ma ka // bcom ldan 'das kyis bstan du gsol /  
/ gang zhig dri med dngos po'i brda // bshad kyis sgrub mo mnyan par  
gyis //

[The goddess asked—] May you [who are] the Blessed One, uncover the secret sign of all elements. [The Blessed One said—] [I shall] explain the secret sign, which is pure. May you [who are] a female practitioner, Listen.

dantenōṣṭha samgr̥hya cūṣayed bolakaṃ sukhāt /<sup>998</sup>  
paścāt prakāśaye jñānam idam vacanam abravīt //31.2//<sup>999</sup>  
/ so yis mchu ni yongs bzung nas // bde bas bo lla 'jib par byed /<sup>1000</sup>  
/ **phyi** nas ye shes rab ston pa'i /<sup>1001</sup> / 'di skad kyī ni tshig smras so //

Having nipped the lip with the teeth, [the goddess] sucked the [Blessed One's] *bola* (penis) joyfully. Subsequently, she made [her] gnosis (womb) visible. [The Blessed One] said the following words:

mātrā cākṣarayogena daśatrika ṣaḍādhikāḥ /<sup>1002</sup>  
mudrā ca pratimudreṣu bhedayet samayī 'dhunāt //31.3//<sup>1003</sup>  
/ phyi mo'i yi ge'i sbyor ba yis /<sup>1004</sup> / bcu po gsum la drug **lhag** pa'i /<sup>1005</sup>  
/ phyag rgya phyag rgya'i lan gyis ni // 'di las dam tshig dbye bar bya //

<sup>996</sup> sarva- ] A (thams cad Tib); ya B; āma C; sa D ◇ -dhātuṣu ] *em.* (khams Tib); dhātu++ (appearing more as dhātuṣu than dhātuka) A; dhātuka BCD ◇ cchomakā (for cchomakām) ] ApCBD (tṣṭho ma ka Tib); bha Aac; cchoṣmakā C

<sup>997</sup> cchomā- ] AB (brda Tib); cchoṣmā C; cchomo D ◇ -māmala- ] AD (dri med Tib); māla B; ṣmāladdha C ◇ -bhāvā ] AC (dngos po'i Tib); bhovā BD

<sup>998</sup> -noṣṭha (for -nauṣṭham) ] ABC (mchu Tib); ṣṭham D ◇ cūṣayed (for acūṣad or cūṣayitvā) ] ABD ('jib par byed Tib); yūṣayed C ◇ bolakaṃ ] AB (bo lla Tib); bālakaṃ CD ◇ sukhāt ] ABD (bde bas Tib); mukhāt C

<sup>999</sup> prakāśaye (for prakāśayaj) ] ABC (ston pa'i Tib); prakāśaya D  
<sup>1000</sup> bo lla ] D; po la P

<sup>1001</sup> phyi nas ] P; phyin nas D

<sup>1002</sup> mātrā (for mātrās) ] ABCD (phyi mo'i Tib) ◇ -trika (for -trikāḥ) ] ABCD (sum la Tib) ◇ -ādhikāḥ (*m.c.* for -adhikāḥ) ] ABCD (drug lhag pa'i Tib)

<sup>1003</sup> mudrā (for mudrās or mudrām) ] ABCD (phyag rgya Tib) ◇ samayī ] ABC (dam tshig Tib); samayā D ◇ 'dhunāt (for 'dhunā) ] *corr.* ('di las Tib); dhunāt ABCD

<sup>1004</sup> phyi mo'i ] D; phyi mo'i yang P

<sup>1005</sup> lhag pa'i ] P; ldan pa'i D

By the application of the letters (alphabets), there are thirty-six *mātrās* or moras. Now, a pledge-observer should discern [these] seals from the response seals.

ka kha ga gha ṅa kaṃ /<sup>1006</sup> ca cha ja jha ṅa caṃ /<sup>1007</sup> ṭa ṭha ḍa ḍha ṅa ṭaṃ  
/<sup>1008</sup> ta tha da dha na taṃ / pa pha ba bha ma paṃ / ya ra la va ha yaṃ  
/31.4/<sup>1009</sup>

/ ka kha ga gha nga kaṃ / tsa tsha dza dzha nya tsaṃ / ṭa ṭha ḍa ḍha ṅa  
ṭaṃ / ta tha da dha na taṃ / pa pha ba bha ma paṃ / ya ra la wa ha yaṃ //

(1) ka, (2) kha, (3) ga, (4) gha, (5) ṅa, (6) kaṃ, (7) ca, (8) cha, (9) ja, (10) jha, (11) ṅa, (12) caṃ, (13) ṭa, (14) ṭha, (15) ḍa, (16) ḍha, (17) ṅa, (18) ṭaṃ, (19) ta, (20) tha, (21) da, (22) dha, (23) na, (24) taṃ, (25) pa, (26) pha, (27) ba, (28) bha, (29) ma, (30) paṃ, (31) ya, (32) ra, (33) la, (34) va, (35) ha, and (36) yaṃ—

iti yoginī dāsyati pratimudrā punar idam //31.5//<sup>1010</sup>

/ zhes bya rnal 'byor mas ster na // phyag rgya'i lan ni slar yang 'di //

A yoginī will give thusly.<sup>1011</sup> Then, the seals for response are as follows:

kā khā gā ghā ṅā kaḥ / cā chā jā jhā ṅā caḥ /<sup>1012</sup> ṭā ṭhā ḍā ḍhā ṅā ṭaḥ / tā  
thā dā dhā nā taḥ / pā phā bā bhā mā paḥ / yā rā lā vā hā yaḥ /31.6/<sup>1013</sup>

/ kā khā gā ghā ngā kaḥ / tsā tshā dzā dzhā nyā tsaḥ / ṭā ṭhā ḍā ḍhā ṅā  
ṭaḥ / tā thā dā dhā nā taḥ / pā phā bā bhā mā paḥ / yā rā lā vā hā yaḥ //

(1) kā, (2) khā, (3) gā, (4) ghā, (5) ṅā, (6) kaḥ, (7) cā, (8) chā, (9) jā, (10) jhā, (11) ṅā, (12) caḥ, (13) tā, (14) ṭhā, (15) ḍā, (16) ḍhā, (17) ṅā, (18) ṭaḥ, (19) tā, (20) thā, (21) dā, (22) dhā, (23) nā, (24) taḥ, (25) pā, (26) phā, (27) bā, (28) bhā, (29) mā, (30) paḥ, (31) yā, (32) rā, (33) lā, (34) vā, (35) hā, and (36) yaḥ.

evaṃ jñātvā viśet mudrāṃ kapāṭaṃ sarvadehinām /<sup>1014</sup>

randhradvayaprayogeṣu sarvañ cākṣarasannibhām //31.7//<sup>1015</sup>

<sup>1006</sup> kaṃ ] ABpcCD (kaṃ Tib); om. Bac

<sup>1007</sup> cha ] AB (tsha Tib); ccha CD ◇ caṃ ] ACD (tsaṃ Tib); om. Bac; (one illegible letter) Bpc

<sup>1008</sup> ṭaṃ ] ABpcCD (ṭaṃ Tib); om. Bac

<sup>1009</sup> ha ] ABC (ha Tib); tta D

<sup>1010</sup> pratimudrā ] ApcBCD; mudrā Aac ◇ idam (for iyam) ] ABD; iyam C

<sup>1011</sup> A yoginī pronounces these short syllables to a practitioner. The practitioner utters the following syllables, most of which are long ones, as are the seals that respond to the yoginī (*Bohitā*, D 1419, 214r5).

<sup>1012</sup> chā ] A (tshā Tib); cchā BCD

<sup>1013</sup> hā ] CD (hā Tib); om. AB; this is necessary because there must be a code syllable for the response (two morae) to *ha*.

<sup>1014</sup> viśet (for veśayen) ] ABC; viśet D; khyad Tib ◇ mudrāṃ ] A (phyag rgya'i Tib); mudrāt BCD ◇ -dehinām ] ACD (lus can Tib); dedinām B

<sup>1015</sup> randhra- ] A (bu ga Tib); randhraṃ BCD ◇ sarvañ ] ABD (thams cad Tib); sarvās C ◇ -sannibhām (for -samñibham) ] A ('dra Tib); sannibhāḥ B; sanibhāḥ C; samñnibhām D

/ de ltar phyag rgya'i khyad shes nas // lus can kun gyi sgo glegs yin /  
 / bu ga gnyis kyi rab sbyor bar // thams cad kyang ni yi ge 'dra //

Having known thus, he should make the seal [syllables] enter the gates of all embodied beings.<sup>1016</sup> By the application of the two openings [in the body],<sup>1017</sup> all assume the form of the letters.

adhorddhamīlaṇaṃ kṛtvā yogayoginī cādvayam /<sup>1018</sup>  
 kṣaṇa catvāri satyāni tattvānandacittas tathā //31.8//<sup>1019</sup>  
 / 'og dang steng du 'dus byas nas // rnal 'byor rnal 'byor ma gnyis med /  
 / skad cig bzhi yi bden rnam kyis // de nyid dga' ba bzhi de bzhin //

Having made the lower and the upper meet together, the yogin and the yoginī [become] nondual.<sup>1020</sup> There are (1) the Four Moments (*kṣaṇa*), (2) the [Four] Truths (*satyāni*), (3) the [Four] Realities (*tattva*), (4) the [Four] Pleasures (*ānanda*) as well as (5) the [Four] Minds (*citta*),

nikāyāni ca cakrāṇi evaṃ mayā kāyāni ca /<sup>1021</sup>  
 uddeśam idan tanre nirdeśam anyagaṃ smṛtam //31.9//<sup>1022</sup>  
 / sde pa bzhi dang 'khor lo bzhi // e baṃ ma yā sku rnam ni /<sup>1023</sup>  
 / rgyud 'dir mdo ru bstan pa ste // rgyas bshad gzhan du rtogs par bya //<sup>1024</sup>

<sup>1016</sup> According to the *Bohitā* (D 1419, 214r6–r7), “the gates of all embodied beings” indicate the nine fourfold concepts mentioned in 31.8c–9b (*kṣaṇa catvāri ... kāyāni*), which amounts to thirty-six (4×9) in total. The thirty-six pairs of syllables and response syllables are related to them. The phrase “gates of all bodily beings” suggests the nine openings of one’s physical body, which are taught in the verses that follow (31.18c–19b). The *Bohitā* does not mention explicitly the connection of the thirty-six pairs of syllables and response syllables with the nine openings of the body. However, I speculate that their connection is implied both in the *Ḍākāraṇava* and the *Bohitā*.

<sup>1017</sup> I am not certain of what the two openings exactly indicate. I speculate that they are related to the upper and lower parts of the body, which is mentioned in the next line (31.8a).

<sup>1018</sup> adho- ] ABD ('og dang Tib); abo C ◇ -mīlaṇaṃ ] ABC ('dus Tib); mīraṇaṃ D ◇ yoga- (for yogi-) ] ABCD (rnal 'byor Tib)

<sup>1019</sup> kṣaṇa (for kṣaṇāni) ] ABCD (skad cig Tib) ◇ satyāni ] BCD (bden rnam Tib); ++tyāni A ◇ -cittas (m.c. for -cittāni) ] ABCD; bzhi Tib

<sup>1020</sup> Verse 31.8ab seems to mean the following: an inner fire flames upward from the letter (“yoginī”) in the navel (“the lower”) and reaches the letter (“yogin”) in the head (“the upper”), and then the nectar or mind of awakening flows down from the letter in the head toward the letter in the navel.

<sup>1021</sup> nikāyāni ca (m.c. for nikāyās ca) ] ABC; nikāyān iva D; sde pa bzhi dang Tib ◇ cakrāṇi ] corr.; cakrāni ABCD; 'khor lo bzhi Tib ◇ evaṃ ] ABD (e baṃ Tib); eva C ◇ kāyāni ] ABD (sku rnam Tib); ni C

<sup>1022</sup> uddeśam ] ABC (mdo ru bstan pa Tib); uddeśan D ◇ nirdeśam ] A (rgyas bshad Tib); niddeśam BD; nirddeśam m C

<sup>1023</sup> e baṃ ma yā ] D; e baṃ ma ya P

<sup>1024</sup> rtogs par bya ] D; rtogs dran bya P

(6) the [Four] Sects (*nikāya*), (7) the [four] chakras (*cakrāṇi*), (8) [the four letters] *e vaṃ ma yā*, and (9) the [Four] Bodies (*kāyāni*).<sup>1025</sup> The instruction is concise in this tantra. The detailed [version of this] instruction has been transmitted in another way.

kharvarī ca prayogeṇa jñātavyaṃ mantriṇā vidhiḥ /<sup>1026</sup>  
/ mi'u thung ma yi rab sbyor bas /<sup>1027</sup> / cho ga sngags pas shes par bya /

A mantra practitioner should understand the ritual method by applying Kharvarī [to it].

khasamaṃ kapāṭamālāṃ khecarī carate svayam //31.10//<sup>1028</sup>  
/ nam mkha' dang mnyam sgo glegs phreng /<sup>1029</sup> / mkha' spyod ma ru  
spyod pa rang //

(The meaning of “Kha”—) A sky-going female spontaneously goes to the wreath of the gates which is equal to the sky (*khasama*).<sup>1030</sup>

vācābhāṣāsvārūpātmā nirodham upagacchati /<sup>1031</sup>  
/ ngag kyang skad kyi rang bzhin bdag // 'gog par nye bar 'gro bar gyis /

(The meaning of “rva”—) [A practitioner] who is intent on the nature of the words (*vācā*) and speech (*viz.*, the code and response code syllables) approaches restraint.

rahasyaṃ cittacaittānāṃ nāntaṃ ca labhyate sphuṭam //31.11//<sup>1032</sup>  
/ gsang chen sems dang sems byung rnams // mtha' ma gsal bar 'thob pa  
yis //

<sup>1025</sup> As mentioned earlier, these nine fourfold concepts represent the thirty-six pairs (4×9) of syllables and response syllables. The *Bohitā* explains each fourfold concept (D 1419, 214r7–v2), except for the Four Minds. The [Four] Truths (*satyāni*) indicate the body, speech, mind, and gnosis; they are not the Four Noble Truths according to the *Bohitā*.

<sup>1026</sup> kharvarī (for kharvaryās) ] ABCD (mi'u thung ma yi Tib) ◇ prayogeṇa ] *corr.*; prayogena ABCD (rab sbyor bas Tib) ◇ jñātavyaṃ (for jñātavyo) ] ABCD (shes par bya Tib) ◇ mantriṇā ] ABD (sngags pas Tib); mantriṇām C

<sup>1027</sup> mi'u thung ma yi ] D; me'u thung ma'i P

<sup>1028</sup> -samaṃ (for -samām) ] ABCD (dang mnyam Tib) ◇ kapāṭa- ] AD (sgo glegs Tib); ka(a blank space)ṭa B; ca kaṭa C

<sup>1029</sup> nam mkha' ] D; namkha' P

<sup>1030</sup> For the meaning of this sentence, see also verse 31.16a, in which one's physical body with nine gates (openings such as navel) is equated with the space or sky. According to this idea, “the wreath of gates” can be considered to indicate one's physical body with the nine gates, and such body is equal to the sky. Most likely “a sky-gong female” signifies Kharvarī in the form of the inner fire or inner channels.

<sup>1031</sup> vācābhāṣā- ] *corr.*; vācābhāṣa ABCD; ngag kyang skad kyi Tib ◇ -svārūpā- ] em. (rang bzhin Tib); surūpā ABD; surupā C ◇ nirodham ] BCD ('gog par Tib); niro+++ A ◇ upagacchati ] ABD (nye bar 'gro bar gyis Tib); upargacchati C

<sup>1032</sup> rahasyaṃ ] ABCD; gsang chen Tib ◇ -cittānām ] AD (sems byung rnams Tib); caittānām BC ◇ nāntaṃ ] A; nāntas BCD; mtha' ma Tib; cf. mtha' ma yin pa *Bohitā* (D 1419, 215r1) ◇ labhyate ] ABC ('thob pa yis Tib); rabhyate D

(The meaning of “ra”—) The secret (*rahasya*) of the mind and mental factors, [which is] infinite, is comprehended clearly.

ratnavajrāntare bimbaṃ dṛśyate ikṣaṇāntarāḥ /<sup>1033</sup>

/ rin chen rdo rje las dga'i gzugs // bltas pa'i mtshams su mthong bar 'gyur /

(The meaning of “ī”—) An orb is seen in the interior of the jewel-*vajra*; [there are also] different visions (*ikṣaṇā*) [of it].<sup>1034</sup>

sarvasadbhāvayogātmā catvāracatvārātmakam //31.12//<sup>1035</sup>

/ thams cad bden pa'i sbyor bdag nyid // bzhi po bzhi yi bdag nyid can //<sup>1036</sup>

[A practitioner who is] intent on the yoga of every truth [sees it] naturally fourfold.<sup>1037</sup>

rāmeśvaravīryendriyaṃ jñātavyā paramādbhutām /<sup>1038</sup>

/ rā me shwa ra dang dbang por // mchog tu rmad byung shes par bya /

[Kharvarī,] the excellent and wonderful one, should be known as [being associated with] Rāmeśvara and the Faculty of Energy (*vīryendriya*).

rāgārāgavimiśraṇ ca na sambhavanti tatṣaṇāt //31.13//<sup>1039</sup>

/ 'dod chags chags bral rnam bsres pa // de'i skad cig las byung ba min //<sup>1040</sup>

(The meaning of “Rā”—) Greed (*rāga*) and absence of greed are mixed; in that moment, no [dichotomous concepts] arise [in the mind].

meti madhye sudhāsthānā pañcabhūtātmakātmanā /<sup>1041</sup>

/ 'byung ba lnga'i bdag can yin las /<sup>1042</sup> / me ni dbus su bdud rtsi'i gnas /

---

<sup>1033</sup> -vajrāntare ] ABCD; rdo rje las dga'i Tib ◇ bimbaṃ ] ABC (gzugs Tib); rimbaṃ D ◇ ikṣaṇā- ] A (bltas pa'i Tib); ikṣaṇā BCD ◇ -ntarāḥ ] ABD (mtshams su Tib); ntarāṃ C

<sup>1034</sup> It is probable that “an orb” is a drop of semen, and “the jewel-*vajra*” is the glans penis. It also appears in different ways as the next line mentions (i.e., the Four Pleasures and Sixteen Pleasures).

<sup>1035</sup> -sadbhāva- ] ABD (bden pa'i Tib); saṃbhāva C ◇ catvāracatvārā- (for catuścatur-) ] ABD (bzhi po bzhi yi Tib); catvāracaturā C

<sup>1036</sup> bzhi yi ] D; bzhi'i P

<sup>1037</sup> According to the *Bohitā* (D 1419, 215r2–r3), each of the Four Pleasures is inclusive of the Four Truths (body, speech, mind, and gnosis); therefore, there are Sixteen Pleasures.

<sup>1038</sup> rāmeśvara- ] BCD (rā me shwa ra Tib); rāmeśvara A ◇ vīryendriyaṃ ] ABD; vīryaṃdriyaṃ C; dang dbang por Tib ◇ -dbhutām (for -dbhutā) ] ABCD (rmad byung Tib)

<sup>1039</sup> rāgārāga- ] ABC ('dod chags chags bral Tib); rāgarāga D ◇ sambhavanti ] ABD (byung ba Tib); mambhavanti C

<sup>1040</sup> byung ba ] D; 'byung P

<sup>1041</sup> madhye ] ABC; (dbus su Tib); madhya D ◇ -tmakā- (for -tmikā-) ] ABD (bdag can Tib); *om.* C ◇ -tmanā ] ABCD; yin las Tib ◇ After this line, sarvākāraṃ tu cyutiṅ ca tayābhiḥ sarvadehiṅaṃ // navadvārātmakam vyomaṃ so bhijñātvā caturguṇaṃ *add.* C

<sup>1042</sup> yin ] D; yid P



(The meaning of “me”—) [The letter] “me” (*me*) means [this]: At the center (*madhye*), [she<sup>1043</sup>] is present with the nectar. [She] naturally embodies the Five Elements.

śvāsacakraṃ sadā tasya bhakṣayet tu tathāgatān //31.14//<sup>1044</sup>

/ dbugs kyi 'khor lo rtag tu bde'i // de bzhin gshegs pa bza' bar bya //

(The meaning of “śva”—) The circle of breath (*śvāsa*) is always in him (a practitioner); he should eat the tathāgatas.<sup>1045</sup>

ramaṇā devanāgānām aṅganānām vicakṣaṇaḥ /<sup>1046</sup>

/ lha dang klu rnam bud med la // mkhas pa yis ni rol pa yin /

(The meaning of “ra”—) [She] delights (*ramaṇā*) the gods, nāgas, and females;<sup>1047</sup> [By this practice, the practitioner becomes] wise.

tayābhiḥ sarvakālan tu cyutiṅ ca sarvadehinām //31.15//<sup>1048</sup>

/ de rnam kyis ni dus kun tu // lus can kun gyi 'pho ba yang //

Death (*cyutiṅ*) is also [brought] to all embodied beings by her (them)<sup>1049</sup> at all times.

navadvārātmakaṃ vyomaṃ śobhi jñātvā caturguṇam /<sup>1050</sup>

evaṃ kapāsthānāni śattriṃśa bhavate sadā //31.16//<sup>1051</sup>

/ sgo dgu'i bdag nyid nam mkha' la /<sup>1052</sup> / de rnam bzhi 'gyur du shes bya /

/ de ltar sgo glegs gnas rnam ni // rtag tu sum cu rtsa drug 'gyur //<sup>1053</sup>

<sup>1043</sup> In these verses (31.13c–15), the word “she” indicates Kharvarī and her internal forms, namely an inner channel or fire.

<sup>1044</sup> śvāsa- ] *corr.* (dbugs kyi Tib); svāsa ABCD ◇ -cakraṃ ] ABD ('khor lo Tib); cakraṃ sacakraṃ C ◇ tasya ] ABCD; bde'i Tib ◇ bhakṣayet ] AB (bza' bar bya Tib); bhakṣeyen C; bhakṣayaṃ D ◇ tathāgatān ] *conj.*; tathāgatā+ (a part of the damaged letter appears as a part of *m*) A; thāgatā Bac; tathāgatā BpcCD

<sup>1045</sup> According to the *Bohitā* (D 1419, 215v3–v4), “eat the tathāgatas” means to abandon the concept of the Five Elements.

<sup>1046</sup> ramaṇā ] ABD (rol pa yin Tib); ramaṇā C ◇ deva- ] *em.* (lha Tib); devā ABCD

<sup>1047</sup> According to the *Bohitā* (D 1419, 215v5–v6), the “gods” represent the Sensory Faculties such as the eyes (*mig la sogs pa*); the “nāgas” mean the Five Aggregates (*phung po*), the Faculties of Action such as the hand and the leg (*lag pa dang rkang pa la sogs pa*), the Sensory Objects (*dbang po'i bya ba*), and so on (*la sogs pa*); and the “females” indicate the Elements (*khams*), the Sensory Bases (*skye mched*), and so forth (*la sogs pa*).

<sup>1048</sup> -kālan ] A (dus Tib); kāran BCD ◇ cyutiṅ (for cyutiṅ) ] ACD ('pho ba Tib); cyūtiṅ B ◇ dehinām ] AD (lus can Tib); dedinām B; dehiṅām C

<sup>1049</sup> The word *tayābhiḥ* (“by her (them)”) indicates Kharvarī and probably inner channels as her internal form. The length of one’s lifespan is influenced by the condition of inner channels.

<sup>1050</sup> This line is omitted in C (see also the footnote of 31.14ab) ◇ vyomaṃ (for vyomanam) ] ABCD (nam mkha' Tib) ◇ śobhi ] *corr.*; sobhi ABD; de rnam Tib

<sup>1051</sup> -triṃśa (for -triṃśad) ] ABCD (sum cu rtsa Tib) ◇ bhavate (*m.c.* for bhavante) ] ABD ('gyur Tib); bhavete C

<sup>1052</sup> nam mkha' ] D; namkha' P

<sup>1053</sup> sum cu ] D; sum bcu P

The space (body) has the nine gates. On knowing the brilliant [body with nine gates] to be fourfold ( $9 \times 4 = 36$ ), in this way, the thirty-six gate-seats always appear [to the practitioner].<sup>1054</sup>

dvārabhedam na vijñātaṃ guṇadoṣaṃ tu kīdrśam /  
/ sgo yi dbye ba mi shes la // skyon dang yon tan ji ltar lags /

[The goddess said—] The distinction of the gates is not known yet. Which [gate] is good and [which gate is] bad?

śṛṇu samyak prayogaṃ tu pramāṇaṃ cyutikālataḥ //31.17//<sup>1055</sup>  
sumārge śobhanaṃ sthānam amārge bhavadoṣataḥ /<sup>1056</sup>  
/ 'pho ba'i dus tshod kyi ni tshad // yang dag rab tu sbyor ba nyon //  
/ mdzes pa'i gnas ni lam bzang pos // lam ngan gyis ni srid pa'i skyon /

[The Blessed One said—] Listen rightly to [my instruction of] the practice and the means of knowledge at the time of death. The [rebirth into the] good state [of existence] is [attained] through the good path. The [rebirth into the] bad [state of] existence is through the bad path.

bindunābhasya ūrddhānāñ cakṣurnāsāni kaṃṇayoḥ //31.18//<sup>1057</sup>  
pāna-apānadvārasya navadvārasya lakṣaṇam /<sup>1058</sup>  
/ thig le lte ba steng rnam dang // mig dang sna dang rna ba dag //  
/ bshang ba dang ni gci ba'i sgo // sgo dgu yi ni mtshan nyid do /

The drop (between the eyebrows), the navel, the upper (the top of the head), the eyes, the nostrils, both ears, the urethra, the anus, and the gate [of existence] (the mouth)<sup>1059</sup> — [these] nine gates have the [following] characteristics:

<sup>1054</sup> According to the *Bohitā* (D 1419, 216r1), the thirty-six seats are connected with the thirty-six inner channels starting with the *abhedyā* channel. The thirty-six inner channels are taught in the *Dākārṇava*, 26.1c–5.

<sup>1055</sup> prayogaṃ ] ABD (rab tu sbyor ba Tib); prayogaṃ C ◇ cyuti- ] ABC ('pho ba'i Tib); cyati D ◇ -kālataḥ ] ABD (dus Tib); kārataḥ C

<sup>1056</sup> śobhanaṃ ] C (mdzes pa'i Tib); sobhanaṃ ABD ◇ sthānam ] AB (gnas Tib); jñānaṃ C; sthānaṃ nam D ◇ amārge ] AD (lam ngan gyis Tib); amārge B; mamārge C ◇ -doṣataḥ (*m.c.* for -doṣaḥ) ] ABCD (skyon Tib)

<sup>1057</sup> -nābhasya ] AD (lte ba Tib); nātasya BC ◇ ūrddhānāñ ] A (steng rnam Tib); urddhānāñ B; urddhānāṃ CD ◇ cakṣur- ] AD (mig Tib); cakṣun B; cakṣum C ◇ -nāsāni (for -nāsārandhrayoḥ) ] ABC (sna Tib); nāsāni D

<sup>1058</sup> pāna- ] ABD (gci ba'i Tib); prāṇa C ◇ nava- ] ApcBCD (dgu yi Tib); la Aac ◇ lakṣaṇam ] ABC (mtshan nyid Tib); rakṣaṇam D

<sup>1059</sup> See verse 31.21c, *bhavadvāra* (“gate of existence”).

nābhiḥ kāmikaṃ ca svargaṅ ca bindunā rūpadehinām //31.19//<sup>1060</sup>

ūrddha ūrddhakasthānasya gatyāgatiḥ prakīrtitam /<sup>1061</sup>

/ lte bas 'dod pa'i mtho ris dang // thig les gzugs kyi lus can rnam //

/ steng gis steng gi gnas kyi ni // 'gro dang 'ong bar rab tu grags /

(1) Through the navel, [the consciousness goes to] the Desire [Realm].<sup>1062</sup> (2) Through the drop, [the consciousness goes to] the heaven of embodied beings with forms (the Form Realm). (3) Through the upper, [the consciousness] is proclaimed to go to and come from the upper state of being (the Formless Realm).

yakṣā bhāva nāsānām karṇābhyāṃ siddhadevatā //31.20//<sup>1063</sup>

caḥsur yadi gataṃ jñānaṃ narāṇāṃ nṛpavartinām /<sup>1064</sup>

/ gnod sbyin dngos po sna las so // rna ba dag gis grub pa'i lha //

/ gal te mig nas ye shes bgrod // mi rnam mi bdag sgyur rnam 'gyur /

(4) Through the nostrils is the birth of a yakṣa. (5) Through both ears is [the birth of] a siddha god. (6) If the consciousness goes to the eye, [he attains] the birth as a king of people.

bhavadvārasya pretānām mūtre ca tiryakas tathā //31.21//<sup>1065</sup>

aṣṭau narakabhāvānām apāne sarvadehinām /<sup>1066</sup>

/ srid pa'i sgo yis yi dags rnam // gci bas dud 'gro de bzhin no //

/ dmyal ba bryad kyi dngos rnam kyi // lus can rnam ni bshang ba las /<sup>1067</sup>

(7) Through the gate of existence (the mouth) is [the birth] of pretas. Likewise, (8) through the urethra is [the birth of] a beast. (9) Through the anus, all embodied beings are born in the eight hells.

<sup>1060</sup> nābhiḥ (for nābheḥ) ] ABC (lte bas Tib); nābhi D ◇ kāmikaṃ ca ] A ('dod pa'i mtho ris dang Tib); kāmikaṃ ra B; kāmikaṃ C; kāmikaraṃ D ◇ (Second) ca ] ABC; om. D ◇ -dehinām ] ABD (lus can rnam Tib); dehinām C

<sup>1061</sup> ūrddhaka- ] ABC (steng gi Tib); ūrddhakasya D ◇ gatyāgatiḥ (for gatyāgati) ] AB ('gro dang 'ong bar Tib); gatyāgati CD

<sup>1062</sup> That is to say, at the time of death, if his consciousness (which is functionally equivalent to his soul) departs from his body through the navel, he is reborn in the Desire Realm.

<sup>1063</sup> yakṣā bhāva (for yakṣabhāvo) ] ABC (gnod sbyin dngos po Tib); yakṣā bhavati D ◇ -nāsānām ] AC (sna las Tib); nāsānā B; nāsānām D ◇ -devatā ] ABC (lha Tib); devatā (above which the letters *karavās tathā* are noted) D

<sup>1064</sup> Verse 31.21 comes after verse 31.22ab in C. ◇ -vartinām (*m.c.* for -varti) ] ABCD (sgyur rnam 'gyur Tib)

<sup>1065</sup> Verse 31.21 comes after verse 31.22ab in C. ◇ bhavadvārasya ] AB (srid pa'i sgo yis Tib); saṃb+ddhārasya C; bhavadvārasya D ◇ mūtre ] ABD (gci bas Tib); sūtre C

<sup>1066</sup> -bhāvānām (for -bhāvā) ] ABC (dngos rnam kyi Tib); bhāvānām m D ◇ apāne (however, the last *-ne* is blurred and somewhat unclear) ] A (bshang ba las Tib); apāna BCD

<sup>1067</sup> bshang ba ] D; bshad pa P

anyas trīṇi trīṇi dvāraṃ nāḍisañcārakaṃ viduḥ //31.22//<sup>1068</sup>

saptāvīṃśatikānān tu kṛttikādyās ca ṛkṣakāḥ /<sup>1069</sup>

/ gzhan gyi sgo ni gsum gsum ste // mkhas pas rtsa yi kun spyod can //

/ nyi shu rtsa bdun rnam kyang ni // smin drug la sogs rgyu skar ro /

There are three other gates for each [of the nine gates] (9 × 3 = 27). [Sages] know the rotation [of the consciousness] through the inner channels. The [twenty-seven] lunar mansions starting with Kṛttikā are [related] to the twenty-seven [gates].

viśuddhijñānatrayā tu ekaikasya hi dvāriṇām //31.23//<sup>1070</sup>

/ rnam dag ye shes gsum po ni // re re'i sgo ma rnam ky'i'o //

Everyone endowed with the gates has the three [aspects of the] pure gnosis.<sup>1071</sup>

vīryendriyas tu bhāveṣu sarvopacāralakṣaṇām /<sup>1072</sup>

saptatrimśātmade madhye bhāvayet pūrvavarṇikām //31.24//<sup>1073</sup>

/ brtson 'grus dbang po'i dngos rnam kyis // thams cad nyer spyod mtshan nyid do /

/ sum cu bdun bdag nyid dbus su /<sup>1074</sup> / sngon gyi mdog can bsgom par bya //

With the nature of the Faculty of Energy, [Kharvarī] is characterized by all reverential services. He should visualize [her, whose] color is the same as before, at the center of [the maṇḍala] comprising the thirty-seven [seats].<sup>1075</sup>

vajrīgauryādibījeṣu kapāṣṭhānam āvaset /<sup>1076</sup>

<sup>1068</sup> anyas (for anyāni) ] ABD (gzhan gyi Tib); anyams C ◇ (Second) trīṇi ] CD (gsum Tib); trīṇi AB ◇ dvāraṃ (for dvārāni) ] ABCD (sgo Tib) ◇ nāḍī- ] ABD (rtsa yi Tib); nāḍī C ◇ -sañcārakaṃ ] AB (kun spyod can Tib); sañcārāṇi C; sañcārakaṃ D

<sup>1069</sup> saptāvīṃśatikānām ] ABD; saptāvīṃśatikālan C ◇ kṛttikādyās ca ] AD; kṛttikāryōs ca Bac; kṛttikāyōs ca Bpc; karttikānan tu C ◇ ṛkṣakāḥ ] ApcBD; ṛkṣasā Aac; nakṣakāḥ C

<sup>1070</sup> -trayā ] ABD (gsum po Tib); trayās C ◇ dvāriṇām ] CD (sgo ma rnam ky'i Tib); dvāriṇām AB

<sup>1071</sup> According to the *Bohitā* (D 1419, 216r4–r5), the three aspects of the pure gnosis indicate the Faculty of Energy, the visualization of the wheel of maṇḍala, and the nine seed letters of Vajrī, Gaurī, and the others (namely *kṣuṃ*, *yūṃ*, *huṃ*, *suṃ*, *smryuṃ*, *hmryuṃ*, *ymryuṃ*, *kṣmryuṃ*, and *hyuṃ*). These three aspects are mentioned in the next verses (31.24–25b). Except for the last *hyuṃ*, eight of the nine seed letters are identical to the eight seed letters that Bhavabhāṭṭa's *Nibandha* commentary on the *Catuspīṭha* mentions (*Catuspīṭha* and *Nibandha*, Skt ed. (Szántó 2012b), 1.2.21–23, 1.2.41, and 1.4.7–10).

<sup>1072</sup> -ndriyas tu bhāveṣu (for -ndriyasya bhāveṇa) ] AB (dbang po'i dgos rnam gyis Tib); ndriyes tu bhāveṣu C; ndriyan tu bhāveṣu D ◇ -lakṣaṇām ] ABD (mtshan nyid Tib); lakṣaṇām C

<sup>1073</sup> madhye ] ABC (dbus su Tib); madhya D ◇ pūrva- ] Apc (sngon gyi Tib); pūrṇa Aac; purṇan pūrva B; pūrṇendu C; pūrṇapūrvva D ◇ -varṇikām ] ABC (mdog can Tib); varṇikā D

<sup>1074</sup> sum cu ] D; sum bcu P

<sup>1075</sup> For the thirty-seven seats, see my translation and footnote of verse 26.48.

<sup>1076</sup> -bījeṣu (for -bījāni) ] AD (sa bon Tib); bījeṣu B; vīryeṣu C ◇ -sthānam (for -sthāneṣu) ] ABCD (gnas su Tib) ◇ āvaset ] corr. (gzhang par bya Tib); ācaśet A; āvaśet BCD

prajñopāyātmakā devī pṛthivīcakrayogataḥ //31.25//<sup>1077</sup>

/ rdo rje dkar mo sogs sa bon // sgo glegs gnas su gzhaḡ par bya /

/ shes rab thabs bdag nyid lha mo // sa yi 'khor lo'i sbyor bas so //

The seeds of Vajrī, Gaurī, and other [goddesses] should be placed at the seats of gates.<sup>1078</sup> With the nature of wisdom and means, the goddess [Kharvarī] is in the Earth Circle.<sup>1079</sup>

mantrākṣarāṇi bhavanti /31.26/<sup>1080</sup>

/ sngags kyi yi ge rnams su gyur pa ni /

The mantra letters are as follows:

oṃ mā vi ṭṛ ka ga ṭa ṇa mu pa kha ri hā pū hā ri ra ta vā ma ya ntrā hūṃ  
ya hūṃ hūṃ pha hūṃ ṭ pha pha ṭ ṭ **pha svā ṭ** hā svāhā /<sup>1081</sup> oṃ kharvarīye  
hūṃ hūṃ phaṭ phaṭ svāhā /31.27/<sup>1082</sup>

/ oṃ mā bi tri ka ga ṭa ṇa mu pa kha ri hā pū hā ri ra ta bā ma ya ntrā hūṃ  
ya hūṃ hūṃ pha hūṃ ṭ pha pha ṭ ṭ pha swā ṭ hā swā hā /<sup>1083</sup> oṃ kha rba  
rī ye hūṃ hūṃ phaṭ phaṭ swā hā //

*Oṃ*, [homage] to [Vajradāka, whose] face is dreadful and utters [the sounds] *hā hā, hūṃ hūṃ phaṭ phaṭ svāhā*, to [Vajradāka, who is] a mantra complete with an assembly of mother goddesses, *hūṃ hūṃ phaṭ phaṭ svāhā*.<sup>1084</sup> *Oṃ*, for Kharvarī, *hūṃ hūṃ phaṭ phaṭ svāhā*.

evaṃ mantrāḥ samutpannāṃ pāramāthikayogajām //31.28//<sup>1085</sup>

/ de ltar sngags las yang dag byung // don dam sbyor ba las skyes pa'o //

<sup>1077</sup> -tmakā (for -tmikā) ] ABCD (bdag nyid Tib) ◇ -cakrayogataḥ ] ABD; yogacakraḡ C

<sup>1078</sup> For the seed letters of Vajrī and so on, see footnote 1071. It seems that the “gates” primarily indicates the gates or openings of the body, but they may also mean the gates of the maṇḍala comprising the thirty-seven seats mentioned above.

<sup>1079</sup> The Earth Circle is the seventh of the circles that constitute the Heruka maṇḍala expounded in the *Ḍākārnava* 15 (Appendix B). Kharvarī is exegetically related to this circle.

<sup>1080</sup> -kṣarāṇi ] ABD (yi ge rnams su Tib); kṣarā C

<sup>1081</sup> As this is a mixed mantra composed of the eleventh and twelfth of the forty-eight parts of Heruka’s root mantra (Appendix C), I have edited the text accordingly. ◇ ṭṛ ka ] ACD (tri ka Tib); ṛṭ ka B ◇ pa kha ] AB (pa kha Tib); pa sva C; pa khā D ◇ pū hā ] ABC (pū hā Tib) pu hā D ◇ ṭ pha pha ṭ ṭ ] ABCD; ṭa pha pha ṭ ṭa Tib ◇ pha svā ṭ hā ] *em.*; hā A; svā Bac; svāhā BpcC; svā svā hā hā D; pha swā ṭa hā Tib ◇ svāhā ] ABC (swā hā Tib); *om.* D

<sup>1082</sup> kharvarīye (for kharvaryai) ] ABCD (kha rba rī ye Tib)

<sup>1083</sup> kha ri hā pū ] D; khā ri hā pū P

<sup>1084</sup> This mantra is a mixture of the eleventh and twelfth of the forty-eight parts of Heruka’s root mantra (*vikaṭamukhahāravāya* and *māṭṛgaṇaparipūritamantrāya*). See also Appendix C.

<sup>1085</sup> mantrāḥ (for mantra- or mantrāt) ] ABD (sngags las Tib); mantrāḡ C ◇ samutpannāṃ ] ABD (yang dag byung Tib); samutpannā C

[He should meditate on Kharvarī] emerging from this mantra and appearing through the yoga of the ultimate reality.

iti āha bhagavān svāmī vajraḍākas tathāgataḥ /<sup>1086</sup>  
 sarvavīrasamāyogād vajrasattvaḥ paraṃ sukham //31.29//<sup>1087</sup>  
 / dpa' bo thams cad mnyam sbyor las // rdo rje sems dpa' bde ba'i mchog /  
 / rdo rje mkha' 'gro de bzhin gshegs // bcom ldan bdag pos 'di gsungs so //

Thus spoke the Blessed One, the master, Vajraḍāka, the tathāgata, Vajrasattva, the Supreme Bliss, through the complete union with all heroes.

iti śrīḍākārṇave mahāyoginītantrarāje kharvarī-akṣaracchomālakṣaṇa-  
 svabhāvajñānaṃ nāma paṭala ekatrimśatimaḥ /<sup>1088</sup>  
 / zhes bya ba ni dpal mkha' 'gro rgya mtsho rnal 'byor ma'i rgyud kyi rgyal  
 po chen po las mi'u thung ma'i yi ge'i brda'i mtshan nyid kyi rang bzhin  
 gyi ye shes zhes bya ba ste le'u sum cu rtsa gcig pa'o //<sup>1089</sup>

Thus ends Chapter 31, titled knowing the characteristics and nature of the letters as secret signs pertaining to Kharvarī, in the glorious *Ḍākārṇava*, the great king of Yoginītantras.

<sup>1086</sup> svāmī ] ABC (bdag pos Tib); svāmi D

<sup>1087</sup> -sattvaḥ ] ABC (sems dpa' Tib); satva D ◇ sukham ] ABD (bde ba'i Tib); sukha C

<sup>1088</sup> -yoginī- ] ACD (rnal 'byor ma'i Tib); yoginī B ◇ -rāje ] D (rgyal po Tib); rājye ABC ◇ -akṣara- ] BCD (yi ge'i Tib); a++ra A ◇ -cchomā- ] ABD (brda'i Tib); cchoṣmā C ◇ -lakṣaṇa- ] ABC (mtshan nyid kyi Tib); rakṣaṇa D ◇ -jñānaṃ ] A (ye shes Tib); jñāna BCD ◇ paṭala ] ABC (le'u Tib); paṭalaḥ D

<sup>1089</sup> sum cu ] D; sum bcu P

## Ḍākārṇava, Chapter 32

punar api pūjāṃ kṛtvā pṛcchaty eva muhur muhuḥ /<sup>1090</sup>  
bhāvajñāneṣu mudraṇ tu kīdṛśaṃ bhagavān prabhuḥ //32.1//<sup>1091</sup>  
śṛṇuṣvekamano bhūtvā lakṣaṇaṃ kathyate mayā /<sup>1092</sup>  
/ slar yang mchod pa byas nas ni // yang dang yang du zhus pa nyid /  
/ dngos po ye shes kyis phyag rgya // bcom ldan gtso bo ji ltar lags //  
/ bdag gis mtshan nyid bshad bya yis // yid ni gcig tu gyur pas nyon /

Again, having worshiped, [the goddess] questioned constantly— What is the seal [that assumes the forms] of knowledge about existence? The Blessed One, the master, [said this—] Listen with concentration. I explain [their] characteristics.

sahajaṃ sukhaṃ śūnyaṅ ca svasaṃvedyaṃ mahāsukhaṃ //32.2//<sup>1093</sup>  
dharmakāyaṃ saṃbhogaṇ tu nirmāṇaṃ mahādbhutaṃ /<sup>1094</sup>  
prabhāsvaraṃ cittacaittaṃ śāntaṃ nirvāṇayogajaṃ //32.3//<sup>1095</sup>  
/ lhan skyes bde dang stong pa dang // rang gis rig dang bde ba che //  
/ chos kyi sku dang longs spyod rdzogs // sprul pa dang ni rmad byung  
che /  
/ 'od gsal sems dang bsam pa dang // zhi dang myang 'das sbyor skyes  
dang //

(1) “The innate” (*sahaja*), (2) “pleasure” (*sukha*), (3) “being empty” (*śūnya*), (4) “being to be known by itself” (or “self-reflective knowledge,” *svasaṃvedya*), (5) “the great pleasure” (*mahāsukha*), (6) “the Dharma Body” (*dharmakāya*), (7) “the Enjoyment [Body]” (*saṃbhoga*), (8) “the Emanation [Body]” (*nirmāṇa*), (9) “being very marvelous” (*mahādbhuta*), (10) “the luminous” (*prabhāsvara*), (11) “mind” (*citta*), (12) “mental factor” (*caitta*), (13) “being tranquil” (*śānta*), (14) “Nirvāṇa” (*nirvāṇa*), (15) “the yoga-born” (*yogaja*),

pāramitā advayan tu mokṣaṃ paramārthakam /<sup>1096</sup>

<sup>1090</sup> pṛcchaty ] ABC (zhus pa Tib); pṛcchety D ◊ muhur muhuḥ ] ABD (yang dang yang du Tib); muhūr muhūḥ C

<sup>1091</sup> mudraṇ ] ABC (phyag rgya Tib); sūdraṇ D ◊ kīdṛśaṃ ] ABC (ji ltar Tib); kidṛśaṃ D

<sup>1092</sup> śṛṇuṣveka- (for śṛṇuṣvaika-) ] corr. (gcig tu gyur pas nyon Tib); śṛṇuṣveka A; śṛṇuṣveka BD; śṛṇuṣcaika C

<sup>1093</sup> śūnyaṅ ] ACD (stong pa Tib); śunyaṅ B

<sup>1094</sup> -kāyaṃ ] ABC (sku Tib); kāya D ◊ nirmāṇaṃ ] AD (sprul pa Tib); nirmāṇaṃ B; nirvāṇaṃ ca C

<sup>1095</sup> citta- ] A (sems Tib); cittaṃ BCD ◊ nirvāṇa- ] BC (myang 'das Tib); nirvāṇa A; nirmāṇa D

<sup>1096</sup> mokṣaṃ ] ABD; mokṣaṃ ca C; thar pa dang Tib

jñānam vijñānabodhiś ca dharmadhātupuran tathā //32.4//<sup>1097</sup>

/ pha rol phyin dang gnyis med dang // thar pa dang ni don dam dang /  
/ ye shes rnam shes byang chub dang // chos dbyings grong khyer de  
bzhin du //

(16) “perfection” (*pāramitā*), (17) “nonduality” (*advaya*), (18) “liberation” (*mokṣa*),  
(19) “the ultimate reality” (*paramārthaka*), (20) “gnosis” (*jñāna*), (21) “consciousness”  
(*vijñāna*), (22) “awakening” (*bodhi*), (23) “the Dharma Sphere” (*dharmadhātu*), and  
likewise (24) “town” (*pura*),

padman dharmodayā ca nairātmyasvargakaṃ punaḥ //<sup>1098</sup>

śivaṃ nādaṃ guruvidyaṃ abhrāntaṃ kalpavarjitam //32.5//<sup>1099</sup>

/ pa dma dang ni chos 'byung dang //<sup>1100</sup> / slar yang bdag med mtho ris dang /  
/ zhi dang sgra dang bla ma dang // rig dang 'khrul med rtog spangs dang //

(25) “lotus” (*padma*), (26) “the origin of phenomenal existences” (*dharmodayā*), (27)  
“nonself” (*nairātmya*), (28) “heaven” (*svargaka*), (29) “being auspicious” (*śiva*), (30)  
“sound” (*nāda*), (31) “teacher” (*guru*), (32) “knowledge” (*vidyā*), (33) “not being  
erroneous” (*abhrānta*), (34) “being freed from concepts” (*kalpavarjita*),

rasāyanamaunakañ ca paryāyā cchomakāṃ viduḥ //<sup>1101</sup>

ādyakṣaraṃ yathā teṣu sarvañ ca praticchomakām //32.6//<sup>1102</sup>

/ bcud len dang ni smra bshad de // mkhas pas tstsho ma'i rnam grangs so /  
/ ji ltar de ltar yig dang po // thams cad lan gyi tstsho ma yin //

(35) “the elixir of long life” (*rasāyana*), and (36) “being silent” (*maunaka*)—[Sages]  
know [these] synonyms to be the secret signs.<sup>1103</sup> The secret signs [to show] in  
response are in accordance with all their initial letters.<sup>1104</sup>

<sup>1097</sup> jñānam ] A (ye shes Tib); jñāna BCD ◇ -bodhiś ] ABD (byang chub Tib); -bodhiṃ C ◇ -puraṇ ] ABD (grong khyer Tib); punas C

<sup>1098</sup> padman ] ABD (pa dma Tib); padma C ◇ dharmodayā ca ] AB (chos 'byung dang Tib); dharmodayās caiva C; dhamediyā ca D ◇ nairātmya- ] ABD (bdag med Tib); nairātmyaṃ C ◇ svargakaṃ ] Aac (mtho ris Tib); svavarggakaṃ Apc; vargakaṃ BC; svavargakaṃ D

<sup>1099</sup> abhrāntaṃ ] A ('khrul med Tib); abhāntaṃ BC; abhānte D ◇ -varjitam ] ACD (spangs Tib); varjitam B  
<sup>1100</sup> pa dma ] D; pad ma P

<sup>1101</sup> -maunakañ ] ABD; saunakaṃ C; smra bshad Tib ◇ paryāyā (for paryāya-) ] A (rnam grangs Tib); papopā B; prakopā C; papāṃpā D ◇ cchomakāṃ ] ABD (tstsho ma'i Tib); cchoṣmakāṃ C

<sup>1102</sup> ādyakṣaraṃ ] ABC (yig dbang po Tib); ādyaraṃ D ◇ teṣu ] ABD; teṣū C; de ltar Tib ◇ praticchomakām (for praticchomakā) ] A (lan gyi tstsho ma Tib); praticchomakaṃ BD; praticchoṣmakāṃ C

<sup>1103</sup> Perhaps a yoginī pronounces these terms. The *Bohitā* does not articulate how to use them.

<sup>1104</sup> That is to say, the initial letters of those terms are the response signs: (1) *sa*, (2) *su*, (3) *śū*, (4) *sva*, (5) *ma*, (6) *dha*, (7) *sa* or *saṃ*, (8) *ni*, (9) *ma*, (10) *pra*, (11) *ci*, (12) *cai*, (13) *śā*, (14) *ni*, (15) *yo*, (16) *pā*, (17) *a*, (18) *mo*,



yathākṣaram tathā cārtham vijñeyā narakadviṣām /  
 lañkeśvarīprayogeṣu kartavyam yoginā tvayi //32.7//<sup>1105</sup>  
 / ji ltar yi ge de bzhin don // dmyal ba la sdang shes par bya /  
 / lang ka'i dbang phyug ma'i sbyor bar // rnal 'byor pa khyod kyis bya'o //

The meanings [of those terms] are literal. Those who dislike hell should know [them].  
 A yogin, in you, should practice [them] by applying Lañkeśvarī [to them].<sup>1106</sup>

lambamānasya bījasya tatra sarveṣu cchomakā /<sup>1107</sup>  
 / 'phyang bar gyur pa'i sa bon gyi // der ni tstsho ma thams cad de /

(The meaning of “Laṃ”—) In this [system], in all [cases], the secret sign is [related]  
 to the seed extending downward (*lambamānasya*).<sup>1108</sup>

keśaram jñānadhātuñ ca svasvabhāve tu lakṣaṇā //32.8//<sup>1109</sup>  
 / ge sar ye shes khams kyi ni // rang gi rang bzhin du mtshan nyid //

(The meaning of “ke”—) The Knowledge Element is in the filament (*keśara*).<sup>1110</sup> [She]  
 defines [herself as being] in the form of individual [secret signs].<sup>1111</sup>

śvasati tatsamaṃ yogī garbhapadme vyavasthitam /<sup>1112</sup>  
 / rang yod de mnyam rnal 'byor pa // pa dma'i snying po ru ni gnas /<sup>1113</sup>

(19) *pa*, (20) *jñā*, (21) *vi*, (22) *bo*, (23) *dha*, and likewise (24) *pu*, (25) *pa*, (26) *dha*, (27) *nai*, (28) *sva*, (29) *śi*, (30) *nā*, (31) *gu*, (32) *vi*, (33) *a*, (34) *ka*, (35) *ra*, and (36) *mau*. Every letter may have an *anusvāra* (viz., *saṃ*, *suṃ*, *śūṃ*, etc.).

<sup>1105</sup> lañkeśvarī- ] ACD (lang ka'i dbang phyug ma'i Tib); lañkaśvarī B ◇ kartavyam ] AC (bya Tib); kattavya B; kartavya D

<sup>1106</sup> The word of “in you” (*tvayi*) indicates the goddess, to whom the Blessed One is now speaking to. The *Bohitā* does not comment on that word.

<sup>1107</sup> cchomakā ] ABD (tstsho ma Tib); coṣmakā C

<sup>1108</sup> According to the *Bohitā* (D 1419, 217r4–r5), the seed is the mind seed, which is the top point of the letter *haṃ* in the head, and the lower part of that letter is extending downwards from the head in the form of the middle channel, *avadhūtī*.

<sup>1109</sup> keśaram ] ABD (ge sar Tib); keśalam C ◇ -dhātuñ (*m.c.* for -dhātu) ] ABCD (khams kyi Tib) ◇ -svabhāve tu ] ABD (rang bzhin du Tib); svabhāveṣu C ◇ lakṣaṇā ] ABC (mtshan nyid Tib); rakṣaṇāt D

<sup>1110</sup> According to the *Bohitā* (D 1419, 217r5–r6), “the filament” means the pleasure of drop (*thig le*), and “the Knowledge Element” indicates the mind that depends on that pleasure. It is probable that the Knowledge Element in pleasure is the mind of awakening in the form of a drop, which flows downward through the *avadhūtī* channel.

<sup>1111</sup> “She” (the subject of *lakṣaṇā*), Lañkeśvarī, refers to her innre form, the *avadhūtī* channel mentioned in the previous line (32.8ab) that explains the meaning of the letter *laṃ*.

<sup>1112</sup> śvasati ] *corr.*; svasati ABD; svasaṃtiṃ C; rang yod Tib ◇ -padme ] ApcBCD (pa dma'i Tib); padma Aac ◇ vyavasthitam ] ABD (gnas Tib); vyavasthita C

<sup>1113</sup> pa dma'i ] D; pad ma'i P ◇ snying po ru ] P; snying po ri D

(The meaning of “śva”—) A yogin breathes (*śvasati*); [what is] equal to that (the Knowledge Element) is present in the interior lotus.<sup>1114</sup>

rīti rī ca+++++naṃ na manaḥ sarvadhātuṣu //32.9//<sup>1115</sup>

/ ri ni rnam shes 'gro ba ste // yid kyi khams rnam thams cad du'o //

(The meaning of “rī”—) [The letter] *rī* [means that] the consciousness goes (*rīti*).<sup>1116</sup>  
The mind is not in all elements.<sup>1117</sup>

laṅkātmānā jāyate ca bhāvajñāneṣu miśritam /<sup>1118</sup>

īśvarī sarvabhūtānān na jñānaṃ sarvabhāvajam //32.10//<sup>1119</sup>

/ lang kar bdag nyid skye ba ste // dngos po'i ye shes rnam kyis byung /

/ dbang phyug 'byung po thams cad kyi // ye shes min pa dngos kun skyes //

She is born with the identity as *Laṅkā* (*laṅkā*), mixed with the [forms of] knowledge about existence (see 32.1c). [She is] the mistress (*īśvarī*) of all beings. [That] knowledge does not originate from all [discriminated] existences.<sup>1120</sup>

devīkoṭe ca pīṭheṣu smṛtīndriyabodhiṃ punaḥ /<sup>1121</sup>

/ de bi ko ṭa'i gnas su ste // slar yang byang chub dran dbang po /

[*Laṅkeśvarī* is] in *Devīkoṭa*, a *pīṭha* [site], and [has the nature of] the Faculty of Mindfulness (*smṛtīndriya*), a [factor of] awakening.

deśanā śrūyate tatra yatra jñānaṃ acintakam //32.11//

/ gang du ye shes bsam med pa // der ni bstan pas thos par 'gyur //

<sup>1114</sup> The *Bohitā* (D 1419, 217r7–v1) appears to say that through breath control, carried by the wind or inhaled breath, the mind of awakening moves and spreads throughout the body through the paths of breath, namely inner channels. The “interior lotus” means the chakra in the head, where the mind of awakening appears.

<sup>1115</sup> rīti rī ca+++++naṃ ] A; rīti rī ca(a blank space for two or three letters)naṃ B; rītir arīcātmanānaṃ C; rīti rī cātmanānaṃ Dac; rīti rī cātmanānaṃ Dpc; ri ni rnam shes 'gro ba ste Tib and *Bohitā* (D 1419, 217v1) ◇ na manaḥ ] ABCD; yid kyi Tib; cf. yid min *Bohitā* (D 1419, 217v2)

<sup>1116</sup> For “the consciousness goes”, I have translated the Tibetan translation, *rnam shes 'gro ba*, because some of the Sanskrit letters are illegible due to manuscript A’s damage. This is in accordance with the *Bohitā*’s interpretation (D 1419, 217v1). However, it may be more natural to read the initial *rīti* as meaning “[the letter] *rī*” and not “goes.”

<sup>1117</sup> The *Bohitā* (D 1419, 217v2) interprets that the mind (the mind of awakening, a bodily fluid) melts into all bodily elements; therefore, the mind of awakening becomes invisible (“the mind is not in all elements”).

<sup>1118</sup> laṅkātmānā ] AD (lang kar bdag nyid Tib); laṅkātmānā B; laṅkātmā C ◇ ca ] ABD; cāsya C ◇ miśritam ] ABCD; byung Tib

<sup>1119</sup> īśvarī ] ACD (dbang phyug Tib); īśvarī B

<sup>1120</sup> The *Bohitā* (D 1419, 217v4) interprets verse 32.10d as mentioning the formlessness of all existences.

<sup>1121</sup> smṛtīndriyabodhiṃ ] *em.* (byang chub dran dbang po Tib); smṛt+n+iy++odhiṃ A; smṛtīndriyabodhi B; smṛtīndriyabodhau C; smṛtīndriyabodhi D ◇ punaḥ ] ABD (slar yang Tib); ṣunaḥ C

(The meaning of “De”—) An instruction (*deśanā*) is learned in [the place] where the gnosis beyond thought is present.<sup>1122</sup>

vīti sarvagaṃ jñānaṃ ca vītarāgeṣu yā mayā /<sup>1123</sup>

/ 'dod chags bral bas gang **bdag** gi /<sup>1124</sup> / bi ni kun 'gro'i ye shes so /

(The meaning of “vī”—) [The letter] *vī* means the omnipresent gnosis, which [practitioners can attain] when removing (*vīta*) greed, [as] I [did].<sup>1125</sup>

koṭarāṇān tu vāyūnām indriyānām sukhas tathā //32.12//<sup>1126</sup>

/ rlung rnam kyī ni mkha' rnam su // dbang po rnam kyī bde de bzhin //

(The meaning of “ko”—) Similarly, pleasure [grows] in the vacuous (*koṭara* or inner channels) and sensory faculties, [where] the vital wind [moves].

ṭeti vajraprabhāvākhyam viṣayāṇān gatiḥ purāḥ /<sup>1127</sup>

/ ṭi ni rdo rje'i nus par grags // yul rnam kyī ni grong du bgrod /

(The meaning of “ṭa”—) [The letter] *ṭa* is stated to be the adamant power.<sup>1128</sup> [With this power he] goes to (*gati* for *aṭaka*) a multitude of sensory objects (or towns in local places).<sup>1129</sup>

smṛtiṅ ca sahajajñānaṃ yatra manaḥ pragīyate //32.13//<sup>1130</sup>

tatrendriyabodhiṅ ca jñātvā vajranayātmakam /<sup>1131</sup>

<sup>1122</sup> According to the *Bohitā* (D 1419, 217v5), “[the place] where” indicates the elements that constitute the body of a practitioner.

<sup>1123</sup> vīti ] ABD (bi ni Tib); vīthī C ◇ sarvagaṃ ] ABD (kun 'gro'i Tib); sarvajña C ◇ yā (for yan) ] ABD (gang Tib); yo C

<sup>1124</sup> bdag ] P; dag D

<sup>1125</sup> There is also a possibility that the initial *vīti* means “detachment” (feminine *vītiḥ* and not “[the letter] *vī*”), connected with *yā* (feminine) *pāda* b. The word *mayā* (“by me”) in *pāda* b is unclear. According to the *Bohitā* (D 1419, 217v7–219r1), *mayā* indicates Śākyamuni or the Blessed One. Practitioners can attain the same experiences as the Blessed One did by removing greed.

<sup>1126</sup> koṭarāṇān ] *corr.* (mkha' rnam su Tib); koṭarānān ABC; koṭarānām D ◇ indriyānām ] ABD (dbang po rnam kyī Tib); indriyānām C ◇ sukhas (for sukhaṃ) ] ABD (bde Tib); sukhaṃ C

<sup>1127</sup> -vākhyam ] AB (grags Tib); vākhyām CD ◇ viṣayāṇān gatiḥ ] *conj.* (yul rnam kyī and bgrod Tib); vi+++++ṅgatiḥ A; vim(a blank space for one letter)ṣatiḥ B; vimṣati ca sahaḥ C; (a blank space for some letters)vīmṣatiḥ D ◇ purāḥ (for purā or pure) ] AB (yul rnam kyī Tib); parāḥ C; varāḥ D

<sup>1128</sup> According to the *Bohitā* (D 1419, 218r3–r4), the adamant power indicates the power of gnosis in the adamant jewel (*rdo rje nor bu*). This often means the power derived from the semen (representing the mind of awakening) that a practitioner retains in his penis.

<sup>1129</sup> I interpret the last word *purāḥ* as *purā* (feminine form of *pura*) adjectively connected with feminine *gatiḥ*. However, the meaning of this *pāda* is somewhat unclear. The *Bohitā* (D 1419, 218r4 and r5) interprets this *pāda* as meaning “towns in local places [retained in the adamant jewel or penis, i.e., the semen] does not go out”. It appears that the *Bohitā* has supplemented *mi* (“not”).

<sup>1130</sup> smṛtiṅ ca (for smṛtiṣ ca) ] ABC (dran pa Tib); smṛ D ◇ sahaaja- ] AB (lhan cig skyes Tib); sahajam C; saṃhaja D ◇ -jñānaṃ ] ACD (shes Tib); jñāna B

<sup>1131</sup> -bodhiṅ ca ] ABC (byang chub kyang Tib); bodhi D

evaṃ jñātvā tu vai tattvaṃ viharet svasvabhāvakām //32.14//  
 / dran pa lhan cig skyes ye shes // gang du yid ni rab brjod pa //  
 / der ni dbang po'i byang chub kyang // shes nas rdo rje'i tshul bdag nyid /  
 / de ltar de nyid nges shes nas // rang gi rang bzhin du gnas bya //

(The meaning of *smṛtīndriya*—) Mindfulness (*smṛti*) [refers to] the knowledge of the innate, where the mind is praised. Having knowledge of the faculty (*indriya*) of that (mindfulness), a [factor of] awakening, [he becomes] identical to the adamant leader. Having certainly known the truth in this manner, he should wander for pleasure in [those that have] the nature of his own.<sup>1132</sup>

tyajya dharmā salokaṅ ca grāhyaṃ nāma na kiñcana /<sup>1133</sup>  
 athavā sarvabhāvātmā'thavā sarvair vivarjitā //32.15//<sup>1134</sup>  
 / chos dang 'jig rten bcas pa spang // cung zad ming med gzung bar bya /<sup>1135</sup>  
 / yang na dngos po kun bdag nyid // yang na thams cad rnam par spang //

Having abandoned the mundane *dharma*, [he] should never conceive any name (concept). Or alternatively, [he] embodies all existences, or [he is] detached from all [existences].

na bhāvo na ca bhāvako 'sti abhāvaṃ drśyate sphuṭam /<sup>1136</sup>  
 bhāvābhāvavinirmuktaṃ sarvam pa+e+++++++ //32.16//<sup>1137</sup>  
 / dngos dang dngos po can yod min // dngos po med pa gsal mthong  
 'gyur /<sup>1138</sup>  
 / dngos dang dngos med rnam par grol // thams cad mi bden las skyes blta //

There is neither object nor subject: [Their] non-existence is seen clearly. [Non-existence] is neither existent nor non-existent. He should see all originating from the untrue.<sup>1139</sup>

pāramparyaśāyā tu guruvajradharo mukhāt /<sup>1140</sup>

<sup>1132</sup> Internally, the words “[those that have] the nature of his own” (*svasvabhāvakām*), which is feminine, most likely indicates the inner channels running in his body. He, who is internally a drop of the mind of awakening, moves through the inner channels in his body.

<sup>1133</sup> tyajya ] ABC (spang Tib); tyaje D ◇ dharmā (for dharmam) ] ABD (chos Tib); dharmam C ◇ -lokaṅ ] ABC ('jig rten Tib); rokaṅ D ◇ kiñcana ] *em.* (cung zad Tib); kiñcanaḥ ABD; kiṃcanaḥ C

<sup>1134</sup> 'thavā ] ABD (yang na Tib); 'thathā C ◇ sarvair vivarjitā (for sarvair vivarjitah) ] D (thams cad rnam par spang Tib); sarvair .v...rjitā A; sarvai vivarjitā B; sarvavivarjitā C

<sup>1135</sup> ming ] P; mig D

<sup>1136</sup> bhāvako ] ABD (dngos po can Tib); bhāvāko C

<sup>1137</sup> -vābhāva- ] CD (dngos med Tib); vā'bhāva AB ◇ -vinirmuktaṃ ] AC (rnam par grol Tib); vimirmuktaṃ B; vinirsuktaṃ D ◇ sarvam ] AB (thams cad Tib); sarva C; sarva D ◇ pa+e+++++++ ] A; pa(a blank space for one letter)jam B; padavyaṃjanam C; padavyaṃjanam Dac; padavyajaṃnam Dpc; mi bden las skyes blta Tib, which suggests *paśyed asatyajam*.

<sup>1138</sup> mthong ] D; 'thong P

<sup>1139</sup> For “He should see [all] originating from the untrue”, I have translated the Tibetan translation (*mi bden las skyes blta*, \**paśyed asatyajam*) because all Sanskrit letters are illegible due to the damage to the leaf.

<sup>1140</sup> -dharo (*m.c.* for -dharasya) ] ABCD ('dzin Tib) ◇ mukhāt ] A (zhal las Tib); sukhāt BCD

/ bla ma rdo rje 'dzin zhal las // brgyud pa'i rim pas phrad par gyis/<sup>1141</sup>

[Instructions] should be acquired successively (*pārampariyaga*) from the mouth of [his] teacher, a *vajra*-holder.

agnimaṇḍalake devī tatsvabhāvākhilan tataḥ //32.17//<sup>1142</sup>

saptatrimśātmake madhye bhāvayet pūrvarūpikām /<sup>1143</sup>

upāyānvitā sarveśān tu mantrasyākṣarasambhavān //32.18//<sup>1144</sup>

/ me yi dkyil 'khor du lha mo // de phyir de yi rang bzhin lus //<sup>1145</sup>

/ sum cu bdun bdag nyid dbus su /<sup>1146</sup> / sngon gyi gzugs can bsgom par bya /

/ thams cad thabs dang ldan par 'gyur // sngags kyi yi ge las byung ba'o //

Subsequently, the goddess (Laṅkeśvarī) is in the Fire Circle;<sup>1147</sup> [she] completely has the nature of those [instructions]. He should visualize [her, whose] physical form is as before, at the center [of the maṇḍala] comprising the thirty-seven [seats].<sup>1148</sup> [She is] accompanied by the means (her male consort) of all, and emerges from the [following] letters of mantra:

oṃ hūṃ sa hūṃ ha kā ja ro su ccā nda ra rī ṇa va mu lla khā bha ya ka  
hūṃ rā hūṃ ya **pha** hūṃ **ṭ** hūṃ **pha pha ṭ ṭ** svā **pha** hā **ṭ** svāhā /<sup>1149</sup> oṃ  
laṅkeśvariye hūṃ hūṃ phaṭ phaṭ svāhā /32.19/<sup>1150</sup>

/ oṃ hūṃ sa hūṃ ha kā dza ro su tstsha nda ra rī ṇa **ba** mu lla khā **bha** ya  
ka hūṃ rā hūṃ ya **pha** hūṃ **ṭ** hūṃ **pha pha ṭ ṭ** svā **pha** hā **ṭ** svā hā /<sup>1151</sup>  
oṃ la ngke shwa rī ye hūṃ hūṃ phaṭ phaṭ svā hā /<sup>1152</sup>

<sup>1141</sup> rim pas ] D; rim las P

<sup>1142</sup> -maṇḍalake ] ApCBCD (dkyil 'khor du Tib); maṇḍake Aac ◇ tat- ] ACD (de yi Tib); tatvat B ◇ -svabhāvā- ] AB (rang bzhin Tib); svabhāke C; sabhāvā D ◇ -khilan ] ABC; ṣilaṃ D; lus Tib

<sup>1143</sup> madhye ] ACD (dbus su Tib); madhya B ◇ pūrva- ] ABC (sngon gyi Tib); purvva D

<sup>1144</sup> -nvitā ] ABD (ldan par 'gyur Tib); mvitā C ◇ tu ] ABD; *om*. C ◇ mantrasyā- ] ABC (sngags kyi Tib); mantrasvā D ◇ -sambhavān (for -sambhavā) ] ABCD (byung ba Tib)

<sup>1145</sup> de yi ] D; de'i P

<sup>1146</sup> sum cu ] D; sum bcu P

<sup>1147</sup> The Fire Circle is the eighth of the circles that constitute the Heruka maṇḍala expounded in the *Dākārṇava* 15 (Appendix B).

<sup>1148</sup> For the thirty-seven seats, see my translation and footnote of verse 26.48.

<sup>1149</sup> As this is a mixed mantra composed of the thirteenth and fourteenth of the forty-eight parts of Heruka's root mantra (Appendix C), I have edited the text accordingly. ◇ ccā nda ] ABCD; tstsha nda Tib ◇ ya ka ] ABD (ya ka Tib); ya ka ra C ◇ khā bha ] ABC (khā bha Tib); khya bha D ◇ pha hūṃ ṭ hūṃ pha pha ṭ ṭ svā pha hā ṭ svāhā ] *em.* (pha hūṃ ṭ hūṃ pha pha ṭ ṭ svā pha hā ṭ svā hā Tib); phaṭ hūṃ phaṭ hūṃ svā phaṭ hā phaṭ svāhā A; phaṭ hūṃ svāhā phaṭ hā phaṭ svāhā BC; phaṭ hūṃ phaṭ hūṃ svā phaṭ hā phaṭ svāhā D

<sup>1150</sup> laṅkeśvariye (for laṅkeśvaryai) ] ABCD (la ngke shwa rī ye Tib) ◇ phaṭ phaṭ ] ABpCDD (phaṭ phaṭ Tib); phaṭ Bac

<sup>1151</sup> tstsha nda ra rī ṇa ] D; tstshan da ra rī nā P ◇ ba mu lla khā bha ] P; pa mu lla khā ba D ◇ pha hūṃ ṭ hūṃ pha pha ṭ ṭ svā pha hā ṭ ] *em.*; phaṭ hūṃ phaṭ hūṃ svā phaṭ hā phaṭ D; phaṭ hūṃ phaṭ svā phaṭ hā phaṭ P

<sup>1152</sup> la ngke shwa rī ye ] D; lang ke shwa rī ye '

*Oṃ*, [homage] to [Vajraḍāka, who] loves women of the innate, *hūṃ hūṃ phaṭ phaṭ svāhā*, to [Vajraḍāka, who] utters the words *hūṃ hūṃ* from [his] mouth, *hūṃ hūṃ phaṭ phaṭ svāhā*.<sup>1153</sup> *Oṃ*, for Laṅkeśvarī, *hūṃ hūṃ phaṭ phaṭ svāhā*.

evaṃ jñātvā tu mantram laghu siddhis tu kāraṇam /<sup>1154</sup>  
 sarvakarmasvabhāvan tu nānyathāpi kadācana //32.20//<sup>1155</sup>  
 / de ltar shes byas gsang sngags che // dngos grub yang bas byed pa yin /  
 / las thams cad kyi rang bzhin te // brgya la na yang gzhan du min //

After [he] knows the mantra in this way, [for him it serves as] a quick means for [attaining] accomplishment. [That mantra] has the nature of (that is, it is effective for) every ritual, never in any other way.

siddhis tu parvataṃ krāma aṣṭāvimsatir oṣadhau /<sup>1156</sup>  
 kṛttikā rohiṇī syā tu mṛgaśirā ārdrā tathā //32.21//<sup>1157</sup>  
 / dngos grub ri yi ming can ni // nyi shu rtsa brgyad sman du 'o /  
 / smin drug dang ni snar mar 'gyur // mgo bo dang ni lag de bzhin //

Accomplishment goes over a mountain.<sup>1158</sup> The twenty-eight [lunar mansions resemble] a herb. [The lunar mansions and the planets, which are equivalent to yoginīs,] are (1) Kṛttikā, (2) Rohiṇī, (3) Mṛgaśirā as well as (4) Ārdrā,

punarvaśā puṣyā caiva āśleṣā maghā cāparāḥ /<sup>1159</sup>  
 pūrvaphālgunī uttarā ca hastacitrā svātikā //32.22//<sup>1160</sup>  
 / nab so dang ni rgyal nyid dang // skag dang mchu dang gzhan pa ni /  
 / shar gyi gre dang byang gi dbo /<sup>1161</sup> / me bzhi nag pa sa ri dang //

<sup>1153</sup> This mantra is a mixture of the thirteenth and fourteenth of the forty-eight parts of Heruka's root mantra (*sahajasuṃdarvāllabhakarāya* and *hūṃhūṃkārocāraṇamukhāya*). See also Appendix C.

<sup>1154</sup> jñātvā ] BCD (shes byas Tib); jñā++ A ◇ tu mantram ] BC; ++++ntram A; tu D; gsang sngags che Tib ◇ siddhis (for siddhes) ] ABCD (dngos grub Tib)

<sup>1155</sup> nā- ] ABC (min Tib); nānā D ◇ kadācana ] *em.* (brgya la Tib); kadācanaḥ ABCD

<sup>1156</sup> krāma (*m.c.* for krāmati) ] A; krāma or krāme B; krāme CD; ming can Tib ◇ oṣadhau ] A (sman du Tib); oṣadhauḥ BCD

<sup>1157</sup> kṛttikā ] ABD (smin drug Tib); kṛttikā C ◇ rohiṇī ] ABC (snar mar Tib); rohiṇī D ◇ syā (for syāt) ] ABCD ('gyur Tib) ◇ ārdrā ] *em.* (lag Tib); adrā A; ādrān BD; ādrān C

<sup>1158</sup> According to the *Bohitā* (D 1419, 218v1–v2), the words “accomplishment” and “mountain” refer to the 28 lunar mansions and the eight planets listed in verses 32.22–25b. A practitioner can attain accomplishment by reciting their mantras.

<sup>1159</sup> punarvaśā (from punarvasu) ] AD (nab so Tib); punarvaśā BC ◇ puṣyā ] A (rgyal nyid Tib); puṣyās BCD ◇ āśleṣā ] A (skag Tib); aśleṣā BCD ◇ cāparāḥ (for cāparā) ] ABCD (dang gzhan pa Tib)

<sup>1160</sup> pūrvaphālgunī ] *em.* (shar gyi gre Tib); pūrvvaphāṅgunī A; pūrvvaphālgunī BD; pūrvaphālgunī C ◇ -citrā ] AD (nag pa Tib); cittā B; cittā ca C

<sup>1161</sup> byang ] D; byad P

(5) Punarvaṣā, (6) Puṣyā, (7) Āśleṣā, another [lunar mansion] (8) Maghā, (9) Pūrvaphālgunī, (10) Uttaraphālgunī, (11) Hastā, (12) Citrā, (13) Svātikā,

viśākhā anurādhā ca jyeṣṭhamūlā pūrvāṣāḍhā /<sup>1162</sup>

uttarāṣāḍhābhijī tu śravaṇā dhaniṣṭhā tathā //32.23//<sup>1163</sup>

/ sa ga dang ni lha mtshams dang // snron dang snrubs dang chu stod dang /<sup>1164</sup>

/ chu smad dang ni byi bzhin dang // gro bzhin mon gru de bzhin du //

(14) Viśākhā, (15) Anurādhā, (16) Jyeṣṭhā, (17) Mūlā, (18) Pūrvāṣāḍhā, (19) Uttarāṣāḍhā, (20) Abhijī, (21) Śravaṇā, as well as (22) Dhaniṣṭhā,

śatabhiṣā pūrvabhādrā uttarabhādrā revatī /<sup>1165</sup>

aśvinī tathā bharaṇī candrasūryā tu rāhukā //32.24//<sup>1166</sup>

budhā bṛhaspatī bhaumā bhṛgā caiva śaniścārā /<sup>1167</sup>

/ mon gre dang ni khnums stod dang // khnums smad dang ni nam gru dang /

/ tha skar de bzhin bra nye dang // zla ba nyi ma rā hu dang //

/ sa'i ma nyid dang spen pa rnams /

(23) Śatabhiṣā, (24) Pūrvabhādrapadā, (25) Uttarabhādrapadā, (26) Revatī, (27) Aśvinī as well as (28) Bharaṇī, (29) Candrā (moon), (30) Sūryā (sun), (31) Rāhukā, (32) Budhā (Mercury), (33) Bṛhaspatī (Jupiter), (34) Bhaumā (Mars), (35) Bhṛgā (Venus), and (36) Śaniścārā (Saturn).<sup>1168</sup>

svasvakāleva jñātavyā grahaṇād avisaṅkataḥ //32.25//<sup>1169</sup>

sarvā tu candracārātmā vartanteṣu nabhaḥsamāḥ /<sup>1170</sup>

<sup>1162</sup> viśākhā ] ACD (sa ga Tib); viśāṣā B ◇ anurādhā ] BD (lha mtshams Tib); aṃnurādhā (however, *m* of *aṃ*- may be a mere grime) A; anurādhā C ◇ jyeṣṭha- ] ACD (snron Tib); jeṣṭha B ◇ pūrvāṣāḍhā ] ABD (chu stod Tib); pūrvākhāḍhā C

<sup>1163</sup> -bhijī (from abhijit) ] A (byi bzhin Tib); 'bhicī B; 'bhijī C; avicī D ◇ śravaṇā ] *em.* (gro bzhin Tib); +++++ A; śravaṇa BCD ◇ dhaniṣṭhā ] BCD (mon gru Tib); ++niṣṭhā A

<sup>1164</sup> snrubs ] D; snrums P ◇ chu stod ] D; chu stong P

<sup>1165</sup> pūrvabhādrā ] *corr.* (khnums stod Tib); pūrvabhadrā AD; pūrvabhadrā BC ◇ uttarabhādrā ] *corr.* (khnums smad Tib); uttarabhadrā AB; uttarabhādra C; utrabhadrā D ◇ revatī ] BCD (nam gru Tib); raivatī A

<sup>1166</sup> aśvinī ] AB (tha skar Tib); aśvina C; aśvinī ca D ◇ bharaṇī ] AB (bra nye Tib); bharaṇāṇī C; bharaṇī D ◇ rāhukā ] ABD (rā hu Tib); rāhūkā C

<sup>1167</sup> For budhā bṛhaspatī bhaumā bhṛgā, sa'i ma nyid Tib ◇ budhā ] AC; buddhā BD ◇ bhaumā ] BCD; somā A ◇ bhṛgā (for bhṛgvī or female bhṛgu) ] A; bhṛguṣ BCD ◇ śaniścārā (for śanaīścārā) ] BD (spen pa rnams Tib); śaniścā++ A; śaniścāro C

<sup>1168</sup> The names of the yoginīs are thus feminine forms of the names of the respective lunar mansions and planets.

<sup>1169</sup> -kāleva (for -kāla eva) ] ABC (dus nyid Tib); kāreva D ◇ grahaṇād ] *em.* (bzung bas Tib); grahayād A; grahapād BCD ◇ avisaṅkataḥ ] D; avisaṅkataḥ A; avisaṅkataḥ B; avisaṅkataḥ C

<sup>1170</sup> sarvā (for sarvās) ] ABCD (thams cad Tib) ◇ -cārātmā (*m.c.* for -cārātmikā) ] AC; vārātmā BD; sbyor bdag nyid Tib ◇ vartanteṣu (for vartante tu) ] A (gnas Tib); vattateṣu B; varttateṣu CD

vakṣyamānaprayogeṇa jñātavyaṃ mantriṇā vidhiḥ //32.26//<sup>1171</sup>

/ rang rang dus nyid shes par bya // the tsom med pas bzung bas so //

/ thams cad zla ba'i sbyor bdag nyid // nam mkha' la ni mnyam par gnas /

/ 'chad bzhin pa yi rab sbyor bas // sngags pas cho ga shes par bya //

[The lunar mansions and planets] should be recognized exactly at their respective times after [he] seizes [them] without hesitation. However, all [of them] are naturally [united] with the moon's movement. Being equal to the sky, they move (that is to say, they move in the whole sky). Following what is being explained, a mantra practitioner should understand how to perform [them].

ity āha bhagavān svāmī vajraḍākas tathāgataḥ //<sup>1172</sup>

sarvavīrasamāyogād vajrasattvaḥ paraṃ sukham //32.27//

/ dpa' bo thams cad mnyam sbyor las // rdo rje sems dpa' bde ba'i mchog /

/ rdo rje mkha' 'gro de bzhin gshegs // bcom ldan bdag pos 'di gsungs so //

Thus spoke the Blessed One, the master, Vajraḍāka, the tathāgata, Vajrasattva, the Supreme Bliss, through the complete union with all heroes.

iti śrīḍākāṛṇave mahāyoginītantrarāje laṅkeśvarīmudrāsamketalakṣaṇa-  
maṇḍalacakrasvabhāvanāavidhijñānapāṭalaḥ dvātriṃśatimaḥ //<sup>1173</sup>

/ zhes bya ba ni dpal mkha' 'gro rgya mtsho rnal 'byor ma'i rgyud kyi rgyal  
po chen po las lang ka'i dbang phyug ma'i phyag rgya'i brda'i mtshan nyid  
dang dkyil 'khor gyi 'khor lo'i rang bzhin dang ming gi cho ga'i ye shes(D  
208r1) kyi le'u ste sum cu rtsa gnyis pa'o //<sup>1174</sup>

Thus ends Chapter 32 on knowing rule, titled the characteristics of the gesture signs pertaining to Laṅkeśvarī and the nature intrinsic to the wheel of [her] maṇḍala, in the glorious *Ḍākāṛṇava*, the great king of Yoginītantras.

<sup>1171</sup> vakṣyamāṇa- ] corr. ('chad bzhin pa yi Tib); vakṣamāna ABC; vakṣamāna D ◇ -prayogeṇa ] corr. (rab sbyor bas Tib); prayogena ABCD ◇ jñātavyaṃ (for jñātavyo) ] ABCD (shes par bya Tib) ◇ mantriṇā ] ABD (sngags pas Tib); mantriṇām C

<sup>1172</sup> svāmī ] BC (bdag pos Tib); vajrī A; svāmi D ◇ vajraḍākas tathāgataḥ ] BCD; vajraḍāka+++++taḥ A

<sup>1173</sup> -yoginī- ] ACD (rnal 'byor ma'i Tib); yogi B ◇ -rāje ] D (rgyal po Tib); rājye AC; rājya B ◇ dvātriṃśatimaḥ ] AB (sum cu rtsa gnyis pa Tib); dvātriṃśatima C; dvātriśatimaḥ D

<sup>1174</sup> dkyil 'khor gyi 'khor lo'i ] D; dkyil 'khor gyis 'khor lo'i P ◇ ye shes kyi le'u ] D; ye shes kyi le'u P ◇ sum cu ] D; sum bcu P



## Ḍākārṇava, Chapter 33

punar apy anyam pravakṣyāmi kāryakāraṇamudrakā /<sup>1175</sup>  
yena vijñātāmātreṇa sādhaḥ siddhim āpnuyāt //33.1//<sup>1176</sup>  
candragrāse sūryagrāse yoginī cihnalakṣaṇā /<sup>1177</sup>  
/ slar yang gzhan pa bshad bya ste // dgos dang byed pa'i phyag rgya'o /  
/ gang gis mnam par shes tsam gyis // sgrub pos dngos grub 'thob par 'gyur //  
/ zla ba nyi ma gzas gzung bar // rnal 'byor ma yi sngags mtshan nyid /

Moreover, I shall explain another, [the pair of] resultant and causal seals;<sup>1178</sup> as soon as they are recognized, a practitioner can attain accomplishment. At [the times of] the lunar eclipse and solar eclipse,<sup>1179</sup> a yoginī shows the following signs:<sup>1180</sup>

poṭaṅgābhivādanaṅ ca pratipotaṅga pratyakam //33.2//<sup>1181</sup>  
gamu gacchāmi lumba āgacchāmi ity eva tu /<sup>1182</sup>  
dehi nigaram caṭuka grhāṇa hṛdayam vīram //33.3//<sup>1183</sup>

<sup>1175</sup> anyam ] ABD (gzhan pa Tib); enyam C ◇ pravakṣyāmi ] CD (bshad bya Tib); pravakṣāmi A; pravakṣyāni B

<sup>1176</sup> sādhaḥ ] ACD (dngos grub Tib); sādha B

<sup>1177</sup> yoginī ] ACD (rnal 'byor ma yi Tib); yoginī B ◇ cihna- ] ABD; cimhna C; sngags Tib

<sup>1178</sup> For the resultant (*kārya*) and the causal (*kāraṇa*), see the *Ḍākārṇava* (33.15ab). The causal seals mean the seals which a yoginī shows first, and the resultant seals indicate the response seals which a yogin shows in return. See also the *Bohitā* (D 1419, 218v6).

<sup>1179</sup> I consider “at [the times of] the lunar eclipse and solar eclipse” to indicate externally the days of lunar and solar eclipses, respectively. According to the *Bohitā* (D 1419, 218v7–219r1), which articulates only their internal meaning, “the lunar eclipse and solar eclipse” indicate stopping the movements of the wind in the left and right channels, respectively.

<sup>1180</sup> The *Cakrasaṃvara*, *Vajradāka*, and *Samputodbhava* define these seals as “verbal secret signs” or “code words” (*bhāṣayā ca cchomakam*, *Cakrasaṃvara* (24.1ab), and *vākchomā*, *Vajradāka* (8.7) and *Samputodbhava* (chapter title of 4.1 and 7.1.15)).

<sup>1181</sup> poṭaṅgā ] ABC; poṭaṅgā D; po taṅ gi Tib; cf. poṭaṅgy *Cakrasaṃvara* (24.2.1 [Sanskrit lost]) and *Samputodbhava* (7.1.17), poṭaṅga *Vajradāka* (8.7), and poṭaṅgī *Abhidhānottara* (45.10) and *Samputodbhava* (4.1.11) ◇ pratipotaṅga ] ABD; prātipātaṅga C; pra to po taṅ gi Tib; cf. pratipotaṅgī *Cakrasaṃvara* (24.2.1 [Sanskrit lost]), *Abhidhānottara* (45.10) and *Samputodbhava* (4.1.11 and 7.1.17) and pratipotaṅgi *Vajradāka* (8.7)

<sup>1182</sup> gamu ] ABD (ga mu Tib); gamnu C; cf. gamu *Cakrasaṃvara* (24.2.1), *Abhidhānottara* (45.10), *Samputa* (4.1.11), and *Vajradāka* (8.7) and gamur *Samputodbhava* (7.1.17) ◇ gacchāmi ] corr. ('gro ba Tib); gamcchāmi ABCD ◇ ity eva ] AC (zhes ni bya ba nyid Tib); ity ava B; iva D

<sup>1183</sup> dehi ] ABACCD; dehi (one illegible letter) Bpc; cf. deha *Cakrasaṃvara* (24.2.2) and dehi *Abhidhānottara* (45.10), *Vajradāka* (8.7), and *Samputodbhava* (7.1.17) ◇ nigaram ] ABCD; grong khyer Tib; cf. nagaram *Cakrasaṃvara* (24.2.2), nigaram *Vajradāka* (8.7), *Abhidhānottara* (45.10), and *Samputodbhava* (7.1.17), and nigara *Samputodbhava* (4.1.11) ◇ caṭuka ] A (tṣa ṭu kam Tib); caṭaka BD; ceṭaka C; cf. caṭukam *Cakrasaṃvara* (24.2.2), *Abhidhānottara* (45.10), *Vajradāka* (8.7), and *Samputodbhava* (7.1.17), caṭuka *Samputodbhava* (4.1.11) ◇ vīram ] A (dpa' bo Tib); vīra BCD; cf. virāṇam *Cakrasaṃvara* (24.2.2), dhāraṇam *Abhidhānottara* (45.10), and vīram *Vajradāka* (8.7: corrected by Skt ms. T) and *Samputodbhava* (7.1.17)

/ po taṃ gi ni **gsod** por smra ba ste /<sup>1184</sup>/ pra ti po taṃ gi ni lan yin no //  
 / ga mu 'gro ba'o lum pa ni // 'ong ngo zhes ni bya ba nyid /  
 / de hi grong khyer ro tsa ṭu kaṃ zhes bya // zung shig pa'o **hri** da ya ni  
 dpa' bo yin //<sup>1185</sup>

(1) *Potaṅga* [means] respectful greeting; (2) response *potāṅga*, [respectful greeting] in return; (3) *gamu*, “I go”; (4) *lumba*, “I come,” exactly; (5) *nigara*, “Give!” (or *dehi*, “swallowing”);<sup>1186</sup> (6) *caṭuka*, “Take!”; (7) *hr̥daya*, “hero”;

**kauravaṃ** māraṇaṅ caiva **karnīkā** ghaṅṭālikāraṇam /<sup>1187</sup>  
**śiraḥ** varāha keśā ca śravaṇe **karṇam** aparam //33.4//<sup>1188</sup>  
 / kau ra ba ni **sod** cig pa nyid de /<sup>1189</sup> / ka rṇṇi ka ni dril bu'o a li byed pa'o /  
 / shi ra 'khyil pa'i skra yin te // sra ba rna ba'o gzhan pa ni //

(8) *kaurava*, “killing”; (9) *karnīkā*, “bell”; (10) *alīkāraṇa*, “head”; (11) *varāha*, “hair”; and another, (12) *śravaṇa*, “ear”;

manthānam amṛtaṃ naraḥ samāgama tālikā tu /<sup>1190</sup>  
 dākinī naraka maṇḍalam amukaṃ **śmaśānakam** //33.5//<sup>1191</sup>

<sup>1184</sup> gsod por ] *em.*; gsang por D; gsod pos P

<sup>1185</sup> hri da ya ] P; hrī da ya D

<sup>1186</sup> As found in the *Cakrasaṃvara* (24.2.2), the original of this passage was *dehaṃ nagaram*, meaning “Deha is ‘town’”. However, through transmission, both words were changed into *dehi* and *nigara*, respectively; then, in the *Sampuṭodbhava* (4.1.11), the relation of the words was reversed: *nigara* is a code word, and *dehi* is its meaning. See also the footnote of *Dākārṇava* 33.3c. However, at the same time, there were also versions of the *Dākārṇava*, in which the text is closer to that original, as found in the Tibetan translation and the *Bohitā*: “*dehi* means ‘town’”.

<sup>1187</sup> **kauravaṃ** ] *em.*(kau ra ba Tib); **kauvaraṃ** ABC; **kaivaraṃ** D; cf. ko ra wa *Bohitā* (D 1419, 219r4), *kauravā Cakrasaṃvara* (24.2.2), *Abhidhānottara* (45.10), and *Sampuṭodbhava* (4.1.11) and **kauravaṃ Vajradāka** (8.7) and *Sampuṭodbhava* (7.1.17) ◇ **karnīkā** ] ApcBC (ka rṇṇi ka Tib); **karṇṇi** Aac; **kaṅṅikā** D ◇ -ṅṭālikāraṇam ] AD (a li byed pa Tib); ṅṭārikāraṇam BC; cf. **aliḥ** and **karaṇam Cakrasaṃvara** (24.2.2), **ālam** and **karaṇam Abhidhānottara** (45.10), **alīkaraṇa Sampuṭodbhava** (4.1.11), and **alīkaraṇam Vajradāka** (8.7) and *Sampuṭodbhava* (7.1.17)

<sup>1188</sup> **śiraḥ** ] CD (shi ra Tib); **siraḥ** AB ◇ **varāha** ] ABCD; 'khyil pa'i Tib; cf. **varāhaṃ Cakrasaṃvara** (24.2.2) and *Sampuṭodbhava* (7.1.17), **varāha Vajradāka** (8.7: corrected by Skt ms. T) and *Sampuṭodbhava* (4.1.11), and **vārahaṃ Abhidhānottara** (45.10) ◇ **keśā** (for **keśaḥ**) ] C (skra Tib); **keśā** ABD; cf. **keśaḥ Cakrasaṃvara** (24.2.2) and *Vajradāka* (8.7), **keśaḥ Abhidhānottara** (45.10), and **keśam Sampuṭodbhava** (7.1.17) ◇ **aparam** ] A (gzhan pa Tib); **adharam** BCD

<sup>1189</sup> **sod** cig ] *em.*; song cig DP ◇ **de** ] D; **ste** P

<sup>1190</sup> **manthānam** ] AB (man tha na Tib); **macchānam** CD ◇ **samāgama** ] A (phrad pa Tib); **samāgasa** BCD; cf. **samāgamo Cakrasaṃvara** (24.2.4) and *Abhidhānottara* (45.10), **samāgamā Vajradāka** (8.7), and **samāgamam Sampuṭodbhava** (7.1.17) ◇ **tālikā** ] AB (tā li ka Tib); **mālikā** C; **tārikā** D

<sup>1191</sup> **naraka** ] ABC (na ra kaṃ Tib); **nalaka** D ◇ **amukaṃ** ] ABCpc (a mu kaṃ Tib); **amukaṃ ca** Cac; **amūkaṃ** D; cf. **amukaṃ Cakrasaṃvara** (24.2.4), *Abhidhānottara* (45.10), *Vajradāka* (8.7), and *Sampuṭodbhava* (7.1.17) and **amuka Sampuṭodbhava** (4.1.11) (8) ◇ **śmaśānakam** ] CD (dur khrod Tib); **smaśānakam** ABpc; **smama** Bac

/ man tha na ni bdud rtsi ste // na ra phrad pa'o tā li ka yang /<sup>1192</sup>  
/ mkha' 'gro ma'o na ra kaṃ dkyil 'khor // a mu kaṃ ni dur khrod te //

(13) *manthāna*, “nectar”; (14) *nara*, “meeting”; (15) *tālikā*, “ḍākinī”; (16) *naraka*, “maṇḍala”; (17) *amuka*, “charnel ground”;

kākhilā dvāra śvasanaṃ brāhmaṇa pari kṣatriyam /<sup>1193</sup>  
virati vaiśya krūraṅ ca śūdra anta caṇḍalakam //33.6//<sup>1194</sup>  
/ kā khi la sgo'o swa sa naṃ // bram ze'o pa ri rgyal po'i rigs /<sup>1195</sup>  
/ bir ti rje'u rigs kru ra ni /<sup>1196</sup> / dmangs so an ta gdol pa can //

(18) *kākhilā*, “gate”; (19) *śvasana*, “Brahmin”; (20) *pari* (m.c. for *paridhi*), “Kshatriya”; (21) *virati*, “Vaishya”; (22) *krūra*, “Shudra”; (23) *anta*, “Caṇḍala”;

alikaṃ paśu ḍākinī bhaginī mudaka madam /<sup>1197</sup>  
dantasparsē jihvā tathā bubhukṣitā annaṃ viduḥ //33.7//<sup>1198</sup>  
/ ā li ka phyugs ḍā ki nī /<sup>1199</sup> / sring mo'o mu da ka tshil /  
/ lce yis so reg de bzhin du // zas kyis ltogs par rig par bya //<sup>1200</sup>

<sup>1192</sup> yang ] P; yang ni D

<sup>1193</sup> kākhilā ] ABD (kā khi la Tib); kākhilo C; cf. kākhilā *Cakrasaṃvara* (24.2.4), *Abhidhānottara* (45.10), *Vajradāka* (8.7), and *Sampuṭodbhava* (4.1.11 and 7.1.17) ◇ dvāra (for dvāram) ] ABCD (sgo Tib) ◇ śvasanaṃ ] corr.; svasanaṃ ABCD; swa sa naṃ Tib; cf. śvasanaṃ *Cakrasaṃvara* (24.2.5), *Abhidhānottara* (45.10), *Sampuṭodbhava* (7.1.17), and *Vajradāka* (8.7) and śvasana *Sampuṭodbhava* (4.1.11) ◇ brāhmaṇa (for brāhmaṇam or brāhmaṇaḥ) ] ABpCD (bram ze Tib); brāhmaṇa Bac; cf. brāhmaṇa Matsunami 343 of the *Vajradāka* (8.7) and brāhmaṇa *Cakrasaṃvara* (24.2.5), *Abhidhānottara* (45.10), and *Sampuṭodbhava* (7.1.17) ◇ pari (m.c. for *paridhi*) ] ABCD (ba ri Tib); cf. *paridhi* *Cakrasaṃvara* (24.2.5), *Abhidhānottara* (45.10), *Vajradāka* (8.7), and *Sampuṭodbhava* (4.1.11) and *paridhi* *Sampuṭodbhava* (7.1.17) ◇ kṣatriyam ] ABD (rgyal po'i rigs Tib); kṣetriyam C; cf. kṣatriyaḥ *Cakrasaṃvara* (24.2.5), *Abhidhānottara* (45.10), *Vajradāka* (8.7), and *Sampuṭodbhava* (7.1.17)

<sup>1194</sup> vaiśya (for vaiśyaṃ or vaiśyaḥ) ] AC (rje'u rigs Tib); vaiśye B; vaiśyo D; cf. vaiśya (all manuscripts of) the *Vajradāka* (8.7) and vaiśyaḥ *Cakrasaṃvara* (24.2.5), *Abhidhānottara* (45.10), and *Sampuṭodbhava* (1.1.17) ◇ śūdra (for śūdrām or śūdraḥ) ] D (dmangs so Tib); śūdra ABC; cf. śūdra (all manuscripts of) *Vajradāka* (8.7) and śūdraḥ *Cakrasaṃvara* (24.2.5), *Abhidhānottara* (45.10), and *Sampuṭodbhava* (1.1.17)

<sup>1195</sup> pa ri ] P; ba ri D

<sup>1196</sup> rigs ] D; rigs ra ni P

<sup>1197</sup> alikaṃ ] ABCD; ā li ka Tib; cf. aliḥ and karaṇaṃ *Cakrasaṃvara* (24.2.3), alikaṃ *Vajradāka* (8.7), alika *Sampuṭodbhava* (4.1.11), and alikaṃ *Sampuṭodbhava* (7.1.17) ◇ paśu (for paśur) ] ABCD (phyugs Tib); cf. paśu (all manuscripts of) *Vajradāka* (8.7) ◇ mudaka (or -m- udaka) ] ABD (mu da ka Tib); mudarakaṃ C; cf. -m udakam *Cakrasaṃvara* (24.2.6) and *Abhidhānottara* (45.10), mudaka *Vajradāka* (8.7) and *Sampuṭodbhava* (4.1.11), and mudakaṃ *Sampuṭodbhava* (7.1.17) ◇ madam (m.c. for medaḥ) ] ABCD (tshil Tib); cf. medakam *Cakrasaṃvara* (24.2.6), meda *Abhidhānottara* (45.10), medaḥ *Vajradāka* (8.7) and *Sampuṭodbhava* (7.1.17)

<sup>1198</sup> dantasparsē ] BCD (so reg Tib); dantasparsa A ◇ bubhukṣitā ] ABC (zas kyis Tib); brūtukṣitā D

<sup>1199</sup> ḍā ki nī ] P; ḍā ki ni D

<sup>1200</sup> zas ] D; zangs P

(24) *alika*, “cattle”; (25) *bhaginī*, “*ḍākinī*” (or *dākinī*, “sister”); (26) *mudaka* (or *udaka*), “fat” (or “intoxication”); likewise, (27) *dantasparśa*, “tongue”; (28) *bubhukṣitā*, “rice” (or *anna*, “hungry”)—[sages] know [thusly];

*ṭṛṣṇā gandhavāsinī ca āgamane kuta sthānāt* /<sup>1201</sup>

*amukaḥ kiraṇo puṣpaḥ lambodaro danta hāsyā* //33.8//<sup>1202</sup>

/ *tre sna dri yis bsgos pa ste* // *ā ga ma na zhes bya gnas gang nas* /

/ *che ge mo'o ki ra ṇa me tog go* // *lam pa lto ba dan ta rgod pa ste* //

(29) *gandhavāsinī*, “thirst” (or *ṭṛṣṇā*, “a woman wearing fragrant clothes”); (30) *āgamana*, “from where?”; (31) *sthānāt*, “[from] such and such [a place]”; (32) *kiraṇa*, “flower”; (33) *lamba*, “belly”; (34) *danta*, “laughter”;

*nirodhe vṛṣṭi vijñapti ṭṛpti dhūmra meghas tathā* /<sup>1203</sup>

*dhūmrapiyā parvatā tu sānu sarito nadyakam* //33.9//<sup>1204</sup>

/ *ni ro dhe char ro bi dznya pti tshim pa'o* /<sup>1205</sup> / *dhu mra zhes bya sprin de bzhin* /

/ *dhu mra pri ya ri bo ste* /<sup>1206</sup> / *sā nu sā ri ta chu klung* //

(35) *nirodha*, “rain”; (36) *vijñapti*, “satisfaction”; (37) *dhūmra*, “cloud,” [another code word of which is] *dhūmrapiyā*;<sup>1207</sup> (38) *sānu*, “mountain” (or *parvatā*, “summit”); (39) *sarīt*, “river”;

*aṅguly avayava vadano mukha rājikā jihvā* /<sup>1208</sup>

<sup>1201</sup> *kuta* (for *kutaḥ*) ] ABC (gang nas Tib); *kuṭa* D

<sup>1202</sup> *kiraṇo puṣpaḥ* (for *kiraṇaḥ puṣpaḥ*) ] ABCD (ki ra ṇa me tog Tib); cf. *kiraṇo puṣpaḥ* (all manuscripts of) *Vajradāka* (8.7) ◇ *lambodaro* ] ABC (lam pa lto ba Tib); *lambodalo* D ◇ *hāsyā* (for *hāsyam*) ] ABCD (rgod pa Tib); cf. *hāsyā* Matsunami 343 of the *Vajradāka* (8.7)

<sup>1203</sup> *vṛṣṭi* (for *vṛṣṭir*) ] ABCD (char Tib) ◇ *ṭṛpti* (for *ṭṛptir*) ] ApcBCD (tshim pa Tib); *om.* Aac ◇ *meghas* ] A (sprin Tib); *meghan* BD; *meghaḥ* C; cf. *meghaḥ Vajradāka* (8.7) and *meghā Cakrasaṃvara* (24.2.9), *Abhidhānottara* (45.10), and *Samputodbhava* (7.1.17)

<sup>1204</sup> *parvatā* ] AB (ri bo Tib); *parvatan* C; *sarvvatā* D; cf. *parvatā Cakrasaṃvara* (24.2.9) and *parvatāḥ Abhidhānottra* (45.10), *Vajradāka* (8.7), and *Samputodbhava* (7.1.17)

<sup>1205</sup> *bi dznya pti* ] *em.*; *pi dznya pa ti* D; *bi dznya pa ti* P

<sup>1206</sup> *dhu mra* ] D; *dhu ma* P

<sup>1207</sup> For the relation between *dhūmra* (“smoky”), *megha* (“cloud”), and *dhūmrapiyā* (“being fond of the smoky”), I have particularly consulted the *Samputodbhava*, 4.1.11 and 7.1.16. It is also possible to read the *dhūmrapiyā* (as well as *sānu*) as a code word for “mountain”. The *Bohitā* does not offer additional clarity.

<sup>1208</sup> *avayava* (for *avayavaḥ*) ] ABD (cha shas Tib); *o vayava* C; cf. *avayava* Matsunami 343 of the *Vajradāka* (8.7) and *avayavāḥ Cakrasaṃvara* (24.2.10) and *Abhidhānottra* (45.10) and *Samputodbhava* (7.1.17) ◇ *vadano* ] ABD (ba da na Tib); *vadanā* C; cf. *vadanam Cakrasaṃvara* (24.2.10) and *Abhidhānottra* (45.10), *vadana Samputodbhava* (4.1.11), and *vodano Vajradāka* (8.7) and *Samputodbhava* (7.1.17) ◇ *mukha* (for *mukham*) ] ABC; *suka* D; *n.e.* Tib; cf. *mukha* (all manuscripts of) *Vajradāka* (8.7) ◇ *mukhaḥ Cakrasaṃvara* (24.2.10), *Abhidhānottara* (45.10), and *Samputodbhava* (7.1.17)

adharā danta pañktis tu dhvaja cchando mālān tathā //33.10//<sup>1209</sup>

/ ang gu lya ni cha shas te // ba da na rā dzi ka lce /

/ a dha ra so yin paṃ kti // rgyal mtshan tshan do phreng de bzhin //<sup>1210</sup>

(40) *aṅguli*, “limb”; (41) *vadana*, “mouth”; (42) *rājikā*, “tongue”; (43) *adharā*, “tooth”;

(44) *pañkti*, “flag”; likewise (45) *chandas*, “garland”;

calo vāyu mṛgapati paśu maṇḍalaṃ sama tu /<sup>1211</sup>

śvāsam catuspathaṃ jñeyam janam phalgusam mahākṣaram //33.11//<sup>1212</sup>

**mahāpaśu** ccha cchāgalaṃ na naraṃ ba balivardam /<sup>1213</sup>

/ tsa la rlung ngo mrig pa ti phyugs // ma ṇḍa la ni mnyam pa ste /<sup>1214</sup>

/ swā sa lam gyi bzhi mdor shes par bya // skye ba phal gu sham mo ma  
hā kṣa raṃ ni //<sup>1215</sup>

/ phyugs chen no tstsha ni ra skyes so // na ni mi'o ba ni glang yin no /<sup>1216</sup>

---

<sup>1209</sup> adharā ] ABCD (a dha ra Tib); cf. adanā *Cakrasaṃvara* (2.10), *Abhidhānottara* (45.10), and *Samputodbhava* (4.1.11 and 7.1.17) and adana *Vajradāka* (8.7) ◇ danta (for dantaḥ) ] ABCD (so Tib); cf. danta Matsunami 343 of the *Vajradāka* (8.7) ◇ pañktis ] A (paṃ ka ti Tib); paktis BCD; pañkti *Cakrasaṃvara* (24.2.11), *Abhidhānottara* (45.10), *Samputodbhava* (4.1.11), and *Vajradāka* (8.7) ◇ dhvaja (for dhvajah) ] ABCD (rgyal mtshan Tib); cf. dhvaja (all manuscripts of) *Vajradāka* (8.7) ◇ mālān (for mālā) tathā ] BCD (phreng de bzhin Tib); mālā +++ā A; cf. mālā *Cakrasaṃvara* (24.2.11), *Abhidhānottara* (45.10), and *Vajradāka* (8.7)

<sup>1210</sup> tshan do ] D; mtshan do P

<sup>1211</sup> calo ] A (tsa la Tib); caro BC; varo D; cf. cālo *Cakrasaṃvara* (24.2.11) and *Abhidhānottara* (45.10) and calo *Samputodbhava* (4.1.11 and 7.1.17) and *Vajradāka* (8.7) ◇ vāyu (for vāyur) ] ABC (rlung Tib); vāyū D ◇ mṛgapati ] ABC (mrig pa ti Tib); mṛga D ◇ paśu (for paśur) ] ABCD (phyugs Tib); cf. paśu Matsunami 343 of the *Vajradāka* (8.7) ◇ maṇḍalaṃ ] AC (ma ṇḍa la Tib); maṇḍala BD; cf. maṇḍala *Cakrasaṃvara* (24.2.11), *Abhidhānottara* (45.10), *Vajradāka* (8.7), and *Samputodbhava* (7.1.17) and maṇḍala *Samputodbhava* (4.1.11) ◇ sama (for samam) ] ABCD (mnyam pa Tib)

<sup>1212</sup> śvāsam ] corr.; svāsam ABCD; swā sa Tib; cf. samaṃ *Cakrasaṃvara* (2.11) and *Abhidhānottara* (45.10) and śvāsam *Vajradāka* (8.7) and *Samputodbhava* (7.1.17) ◇ jñeyam ] ABD (shes par bya Tib); jñeya C ◇ phalgusam ] A (phal gu sham Tib); phālgusam B; phālguṇam C; phālgū D; cf. phalgusam *Cakrasaṃvara* (24.2.11), *Abhidhānottara* (45.10), and *Vajradāka* (8.7), phālguṣa *Samputodbhava* (4.1.11), and phālguṣam *Samputodbhava* (7.1.17) ◇ mahākṣaram ] ApcBC (ma hā kṣa raṃ Tib); hākṣaram Aac; madākṣaram D; cf. mahākṣaram *Cakrasaṃvara* (24.2.11), *Abhidhānottara* (45.10), and *Samputodbhava* (7.1.17) and mahākṣara *Vajradāka* (8.7) and *Samputodbhava* (4.1.11)

<sup>1213</sup> mahāpaśu (for mahāpaśuś) ] BCD (phyugs chen Tib); paśu Aac; ++h+paśu Apc; cf. mahāpaśu (all manuscripts of) the *Vajradāka* (8.7) and mahāśavaṃ *Cakrasaṃvara* (24.2.11) and *Abhidhānottara* (45.10) and mahāpaśuḥ *Samputodbhava* (7.1.17) ◇ cchāgalaṃ ] ABD (ra skyes Tib); cchāmalam C; cf. cchāgalaṃ or chāgalaṃ *Cakrasaṃvara* (24.2.12), *Abhidhānottara* (45.10), and *Samputodbhava* (7.1.18) and cchāgalaḥ *Vajradāka* (8.7) ◇ naraṃ ] ABD (mi Tib); nalam C; cf. naram *Cakrasaṃvara* (24.2.12) and *Abhidhānottara* (45.10) and naraḥ *Vajradāka* (8.7) and *Samputodbhava* (1.17.18) ◇ balivardam ] corr. (glang Tib); balivarddham ABC; barivarddham D

<sup>1214</sup> ma ṇḍa la ] D; maṇ ḍa la P

<sup>1215</sup> phal gu sham ] D; thal gu sham P

<sup>1216</sup> ba ni ] D; pa ni P

(46) *cala*, “wind”; (47) *mṛgapati*, “cattle”; (48) *maṇḍala*, “equal”; (49) *śvāsa*, to be known as [meaning] “crossway”; (50) *phalgusa*, “living being”; (51) *mahākṣara*, “great cattle”; (52) *cha*, “goat[-flesh]”; (53) *na*, “human[-flesh]”; (54) *ba*, “bull[-flesh]”;

ma mahiṣaṃ bha bhakṣaṇaṃ siṃ **siṃghaṃ** vyā vyāghraṇa tathā //33.12//<sup>1217</sup>  
 stha sthiti mukhasparśane bhuktaṃ dantasparsē trptam /<sup>1218</sup>  
 / ma ni ma he bha ni za ba ste // si ni seng ge byā ni stag de bzhin //  
 / **stha** ni gnas pa'o kha la reg pa zos pa yin /<sup>1219</sup> / so la reg pa tshim pa yin /

(55) *ma*, “buffalo[-flesh]”; (56) *bha*, “eating”; (57) *siṃ*, “lion”; likewise, (58) *vyā*, “tiger”; (59) *stha*, “staying”; (60) *mukhasparśa* (or the gesture of touching the mouth),<sup>1220</sup> “eaten”; (61) *dantasparsā* (or the gesture of touching the teeth), “satisfied”;

hrīkā lajjā śūnyasparśane maithunorusparśanām //33.13//<sup>1221</sup>  
 evaṃ kuru sāmpratañ ca vijñeyā varavallabhe /  
 / hri ka ngo tsha stong pa la reg pa // 'khrig pa'o brla la reg pa ni //  
 / de ltar da ltar gyis zhes par /<sup>1222</sup> / mchog tu mthun ma shes par bya /<sup>1223</sup>

(62) *hrīkā*, “shame”; (63) *śūnyasparśana* (or a gesture of touching the sky), “copulation”; and (64) *ūrusparśanā* (or a gesture of touching the thigh), “Now, do in this way”. [Yoginī’s code words] should be [thus] recognized, O [my] dearest!<sup>1224</sup>

atra kāryeṣu punar **uktvā** lopayet tu vicakṣaṇaḥ //33.14//<sup>1225</sup>

<sup>1217</sup> siṃ ] A (si Tib); si BCD ◇ siṃghaṃ ] corr. (seng ge Tib); siṃghaṃ A; siṃghā BCD ◇ vyāghraṇa ] ABD (stag Tib); vyāghaṃ C

<sup>1218</sup> stha ] ABCD; sthā Tib; cf. stha *Vajraḍāka* (8.7) and *Sampuṭodbhava* (4.1.11 and 7.1.18) ◇ sthiti (for sthitiṛ or sthitiṃ) ] ABD (gnas pa Tib); ti C; cf. sthitiḥ *Sampuṭodbhava* (7.1.18) and *Vajraḍāka* (8.7) ◇ mukhasparśane ] em. (kha la reg pa Tib); mukhaspane A; sukhasyane B; sukhaspane CD; cf. mukhasparśo *Cakrasaṃvara* (24.2.13) and *Abhidhānottara* (45.10) and mukhasparśane *Vajraḍāka* (8.7) and *Sampuṭodbhava* (4.1.11 and 7.1.18) ◇ dantasparsē ] BD (so la reg Tib); dantasparsē A; dantasparsē the C; cf. dantasparsane *Cakrasaṃvara* (24.2.13) and *Vajraḍāka* (8.7), dantasparsanaṃ *Abhidhānottara* (45.10), and dantasparsane *Sampuṭodbhava* (4.1.11 and 7.1.18)

<sup>1219</sup> stha ni ] P; sthā ni D

<sup>1220</sup> This may indicate the gesture of touching the mouth with the hand. However, as this is taught as a verbal secret sign, *mukhasparśa* should be understood as words to utter and not a gesture made with the hand. The same is stated regarding (61), (63), and (64).

<sup>1221</sup> hrīkā ] ABC (hri ka Tib); hrīkā D ◇ lajjā ] AC (ngo tsha Tib); larjā B; rarjā D; cf. lajjā *Cakrasaṃvara* (24.2.13), *Vajraḍāka* (8.7), and *Sampuṭodbhava* (7.1.18) ◇ -noru- ] A (brla la Tib); norū BD; narūpa C; cf. ūru- *Cakrasaṃvara* (24.2.13), *Abhidhānottara* (45.10), *Vajraḍāka* (8.7), and *Sampuṭodbhava* (4.1.11 and 7.1.18)

<sup>1222</sup> da ltar ] D; da lta P

<sup>1223</sup> mthun ma ] D; 'thun ma P

<sup>1224</sup> There are thus sixty-four code words. Perhaps they can be divided into thirty-six pairs of code words. However, neither the *Dākāṃvara* nor the *Bohitā* explains explicitly how they can be divided.

<sup>1225</sup> atra ] ABD ('dir Tib); ava C ◇ kāryeṣu ] AD (dgos pa Tib); kāryeṣu B ◇ uktvā ] conj.; ukt+ (possibly ukta) A; ukta BD; uktaḥ C; dgos pa Tib ◇ lopayet ] AB (bsrub par bya Tib); lopayan C; lopayaṃ D

kāraṇaṃ yoginī jñeyaṃ kāryam vīras tu sarvathā /<sup>1226</sup>  
 jñānajñeyasvarūpātmā nānāvastusvarūpataḥ //33.15//<sup>1227</sup>  
 / 'dir ni dgos pa slar bshad pa // mkhas pa yis ni bsrub par bya //<sup>1228</sup>  
 / byed pa rnal 'byor mar shes bya // dpa' bo kun tu dgos pa 'o //<sup>1229</sup>  
 / sna tshogs dngos po'i rang bzhin gyis // ye shes shes bya'i rang bzhin bdag //

Then, in turn (*punar*), having spoken [the code words mentioned below] as the resultant, the wise should churn.<sup>1230</sup> The causal should be known as a yoginī, and the resultant is entirely a hero. [The hero, or the practitioner,] embodies the [nondual] nature of knowledge and the knowable, [based] on the nature of various existences [as follows].

utpattir bhavayogañ ca viyogaṃ samvṛtis tathā /<sup>1231</sup>  
 māyāpremasaṃsāraṇ tu kriyāprakṛtikalpitaṃ //33.16//<sup>1232</sup>  
 / bskyed pa srid pa'i sbyor ba dang // sbyor bral kun rdzob de bzhin du /  
 / sgyu ma mthun pa 'khor ba dang // brtse ba rang bzhin brtags pa dang //

[The response codes are as follows:] (1) *Utpatti* or “birth”; (2) *bhavayoga* or “being amid existence”; and (3) *viiyoga* or “separation [from it]”; (4) *saṃvṛti* or “the Conventional [Truth]”; (5) *māyā* or “illusion”; (6) *prema* or “affection”; (7) *saṃsāra* or “the cycle of existence”; (8) *kriyā* or “action”; (9) *prakṛti* or “original nature”; (10) *kalpita* or “the [nature] mentally constructed”;

paratantraṃ pariniṣpannaṃ tu turīyaṃ cakrabhāvanā /<sup>1233</sup>  
 sattvaṃ kṛtyaṃ suśīlaṇ ca tyāgī suravīras tathā //33.17//<sup>1234</sup>  
 / gzhan gyi dbang dang yongs grub dang // tu rī yaṃ 'khor lo bsgom pa  
 dang /<sup>1235</sup>

<sup>1226</sup> kāryam ] ABC (dgos pa Tib); kāryya D ◇ sarvathā ] ABC (kun tu Tib); sarvvathāḥ D

<sup>1227</sup> -jñeya- ] ABD (shes bya'i Tib); jñaya C ◇ -svarūpā- ] *em.* (rang bzhin Tib); surūpā AD; surupā BC; cf. *n.e. Bohitā* ◇ -tmā (*m.c.* for -tmakaṃ) ] ABCD (bdag Tib) ◇ -svarūpataḥ ] *em.*(rang bzhin gyis Tib); surūpataḥ ABD; surupataḥ C

<sup>1228</sup> bsrub par ] D; bsub par P

<sup>1229</sup> kun tu ] D; kun du P

<sup>1230</sup> The Tibetan translation of the verb *lopayet* (literally “should violate” or the like) is *bsrub par bya* (“should churn”), and my translation is based on it. It is probable that the word “should churn” (*lopayet*) means externally to have sexual intercourse with a yoginī and internally to ignite an inner fire in his body. The *Bohitā*'s comment is unclear.

<sup>1231</sup> utpattir ] ABC (bskyed pa Tib); utpartti D ◇ viyogaṃ ] ABC (sbyor bral Tib); vijogaṃ D ◇ samvṛtis ] Apc (kun rdzob Tib); mvi Aac; visamvṛtis B; vivṛtis C; visamvṛtis D

<sup>1232</sup> -prakṛti- ] ACD (rang bzhin Tib); pakṛti B

<sup>1233</sup> -tantraṃ ] A (dbang Tib); tantra BCD

<sup>1234</sup> kṛtyaṃ ] ABCD; dga' byas Tib ◇ suśīlaṇ ] ABC (tshul khriṃs Tib); suśīraṇ D ◇ sura- ] ACD; sūra B; brtul ba Tib

<sup>1235</sup> tu rī yaṃ ] D; tu ri yaṃ P

/ sems dpa' byas dang tshul khirms dang /<sup>1236</sup> / gtong ba brtul ba dpa' de  
bzhin //

(11) *paratantra* or “the dependent [nature]”; (12) *pariniṣpanna* or “the consummate [nature]”; (13) *turīya* or “the fourth [nature]”; (14) *cakra* or “chakras”; (15) *bhāvanā* or “visualization [centered on the chakras]”; (16) *sattva* or “sentient being”; (17) *kṛtya* or “purpose”; (18) *suśīla* or “well conducted”; (19) *tyāgin* or “a man of renunciation” as well as (20) *suravīra* or “godly hero”;

jyotiṣaṃ vaidyakaṅ caiva śilpadhātu-r-vādakam /<sup>1237</sup>  
śeṣa avidyādyā jñeyā dvādaśāṅgapratītikā //33.18//<sup>1238</sup>

/ skar rtsis mkhan dang sman pa nyid // bzo dang khams dang smra ba po /  
/ lhag ma rten 'brel yan lag ni // bcu gnyis ma rig sogshes bya //

(21) *jyotiṣa* or “astronomy”; (22) *vaidyaka* or “medicine”; (23) *śilpa* or “handicraft”; and (24) *dhātuvāda* or “alchemy”. (25)–(36) The remaining [code words to return] should be known as the Twelve Links of Dependent [Origination] starting with *avidyā* or “ignorance.”<sup>1239</sup>

mālave copapīṭheṣu drumacchāyāprayogataḥ /<sup>1240</sup>  
samādhīndriyapakṣeṣu vivṛtiḥ samvṛtīva tu //33.19//<sup>1241</sup>

/ mā la ba yi nye gnas su // shing grib ma yi rab sbyor bas /  
/ ting 'dzin dbang po'i phyogs rnam su // 'jug pa med dang 'jug pa  
mtshungs //

[He should perform the code words] by the application of Drumacchāyā in Mālava among the *upapīṭha* [sites] with the Faculty of Concentration (*samādhīndriya*), a factor [of awakening].<sup>1242</sup> [She is in] the ultimate reality (*vivṛtiḥ*), but [she is applied to this performance] as if [she was] a conventional [existence] (*samvṛtīva*).<sup>1243</sup>

<sup>1236</sup> sems dpa' ] P; sems dga' D

<sup>1237</sup> vaidyakaṅ ] AC (sman pa Tib); vaidyakaś BD ◇ śilpa- ] A (bzo Tib); śilpaṃ BD; śilpakaṃ C ◇ -dhātu-r- (*m.c.* for -dhātu-, probably recited -r- as one syllable) ] ABD (khams Tib); dhātu C ◇ -vādakam ] ABD (smra ba po Tib); vādikaṃ C

<sup>1238</sup> śeṣa (for śeṣā) ] ABD (lhag ma Tib); śeṣam C ◇ pratītikā ] A (rten 'brel Tib); prakītikā BD; prakīrttikā C

<sup>1239</sup> According to the *Bohitā* (D 1419, 220r3), verses 16–18 describe the thirty-six respondent codes, which a practitioner utters. However, the *Bohitā* does not explain how to divide these verses into 36. I have divided them based on my own interpretation.

<sup>1240</sup> mālave ] AC (mā la ba yi Tib); mālāve B; mārave D ◇ copapīṭheṣu ] ApcBCD (nye gnas su Tib); pīṭham utta Aac ◇ drumacchāyā- ] ABD (shing grib ma yi Tib); macchāyāṃ ca C ◇ -prayogataḥ ] *em.*; (rab sbyor bas Tib); prayogataṃ A; prayogataṃ BCD

<sup>1241</sup> -pakṣeṣu (for -pakṣeṣa) ] ABCD (phyogs rnam su Tib) ◇ vivṛtiḥ ] ABD ('jug pa med Tib); vṛtitiḥ C ◇ samvṛtīva (*m.c.* for samvṛtīva) ] A ('jug pa mtshungs Tib); samvṛviva B; samvṛtīva C; samvṛtīva D

<sup>1242</sup> Drumacchāyā resides in Mālava, an *upapīṭha* site, and her nature is the Faculty of Concentration.

<sup>1243</sup> That is to say, she is in the ultimate reality, where no concept is established, but in this practice, she is treated as assuming her conventional or mudane form described with concepts, such as Mālava and



indriyarāgavirāgābhyāṃ samyaksampatti adhiḥ /<sup>1244</sup>

/ dbang po 'dod chags chags bral dag // yang dag phun sum tshogs bdag po /

(The meaning of *samādhīndriya*—) The perfect fulfillment is beyond (*samyaksampattir adhiḥ* for *samādhi*) [the two mental states of] greed and greedlessness [caused] with the sensory faculties (*indriya*).

māmakī vajrarandhrā tu śikhīsthāne samāviśet //33.20//<sup>1245</sup>

/ mā ma kī rdo rje'i bu gar ni // spyi gtsug gnas su yongs gnas bya //

(The meaning of “Mā”—) Māmakī (*māmakī*) [links] to in the adamant opening; she can come into the place in the head.<sup>1246</sup>

lambamānā hy adhomukhī kāmbojīmudraṇāya tu /<sup>1247</sup>

/ 'phyang bzhin pa kha 'og tu ste // kam po dzi yi phyag rgya'i tshul /<sup>1248</sup>

(The meaning of “la”—) [She] is hanging down (*lambamānā*), facing downward, for the purpose of sealing Kambojī.<sup>1249</sup>

veti samvidatantraṇ ca svarūpamāyāsvalakṣaṇām //33.21//<sup>1250</sup>

/ ba ni yang dag rig pa'i rgyud // rang bzhin sgyu ma'i rang mtshan nyid //

(The meaning of “va”—) *Va* refers to the succession of the consciousness (*va* of the *samvidā* used in the sense of *saṃvid*); it is, by nature, characterized by illusion.<sup>1251</sup>

evaṃ kṛtākṛtaṃ sarva madhyamāntaritam viduḥ /<sup>1252</sup>

/ de ltar byas dang ma byas kun // mkhas pas dbu mar mi snang ngo /

---

the Faculty of Concentration, and the concepts pertaining to her are applied to the performance of code words as its natures or meanings.

<sup>1244</sup> -rāgavirāgābhyāṃ ] ABC ('dod chags chags bral dag Tib); rāgābhyāṃ D ◇ samyak- ] C (yang dag Tib); saṃmyak ABD ◇ -sampatti (for -sampattir) ] *em.* (phun sum tshogs Tib); sampati A; saṃpati BCD ◇ adhiḥ (for adhi) ] ABCD; bdag po Tib

<sup>1245</sup> śikhi- ] *corr.* (spyi gtsug Tib); sikhi ABCD ◇ -sthāne ] ABC (gnas su Tib); chāne D ◇ samāviśet ] ABD (yongs gnas bya Tib); samāviśeṭh C

<sup>1246</sup> According to the *Bohitā* (D 1419, 220r7), verse 33.20cd describes the *avadhūtī* channel, which runs from the navel area to the head. The adamant opening (*vajrarandhra*) indicates Oḍyāna (see also the *Dākārṇava*, 33.27d). Generally, Oḍyāna represents the right ear.

<sup>1247</sup> adhomukhī ] AB (kha 'og tu Tib); adhāmukhī C; adhomukhi D ◇ kāmbojī- ] AB (kam po dzi yi Tib); kāmbojī C; kaṃbojī D ◇ -mudraṇāya ] *corr.* (phyag rgya'i tshul); mudraṇāya ABD; mudrayāya C

<sup>1248</sup> kam po dzi yi ] D; kam po dzi'i P

<sup>1249</sup> The *Bohitā* (D 1419, 220v1) comments that verse 33.21ab explains all inner channels, including the *avadhūtī* channel. All channels are hanging down from the chakra in the head. It is unclear what Kambojī exactly signifies in this discourse.

<sup>1250</sup> samvidā- (*m.c.* for saṃvid-) ] ABCD (yang dag rig pa'i Tib) ◇ svarūpa- ] *em.* (rang bzhin Tib); surūpa AD; surupa BC; cf. rang bzhin *Bohitā* (D 1419, 220v4) ◇ -lakṣaṇām (for -lakṣaṇam) ] AB; lakṣaṇam C; rakṣaṇām D

<sup>1251</sup> According to the *Bohitā* (D 1419, 220v3), the succession (*tantra*) of the consciousness indicates the transmigration of the consciousness from one life to another through the gates of the body.

<sup>1252</sup> sarva (for sarvaṃ) ] ABD (kun Tib); sarvaṃ C

[Sages] know that all [of what are] done and undone are thus placed in the middle.<sup>1253</sup>

drutaṃ bhāvajñānaṃ hy atra yogāmṛtakāyakām //33.22//<sup>1254</sup>

/ zhi ba'i dngos po'i ye shes 'dir // rnal 'byor bdud rtsi sku can te //

(The meaning of “Dru”—) The knowledge regarding existence certainly [assumes the form of] fluid (*druta*) in that [channel]: [it is] the yogic nectar [innate] to the body.

marīcisadr̥ṣaṃ rūpaṃ dr̥śyate cātmabimbakām /<sup>1255</sup>

/ smig rgyu dang ni 'dra ba'i gzugs // bdag nyid gzugs can mthong bar 'gyur /<sup>1256</sup>

(The meaning of “ma”—) Form-and-color is like a mirage (*marīci*) and is understood as a reflected image of [the recognizer] himself (the recognizer's own mind).

cchāti atīśayaṃ jñānaṃ sarvaṃ devataṃ smṛtam //33.23//<sup>1257</sup>

/ ye shes shin tu bas g-yogs pas /<sup>1258</sup> / kun 'gro ba yi lhar dran bya //

(The meaning of “cchā”—) He veils (*cchāti* for *chādayati*) the eminent gnosis: [it is] taught to be all-pervading and godly.

yādr̥ṣaṃ karuṇādvaityā tādr̥ṣaṃ bhāvajaṃ smṛtam /<sup>1259</sup>

/ gang 'dra'i snying rje gnyis byar med // de 'dra'i dngos por skye dran bya /

(The meaning of “yā”—) It is taught that [one is] born into existence in the way that (*yādr̥ṣaṃ*) [one is] endowed with compassion.<sup>1260</sup>

saptatrimśātmake madhye bhāvayet pūrvakaṃ smṛtam //33.24//<sup>1261</sup>

mantrasadbhāvarūpātmā udakamaṇḍalamadhyagām /<sup>1262</sup>

/ sum cu bdun bdag nyid dbus su /<sup>1263</sup> / sngon can grags pa bsgom par bya //

<sup>1253</sup> The middle (*madhyamā*) means the *avadhūti* channel (*Bohitā*, D 1419, 220v5).

<sup>1254</sup> -jñānaṃ ] ABD (ye shes Tib); jñāna C ◇ -kāyakām (for -kāyakam) ] AD (sku can Tib); kāyikām BC

<sup>1255</sup> marīci- ] A (smig rgyu Tib); sarīci B; sarīri C; sarī D ◇ -bimbakām (for -bimbakam) ] ABC (gzugs can Tib); bimbakām D

<sup>1256</sup> mthong bar ] D; 'thong bar P

<sup>1257</sup> cchāti (*m.c.* for *chādayati* or *channaṃ*) ] ABCD (g-yogs pas Tib) ◇ atīśayaṃ ] *corr.*; atīśayaṃ ABD; sayam C

<sup>1258</sup> shin tu bas ] D; shin tu pas P

<sup>1259</sup> yādr̥ṣaṃ ] ABC (gang 'dra'i Tib); yadr̥ṣaṃ D ◇ -dvaityā (for -dvaitam) ] AB (gnyid byar med Tib); daityā CD ◇ bhāvajaṃ ] A (dngos por skye Tib); bhojamma Bac; bho vajra Bpc; bhojanaṃ C; bhoja D

<sup>1260</sup> The *Bohitā* does not explain the meaning of verse 33.24ab. Perhaps it means that a practitioner is reborn out of compassion for those afflicted in the cycle of existence.

<sup>1261</sup> bhāvayet ] ABC (bsgom par bya Tib); bhāvadyet D ◇ smṛtam ] ABD (grags pa Tib); smṛta C

<sup>1262</sup> -tmā (for -tmikā) ] ABCD (bdag nyid Tib) ◇ -gām ] ABpcD; tāṃ Bac ◇ -gām (for -gā) ] ABCD (son pa Tib)

<sup>1263</sup> sum cu ] D; sum bcu P

/ gsang sngags bden pa'i gzungs bdag nyid // chu yi dkyil 'khor dbus son  
pa'o /<sup>1264</sup>

At the center [of a wheel of maṇḍala] comprising the thirty-seven [seats],<sup>1265</sup>  
he should visualize [Drumacchāyā, who has the color and shape] taught earlier.  
[Drumacchāyā] is naturally an embodiment of the truth, the mantra. [She] resides at  
the center of the Water Circle.<sup>1266</sup>

oṃ sa ma rva hā bhū śma ta śā saṃ na trā pri sa yā ṇa ya ka hūṃ rā hūṃ  
ya pha hūṃ ṭ hūṃ pha pha ṭ ṭ svā pha hā ṭ svāhā /<sup>1267</sup> oṃ drumacchāye  
hūṃ hūṃ phaṭ phaṭ svāhā /33.25/<sup>1268</sup>

/ oṃ sa ma rba hā bhū shma ta shā saṃ na trā pri sa yā na ya ka hūṃ rā  
hūṃ ya pha hūṃ ṭ hūṃ pha pha ṭ ṭ swā pha hā ṭ swā hā /<sup>1269</sup> oṃ dru ma  
tstshā ye hūṃ hūṃ phaṭ phaṭ swā hā //<sup>1270</sup>

Oṃ, [homage] to [Vajradāka, who] loves a great graveyard, hūṃ hūṃ phaṭ phaṭ  
svāhā, to [Vajradāka, who] threatens all spirits, hūṃ hūṃ phaṭ phaṭ svāhā.<sup>1271</sup> Oṃ,  
O Drumacchāyā, hūṃ hūṃ phaṭ phaṭ svāhā.

evaṃ mantrarūpātmā tu vijñeyā sarvagāmikām /<sup>1272</sup>

pūjāvajrasvabhāvā tu sahasasundarimīlakam //33.26//<sup>1273</sup>

/ de ltar sngags gzugs bdag nyid du // kun tu 'gro ma can shes bya /<sup>1274</sup>

/ mchod pa rdo rje'i rang bzhin du // lhan skyes mdzes ma 'dus pa 'o //

[Drumacchāyā] is thus embodied in the form of a mantra. [She] should be understood  
as being omnipresent. Offering-*vajra* is her nature. There is a meeting of women of  
the innate.

<sup>1264</sup> chu yi ] D; chu'i P

<sup>1265</sup> For the thirty-seven seats, see my translation and footnote of verse 26.48.

<sup>1266</sup> The Water Circle is the ninth of the circles that constitute the Heruka maṇḍala expounded in the  
*Dākārṇava* 15 (Appendix B).

<sup>1267</sup> As this is a mixed mantra composed of the fifteenth and sixteenth of the forty-eight parts of Heruka's  
root mantra (Appendix C), I have edited the text accordingly. ◇ oṃ ] ApCBCD (oṃ Tib); oṃ ma sa  
hā rvva sa rvva Aac ◇ sa ma rva hā ] ABpCD (sa ma rba hā Tib); sa rva hā Bac; sa ma va hā C ◇ bhū  
śma ] corr. (bhū shma Tib); bhū sma ABCD ◇ sa yā ] ABC (sa yā Tib); yā D ◇ ṇa ya ] A; na ya BCD;  
na ya Tib ◇ pha hūṃ ṭ hūṃ ] ABpCD (pha hūṃ ṭ hūṃ Tib); pha hūṃ Bac

<sup>1268</sup> drumacchāye ] ABC (dru ma tstsha ye Tib); drumacchācche D

<sup>1269</sup> bhū shma ] D; bhu shma P ◇ ka hūṃ ] D; ke hūṃ P

<sup>1270</sup> dru ma tstshā ye ] P; dru ma tstsha ye D

<sup>1271</sup> This mantra is a combination of the fifteenth and sixteenth of the forty-eight parts of Heruka's root  
mantra (*mahāśmaśāṇapriyāya* and *sarvabhūtasamtrāsāṇakarāya*). See also Appendix C.

<sup>1272</sup> -rūpā- ] ABD (gzugs Tib); rūpā C ◇ -tmā (for -tmikā) ] ABCD (gzugs bdag nyid Tib) ◇ -gāmikām  
(for -gāmikā) ] ABCD ('gro ma can Tib)

<sup>1273</sup> pūjā- ] ABD (mchod pa Tib); pūrvā C ◇ sahaja- ] ABpCD (lhan skyes Tib); sahāja Bac ◇ -sundari-  
(m.c. for -sundarī-) ] ABC (mdzes a Tib); sundarīnī D ◇ -mīlakam ] ABC ('dus pa Tib); mīrakam D

<sup>1274</sup> kun tu 'gro ] corr.; kun du 'gro DP

jñānaḍākinibhāvātmā yogāmbaranāyakām /<sup>1275</sup>  
 kṛtvā śvāsa guptaṃ tu oḍiyāne sarvagam punaḥ //33.27//<sup>1276</sup>  
 / ye shes mkha' 'gro ma dngos bdag // rnal 'byor nam mkha' gtso bo yin /  
 / dbugs ni sba ba byas nas ni // slar yang o ḍyan kun tu 'gro //<sup>1277</sup>

[He visualizes] himself having the form of Jñānaḍākinī; [she is] the female leader (consort) of Yogāmbara. Having concealed (controlled) breathing, [he visualizes] the omnipresent one in Oḍiyāna, again.<sup>1278</sup>

tribhuvanakāyikan tu bhāvayet rūpanāyakām /<sup>1279</sup>  
 antargatena manasā kāmasiddhis tu bhāvayet //33.28//<sup>1280</sup>  
 / sa gsum po yi ris su ni // gzugs kyi gtso mo bsgom par bya /  
 / yid ni nang du chud pa yis // 'dod pa'i dngos grub bsgom par bya //

[The omnipresent one is] a collective body of the triple world. He should visualize the well-formed female leader. With [his] mind concentrated, he should realize the accomplishment [that he] desires.

kulikāṃ pūjayed yogī vajravārāhikāṃ punaḥ /<sup>1281</sup>  
 divyamānuṣyatāsaukhya piṇḍīkrtya tāṃ param //33.29//<sup>1282</sup>  
 / slar yang rdo rje phag mo yi // rnal 'byor pa yis rigs ldan mchod /<sup>1283</sup>  
 / lha rdzas mi yi bde ba ni // bsdus byas pa bas de mchog go //

A yogin should worship a woman of good lineage and of [the nature of] Vajravārāhī. Having massed together pleasures [coming from] being a god and human,<sup>1284</sup> [he should know] her to be superior [to that mass].

<sup>1275</sup> -ḍākinī- (*m.c.* for -ḍākinī-) ] AD (mkha' 'gro ma Tib); ḍākinī BC ◇ -nāyakām (for -nāyakī) ] ABCD (gtso bo Tib)

<sup>1276</sup> śvāsa (for śvāsaṃ) ] *corr.*; svāsa ABCD (dbugs Tib) ◇ oḍiyāne ] ABD (o ḍyan Tib); oḍiyāna C ◇ sarvagam ] ABD (kun du 'gro Tib); sarvaga C

<sup>1277</sup> o ḍyan ] D; u ḍyin P ◇ kun tu 'gro ] P; kun du 'gro D

<sup>1278</sup> The omnipresent one (*sarvagam*), neuter, indicates the nectar or the mind of awakening, which is externally Yogāmbara. Generally, Oḍiyāna, a local site, is internally the right ear.

<sup>1279</sup> -bhuvana- ] A (sa Tib); vana BC; vaṇa D ◇ rūpa- ] ACD (gzugs Tib); rupa B ◇ -nāyakām (for -nāyakīm) ] ABD (gtso mo Tib); nāyakā C

<sup>1280</sup> antar- ] ACD (nang du Tib); arnta B ◇ -siddhis (for -siddhim) ] ABD (dngos grub Tib); siddhin C

<sup>1281</sup> kulikāṃ ] A (rigs ldan Tib); kulikā BCD ◇ yogī ] ABC (rnal 'byor pa yis Tib); yogi D ◇ -vārāhikāṃ ] A (phag mo yi Tib); vārāhikā B; vārāhikā CD

<sup>1282</sup> -saukhya (for -saukhyam) ] ABCD (bde ba Tib) ◇ -krtya ] ABD (byas pa bas Tib); kṛ C ◇ param (for parām) ] ABCD (mchog Tib)

<sup>1283</sup> mchod ] D; mchog P

<sup>1284</sup> Alternatively, "having massed together divine pleasures [coming from] being a human".

mātr̥cakre pure ramye bhāvavej jagannāyakām /<sup>1285</sup>  
idr̥ṣaṃ kālajñānaṃ tu avadhūtyantare viduḥ //33.30//<sup>1286</sup>  
/ ma mo'i grong khyer nyams dga' ba // 'gro ba'i gtso bo bsgom par bya /  
/ 'di 'dra'i dus kyis ye shes ni // mkhas pas a ba dhū tī'i nang du'o //

In the circle of mothers in a pleasant town, he should visualize the lord of the world.  
[Sages] know that the gnosis of time with such quality is in the interior of the *avadhūtī*  
[channel].

yogī bhāvitacittātmā śūnyarūpāvalambikā /<sup>1287</sup>  
tasya sarvaṃ viditvā tu māyājālasvalakṣaṇām //33.31//<sup>1288</sup>  
/ mal 'byor pas bsgoms sems bdag nyid // stong pa nyid gzugs dmigs pa can /  
/ de yis thams cad rig byas nas // sgyu 'phrul dra ba'i rang mtshan nyid //

A yogin, whose mind is cultivated (*bhāvitacittātmā*), recognizes forms as being empty  
after he understands that all is characterized by a web of illusions.

ity āha bhagavān svāmī vajraḍākas tathāgataḥ /<sup>1289</sup>  
sarvavīrasamāyogād vajrasattvaḥ param sukham //33.32//<sup>1290</sup>  
/ dpa' bo thams cad mnyam sbyor las // rdo rje sems dpa' bde ba'i mchog /  
/ rdo rje mkha' 'gro de bzhin gshegs // bcom ldan bdag pos 'di gsungs so //

Thus spoke the Blessed One, the master, Vajraḍāka, the tathāgata, Vajrasattva, the  
Supreme Bliss, through the complete union with all heroes.

iti śrīḍākārṇave mahāyoginītantrarāje drumacchāyāsvalakṣaṇamudrāsamketa-  
vidhiniyamapaṭalas trayastrimśatimaḥ /<sup>1291</sup>  
/ dpal mkha' 'gro rgya mtsho rnal 'byor ma'i rgyud kyi rgyal po chen po las  
shing grib ma'i rang gi mtshan nyid kyi phyag rgya'i brda'i cho ga'i nges  
pa zhes bya ba ste le'u sum cu rtsa gsum pa'o //<sup>1292</sup>

<sup>1285</sup> mātṛ- ] A (ma mo'i Tib); mātri BCD ◇ -cakre ] ABCD; *n.e.* Tib ◇ -nāyakām (for -nāyakam) ] A (gtso  
bo Tib); nāyakam BCD

<sup>1286</sup> idr̥ṣaṃ ] AC ('di 'ra'i Tib); idr̥ṣaṃ BD ◇ kāla- ] ABC (dus kyis Tib); kāra D

<sup>1287</sup> yogī ] ABD (mal 'byor pas Tib); yogi C ◇ śūnya- ] ABpcCD (stong pa nyid Tib); śūnyatā  
Bac ◇ -valambikā (for -valambakaḥ) ] ABC (dmigs pa can Tib); valambikāḥ D

<sup>1288</sup> tasya (for sa) ] ABCD (de yis Tib) ◇ sarvaṃ ] A (thams cad Tib); sarva BC; sarvva D ◇ -jāla- ]  
ABpcD (dra ba'i Tib); la Bac; kṣa C ◇ -lakṣaṇām (for -lakṣaṇam) ] AB (mtshan nyid Tib); lakṣaṇam C;  
rakṣaṇām D

<sup>1289</sup> bhagavān ] ACD; bhagavāt B ◇ svāmī ] ABC (bdag pos Tib); svāmi D

<sup>1290</sup> -sattvaḥ ] AD; satva BC ◇ param ] BCD; *om.* Aac; mahā Apc

<sup>1291</sup> iti ] ABCD; *n.e.* Tib ◇ -rāje ] D (rgyal po Tib); rājye ABC ◇ -lakṣaṇa- ] ABC (mtshan nyid kyi Tib);  
rakṣaṇa D ◇ -samketa- ] ABC (brda'i Tib); *om.* D ◇ -vidhi- ] A (cho ga'i Tib); vidhiḥ BCD

<sup>1292</sup> sum cu ] D; sum bcu P

Thus ends Chapter 33, [titled] determining the rule regarding the signs as seals (code words) characterized by Drumacchāyā, in the glorious *Ḍākārṇava*, the great king of Yoginītantras.

## Ḍākārṇava, Chapter 34

atha bhagavān svāmī vajradākamahāprabhuḥ /<sup>1293</sup>  
deśayatu yathānyāyaṃ mudrāsamvittirūpakaṃ //34.1//<sup>1294</sup>  
/ de nas bcom ldan 'das bdag po /<sup>1295</sup> / rdo rje mkha' 'gro khyab bdag che /  
/ phyag rgya yang dag rig pa'i gzugs // ji lta'i rigs pas bstan du gsol //

[The goddess asked—] Now, may [you who are] the Blessed One, the master, Vajradāka, and the great chief, teach the features to recognize the seals (appropriate women) rightly.

caturmudrāprayogeṇa nava navaikaikasya tu /<sup>1296</sup>  
karmadharmasamayā tu mahāmudrā caturthakām //34.2//<sup>1297</sup>  
/ phyag rgya bzhi yi rab sbyor bas // re re la ni dgu dgu ste /  
/ las dang chos dang dam tshig dang // phyag rgya chen po bzhi pa yin //

[The Blessed One said—] By the application of the Four Seals, every [seal] consists of nine [classes of women] (therefore, thirty-six classes in total).<sup>1298</sup> [The Four Seals are] the Action, *Dharma*, and Pledge [Seals] and the Great Seal, the fourth.

mṛṇālagaura yā nārī padmagandhan tu muñcati /<sup>1299</sup>  
padmotpalagandhan tu varṇañ campaka yasya tu //34.3//<sup>1300</sup>  
/ pad rtsa ltar dkar bud med gang // pa dma'i dri ni gtong ba yin /<sup>1301</sup>

<sup>1293</sup> svāmī ] ABC (bdag po Tib); svāmi D

<sup>1294</sup> mudrā- ] ApcBD (phyag rgya Tib); om. Aac; mudrām C ◇ -samvitti- ] Apc (yang dag rig pa'i Tib); om. Aac; samvṛtti BC; samvṛddhi D ◇ -rūpakaṃ ] ApcBC (gzugs Tib); om. Aac; rupakaṃ D

<sup>1295</sup> bdag po ] P; bdag pos D

<sup>1296</sup> catur- ] ACD (bzhi Tib); catu B ◇ -prayogeṇa ] corr. (rab sbyor bas Tib); prayogena ABCD

<sup>1297</sup> -samayas ] ABD (dam tshig Tib); samayan C ◇ -mudrā ] ABD (phyag rgya Tib); mudrām C ◇ caturthakām (for caturthikā) ] ABCDpc (bzhi pa Tib); carthatukām Dac

<sup>1298</sup> The following verses describe the Four Seals or 36 classes of women. They are externally physical women. The *Bohitā* (D 1419, 222r7–224v3) articulates their internal forms: The 36 classes of women are 36 inner channels. The nine classes of the Action Seal women (34.3–7) are equivalent to the nine channels that link to the chakra in the navel area; the nine classes of the *Dharma* Seal women (34.8–13), to the nine channels to the chakra in the heart; the nine classes of the Pledge Seal women (34.14–18), to the nine channels to the chakra in the throat; and the nine classes of the Great Seal women (34.19–20b), to the nine channels to the chakra in the head (see particularly the *Bohitā*, D 1419, 222r7, 222v3–v4, 223v7–224r1, 224r6, and 224r7–v1).

<sup>1299</sup> mṛṇāla- ] AC (pad rtsa ltar Tib); mṛṇāra BD ◇ -gaura (*m.c.* for -gaurā) ] ABCD (dkar Tib) ◇ nārī ] AB (bud med Tib); nāḍī C; rī D

<sup>1300</sup> -tpala- ] ABC (u tpal Tib); tpara D ◇ varṇañ ] ABD (kha dog Tib); varṇṇa C ◇ campaka yasya (for campakasya yasyās) ] ABC; campakasya D; tsa mpa ka yi Tib

<sup>1301</sup> pa dma'i ] D; pad ma'i P ◇ gtong ba ] D; stong pa P

/ pa dma dang ni u tpaḥ dri /<sup>1302</sup> / kha dog tsa mpa ka yi yin //<sup>1303</sup>

(1) There is a woman who is [colored] whitish like a lotus root and gives off a lotus smell. (2) There is [a woman] who smells like a red lotus (*padma*) and blue lotus (*utpala*) and is colored like a *campaka* flower.

jātīcampakagandhā tu tadvarṇarūpadhārikā /<sup>1304</sup>

karpūracandanam gandha puṇḍarīkadalacchavi //34.4//<sup>1305</sup>

/ dza ti dang ni tsa mpa'i dri /<sup>1306</sup> / de yi gzugs dang mdog 'dzin ma'o /<sup>1307</sup>

/ ga pur dang ni tsa ndan dri /<sup>1308</sup> / pa dma dkar po'i pags can ma'o //<sup>1309</sup>

(3) [A woman] smells like *jātī* and *campaka* flowers and is colored like those [flowers] in appearance. (4) [Her body] smells like camphor and sandal wood, with the skin [colored] like a petal of a white lotus (*puṇḍarīka*).

mṛganābhisamaṅ gandham nīlotpalas tu varṇakam /<sup>1310</sup>

indīvaradalaśyāmaṅ gandhan tasyaiva lakṣayet //34.5//<sup>1311</sup>

/ ri dags lte ba dang mnyam dri // u tpaḥ sngon po'i mdog can ma'o /<sup>1312</sup>

/ u tpaḥ sngo 'dab ljang gu la /<sup>1313</sup> / dri ni de nyid kyis mtshon bya //

(5) [He should recognize her body] smelling like a musk deer and colored like a blue lotus. (6) He should recognize [her body colored] dark blue like a petal of a dark-blue lotus (*indīvara*) and smelling like it (viz., a petal of an *indīvara* lotus).

mallikotpalagandhaṅ ca rājāvartakasannibhām /<sup>1314</sup>

ketakīgandhakam jñeyam raktaṅ bandhūkasannibhām //34.6//<sup>1315</sup>

<sup>1302</sup> pa dma ] D; pad ma P ◇ u tpaḥ ] D; ud pal P

<sup>1303</sup> tsam pa ka yi ] D; tsa mpa ka'i P

<sup>1304</sup> jāti- ] ABC (dza tu Tib) jāti D

<sup>1305</sup> gandha (for gandham) ] ABCD (dri Tib) ◇ puṇḍarīka- ] ABC (padma dkar po'i Tib); puṇḍarīka D ◇ -dala- ] ABCD; *n.e.* Tib ◇ -cchavi ] AB (pags can mo Tib); cchaviḥ C; cchāvi D

<sup>1306</sup> dza ti ] D; dzā ti P ◇ dang ] D; la P ◇ tsa mpa'i : D; tsam pa'i P

<sup>1307</sup> de yi ] D; de'i P

<sup>1308</sup> tsa ndan ] D; tsan dan P

<sup>1309</sup> pa dma ] D; pad ma P ◇ pags ] D; lpags P

<sup>1310</sup> nīlotpalas tu (for nīlotpalasya) ] ABC (u tpaḥ sngon po'i Tib); nīlotparas tu D

<sup>1311</sup> indīvara- ] ABC (u tpaḥ sngo Tib); indīvara D ◇ -dala- ] *em.* ('dab Tib); dalaḥ ABCD ◇ śyāmaṅ ] D (ljang gu Tib); syāmaṅ A; syāmaṅ BC

<sup>1312</sup> u tpaḥ ] D; ud dpaḥ P

<sup>1313</sup> u tpaḥ ] D; ud dpaḥ P ◇ ljang gu ] D; ljang khu P

<sup>1314</sup> malliko- ] BCD (ma lli ka Tib); m++iko A ◇ rājāvartaka- ] ACD (mu men Tib); rājāvartaka B ◇ -sannibhām (for -sannibham) ] BD (dang ni mtshungs ma Tib); sa+nibhām (appearing sannibhām) A; saṅnibham C

<sup>1315</sup> raktaṅ ] AB (dmar po Tib); rakta CD ◇ -sannibhām (for -sannibham) ] ABCD (lta bu Tib)



/ ma lli ka dang u tpal dri /<sup>1316</sup> / mu men dang ni mtshungs ma 'o /  
 / ke ta ka yi dri shes bya /<sup>1317</sup> / dmar po ban dhu ka lta bu'o //<sup>1318</sup>

(7) [Her body] smells like a *mallikā* flower and blue lotus and is [colored] like a lapis lazuli. (8) [Her body] should be known as smelling like a *ketakī* flower and colored reddish like a *bandhūka* flower.

pāṭalīmallikāgandham̐ gaganavarṇan tu punaḥ /<sup>1319</sup>  
 evaṃ karmamudrādyā tu dharmamudrā tu kathyate //34.7//<sup>1320</sup>  
 / pa ṭa li ma lli ka'i dri /<sup>1321</sup> / slar yang nam mkha'i kha dog go /  
 / de ltar las kyi phyag rgyar 'gyur // chos kyi phyag rgya bshad par bya //

(9) Again, [her body] smells like *pāṭalī* and *mallikā* flowers and is colored like the sky. This is the Action Seal, the first.<sup>1322</sup> Then, the *Dharma* Seal is explained.

saugatagoṣṭhīratā tu antyajā yoginī parā /<sup>1323</sup>  
 dhyānājāparatā nityaṃ brāhmaṇī tu prakathyate //34.8//<sup>1324</sup>  
 / bde gshegs tshogs pa la dga' ba // mthar skyes rnal 'byor ma mchog yin /  
 / bsam gtan bzlas la rgyun du dga' // bram ze mo ru rab tu bshad //

(10) [She is] an excellent yoginī born of the lowest [caste], delighted with a Buddhist assembly. (11) She is taught to be a Brahmin woman (*brāhmaṇī*), always delighted with meditation and recitation.

śucisnānaratā nityaṃ vaiśyā kulamāṭṛkām /<sup>1325</sup>  
 nirvikalpātmakā nārī śūravīreṣu rajjati //34.9//<sup>1326</sup>  
 rājakulasvabhāvā sā tu kathāsu ramate varām /<sup>1327</sup>

<sup>1316</sup> u tpal ] D; ud pal P

<sup>1317</sup> ke ta ka ] D; ke ta ke P

<sup>1318</sup> ban dhu ka ] D; ban du ka P

<sup>1319</sup> gagana- ] AB (nam mkha'i Tib); gagagaṇa C; gagaṇa D ◇ -varṇan ] AD (kha dog Tib); varṇa B; varṇā C ◇ tu ] ABD; ca te C

<sup>1320</sup> -dyā ] ABCD; *n.e.* Tib ◇ dharmamudrā ] ABD (chos kyi phyag rgya Tib); dharmamudrān C

<sup>1321</sup> pa ṭa li ma ] D; pā ṭa li ma P

<sup>1322</sup> According to the *Bohitā* (D 1419, 222v3–v4), the nine Action Seal classes of women are the nine inner channels in the navel chakra, rather than external women with certain physical features.

<sup>1323</sup> saugata- ] ABD (bde gshegs Tib); saugatā C ◇ -ratā ] ABD (dga' ba Tib); ratās C

<sup>1324</sup> prakathyate ] ABC (rab tu bshad Tib); prakathya D

<sup>1325</sup> śuci- ] *corr.* (gtsang sbra Tib); suci AC; suvi BD ◇ -snāna- ] BCD (khrus Tib); śnāna A ◇ vaiśyā ] ABD (rje'u rigs Tib); vaiśyā ca C ◇ -māṭṛkām (for -māṭṛkā) ] BCD; māṭṛkām A; bud med Tib

<sup>1326</sup> -tmakā (for -tmikā) ] ABD (bdag nyid Tib); tmako C ◇ nārī ] ABC (mo Tib); nārī D ◇ śūra- ] ABD (rtul cing Tib); sūra C ◇ rajjati (*m.c.* for rajati) ] ABCD (rtse zhing Tib)

<sup>1327</sup> rāja- ] AD (rgyal rigs kyi Tib); rājā BC ◇ -kula- ] ABC (rigs kyi Tib); kura D ◇ -svabhāvā ] A (rang bzhin Tib); svabhāva BCD ◇ varām (for varā) ] ABCD (mchog tu Tib)

/ rtag tu khrus dang gtsang sbra dga' /<sup>1328</sup> / rje'u rigs kyi ni bud med do /<sup>1329</sup>  
 / rnam rtog med bdag nyid ni mo // rtul cing dpa' bo la rtse zhing //  
 / rgyal rigs kyi ni rang bzhin te // 'di ni mchog tu gтам dga' ma'o /

(12) [She is] a Vaishya woman (*vaiśya*), a mother of [that] lineage, always delighted with bathing for purification. (13) A woman devoted to the non-conceptual is delighted with valiant heroes. She has the nature of the royal lineage, is excellent, and likes fables (or stories [of those who died in war]).<sup>1330</sup>

parikarmeṣu rajyante śūdrīkā kulayoginī //34.10//<sup>1331</sup>  
 / las la yongs su rtse ba ste // dmangs rigs kyi ni rnal 'byor ma'o //

(14) She is pleased with the work of servants; [she is] a Shudra woman (*śūdrīkā*), a yoginī of [that] lineage.

tathāgatānugā sā tu yoginī varavallabhā /<sup>1332</sup>  
 viduṣaṃ pakṣapātā tu dharmasthāne na kupyati //34.11//<sup>1333</sup>  
 / bde gshegs 'dus la rjes su chags // mchog tu mthun ma'i rnal 'byor ma'o /<sup>1334</sup>  
 / mkhas pa yi ni phyogs su gzhol // chos kyi gnas su khro med ma'o //

(15) She is a follower of tathāgatas; [she is] a yoginī, the dearest. (16) [She] is adherent to the sages; she does not get angry with the *dharma* object.<sup>1335</sup>

vīrakuleṣu utpannāṃ sāmīṣaṃ bhuñjate sadā /<sup>1336</sup>  
 rakṣaṇī saugatamārga bodhisattvaḥkṛtāśāyāṃ //34.12//<sup>1337</sup>  
 / dpa' bo yi ni rigs su skyes // rtag par sha ni za ma yin /

<sup>1328</sup> gtsang sbra ] D; gtsang bra P

<sup>1329</sup> ni ] D; om. P

<sup>1330</sup> The words *kathāsu ramate* (34.10b) (which I have translated as “likes fables”) originally comes from *saṃgrāme mṛtakānāṃ ca kathāsu ramate* (“he likes stories of those who died in war”) or equivalent found in the *Cakrasaṃvara* (Skt ed. (Gray 2012), 19.8d), *Abhidhānottara* (41.8d), *Sampūṭodbhava* (Skt ed. (Dharmachakra Translation Committee [2020] 2021), 4.3.24b), and *Siddhayaogēśvarīnata* (Skt ed. (Törzsök 1999), 29.29d).

<sup>1331</sup> parikarmeṣu (for parikarmasu) ] ABC (las la yongs su Tib); parikakarmmeṣu D ◇ rajyante (*m.c.* for rajyate) ] ABCD (rtse ba ste Tib) ◇ śūdrīkā ] ABC (dmangs rigs kyi Tib); śradrikā or śudrikā D ◇ kula- ] ABC (rigs kyi Tib); kura D ◇ -yoginī ] BCD (rnal 'byor ma Tib); ... .nī A

<sup>1332</sup> -tānugā sā ] ABD; tānurāgā C; 'dus la rjes su chags Tib

<sup>1333</sup> na ] ABD (med Tib); va C

<sup>1334</sup> mthun ma'i ] D; 'thun ma'i P

<sup>1335</sup> It seems that the “*dharma*” indicates tantric instructions that include antinomian teachings such as the consumption of impure objects. The sages are tantric sages, who teach antinomian practices. She remains calm and does not become angered by them.

<sup>1336</sup> vīra- ] ACD (dpa' bo yi Tib); vīla B ◇ -kuleṣu ] ABC (rigs su Tib); kureṣu D ◇ utpannāṃ (for utpannā) ] ABCD (skyes Tib) ◇ bhuñjate ] ABC (za ma yin Tib); jate D

<sup>1337</sup> -tāśayāṃ (for -tāśayā) ] *corr.* (bsam par Tib); tāśayāṃ A; tāśayā BD; tātāśayā C

/ bde bar gshegs pa'i lam srung ma // byang chub sems dpa'i bsam par  
byed //<sup>1338</sup>

(17) Born of the lineages of heroes, she always eats meat. (18) She observes [the teaching] in the Buddhist path; [she] has made a resolve to be a bodhisattva.

kopasthāne na kupyante ārādhyante 'parā parām /<sup>1339</sup>  
evaṃ dharmamudrā tu samayamudrābhidhīyate //34.13//<sup>1340</sup>

/ khro **ba'i gnas** la mi khro zhing // mnyes par byed pa'i khur khyer  
ma'o /<sup>1341</sup>

/ de ltar chos kyi phyag rgya ste // dam tshig phyag rgya mngon brjod bya //

They do not get angry with the object [with which ordinary people get] angry.<sup>1342</sup>  
They are worshiped as women of higher and lower [classes of birth]. This is the  
*Dharma Seal*.<sup>1343</sup> Then, the Pledge Seal is explained.

balipūjāsu rajyante samayī sābhidhīyate /<sup>1344</sup>  
pratiṣṭhāmaṇḍalacakre santoṣaṃ paramārthataḥ //34.14//  
/ gtor ma mchod pa la dga' ma // dam tshig can du de mngon brjod /  
/ rab gnas dkyil 'khor 'khor lo dang // don dam pa la dga' ba ma'o //<sup>1345</sup>

(19) She is delighted with *bali* offerings; she is called “a woman of pledge”.

(20) [She acquires] satisfaction with the consecration ritual (*pratiṣṭhā*) and a wheel of  
maṇḍala from [the perspective of] the ultimate reality.

samayī yoginī khyātā abhiṣekeṣu jantavām /<sup>1346</sup>  
dharmacakraṃ pravartante nityaṃ samayapālakīm //34.15//<sup>1347</sup>  
/ 'gro ba rnam la dbang bskur ma // rnal 'byor dam tshig can mar grags /  
/ chos kyi 'khor lo rab bskor zhing /<sup>1348</sup> / rtag tu dam tshig skyong ma 'o //

<sup>1338</sup> bsam par ] D; bsam pa P

<sup>1339</sup> kopasthāne ] A (khro ba'i gnas la Tib); kausthāne BCD ◇ 'parā parām (for parāparā) ] AC; 'parā parā  
B; parāparā D; khur khyer ma Tib

<sup>1340</sup> dharmamudrā ] ABD (chos kyi phyag rgya Tib); dharmamudrān C

<sup>1341</sup> khro ba'i gnas ] P; khro ba rnam D

<sup>1342</sup> The “object” seems to indicate tantric or antinomian teachings such as the consumption of excrement.  
Ordinary people would be angered by them, but the *Dharma Seal* women remain calm.

<sup>1343</sup> According to the *Bohitā* (D 1419, 223v7–224r1), the nine *Dharma Seal* classes of women are the nine  
inner channels in the heart chakra, rather than external women with certain physical features.

<sup>1344</sup> rajyante (*m.c.* for rajyate) ] ABCD; cf. dga' ma Tib ◇ sā- ] A (de Tib); so BCD

<sup>1345</sup> dga' ba ] D; dga' P

<sup>1346</sup> khyātā ] ABC (grags Tib); khyā D ◇ abhiṣekeṣu ] ABD (dbang bskur ma Tib); abhiṣekaṃ tu  
C ◇ jantavām (for jantūnām) ] ABCD ('gro ba rnam la Tib)

<sup>1347</sup> -cakraṃ ] A ('khor lo Tib); cakra BCD ◇ pravartante (*m.c.* for pravartate) ] ACD (rab bskor zhing  
Tib); pravattante ◇ -pālakīm (for -pālakī) ] ABC (skyong ma Tib); pārakīm D

<sup>1348</sup> rab bskor ] D; rab skor P

- (21) A woman of pledge is known as a yoginī in the rituals to initiate living beings.  
 (22) She turns the wheel of *dharma* (teachings); [she] always observes the pledge.

yoginīyūthamadhye tu krīḍantī paramādbhutām /<sup>1349</sup>  
 sānandā sarvakāle tu praphullitānanakārikām //34.16//<sup>1350</sup>  
 / rnal 'byor ma yi tshogs dbus su // mchog tu rmad byung rtsen ma 'o /  
 / dus thams cad du dga' dang bcas // rab tu rgyas pa'i bzhin byed ma'o //

- (23) Playing in the middle of a troop of yoginīs, [she is] excellent and marvelous.  
 (24) She is joyful at all times with a huge smile on [her] face.

yoginā putravād bhāti sā jñeyā vajradākinīm /<sup>1351</sup>  
 sarvakāle na kheda syā praharapātrā tu rāmiṇīm //34.17//<sup>1352</sup>  
 / rnal 'byor pa rnam bu bzhin snang // rdo rje rnal 'byor mar de shes /  
 / dus kun du ni dub med ma // mtshon cha 'bebs pa'i ming can ma'o //

- (25) She is with a yogin as if [he was her] son; she should be known as an adamant *ḍākinī*. (26) [She] never gets tired; she is capable of striking the hours (*praharapātrā*)<sup>1353</sup> and is lovely.

jāyate tu sadā nārī samayasamketapālākīḥ /<sup>1354</sup>  
 evaṃ samayamudrā tu mahāmudrā prakathyate //34.18//  
 / mi mo rtag tu 'gro bzhin du // dam tshig brda ni skyong ma ste /  
 / de ltar dam tshig phyag rgya yin // phyag rgya chen mor rab bshad bya //<sup>1355</sup>

- (27) She is always a woman of observing the pledged practice (*samayasamketa*). This is the Pledge Seal.<sup>1356</sup> Then, the Great Seal is explained.

<sup>1349</sup> -yūtha- ] AC (tshogs Tib); yutha BD ◇ -madhye ] AC (dbus Tib); madhya B; madhyān D ◇ krīḍantī ] ABC (rtsen ma Tib); krīḍanti D ◇ paramādbhutām (for paramādbhutā) ] A (mchog tu rmad byung Tib); paramādbhutaṃ BC; ṣarādbhutaṃ D

<sup>1350</sup> sānandā ] AB (dga' dang bcas Tib); sānanda CD ◇ tu ] ABD; om. C ◇ praphullitānana- ] A (rgyas pa'i bzhin Tib); prallitāna B; prasphulitāna C; prallikāna D ◇ -kārikām (for -kārikā) ] ABCD (byed ma Tib)

<sup>1351</sup> yoginā ] A (rnal 'byor pa rnam Tib); yoginī BCD ◇ bhāti ] A (snang Tib); bhāvi BCD ◇ -ḍākinīm (for -ḍākinī) ] AD; ḍākinī BC; rnal 'byor mar Tib

<sup>1352</sup> na ] ABD (med Tib); om. C ◇ kheda syā (for khedaḥ syāt or khedo 'syāḥ) ] ABD (dub Tib); khedadyā C ◇ praharapātrā ] ABCD; mtshon cha 'bebs pa'i Tib ◇ rāmiṇīm (for rāmiṇī) ] corr.; rāminīm AB; yoginī C; rāminīm D; ming can ma Tib

<sup>1353</sup> I am not certain of *praharapātrā* (which I translated as “capable of striking the hours”). The Tibetan translation is *mtshon cha 'bebs pa* (“to fall [by use of] weapon”, \**praharaṇapāta*?).

<sup>1354</sup> nārī ] ABD (mi mo Riv); nāḍi C ◇ samaya- ] ABD (dam tshig Tib); samaye C ◇ -samketa- ] AB (brda Tib); samkeṭa CD ◇ -pālākīḥ (for -pālākī) ] AB (skyon ma Tib); pālākī C; pālākīm D

<sup>1355</sup> chen mor ] D; chen por P

<sup>1356</sup> According to the *Bohitā* (D 1419, 224r6), the nine Pledge Seal classes of women are the nine inner channels in the throat chakra, rather than external women with certain physical features.

sahajā kṣetrajā devī mantrajā lokanāthakām /<sup>1357</sup>

yogajā pīthajāś caiva sāmaya divyayoginīm //34.19//<sup>1358</sup>

padminī sarvakāle tu mahāmudrā praśasyate /<sup>1359</sup>

/ lhan skyes zhing skyes lha mo dang // sngags skyes 'jig rten mgon po dang /

/ sbyor skyes gnas skyes de bzhin du // dam tshig lha rdzas rnal 'byor ma //

/ pad can ma ni dus kun du // phyag rgya chen po rab bsngags pa'o /

(28) A woman of the innate, (29) a field-born goddess, (30) a mantra-born woman, (31) a world-protector woman, (32) a yoga-born woman, (33) a *pīṭha*-born woman, (34) a woman of the pledge,<sup>1360</sup> (35) a heavenly yoginī, and (36) Padminī (or an excellent woman) are praised as the Great Seal at all times.<sup>1361</sup>

evaṃ mudrāsvabhāvā tu pratimudrābhinayātmakām //34.20//<sup>1362</sup>

yo yasya varṇagandhañ ca so tasyābhinayaṃ smṛtam /<sup>1363</sup>

/ de ltar phyag rgya'i rang bzhin te // de mngon tshul bdag phyag rgya'i lan //

/ gang zhig gang gi mdog dang dri // de yi de ltar tshul dran bya /

These are the features intrinsic to the seals (women). The seals (signs) [to show] in response are naturally the bodily expressions of sentiments (*abhinaya*). His bodily expressions of sentiments are taught to be [constituted by] his color and smell.<sup>1364</sup>

airāvatiṣṭayogeṣu kāmārūpaprajñendriye //34.21//<sup>1365</sup>

sādhayed imāṃ mudrā tu sarvasattvopakārayā /<sup>1366</sup>

<sup>1357</sup> kṣetra- ] AC (zhing Tib); kṣatra BD ◇ -nāthakām (for -nāthikā) ] A (mngon po Tib); nāyakā BCD

<sup>1358</sup> yoga- ] ABC (sbyor Tib); joga D ◇ sāmaya ] A (dam tshig Tib); sāsaya BC; sāsapā D ◇ -yoginīm (for -yoginī) ] ABCD (rnal 'byor ma Tib)

<sup>1359</sup> -kāle ] ABC (dus Tib); kāre D ◇ praśasyate ] BC (rab bsngags pa Tib); prasaśyate A; praśasyate D

<sup>1360</sup> The text *sāmaya* literally means “a sick woman”. I have followed its Tibetan translation *dam tshig* (“pledge”). The text may be a corruption of *samaya*.

<sup>1361</sup> According to the *Bohitā* (D 1419, 224v1), the nine Great Seal classes of women are the nine inner channels in the head chakra, rather than external women with certain physical features.

<sup>1362</sup> -tmakām (for -tmikā) ] ABCD (bdag Tib)

<sup>1363</sup> -gandhañ (for -gandhaś) ] ABCD (dri Tib) ◇ so (for sa) ] ABCD; de ltar Tib ◇ -bhinayaṃ smṛtam (for -bhinayaḥ smṛtaḥ) ] ABCD (tshul dran bya Tib)

<sup>1364</sup> According to the *Bohitā* (D 1419, 224v4), in which the thirty-six classes of women are the thirty-six inner channels in the practitioner's body (D 222v3–v4, 223v7–224r1, 224r6, and 224v1), the response seals (*pratimudrā*), the bodily expressions of sentiments (*abhinaya*), are to perform the yogic practices centered on the thirty-six inner channels. By this, the practitioner himself, who consists of the thirty-six classes of women in the form of the inner channels, is pleased. However, it is unclear which yogic practices are meant.

<sup>1365</sup> airāvati- ] AD (sa srung ma); airāvati BC ◇ -prayogeṣu (for -prayogeṇa) ] ABCD (rab sbyor bas Tib)

<sup>1366</sup> mudrā (for mudrām) ] ABCD (phyag rgya Tib) ◇ -ttvopakārayā (*m.c.* for -ttvopakāraya) ] ABC (dgos pa'i phyir Tib); tvāpakārayā D

/ sa srung ma yi rab sbyor bas /<sup>1367</sup> / kā ma rū pa shes rab dbang //<sup>1368</sup>

/ sems can kun gyi dgos pa'i phyir // phyag rgya 'di ni bsgrub par bya /

By the application of Airāvātī in Kāmarūpa with [the nature of] the Faculty of Wisdom (*prajñendriya*),<sup>1369</sup> he should complete this seal for the benefit of all sentient beings.

ekārajñāna vāyūnām praviṣṭaṃ candramaṇḍale //34.22//<sup>1370</sup>

/ e yig ye shes rlung rnam ni // zla ba'i dkyil 'khor la rab bzhugs //

(The meaning of “E (Ai)” —) The vital wind enters the letter *e* (*ekāra*), gnosis, on a moon disk.

rāgānalasvabhāvātmā yoginī cittacakrā //<sup>1371</sup>

/ 'dod chags me yi rang bzhin bdag /<sup>1372</sup> / thugs kyi 'khor lo rnal 'byor ma /

(The meaning of “rā” —) Being an embodiment of the nature of the flame of greed (*rāga*), a yoginī is in the circle of the mind.

vajraguhyotthitā nāḍī acyutaṃ sarvadhātukīm //34.23//<sup>1373</sup>

/ rdo rje gsang ba las bzhengs rtsa // khams thams cad ma 'pho med ma'o //

(The meaning of “va” —) The inner channel, which extends from the adamantine (*vajra*) secret, has the entire element without falling [it].<sup>1374</sup>

tītānāgatabuddhānām sā kalā sattvabhāgikām //<sup>1375</sup>

ekaikasya tu cittasya ṣaṭtriṃśadhātukātmakām //34.24//<sup>1376</sup>

/ 'das dang ma byon sangs rgyas rnam // de dag sems can cha can no /

/ sems ni re re la yang ni // sum cu rtsa drug las can ma'o //

---

<sup>1367</sup> sa srung ma yi ] D; sa srungs ma'i P

<sup>1368</sup> kā ma rū pa ] P; kā ma ru pa D

<sup>1369</sup> Both words *kāmarūpa* and *prajñendriya* can indicate the womb. There may be an implication of this in the connection of Kāmarūpa and the Faculty of Wisdom.

<sup>1370</sup> ekāra- ] ABD (e yig Tib); ekoṇa C; cf. e'i yi ge *Bohitā* (D 1419, 224v7) ◇ -jñāna (*m.c.* for -jñāne) ] ABC (ye shes Tib); jñānaṃ D ◇ vāyūnām ] ABC (rlung rnam Tib); vāyūnām D ◇ praviṣṭaṃ (for praviṣṭatvaṃ) ] ABCD (rab bzhugs Tib)

<sup>1371</sup> -nala- ] ABC (me yi Tib); nara D ◇ -tmā (for -tmikā) ] ABD (bdag Tib); tmā na C ◇ citta- ] ABD (thugs kyi Tib); *om*. C

<sup>1372</sup> me yi ] D; me'iP

<sup>1373</sup> -dhātukīm (for -dhātukī) ] ABC (khams Tib); dhātukīm D

<sup>1374</sup> Verse 34.23cd explains the middle channel *avadhūtī*. The adamantine secret refers to the genital organ. According to the *Bohitā* (D 1419, 225r3–r5), the word *acyutaṃ* means not falling (not ejaculating) the semen, and the *sarvadhātukī* (“has the entire element”) is the Knowledge Element.

<sup>1375</sup> tītā- (*m.c.* for atītā-) ] ABCD ('das Tib) ◇ sā kalā ] AB; so kalo C; sā karā D; de dag Tib ◇ -bhāgikām (for -bhāgikā) ] ABCD (cha can Tib)

<sup>1376</sup> -triṃśa- (for -triṃśad-) ] AD (sum cu rtsa drug Tib); triṃśad B; triṃśāt C ◇ -dhātukātmakām (for -dhātukātmikā) ] ApcBCD; dhātukā sā Aac; las can ma Tib

(The meaning of “tī”—) The past (*tīta* used in the sense of *atīta*) and future buddhas have that part which is a portion of [every] sentient being.<sup>1377</sup> Every mind also has [that part which] has the nature of the thirty-six elements.

kāyikaṃ rūpa tenaiva kṣetre tu kādirūpake /<sup>1378</sup>

/ lus can gzugs ni des de bzhin // zhing du ka la sogs pa'i gzugs /

(The meaning of “Kā”—) With that same [mind], the corporeal form (*kāyikaṃ rūpa*) is in the field which has the form starting with *kā* (namely *Kāmarūpa*).<sup>1379</sup>

mahāmantranayātmeṣu krīdate bhuvī sāmpratam //34.25//<sup>1380</sup>

/ chen po'i sngags kyi tshul bdag tu // sa la da ltar nyid rol 'gyur //

(The meaning of “ma”—) Now, devoted to the great (*mahā*) Mantra Method (*mantranaya*), he plays for pleasure on the earth.

rūpārūpa na vijñeyaṃ kulaṃ sarvañ ca buddhakam /<sup>1381</sup>

/ sangs rgyas kun gyi rigs la yang // gzugs dang gzugs med shes mi 'gyur /

(The meaning of “rū”—) Good forms (*rūpa*) and bad forms should not be discerned; every lineage belongs to the Buddha.

pararūpakṛtā devī jñāpakāḥ buddhamārgakam //34.26//<sup>1382</sup>

/ gzhan gyi gzugs su byas lha mo // sangs rgyas lam ni shes byed ma'o //

(The meaning of “pa”—) Assuming another (or the excellent, *para*) form, the goddess teaches the Buddha's path.

indriyaṃ sarvagaṃ buddhaṃ prajñāpāramitāya tu /<sup>1383</sup>

evaṃ jñātvā tu vai tattvaṃ yoginī tattvasannibhām //34.27//<sup>1384</sup>

<sup>1377</sup> I interpret “that part” (*sā kalā*) as the middle channel *avadhūtī*. The present sentient beings and the past and future buddhas have that part within their bodies. According to the *Bohitā* (D 1419, 225r5–r6), the past and future buddhas represent the various natures of one's mind, and the portion of every sentient being means the portion of the Blessed One in the middle of the portions of the *sattva*, *rajas*, and *tamas*.

<sup>1378</sup> *rūpa* (*m.c.* for *rūpaṃ*) ] ABCD (gzugs Tib) ◇ *kṣetre tu* ] AD (zhing du Tib); *kṣatre tu* B; *kṣetreṣu* C ◇ *-rūpake* ] AB (gzugs Tib); *rūpakāṃ* C; *rupake* D

<sup>1379</sup> *Kāmarūpa*, an external holy site, is internally an armpit. The *Bohitā*'s comment (D 1419, 225v1–v2) on “with that, the form of the body” is brief and obscure. I consider it to indicate externally a practitioner, who has the mind and the body, and internally the mind of awakening in the body.

<sup>1380</sup> *-tmeṣu* (*m.c.* for *-tmanā*) ] ABCD (bdag Tib) ◇ *krīdate* ] ABC (rol 'gyur Tib); *kṛīdate* D ◇ *sāmpratam* ] A (da ltar nyid Tib); *sāprata* B; *sāpratam* C; *sāmprata* D

<sup>1381</sup> *-rūpa* (for *-rūpaṃ*) ] ABCD (gzugs med Tib)

<sup>1382</sup> *jñāpakāḥ* (for *jñāpikā*) ] A (shes byed ma Tib); *jñāpakāḥ* BC; *jñāpakā* D

<sup>1383</sup> *prajñāpāramitāya* (*m.c.* for *prajñāpāramitāyai*) ] ABCD; gang phyir shes rab pha rol phyin Tib

<sup>1384</sup> *tattva-* ] ABCD; gzugs Tib ◇ *sannibhām* (for *sannibhā*) ] A (mtshungs); *sannibhā* BCD

/ dbang po kun **tu** 'gro sangs rgyas /<sup>1385</sup> / gang phyir shes rab pha rol phyin /  
 / de ltar de nyid nges shes pas // rnal 'byor ma yi gzugs dang mtshungs //

(The meaning of *prajñendriya*—) The sensory faculty (*indriya*) which has been awakened goes to (perceives) all for [attaining] the Perfection of Wisdom (*prajñā*). Once he knows the truth in this way, a yoginī appears [to him] like the truth.

jñānacakreṣu devīnām adhipati sarvakāmadām /<sup>1386</sup>  
 maṇḍalacakramadhyeṣu sambhavā mantrarūpakā //34.28//<sup>1387</sup>  
 / ye shes 'khor lor lha mo rnams // bdag mo 'dod pa kun sbyin ma /  
 / dkyil 'khor 'khor lo'i dbus su ni // sngags kyi gzugs can du byung ba'o //

The mistress (Airāvātī) of the goddesses in the Knowledge Circle<sup>1388</sup> fulfills all desires. At the center of the wheel of maṇḍala, [she] emerges in the form of the [following] mantra:

oṃ ja ma ṭā hā ka ka lā la pa pā mu **ntā ku ga ṭā ni ya te hūṃ jā hūṃ ya**  
**pha hūṃ ṭ hūṃ pha pha ṭ ṭ svā pha hā ṭ svāhā** /<sup>1389</sup> oṃ airāvātīye hūṃ  
 hūṃ phaṭ phaṭ svāhā /34.29/<sup>1390</sup>  
 / oṃ dza ma ṭā hā ka ka lā la pa pā mu ntā ku ga ṭā ni ya te hūṃ dzā hūṃ  
 ya **pha hūṃ ṭ hūṃ pha pha ṭ ṭ swā pha hā ṭ swā hā** /<sup>1391</sup> oṃ ai rā ba tī ye  
 hūṃ hūṃ phaṭ phaṭ swā hā /<sup>1392</sup>

*Oṃ*, [homage] to [Vajradāka, who has] the great energy of the fire at the end of an eon (*kalpa*), *hūṃ hūṃ phaṭ phaṭ svāhā*, to [Vajradāka, who] has locks of hair bundles as

<sup>1385</sup> kun tu ] P; kun du D

<sup>1386</sup> -cakreṣu (for -cakre) ] ABCD ('khor lo Tib) ◇ devīnām ] ABD (lha mo rnams Tib); devīnām m C ◇ adhipati (*m.c.* for adhipatnī, probably recited as “adhiptī”) ] ABCD (bdag mo Tib) ◇ -kāmadām (for -kāmadā) ] ABCD (sbyin ma Tib)

<sup>1387</sup> -madhyeṣu (for -madhye) ] ABCD (dbus su Tib) ◇ mantra- ] *em.* (sngags kyi Tib); matu ABCD ◇ -rūpakā ] A (gzugs can du Tib); rūpakāḥ BD; rupakāḥ C

<sup>1388</sup> The Knowledge Circle is the tenth of the circles that constitute the Heruka maṇḍala expounded in the *Dākārṇava* 15.

<sup>1389</sup> As this is a mixed mantra composed of the seventeenth and eighteenth of the forty-eight parts of Heruka's root mantra (Appendix C), I have edited the text accordingly. ◇ For this mantra, oṃ ja ma ṭā hā ka ka lā la pa \*pā (pā nta Aac) mu nta mu ku ṭā ni ya te hūṃ jā hūṃ ya phaṭ hūṃ svā pha hā ṭ pha ṭ svāhā A; oṃ ja ma ṭā hā ka ka lā la pa pā mu nta ku mu ṭā ni ya te hūṃ jā hūṃ ya phaṭ hūṃ svā pha hā ṭ pha ṭ svāhā B; oṃ ja ma ṭā hā ka lā la pa pā ka mu nta ku a ṭā gni ya te hūṃ jā hūṃ ya phaṭ hūṃ svā pha hā ṭ svāhā C; oṃ ja ma ṭā hā ka lā la pa pā nta ku mu ṭā ni ya te hūṃ jā hūṃ ya phaṭ hūṃ svā pha hā ṭ phaṭ svāhā D

<sup>1390</sup> airāvātīye (for airāvatyai) ] AC (ai rā ba tī ye Tib); erāvātīye B; airāvātīya D ◇ phaṭ phaṭ ] AC (phaṭ phaṭ Tib); phaṭ BD

<sup>1391</sup> pa pā mu ntā ] D; ya bā ma ntā P ◇ ṭā ni ya te hūṃ dzā ] D; tā ni ya te hūṃ dza P ◇ pha hūṃ ṭ hūṃ pha pha ṭ ṭ swā pha hā ṭ ] *em.*; phaṭ hūṃ phaṭ hūṃ swā phaṭ hā phaṭ D; phaṭ hūṃ phaṭ hūṃ swā pha hā ṭ phaṭ P

<sup>1392</sup> ai rā ba tī ye ] D; ai ra ba tī ye P



a crown, *hūṃ hūṃ phaṭ phaṭ svāhā*.<sup>1393</sup> *Oṃ*, for the sake of Airāvati, *hūṃ hūṃ phaṭ phaṭ svāhā*.

iti mantrākṣaro bījo sambhavanti varapradām /<sup>1394</sup>  
 varṇasaṃsthānakam pūrve yathā sarvatra sarvakām //34.30//<sup>1395</sup>  
 / zhes bya'i sngags kyi sa bon du // mchog sbyin ma ni byung ba ste /  
 / kha dog dbyibs ni sngon gyi can /<sup>1396</sup> / ji ltar kun nas thams cad du'o //

From the seeds, which are the letters of this mantra, the wish-fulfilling one (Airāvati) emerges. [Her] color and shape are the same as before. The same is [applied] to all [physical features] of all [other goddesses].

ity āha bhagavān svāmī vajraḍākas tathāgataḥ /<sup>1397</sup>  
 sarvavīrasamāyogād vajrasattvaḥ paraṃ sukham //34.31//  
 / dpa' bo thams cad mnyam sbyor las // rdo rje sems dpa' bde ba'i mchog /  
 / rdo rje mkha' 'gro de bzhin gshegs // bcom ldan bdag pos 'di gsungs so //

Thus spoke the Blessed One, the master, Vajraḍāka, the tathāgata, Vajrasattva, the Supreme Bliss, through the complete union with all heroes.

iti śrīḍākārṇave mahāyoginītantrarāje airāvaticāyamudrālakṣaṇavidhiyukti-  
 paṭalaś catuṣṭriṃśatimaḥ /<sup>1398</sup>  
 / dpal mkha' 'gro rgya mtsho rnal 'byor ma'i rgyud kyi rgyal po chen po  
 las sa srung ma'i sku'i phyag rgya'i mtshan nyid kyi cho ga dang ldan pa  
 zhes bya ba ste le'u sum cu rtsa bzhi pa'o //

Thus ends Chapter 34, [titled] the engagement in the rule regarding the characteristics of the body seals pertaining to Airāvati, in the glorious *Ḍākārṇava*, the great king of Yoginītantras.

<sup>1393</sup> This mantra is a combination of the seventeenth and eighteenth of the forty-eight parts of Heruka's root mantra (*mahākālpāmtāgnitejāya* and *jaṭākalāpamukutāya*). See also Appendix C.

<sup>1394</sup> -kṣaro (for -kṣara- or -kṣarād) ] ABC; kṣara D; *n.e.* Tib ◇ bījo (for bījāt) ] AD (sa bon du Tib); bījā BC ◇ sambhavanti (for sambhavati) ] ABC (byung ba Tib); dbhavaṃti D ◇ varapradām (for varapradā) ] ABCD (mchog sbyin ma Tib)

<sup>1395</sup> -saṃsthānakam ] ACD (dbyibs Tib); sasthānakam B ◇ pūrve (*m.c.* for pūrveṇa) ] ABD (sngon gyi can Tib); pūrva C; cf. the footnotes of *Ḍākārṇava* (29.23c and 30.19a)

<sup>1396</sup> dbyibs ] D; dbyings P

<sup>1397</sup> svāmī ] ABC (bdag pos Tib); svāmi D ◇ tathāgataḥ ] ABC (de bzhin gshegs Tib); tathāgata D

<sup>1398</sup> iti ] ABCD; *n.e.* Tib ◇ -rāje ] BD (rgyal po Tib); rājye AC ◇ -lakṣaṇa- ] ABC (mtshan nyid kyi Tib); rakṣaṇa D ◇ -paṭalaś ] ABD (le'u Tib); paṭalaś C ◇ catuṣṭriṃśatimaḥ ] ABC (sum cu rtsa bzhi pa Tib); caturvviṃśatimaḥ D

## Ḍākārṇava, Chapter 35

atha devī pūjāṃ kṛtvā idaṃ vacanam abravīt /<sup>1399</sup>  
brūhi tvaṃ bhagavān ḍāka sarvasadbhāvachchomakām //35.1//<sup>1400</sup>  
yena sarvabhūtādya tu santrastā darśanena tu /<sup>1401</sup>  
/ de nas lha mos mchod byas nas // 'di skad kyi ni tshig smras so /  
/ gang gis 'byung po thams cad sogs // mthong bas kun tu skrag pa yi //  
/ thams cad bden pa yi ni brda // bcom ldan mkha' 'gro nyid kyis gsungs /

Then, having worshiped, the goddess spoke these words— O ḍāka! May you who are the Blessed One speak about the secret sign that is the truth of all, by showing which all the bhūtas and other [beings] are frightened.

śṛṇu sārasamudrā tu sarvamudrāntare gatām //35.2//<sup>1402</sup>  
/ phyag rgya kun gyi nang son pa // snying po'i phyag rgya de nyon cig //

[The Blessed One said—] Listen to [my instruction of the secret sign which is] like an ocean of essence. All seals are internally present.<sup>1403</sup>

na varṇitaṃ kvacit tantre uparodhāt tvayi sa tu /<sup>1404</sup>  
vajrānalaprayogeṇa sarvamudrāṃ pragīyate //35.3//<sup>1405</sup>  
/ rgyud gang du yang ma bshad pa // de ni khyod kyis bskul ba ste /  
/ rdo rje me yi rab sbyor bas // phyag rgya thams cad rab tu brjod //

[It] has not been explained in any tantra; that is [now taught to you] for your protection. Every seal is praised because of the application of the adamantite fire (inner fire).

<sup>1399</sup> kṛtvā ] ABD (byas nas Tib); kṛtvā tu C ◇ vacanam ] ABD (skad kyi ni tshis Tib); vanam C

<sup>1400</sup> bhagavān ] AD (bcom ldan Tib); bhagavan BC ◇ -sadbhāva- ] ABD (bden pa yi Tib); sambhāva C ◇ -cchomakām ] ABD (brda Tib); cchoṣmakām C

<sup>1401</sup> -tādya ] ABD (sogs Tib); tādya C ◇ santrastā ] *conj.* (kun tu skrag pa yi Tib); santra+ā A; sarvva (a blank space for two letters) B; sarvayoga C; sarvvayoga D

<sup>1402</sup> -samudrā (for -samudrāṃ) ] AD; samdrām B; samudrān C; phyag rgya de Tib ◇ gatām (for gatā) ] ABCD (son pa Tib)

<sup>1403</sup> I read *sarvamudrāntare gatām* as *sarvamudrā + antare gatā* (“All seals are internally present”), referring to the title of this chapter (*antarmudrā* or “internal seal”) and the *Bohitā’s nang du phyag rgya thams cad* (D 1419, 226v6).

<sup>1404</sup> uparodhāt tvayi ] ABD; uparopāt svapi C; khyid kyis bskul ba Tib; cf. uparodhāt tvayi kathyate *Hevajra* (II.5.41d)

<sup>1405</sup> -nala- ] AC (me yi Tib); nara BD ◇ -prayogeṇa ] *corr.* (rab sbyor bas Tib); prayogena ABCD ◇ -mudrāṃ (for -mudrā) ] ABC (phyag rgya Tib); mudrā D

nābhicakreṣu yā devī vṛkṣalagnāntagocarām /<sup>1406</sup>  
 gatyāgatisvabhāvā tu nānānāḍiṣv anukramāt //35.4//<sup>1407</sup>  
 / lte ba'i 'khor lor lha mo gang // shing reg mtha' yi spyod yul can /  
 / 'gro dang 'ong ba'i rim pa ni // sna tshogs rtsa yi rim pas so //

The goddess, who is on the chakra in the navel area, perceives the end of the intersections (*lagna*) of trees.<sup>1408</sup> [She] naturally goes and comes through various channels in order.

bindusūryagataṃ mudrāṃ cittacaittālikālikām /<sup>1409</sup>  
 ṣaṭtriṃśadīrgharasvā tu sāmudrābhis tu dīyate //35.5//<sup>1410</sup>  
 / thig le nyi mar son phyag rgya /<sup>1411</sup> / bsam dang sems ni dbyangs gsal te /  
 / sum cu rtsa drug ring dang thung // phyag rgya de ni mngon ster ma //

Being in the drop (moon) and sun,<sup>1412</sup> the seals (viz., the secret signs and response signs) are [equivalent to] the mind and mental factors, the vowels and consonants, and the thirty-six long and short [syllables, respectively].<sup>1413</sup> That (viz., the secret signs) is given by seals (yoginīs).

mudrā ca pratimudrā tu prajñopāyasvabhāvakām /<sup>1414</sup>

<sup>1406</sup> -cakreṣu (for -cakre) ] ABCD ('khor lo Tib) ◇ vṛkṣa- ] A (shing Tib); vṛkṣā BCD ◇ -gocarām (for -gocarā) ] ABCD (spyod yul can Tib)

<sup>1407</sup> -svabhāvā ] ABCD; rim pa Tib ◇ -nāḍiṣv ] A (rtsa yi Tib); nāḍimv B; nāḍimv C; nāḍimv D ◇ anukramāt ] ABC (rim pas Tib); anukramā D

<sup>1408</sup> The goddess in the form of an inner fire flames upward ("perceives") from the navel chakra to the chakra in the head ("the end"). From the chakra in the head the inner channels ("trees") run throughout the body. The "intersections" (*lagna*) probably means the twelve intersections (*Dākārṇava* 26.49b), which are twelve of the junctures (*sandhi*) of the inner channels.

<sup>1409</sup> -gataṃ (for -gatā) ] ABCD (son Tib) ◇ mudrāṃ (for mudrā) ] ABCD (phyag rgya Tib) ◇ -cittā- ] BC (bsam Tib); cettā A; cittā D ◇ -ttāli- ] ABD (dbyangs Tib); ttāri C ◇ -kālikām (for -kālikā) ] ABCD (gsal Tib)

<sup>1410</sup> -triṃśa- (for -triṃśad-) ] AD (sum cu rtsa Tib); triṃśad BC ◇ -rasvā (*m.c.* for -hrasvā) ] ABCD (thung Tib) ◇ tu ] BCD; tta (or tu) A ◇ sām ] ABD (de Tib); sa C ◇ mudrābhis tu dīyate ] ABCD; phyag rgya and mngon ster ma Tib

<sup>1411</sup> nyi mar ] D; nyi mas P

<sup>1412</sup> According to the *Bohitā* (D 1419, 227r6), the drop means the drop of the mind of awakening. It seems most likely that "the drop and sun" indicate the left channel *lalanā* and right channel *rasanā*, which are generally connected with the moon and sun, respectively.

<sup>1413</sup> According to the *Bohitā* (D 1419, 227r7), the "vowels and consonants" are the "thirty-six long and short [syllables]", and the thirty-six long and short syllables indicate the letters of the inner channels, or alternatively, the initial letters of the names of the inner channels. The *Bohitā*'s interpretation is unclear. The thirty-six short syllables and thirty-six long syllables serving as the seals and response seals are taught in the *Dākārṇava* (31.3–6), and the thirty-six inner channels are mentioned in the *Dākārṇava* (26.1–5).

<sup>1414</sup> -pāya- ] BCD (thabs kyi Tib); pa A ◇ -svabhāvakām (for -svabhāvikā) ] AD (rang bzhin can Tib); svabhāvakaṃ B; svabhāvakaṃ C

bodhicittagataṃ śvāsaṃ līnaṃ sarveṣu sandhike //35.6//<sup>1415</sup>

/ phyag rgya dang ni phyag rgya'i lan // shes rab thabs kyi rang bzhin can /

/ byang chub sems son pa yi dbugs /<sup>1416</sup> / 'di kun sems can la thim pa'o //

The seal and response seal have the nature of wisdom and means, [respectively]. [He should meditate on] the breath being with (carrying) the mind of awakening and absorbed into all junctures [of inner channels].<sup>1417</sup>

mahābhairaviyogena sādhayec ca vicakṣaṇaḥ /<sup>1418</sup>

/ 'jigs byed chen mo'i sbyor ba yis // mkhas pa yis ni bsgrub par bya /

By the application of Mahābhairavī (also called Mahābhairavā), the wise should achieve [the performance].

mātrā sānubhavāṃ kṛtvā yaṃ yaṃ tu vākyasambhavā //35.7//<sup>1419</sup>

/ phyi mo de nyams myong byas nas // gang dang gang gi ngag las byung //

(The meaning of “Ma”—) After he makes morae (*mātrā*) perceptible, [they] appear as [his] speech whichever [morae he may speak].<sup>1420</sup>

hāhābhiḥ sarvahāsyāni kārayet vṛkṣamūlakām /<sup>1421</sup>

/ hā hā rnam kyis **dgod** kun rnam /<sup>1422</sup> / ljon shing rtsa ba can du bya /

---

<sup>1415</sup> śvāsaṃ ] *corr.* (dbugs Tib); svāsaṃ ABCD ◇ sarveṣu ] ABCD; 'di kun Tib ◇ sandhike (for sandhiṣu) ] AD; sandhiṣu BC; sems can la Tib; cf. sarvasaṃdhiṣu nāḍināṃ *Dākārṇava* 26.30c and śīrādyā sarvasaṃdhiḥkām *Dākārṇava* 27.12d

<sup>1416</sup> son pa yi ] D; son pa'i P

<sup>1417</sup> The *Bohitā*'s comment on verses 35.3–6 (which explain the thirty-six pairs of seals and respondent seals) is unclear. I consider that those verses do not explain the external form of seals and response seals. Most likely, they teach only their internal aspect, as the title of this chapter (*antarmudrā* or “internal seal”) and verse 35.2cd (“... [the secret sign which is] like an ocean of essence. All seals are internally present”) show. The text seems to teach that the seals and response seals represent the two internal aspects of one's existence: the left and right channels, the mind and mental factors, the vowels and consonants, the short and long syllables, and wisdom and means. The *Bohitā* does not comment on verse 35.6cd. For this verse, I referred to *Dākārṇava* 27.12.

<sup>1418</sup> -bhairavi- (*m.c.* for -bhairavī-) ] A (jigs byed Tib); bhairavī BCD ◇ sādhayec ] ACD (bsgrub par bya Tib); sādhayac B ◇ vicakṣaṇaḥ ] ABD (mkhas pa yis Tib); vicakṣaṇaḥ C

<sup>1419</sup> mātrā (for mātrām) ] ABCD (phyi mo Tib) ◇ -nubhavāṃ ] ABC (nyams myong Tib); nubhavāt D

<sup>1420</sup> My translation of verse 35.7cd is very hypothetical. The *Bohitā*'s comment (D 1419, 227v2–v3), which is somewhat unclear, appears to explain this verse as follows: “morae perceptible” means that the vital winds move and gather below the navel chakra, from which the *avadhūti* channel extends upward; and “appear as [his] speech” indicates mantras including the following mantra of laughter, which are seals of the innate of all sentient beings.

<sup>1421</sup> hāhābhiḥ ] ABC (hā hā rnam kyis Tib); hāhābhi D ◇ -hāsyāni ] ABD (dgod Tib); hāsyānti C ◇ kārayet ] ABC (bya Tib); kāraye D ◇ vṛkṣa- ] ApcBCD (ljon shing Tib); sarvva Aac

<sup>1422</sup> hā hā rnam kyis ] D; hā hā rnam kyī P ◇ dgod ] P; rgod D

(The meaning of “hā”—) All forms of laughter are by [the sounds] *hā hā*.<sup>1423</sup> He should make [all the vital winds and morea gather at] the root of tree.<sup>1424</sup>

rabhasā tatra melāpaṃ dhātur āyatanāni ca //35.8//<sup>1425</sup>

/ dga' bas der ni 'du ba ni // khams dang skye mched rnam kyang ngo //

(The meaning of “bhai” and “ra”—) Joy (*rabhasā*) [arises when they] gather at the [root of tree]. There are the [Five] Elements, and the [Six] Sense Bases.<sup>1426</sup>

vāsanā sarvāpagatā bhairavī bhakṣamānakām /<sup>1427</sup>

/ bag chags thams cad dang bral ba // 'jigs byed 'chang bzhin pa yin no /

(The meaning of “vā”—) The entire impression [of past experiences remaining in the mind] (*vāsanā*) is vanished; Bhairavī is eating [it].

oḍrasthāne śraddhābalaṃ yathāsaṃkhyeṣu gocarām //35.9//<sup>1428</sup>

/ o ḍra'i gnas su dad pa'i stobs /<sup>1429</sup> / ji lta'i grangs kyi spyod yul can //

At the seat of Oḍra, with the Power of Faith (*śraddhābala*)—[This is] the range of experience [ascribed to Mahābhairavā] according to the successive order [of the holy sites and the Qualities Related to Awakening, respectively].

upamāgāramadhyeṣu sthāvaraṃ jaṅgamaṃ tataḥ /<sup>1430</sup>

/ nye bar 'jal ba'i khyim dbus su // de'i phyir brtan dang 'gro ba ni /<sup>1431</sup>

(The meaning of “O”—) Next, the movable and the immovable are in the middle of the best (*u of upama* for *o*) house.<sup>1432</sup>

<sup>1423</sup> According to the *Bohitā* (D 1419, 227v5), the sounds *hā hā* indicate the eight syllables of laughter, *ha hā he hai ho hau haṃ hah*, which were originally taught in the *Cakrasaṃvara* (42.7c).

<sup>1424</sup> My translation of verse 35.8ab, which is somewhat unclear, is based on the *Bohitā*'s comment (D 1419, 227v3–v5). “The root of tree” is the base of navel (*rte b'i rtsa ba*), where there is *nirmāṇacakra* (the Emanation Chakra). “Tree” is often used as indicating inner channel.

<sup>1425</sup> *rabhasā* (for *rabhasas*) ] A (dga' bas); *labhasa* BD; *lābhasa* C

<sup>1426</sup> My translation of the unclear verse 35.8cd is based on the *Bohitā*'s comment (D 1419, 227v5–v7). The *melāpaṃ* (gathering), *dhātur* (element), *āyatanāni* (sense bases) are the contents of the *vāsanā* (impression of past experiences remaining in the mind) in the next line. “The entire impression of past experiences remaining in the mind is vanished” in the next line means the vanishment of the *vāsanā* of those concepts. From this, it may be that *melāpaṃ*, *dhātur*, and *āyatanāni* indicate the Five Aggregates (*pañcaskandha*), the Five Elements, and the Six Sense Bases, respectfully.

<sup>1427</sup> *sarvā* - ] ABD (thams cad Tib); *sarvo* C ◇ *bhakṣamānakām* (for *bhakṣamānakā*) ] A ('chang bzhin pa yin Tib); *bhakṣamānakā* BC; *bhakṣamānakā* D

<sup>1428</sup> *oḍra* - ] AB (o ḍra'i Tib); *odra* CD ◇ *yathā* - ] BCD (ji lta'i Tib); *yāthā* A ◇ *-saṃkhyeṣu* (for *-saṃkhyena*) ] ABCD (grangs kyi Tib) ◇ *gocarām* (for *gocarā*) ] A (spyod yul can Tib); *gocarāḥ* BCD

<sup>1429</sup> o ḍra'i ] P; o ḍi'i D ◇ *gnas* ] D; *sngags* P

<sup>1430</sup> *-madhyeṣu* (for *-madhye*) ] ABCD (dbus su Tib) ◇ *sthāvaraṃ* ] ABD (brtan Tib); *sthāvalaṃ* C

<sup>1431</sup> *de'i* ] D; *de* P

<sup>1432</sup> The *Bohitā*'s comment on verse 35.10ab (D 1419, 228r3–r4) is difficult to understand. According to it, “the middle of the best house” appears to be related to the base lotus (*rtsa ba'i pa dma*), the opening of Oḍyāna (not Oḍra), namely the right ear, and the inner channel linked with the right ear. I consider the base lotus to mean the chakra in the navel area, from which an inner channel extends to the right ear.

līnañ ca sarvabhāvātmā mudrābhiś coḍraṇaṃ viduḥ //35.10//<sup>1433</sup>

oḍrīyamānam ākāśe jñānaṃ sarvajagāntaram /<sup>1434</sup>

/ thim pa'ang dngos po kun gyi bdag // mkhas pas phyag rgya rnams kyis  
brlan //

/ nam mkha' ru ni 'phur bzhin pas /<sup>1435</sup> / 'gro ba kun las ye shes mchog /

(The meaning of “ḍra”—) And the essence of all existences (consciousness)<sup>1436</sup> rests on [the best house]. [Sages] know [that the essence] flies up (*coḍraṇaṃ* for *uḍḍīnaṃ*) by seals.<sup>1437</sup> Gnosis (or awareness), which is flying up (*oḍrīyamānam* for *uḍḍīyamānam*) in the sky, is [present] in all movable ones.

śraddhāvegato jñātvā balavān sarvadehinām //35.11//<sup>1438</sup>

/ dad pa'i shugs las shes byas nas // lus can kun gyi stobs ldan yin //

(The meaning of *śraddhābala*—) Having known [this] in terms of the Power of Faith (*śraddhā*), [he will be] mighty (*balavat*) among all embodied beings.

bhakṣamānaṃ mahāmāmsaṃ pibed rudhira mānasām /<sup>1439</sup>

herukīkaraṇaṃ vidyā vṛkṣamūleṣu saṃsthitāḥ //35.12//

/ sha chen po la za bzhin dang // yid kyis khrag ni 'thung bar byed /<sup>1440</sup>

/ he ru ka mar byed rig ma // ljon shing drung du yang dag zhugs //

Eating the great flesh (human flesh), he should drink blood; [he should perform these] mentally. The knowledge goddesses (*vidyā*), who are the means to become Heruka, reside at the roots of trees.<sup>1441</sup>

<sup>1433</sup> -tmā (for -tma ) ] ABCD (bdag Tib) ◇ coḍraṇaṃ (for uḍḍīnaṃ) ] A; ceḍraṇaṃ BC; ce~draṇaṃ D; brlan Tib

<sup>1434</sup> oḍrīyamānam (for uḍḍīyamānam) ] ABC ('phyur bzhin pas Tib); oḍrīyamāna Dac; oḍrīyamānam Dpc ◇ ākāśe ] ABCDpc (nam mkha' ru Tib); kāśe Dac ◇ jñānaṃ ] conj. (ye shes Tib); +++ A; (a blank space for two letters) B; mudrāś ca CD ◇ sarva- ] BCD (kun Tib); ++rva A ◇ -jagāntaram (for -jagadantaram) ] A; gāntaram BCD; 'gro ba kun las and mchog Tib

<sup>1435</sup> 'phur bzhin pas ] D; 'phar bzhin pa P

<sup>1436</sup> The *Bohitā*' comment (D 1419, 228r4–r5), which is difficult to read, appears to say that “the essence of all existences” indicates consciousness (*rnam par shes pa*).

<sup>1437</sup> The “seals” mean the thirty-six seals and response seals having the nature of short and long syllables taught in this chapter according to the *Bohitā* (D 1419, 228r5).

<sup>1438</sup> balavān ] ABC (stobs ldan Tib); baravān D

<sup>1439</sup> bhakṣamānaṃ mahāmāmsaṃ ] ABC (sha chen po la za bzhin Tib); bhakṣamānsaṃ D ◇ rudhira (*m.c.* for rudhiraṃ) ] ABCD (khrag Tib) ◇ mānasām (for mānasam or manasā) ] ABD (yid kyis Tib); mānasam C; cf. mi yi *Bohitā* (D 1419, 228v2)

<sup>1440</sup> yid kyis ] D; yid kyi P

<sup>1441</sup> “The knowledge goddesses” seems to indicate Mahābhairavā or her inner form (inner fire) in the bodies of practitioners, and “the roots of trees” are probably their navel chakras, from which inner channels are extended and inner fires flame. For *vṛkṣamūla* (root of tree), see *Ḍākāraṇava* 35.8d.

tatra maṇḍalacakreṣu mahābhairavi bhāvitām /<sup>1442</sup>  
 cittacakrasya madhye tu mantreṣv akṣarasambhavām //35.13//<sup>1443</sup>  
 / de ni dkyil 'khor 'khor dbus su // 'jigs byed chen mo rnam par bsgom /  
 / thugs kyi 'khor lo'i dbus su ni // sngags rnam yi ge las byung ba'o //

Mahābhairavī is visualized in that wheel of maṇḍala (the Mind Circle). At the center of the Mind Circle<sup>1444</sup> [she] emerges from the letters [that constitute the following] mantra:

oṃ ma kha hā ṭ sa vāṃ mu ga dra ka me pā kha la lā sū ya la hūṃ bhi  
 hūṃ nna pha dhā ṭ ri **pha ṇe ṭ hūṃ** svā hūṃ hā **phaṭ phaṭ svāhā** /<sup>1445</sup> oṃ  
 mahābhairavīye hūṃ hūṃ phaṭ phaṭ svāhā /35.14/<sup>1446</sup>  
 / oṃ ma kha hā ṭ sa bāṃ mu ga dra ka me pā kha la lā shū ya la hūṃ bhi  
 hūṃ nna pha dhā ṭ ri **pha ṇe ṭ hūṃ swā hūṃ hā** phaṭ phaṭ swā hā /<sup>1447</sup>  
 oṃ ma hā bhāi ra bī ye hūṃ hūṃ phaṭ phaṭ swā hā //<sup>1448</sup>

*Oṃ*, [homage] to [Vajradāka, who] holds a skull staff, a skull bowl, and a [corpse] skewered with a pike, *hūṃ hūṃ phaṭ phaṭ svāhā*, to [Vajradāka, who wears] a girdle of a great ocean, *hūṃ hūṃ phaṭ phaṭ svāhā*.<sup>1449</sup> *Oṃ*, for the sake of Mahābhairavī, *hūṃ hūṃ phaṭ phaṭ svāhā*.

itimantramahāyogād yoginī kāyacittakām /<sup>1450</sup>  
 antargatena manasā kāmasiddhis tu dāpayet //35.15//<sup>1451</sup>  
 / zhes bya'i gsang sngags sbyor chen las // rnal 'byor ma yi sku thugs can /

<sup>1442</sup> -cakreṣu (for -cakre) ] ABCD; 'khor dbus su Tib ◇ -bhairavi (*m.c.* for -bhairavī) ] AC ('jigs byed Tib); bhairavī BD ◇ bhāvitām (for bhāvitā) ] ABCD (rnam par bsgom Tib)

<sup>1443</sup> mantreṣv akṣara- ] A (sngags rnam yi ge Tib); mantram vākṣara B; mantram vākṣara C; mantra vākṣara D ◇ -sambhavām (for -sambhavā) ] ABD (las byung ba Tib); saṃbhavān C

<sup>1444</sup> The Mind Circle is the eleventh of the circles that constitute the Heruka maṇḍala expounded in the *Ḍākārṇava* 15 (Appendix B).

<sup>1445</sup> As this is a mixed mantra composed of the nineteenth and twentieth of the forty-eight parts of Heruka's root mantra (Appendix C), I have edited the text accordingly. ◇ vāṃ mu ] AC (bāṃ mu Tib); vā mu BD ◇ ka me ] AC (ka me Tib); ru me BD ◇ pha ṇe ṭ hūṃ ] *em.*; ++++++ A; phaṭ ṇe BCD; phaṭ ṇe Tib ◇ phaṭ phaṭ svāhā ] *em.* (phaṭ phaṭ swā hā Tib); hūṃ phaṭ phaṭ svāhā ABCD

<sup>1446</sup> -bhairaviye (for -bhairavyai) ] ABC (bhāi ra bī ye Tib); bhairaviya D

<sup>1447</sup> bāṃ mu ] D; baṃ mu P ◇ me pā kha la lā shū D; ma yā kha la lā sū P ◇ nna pha dhā ] D; sna pha dha P ◇ pha ṇe ṭ hūṃ swā hūṃ hā ] *em.* phaṭ ṇe swā hūṃ hā hūṃ DP

<sup>1448</sup> bhāi ra bī ye ] D; bhe ra bī ye P

<sup>1449</sup> This mantra is a mixture of the nineteenth and twentieth of the forty-eight parts of Heruka's root mantra (\**ga* (for *kha*)ṭ*vāṃgakapālasūlabhiṃnadhāriṇe* and *mahāsamudramekhalāya*). See also Appendix C.

<sup>1450</sup> -mantra- ] ABD (gsang sngags Tib); mantre C ◇ -cittakām (for -cittakā) ] A (thugs can Tib); vākcikām BD; vākcittakām C

<sup>1451</sup> -gatena ] ABC (chud pa yis Tib); gate D ◇ manasā ] AB (yid Tib); manaso C; manasā (a blank space for two or three letters) D ◇ -siddhis (for -siddhiṃ) tu dāpayet ] *conj.* based on +iddhis tu dāpayet Apc and dngos grub ster bar byed Tib; +i Aac; ṇiḥ BCD

/ yid ni nang du chud pa yis // 'dod pa'i dngos grub ster bar byed //

Through the great practice of this mantra (speech), the yoginī (Mahābhairavī), with [her] body and mind, [emerges]. [If he performs it] with his mind concentrated, she will bring the accomplishment [that he] desires.

ity āha bhagavān svāmī vajraḍākas tathāgataḥ /<sup>1452</sup>

sarvavīrasamāyogād vajrasattvaḥ paraṃ sukham //35.16//<sup>1453</sup>

/ dpa' bo thams cad mnyam sbyor las // rdo rje sems dpa' bde ba'i mchog /

/ rdo rje mkha' 'gro de bzhin gshegs // bcom ldan bdag pos 'di gsungs so //

Thus spoke the Blessed One, the master, Vajraḍāka, the tathāgata, Vajrasattva, the Supreme Bliss, through the complete union with all heroes.

iti śrīḍākārṇave mahāyoginītantrarāje mahābhairavāntarmudrāvidhāna-  
kathanalakṣaṇavidhiḥ paṭalaḥ pañcatrimśatimaḥ /<sup>1454</sup>

/ dpal mkha' 'gro rgya mtsho rnal 'byor ma'i rgyud kyi rgyal po chen po  
las 'jigs byed chen mo'i nang gi phyag rgya'i cho ga 'chad pa'i mtshan nyid  
kyi cho ga zhes bya ba ste le'u sum cu rtsa lnga pa'o //<sup>1455</sup>

Thus ends Chapter 35, [titled] the rule regarding the characteristics in narrating how to perform the internal seal (*antarmudrā*) pertaining to Mahābhairavā, in the glorious *Ḍākārṇava*, the great king of Yoginītantras.

---

<sup>1452</sup> svāmī ] ABC (bdag pos Tib); svāmi D

<sup>1453</sup> -sattvaḥ ] ApcBCD (sems dpa' Tib); saḥ Aac ◇ paraṃ ] ACD (mchog Tib); para B

<sup>1454</sup> iti ] ABCD; *n.e.* Tib ◇ -rāje ] BD (rgyal po Tib); rājye AC ◇ mahābhairavāntar- ] A ('jigs byed chen mo'i nang gi Tib); mahābhairavākṛānta BD; mahābhairavākṛānta C ◇ -lakṣaṇa- ] ABC (mtshan nyid kyi Tib); rakṣaṇa D ◇ paṭalaḥ ] ACD (le'u Tib); paṭala B ◇ -triṃśatimaḥ ] ABC (sum cu rtsa Tib); triśatimaḥ D

<sup>1455</sup> 'chad pa'i ] D; 'chang ba'i P ◇ zhes bya ba ] D; zhes pa P ◇ sum cu ] D; sum bcu P



## Ḍākārṇava, Chapter 36

atha kāmīnī yoginī mudrāsaṃketakāraṇam /<sup>1456</sup>

kathyate kṛpayā yogī siddhir bhavati darśanāt //36.1//<sup>1457</sup>

/ de nas 'dod ma'i rnal 'byor ma // phyag rgya yi ni brda yi rgyu /<sup>1458</sup>

/ snying rjes bshad bya rnal 'byor pa'i // mthong ba yis ni dngos grub 'gyur //

Now, the amorous yoginī,<sup>1459</sup> [who serves as] a means [that shows] signs as seals, is explained out of compassion for a yogin. Accomplishment comes true after [she] shows [them].

ālokeṣu yadā vastu dṛśyantūndriyagocarām /<sup>1460</sup>

kṛṣṇam śvetaṅ ca raktan tu nīlapiṅgalaśyāmakam //36.2//<sup>1461</sup>

/ snang ba rnam su gang tshe dngos // dbang po'i spyod yul du mthong 'gyur /

/ gnag dang dkar dang dmar ba dang /<sup>1462</sup> / sngo dang dmar ser ljang gu dang //<sup>1463</sup>

When the object is in [its] light, the sensory object is seen [as follows]:<sup>1464</sup> (1) black, (2) white, (3) red, (4) dark blue, (5) tawny, (6) gray,

pītaharitacitrābhaṅ karbharam dhūmravarṇakam /<sup>1465</sup>

miśram nīlapiṅgalan tu sitaraktavarṇam punaḥ //36.3//<sup>1466</sup>

<sup>1456</sup> -saṃketa- ] ABC (brda Tib); saṃketa D

<sup>1457</sup> yogī (*m.c.* for yoginaḥ) ] ABCD (rnal 'byor pa'i Tib) ◇ siddhir ] ABC (dngos grub Tib); siddhid D ◇ darśanāt ] ABD (mthong ba yis Tib); darśanā C

<sup>1458</sup> rgyu ] P; rgyud D

<sup>1459</sup> According to the *Bohitā* (D 1419, 229r2), the words *kāmīnī yoginī*, which I have translated literally as “amorous yoginī”, means a yoginī who gives an accomplishment that a practitioner desires.

<sup>1460</sup> -gocarām (for -gocārā) ] AB (spyod yul du Tib); gocaram C; gvecarām D

<sup>1461</sup> kṛṣṇam ] ABD (gnag Tib); kṛṣṇa C ◇ tu ] A; ca BCD ◇ -piṅgala- ] ABD (dmar ser Tib); pītam ca C ◇ -śyāmakam ] *corr.*; syāmakam A; syāmakaṃ BCD

<sup>1462</sup> gnag ] D; nag P

<sup>1463</sup> sngo ] D; sngon P ◇ ljang gu ] D; ljang khu P

<sup>1464</sup> The secret signs that yoginīs show are the visions of colors listed below. A yoginī emits light in one of the colors listed below from her body. However, it seems that the colored visions of lights as the secret signs of yoginīs are present only in their internal form, which a yogin experiences in his body in meditation. It is less likely that external physical women actually emit those colored lights from their bodies. The *Bohitā* (D 1419, 229r4–r5) explains those colors internally as follows: They are the visions of colors that a yogin sees at the “root of a tree”, namely “inbetween the navel” (*lte ba'i bar*), which indicates the root of the navel or navel chakra. I interpret the inner yoginī to be present as an inner fire or light, or as the lotus-shaped navel chakra, emitting lights with one of those colors.

<sup>1465</sup> -citrābhaṅ ] ApC BD (khra bor snang Tib); ha Aac; citrābha C ◇ karbharam (for karburam) ] BacD (sna tshogs pa Tib); kabharam A; karburam Bpc; karbūlam C ◇ dhūmra- ] ABC (du ba'i Tib); dhamra D

<sup>1466</sup> -rakta- ] ABCD; nag Tib ◇ -varṇam ] ABD (mdog Tib); varṇakaṃ C

/ ser dang sngo skya khra bor snang // sna tshogs pa dang du ba'i mdog /  
/ sngo dang dmar ser 'dres pa dang // slar la yang ni dkar nag mdog //

(7) yellow, (8) green, (9) multicolored, (10) variegated color, (11) smoky color, (12) mixed [color of (1) to (11)]; moreover, (13) dark blue and tawny, (14) white and red color,

raktapītaharitaśyāmaṃ nīlāruṇavarṇakam /<sup>1467</sup>  
sitānilaṃ haritaśyāmaṃ meghakarbhavarṇakam //36.4//<sup>1468</sup>  
/ dmar ser dang ni ljang sngo skya // sngo ba dang ni dmar ba'i mdog /  
/ dkar sngo dang ni dmar ljang dang // sprin dang sna tshogs mdog can dang //

(15) red and yellow, (16) green and gray, (17) dark blue and red color, (18) white and dark blue, (19) green and gray, (20) cloudy and variegated color,

karbharapītavarṇaṅ ca dhūrapītavarṇakam /<sup>1469</sup>  
sitaśyāmaṃ haritapītaṃ haritadhūmravarṇakām //36.5//<sup>1470</sup>  
/ sna tshogs dang ni ser po'i mdog // du ba dang ni ser mdog can /<sup>1471</sup>  
/ ser ljang dang ni ljang ser dang // dmar po dang ni dud mdog can //<sup>1472</sup>

(21) variegated and yellow color, (22) smoky and yellow color, (23) white and gray, (24) green and yellow, (25) green and smoky color,

dhūmrasiṭaṃ karbharanīlaṃ pītāruṇavimiśrikām /<sup>1473</sup>  
dhūmraharitavarṇaṅ ca sitakarbhavarṇakam //36.6//<sup>1474</sup>  
/ dud kha dkar po sna tshogs sngo // ser dang dmar ba bsres pa can /<sup>1475</sup>  
/ dud kha dang ni sngo skya'i mdog // dkar dang sna tshogs pa'i mdog can //

(26) smoky and white, (27) variegated and dark blue, (28) yellow and red, [their] mixture, (29) smoky and green color, (30) white and variegated color,

---

<sup>1467</sup> -harita- ] *em.* (ljang Tib); haritaḥ ABCD ◇ śyāmaṃ ] *corr.*; syāmaṃ ABCD (sngo skya Tib)

<sup>1468</sup> -nīlaṃ ] A (sngo Tib); nīla BC; nīra D ◇ -śyāmaṃ ] D; syāmaṃ ABC; dmar Tib ◇ -karbhara- (for -karbura-) ] ABacD (sna tshogs Tib); karbura BpcC

<sup>1469</sup> karbhara- (for karbura-) ] ABD (sna tshogs Tib); karbūla C

<sup>1470</sup> sitaśyāmaṃ ] *corr.*; sitasyāmaṃ ABD; sitasyāma C; ser ljang Tib ◇ (First) harita- ] ABC (ljang Tib); haritaṃ D ◇ haritadhūmra- ] ABCD; dmar po dang ni dud Tib ◇ -varṇakām ] AB (mdog can Tib); varṇakaṃ C; varṇikām D

<sup>1471</sup> ser ] P; gser D

<sup>1472</sup> dung (perhaps a corruption of dud) ] D

<sup>1473</sup> karbhara- (for karbura-) ] ABD; karbura C ◇ -nīlaṃ ] ABD; nīla C ◇ -vimiśrikām (for -vimiśrikā or -vimiśrakam) ] ABD; vimiśritaṃ C

<sup>1474</sup> -varṇaṅ ] ABD; varṇa C ◇ -karbhara- (for -karbura-) ] ABD; karbura C ◇ -varṇakam ] ABD; varṇikaṃ C

<sup>1475</sup> dmar ba ] D; dmar rab P

kapidhūmravarṇan tu kapisitaraktakapiḥ /<sup>1476</sup>  
 meghakapi haritakapi karbharakapivarṇakām //36.7//<sup>1477</sup>  
 / skya bo dang ni du ba'i mdog // skya dkar dang ni dmar skya dang /  
 / sprin dang skya bo ljang skya dang // sna tshogs pa dang skya bo'i mdog //

(31) tawny and smoky color, (32) tawny and white, (33) red and tawny, (34) cloudy and tawny, (35) green and tawny, and (36) variegated and tawny color.

sarvavarṇavarṇeṣu dhātur dvādaśavarṇakām /<sup>1478</sup>  
 himaropyaravitāarakāntakāṃsapittalakām //36.8//<sup>1479</sup>  
 anyonyadravavarṇañ ca dvādaśete mahākṛpāḥ //36.9//<sup>1480</sup>  
 / thams cad mdog gi kha dog tu // khams bcu gnyis kyi kha dog can /  
 / gser dang dngul dang zangs dang lcags // 'khar ba dang ni ra gan te //  
 / phan tshun 'dres pa'i kha dog gis // brtse ba chen po de bcu gnyis //<sup>1481</sup>

For all of the respective colors (36.2–7), there are the constituent elements of the body (*dhātu*) with twelve colors,<sup>1482</sup> [namely colors like] (1) gold, (2) silver, (3) red copper, (4) quicksilver (*tāra*), (5) iron, (6) bell-metal (white copper), and (7) brass (yellow copper),

<sup>1476</sup> (First) kapi- (for kapila-) ] ABD (skya bo Tib); kapila C ◇ -kapiḥ ] ABD (skya Tib); kapitam C

<sup>1477</sup> karbhara- (for karbura-) ] ABCD (sna tshogs pa Tib) ◇ -varṇakām (for -varṇakā or -varṇakam) ] ABC (mdog Tib); varṇakām D

<sup>1478</sup> dhātur ] A (khams Tib); dhātu BCD ◇ -varṇakām (for -varṇakaḥ) ] ABD (kha dog can Tib); varṇakān C

<sup>1479</sup> hima- (for hema-) ] ABCD (gser Tib) ◇ -ropya- (for -rūpya-) ] ABCD (dngul Tib) ◇ -ravitāra- ] ABCD: zangs Tib ◇ -kānta- ] ABC (lcags Tib); kāntara D ◇ -kāṃsa- (for -kaṃsa-) ] ABCD ('khar ba Tib) ◇ -pittalakām (for -pittalakaḥ) ] ApcBC (ra gan Tib); pittakām Aac; pittarakām D

<sup>1480</sup> dvādaśete (for dvādaśaite) ] ABD (de bcu gnyis Tib); dvādaśānte C

<sup>1481</sup> brtse ba ] D; rtse ba P

<sup>1482</sup> It seems that the response seals that a yogin shows are also present only internally. Although neither the text nor the *Bohiṭā* clearly defines this, most likely the twelve colors of the bodily constituents listed below (36.8–9) are the yogin's response seals. In the Saṃvara tradition, generally, the inner fire and inner channels correspond to yoginīs, and the bodily elements are equivalent to male deities. However, if this interpretation is correct, there is still a problem regarding how these twelve response seals of a yogin correspond to the thirty-six color seals that yoginīs show. Perhaps the thirty-six color seals of yoginīs are divided into three groups (36 ÷ 3 = 12), and the twelve response seals of a yogin are responses to them.

and (8)–(12) [those with] the colors of mutually fused ones.<sup>1483</sup> These twelve are very compassionate.<sup>1484</sup>

ābhāsaṃ jāyate tatra dhātuḥ sarveṣu yoginām /<sup>1485</sup>  
 tayā bhāsasya kāle tu sambhavanti maharddhikīm //36.10//<sup>1486</sup>  
 / mal 'byor rnam kyi khams thams cad // der ni snang ba skye bar 'gyur /  
 / de yis snang ba'i dus su ni // 'phrul chen mo ni 'byung bar 'gyur //

In this [system], the bodily elements emit lights in all of the yogins. When she (a yoginī) shines, she exerts [her] great superhuman power.<sup>1487</sup>

vijñāya mudrayā dvābhyāṃ sidhyate varṇadarśanāt /<sup>1488</sup>  
 yadi sahayogātmā pūrvapaścāt samāsataḥ //36.11//<sup>1489</sup>  
 / phyag rgya gnyis dag mam shes pas // kha dog mthong bas 'grub par 'gyur /  
 / sngon dang phyis ni bsdus pa las // gal te lhan skyes sbyor bdag nyid //

Having recognized [the colors] by the twofold seals,<sup>1490</sup> he is accomplished by seeing [those] colors if, [to put it] concisely, [he is] devoted to the yoga of the innate before and after [this practice constantly].

vāyuvegāprayogeṇa trīśakunopapīṭhake /<sup>1491</sup>

<sup>1483</sup> The word *dhātu* (36.8b) have both meanings of “bodily element” and “metal”. This is probably the reason why the bodily elements are defined as being colored like the metals. The text does not explain which bodily elements the twelve metals represent. According to the *Bohitā* (D 1419, 229r7–v1), (1) gold represents semen; (2) silver, marrow; (3) red copper, blood; (4) quicksilver (*li gu mig?*), sinew; (5) iron, skin; (6) bell-metal (white copper), flesh; (7) brass (yellow copper), bone; and the mutually fused ones, which are produced by the seven bodily elements are dissolved, that is, (8) feces, (9) urine, (10) phlegm (*bad kan = \*kapha*), (11) wind (*rlung = \*vāta*), and (12) bile (*mkhris pa = \*pitta*).

<sup>1484</sup> Why are they described as being very compassionate? Perhaps it is because in the Saṃvara tradition, the bodily elements are often the interiorized forms of male deities, who represent compassion (while female deities symbolize wisdom).

<sup>1485</sup> jāyate (for jāyate) ] ABCD (skye bar 'gyur)

<sup>1486</sup> tayā ] ABD (de yis Tib); tayo C ◇ bhāsasya ] A (snang ba'i Tib); bhāsamyā BCD ◇ kāle ] ApcBC (dus su Tib); kāle pu Aac; kāre D ◇ sambhavanti (for sambhavati) ] ABCD ('byung bar 'gyur Tib) ◇ -rddhikīm (for -rddhikā) ] A ('phrul Tib); rddhikī BCD

<sup>1487</sup> It is most likely that verse 36.10 describes the communication between a yoginī and yogin by use of the secret signs and response signs, which is carried out as the subtle-body yoga (36.2–9). The inner fire or light, which is equivalent to a yoginī, shines with the thirty-six colors, and the twelve bodily elements of a yogin also shine with their respective colors that resemble those of the twelve metals.

<sup>1488</sup> sidhyate ] corr. ('grub par 'gyur Tib); siddhyate ABCD

<sup>1489</sup> pūrvā- ] ABD (sngon Tib); pūrvam C

<sup>1490</sup> According to the *Bohitā* (D 1419, 229v2), the twofold seals indicate the yoginī's signs and the yogin's response signs, which, I interpret, indicates the thirty-six color signs and the twelve color signs explained earlier, respectively.

<sup>1491</sup> -prayogeṇa ] corr. (rab sbyor bas Tib); prayogena ABCD ◇ trīśakuno- ] ABD (tri sha ku ni'i Tib); trīśakuno C ◇ -papīṭhake ] A; papīṭhako BCD; gnas su Tib

vīryabaleṣu devyā yathārthākṣareṣu ca //36.12//<sup>1492</sup>

/ rlung shugs ma yi rab sbyor bas /<sup>1493</sup> / tri sha ku ni'i gnas su ni /<sup>1494</sup>

/ lha mo brtson 'grus stobs su ste // de ltar yi ge'i don rnams kyang //

[This is performed] by the application of Vāyuvegā in Triśakuna (for Triśakuni), an *upapīṭha* (correctly *upakṣetra*) [site], with the Power of Energy (*vīryabala*). The goddess is in accordance with the meaning of the [following] letters.

vāti vāhanā dhūtyā tu mṛgyate vāsanā balāt /<sup>1495</sup>

/ ba ni dbu mar 'bab pa ste // bag chags stobs kiyis 'chi bar 'gyur /

(The meaning of “Vā”—) She blows (*vāti*)<sup>1496</sup> and carries (*vāhanā*), [assuming the form] of a female messenger (the *avadhūtī* channel).<sup>1497</sup> The impression [of past experiences remaining in the mind] is hunt forcibly.

yugapat sarvadharmeṣu darśanamārgātmā punaḥ //36.13//<sup>1498</sup>

/ dus 'dzom thams cad chos rnams su /<sup>1499</sup> / slar yang mthong lam bdag nyid yin //

(The meaning of “yu”—) Again, simultaneously (*yugapat*)<sup>1500</sup> [she] has the nature of the Path of Insight (*darśanamārga*) on all phenomenal existences.

veti viśati yukteva mārgabhāvanātmanām /<sup>1501</sup>

/ be ni yul dang ldan pa nyid // bdag nyid rnams kyi bsgom pa'i lam /

(The meaning of “ve”—) She approaches (*veti*),<sup>1502</sup> enters (*viśati*), and is certainly united; [she] has the nature of the Path of Cultivation (*mārgabhāvanā* for *bhāvanāmārga*).

---

<sup>1492</sup> -baleṣu (for -balena) ] ABCD (stobs su Tib) ◇ yathā- ] BCD (de ltar Tib); yarthā A

<sup>1493</sup> rlung shugs ma yi ] D; rlung shugs ma'i P

<sup>1494</sup> tri sha ku ni'i ] D; tri sha ku ne'i P

<sup>1495</sup> vāti ] ABCD; ba ni Tib ◇ vāhanā dhūtyā (for vāhanā dūtyā and vāhanāvadhūtyā) ] ABD; vāhanā dhūtyāṃ C; dbu mar 'bab pa Tib ◇ mṛgyate ] ABCD; 'chi bar 'gyur Tib

<sup>1496</sup> For *vāti*, the *Bohitā* (D 1419, 229v2) reads as *rlung shugs* (wind power), which suggest a possibility that *vāti* and *vāhanā* form a compound. Alternatively, as the Tibetan translation suggests, *vāti* is *vā* and *iti* (for *veti*), meaning “Vā (of Vāyuvegā) means ...”.

<sup>1497</sup> For “female messenger,” the *Bohitā* (D 1419, 229v4) reads as *dbu ma* (\**madhyamā*), the *avadhūtī* channel. It is likely that the female messenger signifies the *avadhūtī* channel.

<sup>1498</sup> -mārgā- ] ABC (lam Tib); māgā D ◇ -tmā (for -tmikā) ] ABD (bdag Tib); t C

<sup>1499</sup> dus 'dzom ] D; dus 'jom P

<sup>1500</sup> According to the *Bohitā* (D 1419, 229v7), the word *yogapat* indicates the time of equality of dichotomous principles.

<sup>1501</sup> veti ] ABCD; be ni Tib ◇ viśati ] B; visati AD; viṃśati C; yul Tib ◇ yukteva (for yuktaiva) ] ABD (dan pa nyid Tib); yukteṣu pa C ◇ mārgabhāvanātmanām (for bhāvanāmārgātmikā) ] ABCD (bdag nyid rnams kyi bsgom pa'i lam Tib)

<sup>1502</sup> Alternatively, *veti* is *ve* and *iti* (*va iti* in the correct form of *sandhi*), meaning “Ve (of Vāyuvegā) means ...”.

gāḍham āliṅgitā tattvī muktimārgānutāyinām //36.14//<sup>1503</sup>

/ de kho nyid mas dam 'khyud pa /<sup>1504</sup> / skyob pa nmams kyi grol ba'i lam //

(The meaning of “gā”—) The woman of truth is firmly (*gāḍham*) embraced; [she has the nature of] the Path of Liberation (*muktimārga*) of the saviors.

trividham mokṣakam jñeyam svargamartyapātālakam /<sup>1505</sup>

/ mtho ris mi yul sa 'og gi // 'gro ba rnam pa gsum zhes bya /

(The meaning of “Tri”—) [One] should know the three kinds (*trividham*) of liberation [and the three spheres of] the heavenly, earthly, and underground.<sup>1506</sup>

samasukham dṛśyate ca vajrajvāntare sthitām //36.15//<sup>1507</sup>

/ mnyam pa'i bde ba mthong 'gyur ba'ang // rdo rje 'bar ba'i mtshams na gnas //<sup>1508</sup>

(The meaning of “śa (sa)—) The pleasure of equality (*sama*)<sup>1509</sup> is experienced; [such a pleasure] is present in the adamant fire.

kumbhakādi kṛtaṃ yasmāc caṇḍālī sūkṣmanālikām /<sup>1510</sup>

/ bum pa can sogs byas gang phyir // gtum mo phra ba'i rtsa can no /

(The meaning of “ku”—) Because of the performance of [the breath exercises] such as the retaining (*kumbhaka*), Caṇḍālī (the inner fire) appears in the subtle channel.

na tasya sadṛśaṃ jñānaṃ padme sarvanālikām //36.16//<sup>1511</sup>

/ pa dmar rtsa ni thams cad can // de dang 'dra ba'i ye shes med //<sup>1512</sup>

<sup>1503</sup> -mārgā- ] ABC (lam Tib); marga D

<sup>1504</sup> 'khyud pa ] D; mkhyud pa P

<sup>1505</sup> -martya- ] AC (mi yul Tib); matya BD ◇ -pātālakam ] ABC (sa 'og gi Tib); pātālakam D

<sup>1506</sup> The *Bohitā* connects the threefold concepts with the three paths mentioned in the previous verses (36.13–14), the Paths of Insight, Cultivation, and Liberation. Regarding “the heavenly, earthly, and underground”, I interpret them as implying the three parts of the body, namely the upper, middle, and lower parts of the body, respectively, where deities of the three realms reside (a general idea in the Saṃvara scriptural tradition).

<sup>1507</sup> sama- (which may mean śama-) ] ABCD (mnyam pa'i Tib) ◇ -sukham ] A (bde ba Tib); mukham BCD ◇ dṛśyate ] ABC (mthong 'gyur ba Tib); khaśyate D ◇ -jvālā- ] ABC ('bar ba'i Tib); jvārā D ◇ sthitām (for sthitam) ] A; sthitāḥ BCD

<sup>1508</sup> mtshams ] D; mtshanP

<sup>1509</sup> If the text *samasukham* is used in the sense of *samasukham*, it means “the pleasure of tranquility”. Although the original Sanskrit words are lost, the *Bohitā* (D 1419, 230r5) also interprets the words in this way.

<sup>1510</sup> kumbhakādi kṛtaṃ ] A (bum pa can sogs byas Tib); jambhakādiṣṭataṃ BC; jambhakāṣṭataṃ D ◇ -nālikām (for -nālikā) ] Apc (rtsa can Tib); yoga Aac; yoganālikām BD; yoganāsikām C

<sup>1511</sup> tasya ] ABC (de Tib); tasya sya D ◇ sadṛśaṃ ] ACD ('dra ba'i Tib); śadṛśam B ◇ padme ] ABD (pa dmar Tib); padmeṣu C ◇ -nālikām (for -nālikā or -nālikāḥ) ] ABCD (rtsa Tib)

<sup>1512</sup> pa dmar ] D; pad mar P

(The meaning of “na” for “ni” —) No (*na*) knowledge is equal to that: every inner channel is in the lotus (chakra).

vīryaṃ sambhavate tasmād baleṣu jñānajñānikām /<sup>1513</sup>

/ de phyir brtson 'grus 'byung bar 'gyur // stobs su ye shes ye shes can /

(The meaning of *vīryabala*—) From that, the energy (*vīrya*) arises. Gnosis (the mind of awakening) and the gnosis-holding female (viz., the *avadhūtī* channel) are in the powers (*bala*).<sup>1514</sup>

evaṃ jñātvā sadā yogī viharet kāmakāminīm //36.17//<sup>1515</sup>

/ de ltar shes byas rtang rnal 'byor // 'dod can ma la 'dod spyad kysis //

Having always known this, a yogin should have sexual intercourse with an amorous woman, who is desirous.

maṇḍaleṣv adhipattī ca mantrākṣarasambhavām /<sup>1516</sup>

jāyate tu mahādevī sahasasambodhiparām //36.18//<sup>1517</sup>

/ dkyil 'khor gyi ni bdag mo dang // gsang sngags yi ger yang dag byung /

/ lhan skyes rdzogs byang chub mchog tu // lha mo chen mo skye bar 'gyur //

In the maṇḍala, the mistress (Vāyuvegā) emerges from the [following] mantra letters. She appears as a great goddess, intent on the complete awakening of the innate.

oṃ ve vyā tā ghra la ca saṃ rmā gha mba ma ra rda dhā na ri ka ṇe rā hūṃ  
ya hūṃ hūṃ pha hūṃ ṭ pha pha ṭ ṭ pha svā ṭ hā svāhā /<sup>1518</sup> oṃ vāyuvege  
hūṃ hūṃ phaṭ phaṭ svāhā /36.19/<sup>1519</sup>

<sup>1513</sup> vīryaṃ ] AC (brtson 'grus Tib); vīrya BD ◇ sambhavate ] ABD ('byung bar 'gyur Tib); sa bhavate C ◇ -jñānikām (for -jñānikā) ] ABC (ye shes can Tib); jñānikā D

<sup>1514</sup> The meaning of verse 36.17b is unclear. However, the *Bohitā* does not clarify it. I am not certain of the function of the word *baleṣu* (“in the powers”) in this verse.

<sup>1515</sup> -kāminīm ] Apc ('dod can ma la Tib); kāmikām (or kāmikam) Aac; kāminī BCD

<sup>1516</sup> maṇḍaleṣv (for maṇḍale) ] A (dkyil 'khor gyi Tib); maṇḍale BD; maṇḍalā C ◇ adhipattī (*m.c.* for adhipatī used as adhipatnī) ] A (bdag mo Tib); dhipattī BD; dhīpatin taṃ C ◇ -sambhavām (for -sambhavā) ] ABC (yang dag byung Tib); saṃbharām D

<sup>1517</sup> tu ] ABC; te tu D ◇ mahādevī ] ApcBCD (lha mo chen mo Tib); sadā yogī Aac ◇ sahasa- ] A (lhan skyes Tib); saha BD; sahasam C ◇ -parām (for -parā) ] ABCD (mchog tu Tib)

<sup>1518</sup> As this is a mixed mantra composed of the twenty-first and twenty-second of the forty-eight parts of Heruka's root mantra (Appendix C), I have edited the text accordingly. ◇ tā ghra ] C (tā ghra Tib); ta ghra ABD ◇ saṃ rmā ] ABC (saṃ rmā Tib); saṃ mā D ◇ gha mba ma ra ] A (gha mba ma ra Tib); gha ba ma va B; gha ba ma .. C; gha ba ma ra D ◇ rda dhā na ri ] *em.*; rddha dhā ṇa ri ABC; rdda dhā ṇa ri D; rdha dhā ṇa ri Tib ◇ hūṃ hūṃ pha hūṃ ṭ pha pha ṭ ṭ pha svā ṭ hā svāhā ] *em.* (hūṃ hūṃ pha hūṃ ṭ pha pha ṭ ṭ pha svā ṭ hā svā hā Tib); hūṃ hūṃ ṭ pha ṭ svā pha ṭ hā pha ṭ svāhā A; hūṃ hūṃ phaṭ svā phaṭ hā phaṭ svāhā BC; hūṃ phaṭ svā phaṭ hā phaṭ svāhā D

<sup>1519</sup> phaṭ phaṭ ] AB (phaṭ phaṭ Tib); phaṭ 2 phaṭ 2 C; phaṭ D

/ om̐ be byā tā ghra la tsa saṃ rmā gha mba ma ra rdha dhā ṇa ri ka ṇe rā  
hūṃ ya hūṃ hūṃ **pha** hūṃ **ṭ pha pha ṭ ṭ pha** swā **ṭ** hā swā hā /<sup>1520</sup> om̐ bā  
yu be ge hūṃ hūṃ phaṭ phaṭ swā hā //

Om̐, [homage] to [Vajraḍāka, who] wears clothes [made] of a tiger skin, *hūṃ hūṃ phaṭ  
phaṭ svāhā*, to [Vajraḍāka, who] crushes flocks of vetālas, *hūṃ hūṃ phaṭ phaṭ svāhā*.<sup>1521</sup>  
Om̐, O Vāyuvegā, *hūṃ hūṃ phaṭ phaṭ svāhā*.

varṇarūpaṃ yathāpūrve saptatrimśatimadhyake /<sup>1522</sup>

yā sā śaktipūrṇākhyā hi tribhuvane sāramudrayā //36.20//<sup>1523</sup>

/ kha dog gzugs ni sngon ji bzhin // sum cu rtsa bdun gyi dbus su /<sup>1524</sup>

/ khams gsum snying po'i phyag rgya yis // gang de nus pa rdzogs par grags //

[Vāyuvegā's] color and shape are the same as before. [Vāyuvegā], who is at the center of [the maṇḍala comprising] the thirty-seven [seats],<sup>1525</sup> is indeed called “a female filled with power” because [she is] the seal of the essence in the triple world.

vākcakreṣu mahāguhye pāramparyeṣu yā mayā /<sup>1526</sup>

jñātavyaṃ sarvasadbhāvaṃ vajradharāśvāsan tataḥ //36.21//<sup>1527</sup>

/ gsung gi 'khor lo gsang ba cher // bdag gis gang zhig rim pa yis /

/ thams cad bden par shes par bya // de phyir rdo rje 'chang dbugs dbyung //

She (*yā*) is in the Speech Circle,<sup>1528</sup> very secret, according to the successive order [of the circles], with me. The entire truth should be known. Then, [she gives] the cheering to be a *vajra*-holder.

ity āha bhagavān svāmī vajraḍākas tathāgataḥ /<sup>1529</sup>

sarvavīrasamāyogād vajrasattvaḥ paraṃ sukham //36.22//<sup>1530</sup>

<sup>1520</sup> be byā tā ghra la tsa saṃ rmā gha mba ma ra rdha ] D; be bhyā tā ghra la sa rmaṃ gha mba ma ra dha P ◊ pha hūṃ ṭ ] P; phaṭ hūṃ phaṭ D ◊ pha pha ṭ ṭ pha swā ṭ hā ] *em.*; phaṭ swā phaṭ hā D; phaṭ swā phaṭ hā phaṭ P

<sup>1521</sup> This is composed of the twenty-first and twenty-second parts of Heruka's root mantra (*vyāghracarmā\*ṃbha(mbha)radhārīne* and *vetālasaṃgha-\*mardhaṇa(mardana)karāya*). See also Appendix C.

<sup>1522</sup> -pūrve (for -pūrvaṃ) ] ABCD (sngon Tib)

<sup>1523</sup> yā ] ABD (gang Tib); yo C ◊ sā ] A (de Tib); mā BCD ◊ -pūrṇā- ] ABC (rdzogs par Tib); pūrṇa D ◊ -bhuvane ] AD (khams Tib); bhuvana BC

<sup>1524</sup> sum cu ] D; sum bcu P

<sup>1525</sup> For the thirty-seven seats, see my translation and footnote of verse 26.48.

<sup>1526</sup> vāk- ] BCD (gsung gi Tib); vāñ A ◊ -cacreṣu (for -cacre) ] ABD ('khor lo Tib); cacreṣu C ◊ -guhye ] A (gsang ba Tib); gūhya B; guhya CD ◊ pāramparyeṣu (for pāramparyeṇa) ] *em.* (rim pa yis Tib); paraparyeṣu A; paraparyeṣu BCD

<sup>1527</sup> -śvāsan ] *corr.* (dbugs dbyung Tib); svāsan AB; svāman C; svāsaṃ D

<sup>1528</sup> The Speech Circle is the twelfth of the circles that constitute the Heruka maṇḍala expounded in the *Dākārṇava* 15 (Appendix B).

<sup>1529</sup> svāmī ] ABC (bdag pos Tib); svāmi D ◊ -ḍākas tathāgataḥ ] ABC (mkha' 'gro de bzhin gshegs Tib); ḍākasvabhāvataḥ D

<sup>1530</sup> -sattvaḥ ] ABC (sems dpa' Tib); satva D



/ dpa' bo thams cad mnyam sbyor las // rdo rje sems dpa' bde ba'i mchog /  
/ rdo rje mkha' 'gro de bzhin gshegs // bcom ldan bdag pos 'di gsungs so //

Thus spoke the Blessed One, the master, Vajradāka, the tathāgata, Vajrasattva, the Supreme Bliss, through the complete union with all heroes.

iti śrīḍākārṇave mahāyoginītantrarāje vāyuvegāyā prayogavidhimudrā-  
varṇakalakṣaṇapaṭalaḥ ṣaṭtriṃśatimaḥ /<sup>1531</sup>

/ 'di ni dpal mkha' 'gro rgya mtsho rnal 'byor ma'i rgyud kyi rgyal po chen  
po las rlung shugs ma'i kha dog gi phyag rgya'i cho ga'i mtshan nyid ces  
bya ba ste le'u sum cu rtsa drug pa'o //<sup>1532</sup>

Thus ends Chapter 36, [titled] the rule regarding the practice of Vāyuvegā and the characteristics of [her] seals as colors, in the glorious *Ḍākārṇava*, the great king of Yoginītantras.

---

<sup>1531</sup> -rāje ] BCD (rgyal po Tib); rājye A ◇ vāyuvegāyā (vāyuvegāyāḥ or a corruption of vāyuvegā-) ] ABac  
(rlung shugs ma'i Tib); vāyuvegāyāḥ Bpc; vāyuvegāyām C; vāyuvegayā D ◇ prayoga- ] ABCD; *n.e.*  
Tib ◇ ṣaṭtriṃśatimaḥ ] ApcBCD (sum cu rtsa drug pa Tib); ṣaṭtriṃśatimaḥ Aac

<sup>1532</sup> ces bya ba ] D; zhes bya ba P ◇ sum cu ] D; sum bcu P

## Ḍākārṇava, Chapter 37

atha vajravārāhyā tu pūjāṃ kṛtvā yathā vidhiḥ /<sup>1533</sup>  
śṛṇu devi pravakṣyāmi mudrādevaguruṃ svayam //37.1//<sup>1534</sup>  
/ de nas rdo rje phag mo yis // ji lta'i cho gas mchod byas pas /  
/ nyon cig lha mo bshad bya ba /<sup>1535</sup> / bla ma rang gis lha'i phyag rgya //

Now, after Vajravārāhī made an offering according to rule, [the Blessed One said—] Listen, O you goddess! I shall explain voluntarily the preceptors of deities [serving] as seals.

cumbikā ca tathā lāmā ḍākinī rūpiṇīva ta /<sup>1536</sup>  
parāvṛttānuvartinī yoginī ṣaṭ parās tathā //37.2//<sup>1537</sup>  
/ 'o byed de bzhin lā ma dang // mkha' 'gro ma dang gzugs can ma /  
/ yongs 'gyur ma dang rjes 'jug ma // rnal 'byor phar phyin drug de bzhin //<sup>1538</sup>

Cumbikā as well as Lāmā, Ḍākinī, Rūpiṇī, Parāvṛttā, and Anuvartinī—the six yoginīs—are likewise excellent.

vāmahasteṣu cchomā tu darśayed yogabheditām /<sup>1539</sup>  
trividham ekaikasya tu vīrās ca trividhorddhakām //37.3//<sup>1540</sup>  
/ lag pa g-yon pa yi ni brda /<sup>1541</sup> / rnal 'byor dbye bas ston byed pa /  
/ re re la yang rnam gsum 'gyur // dpa' bo'i rnam pa gsum nyid de //

---

<sup>1533</sup> -vārāhyā (for -vārāhī) ] ABCD (phag mo yis Tib) ◇ pūjāṃ ] ApcBCD (mchod Tib); pūjāṃ pū Aac  
<sup>1534</sup> devi ] AB (lha mo Tib); devī CD ◇ pravakṣyāmi ] ABC (bshad bya ba Tib); pavakṣyāmi D ◇ -guruṃ  
] A (bla ma Tib); guruḥ BCD  
<sup>1535</sup> bshad bya ba ] D; bshad bya'o P  
<sup>1536</sup> lāmā ] ABD (lā ma Tib); rāmā C ◇ rūpiṇī- ] *corr.*; rūpinī ABCD (gzugs can ma Tib) ◇ -va ta (perhaps  
a corruption of ca tu) ] ABD; va taḥ C; dang Tib  
<sup>1537</sup> parāvṛttā- ] *em.* (yongs 'gyur ma Tib); parāvṛttā ABCD ◇ -nuvartinī ] ABC (rjes 'jug ma Tib); nuvartini  
D ◇ yoginī (for yoginyah) ] ABCD (rnal 'byor Tib) ◇ parās ] ABCD; phar phyin Tib  
<sup>1538</sup> rnal 'byor ] D; rnal 'byor ma P  
<sup>1539</sup> -hasteṣu (for -haste) ] ABCD (lag pa Tib) ◇ cchomā (for cchomām) ] ABD; cchoṣmā C ◇ darśayed ]  
C (ston byed pa Tib); darśad AB; daśed D ◇ -bheditām ] A (dbye bas Tib); bhedikām BCD  
<sup>1540</sup> trividham ] ApcBCD (rnam gsum Tib); tridhi Aac ◇ ekaikasya (for ekaikasyās) ] ABCD (re re la  
Tib) ◇ tu ] ABD; *om.* C ◇ vīrās ] ApcBCD (dpa' bo'i Tib); trividhā Aac ◇ trividhorddhakām (for  
trividhorddhakāḥ) ] *em.*; trividherddhakām A; trividherddhakām BC; trividherddhakām D; gsum  
nyid de Tib  
<sup>1541</sup> lag pa g-yon pa yi ] D; lag pa g-yon pa yis P

On the left hand, [a practitioner] should show the secret signs,<sup>1542</sup> [which are] divided by [their respective] connections.<sup>1543</sup> Every [yoginī] is triple ( $6 \times 3 = 18$ ). The heroes are also triple ( $6 \times 3 = 18$ ), being on the upper.<sup>1544</sup>

tathāgataṃ vajrasūryam ārolikaparamāśvakam /<sup>1545</sup>  
 heruka vāmahastakāṃ dviṣaṃpuṭayogaṃ viduḥ //37.4//<sup>1546</sup>  
 / de bzhin gshegs dang rdo rje nyid // ā ro lik dang rta mchog dang /<sup>1547</sup>  
 / he ru ka rnam lag g-yon la'o // mkhas pas gnyis sbyar rnal 'byor te //

The tathāgata (Vairocana), Vajra[sattva], [Vajra]sūrya, Ārolik (Padmanarteśvara), Paramāśva, and Heruka are on the left hand, and the two are joined together<sup>1548</sup>—[sages] know [thusly].

locanā māmakī tārā pāṇḍarā ca nairātmikāḥ /<sup>1549</sup>  
 vajradhātviśvarī jñeyā ṣaṭ pāramitās tathā //37.5//<sup>1550</sup>  
 / spyān ma dang ni mā ma kī // sgrol ma gos dkar bdag med ma /  
 / de bzhin rdo rje dbyings dbang phyug // pha rol phyin drug tu shes bya //

Locanā, Māmakī, Tārā, Pāṇḍarā, Nairātmīyā, and Vajradhātviśvarī should be known. [They are] also the Six Pāramitās (Perfections).<sup>1551</sup>

evaṃ trividhaṃ jñeyā tu vīrāḥ sarvajagatpatīm /<sup>1552</sup>

<sup>1542</sup> The secret signs (*cchomā*) refer to the deities visualized on the left hand.

<sup>1543</sup> According to the *Bohitā* (D 1419, 231r4–r5), the “connections” (*yoga*) indicate the yoginīs’ respective lineages.

<sup>1544</sup> The “heroes” refer to the six male deities (i.e., Vairocana, Vajrasattva, Vajrasūrya, Ārolik or Padmanarteśvara, Paramāśva, and Heruka). For the “upper” (*ūrdhva*), see verse 37.7ab. The yoginīs are visualized on the back of the hand, and the male deities are on the fingers (or fingers and nails), which are located above the back of the hand.

<sup>1545</sup> vajrasūryam ] ABCD; rdo rje nyid Tib ◇ ārolika- ] *corr.* (ā ro lik Tib); ālolika ABC; āloli D ◇ -paramāśvakam ] CD (rta mchog Tib); paramāśvakam A; paramā-svakam B

<sup>1546</sup> heruka (for herukaṃ) ] ABD (he ru ka rnam Tib); herukaṃ C ◇ vāma- ] ABD (g-yon la Tib); kāma C ◇ dvi- ] ABC (gnyis Tib); du D ◇ -saṃpuṭa- ] ABD (sbyar Tib); saṃpuṭa C

<sup>1547</sup> ā ro lik ] D; ā ro lig P

<sup>1548</sup> According to the *Bohitā* (D 1419, 231r5–r6), verse 37.4d (“the two are joined together”, *dviṣaṃpuṭayogaṃ*) means as follows: the yoginīs and heroes are on the palm of the left hand, and they are also on the back of the same hand.

<sup>1549</sup> pāṇḍarā ] BD (gos dkar Tib); paṇḍarā A; pāṇḍulā C

<sup>1550</sup> vajradhātviśvarī ] BCD (rdo rje dbyings dbang phyug Tib); vajradhātviśvariśvarī A

<sup>1551</sup> It is also possible to read verse 37.5d (*ṣaṭ pāramitās*) as “six excellent ones” and not “the Six Perfections”. In the similar verses found in the *Cakrasaṃvara* (31.13b) and *Abhidhānottara* (3.85b), the word *pāramitāḥ* (“Perfections” or “excellent ones”) or *pāramitā* (singular) is also used as a description of the nature of the goddesses mentioned before that word (namely the nature as the five of the Six Perfections of Locanā, Māmakī, Pāṇḍarā, Tārā, and Cumbikā) and not an indication of the independent group of six goddesses.

<sup>1552</sup> evaṃ ] ABD (de ltar Tib); evaṃ ca C ◇ jñeyā (for jñeyās) ] ABCD (shes bya ba Tib) ◇ tu ] ABD; *om.* C ◇ vīrāḥ ] ABC (dpa' bo Tib); vīrā D ◇ -patīm (for -patayah) ] A (bdag Tib); patī BD; patīḥ C

khitigarbhādikaṃ tatra tathā ḍākādināyakāḥ //37.6//<sup>1553</sup>

/ de ltar rnam gsum shes bya ba // dpa' bo 'gro ba kun gyi bdag /<sup>1554</sup>

/ sa yi snying po la sogs der // de bzhin mkha' 'gro sogs gtso bo //

In the same way, the heroes, the lords of the whole world, should be known threefold. In this regard, there are [the six bodhisattvas] such as Khitigarbha (Kṣitigarbha).<sup>1555</sup> There are also the [six] leaders<sup>1556</sup> such as Ḍāka.<sup>1557</sup>

prṣṭhahastagatā devī aṅgulīṣu tathāgatām /<sup>1558</sup>

madhyasandhau tathā devī talahaste tathāgatām //37.7//<sup>1559</sup>

/ lha mo lag pa'i rgyab son te // sor mo rnams la de bzhin gshegs /

/ de bzhin lha mo dbus tshigs su // lag pa'i mthil du de bzhin gshegs //7//

---

<sup>1553</sup> khitigarbhā- (for kṣitigarbhā) ] AB (sa yi snying po Tib); kṣitigarbbhā C; khitigabhbhā D ◇ -dikam (for -dikās) ] ABCD (la sogs Tib) ◇ tatra ] A (der Tib); tantra BCD ◇ ḍākā- ] ABC (mkha' 'gro Tib); ḍā D ◇ -nāyakāḥ ] ABC (gtso bo Tib); nāyakā D

<sup>1554</sup> dpa' bo ] D; dpa' P

<sup>1555</sup> Neither the text nor the *Bohitā* articulates who the remaining five bodhisattvas or deities are. They may be Khitigarbha (Kṣitigarbha), Khagarbha, Vajrapāni, Lokanātha, Sarvanivaraṇaviṣkambhin, and Samantabhadra, the male consorts of the six female bodhisattvas (Khitigarbhī, Khagarbhakī, Vajrapānī, Lokanāthī, Sarvanī or Sarvanivaraṇaviṣkambhinī, and Samantabhadrī) who constitute the Heart Circle of the thirteenfold maṇḍala of Heruka (*Ḍākārṇava*, 15.75d–76b).

<sup>1556</sup> According to the *Bohitā* (D 1419, 231r6), the six “leaders such as Ḍāka” are Vajradāka, Mohaḍāka, Ratnaḍāka, Padmaḍāka, Viśvaḍāka, and Jñānaḍāka.

<sup>1557</sup> Verses 2–6, which are somewhat obscure, list three groups of six yoginīs and three groups of six male deities. The three groups of male deities are (1) the tathāgata (Vairocana), Vajrasattva, Vajrasūrya, Ārolīk (Padmanarteśvara), Paramāśva, and Heruka; (2) the six bodhisattvas such as Khitigarbha (Kṣitigarbha); and (3) the six leaders such as Ḍāka. However, of the three groups of six yoginīs, the text mentions only two groups explicitly, namely the group of Cumbikā, Lāmā, Ḍākinī, Rūpiṇī, Parāvṛttā, and Anuvartinī, and the group of Locanā, Māmākī, Tārā, Pāṇḍarā, Nairātmyā, and Vajradhātṛvīśvarī. The *Bohitā* does not comment on it. It is possible to interpret the remaining group of six yoginīs in two ways: (1) the mistresses of the six lineages of Buddhist deities, namely Vajravārāhī, Yāminī, Mohanī, Saṃcālīnī, Saṃtrāsānī, and Caṇḍikā and (2) the Six Pāramitās, namely Dānapāramitā, Śīlapāramitā, Kṣāntipāramitā, Vīryapāramitā, Dhyānapāramitā, and Prajñāpāramitā. (1) Although the text does not refer to the former deities’ names at all, they are normally visualized in the practice of hand worship in the Saṃvara tradition. (2) This applies if we read verse 37.5d (*ṣaṭ pāramitās*) as indicating the six independent goddesses and not as words to describe the nature as the Six Perfections of the six goddesses mentioned in verse 37.5a–c.

<sup>1558</sup> aṅgulīṣu (m.c. for aṅgulīṣu) ] ABCD (sor mo rnams la Tib) ◇ tathāgatām (for tathāgatāḥ) ] AB (de bzhin gshegs Tib); tathāgatān CD

<sup>1559</sup> madhya- ] ABD (dbus Tib); madhye C ◇ -sandhau ] Apc (tshigs su Tib); satvo AacBCD ◇ tala- ] ABC (mthil du Tib); tara D ◇ tathāgatām (for tathāgatāḥ) ] AB (de bzhin gshegs Tib); tathāgatam C; tathāgatān D

The goddesses are on the back of the hand.<sup>1560</sup> The [male] tathāgatas are on the fingers.<sup>1561</sup> Similarly, the goddesses are on the middle joint [of the hand].<sup>1562</sup> The [male] tathāgatas are on the palm of the hand.<sup>1563</sup>

nakhaśuktau tathā vīrā kaṭakasthāneṣu yoginīm /<sup>1564</sup>  
 agrahaste cchomayet tu prṣṭhe visarjayed budhaḥ //37.8//<sup>1565</sup>  
 yo yasyādhipatitvan tu tasya tasyaiva lakṣayet /<sup>1566</sup>  
 / dpa' bo de bzhin sen skogs la // lag gdub gnas su rnal 'byor ma /  
 / lag pa'i rtse mos brda bya ste // mkhas pas rgyab tu gshegs gsol bya //8//  
 / gang zhig gang gi bdag po nyid // de yi de nyid kyi mtshon bya /<sup>1567</sup>

Likewise, the heroes are on the surface of the nails.<sup>1568</sup> The yoginīs are on the seats on the bracelet.<sup>1569</sup> [A practitioner] should make the secret sign on the fingers (*agrahaste*),<sup>1570</sup> then the wise (the same practitioner) should send to the back.<sup>1571</sup> [A

<sup>1560</sup> I interpret the text as teaching that the first group of six yoginīs are placed on the back of the hand. The *Bohitā* does not explain this verse.

<sup>1561</sup> I interpret that the first group of six male deities (Vairocana, Vajrasattva, Vajrasūrya, Ārolik or Padmanarteśvara, Paramāśva, and Heruka) are placed on the five fingers. However, I am not certain how to assign the six deities to the five fingers. The *Bohitā* does not give any comment on this verse. According to the parallel teachings found in several texts such as the *Cakrasaṃvara* (31.7–9b) and *Abhidhānottara* (3.80–81), the six male deities are generally placed on the five fingers (five of the six) and on the nails (for the remaining one). However, in the *Ḍākārṇava* (37.8a), it seems that the other group of six male deities reside on the nails.

<sup>1562</sup> The *Bohitā* does not comment on this verse. The middle joint (*madhyasandhau*) seems to refer to the metacarpophalangeal joints, namely the bases of the five fingers located around the middle of the hand. I interpret that the second group of six goddesses reside in the middle joint.

<sup>1563</sup> The *Bohitā* does not comment on this verse. I interpret that the second groups of six male deities (the six bodhisattvas such as Kṣitigarbha) are visualized on the palm of the hand.

<sup>1564</sup> nakha- ] AB (sen Tib); nakhaṃ C; naṣa D ◇ -śuktau ] ABD (skogs la Tib); śuklau C ◇ vīrā (for vīrāḥ) ] ABCD (dpa' bo Tib) ◇ yoginīm (for yoginyaḥ) ] ABC (rnal 'byor ma Tib); yoginī D

<sup>1565</sup> agrahaste (for hastāgreṇa) ] ABC (lag pa'i rtse mos Tib); hasteṣu D ◇ cchomayet ] AB (brda bya Tib); cchomayan CD

<sup>1566</sup> lakṣayet ] ABD (mtshon bya Tib); lakṣaye C

<sup>1567</sup> de nyid kyi ] P; de nyid kyis D

<sup>1568</sup> For the phrase “on the surface of the nails” (*nakhaśuktau*, literally “on the shells of the nails”), see also *Cakrasaṃvara* (31.9a) and *Abhidhānottara* (3.81c). The *Bohitā* does not comment on this verse. I interpret that the third group of six male deities (the six leaders such as Ḍāka) are placed on the surface of the nails.

<sup>1569</sup> The *Bohitā* does not comment on this verse. I interpret that the third group of six yoginī goddesses are placed on the bracelet.

<sup>1570</sup> The term *agrahasta* may mean the front side of the left hand and not the fingers. See the next footnote.

<sup>1571</sup> I interpret verse 37.8d (“the wise should send to the back”) as stating that a practitioner visualizes the same deities on the back of the left hand whom he visualized on the front of the same hand (see also verse 37.4d). A *pāda* identical to verse 37.8d (*prṣṭhe visarjayed budhaḥ*) can be found in the *Cakrasaṃvara* (31.13d) and *Abhidhānottara* (3.85d). According to Jayabhadrā's *Cakrasaṃvarapañjikā* (31.5) and Bhavabhaṭṭa's *Cakrasaṃvaraviṭṭi* (Skt ed. (Pandey 2002), vol. 2, p. 517, l. 16–1. 17), commentaries on the *Cakrasaṃvara*, it means that a practitioner also visualizes the deities on the back of the hand like a reflection in a mirror. Śūraṃgavajra's *Abhidhānottaraṭṭi* (D 1414, 134v1–v2), a commentary on

practitioner] who [has] the lordship of [the deities] can see [a vision] of every [one of the deities].<sup>1572</sup>

surābhakṣīprayogeṇa kauśalaṃ nāsikāgrataḥ //37.9//<sup>1573</sup>

bhakṣabhojana kartavyā smṛtibaleṣu cātmanā /<sup>1574</sup>

/ chang 'thung ma yi rab sbyor bas // ko sa la dang sna'i rtse mo //

/ dran pa'i stobs kyi bdag nyid kyis // bza' ba dang ni ston mo bya /

By applying Surābhakṣī in Kauśala or the tip of the nose, [he] should perform a ritual feast (*bhakṣabhojana*), devoted to the Power of Mindfulness (*smṛtibala*).<sup>1575</sup>

sugrahan tu mahāmudrāṃ susumnā sarvakārajām //37.10//<sup>1576</sup>

/ gnyid log dus kun las skyes par // phyag rgya chen po legs par zung //<sup>1577</sup>

(The meaning of “Su”—) [One should attain] holding well (*sugrahaṃ*) the Great Seal, very benevolent and manifesting at all times.<sup>1578</sup>

rāhukālāgnisūryas tu grāhaṃ nāsāgratas tathā /<sup>1579</sup>

the *Abhidhānottara*, interprets it as meaning that in meditation, a yogin sends the deities to the divine castle that is present on the back of the hand. From these, there is a possibility that the term *agrahasta* (normally meaning “fingers”) in 37.8c means “the front side of the hand.”

<sup>1572</sup> Verses 37.7–9b thus teach a form of the hand sign or *hastacchomā* (*Cakrasaṃvara*, chapter title of Chapter 31; and *lag pa'i brda*, *Herukābhyūdaya*, D 374, 29v6), also called *hastapūjā* (“the hand offering”, Jayabhadra’s *Cakrasaṃvarapañjikā*, 31.4, Bhavabhṭṭa’s *Cakrasaṃvaravivṛti*, Skt ed. (Pandey 2002), vol. 2, p. 516, l. 9, Kumāracandra’s *Katipayāksarā*, p. 166, l. 15, and many others), a visualization of the deities (who are mentioned in verses 37.2–6) on the left hand. A practitioner visualizes on various parts of his left hand the three groups of six yoginīs (eighteen yoginīs) and the three groups of six male deities (eighteen male deities). He visualizes the same yoginīs and male deities on both sides (front and back) of his left hand. The thirty-six pairs of yoginīs and male deities are thus visualized on the practitioner’s left hand.

Although it does not give any detailed comment on the external aspect of this practice described above, the *Bohitā*’s comment (D 1419, 231r6–v4) on verses 37.7–9b of the *Ḍākārṇava* provides an explanation of the internal aspect of this visualization, which is, however, somewhat obscure: (1) the back of the hand and the five fingers, (2) the middle joint (the metacarpophalangeal joints), (3) the nails, and (4) the bracelet correspond to or indicate (1) the navel area, (2) the heart, (3) the throat, and (4) the tip of the nose, where the five inner channels run and the five vital airs move.

<sup>1573</sup> surābhakṣī- ] A (chang 'thung ma yi Tib); surābhakṣī BCD ◇ -prayogeṇa ] *corr.*; prayogeṇa ABCD (rab sbyor bas Tib)

<sup>1574</sup> -bhojana (*m.c.* for -bhojanaṃ) ] ABCD; ston mo Tib ◇ kartavyā (for kartavyaṃ) ] ABCD (bya Tib) ◇ -baleṣu (for -balena) ] A (stobs kyi Tib); balena BC; bale D

<sup>1575</sup> Surābhakṣī resides in the holy site Kauśala (Kosala), which is internally equivalent to the tip of one’s nose, and has the nature of the Power of Mindfulness.

<sup>1576</sup> -mudrāṃ ] AC (phyag rgya Tib); mudrā BD ◇ susumnā (for susumnāṃ) ] A; susumnā BCD; gnyid log Tib

<sup>1577</sup> zung ] D; zud P

<sup>1578</sup> The word *susumnā* (“very benevolent”) may be the middle channel *suṣumnā* (equivalent to *avadhūtt*), which has the nature of the Great Seal.

<sup>1579</sup> rāhu- ] ABD (rā hu Tib); rāhū C ◇ -kālāgni- ] ABC (dus me Tib); kārāgni D ◇ -sūryas ] ABD (nyi ma Tib); sūryyan C ◇ grāhaṃ nāsāgratas ] A (zos pa sna yi rtser Tib); grāhanāṃ sāgras B; grāhanāṃ sāgrahaṃ C; grāhanāsāgras D

/ rā hu dus me nyi ma ru /<sup>1580</sup> / zos pa sna yi rtser de bzhin /<sup>1581</sup>

(The meaning of “rā”— [The planets] Rāhu (*rāhu*), Kālāgni, and the sun<sup>1582</sup>—[they are] likewise seized from the tip of the nose.

bhakṣayitvā viṣayāñ ca sūkṣmādvayarūpikām //37.11//<sup>1583</sup>

/ phra mo gnyis su med gzugs las // yul kyang bza' bar byas nas ni //

(The meanings of “bha”— Devouring (*bhakṣayitvā*) the sensory objects, [the inner fire] is subtle and nondual in appearance.<sup>1584</sup>

kṣīti kharaty amṛtan tu kusumaṃ cittabījakaṃ /<sup>1585</sup>

/ me tog sems kyi sa bon las // kṣi ni bdud rts'i'i skud pa 'dzag /

[The meanings of] “kṣī”—The nectar flows (*kharati* = *kṣarati*). The flower is with the seed (*bīja*) of the mind.<sup>1586</sup>

evaṃ karoti vai yogī nābhiḥ surapurassarāt //37.12//<sup>1587</sup>

/ de ltar nges byed rnal 'byor pa // lte ba'i chang sngon song las so //<sup>1588</sup>

A yogin certainly practices thusly. [He will be] the chief going ahead of gods.<sup>1589</sup>

---

<sup>1580</sup> dus me ] D; dum me P

<sup>1581</sup> sna yi ] D; sna'i P

<sup>1582</sup> According to the *Bohitā* (D 1419, 231v7–232r1), the Rāhu, the Kālāgni, and the sun indicate the middle (avadhūtī), the left (lalanā), and the right (rasanā) channels, respectively.

<sup>1583</sup> sūkṣmā- ] ABC (phra mo Tib); sūkṣmā D ◇ -rūpikām (for -rūpikā) ] ABCD; gzugs las Tib

<sup>1584</sup> The subject of this sentence is not clearly given. I interpret the subject to be the inner fire because “devouring the Sensory Objects (or the like)”, “subtle”, and “nondual” are words often used to describe the inner fire.

<sup>1585</sup> kharaty (for kṣarati: *kh* = *kṣ*) ] ABCD (skud pa 'dzag Tib)

<sup>1586</sup> The *Bohitā*'s comment (D 1419, 232r3–r4) on verse 37.12b (“The flower is with the seed of the mind”) is unclear. It appears to say that the flower refers to flowers for external offering and the flower in the sky (a metaphor for non-existence). However, I interpret the flower as representing the menstrual blood or the lotus (chakra) in the navel area, and the seed of the mind as the semen (which is equivalent to the nectar or mind of awakening).

<sup>1587</sup> vai ] AD (nges Tib); *om*. BC ◇ yogī ] ABD (rnal 'byor pa Tib); yogi C ◇ sura- ] ABCD; chang Tib; cf. su ra rnam *Bohitā* (D 1419, 232r5) ◇ -purassarāt (for -puraḥsarah) ] *em*. (sngon song las Tib); puras surāt AB; puraḥ sasurāt C; pūras surāt D

<sup>1588</sup> chang ] D; chad P ◇ song ] D; sod P

<sup>1589</sup> Verse 37.12d can also be translated as “the navel [chakra] is [practiced] according to the aforementioned [meditation method] regarding gods or *surā* liquor” as the *Bohitā* suggests (D 1419, 232r4–r6). According to the *Bohitā*, “the navel” is the body part where all inner channels gather and form a circle (namely the *nirmāṇacakra* or Emanation Chakra present in the navel). The term *sura* means “deities” produced from the eyes and other body parts and having the nature of the practitioner’s mind. The same term also means *surā*, a kind of traditional liquor, which indicates the nectar in this practice, and *purassara* or “going before” indicates the meditation method of the *surā* or nectar taught before.

kodaṇḍeṣu gatañ cittaṃ mātā samvitsvarūpikām /<sup>1590</sup>

/ gzhu yi dbyug par son pa'i sems // rang gzugs yang dag rig pa tsam /

(The meaning of “Ko”—) The mind is placed on [a wind disk, shaped like] a bow (*kodaṇḍeṣu*). Mother has the nature of knowledge.<sup>1591</sup>

samarasāsvādanañ ca kriyate nātra saṃśayaḥ //37.13//<sup>1592</sup>

/ ro mnyam pa ni myong ba yang /<sup>1593</sup> / the tsom med par 'dir byed 'gyur //

(The meaning of “sa”—) Tasting the flavor of the sameness (*samarasa*) is performed. In this regard, there is no doubt.

lalanā sukhasāmarthyā gataṃ bījam anakṣaram /<sup>1594</sup>

/ brkyang ma'i bde ba'i nus pa yis /<sup>1595</sup> / sa bon zag pa med par son /

(The meaning of “la”—) The *lalanā* [channel] is capable of [carrying] the pleasure; [the pleasure] moves [in the form of] a seed unable [to utter as a] syllable.

tatkāleva sadā mudrā labhyate vīracchomayā //37.14//<sup>1596</sup>

praviśati bodhicakraṃ sānandeṣu varānanā /<sup>1597</sup>

nānyopāyo 'sti saṃsāre vimukticchomayā vinā //37.15//<sup>1598</sup>

/ dus de nyid du rtag phyag rgya // dpa' bo'i brda yis 'thob par 'gyur //

/ byang chub 'khor lo dga' bcas su // 'jug 'gyur mchog gi zhal can ma /

/ brda dang bral na 'khor ba ru // grol ba'i thabs gzhan yod ma yin //

The seal is always acquired precisely at that time by means of the secret sign of a hero. He enters the circle for [attaining] awakening. The fair woman (*Surābhakṣī*) is in [that] happy [circle]. No other means exists in the cycle of death and rebirth except for the secret sign for liberation.

<sup>1590</sup> kodaṇḍeṣu (for kodaṇḍe) ] ABC (gzhu yi dbyug par Tib); kogaṇḍeṣu D ◇ mātā ] ABCD; tsam Tib ◇ -svarūpikām (for -svarūpikā) ] ABCD (rang gzugs Tib)

<sup>1591</sup> For verse 37.13b (*mātā samvitsvarūpikām*), see the *Pratyabhijñāhṛdaya* (Skt ed. (Chatterji 1911), 17 (p. 37, l. 10–15)): *atha kathaṃ cidānandalābho bhavati? ity āha—madhyavikāsāc cidānandalābhah / sarvāntaratamatvena vartamānavāt tadbhittilagnatām vinā ca kasyacid api soarūpānupapatteḥ saṃvid eva bhagavati 'madhyam' /*. See also (Singh [1963] 2006, pp. 92–93).

<sup>1592</sup> samarasā- ] ABC (ro mnyam pa Tib); sarasā D

<sup>1593</sup> myong ba ] D; myang ba P

<sup>1594</sup> anakṣaram ] *em.*; anakṣara+ A; anākṣarām BCD; zag pa med par Tib and zag pa med pa *Bohitā* (D 1419, 232v2)

<sup>1595</sup> brkyang ma'i ] D; rkyang ma'i P

<sup>1596</sup> -kāleva (for -kāla eva) ] ABCD (dus and nyid tu Tib) ◇ sadā ] ABC (rtag Tib); dā D ◇ -cchomayā ] ABD (brda yis Tib); cchoṣmatāḥ C

<sup>1597</sup> praviśati ] C ('jug 'gyur Tib); praviśati ABD ◇ -cakram ] ABpcCD ('khor lo Tib); cikram Bac ◇ -nandeṣu (for -nande) ] ABCD (dga' Tib) ◇ varā- ] AD (mchog gi Tib); balā BC

<sup>1598</sup> -pāyo 'sti ] *corr.* (thabs and yod Tib); pāyo sti AD; pāyo .. B; pāyāsti C



yoginīgaṇapatyā tu surābhakṣī mahāyaśā /<sup>1599</sup>  
 saptatrimśamahācakre mantrodbhūtavarānanā //37.16//<sup>1600</sup>  
 / mal 'byor ma yi tshogs bdag mo // chang 'thung grags pa chen mo yin /  
 / sum cu rtsa bdun 'khor lo cher /<sup>1601</sup> / gsang sngags las byung mchog  
 zhal mo //

Being the mistress of the assembly of yoginīs, Surābhakṣī is very glorious. In the great circle with the thirty-seven [seats],<sup>1602</sup> the fair woman (Surābhakṣī) emerges from the [following] mantra:

oṃ śa ma **tru** hā ni vi su gha mbha na ṇa ni ka vā rā ri ya ṇe hūṃ hūṃ  
 hūṃ hūṃ pha pha ṭ ṭ **pha pha ṭ ṭ** svā svā **hā hā** /<sup>1603</sup> oṃ surābhakṣīye hūṃ  
 hūṃ phaṭ phaṭ svāhā /17//<sup>1604</sup>  
 / oṃ sha ma **tru** hā ni bi su gha mbha na **ṇa** ni ka bā rā ri ya ṇe hūṃ hūṃ  
 hūṃ hūṃ **pha pha ṭ ṭ pha pha ṭ ṭ** swā swā hā hā /<sup>1605</sup> oṃ su rā bha kṣī ye  
 hūṃ hūṃ phaṭ phaṭ swā hā /<sup>1606</sup>

Oṃ, [homage] to [Vajradāka, who] wards off great vighnas (or obstacle demons), *hūṃ hūṃ phaṭ phaṭ svāhā*, to [Vajradāka, who] kills the enemy, *hūṃ hūṃ phaṭ phaṭ svāhā*.<sup>1607</sup>  
 Oṃ, for Surābhakṣī, *hūṃ hūṃ phaṭ phaṭ svāhā*.

evaṃ mantrarājāno † bhi † na bhūto na bhaviṣyati /<sup>1608</sup>  
 sṛṣṭisaṃhāarakaro tu dve dve padam udāhṛtā //37.18//<sup>1609</sup>  
 / de ltar sngags rgyal mngon par ni // ma byung 'byung bar mi 'gyur ro /

<sup>1599</sup> -patyā (for -patnī) ] ABC (bdag mo Tib); ṣatyā D ◇ -yaśā ] corr. (grags pa Tib); yasā ABCD

<sup>1600</sup> -trimśa- (for -trimśan-) ] ABCD (sum cu rtsa Tib)

<sup>1601</sup> sum cu ] D; sum bcu P

<sup>1602</sup> For the thirty-seven seats, see my translation and footnote of verse 26.48.

<sup>1603</sup> As this is a mixed mantra composed of the twenty-third and twenty-fourth of the forty-eight parts of Heruka's root mantra (Appendix C), I have edited the text accordingly. ◇ śa ma tru hā ] em.; sa ma kra hā ABD; śa ma kru hā C; sha ma trū hā Tib ◇ ni vi su gha mbha na ṇa ni ] AB: vi vi su gha mbha ni ṇa C; ni vi su ghaṃ bha na ṇa ni D; ni bi su gha mbha na na ni Tib ◇ pha pha ṭ ṭ pha pha ṭ ṭ ] em.; pha pha ṭ ṭ AD; pha pha ṭ B; phaṭ phaṭ C; phaṭ phaṭ phaṭ phaṭ Tib ◇ svā svā hā hā ] BCD (swā svā hā hā Tib); svā svā ++++ A

<sup>1604</sup> surābhakṣīye (for surābhakṣyai) ] ABC (su rā bha kṣī ye Tib); surābhakṣīya D ◇ phaṭ phaṭ ] ABD (phaṭ phaṭ Tib); phaṭ C

<sup>1605</sup> sha ma tru ] P; sha ma trū D ◇ gha mbha na ṇa ] P; gha mbha na na D ◇ bā rā ri ya ṇe ] D; dhā rā ri ya ṇe P ◇ pha pha ṭ ṭ pha pha ṭ ṭ ] em.; phaṭ phaṭ phaṭ phaṭ ] D; pha pha ṭ ṭ pha pha ṭ P

<sup>1606</sup> su rā bha kṣī ye ] D; su rā bha kī ye P

<sup>1607</sup> This mantra is composed of the twenty-third and twenty-fourth of the forty-eight parts of Heruka's root mantra (*mahāvighnaniṣṭhāraṇe* and *śatru\*niṣumbhaṇa(niṣumbhana)karāya*). See also Appendix C.

<sup>1608</sup> † bhi † ] A (mngon par Tib); .. B; pi C; ti D

<sup>1609</sup> sṛṣṭi- ] A ('byin Tib); sṛṣṭa Bac; sṛṣṭi BpcCD ◇ dve dve padam udāhṛtā (for dvidvipada udāhṛtaḥ) ] ABC (gnyis gnyis kyes ni rkang par gsungs Tib); dve dve padamudrā hṛtā D

/ 'byin dang sdud pa dag gis ni // gnyis gnyis kysis ni rkang par gsungs //<sup>1610</sup>

The mantra kings are thus [taught]. No [mantra king] was presented [so far] nor will be presented. [It] causes emanation and absorption. Every [mixed mantra] is declared to be [composed of the successive] two parts [of the forty-eight parts of Heruka's root mantra].

prajñopāyātmikā devī varṇasamsthānapūrvikā /<sup>1611</sup>

/ shes rab thabs bdag nyid lha mo // kha dog dbyibs ni sngon can no /<sup>1612</sup>

The goddess (Surābhakṣī) has the nature of wisdom and means. [She is] colored and shaped as before.

pratimudrā sarvajñagamyā na dātavyā abhijñayā //37.19//<sup>1613</sup>

ajñātayā mahāmudrā siddhā hi yoginīṣu ca /<sup>1614</sup>

narakādis tu gamanaṃ vyāḍacaurādīmārite //37.20//<sup>1615</sup>

/ kun mkhyen bgrod bya phyag rgya'i lan // mngon par shes pas sbyin mi bya //

/ ma shes pa yis rnal 'byor ma'i // phyag rgya chen po 'di 'grub 'gyur /

/ sbrul dang rkun sogs pas bsad nas // dmyal ba sogs su 'gro ba yin //

The response seal is accessible for the all-knowing (*sarvajña*); [it] should not be given (shown) [to a yoginī] by [a practitioner who] has not learned the supernatural faculties (*abhijñayā ajñātayā*)<sup>1616</sup> because the Great Seal, already accomplished, is [inherent] in yoginīs. [The one who has transgressed it] goes to [the bad states of existence] such as hell after being killed by a snake, robber, or others.

nānāgamadharā vīrā sampratyayeṣu dāpayet /<sup>1617</sup>

guruprasādato vāsti tatpratyayā cchomā viduḥ //37.21//<sup>1618</sup>

/ sna tshogs lung 'dzin dpa' rnam la // yang dag yid ches bya phyir ster /

/ bla ma'i drin gyis yod pa der // mkhas pa de yi rkyen gyis brda //<sup>1619</sup>

<sup>1610</sup> gnyis gnyis kysis ] D; gnyis gnyis kyi P

<sup>1611</sup> -yātmikā ] ACD (bdag nyid Tib); yotmikā B

<sup>1612</sup> dbyibs ] D; sbyings P

<sup>1613</sup> -jñā ] A (mkhyen Tib); jñe BCD

<sup>1614</sup> ajñātayā ] AD (ma shes pa yis Tib); ajñātayo BC ◇ hi ] ABCD; 'di Tib

<sup>1615</sup> narakādis tu (for narakādiṣu) ] AD (dmyal ba sogs su Tib); narakādin tu BC

<sup>1616</sup> Alternatively, if the *abhijñayā ajñātayā*, which are instrumental in appearance, are used in the sense of dative, verse 37.19d–20a can be translated as “[it] should not be given (taught) to [a practitioner who] has not learned the supernatural faculties”.

<sup>1617</sup> -dharā ] ABD ('dzin Tib); dharo C ◇ vīrā (for vīrāḥ) ] ABCD (dpa' rnam la Tib) ◇ sampratyayeṣu (for sampratyayena) ] BC; sam++tyayeṣu A; sampratyayeṣu D; yang dag yid ches bya phyir Tib

<sup>1618</sup> guru- ] ABC (bla ma'i Tib); gurū D ◇ -prasādato ] ABD (drin gyis Tib); pramādato C ◇ vāsti ] ABCD; yod pa der Tib ◇ cchomā ] ABC (brda Tib); cchomakā D

<sup>1619</sup> de yi : D; de'i P

Heroes espouse various transmissions. He should give [the instruction of secret signs] with firm conviction. It is indeed presented thanks to the kindness of a teacher. The secret signs rely on him. [Sages] know [thusly].

ātmanā siddhibhāveṣu kriyante nānyathāvacaḥ /<sup>1620</sup>  
 tatprasādato muktis tu viharaṇaṃ kṣetre viduḥ //37.22//<sup>1621</sup>  
 / dngos grub dngos po bdag nyid kyis // byed 'gyur gzhan du ma yin no /  
 / de yi drin gyis grol ba ste // mkhas pas zhing du gnas par bya //

[The secret signs] are practiced on one's own in [the circumstances where] accomplishment [may] occur. There is no advice in a different way. Thanks to his (teacher's) kindness, liberation and wandering for pleasure in a field are [practicable]; [sages] know [this].

gurūpadeśato kṣetraṃ sapīṭhaṃ bodhipākṣikam /<sup>1622</sup>  
 viharaṇaṃ cchomakānāṃ praticchomā surūpakām //37.23//<sup>1623</sup>  
 / bla ma'i man ngag zhing yin te // de ni gnas dang byang chub phyogs /  
 / gnas pa tstsho ma ka rnam te /<sup>1624</sup> / rang bzhin med pa tstsho ma'i  
 lan //<sup>1625</sup>

Thanks to the teacher's instruction, [he learns] the fields with the seats [of the goddess], and [the Qualities] Related to Awakening, [with which the goddesses are associated]. [He] wanders in search of [appropriate yoginīs, who show] the secret signs. The secret sign [which he shows] in response is very beautiful.

athavā sarveva guruḥ guruṃ vā sarvasarvakam /<sup>1626</sup>  
 sāmnyamahājñānaṃ vākpathātāgocaram //37.24//  
 / yang na 'di kun bla ma 'am // bla ma thams cad thams cad pa'o /  
 / man ngag dang bcas ye shes che // ngag gi lam 'das spyod yul can //

Alternatively, every teacher really [gives] all of the entire [instructions that are] important. The great gnosis based on the transmissions is in the range beyond the path of words (viz., beyond words).

<sup>1620</sup> kriyante ] ABD (byed 'gyur Tib); krīyante C

<sup>1621</sup> muktis tu ] ABC (grol ba ste Tib); mukti D ◇ kṣetre ] ABC (zhing du Tib); kṣatre D

<sup>1622</sup> kṣetraṃ ] AC (zhing Tib); kṣātraṃ BD ◇ -pīṭhaṃ ] ABC (gnas Tib); pīṭha D ◇ -pākṣikam ] ABC (phyogs Tib); pācchikam D

<sup>1623</sup> viharaṇaṃ ] ABD (gnas pa Tib); viharaṃ C ◇ cchomakānāṃ ] ABD (tstsho ma ka rnam Tib); cchoṣmakānāṃ C ◇ surūpakām (for surūpikā or may be a corruption of svarūpikā) ] ABD; surupakām C; rang bzhin med pa Tib

<sup>1624</sup> tstsho ma ka ] D; tstshom ma ka P

<sup>1625</sup> tstsho ma'i ] D; tstshom ma'i P

<sup>1626</sup> sarveva (for sarva eva) ] ACD; sarva B; 'di kun Tib ◇ guruṃ ] AC (bla ma Tib); guru BD

kāyacakre mahāsiddhi sarvayānasukhāvaham /<sup>1627</sup>

na saukhyaṃ na cāsaukhyān tu sarvan tatra mahādvayam //37.25//<sup>1628</sup>

/ sku yi 'khor lor dngos grub che // theg pa kun gyi bde bar bzhugs /

/ bde med bde ba med pa'ang med // thams cad der ni gnyis med che //

[It involves] the great accomplishment in the Body Circle,<sup>1629</sup> bringing pleasures of all vehicles. There is neither pleasure nor absence of pleasure; in this [system], all is in the great [state of] nonduality.

ity āha bhagavān svāmī vajraḍākas tathāgataḥ /<sup>1630</sup>

sarvavīrasamāyogād vajrasattvaḥ paraṃ sukham //37.26//<sup>1631</sup>

/ dpa' bo thams cad mnyam sbyor las // rdo rje sems dpa' bde ba'i mchog /

/ rdo rje mkha' 'gro de bzhin gshegs // bcom ldan bdag pos 'di gsungs so //<sup>1632</sup>

Thus spoke the Blessed One, the master, Vajraḍāka, the tathāgata, Vajrasattva, and the Supreme Bliss, through the complete union with all heroes.

iti śrīḍākārṇave mahāyoginītantrarāje surābhakṣīprayogacchomāsva-  
bhāvalakṣaṇavidhipaṭalaḥ saptatrimśatimaḥ /<sup>1633</sup>

/ dpal mkha' 'gro rgya mtsho mal 'byor ma'i rgyud kyi rgyal po chen po  
las chang 'thung ma'i rab tu sbyor ba'i brda'i rang bzhin gyi mtshan nyid  
kyi cho ga zhes bya ba ste le'u sum cu rtsa bdun pa'o //<sup>1634</sup>

Thus ends Chapter 37, [titled] the rule regarding the characteristics of the nature intrinsic to the secret signs as the practice of Surābhakṣī, in the glorious *Ḍākārṇava*, the great king of Yoginītantras.

---

<sup>1627</sup> -siddhi ] BCD (dngos grub Tib); siddh+ A ◇ -yāna- ] A (theg pa Tib); pāna BC; pāṇa D ◇ -sukhā- ] ApcBCD (bde bar Tib); mahā Aac

<sup>1628</sup> saukhyaṃ ] ABD (bde Tib); saukhyaṃ C ◇ na cā- ] ABD (med pa'ang med Tib); na vā C ◇ sarvan ] AC (thams cad Tib); sarva B; sarvva D ◇ mahādvayam ] ApcBCD (gnyis med che Tib); mahāsukhasā Aac

<sup>1629</sup> The Body Circle is the thirteenth of the circles that constitute the Heruka maṇḍala expounded in the *Ḍākārṇava* 15 (Appendix B).

<sup>1630</sup> svāmī ] ABC (bdag pos Tib); svāmi D

<sup>1631</sup> -samāyogād ] ABCpcD; samāyod Cac

<sup>1632</sup> gsungs so ] D; gsungso P

<sup>1633</sup> iti ] ABCD; *n.e.* Tib ◇ -rāje ] BD (rgyal po Tib); rājye AC ◇ -svabhāva- ] ABC (rang bzhin gyi Tib); svabhāva D ◇ -triṃśatimaḥ ] ABC (sum cu rtsa Tib); trīśatimaḥ D

<sup>1634</sup> sum cu ] D; sum bcu P

**PART III**  
**The *Abhidhānottara*:**  
**Critical Edition and Translation**

## Abhidhānottara, Chapter 3.78c–88

chommakāṃ darśayed vīra vāmahastena yoginaḥ //3.78//<sup>1635</sup>  
vīraṇām ālayo hy eṣa cchommakānām pravartanam /<sup>1636</sup>  
vāmodbhavaṃ jagat sarvaṃ trailokyaṃ sacarācaram //3.79//<sup>1637</sup>  
/ dpa' bos brda rnam bstan pa ni // rnal 'byor pa yi lag g-yon gyis //  
/ brda rnam la ni 'jug par bya /<sup>1638</sup> / dpa' bo'i gnas su gyur pa 'di /  
/ rgyu dang mi rgyu'i 'jig rten gsum // 'gro kun g-yon las byung ba yin //

A hero (yogin) should show the secret sign with the left hand of the yogin [himself].<sup>1639</sup> Since this (the left hand) is the abode of heroes, [other] secret signs proceed [from it]. The whole universe, [namely] the three worlds containing the movable and the immovable, is engendered from the left.<sup>1640</sup>

vajrasattvas tu tarave latāyāṃ vairocanaḥ sthitaḥ /<sup>1641</sup>  
gurave padmanarteṣaṃ dhārāyāṃ vīra siddhidam //3.80//<sup>1642</sup>  
/ rdo rje sems dpa' mthe bong nyid /<sup>1643</sup> / mdzub mor rnam par snang  
mdzad bzhugs /

<sup>1635</sup> chommakāṃ ] M; cchosm+++ṃ I; cchosmakāṃ B; cchomākāṃ C; brda rnam Tib ◇ darśayed ] BCM (bstan pa Tib); ++++yed I ◇ vīra (for vīro) ] BCM (dpa' bos Tib); vī++ I; cf. pañca *Cakrasaṃvara* (31.5c); -ra of vīra (stem-form without case-ending) seems to have occurred as a result of changing *pañca* to vīra. ◇ yoginaḥ ] CM (rnal 'byor pa yi Tib); yeginaḥ IB

<sup>1636</sup> vīraṇām ] IBM (dpa' bo'i Tib); vīrā nām C ◇ cchommakānām ] IBM (brda rnam la Tib); cchomakānām C ◇ pravartanam ] CM ('jug par bya Tib); pravarttakam IB

<sup>1637</sup> -dbhavaṃ ] IB; dbhava CM ◇ trailokyaṃ ] IBM; trailokya C

<sup>1638</sup> brda ] D; brda' P

<sup>1639</sup> According to the *Abhidhānottaraṅgi* (D 1414, 134r5–r6), the commentary on the *Abhidhānottara*, this sentence (3.78cd) means that in the tantric meeting, a hero shows the secret sign with the left hand, and a yoginī shows it with the right hand. Although the *Abhidhānottaraṅgi* does not clearly state this, the “secret sign” in the singular form (*chommakā*) in 3.78c most likely indicates the group of deities (described below) that the yogin has visualized on his left hand, rather than gestures (the plural *cchommakā* in 3.79b) made with the left hand, since his left hand (“this”) is described as “the abode of heroes (male deities)” in 3.79a. See also 3. 86c, where the words *evenṃ chommayed* are used immediately after the description of the deities. In the title of Chapter 31 of the *Cakrasaṃvara*, the deities visualized on the left hand is called *hastacchomā*.

<sup>1640</sup> Some may think that *vāmo-* (3.79c) means “woman” (*vāmā*) and not “the left” (*vāma*). However, the main topic in this discourse is the left hand of the male practitioner. See also *Abhidhānottara* 3.82ab, which relates the generation from the left hand. The *Abhidhānottaraṅgi* does not explain what this *vāmo-* indicates.

<sup>1641</sup> tu tarave ] *conj.* (mthe bong nyid Tib); tu tavai IB; tu cava C; tu tavave M; cf. mtheb mo *Abhidhānottaraṅgi* and tarave (mthe bor Tib) *Cakrasaṃvara* (31.7a) ◇ vairocanaḥ sthitaḥ ] *em.* (rnam par snang mdzad bzhugs Tib); vairocana sthitaṃ IBM; vairocana sthitaḥ C; cf. vairocana tathā *Cakrasaṃvara* (31.7b)

<sup>1642</sup> gurave ] CM (gung mor Tib); guruvaṃ IB ◇ -narteṣaṃ ] IBM; nartteṣaṃ C; gar dbang gnas Tib ◇ vīra (*m.c.* for vīraṃ) ] IBCM (dpa' bo Tib)

<sup>1643</sup> mthe bong ] D; mthe bo P

/ gung mor pa dma gar dbang gnas /<sup>1644</sup> / srin lag dpa' bo dngos grub can //

(1) Vajrasattva is on the tree (viz., thumb).<sup>1645</sup> (2) Vairocana resides on the vine (forefinger). [A yogin should meditate on] (3) Padmanarteśvara on the great (middle finger) and (4) the hero (Heruka), who brings accomplishment, on the stream (ring finger).<sup>1646</sup>

kaniṣṭhāyām ākāśatanur avyayam /<sup>1647</sup> nakhaśuktiṣu hayagrīvaś cālayam  
/3.81/<sup>1648</sup>

/ tha ma la ni mi zad sku // sen mo'i ngos la rta mgrin gnas /

(5) The body of the sky (Ākāśagarbha), which is imperishable, is on the little finger.<sup>1649</sup> And (6) Hayagrīva is on the surfaces of the nails. [This is] the abode [of heroes].

sarvavīrāṇām vāmasambhava-kāraṇam /<sup>1650</sup> hastatale dūtyaḥ samāgamotsukāḥ /3.82/<sup>1651</sup>

/g-yon pa'i rgyu las byung ba ni /<sup>1652</sup> / dpa' bo thams cad yin par bshad //

/ lag mthil pho nya 'dus pa'i mchog /

[The abode<sup>1653</sup>] causes the generation of all heroes from the left. On the palm of the [left] hand, there are female messengers, who are enthusiastic for sexual intercourse.<sup>1654</sup>

---

<sup>1644</sup> pa dma ] D; pad ma P

<sup>1645</sup> According to the commentaries on the *Cakrasaṃvara*, the *Abhidhānottaravṛtti*, the ritual manuals of *hastapūjā* or “hand worship” examined in this book, *tarave* or the place where Vajrasattva is located is the thumb. “The vine”, “the great”, “the stream” in the following passage are the forefinger, middle finger, and the ring finger, respectively, according to those commentaries and ritual manuals.

<sup>1646</sup> According to the *Abhidhānottaravṛtti* (D 1414, 134r7), the hero visualized on the ring finger is Heruka.

<sup>1647</sup> ākāśa- ] IBCM; *n.e.* Tib ◇ -tanur ] IpcBCM (sku Tib); tanuṃ lac ◇ avyayam ] IBMpc (mi zad Tib); avyayaḥ CMac

<sup>1648</sup> -śuktiṣu ] IBpc (ngos la Tib); śu## Bac; suktiṣu C; muktiṣu M ◇ hayagrīvaś cālayam (alternatively, hayagrīvasvālayam) ] *em.* (rta mgrin gnas Tib); hayagrīvasvālaya IB; hayagrīvaṃ velāyām C; hagrīvaṃ vālāyām M; cf. hayagrīvaś cālayam *Cakrasaṃvara* (31.9ab)

<sup>1649</sup> According to the *Abhidhānottaravṛtti* (D 1414, 134r7), Ākāśagarbha resides on the little finger. See also the parallel passage in the *Cakrasaṃvara* 31.8c (*kaniṣṭhāyām ākāśagarbhas*).

<sup>1650</sup> sarvavīrāṇām ] CM; sarvvaṃ vīrāṇām IBpc; savve vīrāṇām Bac; dpa' bo thams cad yin par bshad Tib; cf. ete sarvavīrāṇām *Cakrasaṃvara* (31.9c) ◇ -sambhava- ] IB (las byung ba Tib); bhāmbhava CM

<sup>1651</sup> hastatale ] IBC (lag mthil Tib); haste talaṃ M ◇ dūtyaḥ ] IBC (pho nya Tib); gatyāḥ M ◇ samāgamotsukāḥ ] *em.*; samāsamausuka IBpc; samāsamausuka Bac; samānāmo-tzukāḥ C; samārāmātsukāḥ M; 'dus pa'i mchog Tib; cf. samāgamotsukā *Cakrasaṃvara* (31.10b)

<sup>1652</sup> ni ] D; yin P

<sup>1653</sup> The *Abhidhānottaravṛtti* (D 1414, 134r7–v1) states that the fingers (on which the six lineage lords are visualized, *Abhidhānottara* 3.80–81) constitute the abode of heroes.

<sup>1654</sup> According to the *Abhidhānottaravṛtti* (D 1414, 134v1), “the female messengers” refer to the six female messengers, who are most likely the six lineage mistresses also practiced as the six armor-goddesses, i.e., Vārāhī, Yāminī, Mohanī, Saṃcālinī, Saṃtrāsani, and Caṇḍikā. They are female consorts of the

prṣṭhe tu suniścayaṃ kṛtvā /<sup>1655</sup> chommakāḥ pañca darśanīyāḥ sādakena  
tu /3.83/<sup>1656</sup>

/ rgyab tu shin tu nges byas te /

/ brda ni lnga po bstan par bya /<sup>1657</sup> / sgrub pa po yis shes par gyis //<sup>1658</sup>

Then, having made a good ascertainment on the back,<sup>1659</sup> the practitioner should make the five deities (“five signs,” *chommakāḥ pañca*) appear.<sup>1660</sup>

prṭhivī locanā khyātā abdhātur māmakī smṛtā /<sup>1661</sup>

tejaḥ pāṇḍaravāsinyāṃ vāyus tārā prakīrtitā //3.84//<sup>1662</sup>

/ sa ni spyan zhes bya bar bshad // chu khams mā ma kī ru bshad /

/ me ni gos dkar mo ru bshad // rlung ni sgrol ma dag tu grags //<sup>1663</sup>

(1) Earth is said to be Locanā; (2) the Water element is taught to be Māmakī; (3) Fire [corresponds] to Pāṇḍaravāsini; (4) Wind is proclaimed to be Tārā;

cumbikā sūnyaṃ tu pāramitā tathā madhye tu /<sup>1664</sup>

---

six lineage lords meditated on the fingers. A yogin visualizes the six lineage mistresses at the center and the five petals of a lotus on the palm of his left hand, is armored in meditation, and causes the gnosis-beings to enter the visualized deities on his left hand.

<sup>1655</sup> prṣṭhe tu ] *em.* (rgyab tu Tib); prṣṭeṣu IBCM; cf. prṣṭhe tu *Cakrasaṃvara* (31.10c) ◇ suniścayaṃ ] *em.* (shin tu nges Tib); suniścaya IB; sunityayaṃ C; sunitya M; cf. sarvaḍākīnyāḥ *Cakrasaṃvara* (31.10c)

<sup>1656</sup> chommakāḥ ] IBM (brda Tib); chomakā C ◇ pañca ] CM (lnga po Tib); pañcaya IB ◇ darśanīyāḥ ] IBM (bstan par bya Tib); darśanīyāṃ C ◇ sādakena tu ] CpcM; sādhana tu I; sādhanā~s tu B; ##### Cac; sgrub pa po yis shes par gyis Tib

<sup>1657</sup> brda ] D; brda' P

<sup>1658</sup> gyis ] D; bya P

<sup>1659</sup> According to the *Abhidhānottaraṃṛtti* (D 1414, 134v1–v2), “making a good ascertainment on the back” means to contemplate the back of the left hand to be a celestial palace (*gzhal yas khang*, which generally indicates the abode of maṇḍala deities). When standing up (*ldang ba' i tshe*), which possibly means the time when he finishes the practice of the circle of assembly, the yogin visualizes the deities on the left hand absorbed into the back of it, namely the celestial palace.

<sup>1660</sup> The “five signs” or five deities are the goddesses of the Five Elements mentioned in the next passage. However, it is unclear where the yogin visualizes them. (They are probably visualized somewhere on the left hand.) According to the *Abhidhānottaraṃṛtti* (D 1414, 134v1), they are the goddesses of the Five Elements that constitute the left hand.

<sup>1661</sup> prṭhivī ] IpcBCM (sa Tib); prṭhi Iac ◇ locanā ] IacBCM (spyān Tib); canā Ipc ◇ khyātā ] IBM (zhes bya bar bshad Tib); khyāto C ◇ abdhātur ] C (chu khams Tib); abdhātu IBM ◇ smṛtā ] IBM; smṛtām C

<sup>1662</sup> It is possible to edit this verse as follows: tārā pāṇḍaravāsinyāṃ vāyus tejaḥ prakīrtitam (“(3)(4) Wind and Fire are proclaimed to be Tārā and Pāṇḍaravāsini, respectively.”). ◇ tejaḥ ] *em.* (me Tib); tārā IBM; tālā C; cf. tejaḥ *Cakrasaṃvara* (31.12c) ◇ pāṇḍaravāsinyāṃ ] IBM; pāṇḍalavāsinyāṃ C; gos dkar mo ru bshad Tib ◇ tārā ] *em.* (sgrol ma Tib); teja IBC; tejaḥ M; cf. tārā *Cakrasaṃvara* (31.12d) ◇ prakīrtitā ] *em.* (grags Tib); prakīrtitām IB; prakīrtitāḥ CM; cf. prakīrtitā *Cakrasaṃvara* (31.12d)

<sup>1663</sup> sgrol ma dag tu ] D; sgrol ma rtag tu P

<sup>1664</sup> cumbikā ] ICM ('o byed ma Tib); cūmbikā B ◇ sūnyaṃ tu ] M (stong pa Tib); sūnyanta IB; sunyaṃ tu C ◇ pāramitā tathā ] IBCpcM (de bzhin pha rol phyin pa yin Tib); ##### Cac ◇ madhye tu ] *em.* (dbus kyi Tib); manyanta IB; sidhyanta C; madhyam tu prṣṭhenan tu M; cf. madhye tu *Cakrasaṃvara* (31.13b)



sarvavīraṅām ālayaṃ pṛṣṭhe tu visarjayed budhaḥ //3.85//<sup>1665</sup>

/ 'o byed ma ni stong pa ste // de bzhin pha rol phyin pa yin /

/ dbus kyi dpa' bo thams cad ni // mkhas pas rgyab tu gshegs su gsol //

and (5) Space (*śūnyam*) is Cumbikā, the excellent [one] (*pāramitā*) [residing] at the center.<sup>1666</sup> [This is] the abode of all heroes. The wise should send [them] back to the back.<sup>1667</sup>

aparakāśyam idaṃ guhyaṃ gopaṇīyaṃ prayatnataḥ /<sup>1668</sup>

evaṃ chommayed vīras tu caikatra carum ārabhet //3.86//<sup>1669</sup>

sarvavīrasamāyogo ḍākinījālasaṃvaram /<sup>1670</sup>

/ gsang ba 'di ni mi bstan zhing /<sup>1671</sup> / rab tu 'bad de sba bar bya /

/ de ltar brda yis dpa' bo rnams // de dang lhan cig bza' ba bza' //

/ dpa' bos thams cad mnyam sbyor ba // mkha' 'gro dra ba'i bde mchog yin /

This secret should not be revealed; [it] should be concealed eagerly. If a hero makes the secret sign in this way<sup>1672</sup> and starts [eating] the *caru*[-foods] at a single place,<sup>1673</sup> [he will] be in the complete union with all heroes [and attain] the *saṃvara* in the web of ḍākinīs.<sup>1674</sup>

anyonyānugatāṃ sarvāṃ chommakāṃ vividhāṃ kathet //3.87//<sup>1675</sup>

<sup>1665</sup> -vīraṅām ] IB (dpa' bo Tib); vīraṅām m C; vīṅām M ◇ ālayaṃ ] IBCM; *n.e.* Tib ◇ pṛṣṭhe ] IpcB (rgyab tu Tib); pṛṣṭa lac; pṛṣṭhena C; pṛṣṭhenan M

<sup>1666</sup> Grammatically, it is possible to read *paramitā tathā* (85b) as indicating some sixth goddess residing at the center. However, I do not read so because the text says “the five signs (deities)” (*chommakāḥ pañca*, 3.83c) and not six signs (deities).

<sup>1667</sup> The *Abhidhānottaravṛtti*'s comment (D 1414, 134v1–v2) is too brief to know the details. It appears to say that the goddesses of the Five Elements are sent back to the back of the left hand, where there is a divine palace. It does not explain what *madhye* and *sarvavīraṅām ālayaṃ* in this passage indicate.

<sup>1668</sup> aprakāśyam ] C (mi bstan Tib); aprakāśyam IBM

<sup>1669</sup> chommayed ] IBM (brda yis Tib); cchommayed C ◇ vīras tu caikatra ] *conj.*; vīrataś caikatra IB; vīraṃ tata svaikatra CM; dpa' bo rnams // de dang lhan cig Tib; cf. vīra ekatraiva *Cakrasaṃvara* (31.14d)

<sup>1670</sup> -samāyogo ] IBC (mnyam sbyor ba Tib); samāyogā M ◇ -saṃvaram ] IB (bde mchog Tib); saṃvaraḥ CM

<sup>1671</sup> zhing ] D; cing P

<sup>1672</sup> Most likely, “makes the secret sign in this way” means that a yogin should visualize the deities on his left hand according to the instruction of this chapter. With this sacralized left hand, he starts eating foods.

<sup>1673</sup> The phrases “eating the *caru*-foods” and “at a single place” can be widely found in the tantras. The *caru* refers to ritual foods, often impure foods, such as the fivefold nectar and others ritually equated with the fivefold nectar. “At a single place” generally carries a connotation of the nonduality. For example, in a communal ritual, a yogin eats foods in the state of nonduality without discriminating the higher and lower castes.

<sup>1674</sup> As I mentioned in the Preface of this monograph, the concept *saṃvara*, which is often mechanically translated as “supreme bliss,” actually has various meanings. Therefore, I did not translate *saṃvara*. The *Abhidhānottaravṛtti* does not explain in which sense *saṃvara* is used in this passage. The Tibetan translation is *bde mcho*, “supreme bliss.”

<sup>1675</sup> sarvāṃ ] M (thams cad kyi Tib); satvāṃ IB; sarvā C ◇ chommakāṃ ] C (brda Tib); cchommakā IBM ◇ vividhāṃ ] *em.* (sna tshogs Tib); vividhā IBCM

lakṣaṇaṃ dākinīnāṃ tu dūtyā lakṣaṇakaṃ budhaḥ /<sup>1676</sup>  
 sarvam eva ca kathitaṃ sādhanānāṃ hitāya vai //3.88//<sup>1677</sup>  
 / phan tshun rjes 'gro thams cad kyi // sna tshogs brda ni bshad par bya //  
 / mkha' 'gro ma yi mtshan nyid dang /<sup>1678</sup> / pho nya rnams kyi mtshan  
 nyid dag /  
 / sgrub pa po la phan pa'i phyir // de dag thams cad bshad par bya //

[A yogin] should speak various secret codes that follow each other. The wise [should recognize] the characteristics of dākinīs, the characteristics of female messengers. All are precisely taught [in this *Abhidhānottara*] for the benefit of practitioners.<sup>1679</sup>

---

<sup>1676</sup> lakṣaṇaṃ ] *em.* (mtshan nyid Tib); lakṣaṇa IBCM ◇ dūtyā ] IBM (pho nya rnams kyi Tib); drtyā  
 C ◇ lakṣaṇakaṃ ] IB (mtshan nyid dag Tib); lakṣaṇaka CM ◇ budhaḥ ] CM; buddhaḥ IB; *n.e.* Tib  
<sup>1677</sup> eva ] IBCM; de dag Tib ◇ kathitaṃ ] CM (bshad par bya Tib); kathitāṃ IB ◇ sādhanānāṃ ] IBM  
 (sgrub pa po la Tib); sādhanānāṃ C  
<sup>1678</sup> mkha' 'gro ma yi ] D; mkha' 'gro ma'i P  
<sup>1679</sup> This ends the part of Chapter 2 that teaches *chommakā*. The title of Chapter 3 is *hrdayatattvaparamārtha*  
 (“the ultimate truth of the reality of the heart”) in Sanskrit and *de kho na nyid kyi snying po'i don*  
*dam pa bstan pa* (“the instruction of the ultimate truth of the heart of the reality”) according to the  
 Tibetan translation.

## Abhidhānottara, Chapter 38

athānyam saṃpravakṣyāmi cchomakottamaguhyakam /<sup>1680</sup>  
 chomakān ye na jānanti te na sidhyanti yoginaḥ /<sup>1681</sup>  
 niścayaṃ yo hi jānāti asau sidhyati na saṃśayaḥ //38.1//<sup>1682</sup>  
 / de nas gzhan yang bshad bya ba // brda ni mchog tu gsang ba ste /<sup>1683</sup>  
 / brda ni yongs su mi shes par /<sup>1684</sup> / sbyor ba'i dngos grub mi 'grub ste //  
 / 'di ni nges par shes pa na // dngos grub 'grub par the tshom med /

Next, I shall explain [a version of] secret codes (*chomaka*)<sup>1685</sup> that is the highest and confidential. Yogins who do not know the secret codes do not attain accomplishment. One who certainly knows [them] is accomplished, no doubt.

dā iti puruṣaḥ smrtaḥ /<sup>1686</sup> dī iti strīṇām tataḥ /<sup>1687</sup> su iti stambhanam  
 /<sup>1688</sup> sū iti bhakṣaṇam /<sup>1689</sup>  
 / dwa zhes bya ba skyes bur bshad // di zhes bya ba bud med yin //  
 / pu zhes bya ba gnon pa yin /<sup>1690</sup> / su zhes bya ba za ba nyid /

(1) [The code syllable] *dā* is taught to [mean] “man”. (2) Next, *dī* is [the code] for “women”. (3) *Su* is “paralyzing”. (4) *Sū* is “eating.”<sup>1691</sup>

<sup>1680</sup> -nyam (for -nyat) ] BC (gzhan yang Tib): nya M ◇ cchomakottama- ] BM (brda ni mchog Tib); cchosmakottama C

<sup>1681</sup> chomakān ] B (brda Tib); cchommakān C; cchomakām M ◇ ye na ] CM: om. B; yongs su mi Tib ◇ jānanti ] BM (shes par Tib); jāninta C ◇ sidhyanti ] B (dngos grub and 'grub Tib); siddhyanti C; siddhyanti M

<sup>1682</sup> niścayaṃ ] M (nges par Tib); niścayan B; niścayām C ◇ yo hi ] B (na Tib); yena CM ◇ jānāti ] BpcCM (shes pa Tib); jānā## Bac ◇ sidhyati ] BC (dngos grub 'grub par Tib); siddhyati M ◇ saṃśayaḥ ] CM (the tshom Tib); saṃśayaḥ B

<sup>1683</sup> brda ] D; brda' P

<sup>1684</sup> brda ] D; brda' P

<sup>1685</sup> In the chapters on secret signs in the *Abhidhānottara*, the word *chomaka* or the like (which I translate to “secret code”) is *mostly* used to indicate the secret signs that deliver certain messages. Delivering certain messages (by syllables, words, or gestures) is the core essence of this type of secret signs.

<sup>1686</sup> dā ] BC; dā M; dwa Tib ◇ puruṣaḥ ] BM (skyes bur Tib); puruṣa C

<sup>1687</sup> dī ] BCM; di Tib ◇ tataḥ ] BCM; n.e. Tib

<sup>1688</sup> su ] B; sa CM; pu Tib ◇ stambhanam ] BM (gnon pa Tib); stambhanā C

<sup>1689</sup> sū ] B; su CM; su Tib

<sup>1690</sup> pu zhes bya ba ] D; bu zhes bya ba P

<sup>1691</sup> According to the *Abhidhānottaraṛtti* (D 1414, 201v6–v7), (1) “man” means twenty-four male practitioners who have attained the characteristics of the deities in the Śuddhāvāsa heaven (the highest heaven in the Form Realm); (2) “women” are thirty-six women who have attained the appropriate characteristics through initiation (*dbang bskur nas mtshan ma thob pa*); (3) *stambhanam* (which I have translated as “paralyzing”) means embracing; and (4) “eating” is to eat the fivefold nectar.

mā iti mātā /<sup>1692</sup> yo iti bhāryā /<sup>1693</sup> bhī iti bhaginī /<sup>1694</sup> sī iti sakhī /<sup>1695</sup>  
 / ma zhes bya ba ma ru bshad // ya zhes bya ba chung ma nyid //  
 / bha zhes bya ba sring mo yin // bhi zhes bya ba mdza' mor bshad /

(5) *Mā* is “mother”. (6) *Yo* is “wife”. (7) *Bhī* is “sister”. (8) *Sī* is “female friend.”<sup>1696</sup>

lu iti duhitā /<sup>1697</sup> strī iti rudhiraṃ smṛtam /<sup>1698</sup> so iti somapānam / pe iti  
 peyam /<sup>1699</sup>  
 / lu zhes bya ba bu mo yin // sri zhes bya ba khrag tu bshad //  
 / so ni zhi ba'i btung ba yin // pe zhes bya ba thug pa ste /<sup>1700</sup>

(9) *Lu* is “daughter”. (10) *Strī* is taught to be “blood”. (11) *So* is “soma drink”. (12) *Pe*  
 is “the drinkable.”<sup>1701</sup>

pī iti māṃsam /<sup>1702</sup> [bha iti bhakṣaṇam /]<sup>1703</sup> bhū iti melāpakam /<sup>1704</sup> śī  
 iti śmaśānam /<sup>1705</sup>  
 / pi zhes bya ba de bzhin sha // ba zhes bya ba za ba yin //  
 / bhu zhes bya ba 'dres pa yin // pi zhes bya ba dur khrod yin /

(13) *Pī* is “flesh”. [(14) *Bha* is “the eatable.”] (15) *Bhū* is “meeting”. (16) *Śī* is “charnel  
 ground.”<sup>1706</sup>

<sup>1692</sup> mā ] BCM; ma Tib ◇ mātā ] BCM; ma ru bshad Tib

<sup>1693</sup> yo ] BC; yā M; ya Tib ◇ iti ] BCMpc (zhes bya ba Tib); ti Mac ◇ bhāryā ] M (chung ma Tib); bhāryāḥ  
 B; bhāryyo C

<sup>1694</sup> bhī ] BCM; bha Tib

<sup>1695</sup> sī ] BCM; bhi Tib ◇ sakhī ] BC; sukhī M; mdza' mor bshad Tib

<sup>1696</sup> According to the *Abhidhānottaravṛtti* (D 1414, 201v7–202r1), (5) “mother” signifies that the vital air enters the *avadhūtī* channel simultaneously with the *vajrācārya* or adamantite teacher (*rdo rje slob dpon dang dus mnyam du srog a wa dhū tīr chud pa*); (7) “sister” refers to [a woman one who] was consecrated simultaneously with [the practitioner] himself (unclear, *rang dang dus mnyam du dbang bskur ba*); and (8) “female friend” indicates the consecration of the disciple (*slob ma dbang bskur ba*). The sixth code letter is not commented.

<sup>1697</sup> lu ] BM (lu Tib); lū C ◇ duhitā ] CM; duhitāḥ B

<sup>1698</sup> strī ] BCM; sri Tib

<sup>1699</sup> pe ] C (pe Tib); ye B; pa M

<sup>1700</sup> pe zhes bya ba ] D; be zhes bya ba P

<sup>1701</sup> According to the *Abhidhānottaravṛtti* (D 1414, 201v7–202r2), (9) “daughter” means the consecration of oneself (*rang gi dbang bskur*); (10) “blood” is the self-arising flower (i.e., menstrual blood) in the Secret Consecration (*gsang ba'i dbang bskur ba'i rang byung gi me tog*); and (11) “soma drink” signifies the drinking of the semen in the Secret Consecration (*gsang ba'i dbang bskur ba'i zhi ba'i btung ba*). The twelfth code word is not commented.

<sup>1702</sup> This sentence is omitted in B. ◇ pī ] CM; pi Tib ◇ māṃsam ] C; māsaṃ M; de bzhin sha Tib

<sup>1703</sup> bha iti bhakṣaṇam ] *conj.* (ba zhes bya ba za ba yin Tib); *om.* BCM; cf. bha iti bhakṣaṇam *Cakrasaṃvara* (15.5b) and *Sampuṭodbhava* (7.1.13); not commented in the *Abhidhānottaravṛtti*.

<sup>1704</sup> melāpakam ] BM ('dres pa Tib); merāpakam C

<sup>1705</sup> śī ] CM; sī B; pi Tib ◇ śmaśānam ] C (dur khrod yin Tib); tathā smasānam B; tathā śmaśānam M

<sup>1706</sup> According to the *Abhidhānottaravṛtti* (D 1414, 202r2), (13) “flesh” refers to the offered flesh cooked 108 times with spices (*sman sna brya rtsa bryad bskol ba'i tswa ru'i sha*); (15) “meeting” is the gathering

prī iti mṛtakam /<sup>1707</sup> dī iti yoginī /<sup>1708</sup> ga iti lāmā /<sup>1709</sup> strī iti rūpiṇī /<sup>1710</sup>  
 / du zhes bya ba ro yin no // tī zhes bya ba rnal 'byor ma //  
 / gā zhes bya ba lā ma yin // tri zhes bya ba gzugs can ma /

(17) *Prī* is “corpse”. (18) *Ḍī* is “yoginī”. (19) *Ga* is “Lāmā”. (20) *Strī* is “Rūpiṇī.”<sup>1711</sup>

ku iti dākinī / hā iti khaṇḍarohā /<sup>1712</sup> ja iti jaṅghāyugalam / ke iti  
 bāhuyugalam /<sup>1713</sup> bha ity abhivādanam /<sup>1714</sup>  
 / ku zhes bya ba mkha' 'gro ma // ha ni kha ṅḍa ro nyid ma //<sup>1715</sup>  
 / dza zhes bya ba byin pa gnyis // ba zhes bya ba gsong por smra /

(21) *Ku* is “Dākinī”. (22) *Hā* is “Khaṇḍarohā”. (23) *Ja* is “both shanks”. (24) *Ke* is “both arms”. (25) *Bha* is [uttered as] respectful greeting.<sup>1716</sup>

sva iti svāgatam / mī iti mīlanam /<sup>1717</sup> bha iti bhakṣaṇam /<sup>1718</sup> bhyo iti  
 abhakṣaḥ /<sup>1719</sup> mo iti peyāpeyam /<sup>1720</sup>  
 / swa zhes bya ba legs 'ongs yin // mi zhes bya ba nya yin la //  
 / byo zhes bya ba bza' ba min /<sup>1721</sup> / phyo zhes bya ba btung ba min /<sup>1722</sup>

---

in the circle of assembly (*tshogs kyi 'khor lo'i 'dus pa*); and these (possibly from (1) to (15)) are related to the Secret Consecration. The fourteenth code letter is not commented. The following (possibly from (16) to (23)) are related to the Wisdom Gnosis Consecration: (16) “charnel ground” indicates the charnel ground as a place of mental concentration (*sens 'dzin pa'i gnas dur khrod*).

<sup>1707</sup> prī ] BCM; du Tib

<sup>1708</sup> dī ] BCM; tī Tib

<sup>1709</sup> ga ] BCM; gā Tib ◇ lāmā ] *em.* (lā ma Tib); mālā BCM; cf. lāmayas *Cakrasaṃvara* (15.6a) and lāmā *Saṃputodbhava* (7.1.13)

<sup>1710</sup> strī ] BCM; tri Tib

<sup>1711</sup> According to the *Abhidhānottaravṛtti* (D 1414, 202r3), (17) “corpse” means the flesh of a man who has been born into human existence seven times in a row (*skye ba bdun pa'i ro kha zas su bza' ba*); (18) “yoginī” refers to the lineage of Vārāhī (*phag mo'i rigs*); (19) “Lāmā” is Tārā (*sgrol ma*); (20) “Rūpiṇī” is Buddhālocanā (*sangs rgyas spyan*).

<sup>1712</sup> hā ] BCM; ha Tib

<sup>1713</sup> This sentence is omitted in B. There is no equivalent line in Tib. ◇ ke ] C; ka M

<sup>1714</sup> bha ] BC; bhu M; ba Tib ◇ abhivādanam ] BM (gsong por smra Tib); abhibhādanam C

<sup>1715</sup> kha ṅḍa ro nyid ma ] D; khaṅ ḍa ro nyid ma P

<sup>1716</sup> According to the *Abhidhānottaravṛtti* (D 1414, 202r3–r4), (21) “Dākinī” is Māmakī (*mā ma kī*); (22) “Khaṇḍarohā” is Pāṇḍaravāsini (*gos dkar mo*); and (23) “both shanks” are the goddesses without any defilement and the mental concentration (*zag med kyi lha mo rnam dang sens 'dzin pa*). The twenty-fourth code letter is not commented. The *Abhidhānottaravṛtti* says that the code letters (25) and (26) are used when the yogin and yoginī first meet.

<sup>1717</sup> mī ] BCM; mi Tib ◇ mīlanam ] BM; mīraṇam C; nya Tib

<sup>1718</sup> There is no equivalent line in Tib.

<sup>1719</sup> bhyo ] BCM; byo Tib ◇ abhakṣaḥ ] CM (bza' ba min Tib); abhakṣam B

<sup>1720</sup> mo ] BC; mā M; phyo Tib ◇ peyāpeyam ] BCM; btung ba min Tib

<sup>1721</sup> bza' ba min ] D; bza' ba yin P

<sup>1722</sup> btung ba min ] D; btung ba yin P

(26) *Sva* is “Welcome!” (27) *Mī* is “closing the eyes” (or “meeting together,” *mīlanam*). (28) *Bha* is “eating” (or “causing to eat,” *bhākṣaṇam*). (29) *Bhyo* is “not eating”. (30) *Mo* is “the drinkable and the undrinkable.”<sup>1723</sup>

ga iti gamyāgamyam / ka iti kāmyam /<sup>1724</sup> sa iti satī /<sup>1725</sup> ra iti raṇḍā /<sup>1726</sup>  
 / ga ni bgrod dang bgrod min yin /<sup>1727</sup> / ka zhes bya ba 'dod pa yin //  
 / sa zhes bya ba gzhan mi 'gro // ra zhes bya ba khyo med mo /

(31) *Ga* is “the proper and the improper”. (32) *Ka* is “the desirable”. (33) *Sa* is “right woman”. (34) *Ra* is “widow.”<sup>1728</sup>

du iti duścāriṇī / su iti subhagā / na iti durbhagā / sa iti samayī /  
 / du zhes bya ba spyod ngan mo // su zhes bya ba skal bzang mo //  
 / na zhes bya ba skal ngan ma // sa zhes bya ba dam tshig can /

(35) *Du* is “woman of evil action”. (36) *Su* is “very fortunate woman”. (37) *Na* is “unfortunate woman”. (38) *Sa* is “one observing the pledge.”<sup>1729</sup>

a iti asamayī / ā iti āgatam /<sup>1730</sup> ṇa iti nāgatam /<sup>1731</sup> so iti sajjanaḥ, ācāryaḥ  
 /38.2/<sup>1732</sup>  
 / a zhes bya ba dam tshig med // ī zhes bya ba 'ongs pa yin //  
 / na zhes bya ba ma 'ongs yin // so zhes bya ba chags pa yin /

<sup>1723</sup> According to the *Abhidhānottaravṛtti* (D 1414, 202r4–r5), (26) “Welcome!” is a respectful greeting in response to (25); (27) “closing the eyes” means sleeping and so on (*nyal sogs pa*); (28) “eating” refers to eating the fivefold nectar (*bdud rtsi'i lnga'i bza' ba*); (29) “not eating” means not being transformed into the fivefold nectar (*bdud rtsir byin gyis ma brlabs pa*); and (30) “the drinkable and the undrinkable” refer to the drinks transformed into the fivefold nectar and those not transformed into that, respectively.

<sup>1724</sup> This sentence is omitted in C. ◇ iti ] BpcM; i## Bac

<sup>1725</sup> satī ] Bpc (gzhan mi 'gro Tib); sati BacM; sabhī C

<sup>1726</sup> raṇḍā ] CM (khyo med mo Tib); raṇḍi B

<sup>1727</sup> ga ni ] D; ka ni P

<sup>1728</sup> According to the *Abhidhānottaravṛtti* (D 1414, 202r5–r6), (31) “the improper” refers to those inappropriate for initiation and those who are not initiated (*dbang bskur ba la scrod pa dang dbang ma bskur ba*); (32) “the desirable” are desirable goddesses of the five lineages; (33) “right woman” is a woman who does not approach any man of others (*skyes pa bzhan gyi drung du mi 'gro*); and (34) “widow” signifies the most excellent seal (a female partner for practice) who does not have her husband (*bdag po med pa'i mchog ma'i phyag rgya*).

<sup>1729</sup> According to the *Abhidhānottaravṛtti* (D 1414, 202r6–r7), (35) “woman of evil action” indicates a prostitute or a woman who sells her beauty (*gzugs 'tshong ma*); (36) “very fortunate woman” is a woman having faith in the Buddha (*sangs rgyas la dad pa*); (37) “unfortunate woman” means a woman having faith in the other systems (*mu stags pa la dad pa*); and (38) “one observing the pledge” signifies an initiated one (*dbang bskur ba thob pa*).

<sup>1730</sup> ā ] BCM; ī Tib

<sup>1731</sup> ṇa ] BCM; na Tib ◇ nāgatam ] B (ma 'ongs Tib); agatam C; anāgatam M

<sup>1732</sup> sajjanaḥ ] C; sarjanaḥ B; sarjanaḥ M; chags pa Tib ◇ ācāryaḥ ] BCM; *n.e.* Tib

(39) *A* is “one not observing the pledge”. (40) *Ā* is “arrived”. (41) *Ṇa* is “not arrived”. (42) *So* is “the right man,” [i.e., one’s own] teacher.<sup>1733</sup>

ete ekaikākṣarā chommakānām bhakṣābhakṣaṃ pradāpayet /<sup>1734</sup>  
 dīkṣākāleṣu yogīnām abhiṣekāditaḥ parā //38.3//<sup>1735</sup>  
 / 'di dag yi ge'i brda yin te // dbang bskur dus su rnal 'byor pas //  
 / bza' dang bza' med sbyin par bya // dbang bskur ba ni mchog yin te /<sup>1736</sup>

These are secret codes [in the form] of single syllables. [By means of them, a yogin] should send [his messages such as] “eating” and “not eating”. [The secret code] is excellent for yogins at the time of initiation rituals (*dīkṣā*) and during [other practices] such as consecration rituals (*abhiṣeka*).

paramasamayā manojñopakārānām /<sup>1737</sup> bhakṣābhakṣāya pradātavyam  
 samayinā samayakāle melāpakasamayacakreṣu /38.4/<sup>1738</sup>  
 / dam tshig mchog ni shes pa dang // dam tshig can gyi dam tshig dus //  
 / dam tsiḡ 'khor lo 'dus pa dang // dad pa rnams la sbyin par bya /  
 / ma dad pa la sbyin mi bya //

[The secret code] is an excellent [form of] the pledge for those [who perform] agreeable service. For [sending his messages such as] “eating” and “not eating,” [the code syllable] should be given (uttered) by one who observes the pledge at the time of [practicing] the pledge, [namely] the circles of the assembly [disciplined] by the pledge.<sup>1739</sup>

<sup>1733</sup> According to the *Abhidhānottaravṛtti* (D 1414, 202r7), (40) “arrived” and (41) “not arrived” mean to have come with faith (*dad pas*) and without faith (*dad pa med pas*), respectively; and (42) “the right man” refers to an agreeable place that is the most excellent (*yiḍ du 'ong ba'i yul dam par gyur pa*). The thirty-ninth code letter is not commented.

<sup>1734</sup> ete ekaikākṣarā chommakānām (for etāni ekaikākṣarāni cchommakāni) ] B ('di dag yi ge'i brda yin te Tib); ekaikākṣarā cchommakānām C; ete ekaikākṣaro cchommakānām M ◇ bhakṣābhakṣaṃ ] BM (bza' dang bza' med Tib); bhakṣyābhakṣyaṃ C

<sup>1735</sup> yogīnām (*m.c.* for yoginām) ] BC (rnal 'byor pas Tib); yoginām M ◇ -kāditaḥ ] BCM; *n.e.* Tib ◇ parā ] C (mchog Tib); param B; parām M

<sup>1736</sup> dbang bskur ba ni ] D; dbang bskur ba'i P ◇ yin ] D; min P

<sup>1737</sup> -samayā ] CM (dam tshig Tib); sa..yā B ◇ manojñopakārānām ] C; manojñopakānām B; manojñopakārakānām M; shes pa dang Tib

<sup>1738</sup> bhakṣābhakṣāya pradātavyam ] M; bhakṣyābhakṣa pradātavyam Bac; bhakṣyābhakṣāya pradātavyam Bpc; bhakṣyābhakṣyāya pradātavyam C; dad pa rnams la sbyin par bya / ma dad pa la sbyin mi bya // Tib ◇ samayinā ] BpcM (dam tshig can gyi Tib); samayanā Bac; samayinām C ◇ -kāle ] CM (dus Tib); kā~re B

<sup>1739</sup> The *Abhidhānottaravṛtti* (D 1414, 202v1–v2) comments that the code words and syllables are used in the practice of the pledge (*dam tshig*), the consecrations (*dbang bskur ba*) such as the Secret Consecration, and the circle of assembly (*tshogs kyi 'khor lo*).

abhidhānottarottare chommāpaṭalo 'ṣṭatrimśattamaḥ /<sup>1740</sup>

/ mngon par brjod pa'i rgyud bla ma'i bla ma las brda'i le'u ste sum cu rtsa  
brgyad pa'o //<sup>1741</sup>

[Thus ends] Chapter 38 on the secret codes in the *Abhidhānottarottara*.

---

<sup>1740</sup> abhidhāno- ] BC (mngon par brjod pa'i Tib); iti śrīabhidhāno M ◇ chommā- ] CM (brda'i Tib);  
cchau## Bac; cchaummā Bpc ◇ -paṭalo 'ṣṭatrimśattamaḥ ] *em.* (le'u ste sum cu rtsa brgyad pa Tib);  
paṭalaḥ pañcatrimśatamaḥ B; paṭalaḥ paṃcatrimśattamaḥ C; paṭalaḥ saptatrimśatitamaḥ M  
<sup>1741</sup> sum cu ] D: sum bcu P



## Abhidhānottara, Chapter 39

athānyam sampravakṣyāmi yoginīnām tu lakṣaṇam /<sup>1742</sup>  
yena vijñātamātreṇa sādhaḥ siddhim āpnuyāt //39.1//<sup>1743</sup>  
/ de nas gzhan yang bshad bya ba // rnal 'byor ma yi mtshan nyid ni /  
/ gang gis shes pa tsam gyis ni // sgrub pa po yis dngos grub thob //

Now, I shall explain another, the characteristics of yoginīs, by the mere knowledge of which a practitioner can attain accomplishment.

mṛṇālagaurā tu yā nārī padmapatrāyatalocanā /<sup>1744</sup>  
sitavastrapriyā nityam navacandanagandhinī //39.2//<sup>1745</sup>  
saugatagoṣṭhīratā caiva sā jñeyā kulagoṭrajā /<sup>1746</sup>  
/ bud med pad rtsa ltar dkar zhing // pa dma'i 'dab ltar dkyus ring mig /<sup>1747</sup>  
/ rtag tu gos ni dkar la dga' // tsa ndan sar pa'i dri dang ldan //<sup>1748</sup>  
/ bde gshegs 'dus pa nyid la dga' // de rigs las byung shes par bya /

A woman who is [colored] whitish like a lotus root, has the eyes that are long like a lotus petal, is always fond of white clothes, gives off the scent of fresh sandalwood, and is delighted with a Buddhist assembly should be known as (1) a woman born of a good lineage and clan.<sup>1749</sup>

yā nārī taptahemābhā raktapītāambarapriyā //39.3//  
jātīcampakagandhā ca sā ca rudrānugā bhavet /<sup>1750</sup>  
/ bud gang btso ma'i gser 'dra zhing // dmar dang ser ba'i gos la dga' //  
/ dzā ti tsam pa'i dri dang ldan /<sup>1751</sup> / de yang bzang po'i rjes 'gror 'gyur /

<sup>1742</sup> -nyam ] C (gzhan yang Tib); nya BM ◇ sampravakṣyāmi ] CM (bshad bya ba Tib); sampravakṣye B ◇ lakṣaṇam ] CM (mtshan nyid Tib); bhakṣaṇam B

<sup>1743</sup> yena ] BM (gang gis Tib); yoga C ◇ vijñāta- ] CM (shes pa Tib); vijñāna B ◇ sādhaḥ ] M (sgrub pa po yis Tib); sādhaḥ BC

<sup>1744</sup> mṛṇāla- ] C (pad rtsa Tib); mūla B; mṛṇāla M ◇ tu ] B; om. CM ◇ -patrāyata- ] CM ('dab ltar dkyus ring Tib); tāpatra B

<sup>1745</sup> -candana- ] CM (tsa ndan Tib); candana B

<sup>1746</sup> -goṣṭhī- ] M ('dus pa Tib); gauṣṭī B; goṣṭhi C ◇ -ratā ] BM (dga' Tib); ratās C ◇ jñeyā BC (shes par bya Tib); jñeyo M

<sup>1747</sup> pa dma'i ] D; pad ma'i P

<sup>1748</sup> tsa ndan ] D; tsan dan P

<sup>1749</sup> According to the *Abhidhānottaravṛtti* (D 1414, 202v5), she is of the lotus lineage (*pa dma'i rigs*) and resides in the Speech Circle (*gsung gi 'khor lo*) of the fivefold maṇḍala of Heruka (Appendix A).

<sup>1750</sup> jāti- ] CM (dzā ti Tib); yā jā / ti B ◇ -gandhā ] CM (dri dang ldan Tib); gandhyā B ◇ rudrā- ] BCM; bzang po'i Tib

<sup>1751</sup> dzā ti ] D; dzā ta P ◇ dri ] D; di P

A woman who is colored like heated gold, is fond of clothes [colored] reddish yellow, and gives off the scents of *jātī* and *campaka* flowers should be (2) a woman following Rudra.<sup>1752</sup>

yā ca indīvaraśyāmā nīlagandhāambarapriyā //39.4//<sup>1753</sup>  
 nīlotpalābhagandhā ca vīrarudrānugā hi sā /<sup>1754</sup>  
 / thams cad u tpal ltar sngo bsangs /<sup>1755</sup> / dri dang gos ni sngo la dga' //  
 / u tpal sngon po'i dri yod pa /<sup>1756</sup> / de ni dpa' bo bzang rjes 'gro /

[A woman] who is [colored] dark blue like a petal of a dark-blue lotus (*indīvara*), is fond of dark-blue perfume and clothes, and gives off the scent like [that of] dark-blue lotus (*nīlotpala*) is indeed (3) a woman following the hero Rudra.<sup>1757</sup>

yā nārī puṇḍarīkadalacchavir mṛṇālagandhā ca satatam //39.5//<sup>1758</sup>  
 sā tu vīramatī tathā /<sup>1759</sup>  
 / bud med pad dkar 'dra mdog gang // rtag tu pa dma'i rtsa ba dri //<sup>1760</sup>  
 / de yang de bzhin dpa' mo'i blo /

Likewise, a woman who has the skin [colored] like a petal of a white lotus (*puṇḍarīka*) and constantly gives off the scent of lotus root is (4) Vīramatī (or “heroic woman”).<sup>1761</sup>

raktagaurā ca yā nārī raktavarṇasurūpiṇī //39.6//<sup>1762</sup>  
 mallikotpalagandhā tu sā vajrakulasambhavā /<sup>1763</sup>

<sup>1752</sup> According to the *Abhidhānottaravṛtti* (D 1414, 202v5–v6), she is of the jewel lineage (*rin po che'i rigs*) and resides in the Gnosis Circle (*ye shes kyi 'khor lo* = Great Pleasure Circle) of the fivefold maṇḍala of Heruka (Appendix A).

<sup>1753</sup> yā ] BCM; thams cad Tib ◇ indīvara- ] B (u tpal Tib); indīvara CM ◇ -śyāmā ] *corr.* (sngo bsangs Tib); syāmā BCM ◇ -gandhā- ] B (dri Tib); vastrā CM ◇ -mbara- ] CM (gos Tib); svāra B

<sup>1754</sup> -lābha- ] BM; lā ca C; yod pa Tib ◇ -rudrā- ] BpcCM; rujā Bac; bzang Tib ◇ sā ] CM (de Tib); mā B

<sup>1755</sup> u tpal ] D; ud pal P

<sup>1756</sup> u tpal ] D; ud pal P

<sup>1757</sup> According to the *Abhidhānottaravṛtti* (D 1414, 202v6), she is of the Heruka lineage (*he ru ka'i rigs*) and resides at the center (*dbus*) of the fivefold maṇḍala of Heruka (Appendix A).

<sup>1758</sup> nārī ] BM (bud med Tib); nārīka C ◇ puṇḍarīka- ] BpcCM (pad dkar Tib); pu## Bac ◇ -dala- ] BCM; 'dra Tib ◇ -cchavir ] *em.* (mdog Tib); cchavi BCM; cf. -cchavir *Cakrasaṃvara* (16.6a) ◇ mṛṇāla- ] CM (pa dma'i rtsa ba Tib); mṛṇāla B ◇ satatam ] BM (rtag tu Tib); śatataṃ C

<sup>1759</sup> sā tu ] *corr.* (de yang Tib); śānta B; śā tu C; śānta M; śānta- ◇ -matī ] BC (blo Tib); mati M ◇ tathā ] CM (de bzhin Tib); *om.* B

<sup>1760</sup> pa dma'i ] D; pad ma'i P

<sup>1761</sup> According to the *Abhidhānottaravṛtti* (D 1414, 202v6), she is of the *vajra* lineage (*rdo rje'i rigs*), residing in the Mind Circle (*thugs kyi 'kho lo*) of the fivefold maṇḍala of Heruka (Appendix A).

<sup>1762</sup> -gaurā ] BC (ser skya'i Tib); gauro M ◇ -varṇa- ] BC; varṇā M; gos Tib; cf. -vastra- *Cakrasaṃvara* (16.7b) ◇ -surūpiṇī ] CM (gzugs bzang Tib); svarupinī B

<sup>1763</sup> malliko- ] BM (ma la ki Tib); māliko C ◇ tu ] BM; ca C ◇ sā ] C (de Tib); *om* Bac; sā ## tu Bpc; sā ca M

/ dmar zhing ser skya'i bud med gang // gzugs bzang gos ni dmar ba dang //  
 / ma la ki dang u tpal dri /<sup>1764</sup> / de ni rdo rje'i rigs byung yin /

A woman who is reddish white, is beautiful with [clothes] colored red, and gives off the scents of *mallikā* flower and blue lotus (*utpala*) is (5) a woman born of the vajra lineage.<sup>1765</sup>

pītaśyāmā ca yā nārī śukravarṇāmbara-priyā //39.7//<sup>1766</sup>  
 śirīṣa-puṣpagandhā ca sā tathāgatakulānugā /<sup>1767</sup>  
 / ser zhing ljang ba'i bud med gang // gos ni dkar la dga' ba dang //  
 / mgo la me tog dri dang ldan // de bzhin gshegs rigs rdzes 'gro yin /

A woman who is [colored] yellowish gray, is fond of clothes colored white, and gives off the scent of *śirīṣa* flowers is (6) a woman following the tathāgata lineage.<sup>1768</sup>

āraktavarṇā tu yā nārī tadvarṇāmbara-dhāriṇī //39.8//<sup>1769</sup>  
 karpūragandhā satataṃ vairocana-kulānugā /<sup>1770</sup>  
 / bud med gang zhig kha dog dmar // de'i mdog can gyi gos 'chang zhing //  
 / rtag tu ga bur dri dang ldan // rnam snang rigs kyi rjes 'gro zhing /<sup>1771</sup>

A woman who is colored reddish, wears clothes of that color (red), and always gives off the scent of camphor is (7) a woman following Vairocana's lineage.<sup>1772</sup>

saptaitāni mayoktāni yoginīnāṃ kulāni tu //39.9//<sup>1773</sup>  
 / rnal 'byor ma yi rigs rnam ni // de ltar bdun po ngas bshad pa //<sup>1774</sup>

I have thus (*etāni*) taught the seven lineages of yoginīs.

<sup>1764</sup> u tpal ] D; ud pal P

<sup>1765</sup> According to the *Abhidhānottaraṅgi* (D 1414, 202v7), she is of Vārāhī's lineage (*phag mo'i rigs*) and resides at the center (*dbus kyi 'kho lo*) of the fivefold maṇḍala of Heruka (Appendix A).

<sup>1766</sup> -śyāmā ] *corr.* (ljang ba'i Tib); syāmā BCM ◇ śukra- ] CM (dkar Tib); śu## Bac; śukla Bpc ◇ -mbara- ] CM (gos Tib); svara B ◇ -priyā ] CM (dga' ba Tib); priyāḥ B

<sup>1767</sup> śirīṣa- ] CM; sirasi B; mgo la Tib

<sup>1768</sup> According to the *Abhidhānottaraṅgi* (D 1414, 202v7), she is of the action lineage (*las kyi rigs*) and resides in the Pledge Circle (*las kyi rigs rnam kyi gnas*, "the place of those of the action lineage") of the fivefold maṇḍala of Heruka (Appendix A).

<sup>1769</sup> tad- ] BC (de'i Tib); sita- M

<sup>1770</sup> karpūra- ] BC (ga bur Tib); kapura M ◇ -kulā- ] BC (rigs kyi Tib); kulo M

<sup>1771</sup> zhing ] D; shing P

<sup>1772</sup> According to the *Abhidhānottaraṅgi* (D 1414, 202v7–203r1), she is of Vairocana's lineage (*rnam par snang mdzad kyi rigs*, i.e., the tathāgata lineage) and resides in the Body Circle (*sku'i 'kho lo*) of the fivefold maṇḍala of Heruka (Appendix A).

<sup>1773</sup> saptaitāni ] CM (de ltar bdun po Tib); saptetāni B ◇ mayoktāni ] BpcM (ngas bshad pa Tib); *om.* Bac; mayāktāni C

<sup>1774</sup> bdun po ] D; 'bad 'dus P

vāmācāragatā nityaṃ hy ete svamudrāvārṇasaṃkulāḥ /<sup>1775</sup>  
 kulavidyākṣarāṇi ca svavarṇāṇi bhavanti hi //39.10//<sup>1776</sup>  
 badhnāti hi svakāṃ mudrāṃ vācaṃ vakti svagotrājāṃ /<sup>1777</sup>  
 / g-yon pa'i kun spyod la rtag dga' // rang gi mdog gis rigs drug ldan /  
 / rigs kyi rig pa'i yi ge yang // kha dog drug tu 'gyur ba yin //  
 / rang gi phyag rgya 'ching ba dang // rang rig las byung tshig tu smra /

Always engaging in the left-hand practices, these [yoginīs] are possessed of their respective marks and colors. The syllables of the *vidyās* (“knowledge-spell”) of [their] lineages also have their respective colors. She makes the hand gesture (*mudrā*) of her own [lineage]. She speaks the words produced from her own clan.

vāmena yāti yā nārī yogināṃ vāmataḥ sadā //39.11//<sup>1778</sup>  
 vāmahastaprabhāṣī ca vāmadṛṣṭyāvalokinī /<sup>1779</sup>  
 strīṇāṃ hr̥ṣṭaprabhāṣī ca samayī sāvīdhīyate //39.12//<sup>1780</sup>  
 / g-yon las 'gro ba'i bud med gang // rnal 'byor pa la g-yon la rtag //  
 / lag pa g-yon gyis mtshon pa dang // g-yon nas lta bas rnam par blta /  
 / lha mo rnams dang gar smra ba // de ni dam tshig ldan par bshad //

A woman who goes to the left always [acts] for yogins from the left side. [She] converses using the left hand and sees by looking from the left [side] (or sees with lovely eyes, *vāmadṛṣṭyāvalokinī*). And she speaks happily among women. She is worshiped as an observer of the pledge.

<sup>1775</sup> -cāra- ] BCM; kun spyod Tib ◇ -gatā ] BCM; dga' Tib ◇ hy ete (for hy etāḥ, metrically odd) ] BCM; n.e. Tib ◇ -mudrā- ] BCM; n.e. Tib ◇ -saṃkulāḥ ] *em.*; saṃkula B; saṃkulāṃ C; -saṃkulā M; rigs drug ldan Tib; cf. -saṃkulāḥ *Cakrasaṃvara* (16.10d)

<sup>1776</sup> -kṣarāṇi ] B (yi ge Tib); kṣarā ni C; kṣayāṇi M ◇ sva- ] C; su BM; drug Tib ◇ -varṇāṇi ] *corr.* (kha dog Tib); varṇā ni BCM ◇ bhavanti ] BM ('gyur ba Tib); bhavati C

<sup>1777</sup> mudrāṃ ] supplemented based on phyag rgya Tib and mudrāṃ *Cakrasaṃvara* (16.11c); *om.* BCM ◇ vācaṃ ] BM (tshig Tib); vāca C ◇ vakti ] Bpc (smra Tib); va## Bac; yakṣyaṃti C; vakṣyanti M ◇ sva- ] BM (rang Tib); so C ◇ -gotrajāṃ ] CM (rig las byung Tib); gotrajā B

<sup>1778</sup> vāmena ] BM (g-yon las Tib); māmena C ◇ yāti ] Bpc ('gro ba'i Tib); jāti Bac; yānti C; yāṃti M ◇ yogināṃ ] BM (rnal 'byor pa la Tib); yoginīnāṃ C

<sup>1779</sup> vāmahasta- ] *em.* (lag pa g-yon gyis Tib); vācā mahat BCM; cf. vāmahasta- *Cakrasaṃvara* (16.12c) ◇ prabhāṣī ] CM (mtshon pa Tib); prabhāṣī B ◇ -dṛṣṭyāvalokinī ] CM (lta bas rnam par blta Tib); dṛṣṭyāvalokinī B

<sup>1780</sup> strīṇāṃ ] BCM; lha mo rnams Tib ◇ -prabhāṣī ] CM (smra ba Tib); prabhāṣī B ◇ samayī (*m.c.* for samayinī) ] BCM (dam tshig ldan par Tib) ◇ vidhīyate ] BC; vidhiyate M; bshad Tib

yā strīṇām prārthitaṃ kuryāt kulabījaiḥ prabhāṣyate /<sup>1781</sup>  
 kulakriyāṃ na tyajati svaśāstroктаṃ na muñcati //39.13//<sup>1782</sup>  
 japati svakulāṃ vidyāṃ samayī so vidhīyate /<sup>1783</sup>  
 / bud med gang byas de nyan cing // rigs kyi sa bon rab tu smra /  
 / rigs kyi bya ba mi spong ste // rang gi bstan bshad mi 'dor la //<sup>1784</sup>  
 / rang gi rigs kyi rig pa zlos // de ni dam tshig ldan par bshad /

[A yogin] should do what those women (*yā strīṇām*) wish. Conversation is held by use of the seed[-letters] of the lineage. He does not abandon the prescribed actions of the lineage. He does not leave what the book of his [lineage] teaches. He recites the *vidyā* (knowledge-spell) of his lineage. He is called an observer of the pledge.

namaskāraṃ ca yo baddhvā vāmāṅgaṇataḥ sadā //39.14//<sup>1785</sup>  
 strīṇām saṃbhāṣaṇaṃ kuryāt sā bhavet tasyāyattā khalu /<sup>1786</sup>  
 / phyag 'tshal ba ni gang 'ching ba // g-yon pa'i lus kyis rtag tu 'dud //  
 / lha mo rnams dang kun smra ba // de ni nges par bde bar 'gro /

She (the yoginī) certainly becomes adhering to [the yogin] who always joins [his palms] in respectful greeting, makes a bow using the left limbs [of his body], and converses with the women.

vāmāṅguṣṭhe nikhanyā tu bhūmiṃ saṃlikhate sadā //39.15//<sup>1787</sup>  
 śiraḥkaṇḍūyaṇaṃ kuryāt tiryagdr̥ṣṭyā ca pāṇinā /<sup>1788</sup>  
 / mthe bong g-yon pas sa la ni // rkang pas ri mo 'dri byed cing //  
 / mgo ni 'phrug par byed pa dang // zur gyis lta zhing lag pa ston /

<sup>1781</sup> yā (*m.c.* for yāsām or used as yat) ] BCM (gang Tib) ◇ prārthitaṃ ] CM (nyan Tib); prārthitaṃ B ◇ -bījaiḥ ] BCpCM (sa bon Tib); bījai Cac ◇ prabhāṣyate ] *em.* (rab tu smra Tib); prabhāvyate BCM; cf. prabhāṣyate *Cakrasaṃvara* (16.13d)

<sup>1782</sup> tyajati ] BC (spong Tib); tyajeti M ◇ -śāstroктаṃ ] M (bstan bshad Tib); sāstroктаṃ B; śāstrauктаṃ C

<sup>1783</sup> japati ] BC (zlos Tib); japati M *lozenge* -kulāṃ ] BM (rigs kyi Tib); kulāṃ C ◇ vidyāṃ ] BM (rig pa Tib); vidyā C ◇ samayī ] *em.* (dam tshig ldan par Tib); samayim B; sumayī C; samayām M; cf. samayī *Cakrasaṃvara* (16.14d) ◇ so vidhīyate (for so 'bhidhīyate) ] *em.* (de and bshad Tib); sā vidhīyate BCM; cf. so vidhīyate *Cakrasaṃvara* (16.14d)

<sup>1784</sup> rang gi ] P; rang gis D

<sup>1785</sup> namaskāraṃ ] CM (phyag 'tshal ba Tib); namaskārās B ◇ yo ] B (gang Tib); yā CM ◇ vāmāṅga- ] BM (g-yon pa'i lus kyis Tib); vāmāṅgā C

<sup>1786</sup> strīṇām ] BCM; lha mo rnams Tib ◇ saṃbhāṣaṇaṃ ] BM (kun smra ba Tib); saṃbhāṣaṇām C ◇ tasyā- ] BCM; bde bar Tib

<sup>1787</sup> -ṅguṣṭhe (*m.c.* for -ṅguṣṭhena) ] CM (mthe bong Tib); guṣṭhe B ◇ nikhanyā (*m.c.* for nikhanya) ] M; nī~ṣanyā B; likhanyā C; ri mo Tib ◇ bhūmiṃ ] C (sa la Tib); bhūmī B; bhūmi M ◇ saṃlikhate ] B ('dri byed Tib); saṃlikhyate CM ◇ sadā ] BCM; rkang pas Tib

<sup>1788</sup> śiraḥ- ] *corr.* (mgo Tib); sira B; sira CM ◇ kaṇḍūyaṇaṃ ] BC ('phrug par Tib); kaṇḍuyaṇaṃ M ◇ tiryag- ] BC (zur gyis Tib); tiryeg M ◇ -dr̥ṣṭyā ] BC (lta zhing Tib); dr̥ṣṭvā M

He always digs and scratches the ground with the left thumb. With an oblique gaze, he should scratch [his] head with the [left] hand.

svavidyāsmaraṇaṃ tasya sādhakasya viṣaye hi sā //39.16//<sup>1789</sup>  
gaṇḍe vā cibuke vāpi nāsikāyāṃ kṛtāṅgulih /<sup>1790</sup>  
tiryagdr̥ṣṭi sakṛṇ mantraṃ japan vidyāṃ nirikṣayet //39.17//<sup>1791</sup>  
sadbhāvaṃ yānti yoginyaḥ samayinyaś ca yāḥ khalu /<sup>1792</sup>  
/ sgrub pa po la khyad par du // de yis rang rig dran pa dang //  
/ mkhur ba'am kos ko dag dang ni /<sup>1793</sup> / sna dag tu ni thal mo ston /  
/ zur gyis lta zhing lan cig bsnags // zlos shing rigs la rnam par blta //<sup>1794</sup>  
/ bden par 'gro ba'i rnal 'byor ma // nges par dam tshig can yin na /

A practitioner recollects his own knowledge-woman (*vidyā*), as she [appears] in his vision. Putting [his] finger on the cheek, chin, or nose, with an oblique gaze, and reciting a mantra once, he should behold the [imagined] knowledge-woman (*vidyā*). Then, surely, the [imagined] yoginīs who observe the [same] pledge become real.

durlabhā yoginīnāṃ tu ḍākinīnāṃ tathaiva ca //39.18//<sup>1795</sup>  
/ de nas rnyed dka' rnal 'byor ma // de bzhin mkha' 'gro ma rnam kyī //

[The following women] are hard to obtain among yoginīs and ḍākinīs.

pañcāmṛtasamudbhavā /<sup>1796</sup>  
yāminī trāsānī kānanī † ana † bhīmarūpā saṃcālā bhāsurā /<sup>1797</sup>

<sup>1789</sup> -smaraṇaṃ ] BM (dran pa Tib); smaraṃ C ◇ tasya ] BM (de yis Tib); tasyā C ◇ viṣaye hi sā ] BpcCM; viṣaye sā Bac; khyad par du Tib

<sup>1790</sup> gaṇḍe vā ] BM (mkhur ba'am Tib); gaṃṇḍaivā C ◇ cibuke ] CM (kos ko Tib); viburkke B ◇ kṛtāṅgulih ] M (thal mo ston Tib); kṛtāṅjalih B; kṛtvāṅgulih C

<sup>1791</sup> sakṛṇ ] CM (lan cig Tib); sakyat B ◇ japan ] C (zlos shing Tib); japaṃ BM ◇ vidyāṃ ] *em.* (rig la Tib); vidyā B; maṃtraṃ C; mantraṃ M; cf. vidyāṃ *Cakrasaṃvara* (16.18b) ◇ nirikṣayet ] CM (rnam par blta Tib); nirikṣayet B

<sup>1792</sup> yoginyaḥ ] *em.* (rnal 'byor ma Tib); yoginya BCM; cf. yoginyaḥ *Cakrasaṃvara* (16.18c) ◇ samayinyaś ca yāḥ ] *em.*; samayinyā B; samayinyaś ca yā CM; dam tshig can yin na Tib; cf. samayinyaś ca yāḥ *Cakrasaṃvara* (16.18d)

<sup>1793</sup> mkhur ba ] D; 'khur ba P ◇ kos ko ] D; bko sko P

<sup>1794</sup> rig la ] *em.*; rigs la D

<sup>1795</sup> durlabhā ] B; durbhagā CM; de nas rnyed dka' Tib ◇ tu ] BC; ca M

<sup>1796</sup> -samudbhavā ] CM (yang dag 'byung Tib); samudbhāvā B

<sup>1797</sup> trāsānī ] C (skrag byed me Tib); trāsīnī BM ◇ kānanī (which may be a scribal error of *kāminī*) ] C ('dod ldan Tib); kānārī B; kārananī M; cf. 'od ldan ma *Abhidhānottaravṛtti* (D 1414, 203v2) ◇ † ana † bhīmarūpā ] *conj.*; anakāmarūpā B; anekakāmarūpā C; anekakāmarūpi M; phag mo 'jigs gzugs ma Tib; cf. -bhīmarūpā- *Cakrasaṃvara* (17.2) and yongs su bsgyur ma and 'jigs gzugs ma *Abhidhānottaravṛtti* (D 1414, 203v2–v3) ◇ bhāsurā ] BM (ba su ra Tib); bhāsurō C

ḍākinī saptā saṃhṛtāḥ svalakṣaṇam ihocyate //39.19//<sup>1798</sup>  
 / bdud rtsi lnga mams yang dag 'byung // ya mi nī dang skrag byed ma /<sup>1799</sup>  
 / 'dod ldan phag mo 'jigs gzugs ma // kun tu spyod pa ba su ra //  
 / mal 'byor ma ni rnam pa bdun // mdor bsdus rang mtshan bshad pa yin /

The seven ḍākinīs born of the fivefold nectar, [namely] (1) Yāminī, (2) Trāsanī, (3) Kānanī (or Kāminī),<sup>1800</sup> (4) † ana †,<sup>1801</sup> (5) Bhīmarūpā,<sup>1802</sup> (6) Saṃcālā, and (7) Bhāsūrā, are drawn together.<sup>1803</sup> Their characteristics are explained here.

rūpikā cumbikā lāmā parāvṛttā sabālikā /<sup>1804</sup>  
 anivartikā aihikī devī ḍākinyah saptadhā smṛtāḥ //39.20//<sup>1805</sup>  
 / gzugs can ma dang tsum pi kā /<sup>1806</sup> / lā ma yongs gyur byis bcas mo //  
 / mi ldog e hi kā lha mo /<sup>1807</sup> / mkha' 'gro ma ni bdun du bshad /<sup>1808</sup>

(1) Rūpikā, (2) Cumbikā, (3) Lāmā, (4) Parāvṛttā, (5) Sabālikā, (6) Anivartikā, and (7) Aihikī goddesses are taught to be the seven classes (*saptadhā*) of ḍākinīs.

aviraktaṃ nirīkṣed yā bhrūbhaṅgaṃ karoti ca /<sup>1809</sup>

<sup>1798</sup> ḍākinī (for ḍākinyah) ] BCM; rnal 'byor ma Tib ◇ saṃhṛtāḥ ] BCM; rnam pa Tib ◇ -cyate ] BpcCM (bshad pa yin Tib); cyatre Bac

<sup>1799</sup> ya mi nī ] D; ya mi ni P

<sup>1800</sup> In the *Cakrasaṃvara* (Skt ed. (Gray 2012), 17.2a), her name is Kāminī. *Kānanī* may be originally a scribal error of *kāminī*. However, *kānanī* as the name of the third goddess of this group of seven goddesses can also be found in other texts, e.g., *Sādhananidhi*, Skt ms., NGMPP B31/20, 34r1, and *Āmnāyamañjarī*, Skt ms., p. 844, l. 3 (the Sanskrit manuscript reads as *nānarī*, but its Tibetan translation is *kā na nī*).

<sup>1801</sup> The Sanskrit manuscripts' readings, *ana* (manuscript B) and *aneka* (manuscripts C and M), are most likely scribal errors of some word. The Tibetan translation is *phag mo*, whose Sanskrit may be *vārahī*. However, the *Abhidhānottaravṛtti* (D 1414, 203v2) reads as *yongs su bsgyur ma*, whose Sanskrit is *parāvṛttā*. It seems that the text that the *Abhidhānottaravṛtti* used was corrupted; Parāvṛttā is the name of the fourth yoginī in the group of yoginīs mentioned in verse 39.20, and, since the text was corrupted, the *Abhidhānottaravṛtti* used Parāvṛttā for the corrupted name. In the *Cakrasaṃvara* (Skt ed. (Gray 2012), 17.2) and other texts, there is no class of yoginī that is equivalent to the fourth yoginī (corrupted † ana †) in the *Abhidhānottara*. For this, see also the next footnote.

<sup>1802</sup> In the *Cakrasaṃvara* (Skt ed. (Gray 2012), 17.2) and other texts, Bhīmā and Rūpā are two separate classes of yoginī.

<sup>1803</sup> According to the *Abhidhānottaravṛtti* (D 1414, 203v2–v7), these seven classes of yoginīs such as Yāminī are equivalent to (1) Buddhālocanā (*sangs rgyas spyan*), (2) Near-Ločanā (*nye ba' i spyan*), (3) Tārā (*sgrol ma*), (4) Near-Tārā (*nye ba' i sgrol ma*), (5) Pāṇḍaravāsīnī (*gos dkar mo*), (6) Near-Pāṇḍaravāsīnī (*nye ba' i gos dkar mo*), and (7) Māmākī (*mā ma kī*) in order, and they are equal to the seven classes of yoginīs taught in the next verse (39.20), namely (1) Rūpikā, (2) Cumbikā, (3) Lāmā, (4) Parāvṛttā, (5) Sabālikā, (6) Anivartikā, and (7) Aihikī.

<sup>1804</sup> rūpikā ] CM (gzugs can ma Tib); ru## Bac; rupikā Bpc ◇ parāvṛttā ] corr.; parāvṛttā B; parāvṛttā CM  
<sup>1805</sup> anivartikā ] CM (mi ldog Tib); aninirvṛttikā B ◇ aihikī ] BCM; e hi kā Tib ◇ smṛtāḥ ] BM (bshad Tib); matā C

<sup>1806</sup> tsum pi kā ] D; tsum bi ka P

<sup>1807</sup> e hi kā ] D; e hi ka P

<sup>1808</sup> bdun ] em.; mdun D

<sup>1809</sup> nirīkṣed ] BC (blta ba Tib); nirīkṣad M ◇ yā ] B; yāṃ CM; n.e. Tib ◇ bhrū- ] C (smin ma Tib); bhrūṃ B; bhru M ◇ -bhaṅgaṃ ] M (degs par gar Tib); bhāṅgāṃ Bac; bhaṅgāṃ Bpc; bhaṅgāṃ C

rūpaṃ saṃharate prāk paścān nyāsaṃ karoti ca //39.21//<sup>1810</sup>  
 rūpikā sā tu vijñeyā vīrādvayasevitam /<sup>1811</sup>  
 / mngon par zhen pas blta ba dang // smin ma 'degs par gar byed cing //  
 / sngon bzhin gzugs ni sdud byed la // physis ni 'jigs par byed pa dag //  
 / gzugs can ma ni yin par bshad // gnyis med dpa' bos bsnyen par bya //

(1) [A woman] who gazes at [the thing to which] she is not indifferent, frowns, and fixes a figure [of a certain deity] after taking hold of [it] should be recognized as Rūpikā, being served in [the manner of] being nondual with the hero.

iṣṭaṃ vā yadi vāniṣṭhaṃ śiśum ālambya śikhe cumbati //39.22//<sup>1812</sup>  
 cumbikā sā tu vijñeyā ḍākinī aghanāśinī /<sup>1813</sup>  
 / sdug pa'am yang na mi sdug pa // byis pa 'khyud cing tsum pa na //  
 / de ni tsum pa kīr shes bya /<sup>1814</sup> / mkha' 'gro mchog kyang de nyid yin //

(2) [A woman who] embraces an infant and kisses [its] head, whether [the infant] is wished or not, should be recognized as Cumbikā, a ḍākinī who removes sins.

tiryagdr̥ṣṭibhṛkuṭivaktrā bhrūkṣepais tarjayantīha //39.23//<sup>1815</sup>  
 anyathā viśvāso bhairavo yasyās tāṃ tu lāmāṃ vinirdīset /<sup>1816</sup>  
 / zas mi lta bar zur du blta // khro gnyer dang ni gdong dag dang //  
 / smin ma sgyur zhig sdigs mdzub dang // 'di ni gzhan yang dbugs mi 'byin //  
 / 'jigs par byed pa gang yin pa // de ni lā ma yin par bstan //

(3) He should recognize as Lāmā [a woman] who has a face with an oblique gaze and a frown, is here threatening [evil ones] with [her] knitted eyebrows, and has a horrible secret as the other [characteristic].

<sup>1810</sup> saṃharate ] *em.* (sdud byed Tib); sa harate B; saṃharato CM; cf. saṃharati *Cakrasaṃvara* (17.4c) ◇ prāk ] BC (sngon bzhin Tib); prāpta M ◇ nyāsaṃ ] CM; yā B; 'jigs par Tib ◇ karoti ] BM (byed pa Tib); kaviti C

<sup>1811</sup> sā tu ] C; sānta B; śānta M; *n.e.* Tib ◇ vīrā- ] BM (dpa' bos Tib); cirā C ◇ -dvaya- ] BM (gnyis Tib); dvaye C ◇ sevitam ] BM (bsnyen par bya Tib); savitaṃ C

<sup>1812</sup> -niṣṭhaṃ ] CM (mi sdug pa Tib); niṣṭhaṃ B ◇ śiśum ] CM (byis pa Tib); sisum B ◇ śikhe ] CM; sikhe B; *n.e.* Tib

<sup>1813</sup> cumbikā ] BCM; tsum pa kīr Tib ◇ sā tu ] CM (de Tib); sānta B ◇ vijñeyā ] BC (shes bya Tib); vijñayā M ◇ aghanāśinī ] C; sāṃ anāṃsanī B; aghanāsanī M; kyang de nyid yin Tib

<sup>1814</sup> tsum pa kīr ] D; tsum pa kir P

<sup>1815</sup> bhrū- ] *em.* (smin ma Tib); bhrūvau B; bhruvo CM; cf. bhrūvo- *Cakrasaṃvara* (17.6c) and bhrū- *Saṃpūṭodbhava* (4.2.5b) ◇ -kṣepais ] M (sgyur Tib); kṣeyais B; 'trepyā C

<sup>1816</sup> viśvāso bhairavo ] BC (dbugs mi 'byin and 'jigs par byed pa Tib); viśvāsau bhairavo M ◇ yasyās tāṃ ] *em.* (gang yin pa de Tib); pasyānāṃ B; peśyānāṃ C; yasyā nān M; cf. yasyās tāṃ *Cakrasaṃvara* (17.7b) ◇ lāmāṃ ] *em.* (lā ma Tib); lāmā BCM; cf. lāmāṃ *Cakrasaṃvara* (17.7b)



vārāho r̥kṣamārjārāḥ śṛgālājāsivāhayāḥ //39.24//<sup>1817</sup>

sarvāṃs tāṃs trāsayet tataḥ parāvṛttā hi sā smṛtā /<sup>1818</sup>

/ phag dang dred dang byi la dang // ce spyang rigs dang stag dag dang /  
/<sup>1819</sup>

/ thams cad der ni 'jigs byed pa // yongs su gyur par de bshad do /

(4) Boars, bears, cats, jackals, goats,<sup>1820</sup> hyenas, and horses—she frightens all those [animals]. Therefore, she is taught to be Parāvṛttā.

pahr̥ṣṭā hasate yā tu gatā bhūyo na nivartate //39.25//<sup>1821</sup>

anuraktā hasate spaṣṭaṃ sā matā khaṇḍarohikā /<sup>1822</sup>

/ shin tu dga' bas rgod pa dang // song nas slar yang mi ldog la //

/ rjes su chags pas gsal bar rgod /<sup>1823</sup> / dum skyes mar ni de bshad do /

(5) Overjoyed, she laughs; having gone, she never turns back; and having become fond of [something], she laughs expressly—[a woman] who [acts in this way] is understood to be [Sabālikā or] Khaṇḍarohikā.

manodvignā karenātha loṣṭena caraṇena vā //39.26//<sup>1824</sup>

paṭānte vā sakāṣṭhena tayā spr̥ṣṭo na jīvati /<sup>1825</sup>

anivartyā vijānīyād asādhyā sā hi kīrtitā //39.27//<sup>1826</sup>

/ yid ni kun tu skyo ba dang // rkang pa lag pas bong ba 'am //

/ gos mtha'am yang na shing dag gis // des reg pa ni 'tsho mi 'gyur /

/ mi ldog par ni shes bya ste // bsgrub min par ni de bshad do //

<sup>1817</sup> -mārjārāḥ ] C (byi la Tib); mārjārāḥ B; rmājālāḥ M ◇ śṛgālājā- ] C (ce spyang rigs Tib); srgālājā B; śṛgālākṣa M ◇ -sivāhayāḥ ] C; sivāhayā B; śivāhayā M; stag dag Tib

<sup>1818</sup> sarvāṃs tāṃs ] *em.* (thams cad der Tib); sarvāstrān B; sarvās tantrās C; sarvāṃs tratrāṃs M; cf. sarvāṃs tāṃs *Cakrasaṃvara* (17.8a) ◇ trāsayet ] *corr.* ('jigs byed pa Tib); drāsaye B; trāsayet CM ◇ smṛtā ] BC (bshad Tib); smṛtāḥ M

<sup>1819</sup> ce spyang ] D; lce spyang P

<sup>1820</sup> The word *ajā* literally means "she-goat."

<sup>1821</sup> hasate ] *em.* (rgod pa Tib); saḥate BCM; cf. [hasate] *Cakrasaṃvara* (17.8c) ◇ tu ] CM; tur B ◇ bhūyo ] BM (slar yang Tib) tu yoge C

<sup>1822</sup> hasate spaṣṭaṃ ] *em.* (gsal bar rgod Tib); saha tasya ṣṭa (or saḥate syaṣṭa) B; saḥate spaṣṭa CM; cf. hasate spaṣṭaṃ *Cakrasaṃvara* (17.9a) ◇ khaṇḍarohikā ] CM (dum skyes mar Tib); khaṇḍarohitā B

<sup>1823</sup> rgod ] D; dgong P

<sup>1824</sup> -dvignā ] *corr.* (kun tu skyo ba Tib); dvignā BM; vignā C ◇ karenā- ] C (lag pas Tib); kare nā BM ◇ loṣṭena ] CM (bong ba Tib); loṣṭreṇa B

<sup>1825</sup> paṭānte (*m.c.* for paṭāntena) ] CM (gos mtha' Tib); paryante B ◇ vā sakāṣṭhena ] B; vāsakāṣṭhena vā C; vārūkāṣṭhena vā M; 'am yang na shing dag gis Tib ◇ tayā ] CM (des Tib); trayā B ◇ spr̥ṣṭo ] M (reg pa Tib); syaṣṭo B; pr̥ṣṭo C ◇ jīvati ] BpcCM ('tsho and 'gyur); jīvata Bac

<sup>1826</sup> asādhyā ] *corr.* (bsgrub min par Tib); asādhyā BM; asā C ◇ hi ] BM; hi sā C ◇ kīrtitā ] C (bshad Tib); kīrtitāḥ B; kīrtitāḥ M

(6) [She] makes the mind sorrowful, and no one lives if one is touched by her with [her] hand, a lump of earth [in her hand], [her] foot, the end of [her] garment, or a stick [in her hand]<sup>1827</sup>—he should recognize [her] as Anivartī (Anivartikā) because it is known that she cannot be mastered.

< hasati jalpate rudati akasmād vā prakupyate /<sup>1828</sup>  
 aihikā sā smṛtā devī prahasitavadanā nityam //39.28//<sup>1829</sup>  
 saugatagoṣṭhīprabhāṣiṇī sā ca vajrakulā smṛtā /<sup>1830</sup>><sup>1831</sup>  
 / ... (n.e. Tib) ...

She suddenly [starts to] laugh, speak, weep, and get angry. She is taught to be the goddess Aihikā. She normally has a smile and speaks about a Buddhist assembly. And she is taught to belong to the *vajra* lineage.

dākinīnām kulāniha vīrasevitaṃ tu lakṣayet //39.29//<sup>1832</sup>  
 kapālaparaśudamṣṭrāḥ khaḍgasamtrāsāni caiva /<sup>1833</sup>  
 [rdo rje dang ni dung nyid dang] kulamudrā prakīrtitā //39.30//<sup>1834</sup>  
 / mkha' 'gro ma yi rigs phyag rgya /<sup>1835</sup> / dpa' bos bsnyen cing mtshan  
 ma blta //  
 / thod pa dgra sta mche ba dang // ral gri kun tu skrag byed yin /  
 / rdo rje dang ni dung nyid dang // rigs kyi phyag rgya yin par bshad //

[Those are the seven] lineages of dākinīs in this [system]. He should recognize [the following lineage marks,] which a hero follows. (1) A skull, (2) an ax, (3) a fang, (4) a

<sup>1827</sup> Translates *vā sakāṣṭhena* as “or (with) a stick [in her hand]”. *Sa-* of *sakāṣṭhena* is odd, but it is not impossible.

<sup>1828</sup> There is no equivalent line in Tib. ◇ hasati ] B; sahati CM ◇ rudati akasmād ] BM; rudati kasmād C ◇ vā prakupyate ] BC; vācyā kupyate M

<sup>1829</sup> There is no equivalent line in Tib. ◇ aihikā ] *corr.*; ekā Bac; ehikā BpcCM ◇ sā ] BC; sāt M ◇ nityam ] BC; nitya M

<sup>1830</sup> There is no equivalent line in Tib. ◇ -prabhāṣiṇī ] *em.*; prabhāvinī B; prabhāsinī CM; cf. -prabhāṣiṇī *Cakrasaṃvara* (17.12a) ◇ smṛtā ] C; smṛtāḥ BM

<sup>1831</sup> These lines are placed between 39.21d and 39.22a in B, C, and M.

<sup>1832</sup> kulāniha ] BCM; rigs phyag rgya Tib ◇ vīrasevitaṃ tu lakṣayet ] *em.* (dpa' bos bsnyen cing mtshan ma blta Tib); vīresādī na tu lakṣayet BC; vīresādī na tu lakṣayet M; cf. vīrasevitaṃ lakṣayet *Cakrasaṃvara* (17.12d)

<sup>1833</sup> -paraśu- ] CM (dgra sta Tib); ## Bac; parusu Bpc ◇ -damṣṭrāḥ ] *em.* (mche ba Tib); draṣṭrī B; damṣṭrām C; damṣṭrā M; cf. -damṣṭrāś *Cakrasaṃvara* (17.13a) ◇ -samtrāsāni ] CM (kun tu skrag byed Tib); samtrāsini B

<sup>1834</sup> rdo rje dang ni dung nyid dang ] supplemented from Tib; *om.* BCM; cf. rdo rje and dung *Abhidhānottaravṛtti* (D 1414, 203v7 and 204r1) ◇ prakīrtitā ] CM (bshad Tib); prakīrtitā B

<sup>1835</sup> mkha' 'gro ma yi ] D; mkha' 'gro ma'i P

sword, (5) the frightful,<sup>1836</sup> [(6) a vajra, and (7) a conch shell]<sup>1837</sup> are known as the lineage marks (*kulamudrā*).

abhidhānottarottare yoginīlakṣaṇapaṭala ūnecatvāriṃśaḥ /<sup>1838</sup>

/ mngon par brjod pa'i rgyud bla ma'i bla ma las rnal 'byor ma'i mtshan  
ma'i le'u ste sum cu rtsa dgu pa'o //<sup>1839</sup>

[Thus ends] Chapter 39 on the characteristic of yoginīs in the *Abhidhānottarottara*.

---

<sup>1836</sup> According to the *Abhidhānottaravṛtti* (D 1414, 203v7), “the frightful” (*saṃtrāsānī*) means an ax (*dgra sta*, \**paraśu*), the same mark as the second.

<sup>1837</sup> The available Sanskrit manuscripts do not contain the passage for (6) and (7). I have supplemented them from the Tibetan translation and the *Abhidhānottaravṛtti* (D 1414, 203v7 and 204r1). The *Abhidhānottaravṛtti* explains that those seven objects are the marks of the seven classes of yoginīs described in this chapter, and they are drawn in (probably the yoginīs’) houses. The *Cakrasaṃvara* (17.13a) teaches eight lineage marks, which are partially different.

<sup>1838</sup> abhidhāno- J BpcC (mngon par brjod pa'i Tib); ## Bac; iti śrīabhidhāno M ◇ -paṭala ūnecatvāriṃśaḥ J em. (le'u ste sum cu rtsa dgu pa Tib); paṭalaḥ ṣaṭtriśaḥ B; paṭalaṣaṭtriṃśaḥ C; paṭalo aṣṭatriṃśatitamaḥ M

<sup>1839</sup> sum cu J D; sum bcu P

## Abhidhānottara, Chapter 40

athāparam pravakṣyāmi ḍākinīnāṃ tu lakṣaṇam /<sup>1840</sup>  
yena samyag vijānīyād ḍākinyaḥ samayasthitāḥ //40.1//<sup>1841</sup>  
/ de nas gzhan yang bshad bya ba // mkha' 'gro rnam kyī mtshan nyid ni /  
/ gang zhig yang dag shes pa yis // mkha' 'gro'i dam tshig la gnas pa'o //

Now, I shall explain another characteristic of ḍākinīs, by which [a yogin] can correctly recognize ḍākinīs who abide in the pledge.

raktagaurā tu yā nārī padmagandhaṃ vimuñcati /<sup>1842</sup>  
saumyadrṣṭiḥ prakṛtyaiva saṃraktadarśanānugā //40.2//<sup>1843</sup>  
/ dmar zhing ser ba'i bud med gang // pa dma'i dri ni rnam par gtong /<sup>1844</sup>  
/ lta stangs rang bzhin zhi ba dang // zhen pas lta ba'i rjes 'gro ba //

(1) [She is] a woman who is [colored] reddish white, gives off the scent of lotus, naturally has friendly eyes, and engages in seeing with attachment (*saṃraktadarśanānugā*);

nakhā hi yasyā nāryāyāḥ saṃrakte nayane tathā /<sup>1845</sup>  
gr̥he ca likhitaṃ padmaṃ padmanartakulodbhavā //40.3//<sup>1846</sup>  
/ bud med gang gi sen mo dmar // mig ni kun tu zhen pa dang /  
/ khyim du pa dma 'dri ba ni /<sup>1847</sup> / pa dma gar dbang rigs byung yin //<sup>1848</sup>

[she is] a woman with reddened nails and eyes; and a lotus is drawn in [her] house:  
[She is] a woman born in the lineage of Padmanarta.<sup>1849</sup>

<sup>1840</sup> pravakṣyāmi ] CM (bshad bya ba Tib); pravakṣāmi B

<sup>1841</sup> yena ] CM (gang zhig Tib); yaḥ na B ◇ vijānīyād ] BpcCM (shes pa yis Tib); vijānīyān Bac ◇ ḍākinyaḥ (for ḍākinīḥ) ] BCM (mkha' 'gro'i Tib) ◇ samaye ] C (dam tshig la Tib); samaya BM

<sup>1842</sup> -gandhaṃ ] *em.* (dri Tib); gandha BC; gandhye M; cf. -gandhaṃ *Cakrasaṃvara* (18.2b)

<sup>1843</sup> -drṣṭiḥ ] *em.* (lta stangs Tib); drṣṭi BCM; cf. -drṣṭiḥ *Cakrasaṃvara* (18.2c) ◇ prakṛtyaiva ] *em.* (rang bzhin Tib); pratyaivaṃ B; pratyaiva CM; cf. prakṛtyaiva *Cakrasaṃvara* (18.2c) ◇ saṃrakta- ] C (zhen pas Tib); sarakta BM ◇ -darśanānugā ] *em.* (lta ba'i rjes 'gro ba Tib); darśantayā BM; darśanāntayā C; cf. -darśanānugā *Cakrasaṃvara* (18.2d)

<sup>1844</sup> pa dma'i ] D: pad ma'i P

<sup>1845</sup> yasyā ] CM (gang gi Tib); syā B ◇ nāryāyāḥ (for nāryāḥ) ] BCM (bud med Tib)

<sup>1846</sup> -narta- ] B; narttakurttā C; nartte M; gar dbang Tib

<sup>1847</sup> pa dma'i ] D: pad ma'i P

<sup>1848</sup> pa dma'i ] D: pad ma'i P ◇ byung ] D; 'byung P

<sup>1849</sup> According to the *Abhidhānottara* (D 1414, 204r3–r4), she is of the lineage of Padmanarteśvara (*pa dma gar dbang gi rigs*) placed in the Speech Circle (*gsung gi 'khor lo*) of the fivefold maṇḍala of Heruka (Appendix A).

bhrūmadhyagataṃ trīśūlaṃ śyāmāpāṇḍaraśarīraṃ ca /<sup>1850</sup>  
 satataṃ vajrakulavibhāvitam //40.4//<sup>1851</sup>  
 / smin ma'i dbus na rtse gsum yod // lus ni sngo bsangs skya ba dang /  
 / rtag tu rdo rje rigs bsgom pa //

(2) A [mark of] trident is in the middle of [her] eyebrows, and [her] body is grayish white, [which is] always visualized as [a characteristic of] the *vajra* lineage;

vajraṃ ca gr̥he yasyā likhitam arcayet sadā /<sup>1852</sup>  
 śrīherukasya kulodbhūtā jñeyā sā vajraḍākinī //40.5//<sup>1853</sup>  
 / gang gi khyim du rdo rje 'dri // rtag tu mchod pa byed pa yi /  
 / mkha' 'gro ma de dpal ldan ni // he ru ka yi rigs byung yin //<sup>1854</sup>

and she always worships a *vajra* drawn in her house. She should be known as an adamantite ḍākinī born in the lineage of the glorious Heruka.<sup>1855</sup>

yasyāḥ śūlaṃ lalāṭena śaktiś cāpi hi dṛśyate /<sup>1856</sup>  
 raktākṣī raktagaurā ca raktapādakarā tathā //40.6//<sup>1857</sup>  
 / gang gi dpral bar rtse gsum ni // mdung thung dag ni snang 'gyur zhing /  
 / mig dmar mdog ni dmar ser dang // de bzhin rkang pa lag pa dmar //

(3) [Marks of] lance (*śūlaṃ*) and *śakti* spear are seen on her forehead; [she] has red eyes, [her body] is reddish white, and her feet and arms are red;

chāgale kukkuṭe vāpi ramate bhāvitā sadā /<sup>1858</sup>

<sup>1850</sup> bhrū- ] BC (smin ma'i Tib); bhru M ◇ -madhya- ] CM (dbus na Tib); madhye B ◇ śyāmā-] *corr.* (sngo bsangs Tib); syāmā BCM ◇ pāṇḍara- ] *em.* (skya ba Tib); ā paṇḍara B; ā pāmḍara C; ā pāṇḍala M; cf. -pāṇḍara- *Cakrasaṃvara* (18.4b) and *Samputodbhava* (4.3.3d) ◇ -śarīraṃ ] *corr.* (lus Tib); sarīraṃ B; sarīraṃ C; śarīra M

<sup>1851</sup> -vibhāvitam ] *em.* (bsgom pa Tib); vibhāvitam BCM; cf. bhāvitam *Cakrasaṃvara* (18.4d)

<sup>1852</sup> yasyā ] C (gang gi Tib); tayāsyā BM

<sup>1853</sup> Manuscript I is available from -*kinī* (40.5d). ◇ -dbhūtā ] BM (byung yin Tib); dbhūto C ◇ jñeyā ] IBC; jñayā M; dpal ldan Tib ◇ vajra- ] IBCM; *n.e.* Tib

<sup>1854</sup> he ru ka yi ] D; he ru ka'i P

<sup>1855</sup> According to the *Abhidhānottaravṛtti* (D 1414, 204r4–r5), she is of the *vajra* lineage (*rdo rje'i rigs*) and placed in the Mind Circle (*thugs kyi 'khor lo*) of the fivefold maṇḍala of Heruka.

<sup>1856</sup> yasyāḥ ] *em.* (gang gi Tib); yasyā IBCM; cf. yasyās *Cakrasaṃvara* (18.6a) ◇ śūlaṃ ] *em.*; śūla IBM; śū C; rtse gsum Tib; cf. trīśūla *Cakrasaṃvara* (18.6a) ◇ lalāṭena (*m.c.* for lalāṭe) ] IBC (dpral bar Tib); lalāṭana M ◇ śaktiś cāpi hi ] IBM (mdung thung Tib); śakti hi cāpa C

<sup>1857</sup> -kṣī ] *em.* (mig Tib); kṣo IBM; kṣau C; cf. -kṣī *Cakrasaṃvara* (18.6c) and -kṣā *Samputodbhava* (4.3.6a) ◇ raktagaurā ] *conj.*; gaurā IBCM; mdog ni dmar ser Tib; cf. [rakta]gaurā *Cakrasaṃvara* (18.6c) and raktagaurā *Samputodbhava* (4.3.5a) ◇ rakta- ] C (dmar Tib); raktā IBM

<sup>1858</sup> kukkuṭe ] C (khyim bya Tib); kurkuṭe IBM ◇ bhāvitā ] C (yid Tib); bhāvite IB; bhāvita M

cihnaṃ tasyā gr̥he vajraṃ arcate satataṃ tathā //40.7//<sup>1859</sup>  
 śrīherukakulodbhūtā ḍākinyo nātra saṃśayaḥ //<sup>1860</sup>  
 / ra skyes khyim bya dag la yang // rtag tu yid ni dgar 'gyur zhing /  
 / de yi khyim du rdo rje mtshan // rtag tu gang zhig mchod byed pa //  
 / shrī he ru ka'i rigs byung ba //<sup>1861</sup> / mkha' 'gro yin par gdon mi za /

Engrossed, she always plays with a goat or rooster; and she always worships a mark of *vajra* in her house. [Women with those characteristics] are ḍākinīs born in the lineage of the glorious Heruka.<sup>1862</sup> There is no doubt in this regard.

yasyā cakraṃ lalāṭe tu kare 'pi hi dṛśyate //40.8//<sup>1863</sup>  
 śyāmā jīmūtasadr̥śā nityaṃ lalāṭe paṭṭadhāriṇī //<sup>1864</sup>  
 mahāsaubhāgyasampannā sādhvī paratarā ca yā //40.9//<sup>1865</sup>  
 / 'khor lo gang gi dpral ba 'am // lag par yang ni snang 'gyur ba //<sup>1866</sup>  
 / sprin sngon dag dang 'dra ba ni // rtag tu dpral bar 'chang byed pa /  
 / skal ba chen po kun tshogs shing // mchog tu bden pa gang yin dang //

(4) A [mark of] disk is seen on her forehead and hand; [she is colored] gray like a cloud; [she] always wears a turban on the forehead; [she] is much endowed with good fortune; she is good and superior;

likhitaṃ ca gr̥he cakraṃ yasyā vai pūjyate sadā //<sup>1867</sup>  
 vajravārāhīkulodbhūtā ḍākinī baladarpitā //40.10//<sup>1868</sup>  
 / khyim du 'khor lo 'dri byed cing // rtag tu de la mchod byed pa /  
 / rdo rje phag mo rigs byung ba'i // mkha' 'gro ma ni stobs kyis dregs //

<sup>1859</sup> cihnaṃ ] C (mtshan Tib); cihna IBM ◇ arcate ] IBpcCM; sarccate Bac; gang zhig mchod byed pa Tib

<sup>1860</sup> ḍākinyo ] C (mkha' 'gro Tib); ḍākinyau IBM

<sup>1861</sup> byung ba ] D; 'byung ba P

<sup>1862</sup> According to the *Abhidhānottaravṛtti* (D 1414, 204r5–r6), she is of the action lineage (*las kyi rigs*) and the lineage of Tārā (*sgrol ma'i rigs*), placed in the Pledge Circle (*dam tshig gi 'khor lo*) of the fivefold maṇḍala of Heruka (Appendix A).

<sup>1863</sup> cakraṃ ] IB ('khor lo Tib); vajraṃ C; vajra M ◇ tu kare ] IBM (lag par Tib); ka tu re C

<sup>1864</sup> śyāmā ] *corr.* (sngon Tib); syāmā IBCM ◇ jīmūta- ] *em.* (sprin Tib); jīmūtra IB; jīsūtra C; jīmūta M ◇ -sadr̥śā ] IBpcCM (dang 'dra ba Tib); dṛśā Bac ◇ paṭṭa- ] CM; pahya IB; *n.e.* Tib ◇ -dhāriṇī ] IBM ('chang byed pa Tib); dhāraṇī C

<sup>1865</sup> sādhvī ] ICM (bden pa Tib); sārthī B ◇ paratarā ] *em.* (mchog tu Tib); paratarās IBCM; paratarā *Cakrasaṃvara* (19.9d) ◇ yā ] IBM (gang Tib); yo C

<sup>1866</sup> lag par ] D; lag pa P

<sup>1867</sup> cakraṃ ] IBM ('khor lo Tib); cakra C ◇ yasyā ] IBCM; de la Tib ◇ pūjyate ] IBC (mchod byed pa Tib); pujyate M

<sup>1868</sup> -darpitā ] IBC (dregs Tib); ṭarppitā M

and in her house a [mark of] disk is always drawn and worshiped. [A woman with those characteristics] is a ḍākinī born in the lineage of Vajravārāhī who is proud of [her] power.<sup>1869</sup>

yā ca kṛṣṇāñjanaśyāmā daśanonnatā ca yā /<sup>1870</sup>  
krūrā ca satataṃ vāmā sattvayuktā ca yā bhavet //40.11//<sup>1871</sup>  
/gang zhig mig sman gnag 'dra zhing // so ni dkar zhing mtho ba dang /<sup>1872</sup>  
/ rtag tu gdug par gyur pa dang // sems stobs ldan par gyur pa dang //

(5) She is dark-colored like the black eye-salve; her teeth are high; [she] is a woman always cruel; she is energetic;

nityaṃ snānaratā yā ca vācayā na bahubhāṣiṇī /<sup>1873</sup>  
vajraṃ gṛhe pūjyate satataṃ likhitaṃ śubham //40.12//<sup>1874</sup>  
vajravārāhyā kulodbhūtā sahasrāṇi daśapañcakam /<sup>1875</sup>  
/ rtag tu khruś la dga' ba dang // mang du smra bar mi byed cing /  
/ khyim du rdo rje 'dri ba dang // rtag tu dge bas mchod byed pa //<sup>1876</sup>  
/ rdo rje phag mo'i rigs 'byung ba // stong phrag bcu dang lnga pa yin /

she is always fond of bathing; [she] does not speak so much; and in her house a good [mark of] *vajra* is always drawn and worshiped. A woman born of the lineage of Vajravārāhī [is endowed with those characteristics].<sup>1877</sup> There are 15,000 [women of this lineage].

gaurī kanakasamkāsā tathā rūpikṣī yā ca lomaśā //40.13//<sup>1878</sup>

<sup>1869</sup> According to the *Abhidhānottaravṛtti* (D 1414, 204r6), she is of the lineage of Vairocana (i.e., the tathāgata lineage, *rnam snang gi rigs*) and placed in the Body Circle (*sku'i 'khor lo*) of the fivefold maṇḍala of Heruka (Appendix A).

<sup>1870</sup> -śyāmā ] *corr.*; syāmitra IB; syāmā CM; dkar Tib ◇ daśano- ] C (so Tib); dasano IBpcM; da## Bac ◇ -nnatā ca ] M (mtho ba Tib); nnanā ca IB; nnabhā va C

<sup>1871</sup> krūrā ] IB (gdug par Tib); kūrā C; kulā M ◇ vāmā ] IBCM; gyur pa Tib ◇ sattvayuktā ] C (sems stobs ldan par Tib); satvayutā IB; satvāyuktā M ◇ yā ] IBCM; *n.e.* Tib

<sup>1872</sup> dkar ] D; dgar P

<sup>1873</sup> snāna- ] C (khruś la Tib); snānaṃ IBM ◇ -ratā ] CM (dga' ba Tib); rata IB ◇ yā ca ] IBC; yā M; *n.e.* Tib ◇ vācayā ] C; vacayā IBM; *n.e.* Tib ◇ na ] M (mi Tib); na ca IBC ◇ -bhāṣiṇī ] CM (smra bar and byed cing Tib); bhāṣiṇīm IB

<sup>1874</sup> vajraṃ ] IBC (rdo rje Tib); vajra M ◇ gṛhe (khyim du Tib) ] CM; gṛha IB ◇ likhitaṃ ] IBpcCM ('dri ba Tib); *om.* Bac ◇ śubham ] CM (dge bas Tib); subham IB

<sup>1875</sup> daśa- ] CM (bcu Tib); dasa IB

<sup>1876</sup> dge bas ] D; dge ba P

<sup>1877</sup> According to the *Abhidhānottaravṛtti* (D 1414, 204r6–v1), she is of the lineage of Vajravārāhī (*rnam snang gi rigs*).

<sup>1878</sup> kanaka- ] CM (gser gyi); kana IB ◇ -samkāsā ] C ('drar snang Tib); saṅkāsā IB; samkāsā M ◇ tathā rūpikṣī (or tathārūpikṣī) ] M; tathā rukṣī IB; tathā rūpiṇī C; mig mi g-yo Tib ◇ yā ca lomaśā ] *corr.*; yā ca lomaśā IBCM; kha spu ser Tib

yasyā lalāṭe vajraṃ kare vāpi hi dṛśyate /<sup>1879</sup>

/ ser zhing gser gyi mdog 'drar snang // mig mi g-yo zhing kha spu ser //

/ rdo rje gang gi dpral ba 'am // lag par yang ni snang 'gyur ba /

(6) She is white, looks like gold, has beautiful eyes,<sup>1880</sup> and is hairy; a [mark of] *vajra* is seen on her forehead or hand;

rājyārūḍhā tu nityaṃ garvitā satyavādinī //40.14//<sup>1881</sup>

mallikāmodagandhinī /<sup>1882</sup>

/ rtag tu rgyal srid dag la gnas // snyems shing bden par smra ba dang //<sup>1883</sup>

/ mā li ka yi dri 'byung zhing /<sup>1884</sup>

[she] is always haughty [as if she] was on the throne; [she] speaks the truth; [she] gives off the fragrant scent of *mallikā* flowers;

yasyā gṛhe ca vajraṃ hi satataṃ pūjyate mahat //40.15//<sup>1885</sup>

khaṇḍarohākulodbhūtā mahāyogīśvarī parā /<sup>1886</sup>

/ gang gi khyim du rdo rje ni // rtag tu 'dri zhing cher mchod pa //

/ dum skyes ma yi rigs las byung /<sup>1887</sup> / mal 'byor ma yi dbang phyug mchog /

and in her house a big [mark of] *vajra* is always worshiped. [She] is a woman born of Khaṇḍarohā's lineage, the great mistress of yogins, the best.<sup>1888</sup>

māṃsapriyā ca yā nityaṃ kṛṣā kṛṣṇāñjanaprabhā //40.16//<sup>1889</sup>

śūlākāraṃ lalāṭaṃ tu krūrakarmaratā ca yā /<sup>1890</sup>

śmaśānaṃ yāti nityaṃ hi nirbhayā nirghṛṇā ca yā //40.17//<sup>1891</sup>

<sup>1879</sup> hi ] CM; om. IB

<sup>1880</sup> "Has beautiful eyes" is a translation of *tathā rūpīkṣī* (*tathā* may be an interpolation, as it is metrically odd and the Tibetan translation does not contain any word for it). If the text is *tathārūpīkṣī*, it means "has ugly eyes".

<sup>1881</sup> -rūḍhā tu ] CM (gnas Tib); rūḍhanta IB ◇ garvitā ] conj. (snyems Tib); garbhitā IBCM

<sup>1882</sup> -moda- ] IBpcCM; lma Bac; n.e. Tib ◇ -gandhinī ] IM (dri byung Tib); gibhanī B; gavinī C

<sup>1883</sup> shing ] D; zhing P

<sup>1884</sup> mā li ka yi ] D; mā li ka'i P

<sup>1885</sup> satataṃ ] BCM; satataṃ I; rtag tu 'dri zhing Tib ◇ mahat ] IBC (cher Tib); mahān M

<sup>1886</sup> -yogīśvarī ] IBM; yogeśvarī C; mal 'byor ma yi dbang phyug Tib

<sup>1887</sup> dum skyes ma yi ] D; dum skyes ma'i P

<sup>1888</sup> According to the *Abhidhānottaraṛṭti* (D 1414, 204v1), she is of the lineage of Pāṇḍaravāsini (*gos dmar mo'i rigs*).

<sup>1889</sup> kṛṣā ] corr. (skem Tib); kṛṣā IBCM

<sup>1890</sup> -kāraṃ ] CM (lta bu Tib); kāra IB ◇ lalāṭaṃ tu ] CM (dpral bar Tib); lalāṭanta IB ◇ krūra- ] em. (gdug pa'i Tib); kṛca I; kṛ## Bac; kūca Bpc; kula C; kṣura M; cf. krūra- *Cakrasaṃvara* (18.17b) and *Samputodbhava* (4.3.14)

<sup>1891</sup> śmaśānaṃ ] CM (dur khrod dag Tib); smasānaṃ IB ◇ yāti ] corr. ('gro Tib); jāti IBCM ◇ nirghṛṇā ] IB (brtse med Tib); nirghanā C; nirghaṇā M



/ gang zhig rtag par sha la dga' // skem zhing mig sman gnag pa'i mdog //  
 / dpral bar mdung rtse lta bu yod /<sup>1892</sup>/ gang zhig gdug pa'i las la dga' /  
 / rtag tu dur khrod dag tu 'gro // 'jigs pa med cing brtse med de //<sup>1893</sup>

(7) She is always fond of flesh; [she is] slim and colored like the black eye-salve; [she has] a mark of lance on the forehead; she is always fond of cruel rituals; she always visits the charnel ground and she is fearless and cruel [there];

yasyā lalāṭe śūlaṃ kapālaṃ ca likhitaṃ pūjyate gr̥he /<sup>1894</sup>  
 śrīherukadevasya ḍākinī sā kulodbhavā //40.18//<sup>1895</sup>  
 / gang gis dpral bar thig le dang // khyim du thod pa 'dri zhing mchod /  
 / dpal ldan he ru ka de yi // mkha' 'gro'i rigs las byung ba yin //

a [mark of] lance is on her forehead; and in [her] house a [mark of] skull is drawn and worshiped. She is a ḍākinī born in the lineage of the glorious Heruka God.<sup>1896</sup>

jīmūtavarṇā yā nārī daśanair viṣamaiḥ sthitā /<sup>1897</sup>  
 satataṃ krūrakarmā vāmadamṣṭrotkaṭā yā //40.19//<sup>1898</sup>  
 / sprin gyi mdog 'dra'i bud med gang // so ni mi mnyam par gnas shing /  
 / rtag tu gdug pa'i las la dga' // g-yon gyi mche ba gtsigs pa dang //

(8) She is a woman colored like a cloud; [she] has crooked teeth; [she] is always [fond of] cruel rituals; her left fang (tooth) is big;

likhitaṃ paraśu yasyā gr̥he nityaṃ ca pūjyate /<sup>1899</sup>  
 vināyakakulodbhūtā ḍākinī sā na saṃśayaḥ //40.20//<sup>1900</sup>  
 / de yi khyim du dgra sta ni // 'dri zhing rtag tu mchod byed pa /  
 / mam par 'dren pa'i rigs byung ba'i // mkha' 'gro mar ni the tshom med //

<sup>1892</sup> dpral bar ] D; dpral ba P

<sup>1893</sup> brtse med de ] D; rtse med cing P

<sup>1894</sup> śūlaṃ ] IBCM; thig le Tib ◇ kapālaṃ ] IBC (thod pa Tib); kapāla M ◇ likhitaṃ ] CM ('dri Tib); lita IB

<sup>1895</sup> śrī- ] IBpcCM (dpal ldan Tib); ## Bac ◇ -devasya ] IBCM; n.e. Tib

<sup>1896</sup> According to the *Abhidhānottaravṛtti* (D 1414, 204v1-v2), she is of the lineage of Māmākī (*mā ma kī'i rigs*).

<sup>1897</sup> jīmūta- ] CM (sprin Tib); jīmūrta IB ◇ daśanaiḥ ] M (so Tib); darśanair IBC ◇ viṣamaiḥ ] CM (mi mnyam par Tib); vviṣamaiḥ IB ◇ sthitā ] em. (gnas Tib); sthitāḥ IBCM; cf. sthitā *Cakrasaṃvara* (18.19b) and -saṃsthitā *Sampūṭodbhava* (4.3.16b)

<sup>1898</sup> satataṃ ] CM (rtag tu Tib); satata IB ◇ krūra- ] I (gdug pa'i Tib); krū~la B; kūra C; kula M ◇ -damṣṭro- ] CM (mche ba Tib); dramṣṭro IB ◇ -tkaṭā ] IB; tkaṭa CM; gtsigs pa Tib

<sup>1899</sup> paraśu ] IM (dgra sta Tib); parasu B; paraśum C

<sup>1900</sup> vināyaka- ] IB (nam par 'dren pa'i Tib); vināyakasya CM ◇ sā ] IBCM; n.e. Tib

and in her house a [mark of] ax is drawn and worshiped. She is a ḍākinī born of Vināyaka's lineage.<sup>1901</sup> There is no doubt.

etaḍ ḍākinīgaṇasya herukasya guṇodbhavam /<sup>1902</sup>  
sādhakānāṃ hitārthāya lakṣaṇaṃ samudāhṛtam //40.21//  
/ mkha' 'gro ma yi tshogs 'di dag // shrī he ru ka'i rigs las byung /  
/ sgrub pa po la phan pa'i phyir // mtshan nyid yang dag bshad pa yin //

[I] have thus explained the characteristics of the assembly of ḍākinīs, which are produced from the qualities of Heruka, for the purpose of benefiting practitioners.

abhidhānottare ḍākinīlakṣaṇapaṭalaś catvāriṃśaḥ /<sup>1903</sup>  
/ mgon par brjod pa'i rgyud bla ma'i bla ma las mkha' 'gro ma'i mtshan  
nyid kyi le'u ste bzhi bcu pa'o//

[Thus ends] Chapter 40 on the characteristics of ḍākinīs in the *Abhidhānottara*.

---

<sup>1901</sup> According to the *Abhidhānottaravṛtti* (D 1414, 204v2), she is of the lineage of Buddhalocanā (*sangs rgyas spyan gyi rigs*).

<sup>1902</sup> etaḍ ] CM ('di dag Tib); etata IB ◇ herukasya ] IM; śrīherukasya B; *om.* C; shrī he ru ka'i Tib ◇ guṇo- ] IBCM; rigs Tib ◇ -dbhavam ] B (las byung Tib); dbhavāṃ ICM

<sup>1903</sup> abhidhānottare ] IB: abhidhānottarottare C; iti śrīabhidhānottarottare M; mgon par brjod pa'i rgyud bla ma'i bla ma las Tib ◇ -paṭalaś catvāriṃśaḥ ] *em.* (le'u ste bzhi bcu pa Tib); paṭalaḥ saptatrimśatamaḥ I; paṭalaḥ saptatrisātamah B; paṭalaḥ saptatrimśattamah C; paṭala unatrimśatitamah M

## Abhidhānottara, Chapter 41

ataḥ param pravakṣyāmi lāmānāṃ tu lakṣaṇam /<sup>1904</sup>  
samyag aṅgāvayaṃ ca sādhaḥ //41.1//<sup>1905</sup>  
/ de nas gzhan yang bshad bya ba // sgrub pa po yis lā ma yi /  
/ mtshan nyid kyi ni khyad par dang // yang lag tshogs ni shes bya ba'o //

Next, I shall explain the characteristics of Lāmās.<sup>1906</sup> [By those] a practitioner [recognizes] the parts of [their] body's limbs correctly.

mukhaṃ yasyās tu dṛṣyate parimaṇḍalam /<sup>1907</sup>  
vaktre śmaśrūṇi nityaṃ bhruvor dīrghasya lomaśā //41.2//<sup>1908</sup>  
/ gang gi bzhin gyi dkyil 'khor ni // kun tu zlum por snang 'gyur zhing /  
/ kha yi sma ra rtag tu yod /<sup>1909</sup> / spu dang smin ma ring ba dang //

(1) Her face appears completely round; [her] mouth always has the beard; [her] eyebrows are long<sup>1910</sup> [and she] is hairy;

suvastrā śucisaumyā ca akṣobhyā satyavādinī /<sup>1911</sup>  
saddharmatā nityaṃ vīrabhagīnyas tu sā jñeyā //41.3//<sup>1912</sup>  
/ gos bzang gtsang zhing zhi ba dang /<sup>1913</sup> / mi 'khrugs bden par smra  
ba dang /  
/ rtag tu dam pa'i chos la dga' // dpa' bo sring mor de shes bya //<sup>1914</sup>

<sup>1904</sup> ataḥ | IBpcCM (de nas Tib); atra Bac ◇ lāmānāṃ | CM (lā ma yi Tib); lāmānā IB

<sup>1905</sup> samyag | IBCM; khyad par Tib ◇ aṅgā- ] *em.* (yang lag Tib); aṅgā IBM; aṅgā C; cf. aṅgā- *Cakrasaṃvara* (19.1d) ◇ -vayaṃ ca ] *em.* (tshogs Tib); -vayan sa IB; vayava C; vayaṃ ca M; cf. -vayaṃ ca *Cakrasaṃvara* (19.1d)

<sup>1906</sup> According to the *Abhidhānottaravṛtti* (D 1414, 204v4), a yogin who does not have supernormal knowledge (*mngon par shes pa*) performs the circle of assembly (*tshogs kyi 'khor lo*) and asks the goddess (*lha mo*, i.e., yoginī) of any of the five lineages described in this chapter for it. When she questions “Which accomplishment do you want?”, he is required to answer that he needs the words of the Buddha (*bka'*). It most likely means that the yogin attains supernormal knowledge by learning the words of the Buddha.

<sup>1907</sup> parimaṇḍalam | CM (kun tu zlum por Tib); parimaṇḍala IB

<sup>1908</sup> vaktre | IBM (kha yi Tib); kaktre C ◇ śmaśrūṇi ] C (sma ra Tib); śmaśrūṇi IM; śmaśrūṇi B ◇ nityaṃ ] BCM (rtag tu Tib); nitya I ◇ bhruvor ] *em.* (smin ma Tib); bhrūve IBC; bhrūvo M; cf. bhruvor *Cakrasaṃvara* (19.2d) and bhrūvo- *Sampuṭodbhava* (4.3.18d) ◇ lomaśā ] *corr.* (spu Tib); lomasāḥ I; lomasyaḥ B; lomasā C; romasā M

<sup>1909</sup> rtag tu ] D; brtag tu P

<sup>1910</sup> I have translated *bhruvor dīrghasya* as “[her] eyebrows are long”.

<sup>1911</sup> -vastrā ] IBC (gos Tib); vaktrā M ◇ śuci- ] *corr.* (gtsang Tib); suci IBCM ◇ ca ] M (dang Tib); *om.* IBC ◇ akṣobhyā ] CM (mi 'khrugs Tib); akṣobhyaḥ IB

<sup>1912</sup> -dharma- ] IBC (chos Tib); dharmā ca M ◇ -bhagīnyas (for -bhaginī) ] IM (sring mor Tib); bhaginīs B; bhagīnyas C ◇ jñeyā ] IBC; jñayā M

<sup>1913</sup> bzang ] D; bzangs P

<sup>1914</sup> sring mor ] D; srid mor P

[she] wears good clothes, is pure and friendly, is unshakable, speaks the truth, and is always fond of the right teachings. [Women with those characteristics] should be known as sisters of the hero.

padmamudrā pradātavyā kūrmamudrāthavā punaḥ /<sup>1915</sup>  
 aṅgaṃ kamaṅḍaluṃ caiva pratimudrā vidhīyate //41.4//<sup>1916</sup>  
 / pa dma'i phyag rgyar sbyin bya ba /<sup>1917</sup> / yang na ru sbal phyag rgya bya /  
 / pags pa bum pa spyi blugs nyid /<sup>1918</sup> / phyag rgya'i lan du shes par bya //

The lotus hand gesture (*padmamudrā*) or the turtle hand gesture (*kūrmamudrā*) should be given (shown) [to her]. [The hand gestures called] antelope skin and water jar are performed [by her] as response hand gestures.<sup>1919</sup>

daśamī parvaṇī tasyāḥ padmaṃ ca likhitaṃ gṛhe /<sup>1920</sup>  
 striyāṅgaṃ tu lāmānāṃ etad bhavati lakṣaṇam //41.5//<sup>1921</sup>  
 / de ni tshes bcu'i res dag la // khyim du pa dma 'dri bar 'gyur /<sup>1922</sup>  
 / lā ma yi ni bud med kyi // mtshan nyid gyur pa 'di dag yin //

The tenth lunar day is her festive date. A lotus is drawn in [her] house.<sup>1923</sup> These are the characteristics of the women [who are] Lāmās.<sup>1924</sup>

lamboṣṭhī ca viśālākṣī raktapiṅgalalocanā /<sup>1925</sup>  
 āḍhyā subhagā dhanyā gaurī campakasamṇibhā //41.6//<sup>1926</sup>

<sup>1915</sup> padma- ] IBM (pa dma'i Tib); dharmā C ◇ pradātavyā ] IBM (sbyin bya ba Tib); tavyā C ◇ puṅḥ ] ICM (yang na Tib); yutaḥ B

<sup>1916</sup> vidhīyate ] ICM; vidhiyate B; shes par bya Tib

<sup>1917</sup> pa dma'i ] D; pad ma'i P

<sup>1918</sup> pags pa ] D; lpags pa P ◇ spyi blugs ] D; lce blugs P

<sup>1919</sup> According to the *Abhidhānottaravṛtti* (D 1414, 204v6–v7), the hand gesture of antelope skin is shown in response to the lotus hand gesture, and the hand gesture of water jar is in response to the turtle hand gesture. The yogin makes the lotus hand gesture in the same form as the lotus hand gesture that Avalokiteśvara makes. The turtle hand gesture is made by “having the left hand facing down and having the right hand [placed] on the left hand and facing down” (*lag pa g-yon pa kha bub nas g-yas pa de'i stend du kha sbub pa*). The hand gesture of water jar means the hand gesture that Maitreya makes. The *Abhidhānottaravṛtti*'s explanation of how to make the gestures is thus somewhat obscure.

<sup>1920</sup> daśamī ] C (bcu'i Tib); dasama Iac: dasami Ipc; da~śami B; daśamī M ◇ parvaṇī ] ICM (tshes Tib); parvva~nī B

<sup>1921</sup> striyāṅgaṃ (for strīṅgaṃ) ] corr. (bud med kyi Tib); striyā nāṃ IBCM

<sup>1922</sup> pa dma ] D; pad ma P

<sup>1923</sup> According to the *Abhidhānottaravṛtti* (D 1414, 204v7), on the tenth lunar day, she draws a lotus in the house (probably her house). The other four classes of yoginīs also draw their respective symbols in their houses on their respective festive dates.

<sup>1924</sup> According to the *Abhidhānottaravṛtti* (D 1414, 204v5 and v7), she who is Lāmā is also called Tārā (*sgrol ma*), belongs to the *vajra* lineage (*rdo rje rigs*), and is equivalent to the eight yoginīs in the Mind Circle (*thugs kyi 'khor lo*) of the fivefold maṅḍala of Heruka (Appendix A).

<sup>1925</sup> lambo- (for lambau-) ] IBC (rlo Tib); lambau M ◇ viśālā- ] CM (dkyus ring Tib); viśālā IB

<sup>1926</sup> āḍhyā ] IBM (phyug Tib); āḍhyā C ◇ subhagā ] IBpcM (skal bzang Tib); subhasā Bac; śubhagā C ◇ -samṇibhā ] CM (lta bur snang Tib); sannibhāḥ IB

/ gsus pa rlo zhing mig dkyus ring // mig ni dmar zhing ser skyar gnas /<sup>1927</sup>  
/ phyug cing skal bzang dpal yon can // ser zhing tsam pa lta bur snang //

(2) [She] has large lips, long eyes, and reddish tawny eyes; [she] is wealthy, very fortunate, and rich; [she] is white, appearing as a *campaka* flower;

dīrghādīrghā karālā ca vicitravasānapriyā /<sup>1928</sup>  
tisro rekhā lalāte ca ūrdhvasīmāntam āśritāḥ //41.7//<sup>1929</sup>  
/ shin tu ring min thung ba'ang min // sna tshogs pa yi gos la dga' /  
/ dpral bar ri mo gsum yod cing // mtshams kyi gyen du bltas pa nas //<sup>1930</sup>

[she] is neither tall nor short; [she] has a gaping mouth; [she] likes multicolored clothes; three lines are [drawn] on [her] forehead, joined with the parting of the hair at the upper [part];

hasate ramate caiva mārgam ākrāmya tiṣṭhati /<sup>1931</sup>  
saṃgrāme mṛtakānāṃ ca kathāsu ramate sadā //41.8//<sup>1932</sup>  
/ dgod cing dga' ba nyid dag dang /<sup>1933</sup> / lam ni rnam par gnon cing gnas /<sup>1934</sup>  
/ g-yul du 'chi ba rnam kyi ni // gtam dag la ni rtag tu dga' //<sup>1935</sup>

she laughs, is delighted, and steps on the road and stands [on it]; and she is always delighted with the stories of those who died in war.

īdṛśīm pramadāṃ drṣṭvā sūlamudrāṃ pradāpayet /<sup>1936</sup>  
ākuñcitāṃ vāmapādaṃ nrtyaṃ caiva pradarśayet //41.9//<sup>1937</sup>

<sup>1927</sup> mig ni ] D; mig de P

<sup>1928</sup> dīrghādīrghā ] IB; dīrghādīrgha C; dīrghādīrghāṅ M; shin tu ring min thung ba'ang min Tib ◇ karālā ] IBCM; *n.e.* Tib

<sup>1929</sup> tisro ] *em.* (gsum Tib); triso IB; triśo C; triśro M; *cf.* tisro *Cakrasaṃvara* (19.7c) and tri- *Samputodbhava* (4.3.23a) ◇ rekhā ] IBC (ri mo Tib); lekhā M ◇ ca ] CM; vo I; vau B ◇ ūrdhva- ] IBC (gyen du Tib); ūddha M ◇ -sīmāntam ] I (mtshams kyi Tib); simantram B; sīmāntam C; sīmāntam M ◇ āśritāḥ ] *em.* (blta ba nas Tib); āsitā IB; āśritā CM; *cf.* āśritāḥ *Cakrasaṃvara* (19.7d) and āśritā *Samputodbhava* (4.3.23b)

<sup>1930</sup> bltas pa ] D; blta ba P

<sup>1931</sup> ākrāmya ] ICM (rnam par gnon cing Tib); ākrāmā B

<sup>1932</sup> mṛtakānāṃ ] CM ('chi ba rnam Tib); nr̥takānāṃ IB ◇ ramate ] CM (dga' Tib); ramato IB

<sup>1933</sup> dgod ] D; rgod P

<sup>1934</sup> gnon ] D; gnod P

<sup>1935</sup> gtam dag ] D; gtam ngag P

<sup>1936</sup> īdṛśīm ] *corr.* (de lta'i Tib); idṛśīm IBM; idṛśī (or idṛśīm) C ◇ pramadāṃ ] IBpcCM (rab dregs Tib); pramadāṃ Bac ◇ drṣṭvā ] IBM (mthong na Tib); pṛṣṭvā C ◇ sūla- ] *corr.* (mdung gi Tib); mūla IB; sūla CM ◇ -mudrāṃ ] *em.* (phyag rgya Tib); mudrā IBCM; *cf.* -mudrāṃ *Cakrasaṃvara* (19.9b) and *Samputodbhava* (4.3.24d)

<sup>1937</sup> ākuñcitāṃ ] IB (bskum pa yis Tib); ākuñcitāṃ C; ākucitāṃ M ◇ -pādaṃ ] IBM (rkang pa Tib); pādāṃ C ◇ pradarśayet ] IBC (bstan par bya Tib); pradarśayat M

/ de lta'i rab dregs mthong na ni // mdung gi phyag rgya bstan par bya /  
 / rkang pa g-yon pa bskum pa yis // bdag nyid kyang ni bstan par bya //

Having seen such a woman, he should give (show) the lance hand gesture (*śūlamudrā*) [to her].<sup>1938</sup> He should always give (show) a dance with [his] left leg bent, too.

parivartanaṃ ca vāmena pratimudrā vidhīyate /  
 caturdaśī cāṣṭamī ca parva tasyā vidhīyate //41.10//<sup>1939</sup>  
 / g-yon pa dag ni yongs bzlog pa // phyag rgya'i lan ni yin par bshad /  
 / bcu bzhi dang ni tshes bryad ni // de ni dus tshigs yin par bshad //

Then, turning around counterclockwise is performed [by her] as a response gesture.<sup>1940</sup> The fourteenth and eighth lunar days are defined as her festive dates.

pūjā ca satataṃ tasyāḥ śūlaṃ vā likhitaṃ gr̥he /<sup>1941</sup>  
 lokeśvaraṇāṃ tu lāmānāṃ etad bhavati lakṣaṇam //41.11//<sup>1942</sup>  
 / khyim du mdung rtse gsum pa yang // bris nas de ni rtag tu mchod /  
 / 'jig rten dbang phyug lā ma yi // mtshan nyid gyur pa 'di dag yin //

A lance being drawn in [her] house, she always worships [it].<sup>1943</sup> These are the characteristics of the mistresses of the world who are Lāmās.<sup>1944</sup>

nityaṃ hi kūpakau yasyā dr̥śyate gaṇḍasaṃsthitau /<sup>1945</sup>  
 raktagaurā tathā nityaṃ haritapiṅgalalocanā //41.12//<sup>1946</sup>

<sup>1938</sup> According to the *Abhidhānottaravṛtti* (D 1414, 205r1), the hand gesture of a lance is made with the index finger of the left hand. It is probable that the yogin stretches the index finger in the form of a lance.

<sup>1939</sup> -daśī ] ICM (bcu Tib); ddaśī IB ◇ cāṣṭamī ] CM (dang and bryad Tib); vāṣṭamī IB ◇ parva ] IB (dus tshigs Tib); parvaṃ (or parva) C; parvan M ◇ vidhīyate ] IBCM; bshad Tib

<sup>1940</sup> According to the *Abhidhānottaravṛtti* (D 1414, 205r1–r2), when turning around counterclockwise, the yoginī dances with the right leg bent (or “turning around counterclockwise” means to show a dancing with the right leg bent, *g-yon pa las bzlog pa g-yas pa'i rkang pa bskum pa'i lan yin no*; see also *rkang pa g-yas pa bskum pa'i gar gyi phyag rgya'i lan yin no*, D 205r4). In the following verses, all the phrases “turning around counterclockwise”, which the yoginī performs as a response gesture, mean the same.

<sup>1941</sup> pūjā ] *em.* (mchod Tib); pūjāñ IBM; pūjām C; cf. pūjā *Cakrasaṃvara* (19.11a) and *Sampuṭodbhava* (4.3.26b) ◇ tasyāḥ ] *em.* (de Tib); tasyā IBCM; cf. tasyāḥ *Cakrasaṃvara* (19.11a) and *Sampuṭodbhava* (4.3.26b) ◇ śūlaṃ ] C; mūlam IB; sūlam M; mdung rtse gsum pa Tib

<sup>1942</sup> bhavati ] IC (gyur pa Tib); bhavaṃti B; bhāti M

<sup>1943</sup> I consider *vā* (“or”) to be an expletive. Alternatively, verse 41.11ab can be translated as “She is always worshiped. A lance is drawn in [her] house.”

<sup>1944</sup> According to the *Abhidhānottaravṛtti* (D 1414, 204v5 and 205r2), she who is Lāmā is also called Tārā, belongs to the lotus lineage (*pa dma'i rigs*), and is equivalent to the eight yoginīs in the Speech Circle (*gsung gi 'khor lo*) of the fivefold maṇḍala of Heruka (Appendix A).

<sup>1945</sup> nityaṃ ] CM; nitya IB; *n.e.* Tib ◇ kūpakau ] *em.* (mkhur tshos Tib); krūpako IBpc; krūpa## Bac; kūpako CM; cf. kūpakau *Cakrasaṃvara* (19.12a) ◇ yasyā ] CM (gang gi Tib); pasyā IB

<sup>1946</sup> harita- ] *em.* (ljang Tib); hata IB; rakta CM; harita- *Cakrasaṃvara* (19.12d) and *Sampuṭodbhava* (4.3.27b) ◇ -piṅgala- ] ICM (ser Tib); piṅgara B

/ gang gi mkhur tshos dag tu ni /<sup>1947</sup> / khung bur snang ba gnas gyur cing /  
/ de bzhin rtag tu dmar zhing ser // mig ni ljang ser dag tu snang //

(3) Two dimples are always seen present on both her cheeks; [her body] is always reddish white; [her] eyes are greenish tawny;

kuñcitās ca tathā keśāḥ paṭṭabandhaṃ śire tathā /<sup>1948</sup>  
lalāṭe dr̥ṣyate caiva ekarekhā pratiṣṭhitā //41.13//<sup>1949</sup>  
/ skra ni de bzhin 'khyil ba dang // mgo dang dpral bar dang bcings snang /  
/ ri mo cig pa rab tu gnas //

[her] hairs are curled; [she wears] a turban on the head; a single line is seen present on [her] forehead;

dīrghagrīvā tathā cordhvā raktavastrapriyā sadā /<sup>1950</sup>  
hasate gāyate caiva akasmāc ca prakupyate //41.14//<sup>1951</sup>  
/ de bzhin mgrin pa ring ba dang // rtag tu gos dmar la dga' zhing /  
/ dgod cing glu ni len pa nyid /<sup>1952</sup> / lan 'ga' zhig ni khro ba dang //

[her] neck is long; [she] is tall; [she] is always fond of red clothes; she suddenly laughs, sings, and gets angry;

calacittā viśeṣeṇa kalaheṣu ca rajyate /<sup>1953</sup>  
idr̥śīm pramadāṃ dr̥ṣṭvā śaktimudrāṃ pradāpayet //41.15//<sup>1954</sup>  
/ sems ni rnam par g-yo ba dang // rtsod pa la ni dga' ba ste /  
/ 'di 'dra'i rab dregs mthong na ni // mdung gi phyag rgya bstan par bya //

[she] is particularly fickle-minded; and she likes quarreling. Having seen such a woman, he should give (show) the hand gesture of *śakti* spear (*śaktimudrā*) [to her].<sup>1955</sup>

<sup>1947</sup> mkhur tshos ] D; khur tshos P

<sup>1948</sup> kuñcitās ] IBM ('khyil ba Tib); kuñcitā C ◇ keśāḥ ] *em.* (skra Tib); keśā IBCM; cf. keśāḥ *Cakrasaṃvara* (19.13a) and *Saṃpūṭodbhava* (4.3.27c) ◇ paṭṭa- ] ICM; ṣaṭṭa B; *n.e.* Tib ◇ -bandhaṃ (*m.c.* for -bandhanaṃ) ] C (bcings Tib); baṭṭaṃ baddhaṃ IB; baddhaṃ M ◇ śire ] CM (mgo Tib); sire IB ◇ (Second) tathā ] IBCM; *n.e.* Tib

<sup>1949</sup> pratiṣṭhitā ] IBC (rab tu gnas Tib); pratiṣṭhitāḥ M

<sup>1950</sup> raktavastrapriyā sadā ] IBpcCM (rtag tu gos dmar la dga' zhing Tib); *om.* Bac

<sup>1951</sup> This line is omitted in Bac. ◇ hasate ] IBpcM (dgod Tib); sahate C ◇ gāyate ] CM; gāte IBpc; glu ni len pa nyid Tib ◇ prakupyate ] ICM (khro ba Tib); pra#####kupyate Bpc

<sup>1952</sup> dgod ] D; rgod P

<sup>1953</sup> This line is omitted in Bac. ◇ viśeṣeṇa ] ICM; viśeṣe~na Bpc; rnam par Tib ◇ rajyate ] IBpcC (dga' ba Tib); vajyate M

<sup>1954</sup> idr̥śīm ] M ('di 'dra'i Tib); idr̥śīm IBpcC; *om.* Bac ◇ pramadāṃ dr̥ṣṭvā ] IBpcCM (rab dregs mthong na Tib); *om.* Bac ◇ -mudrāṃ ] IB (phyag rgya Tib); mudrā CM

<sup>1955</sup> According to the *Abhidhānottaravṛtti* (D 1414, 205r3), the hand gesture of *śakti* spear is the threatening hand gesture made with the left hand (*g-yon pa'i sdigs mdzub bstan*). With this hand gesture, the yogin assume the form of dancing with the left leg bent (*rkang pa g-yon pa'i gar bya ba*).

ghaṅṭāmudrā pradātavyā dvitīyā caiva yatnataḥ /<sup>1956</sup>  
 parivartanaṃ tu vāmena pratimudrā vidhīyate //41.16//  
 / gnyis pa nyid ni 'bad pa yis // dril bu'i phyag rgya bstan par bya /  
 / g-yon gyi phyogs su ldog pa ni // phyag rgya'i lan ni yin par bshad //<sup>1957</sup>

Subsequently, the bell hand gesture (*ghaṅṭāmudrā*) should be eagerly given (shown) [to her].<sup>1958</sup> Then, turning around counterclockwise is performed [by her] as a response gesture.<sup>1959</sup>

hrasvā caiva sthūlajaṅghā ca pītavastrapriyā nityam /<sup>1960</sup>  
 skandhavastrāvalambinī //41.17//<sup>1961</sup>  
 / thung zhing byin pa sbom pa dang //  
 / rtag tu gos ser la dga' zhing // phrag pa dag na gos kyang 'chang //<sup>1962</sup>

(4) [She] is short; [her] shanks are thick; [she] is always fond of yellow clothes; and [she] drapes the clothes from the shoulder.

īdṛśiṃ pramadāṃ dṛṣṭvā cakramudrāṃ pradāpayet /<sup>1963</sup>  
 śaṅkhamudrā pradātavyā dvitīyā caiva yatnataḥ //41.18//<sup>1964</sup>  
 / de 'dra'i bud med mthong na ni // rdo rje'i phyag rgya bstan bya zhing /  
 / 'bad pa yis ni gnyis pa yang // dung gi phyag rgya bstan par bya //

Having seen such a woman, he should give (show) the disk hand gesture (*cakramudrā*) [to her]. Subsequently, the hand gesture of conch shell (*śaṅkhamudrā*) should be eagerly given (shown).<sup>1965</sup>

<sup>1956</sup> pradātavyā ] BCM (bstan par bya Tib); pradātavya I ◇ yatnataḥ ] IBpcCM ('bad pa yis Tib); tnatāḥ Bac  
<sup>1957</sup> lan ] P; lam D

<sup>1958</sup> According to the *Abhidhānottaravṛtti* (D 1414, 205r3), the bell hand gesture as well as turning around counterclockwise are response gestures that the yoginī performs.

<sup>1959</sup> According to the *Abhidhānottaravṛtti* (D 1414, 204v5 and 205r3), she who is Lāmā is also called Tārā, belongs to the action lineage (*las kyi rigs*), and is equivalent to the eight yoginīs such as Kākāsyā in the Pledge Circle of the fivefold maṅḍala of Heruka (Appendix A). Her symbol and festive date are not mentioned in the *Abhidhānottaravṛtti*, either.

<sup>1960</sup> sthūla- ] ICM (sbom pa Tib); sthūra B ◇ pīta- ] CM (ser Tib); om. IB

<sup>1961</sup> skandha- ] IBM (phrag pa dag na Tib); kaṃḍha C ◇ -vastrā- ] ICM (gos Tib); vastā B

<sup>1962</sup> phrag pa ] D; phrag me P

<sup>1963</sup> īdṛśiṃ ] corr. (de 'dra'i Tib); idṛśī I; idṛśiṃ B; idṛśiṃ C; idṛśī M ◇ cakramudrāṃ ] IBC; cakramudrā M; rdo rje'i phyag rgya Tib and *Abhidhānottaravṛtti* (D 1414, 205r4)

<sup>1964</sup> śaṅkha- ] corr. (dung gi Tib); saṅkha IB; khaḍga CM ◇ -mudrā ] C (phyag rgya Tib); mudrāṃ IBM ◇ dvitīyā ] IBM (gnyis pa Tib); dvitīyāṃ C

<sup>1965</sup> According to the *Abhidhānottaravṛtti* (D 1414, 205r4), the yogin shows the *vajra* hand gesture (*rdo rje'i phyag rgya*, \**vajramudrā*) and not the disk hand gesture (*cakramudrā*). (The letters *vajra* and *cakra* are similar and often confused during transmission.) The *vajra* hand gesture is made by clenching a fist and raising the middle finger. The yogin also shows the hand gesture of conch shell, which is made by contracting the fingers.



parivartanaṃ ca vāmena pratimudrā vidhīyate /<sup>1966</sup>  
 caturdaśī parvaṇī tasyā vajraṃ ca likhitaṃ gr̥he //41.19//<sup>1967</sup>  
 / g-yon nas yongs su bzlog pa ni // phyag rgya'i lan ni yin par bshad /  
 / bcu bzhi de yi dus yin te // de yi khyim du rdo rje 'dri //

Then, turning around counterclockwise is performed [by her] as a response gesture.  
 The fourteenth lunar day is her festive date. A *vajra* is drawn in [her] house.

śrīherukīnāṃ ca lāmānāṃ etad bhavati lakṣaṇam /<sup>1968</sup>  
 / shrī he ru ka lā ma yi /<sup>1969</sup> / mtshan nyid gyur pa 'di dag yin /

These are the characteristics of the glorious Herukīs who are Lāmās.<sup>1970</sup>

lomaśā sarvagātreṣu kṛṣṇaṅgalaḥcaṇā //41.20//<sup>1971</sup>  
 karālā vikṛtā ghorā sthūlāsya sthūlavaktrajā /<sup>1972</sup>  
 / lus kun la ni ba spu yod // mig ni gnag cing ser ba dang //  
 / sbom zhing rnam sgyur mi bzad pa /<sup>1973</sup> / bzhin 'phel che zhing kha  
 che la /<sup>1974</sup>

(5) [She] is hairy all over the body; [her] eyes are blackish tawny; [she] has a gaping  
 mouth; [she] is ugly, frightful, and big; [her] teeth are big;

lamboṣṭhī kṛṣṇavarṇā ca koṭarākṣī bhagnanāsikā //41.21//<sup>1975</sup>  
 nṛtyagandharvakuśalā meghavarṇā manoharā /<sup>1976</sup>  
 / ma mchu rlo zhing kha dog nag /<sup>1977</sup> / mig zlum sna ni nyams pa dang //  
 / rtag tu glu ni mkhas pa dang // sprin gyi mdog can yid 'phrog pa /

<sup>1966</sup> ca ] IBC; caiva M ◇ -mudrā ] C (phyag rgya Tib); mudrāṃ IBM ◇ vidhīyate ] IBpcCM; ##### Bac;  
 bstan bya zhing Tib

<sup>1967</sup> caturdaśī ] M (bcu bzhi Tib); caturddasī IB; caturdaśīm C ◇ parvaṇī ] IB (dus Tib); parvaṇīm  
 CM ◇ tasyā ] IBM (de yi Tib); tasya C ◇ vajraṃ ] CM (rdo rje Tib); vajrāṅ IB

<sup>1968</sup> -herukīnāṃ ] IBM (he ru ka Tib); herukānāṃ C

<sup>1969</sup> lā ma yi ] D; lā ma yis P

<sup>1970</sup> According to the *Abhidhānottaravṛtti* (D 1414, 204v5 and 205r4–r5), she who is Lāmā is also called Tārā,  
 belongs to the tathāgata lineage (*de bzhin gshegs pa'i rigs*), and is equivalent to the eight yoginīs in the  
 Body Circle (*sku'i 'khor lo*) of the fivefold maṇḍala of Heruka (Appendix A).

<sup>1971</sup> lomaśā ] *corr.* (ba spu yod Tib); lomayā IBM; lomasā C ◇ -gātreṣu ] IBM (lus Tib); sāstreṣu C

<sup>1972</sup> karālā ] IB; karāla CM; sbom Tib ◇ -vaktrajā ] C; vaktragāḥ IB; vaktrajāḥ M; kha Tib

<sup>1973</sup> mi bzad pa ] D; mi bzang pa P

<sup>1974</sup> bzhin 'phel ] D; bzhi phel P

<sup>1975</sup> bhagna- ] IBM (nyams pa Tib); rugna C ◇ -nāsikā ] IBM (sna Tib); nāsikā C

<sup>1976</sup> nṛtya- ] IBCM; rtag tu Tib

<sup>1977</sup> rlo ] D; rlon P

[her] lips are big; [she] is colored black; [her] eyes are sunken; [her] nose is crushed; [she] is skilled in dance and music; [she] is colored like a [rainy] cloud<sup>1978</sup>; and [she] is attractive.

īdṛśīm pramadām drṣṭvā nāgamudrām pradāpayet //41.22//<sup>1979</sup>  
 śaktimudrā pradātavyā dvitīyāpi hi yatnataḥ /<sup>1980</sup>  
 / 'di 'dra'i rab dregs mthong na ni /<sup>1981</sup> / glu yi phyag rgya bstan par bya //  
 / gnyis pa yang ni 'bad pa yis /<sup>1982</sup> / mdung gi phyag rgya bstan par bya //

Having seen such a woman, he should give (show) the nāga hand gesture (*nāgamudrā*) [to her].<sup>1983</sup> Subsequently, the hand gesture of *śakti* spear (*śaktimudrā*) should be eagerly given (shown).<sup>1984</sup>

parivartanaṃ ca vāmena pratimudrā vidhīyate //41.23//<sup>1985</sup>  
 ekādaśī parvaṇī tasyā daṃṣṭrā ca likhitā gṛhe /<sup>1986</sup>  
 vārāhīnām tu lāmānām etad bhavati lakṣaṇam //41.24//<sup>1987</sup>  
 / g-yon nas yongs su bzlog pa ni /<sup>1988</sup> / phyag rgya'i lan ni yin par bshad //  
 / tshes grangs bcu gcig de yi dus /<sup>1989</sup> / khyim du mche ba 'dri bar byed /<sup>1990</sup>  
 / rdo rje phag mo lā ma yi // mtshan nyid gyur pa 'di dag yin //

Then, turning around counterclockwise is performed [by her] as a response gesture. The ekeventh lunar day is her festive date, and a fang is drawn in [her] house. These are the characteristics of Vārāhīs who are Lāmās.<sup>1991</sup>

<sup>1978</sup> I have supplemented “rainy” because she is described as being black (*kr̥ṣṇavarṇā*).

<sup>1979</sup> īdṛśīm ] CM ('di 'dra'i Tib); īdṛśī IB ◇ -mudrām ] IBM (phyag rgya Tib); mudrā C

<sup>1980</sup> śakti- ] CM (mdung gi Tib); sakti IB ◇ pradātavyā ] CM (bstan par bya Tib); dātavyā IB

<sup>1981</sup> rab dregs ] D; rab grags P

<sup>1982</sup> yang ni ] D; yang na P

<sup>1983</sup> According to the *Abhidhānottaravṛtti* (D 1414, 205r5), the nāga hand gesture is made by stretching the fingers of the right and left hands (*lag pa g-yas g-yon gyi sor mo brkyang ba*).

<sup>1984</sup> According to the *Abhidhānottaravṛtti* (D 1414, 205r5–r6), the yoginī (*rnal 'byor mas*) assumes the hand gesture of *śakti* spear, which is identical to the threatening hand gesture (*mdzug kyi phyag rgya*), in response to the yogin's nāga hand gesture.

<sup>1985</sup> parivartanaṃ ] IB (yongs su bzlog pa Tib); paripūrṇam C; paripūrṇavarttanaṃ M ◇ vāmena ] CM (g-yon nas Tib); vāmeṇa IB ◇ pratimudrā ] IBpcCM (phyag rgya' lan Tib); prati## Bac

<sup>1986</sup> -daśī ] CM (bcu Tib); daśī IB ◇ tasyā ] C (de yi Tib); tasyām IBM ◇ daṃṣṭrā ] C (mche ba Tib); draṃṣṭrā I; draṣṭrā B; drṣṭvā M

<sup>1987</sup> vārāhīnām ] *em.*; vārāhī IBCM; rdo rje phag mo Tib; cf. vajravārāhīnām *Cakrasaṃvara* (19.24c) ◇ tu ] IBpcCM; *om.* Bac ◇ lāmānām ] ICM (lā ma yi Tib); kulāmānām m B

<sup>1988</sup> g-yon nas ] D; g-yon pas P

<sup>1989</sup> bcu gcig ] D; bcu cig P

<sup>1990</sup> mche ba ] D; mchi ba P

<sup>1991</sup> According to the *Abhidhānottaravṛtti* (D 1414, 204v5 and 205r6–r7), this class of women is Lāmā or Tārā, who belong to the lineage of Vārāhī situated in the Gnosis Circle (*ye shes kyi 'kho lo*, another name

abhidhānottarottare lāmālakṣaṇapaṭāla ekacatvāriṃśaḥ /<sup>1992</sup>

/ mngon par brjod pa'i rgyud bla ma'i bla ma las lā ma'i mtshan nyid kyi  
le'u ste bzhi bcu rtsa gcig pa'o //<sup>1993</sup>

[Thus ends] Chapter 41 on the characteristics of Lāmās in the *Abhidhānottarottara*.

---

of the Great Pleasure Circle) of the fivefold maṇḍala of Heruka (Appendix A). On her festive date (which is the twelfth lunar day according to the *Abhidhānottaravṛtti*), she gives the yogin a prediction of everything regarding the past and the future ('*das pa dang ma 'ongs pa thams cad lung ston*). As I noted earlier, the *Abhidhānottaravṛtti* (D 1414, 204v4) says that the five classes of women taught in this chapter provides the words of the Buddha to the yogin. It is not clearly explained in the *Abhidhānottaravṛtti* how the words of the Buddha and the prediction are related.

<sup>1992</sup> abhidhāno- ] IBC (mngon par brjod pa'i Tib); iti śrīabhidhāno M ◇ -lakṣaṇa- ] CM (mtshan nyid kyi Tib); lakṣaṇam I; lakṣaṇam B ◇ -paṭāla ekacatvāriṃśaḥ ] *em*. (le'u ste bzhi bcu rtsa gcig pa Tib); paṭālo aṣṭatrimśatmaḥ I; paṭālo aṣṭatrimśamaḥ B; paṭāla aṣṭatrimśattamaḥ C; paṭālaś catvāriṃśatimaḥ M

<sup>1993</sup> bla ma'i bla ma ] D; bla ma'i bla D

## *Abhidhānottara*, Chapter 42

athāparam pravakṣyāmi ḍākinīnāṃ tu cchommakam /<sup>1994</sup>  
yena vijñāyate samyag bhrātā ca bhaginī tathā //42.1//<sup>1995</sup>  
/ de nas gzhan yang bshad bya ba // mkha' 'gro rnam kyī brda rnam te /  
/ gang gis spun dang sring mo ru /<sup>1996</sup> / yang dag shes par 'gyur ba'o //

Next, I shall explain [another version of] secret codes of ḍākinīs, by which a brother and a sister are recognized correctly.

vāmahastaṃ darśayed yā tu abhivādayāmīty uktaṃ bhavati /<sup>1997</sup>  
anāmikāṃ darśayed yā tu pratyabhivādanam ity uktaṃ bhavati //42.2//<sup>1998</sup>  
/ gang zhig lag g-yon ston pa ni // gsong por smra ba ston pa yin /  
/ gang zhig srin lag ston pa ni // gsong por smra ba lan 'gyur yin //

(1) If she shows the left hand, it means a respectful greeting. (2) If she shows the ring finger, it means a response greeting.<sup>1999</sup>

udaram tādayed yā tu bubhukṣitā vayam ity uktaṃ bhavati /<sup>2000</sup>  
lalāṭaṃ darśayed yā tu ākāśād āgatam iti //42.3//<sup>2001</sup>  
/ gang zhig lto ba rdebs pa ni // bdag ni bkres par ston pa yin /  
/ gang zhig dpral ba ston pa ni // nam mkha' las ni 'ongs zhes pa'o //

(3) If she slaps the belly, it means “we are hungry”. (4) If she shows the forehead, it means “have come from the sky.”

---

<sup>1994</sup> athāparam ] IBpcM (de nas gzhan yang Tib); atha Bac; athātaḥ C ◇ pravakṣyāmi ] IBM (bshad bya ba Tib); sampravakṣyāmi C

<sup>1995</sup> bhrātā ] CM (spun Tib); bhātrā I; bhātā B

<sup>1996</sup> gang gis ] P; gang zhig D

<sup>1997</sup> darśayed ] IBM (ston pa Tib); darśed C ◇ yā tu ] ICM (gang zhig Tib); yānta B ◇ abhivādayāmī- ] IBC (gsong por smra ba Tib); abhivādayāmī M

<sup>1998</sup> anāmikāṃ ] BpcCM (srin lag Tib); anāmikā I; a Bac ◇ yā tu ] IC (gang zhig Tib); yānta B; yām tu M ◇ ity uktaṃ bhavati ] ICM; ity uktaṃ bhavati B; 'gyur yin Tib

<sup>1999</sup> According to the *Abhidhānottaravṛtti* (D 1414, 205v1–v3), the first and the second gestures are those that Pracaṇḍā and Khaṇḍakapālin show, and all gestures taught in this chapter are connected with the twenty-four heroes and the twenty-four yoginīs or the thirty-seven yoginīs who constitute the fivefold maṇḍala of Heruka (Appendix A). However, the *Abhidhānottaravṛtti* does not explain in detail how the gestures and the heroes and yoginīs correspond.

<sup>2000</sup> udaram ] IBC (lto ba Tib); dradaram M ◇ tādayed ] CM (rdebs pa Tib); tādaye I; tādaye B ◇ yā ] IBC (gang zhig Tib); yām M ◇ bubhukṣitā ] IBM (bkres pa Tib); bukṣitā C ◇ vayam ] IBpc (bdag Tib); yam Bac; cayam CM

<sup>2001</sup> darśayed yā tu ] CM (gang zhig and ston pa Tib); darśayec cā tu I; darśayec cānta B

mukhe aṅguliṃ prakṣiped yā tu bhuktam ity uktaṃ bhavati /<sup>2002</sup>  
jihvāṃ lālāpayed yā tu bhuñjāmīty uktaṃ bhavati //42.4//<sup>2003</sup>  
/ gang zhig khar ni sor mo 'dzud /<sup>2004</sup> / zos zin zhes ni smra ba yin /  
/ gang zhig lce ni bskyod pa dag // za'o zhes ni smra ba yin //

(5) If she casts the finger into the mouth, it means “have eaten”. (6) If she lolls the tongue, it means “I eat.”

jānu sprṣeta yā tu śrānto 'smīty uktaṃ bhavati /<sup>2005</sup>  
aṅgulyagre sprṣate yā tu viśrānto 'smīty uktaṃ bhavati //42.5//<sup>2006</sup>  
/ gang zhig pus mo la reg pa // ngal lo zhes ni ston pa yin /  
/ gang zhig sor mo'i rtse la reg /<sup>2007</sup> / ngal sos zhes ni smra ba yin //<sup>2008</sup>

(7) If she touches the knee, it means “I am tired”. (8) If she touches the tip of the finger, it means “I reposed.”

dantān kiṭakiṭāyate yā māṃsaṃ bhakṣayāmīty uktaṃ bhavati /<sup>2009</sup>  
dakṣiṇahastaṃ darśayed yā tu -r- evaṃ kuruṣvety uktaṃ bhavati //42.6//<sup>2010</sup>  
/ gang zhig so ni 'cha' byed pa /<sup>2011</sup> / sha za'o zhes ni smra ba yin /  
/ lag pa g-yas pa ston pa ni // 'di ltar gyis zhes ston pa yin //<sup>2012</sup>

(9) If she gnashes, it means “I eat meat”. (10) If she shows the right hand, it means “do in this way!”.

<sup>2002</sup> mukhe ] CM (khar Tib); *om.* IB ◇ prakṣiped ] IBC ('dzud Tib); prakṣi darśayed M ◇ bhuktam ] IB (zos zin Tib); bhukṣam C; bhuktim M

<sup>2003</sup> jihvāṃ ] *em.* (lce Tib); jihvā IBCM; cf. jihvāṃ *Cakrasaṃvara* (20.4c) ◇ lālāpayed ] IBC (bskyod pa Tib); lālāṭayed M ◇ bhuñjāmīty ] C (za'o zhes Tib); bhuñjāmi ty IB; bhujāmi ty M

<sup>2004</sup> 'dzud ] D; 'jud P

<sup>2005</sup> This line is omitted in C. ◇ jānu ] IB (pus mo Tib); jānuṃ M ◇ sprṣeta ] *corr.* (reg pa Tib); sprṣeta IB; sprṣed M ◇ śrānto 'smī- ] I (ngal lo Tib); śrāntto smī B; śrānte smi M

<sup>2006</sup> aṅgulyagre ] C (sor mo'i rtse la Tib); aṅgulyāgrai IB; aṅgulyāgra M ◇ sprṣate ] C (reg Tib); sprṣate IB; sprṣete M ◇ yā tu ] ICM (gang zhig Tib); yānta B ◇ viśrānto 'smīty ] C (ngal sos zhes Tib); viśrāntāsmīty I; viśrāntām ity B; viśrāsmīty M

<sup>2007</sup> sor mo'i ] D; sor mo P

<sup>2008</sup> smra ba yin : D; smra ba yi P

<sup>2009</sup> dantān ] *em.* (so Tib); dattā IB; damtā C; dantā M; cf. dantaṃ *Cakrasaṃvara* (20.6a) and *Vajradāka* (8.4a) ◇ kiṭakiṭāyate ] M ('cha' byed pa Tib); kiṭikiṭāyate IBC ◇ māṃsaṃ ] *em.* (sha Tib); mānta mānsa IB; māṃsa C; mānsa M; cf. māṃsaṃ *Cakrasaṃvara* (20.6b) and *Vajradāka* (8.4a) ◇ bhakṣayāmīty ] C (za'o zhes Tib); bhakṣayomīty I; bhakṣayom ity B; bhakṣayāmi ty M

<sup>2010</sup> tu -r- evaṃ ] IM ('di ltar Tib); tu B; tu evaṃ C ◇ kuruṣvety- ] IBC (gyis zhes Tib); kuruṣvaity M ◇ uktaṃ ] IBC (ston pa Tib); ukta M

<sup>2011</sup> so ] D; sor P

<sup>2012</sup> zhes ston pa ] D; shes smra ba P

[bhṛkuṭīm darśayed yā tu baddho 'smīty uktaṃ bhavati /]<sup>2013</sup>  
garuḍaṃ darśayed yā tu mukto 'smīty uktaṃ bhavati //42.7//<sup>2014</sup>  
/ gang zhig khro gnyer ston pa ni // bcings so zhes ni smra ba yin /  
/ gang zhig mkha' lding ston pa ni // grol lo zhes ni ston pa yin //

[(11) If she shows a frowning face, it means “I was bound.”]<sup>2015</sup> (12) If she shows Garuḍa, it means “I was released”.

muṣṭīm pradarśayed yā tu paṭṭīsaṃ tasyāḥ pradarśayet /<sup>2016</sup>  
keśān darśayed yā tu vikṛtaṃ ca nirīkṣayet //42.8//<sup>2017</sup>  
/ gang zhig khu tshur ston pa ni // de la pa ta ti bstan bya /<sup>2018</sup>  
/ gang zhig skra ni ston pa la // rnam par 'gyur ba bltas nas ni //

(13) He should show a *paṭṭīsa* spear to her who shows the fist. (14) He should show an ugly [look on his face to her] who shows the hair.

[nakhaṃ darśayed yā tu] khaṭvāṅgaṃ tasyāḥ pradarśayet /<sup>2019</sup>  
aṅgaṃ vidhūnate yā tu dvidamṣṭrāṃ pradarśayet //42.9//<sup>2020</sup>  
/ kha ṭwām ga ni de la bstan /  
/ gang zhig yan lag bskyod pa dang // de la mche ba bstan par bya //

(15) He should show a skull staff to her [who shows the nail].<sup>2021</sup> (16) He should show the two fangs [to her] who shakes the body.

<sup>2013</sup> bhṛkuṭīm darśayed yā tu baddho 'smīty uktaṃ bhavati ] *conj.* (/ gang zhig khro gnyer ston pa ni // bcings so zhes ni smra ba yin / Tib); *om.* IBCM; cf. bhṛkuṭīm darśayed yā tu baddho 'smīty uktaṃ bhavati *Cakrasaṃvara* (20.6cd) and bhṛkuṭīm tāḍayed yas tu baddho 'smīty uktaṃ bhavati *Vajradāka* (8.4cd)

<sup>2014</sup> garuḍaṃ ] IBC (mkha' lding Tib); garuḍa M ◊ mukto 'smīty ] C (grol lo zhes Tib); muktāsmīty I; muktām ity B; mukto smi ty M ◊ uktaṃ ] IBC (ston pa Tib); ukta M

<sup>2015</sup> This gesture, which I have numbered 11, is not included in all the used Sanskrit manuscripts. However, it is translated in the Tibetan translation, and it is present in the parallel passages in the *Cakrasaṃvara* (20.6cd) and *Vajradāka* (8.4cd). Most likely, this passage was also missing in the text of the *Abhidhānottara* that Śūraṅgavajra used. In his *Abhidhānottaravṛtti* (D 1414, 205v1–v3), he connects these gestures with the 24 heroes and the 24 yoginīs in the Mind, Speech, and Body Circles of the fivefold maṇḍala of Heruka; therefore, there were only 24 gestures in the text that he used.

<sup>2016</sup> paṭṭīsaṃ ] *em.*; paṭīsan IC; paṭīsan B; kaṭṭīsan M; pa ta ti Tib; cf. paṭṭīsaṃ *Cakrasaṃvara* (20.7d) ◊ tasyāḥ ] CM (de la Tib); tasyā IB

<sup>2017</sup> keśān ] M (skra Tib); keśām IB; keśām C ◊ nirīkṣayet ] ICM (bltas nas Tib); nirīkṣayet B

<sup>2018</sup> pa ta ti ] D; ba ti ta P

<sup>2019</sup> nakhaṃ darśayed yā ] *conj.*; *om.* IBCM; *n.e.* Tib; cf. nakhaṃ darśayed yā tu *Cakrasaṃvara* (20.8c) ◊ tasyāḥ ] CM (de la Tib); tasyā IB

<sup>2020</sup> aṅgaṃ ] IM (yan lag Tib); aṅga B; aṅga C ◊ vidhūnate ] BC (bskyod pa Tib): vidhūnate I; vi vidhūnate M ◊ yā tu ] IM (gang zhig Tib); yānta B; na yā dhātu C ◊ dvi- ] C; vi dvi IB; vi dviddhi M; *n.e.* Tib ◊ -damṣṭrāṃ ] CM (mche ba Tib); damṣṭrā I; dramṣṭrā B ◊ pradarśayet ] M (bstan par bya Tib); darśayet IBC

<sup>2021</sup> The first *pāda* (“who shows the nail”), which I supplemented from the *Cakrasaṃvara* (20.8c), is missing in all the Sanskrit manuscripts and the Tibetan translation of the *Abhidhānottara*.

hastena hastam vādayed yā tu bali bhoktavyam ity uktam bhavati /<sup>2022</sup>  
dakṣiṇahastam darśayad yā tu evaṃ kuruṣvety uktam bhavati //42.10//<sup>2023</sup>  
/ gang zhig lag pas lag pa ston // gtor ma za zhes smra ba yin /  
/ gang zhig lag pa g-yas pa ston // de ltar gyis shig smra ba yin //

- (17) If she makes a sound by clapping the hands, it means “the *bali* should be eaten”.  
(18) If she shows the right hand, it means “do in this way!”.

karṇam ca spr̥ṣate yā tu vasitavyam ity uktam bhavati /<sup>2024</sup>  
nakhair nakham spr̥ṣate yā tu mṛtyā nīyata -m- ity uktam bhavati //42.11//<sup>2025</sup>  
/ gang zhig rna ba la reg pa // gnas par bya zhes ston pa yin /  
/ gang zhig sen mos sen mo reg // shi yis khyer zhes bya ba yin //

- (19) If she touches the ear, it means “stay!”. (20) If she touches the nail [of a finger] with the nails of [the other fingers], it means “one is led by death.”

bhūmiṃ saṃlikhate yā tu adya maṇḍalam praviśāmīty uktam bhavati /<sup>2026</sup>  
cibukam spr̥ṣate yā tu putro me rakṣitavya -m- ity uktam bhavati //42.12//<sup>2027</sup>  
/ gang zhig sa 'dri dkyil 'khor du // de ring 'jug ces smra ba yin /  
/ gang zhig nu ma la reg pa // bdag gi bu ni srungs zhes bya //

- (21) If she scratches the ground, it means “today, I enter the maṇḍala”. (22) If she touches the chin, it means “my son should be protected”.

---

<sup>2022</sup> hastena ] *em.* (lag pas Tib); haste IBCM; cf. hastena *Cakrasaṃvara* (20.9c) and *Vajradāka* (8.5c) ◇ hastam ] *em.* (lag pa Tib); hasta IBCM; cf. hastam *Cakrasaṃvara* (20.9c) and *Vajradāka* (8.5c) ◇ vādayed ] IBM; vādaye C; ston Tib ◇ yā ] BCM (gang zhig Tib); yo I ◇ bhoktavyam ] IBM (za Tib); bhokṣavyam C  
<sup>2023</sup> darśayad ] BCM (ston Tib); darśad I ◇ evaṃ ] CM (de ltar Tib); eva IB ◇ kuruṣve- ] IBC (gyis shig Tib); kuṣve M  
<sup>2024</sup> ca ] CM; *om.* IB ◇ spr̥ṣate ] CM (reg pa Tib); spr̥ṣate IB ◇ vasitavyam ] IB (gnas par bya Tib); vasatavyam CM ◇ uktam ] BCM (ston pa Tib); um I  
<sup>2025</sup> nakhair ] ICM (sen mos Tib); nakher B ◇ spr̥ṣate ] CM (reg Tib); spr̥ṣata IB ◇ mṛtyā ] *conj.* (shi yis Tib); mṛtyo I; mṛtyau B; smṛkto C; nṛtyā (or nṛtyo) M; cf. mṛto (mṛtam Skt ms.) *Cakrasaṃvara* (20.11b) ◇ nīyata -m- ] *em.* (khyer Tib); niyatram IB; niyatam CM; cf. nīyate *Cakrasaṃvara* (20.11b) ◇ In this chapter, manuscript I is available up to *ity uktam bhava-* (which is the end of 135v7). Folio 136rv, which contains the remaining part of this chapter, is missing.  
<sup>2026</sup> bhūmiṃ ] *em.* (sa Tib); bhūmi BM; bhūmi C; cf. bhūmiṃ *Cakrasaṃvara* (20.11c) ◇ saṃlikhate ] M ('dri Tib); saṃlikhyate B; saṃlikhanate C ◇ praviśāmī- ] *em.* ('jug Tib); praviśyāmi Bac; praviśyāmi Bpc; praviśyāmi CM; cf. praviśāmī- *Cakrasaṃvara* (20.11d) ◇ bhavati ] BpcCM (yin Tib); bha Bac  
<sup>2027</sup> cibukam ] *em.*; cumbikām BM; cibukā C; nu ma Tib; cf. cibukam *Cakrasaṃvara* (20.12a) ◇ spr̥ṣate ] ICM (reg pa Tib); spr̥ṣate B ◇ yā tu ] BM (gang zhig Tib); dhātu C ◇ rakṣitavyam ] M (srungs Tib); rukṣivam B; rakṣitam C

vāmāṅguṣṭhena bhūmiṃ vilikhate yā tu gurujano me rakṣatīty uktaṃ  
bhavati /<sup>2028</sup>

akṣiṇī nimīlate yā tu evaṃ kuruṣvety uktaṃ bhavati //42.13//<sup>2029</sup>

/ gang zhig mthe g-yon sa la 'dri // gnyen dag srungs shig pa ru bshad /

/ gang zhig mig ni rnam 'dzums pa // de ltar bya zhes smra ba yin //

(23) If she scratches the ground with the left thumb, it means “the venerable one protects me”. (24) If she closes both eyes, it means “do in this way!”.

parvāṇi lehayed yā tu sukhaśayanam ity uktaṃ bhavati /<sup>2030</sup>

yāni kānicid dūṭināṃ tān sarvān samācaret //42.14//<sup>2031</sup>

/ gang zhig tshigs la reg byed pa // bde bar nyal zhes smra ba yin /

/ pho nya mo ni gang yang rung /<sup>2032</sup> / de dag kun gyis yang dag spyad //

(25) If she licks the joints, it means “placid sleep”. He should perform all for female messengers, whatever [they] might be.

abhidhānottare chommāpaṭalo dvācatvāriṃśaḥ /<sup>2033</sup>

/ mngon par brjod pa'i rgyud bla ma'i bla ma las brda'i le'u ste bzhi bcu  
rtsa gnyis pa'o //

[Thus ends] Chapter 42 on the secret codes in the *Abhidhānottara*.

---

<sup>2028</sup> -ṅguṣṭhena ] BC (mthe Tib); ṅguṣṭagvakhena M ◇ bhūmiṃ ] C (sa la Tib); mūmiṃ B; bhūmi M ◇ vilikhate ] *em.* ('dri Tib); vilikhyate BCM; cf. vilikhate *Cakrasaṃvara* (20.12c) ◇ gurujano me ] BM; gurujano C; gnyen dag Tib ◇ rakṣatīty ] M; rakṣati ty B; rakṣitīty C; srungs shig Tib ◇ uktaṃ ] IBCMpc (bshad Tib); uṃ Mac

<sup>2029</sup> akṣiṇī ] BM (mig Tib); akṣi C ◇ nimīlate ] BC (rnam 'dzums pa Tib); mīlate M ◇ yā ] BM (gang zhig Tib); jā C

<sup>2030</sup> lehayed ] *conj.*; lesayed B; lekhayed CM; reg byed pa Tib; cf. lekhayed (lehayed Skt ms.) *Cakrasaṃvara* (20.13c) ◇ yā tu ] IBpcCM (gang zhig Tib); yā ## Bac ◇ -śayanam ] *em.* (nyal Tib); samanam BCM; cf. -śayanam *Cakrasaṃvara* (20.13d)

<sup>2031</sup> dūṭināṃ ] IBC (pho nya mo Tib); dūṭitānāṃ M ◇ tān sarvān ] *em.* (de dag kun gyis Tib); sarvā B; tāṃ sarvāṃ C; sarvāṃ M; cf. tān sarvān *Cakrasaṃvara* (20.14d) ◇ samācaret ] *conj.* (yang dag spyad Tib); samāharet IBCM; cf. pradarśayet *Cakrasaṃvara* (20.14d)

<sup>2032</sup> pho nya mo ] P; pho nya ma D

<sup>2033</sup> abhidhānottare ] B (mngon par brjod pa'i Tib); abhidhānottarottare C; iti śrīabhidhānottarottare M ◇ chommā- ] C (brda'i Tib); cchormmā B; aṅgamudrālākṣaṇa M ◇ -paṭalo dvācatvāriṃśaḥ ] *em.* (le'u ste bzhi bcu rtsa gnyis pa Tib); paṭala ekonacatvāriṃśaḥ B; paṭala ekonacatvāriṃśaḥ C; paṭala ekacatvāriṃśatitamaḥ M



## Abhidhānottara, Chapter 43

athāto aṅgamudrālakṣaṇaṃ pravakṣyāmi /  
yā spr̥śate śikhāṃ nārī śiras tasyāḥ pradarśayet //43.1//<sup>2034</sup>  
/ de nas yan lag phyag rgya yi // mtshan nyid nga yis bshad par bya /  
/ bud gang spyi gtsug reg byed pa // mgo bo de la bstan par bya //

Next, I shall explain the characteristics of the gestures by the [use of] body parts (hereafter the body-part gestures).<sup>2035</sup> (1) He should show the head to her who touches the tuft (or top) of the head.<sup>2036</sup>

lalāṭaṃ darśayed yā tu tasyā gaṇḍaṃ pradarśayet /<sup>2037</sup>  
daśanaṃ darśayed yā tu jihvāṃ tasyāḥ pradarśayet //43.2//<sup>2038</sup>  
/ gang zhig dpral ba ston pa ni // de la mkhur tshos bstan par bya /<sup>2039</sup>  
/ gang zhig so ni ston pa la // de la lce ni bstan par bya //

(2) He should show the cheek to her who shows the forehead.<sup>2040</sup> (3) He should show the tongue to her who shows the teeth.

oṣṭhau saṃspr̥śate yā tu cibukaṃ tasyāḥ pradarśayet /<sup>2041</sup>

---

<sup>2034</sup> spr̥śate ] C (reg byed pa Tib); spr̥śate B; spr̥śatā M ◇ śikhāṃ ] *em.* (spyi gtsug Tib); sikhā B; śikhā CM; cf. śikhāṃ *Cakrasaṃvara* (21.1c) and *Samputodbhava* (4.2.1c) ◇ śiras ] CM (mgo bo Tib); sirah B

<sup>2035</sup> According to the *Abhidhānottaravṛtti* (D 1414, 205v4), there are five (*lṅga*) body parts (*aṅga*), and a part of them comprises the twenty fingers (*sor mo nyi shu*, viz., all fingers of hands and feet). They (four parts and twenty sub-parts) seem to correspond to the twenty-four heroes residing in the fivefold maṇḍala of Heruka (Appendix A).

<sup>2036</sup> According to the *Abhidhānottaravṛtti* (D 1414, 205v5–v6), when the yoginī touches the tuft (or top) of the head, it means that the gnosis (*ye shes*, a drop of bodily fluid as an embodiment of gnosis) is present in the *avadhūtī* channel in her own body (*kho mo la rtsa a wa dhū tīr yod*). The yoginī can also perform this gesture. Showing the head is the gesture made in response to touching the tuft (or top) of the head, and it means that the members of the circle of assembly should meditate on the pleasure being emptiness and the concepts “you” and “I” arising in a causal relationship (*bde ba stong nyid khyod dang bdag rgyu rkyen tshogs pas bsgom*).

<sup>2037</sup> gaṇḍaṃ ] *em.* (mkhur tshos Tib); gaṇḍo BCM; cf. gaṇḍaṃ *Cakrasaṃvara* (21.2b) and *Samputodbhava* (4.2.2b) ◇ pradarśayet ] B (bstan par bya Tib); padarśayet CM

<sup>2038</sup> daśanaṃ ] M (so Tib); darśanaṃ B; daśanaṃ C

<sup>2039</sup> mkhur tshos ] D; khur tshos P

<sup>2040</sup> According to the *Abhidhānottaravṛtti* (D 1414, 205v6–v7), the gesture of showing the forehead signifies the reason that the goddesses reside in the twenty-four parts of this body (*lha mos ni lus kyi gnas nyi shu rtsa bzhi 'di na yod ces rigs*), and the response gesture, showing the cheek, has the meaning that the object of the performance of that meditation is the *avadhūtī* channel (*de'i ting nge 'dzin bsgom pa'i yul a wa dhū tī'i yod pa*). Similarly, the other gestures and response gestures taught in Chapter 43 of the *Abhidhānottara* have their respective inner meanings. However, the *Abhidhānottaravṛtti* explicitly does not explain their meanings (*lhag ma ni go sla'o*, “the rest are easy to understand”).

<sup>2041</sup> oṣṭhau ] CM (mchu Tib); aṅguṣṭau B ◇ saṃspr̥śate ] CMpc; sa spr̥śate B; saṃspr̥te Mac; ston byed pa Tib ◇ cibukaṃ ] BM; cibukāṃ C; dpung pa Tib

grīvāṃ saṃspr̥ṣāte yā tu ūruṃ tasyāḥ pradārśayet //43.3//<sup>2042</sup>  
 / gang zhig mchu ni ston byed pa // de la dpung pa bstan par bya /  
 / gang zhig rked rgyab ston byed pa // de la sa ni bstan par bya //

(4) He should show the chin to her who touches both lips. (5) He should show the thigh to her who touches the neck.

hastam̐ pradārśayed yā tu bāhuṃ tasyāḥ pradārśayet /<sup>2043</sup>  
 trikaṭikāṃ darśayed yā tu pṛthivīm̐ tasyāḥ pradārśayet //43.4//<sup>2044</sup>  
 / gang zhig nu ma ston byed pa // de la kos ko bstan par bya /  
 / gang zhig lto ba ston byed pa // de la lte ba bstan par bya //

(6) He should show the arm to her who shows the hand. (7) He should show the ground to her who shows the lower belly.

stanau hi darśayed yā tu cibukaṃ tasyāḥ pradārśayet /<sup>2045</sup>  
 udaram̐ darśayed yā tu nābhiṃ tasyāḥ pradārśayet //43.5//<sup>2046</sup>  
 / gang zhig gsang ba ston byed pa // de la ling ga bstan par bya /  
 / gang zhig brla ni ston byed pa // de la 'og ni bstan par bya //

(8) He should show the chin to her who shows both breasts. (9) He should show the navel to her who shows the belly.

guhyaṃ saṃdarśayed yā tu liṅgaṃ tasyāḥ pradārśayet /<sup>2047</sup>  
 ūruṃ saṃdarśayed yā tu apānaṃ tasyāḥ pradārśayet //43.6//<sup>2048</sup>  
 / ... (n.e. Tib) ...

(10) He should show the penis to her who shows the secret (her genital organ). (11) He should show the anus to her who shows the thigh.

<sup>2042</sup> grīvāṃ ] CM; grīvā B; rked rgyab Tib ◇ saṃspr̥ṣāte ] CM; saṃspasate B; ston byed pa Tob ◇ ūruṃ ] CM; u~lu B; sa Tib

<sup>2043</sup> hastam̐ ] C; hastasya BM; nu ma Tib ◇ pradārśayed ] C (ston byed pa Tib); darśayed BM ◇ bāhuṃ ] C; bāhus BM; kos ko Tib

<sup>2044</sup> trikaṭikāṃ ] BM; trikaṭiṃ C; lto ba Tib ◇ pṛthivīm̐ ] C; pṛthivī BM; lte ba Tib

<sup>2045</sup> stanau ] BCM; gsang ba Tib ◇ cibukaṃ ] BCM; ling ga Tib

<sup>2046</sup> udaram̐ ] BCM; brla Tib ◇ darśayed ] CM (ston byed pa Tib); daśayed B ◇ yā ] BC (gang zhig Tib); yās M ◇ nābhiṃ ] CM; nābhis B; 'og Tib

<sup>2047</sup> This line is omitted in BM. There is no equivalent line in Tib.

<sup>2048</sup> There is not equivalent line in Tib. ◇ ūruṃ ] C; udaram̐ B; urū M ◇ saṃdarśayed ] CM; darśayed B ◇ apānaṃ ] C; āyānā B; āpānaṃ M

jānu darśayed yā tu jaṅghāṃ tasyāḥ pradarśayet /<sup>2049</sup>  
 pādau saṃdarśayed yā tu talaṃ tasyāḥ pradarśayet //43.7//<sup>2050</sup>  
 / gang zhig pus mo ston byed pa // de la byin pa bstan par bya /  
 / gang zhig rkang pa ston byed pa // de la rkang mthil bstan par bya //

(12) He should show the shank to her who shows the knee. (13) He should show the sole [of the foot] to her who shows both feet.

aṅgulīṃ darśayed yā tu nakhaṃ tasyāḥ pradarśayet /<sup>2051</sup>  
 bhūmiṃ saṃdarśayed yā tu ākāśaṃ tasyāḥ pradarśayet //43.8//<sup>2052</sup>  
 / gang zhig sor tshigs ston byed pa // de la sen mo bstan par bya /  
 / gang zhig sa ni ston byed pa // de la nam mkha' bstan par bya //<sup>2053</sup>

(14) He should show the nail to her who shows the finger. (15) He should indicate the sky to her who indicates the ground.

ākāśaṃ pradarśayed yā tu sūryaṃ tasyāḥ pradarśayet /<sup>2054</sup>  
 nadīṃ darśayed yā tu samudraṃ tasyāḥ pradarśayet //43.9//<sup>2055</sup>  
 / gang zhig nam mkha' ston byed pa /<sup>2056</sup> / de la nyi ma bstan par bya /  
 / gang zhig chu bo ston byed pa // de la rgya mtsho bstan par bya //

(16) He should indicate the sun to her who indicates the sky. (17) He should show the sea to her who indicates the river.

abhīdhānottarottare 'ṅgamudrālakṣaṇapaṭalas trayaścātvarīṃśaḥ /<sup>2057</sup>  
 / mngon par brjod pa'i rgyud bla ma'i bla ma las yan lag gi phyag rgya'i  
 mtshan nyid kyi le'u ste bzhi bcu rtsa gsum pa'o //

[Thus ends] Chapter 43 on the characteristics of the body-part gestures in the *Abhidhānottarottara*.

<sup>2049</sup> jānu ] M (pus mo Tib); jānuṃ BC ◇ jaṅghāṃ ] C (byin pa Tib); jaṅghā BM

<sup>2050</sup> saṃdarśayed ] CM (ston byed pa Tib); darśayed B ◇ talaṃ ] CM (rkang mthil Tib); talaṃ B

<sup>2051</sup> aṅgulīṃ ] BM; aṅgulī C; sor tshigs Tib

<sup>2052</sup> saṃdarśayed ] CM (ston byed pa Tib); darśayed B ◇ ākāśaṃ ] CM (nam mkha' Tib) ākāśaṃ B

<sup>2053</sup> nam mkha' ] D; nam kha' P

<sup>2054</sup> ākāśaṃ ] *em.* (nam mkha' Tib); ākāśyai B; ākāśe C; ākāśaiḥ M; cf. ākāśaṃ *Cakrasaṃvara* (21.9a) and *Samputōdbhava* (4.4.8a)

<sup>2055</sup> nadīṃ ] CM (chu bo Tib); nadī B

<sup>2056</sup> nam mkha' ] D; nam kha' P

<sup>2057</sup> abhidhāno- ] BC (mngon par brjod pa'i Tib); iti śrīabhīdhāno M ◇ 'ṅga- ] *corr.* (yan lag gi Tib); aṅga B; aṅga CM ◇ -paṭalas trayaścātvarīṃśaḥ ] *em.* (le'u ste bzhi bcu rtsa gsum pa Tib); paṭalaḥ cātvarīṃśaḥ B; paṭalaḥ cātvarīṃśattamaḥ C; paṭalaḥ dvācātvarīṃśattamaḥ M

## Abhidhānottara, Chapter 44

ataḥ param pravakṣyāmi aṅgamudrāṃ yathā vidhiḥ /<sup>2058</sup>  
yena vijñāyate bhrātā bhaginī vā na saṃśayaḥ //44.1//<sup>2059</sup>  
/ de nas gzhan yang rab bshad pa // yan lag ji bzhin phyag rgya'i chog /<sup>2060</sup>  
/ gang zhig shes pas spun nam ni // sring mor the tshom med 'gyur ro //

Next, I shall explain the body-part gestures according to rule, by which a brother or a sister is recognized. There is no doubt.

ekāṅgulidarśanena svāgatam ity uktaṃ bhavati /<sup>2061</sup>  
dvayor aṅgulidarśanena susvāgatam ity uktaṃ bhavati //44.2//<sup>2062</sup>  
mudrā potaṅgī nāma aṅgamudrāḥ prakīrtitāḥ /<sup>2063</sup>  
/ sor mo gcig ni ston pa yis /<sup>2064</sup> / legs par 'ongs zhes smra ba yin /<sup>2065</sup>  
/ sor mo gnyis ni bstan pa yis // legs 'ongs lan ni smra ba yin //  
/ 'di ni rnal 'byor ma kun gyi // yan lag phyag rgyar rab tu bshad /

By showing a finger, it amounts to saying “welcome!”. By showing the two fingers, it amounts to saying “very welcome!”. The seal is named *potaṅgī* (i.e., respectful greeting).<sup>2066</sup> The body-part gestures are taught.

netramudrāṃ vijāniyād dvābhyām aṅguli sūcyaṃ tu //44.3//<sup>2067</sup>  
kiṃcitkuñcitarjanī yasya tām darśayen mantrī /<sup>2068</sup>

---

<sup>2058</sup> -mudrāṃ ] *em.* (phyag rgya'i Tib); mudrā BCM; cf. -mudrāṃ *Cakrasaṃvara* (22.1b) ◇ vidhiḥ ] B (chog Tib); vidhi C; vidhiḥ M

<sup>2059</sup> bhrātā ] CM (spun Tib); bhātā B ◇ bhaginī vā ] B (nam ni // sring mor Tib); bhaginīm vā C; bhaginīm vā M

<sup>2060</sup> chog ] P; mchog D

<sup>2061</sup> -kāṅguli- ] *em.* (sor mo Tib); kāṅguliṃ B; kāṅguliṃ CM; cf. -kāṅguliṃ *Cakrasaṃvara* (22.2a), *Sampuṭodbhava* (4.4.9a), and *Saṃvarodaya* (9.2a) ◇ -darśanena ] BM (ston pa yis Tib); darśayena C ◇ svāgatam ] CM (legs par 'ongs Tib); svāgutum B

<sup>2062</sup> dvayor aṅguli- (for dvayor aṅgulyor) ] BCM (sor mo gnyis Tib) ◇ susvāgatam ] CM (legs 'ongs lan Tib); suśvāgatam B

<sup>2063</sup> Manuscript I is available from -*taṅgī* (44.3a), the beginning of folio 137r1. ◇ mudrā potaṅgī nāma ] B; (missing)taṅgī nāma I; mudrā pātaṅgī nāma C; mudrā pātraṅgī nāma M; 'di ni rnal 'byor ma kun gyi Tib; cf. eṭāḥ sarvayoginyaḥ *Cakrasaṃvara* (22.3a) ◇ -mudrāḥ ] *em.* (phyag rgyar Tib); mudrā IBCM; cf. -mudrāḥ *Cakrasaṃvara* (22.3b) ◇ prakīrtitāḥ ] IBC (rab tu bshad Tib); prakīrtitā M

<sup>2064</sup> gcig ] D; cig P

<sup>2065</sup> zhes ] D; shes P

<sup>2066</sup> For the meaning of *potaṅgī*, which is quite a general code word, see *Abhidhānottara* (45.10) and so on.

<sup>2067</sup> netra- ] CM (mig gi Tib); netranetra I; natra 2 (or netra 2) B ◇ -mudrāṃ ] IBM (rgya Tib); mudrā C ◇ vijāniyād ] *em.*; vijāniyā IB; vijāniyā C; *n.e.* Tib; cf. vijāniyād *Cakrasaṃvara* (22.3c) ◇ aṅguli (*m.c.* for aṅgulibhyām) ] IBCM; *n.e.* Tib ◇ sūcyaṃ ] C; sū+yaṃ I; sūryaṃ B; śūnya M; *n.e.* Tib ◇ tu ] CM; *om.* IB

<sup>2068</sup> kiṃcit- ] IBCM; *n.e.* Tib ◇ -kuñcita- ] *em.* (bkug Tib); kuñciye IB; kuñceyey C; kuñcayey M; cf. -kuñcita- *Cakrasaṃvara* (22.4a)

sa tatkaṣṇād vaśam ānayed yāvajjīvaṃ na saṃśayaḥ //44.4//<sup>2069</sup>  
 / mdzub mo gnyis bkug mig gi rgya /<sup>2070</sup> / sngags pas gang la de bstan de //  
 / de mod ji srid 'tsho ba'i bar // dbang du 'gyur bar the tshom med /

He should know the gesture of the eyes (*netramudrā*). [This sign] should be indicated with the two fingers. The forefinger is slightly flexed.<sup>2071</sup> [The target] to whom a mantra practitioner shows it would be soon under [his] control as long as [the target] lives.<sup>2072</sup> There is no doubt.

madhyamāṃ darśayed yā tu pradeśinīm tasyāḥ pradarśayet /<sup>2073</sup>  
 anāmikāṃ darśayed yā tu jihvām tasyāḥ pradarśayet //44.5//<sup>2074</sup>  
 / gang zhig gung mo ston byed pa // de la mdzub mo bstan par bya //  
 / gang zhig srin lag ston byed pa // de la lce ni bstan par bya /

(1) He should show the forefinger to her who shows the middle finger. (2) He should show the tongue to her who shows the ring finger.

paṭṭiṣaṃ darśayed yā tu śūlaṃ tasyāḥ pradarśayet /<sup>2075</sup>  
 śiro hi darśayed yā tu sīmām tasyāḥ pradarśayet //44.6//<sup>2076</sup>  
 / gang zhig pa ti sa ston pa /<sup>2077</sup> / de la mdun ni bstan par bya //  
 / gang zhig spyi bo ston byed pa // de la mtshams kyi mtha' bstan bya /

(3) He should show a *śūla* lance to her who shows a *paṭṭiṣa* lance. (4) He should show the parting of the hair to her who shows the head.

medinīm darśayed yā tu vaktraṃ tasyāḥ pradarśayet /<sup>2078</sup>

<sup>2069</sup> sa tatkaṣṇād ] M (de mod Tib); satataṣṇāt IB; satataṣṇād C ◇ vaśam ] IB (dbang du Tib); vayasam C; vasam M ◇ ānayed ] IBCM; 'gyur bar Tib ◇ -jīvaṃ ] ICM ('tsho ba'i Tib); jīva B ◇ saṃśayaḥ ] BCM (the tshom Tib); śaṃśayaḥ I

<sup>2070</sup> mdzub mo ] D; mdzub mor P

<sup>2071</sup> According to the *Abhidhānottaravṛtti* (D 1414, 206r3), the two fingers are the forefingers of both hands, and the practitioner bends them.

<sup>2072</sup> According to the *Abhidhānottaravṛtti* (D 1414, 206r3), the target that the practitioner places under control by means of the eye gesture is the deity (*lha*) whom he worships (*bsgom*) throughout his life (*ji srid 'tsho 'i bar du*).

<sup>2073</sup> madhyamāṃ ] C (gung mo Tib); madhyamā IBM ◇ pradeśinīm ] M (mdzub mo Tib); pradeśanī IB; pradeśinī C

<sup>2074</sup> tasyāḥ ] IBM (de la Tib); tasyā C

<sup>2075</sup> This line is omitted in IB. ◇ paṭṭiṣaṃ ] *conj.* (pa ti sa Tib); mahīm CM; cf. paṭṭiṣaṃ *Cakrasaṃvara* (22.6a), paṭaṃ saṃ- *Hevajra* (1.7.4c), and paṭisaṃ *Samvarodaya* (9.4c) ◇ śūlaṃ ] M (mdun Tib); śūraṃ C

<sup>2076</sup> This line is omitted in IB. ◇ hi ] *em.*; bhīr C; bhī M; cf. *om. Cakrasaṃvara* (22.6c) ◇ sīmām ] *corr.*; *om.* C; sīmān M ◇ tasyāḥ pradarśayet ] M (de la and bstan bya Tib); *om.* C

<sup>2077</sup> pa ti sa ] D; pa ni sa P

<sup>2078</sup> This line is omitted in C. ◇ medinīm ] M (sa Tib); medinī IB ◇ pradarśayet ] IB (bstan par bya Tib); pradarśat M

bhṛkuṭiṃ darśayed yā tu kuryāt sīmāntataḥ //44.7//<sup>2079</sup>

/ gang zhig sa ni ston byed pa // de la mkha' ni bstan par bya //

/ gang zhig khro gnyer ston byed pa // de la mtshams ni bstan par bya /

(5) He should show the mouth to her who indicates the ground. (6) He should perform [pointing] to the parting of the hair [to show it to her] who shows the furrowed brow.

dantān darśayed yā tu oṣṭhaṃ tasyāḥ pradarśayet /<sup>2080</sup>

lalāṭaṃ darśayed yā tu dr̥ṣṭiṃ tasyāḥ pradarśayet //44.8//<sup>2081</sup>

/ gang zhig so ni ston byed pa // de la mchu ni bstan par bya //

/ gang zhig mgrin pa ston byed pa // de la kha ni bstan par bya /

/ gang zhig dpral ba ston byed pa // de la lte ba bstan par bya //

(7) He should show the lip to her who shows the teeth. [(8) He should show the mouth to her who shows the throat.]<sup>2082</sup> (9) He should show the eyes to her who shows the forehead.<sup>2083</sup>

etā aṅgamudrā ḍākininām na saṃśayaḥ /<sup>2084</sup>

ebhis tu darśayet samyag darśanaṃ yānti guhyakāḥ //44.9//<sup>2085</sup>

/ 'di ni rnal 'byor ma kun gyi // rim bzhin yan lag phyag rgya yin /<sup>2086</sup>

<sup>2079</sup> This line is omitted in C. ◇ bhṛkuṭiṃ ] *em.* (khro gnyer Tib); bhṛkuṭi IBM; cf. bhṛkuṭiṃ *Cakrasaṃvara* (22.7c), *Hevajra* (1.7.6a), and *Samvaraodaya* (9.6a) ◇ sīmāntataḥ ] *corr.* (mtshams Tib); sīmāntato IB; sīmāntataḥ M

<sup>2080</sup> dantān ] *em.* (so Tib); dantār I; damntārda Bac; dantād Bpc; *om.* C; damtām M; dantān *Cakrasaṃvara* (22.8a) ◇ darśayed yā tu ] IBM (gang zhig and ston byed pa Tib); *om.* C ◇ oṣṭhaṃ ] C (kha Tib); oṣṭo IB; oṣṭhān M ◇ This verse is followed by *gang zhig mgrin pa ston byed pa // de la kha ni bstan par bya* / in the Tibetan translation.

<sup>2081</sup> dr̥ṣṭiṃ ] IBCM; lte ba Tib

<sup>2082</sup> This passage (“(8) He should show the mouth to her who shows the throat”) is present only in the Tibetan translation. However, it is most likely that this passage (or another passage that is missing) was contained in the version of the *Abhidhānottara* that Śūraṃgavajra used because, in his *Abhidhānottaravṛtti* commentary, he says that those gestures are performed by the nine (not eight) yoginīs. See the next footnote for detail.

<sup>2083</sup> According to the *Abhidhānottaravṛtti* (D 1414, 206r4–r5), the yoginīs who show the nine gestures (*Abhidhānottara* 44.5–8) are equivalent to Vārāhī and the twenty-four goddesses in the Mind, Speech, and Body Circles of the fivefold maṇḍala of Heruka (Appendix A). Gesture (1) (showing the middle finger) is always performed by Vārāhī, the central goddess of the maṇḍala. Gestures (2)–(9) (from “showing the ring finger” to “showing the forehead”) are performed first by the eight goddesses in the Mind Circle, then by the eight goddesses in the Speech Circle, and finally by the eight goddesses in the Body Circle. Through this practice, the yogin can recognize that they are proper yoginīs.

<sup>2084</sup> etā ] IBC ('di Tib); etāṃ sa M ◇ -mudrā ] IBC (phyag rgya Tib); mudrā tu M ◇ ḍākininām ] IBCM; rnal 'byor ma kun gyi Tib ◇ na saṃśayaḥ ] BCM; na saṃśayaḥ I; rim bzhin Tib

<sup>2085</sup> ebhis tu ] ICM; ebhi B; 'di dag rtag Tib ◇ darśanaṃ ] CM (lta bar Tib); darśana IB ◇ guhyakāḥ ] *em.*; guhyakāḥ IBCM

<sup>2086</sup> rim bzhin ] D; rims bzhin P

/ 'di dag rtag bstan gsang ba pa // yang dag lta bar 'gro bar 'gyur //

These are the body-limb gestures of ḍākinīs.<sup>2087</sup> There is no doubt. If he shows by these [gestures] correctly, the secret [women] appear.<sup>2088</sup>

abhidhānottare ḍākinyañgamudrāpaṭalaś catuścatvāriṃśaḥ /<sup>2089</sup>

/ mngon par brjod pa'i rgyud bla ma'i bla ma las mkha' 'gro ma'i yan lag gi  
phyag rgya'i le'u ste bzhi bcu rtsa bzhi pa'o //

[Thus ends] Chapter 44 on the body-part gestures of ḍākinīs in the *Abhidhānottara*.

---

<sup>2087</sup> “These” indicate the gestures for the respectful greeting (44.2–3b), the eye gesture (44.3c–4), and the eight or nine pairs of gestures and response gestures (44.5–8).

<sup>2088</sup> The phrase “the secret [women] appear” seems to mean that the yogin can recognize the woman as a yoginī belonging to his cult.

<sup>2089</sup> abhidhāno- ] IBC (mngon par brjod pa'i Tib); iti śrīabhidhāno M ◇ -ttare ] I; ttarottare B; ṭha C; ttarottare M; bla ma'i bla ma las Tib ◇ -paṭalaś catuścatvāriṃśaḥ ] *em.* (le'u ste bzhi bcu rtsa bzhi pa Tib); paṭalaḥ ekacatvāriśaḥ IB; paṭalaḥ ekacatvāriṃśatamaḥ C; paṭalaḥ tricatvāriṃśattamaḥ M

## Abhidhānottara, Chapter 45

ataḥ param pravakṣyāmi dākinīnām tu lakṣaṇam /<sup>2090</sup>  
jñāyate dūrato yena vīrāṇām vīrabhaginī //45.1//<sup>2091</sup>  
/ de nas gzhan yang bshad bya ba // mkha' 'gro ma yi mtshan nyid do /  
/ gang gis ring nas dpa' bo dang /<sup>2092</sup>/ dpa' bo sring mor shes 'gyur ba'o //<sup>2093</sup>

Next, I shall explain the characteristics of dākinīs, by which the heroes' heroic sister is recognized from a distance.

anuraktā samayī yasya vīrabhogyā vasuṃdharā /<sup>2094</sup>  
ādhāraṃ medinīm kṛtvā yajed vai yogasaṃvaram //45.2//<sup>2095</sup>  
/ dam tshig can gang rjes chags pa // rnal 'bor longs spyod sa gzhi yin /  
/ gzhir ni sa gzhi byas nas su // rnal 'byor pa yi sdom pa mchod //

[A yogin,] whose beloved [woman] is a pledge-observer, worth enjoying for heroes, and [equal to] the earth,<sup>2096</sup> should certainly make the earth (her) [his] support and worship the *saṃvara* of yoga.

nirīkṣaṇam ca vilomataḥ /  
ānasya virūpatvaṃ bhrūbhaṅgā śāśvataṃ mukham //45.3//<sup>2097</sup>  
/ go bzlog pa yis lta ba ni /  
/ bzhin ni rnam par 'gyur ba nyid // rtag tu bzhin gyi smin ma g-yo //

[The yogin] observes [the women] in a counterclockwise direction. [Her] face is ugly. [She] is frowning. [Her] face is always [thusly].

---

<sup>2090</sup> atah ] CM (de nas Tib); ata IB ◇ pravakṣyāmi ] CM (bshad bya ba Tib); pravakṣāmi IB ◇ dākinīnām ] BCM (mkha' 'gro ma yi Tib); dākinīnā I

<sup>2091</sup> jñāyate ] CM (shes 'gyur ba Tib); jñāpayate I; jñāpayate B ◇ -bhaginī (probably recited as -bhāginī) ] IBC (sring mor Tib); bhāginī M

<sup>2092</sup> gang gis ] P; gang gi D

<sup>2093</sup> dpa' bo ] P; dpa' mo D

<sup>2094</sup> anuraktā ] IBC (rjes chags pa Tib); anubhaktā M ◇ samayī (for samayinī) yasya ] IBC (dam tshig can gang Tib); समयस्या M ◇ vīrabhogyā ] C; vīrayogyā IB; vīrabhāgyā M; rnal 'byor longs spyod Tib

<sup>2095</sup> ādhāraṃ ] C (gzhir Tib); ādhāra IB; ādhāre M ◇ After *ādhāraṃ*, tu *add.* IBC ◇ medinīm ] IBM (sa gzhi Tib); medinī C ◇ -saṃvaram ] C (sdom pa Tib); samvarāṃ IBM

<sup>2096</sup> According to the *Abhidhānottaravṛtti* (D 1414, 206v1–v2), the yogin's and the yoginī's physical bodies are "the earth" that grows crops of the meditative absorption (*bsam gtan gyi ting nge 'dzin gyi lo tog bskyed pa' sa gzhi*).

<sup>2097</sup> virūpatvaṃ ] C (rnam par 'gyur ba nyid Tib); virūpaṅ ca IBM ◇ śāśvataṃ ] C (rtag tu Tib); sāśvataṃ IBM



vividhaṃ cāsu vijñeyaṃ ḍākinīnirgataṃ tathā /<sup>2098</sup>  
 āvartavikṛtair jñeyā trirekhā parimaṇḍalā //45.4//<sup>2099</sup>  
 / sna tshogs myur du shes bya ba // de bzhin mkha' 'gro las byung ba'o /  
 / rnam sgyur 'khyil par shes bya ste // ri mo gsum pa yongs su zlum //

Similarly, various [features] appearing on the ḍākinī's [body] should also be quickly recognized. With [those that appear] rounding and deformed, the three lines [which are] roundish should be recognized [on her body].<sup>2100</sup>

gacchantyaḥ khalu ḍākinyas teṣāṃ cihnaṃ ca lakṣayet /<sup>2101</sup>  
 akasmād vinivartante prāguktārthasamarpaṇe //45.5//<sup>2102</sup>  
 / mkha' 'gro ma rnam nges 'gro ba'i // de yi mtshan ma shes par bya /  
 / gal te ldog par gyur na ni // sngar bshad don ni btang bar 'gyur //<sup>2103</sup>

Certainly, when ḍākinīs are going, he should recognize their marks. They suddenly turn back, making [him] know the meaning (their lineage marks) mentioned earlier.<sup>2104</sup>

vadanaṃ ca khaṇḍitaṃ tasyā vajrākṛtir iva sphuṭam /<sup>2105</sup>  
 svarakokiladhvanivyaktaṃ tasyāḥ sadaiva hi //45.6//<sup>2106</sup>  
 / de yi dngos ni 'jig gyur pa /<sup>2107</sup> / rdo rje lta bur gsal ba yin /  
 / sgra ni khu byug skad lta bur /<sup>2108</sup> / gsal ba de ni rtag tu gyur //

<sup>2098</sup> vividhaṃ | *em.* (sna tshogs Tib); dvididhaṃ IBCM; cf. vividhaṃ *Cakrasaṃvara* (23.4a) ◇ cāsu ] C (myur du Tib); vāsu IBM

<sup>2099</sup> vikṛtair ] M (rnam sgyur Tib); vikṛtai IB; vikṛtau C ◇ jñeyā ] IBC (shes bya Tib); jñāyā M ◇ tri- ] IBpCM; ## Bac ◇ -rekhā ] BM (ri mo Tib); rekhā I; rekhyam tu C ◇ parimaṇḍalā ] IC (yongs su zlum Tib); parimaṇḍalam BM

<sup>2100</sup> According to the *Abhidhānottaravṛtti* (D 1414, 206v4–v5), the yoginī's face and eyes are “rounding and deformed” (roundish and ugly), and she has “the three lines [which are] roundish” on her forehead.

<sup>2101</sup> gacchantyaḥ ] IB ('gro ba'i Tib); gacchamtya C; gacchante M ◇ teṣāṃ (for tāsām) ] BCM; steṣāṃ I

<sup>2102</sup> vinivartante ] C (ldog par gyur Tib); vinivarttate IB; vinivartteta M ◇ prāguktā- ] CM (sngar bshad Tib); prāyuktā IB ◇ -rtha- ] M (don Tib); rtham IBC ◇ -samarpaṇe ] CM (btang bar 'gyur Tib); samarpāne IB; cf. khaṇḍitām *Cakrasaṃvara* (23.5d)

<sup>2103</sup> btang bar ] D; gtad bar P

<sup>2104</sup> I am not certain of the meaning of *prāguktārthasamarpaṇe* (45.5d), whose Tibetan translation is *sngar bshad don ni btang bar 'gyur*. I have tentatively translated it as “making [him] know the meaning (their lineage marks) mentioned earlier”. The text is *prāguktāgirām khaṇḍitām* in the parallel passage in the *Cakrasaṃvara* (23.5d).

<sup>2105</sup> vadanaṃ ] IBC; vadantaṃ M; dngos Tib ◇ tasyā ] IBC (de yi Tib); taṃsyā M ◇ -kṛtir iva ] CM (lta bur Tib); kītir iva IB; ṃkītar M ◇ sphuṭam ] C (gsal ba Tib); sphuṭām IBM

<sup>2106</sup> svarakokiladhvanivyaktaṃ (for svaraḥ kokiladhvanivyaktaḥ) ] IBM (sgra ni khu byug skad lta bur gsal ba Tib) svarakokiladhvanivyakta C ◇ tasyāḥ ] IBM (de Tib); tasmāt C ◇ sadaiva ] I (rtag tu Tib); madaiva B; svadaiva C; maicedaiva M

<sup>2107</sup> 'jig ] D; 'jigs P

<sup>2108</sup> lta bur ] D; lta bu P

Her face is disfigured and looks manifestly like a *vajra*. Her voice is always beautiful like the song of a cuckoo.

gr̥he vāsyā bhavec cihnaṃ vajrākāraṃ sadarpaṇaṃ /<sup>2109</sup>  
khaḍgākāraṃ sadarpaṇaṃ //45.7//<sup>2110</sup>  
dhvajaśakti jñāyate nityaṃ saṃpuṭaṃ darpaṇena ca /<sup>2111</sup>  
jñeyaṃ cihnāni kṛtarūpo hi //45.8//<sup>2112</sup>  
/ 'di ni mtshan ma'i khyim du ni // rdo rje lta bu me long bcas /  
/ ral gri 'dra ba'i me long bcas // phyag mtshan mdung 'drar rtag tu 'byung //  
/ de gsal me long yin zhes bya // mtshan mar byas pa'i gzugs dag ni /

Alternatively, in her house there should be a mark in the form of a *vajra* with a mirror. [There is a mark in] the form of a sword with a mirror. A flag and a *śakti* spear are always known to be [present] together with a mirror.<sup>2113</sup> [These] should be known as the marks, [which are] well formed.

ebhis tu lakṣaṇair yuktā vijñeyā paramaḍākinī //45.9//<sup>2114</sup>  
/ mtshan nyid 'di dag dang ldan pa // 'di ni mkha' 'gro ma rnam kyī /  
/ mchog yin par ni shes par bya //

The supreme ḍākinī, who is endowed with these characteristics, should be recognized.

atha cchommakā bhavanti /<sup>2115</sup>  
/ ... (n.e. Tib)...

<sup>2109</sup> vāsyā ] IBM ('di Tib); vāsyād C ◇ bhavec ] IBC; bhave M ◇ -kāraṃ ] *em.* (lta bu Tib); kāra IBC; kāre M; cf. -kāraṃ *Cakrasaṃvara* (23.7b) ◇ -darpaṇaṃ ] *em.* (me long Tib); darpaṇāṃ I; darpaṇāṃ BM; darppana C; cf. -darpaṇaṃ *Cakrasaṃvara* (23.7b)

<sup>2110</sup> khaḍgā- ] *em.* (ral gri Tib); athaḍgā IB; athāṅgā CM; cf. khaḍga- *Cakrasaṃvara* (23.7d) ◇ -kāraṃ ] CM ('dra ba'i Tib); karaṃ IB ◇ -darpaṇaṃ ] CM (me long Tib); darpaṇā IB

<sup>2111</sup> -śakti ] IBM (mdung Tib); sakti C ◇ saṃpuṭaṃ ] C; sampuṭa I; sampu~ta B; saṃpūṭa M; de gsal Tib ◇ darpaṇena ] IBM (me long Tib); darppa nena C

<sup>2112</sup> jñeyaṃ cihnāni (for jñeyāni cihnāni) ] IBCM; mtshan mar Tib; cf. cihnāni *Cakrasaṃvara* (23.8c); the word *jñeyaṃ* may be an interpolation, as it makes this *pāda* hypermetrical, is not translated into Tibetan, and is not included in the parallel passage of the *Cakrasaṃvara*. ◇ kṛtarūpo hi (for kṛtarūpāni) ] IBCM (byas pa'i gzugs dag Tib)

<sup>2113</sup> According to the *Abhidhānottaravṛtti* (D 1414, 206v7–207r1), (1) a *vajra* with a mirror, (2) a sword with a mirror, (3) a flag with a mirror, (4) a *śakti* spear with a mirror, and (5) a two-layered mirror (*me long nyis brtsegs*, which is not mentioned in the tantra itself) are the marks of the five lineages, namely the *vajra*, jewel, lotus, tathagāta, and action lineages, respectively. These are drawn ('*dri ba*) in the yoginīs' houses according to their respective lineages.

<sup>2114</sup> ebhis tu ] CM ('di dag Tib); ebhiṣṭa IB ◇ lakṣaṇair ] CM (mtshan nyid Tib); lakṣaṇai IB ◇ yuktā ] CM (dang ldan pa Tib); yu IB

<sup>2115</sup> There is no equivalent line in Tib. ◇ cchommakā ] IM; cchormmakā B; cchomakā C

Now, the secret codes are presented [as follows]:<sup>2116</sup>

potāṅgī abhivādanam /<sup>2117</sup> pratipotāṅgī pratyabhivādanam /<sup>2118</sup>

/ po taṅ gi zhes bya ba ni gsong por smra ba'o // pra ti po taṅ gi zhes bya  
ba ni gsong por smra ba'i lan no //<sup>2119</sup>

(1) [The code word] *potāṅgī* [means] respectful greeting. (2) Response *potāṅgī* is a respectful greeting in return.

gamu gacchāmīty uktaṃ bhavati /<sup>2120</sup> lumba āgacchāmīty uktaṃ bhavati /<sup>2121</sup>

/ ga mu zhes bya ba ni 'gro'o zhes bya ba yin no // luṃ baṃ zhes bya ba ni  
'ong ngo zhes bya ba yin no //

(3) *Gamu* means “I go”. (4) *Lumba* means “I come.”

[de hi zhes bya ba ni zas zhes bya ba yin no /]<sup>2122</sup> gṛhāṇa caṭukam ity  
uktaṃ bhavati /<sup>2123</sup>

/ de hi zhes bya ba ni zas zhes bya ba yin no // gri ha na zhes bya ba ni  
bram ze zhes bya ba yin no //

(5) *Dehi* means “swallowing”. (6) *Gṛhāṇa* means “a wooden vessel”.

dhāraṇaṃ hrdayaṃ caiva /<sup>2124</sup> māraṇaṃ kauravā /

/ pi ra ṇaṃ zhes bya ba ni snying nyid do // ma ra ṇa zhes bya ba ni sgra  
ngan no //

(7) *Dhāraṇa* is “heart”. (8) *Kauravā* is “killing.”

---

<sup>2116</sup> According to the *Abhidhānottaravṛtti* (D 1414, 207r2–r3), of the following secret codes, codes (1) and (2) are used as respective greetings when meeting for the first time (*dang po phrad pa'i phyag 'tshal ba*); codes (6) to (15), when staying (*gnas pa'i yan lag*); codes (16) to (31), when performing the circle of assembly (*tshogs 'khor gyi yan lag*); codes (32) to (45), when performing offering rituals (*mchog pa'i yan lag*); and codes (46)–(68), at the time of *kham s rta ba* (uncertain, *kham s rta ba'i yan lag*). The *Abhidhānottaravṛtti* does not explain when one applies codes (3) to (5).

<sup>2117</sup> potāṅgī ] IC (po taṅ gi Tib); yotaṅgī B; potaṅgi M

<sup>2118</sup> pratipotāṅgī ] IC (pra ti po taṅ gi Tib); pratyotaṅgī B; pratiprotāṅgi M ◇ pratyabhivādanam ] IBM (gsong por smra ba'i lan Tib); pratyavāvādanam C

<sup>2119</sup> pra ti po taṅ gi ] D; pra ti po taṅ gi P

<sup>2120</sup> gamu ] IBM (ga mu Tib); gama C ◇ gacchāmīty ] CM ('gro 'o zhes bya ba Tib); gacchāmi ty IB

<sup>2121</sup> This sentence comes after *gṛhāṇa caṭukam ity uktaṃ bhavati* in I and B. ◇ lumba ] CM (luṃ baṃ Tib); labam IB ◇ āgacchāmīty ] IM ('ong ngo zhes bya ba Tib); āgacchāmi ty B; ācchāmīty C

<sup>2122</sup> This passage is omitted in all Sanskrit manuscripts. I have supplemented using the Tibetan translation. The parallel passages in other tantras read as follows: *dehaṃ nagaram ity uktaṃ [bhavati] Cakrasaṃvara* (24.2.2), *dehi nigaram Vajradāka* (8.7), and *nigaram dehīty uktaṃ bhavati Sampuṭodbhava* (7.1.17)

<sup>2123</sup> gṛhāṇa ] IC (gri ha na Tib); gṛhā~na B; gṛhāṇam M ◇ caṭukam ] IB; caṭkam C; caṭṭakam M; bram ze Tib

<sup>2124</sup> dhāraṇaṃ ] CM; dhāraṇakaṃ IB; pi ra ṇaṃ Tib ◇ caiva ] CM; caivaṃ IB; *n.e.* Tib

tālā bāhuḥ /<sup>2125</sup> ghaṅṭā ca karṇikā / śira ālam /<sup>2126</sup> karaṇam udaram /<sup>2127</sup>  
vārāham keśāḥ /<sup>2128</sup> śravaṇo karṇau /<sup>2129</sup>

/ gān dha zhes bya ba ni kar ni ka'o // shi ro ni brdzun no // ka ra ni lto  
ba'o // ba ra ni sgra'o // shra ra ma ṇo ni rna ba'o //

- (9) *Tālā* is “arm”. (10) *Ghaṅṭā* is “earring”. (11) *Āla* is “head”. (12) *Karaṇa* is “belly”.  
(13) *Vārāha* is “hairs”. (14) *Śravaṇo* is “both ears.”

amṛtasthānaṃ manthānam /<sup>2130</sup> samāgamo naraḥ /<sup>2131</sup> tālikā ḍākinyaḥ /  
narakam maṅḍalam /<sup>2132</sup> amukam śmaśānam /<sup>2133</sup> kākhilā dvāram /  
/ a mri ta swā ni bsrubs pa'o //<sup>2134</sup> sa ma ga ma ni mi'o // ta li ka ni mkha'  
'gro ma'o // na ra ka ni dkyil 'khor ro // a mo ka ni dur khrod do // ka li ka  
ni sgo'o //

- (15) *Amṛtasthāna* is “churner”. (16) *Samāgama* is “human”. (17) *Tālikā* is “ḍākinī”.  
(18) *Naraka* is “maṅḍala”. (19) *Amuka* is “charnel ground”. (20) *Kākhilā* is “gate.”

śvasanaṃ brāhmaṇaḥ /<sup>2135</sup> paridhi kṣatriyaḥ /<sup>2136</sup> virati vaiśyaḥ / krūram  
śūdraḥ /<sup>2137</sup> antasthaś cāṅḍālaḥ /<sup>2138</sup>

/ shwa sa ni bram ze'i rigs so // pa ri dhi ni rgyal rigs so // bi ra ti ni rje'u  
rigs so //<sup>2139</sup> krur ni dmangs rigs so // an ta stha ni sme sha can no //<sup>2140</sup>

- (21) *Śvasana* is “Brahmin”. (22) *Paridhi* is “Kshatriya”. (23) *Virati* is “Vaishya”. (24)  
*Krūra* is “Shudra”. (25) *Antastha* is “Caṅḍāla”.

<sup>2125</sup> There is no equivalent sentence in the Tibetan translation. No parallel passage can be found in the related texts such as the *Cakrasaṃvara*. ◇ bāhuḥ ] *em.*; bāha IB; bāhuṃ CM

<sup>2126</sup> śira ] CM (shi ro Tib); sira IB ◇ ālam ] C; āla IB; āra M; brdzun Tib

<sup>2127</sup> karaṇam ] M (ka ra Tib); karaṇam m IBC ◇ udaram ] IC (lto ba Tib); udara BM

<sup>2128</sup> keśāḥ ] IBM; keśā C; sgra Tib

<sup>2129</sup> śravaṇo (for śravaṇam or śravaṇe) ] IB (shra ra ma ṇo Tib); śravaṇaiḥ CM; cf. śravaṇo (all manuscripts of) *Vajradāka* (8.7) ◇ karṇau ] B (rna ba Tib); kaṅṅau I; karṇe CM

<sup>2130</sup> amṛta- ] ICM; amṛ-tta B ◇ manthānam ] IM (bsrubs pa Tib); masthānam BC

<sup>2131</sup> samāgamo ] IBM (sa ma ga ma Tib); samāgamān C

<sup>2132</sup> narakam ] *em.* (na ra ka Tib); naraka IBC; nalaka M; cf. narakam *Cakrasaṃvara* (24.2.4), *Vajradāka* (8.7), and *Sampuṭodbhava* (7.1.17) ◇ maṅḍalam ] ICM (dkyil 'khor Tib); maṅḍaluṃ B

<sup>2133</sup> śmaśānam ] M (dur khrod Tib); smasānam IB; śmaśāna C

<sup>2134</sup> swā ni ] D; swī ne P

<sup>2135</sup> śvasanaṃ ] *corr.* (shwa sa Tib); svasanaṃ IBM; svasvanaṃ C ◇ brāhmaṇaḥ ] *em.* (bram ze'i rigs Tib); brāhmaṇam I; brāhmaṇam BCM; cf. brāhmaṇaḥ *Cakrasaṃvara* (24.2.5), *Vajradāka* (8.7), and *Sampuṭodbhava* (7.1.17)

<sup>2136</sup> kṣatriyaḥ ] *em.* (rgyal rigs Tib); kṣatriyām IB; kṣatriyaṃ CM; cf. kṣatriyaḥ *Cakrasaṃvara* (24.2.5), *Vajradāka* (8.7), and *Sampuṭodbhava* (7.1.17)

<sup>2137</sup> krūram ] IBM (krur Tib); kuram (or kūram) C ◇ śūdraḥ ] CM (dmangs rigs Tib); śūdraḥ IB

<sup>2138</sup> antasthaś ] *em.* (an ta stha Tib); antastha IBCM; cf. antasthaś *Cakrasaṃvara* (24.2.5) and antas *Vajradāka* (8.7) and *Sampuṭodbhava* (7.1.17) ◇ cāṅḍālaḥ ] IM (sme sha can Tib); cāṅḍā-rah B; cāṅḍāla C

<sup>2139</sup> rje'u rigs ] D; rje'i rigs P

<sup>2140</sup> an ta stha ] P; an ta sthā D

gr̥haḥ paṅgulikā /<sup>2141</sup> bhaginyā ḍākinī /<sup>2142</sup> medā -m- udakam /<sup>2143</sup>  
gr̥hāṇeti mudrāṇām /<sup>2144</sup>

/ pa shu li ka ni khyim mo // t̥ā ki ni sring mo'o //<sup>2145</sup> me la pa ka ni chu'o  
// gri ha ra ṇa ni rdo rje chu gtong ba'o //

(26) *Paṅgulikā* (or *Paṣulikā*) is “house”. (27) By *bhaginī*, “ḍākinī” is [meant]. (28) *Medā* is “water”. (29) *Gr̥hāṇa* is “of seals”.

jihvayā dantān spr̥ṣati bubhuḥṣitā /<sup>2146</sup> tṛṣṇā iti gandhavāsinī /<sup>2147</sup> kuta  
āgamanam amukasthānāt /<sup>2148</sup>

/ Ice so la reg pa ni ltogs par ston pa'o // tri shna ni dris bsgo ba'o // ku ta  
ni gnas che ge mo nas 'ongs so zhes bya ba'o //

(30) If she touches the teeth with the tongue, [it means] “I am hungry”. (31) *Gandhavāsinī* is “thirsty” (or *Tṛṣṇā* is “a woman wearing fragrant clothes”).<sup>2149</sup> (32) *Kutas* is “coming from such and such a place.”

kiraṇam puṣpam iti /<sup>2150</sup> hāsyam dantam /<sup>2151</sup> viṣṭi nirodhanam /<sup>2152</sup>  
aviṣṭi vijñaptiḥ /<sup>2153</sup>

/ ki ra na ni me tog go // tu mu la ni rgod pa'o // tan ta ni char dbab pa  
bzlog pa'o //<sup>2154</sup> tṛp ta ni zhu ba'o //<sup>2155</sup>

(33) *Kiraṇa* is [taught] to be “flower”. (34) *Hāsyā* is “tooth”. (35) *Viṣṭi* is “stopping”.  
(36) *Aviṣṭi* is “representation.”

---

<sup>2141</sup> gr̥haḥ paṅgulikā (or gr̥haḥ paṣulikā) ] *conj.*; gr̥hasyātulikā I; gr̥hasyānta~rikā B; gr̥hasya talikā C; gr̥hasyāntalikāh M; pa shu li ka ni khyim mo Tib; cf. gr̥haṃ paṅgulikā *Cakrasaṃvara* (24.2.5), alikaṃ paṣuḥ *Vajradāka* (8.7), ālikaṃ paṣuḥ *Sampuṭodbhava* (7.1.17), and alikaṃ paṣu *Ḍākārṇava* (33.7a)

<sup>2142</sup> bhaginyā ] IBM (sring mo Tib); bhaginī C ◇ ḍākinī ] IBC (t̥ā ka Tib); ḍākinyaḥ M

<sup>2143</sup> medā ] IBCM; me la pa ka Tib ◇ -m- udakam ] IBM (chu Tib); mudrakam C

<sup>2144</sup> gr̥hāṇeti ] C; gr̥hāṇaitri IB; gr̥hāṇitri M; gri ha ra ṇa Tib ◇ mudrāṇām ] IBCM; rdo rje chu gtong ba Tib

<sup>2145</sup> t̥ā ki ni ] P; t̥ā ka ni D

<sup>2146</sup> jihvayā ] IBM (Ice Tib); jihvāyā C ◇ dantān ] *em.* (so la Tib); dattām I; dattām B; daṃtā C; dantā M; cf. dantān *Cakrasaṃvara* (24.2.7), danta- *Vajradāka* (8.7), and dantaṃ *Sampuṭodbhava* (7.1.17) ◇ spr̥ṣati ] CM (reg pa Tib); spr̥ṣati IB

<sup>2147</sup> tṛṣṇā ] *conj.* (tri shna Tib); ahaṃ naṭepnā (or ahaṃ naṭegnā) IB; ahaṃ naṭekā (or ptā) C; ahaṃ naṭakā M; cf. tṛṣṇā *Cakrasaṃvara* (24.2.7), *Vajradāka* (8.7), *Sampuṭodbhava* (7.1.17), and *Ḍākārṇava* (33.8a) ◇ -vāsinā ] IBCM; bsgo ba Tib

<sup>2148</sup> kuta ] I (ku ta Tib); kuṭa B; kuja C; kutra M ◇ āgamanam ] CM; āganam I; āganam B ◇ -sthānāt ] IC (gnas Tib); sthānān BM

<sup>2149</sup> According to the *Abhidhānottaravṛtti* (D 1414, 207r3), *gandhavāsinī* is the code word and *tṛṣṇā* (“thirsty”) is its meaning.

<sup>2150</sup> puṣpam ] CM (me tog Tib); prāpyam IBpc; prāpye Bac

<sup>2151</sup> hāsyam ] CM; hāsyā IB; tu mu la ni rgod pa'o Tib ◇ dantam ] CM (tan ta Tib); dentum I; dentu B

<sup>2152</sup> nirodhanam ] IBpcM (dbab pa bzlog pa Tib); nidhanam Bac; nirodham nam C

<sup>2153</sup> aviṣṭi ] IBCM; tṛ pta Tib ◇ vijñaptiḥ ] C; vijñāpti IB; vijñāpti M

<sup>2154</sup> bzlog pa ] D; zlog pa P

<sup>2155</sup> tṛp ta ] D; trip ta P

dhuryur bahiḥ /<sup>2156</sup> meghā vāyuh / dhūmrā priyāmanam /<sup>2157</sup> parvatāḥ  
sānu /<sup>2158</sup> sarito nadyaḥ /

/ dhu ryo ni shes pa'o // nri ha ni sprin no // dhu pa ni bdug pa'o // sa nu  
ni ri bo'o // sa ri ta ni chu bo'o //

- (37) *Dhuryu* is “outside”. (38) *Meghā* is “wind”. (39) *Dhūmrā* is “love and affection.”<sup>2159</sup>  
(40) *Sānu* is “mountains” (or *Parvatāḥ* is “summit”). (41) *Sarit* is “river”.

aṅguly avayavāḥ /<sup>2160</sup> vadaṇam mukham /<sup>2161</sup> rājikā jihvā /<sup>2162</sup> adanā  
dantaḥ /<sup>2163</sup>

/ a gu li ni yan lag go // ba da na ni gdong ngo //<sup>2164</sup> dzā ti ka ni lce'o // a  
ta na ni so'o //<sup>2165</sup>

- (42) *Aṅguli* is “limb”. (43) *Vadana* is “mouth”. (44) *Rājikā* is “tongue”. (45) *Adanā*  
is “tooth”.

---

<sup>2156</sup> dhuryu bahiḥ ] *em.*; dhuryu bahi IB; *om.* C; dhūryya bahi M; dhu ryo ni shes pa'o Tib; cf. dhuryur bahiḥ *Cakrasaṃvara* (24.2.7), *dhūmra-* (forming a compound with the next *-megha*) *Vajradāka* (8.7), and *dhūmra Sampuṭodbhava* (4.1.11 and 7.1.17)

<sup>2157</sup> meghā vāyuh / dhūmrā priyāmanam (alternatively, meghā dhūmrapiyā) ] *em.*; meghā / vāyudhūmā priyāmanam IBpc; meghā / vāyu## Bac; meghā vāyudhūmā priyāmanam C; meghā // vāyudhūmrā priyāmana M; nri ha ni sprin no // dhu pa ni bdug pa'o // Tib; cf. meghā dhūmrapiyā *Cakrasaṃvara* (24.2.7), *dhūmrameghaḥ dhūmrapiyaḥ Vajradāka* (8.7), and *meghā dhūmrapiyāḥ Sampuṭodbhava* (7.1.17). The words *vāyu* and *-manam* do not appear in the parallel discourses in the *Cakrasaṃvara*, *Vajradāka*, *Sampuṭodbhava*, and *Dākārṇava*. The meaning of the term *priyāmanam* (“love and affection”) does not seem to fit the context of this paragraph in which the code words for natural objects are taught. Therefore, I suspect that *vāyu* and *-manam* are interpolations. However, since the Tibetan translation (*nri ha* and *bdug pa*, which are not in accordance with *vāyu* and *-manam*) suggests the existence of two words that are not present in the parallel discourses, I did not remove *vāyu* and *-manam* in the edited text.

<sup>2158</sup> parvatāḥ ] IB (ri bo Tib); parvatā CM

<sup>2159</sup> The original text may be “(38) *Dhūmrapiyā* is “clouds”. (*meghā dhūmrapiyā*). The edited text “(38) *Meghā* is ‘wind.’ (39) *Dhūmrā* is ‘love and affection.’” (*meghā vāyuh / dhūmrā priyāmanam /*) may be a corruption of the original. See the critical apparatus of the text.

<sup>2160</sup> avayavāḥ ] IM (yan lag Tib); avayavā B; avayavām C

<sup>2161</sup> vadaṇam ] *em.* (ba da na Tib); caraṇam IBM; calanam C; cf. vadaṇam *Cakrasaṃvara* (24.2.10), vadaṇam *Vajradāka* (8.7) and *Sampuṭodbhava* (7.1.17), and vadaṇam *Sampuṭodbhava* (4.1.11) ◇ mukham ] IBC (gdong Tib); mukha M

<sup>2162</sup> rājikā ] IBM; rā C; dzā ti ka Tib ◇ jihvā ] CM (lce Tib); jihya IB

<sup>2163</sup> dantaḥ ] *em.* (so Tib); dattaḥ I; dartta (or darttam) B; dakṣam CM; cf. dantaḥ *Cakrasaṃvara* (24.2.10) and dantaḥ *Vajradāka* (8.7) and *Sampuṭodbhava* (7.1.17)

<sup>2164</sup> ba da na ] D; ba dan P

<sup>2165</sup> a ta na ] P; an ta na D

pañkti dhvajam /<sup>2166</sup> chando mālā /<sup>2167</sup> cālo vāyuh /<sup>2168</sup> paśur mṛgā  
/<sup>2169</sup> yānti maṇḍalam / samaṃ catuspadam /<sup>2170</sup> janaḥ phalgusam /<sup>2171</sup>  
mahāśavaṃ mahākṣaram /<sup>2172</sup> mahāvasaṃ mahābastam /<sup>2173</sup>

/ pa kṣi ni rgyal mtshan no // tsha ndo ni phreng ba'o //<sup>2174</sup> tsa la ni rlung  
ngo // pa shu ni ri dags so // yan ti ni dkyil 'khor ro // sha na ma ni bzhi  
mdo'o // phal ku shaṃ ni skye bo'o // ma hā kṣa ra ba ni phyugs chen po'o //

(46) *Pañkti* is “flag”. (47) *Chandas* is “garland”. (48) *Cāla* is “wind”. (49) *Paśu* is  
“animal”. (50) *Yānti* is “maṇḍala”. (51) *Sama* is “the four-parted (or a crossway)”. (52)  
*Phalgusa* is “living being”. (53) *Mahākṣara* is “human corpse”. (54) *Mahāvasa* is “great  
goat (or human sacrifice)”. (Alternatively, *Mahābasta* is “human flesh.”<sup>2175</sup><sup>2176</sup>)

ga cchāgalam /<sup>2177</sup> na iti naram / go iti balīvardam /<sup>2178</sup> ma iti mahiṣam  
/ bhā iti bhakṣaṇam / hā iti paryāyāḥ /<sup>2179</sup> mukhasparśane bhuktam iti  
/<sup>2180</sup> dantasparśanaṃ trṭtam iti /<sup>2181</sup> āvyakā -m- iti rājapuruṣaḥ /<sup>2182</sup>

<sup>2166</sup> pañkti ] C; pakti IM; pakṣi B; pa kṣi Tib

<sup>2167</sup> chando ] C (tsha ndo Tib); cchando IBM

<sup>2168</sup> cālo ] *em.* (tsa la Tib); bālo ICM; bā~ro B; cf. cālo *Cakrasaṃvara* (24.2.11) and calo *Vajraḍāka* (8.7) and *Sampuṭodbhava* (4.1.11 and 7.1.17)

<sup>2169</sup> paśur ] *em.* (pa shu Tib); nāḍam yantaṃ I; nāḍam pantaṃ B; nāḍayastaṃ CM; cf. paśu *Cakrasaṃvara* (24.2.11) and *Ḍākārṇava* (33.11a) and paśuḥ *Vajraḍāka* (8.7) and *Sampuṭodbhava* (7.1.17). I consider *yantaṃ*, *pantaṃ*, and *yastaṃ* in IBCM scribal errors of *paśuḥ* or *paśum*. The word *nāḍam* (or *nāḍa*) seems a corruption (interpolation), as it is present neither in the Tibetan translation nor the parallel discourses in the *Cakrasaṃvara*, *Vajraḍāka*, *Sampuṭodbhava*, and *Ḍākārṇava*.

<sup>2170</sup> samaṃ ] IB; sasa C; sasam M; sha na ma Tib ◇ catuspadam ] CM (bzhi mdo Tib); taspadam (or tasya daṃ) I; tasya daṃ B

<sup>2171</sup> phalgusam ] IBpcCM; pha## Bac

<sup>2172</sup> mahāśavaṃ mahākṣaram ] *corr.*; sahāsacam / mahākṣaram / IB; mahāsacam mahājanam C; mahāśavaṃ // mahākṣaram // M; ma hā kṣa ra ba ni phyugs chen po'o Tib; cf. mahāśavaṃ mahākṣaram *Cakrasaṃvara* (24.2.11)

<sup>2173</sup> mahāvasaṃ mahābastam ] M; mahāvasaṃ mahābasta IB; mahāvasaṃ mahāvastaṃ C; *n.e.* Tib. This may be an interpolation because this is present neither in the Tibetan translation nor the parallel discourses in the *Cakrasaṃvara*, *Vajraḍāka*, *Sampuṭodbhava*, and *Ḍākārṇava*.

<sup>2174</sup> tsha ndo ] D; tshan do P

<sup>2175</sup> The word *vasa* (of *mahāvasam*) is sometimes used for *vasā* (“fat”) in this scriptural tradition.

<sup>2176</sup> The code word numbered (54) may be an interpolation. See the critical apparatus of the text.

<sup>2177</sup> cchāgalam ] CM (ra skyes Tib); vāgavam IB; cf. cchāgalam *Cakrasaṃvara* (24.2.12), *Sampuṭodbhava* (7.1.18), and *Ḍākārṇava* (33.12a) and cchāgalaḥ *Vajraḍāka* (8.7)

<sup>2178</sup> balīvardam ] C (khyu mchog Tib); balīvarddham IBM

<sup>2179</sup> paryāyāḥ ] M (mnam grangs Tib); paryāyā IBC

<sup>2180</sup> mukha- ] IB (kha la Tib); sukha CM ◇ -sparśane ] *em.* (reg pa Tib); sparśa IB; sparśi C; sprśi M; cf. -sparśo *Cakrasaṃvara* (24.2.13) and -sparśane *Vajraḍāka* (8.7), and *Sampuṭodbhava* (4.1.11 and 7.1.18) ◇ bhuktam ] IBC (zos Tib); bhuktim M

<sup>2181</sup> danta- ] IBCM; lce la Tib ◇ -sparśanaṃ ] CM (reg pa Tib); sparśanaṃ IB ◇ trṭtam ] IBM (ngoms so Tib); taptam C

<sup>2182</sup> āvyakā -m- ] IB; āvyakād C; āvyakādīti M; a dhya Tib ◇ rājapuruṣaḥ ] C; rājasparśano IB; rājapuruṣa M; rgyal po Tib

/ ga ni ra skyes so // na ni mi'o // go ni khyu mchog go // ma ni ma he'o //  
 bha ni bza' ba'o // ha ni rnam grangs so // a dhya ni rgyal po'o // kha la  
 reg pa ni zos so zhes pa'o // lce la reg pa ni ngoms so zhes pa'o //

(55) *Ga* is “goat[-flesh]”. (56) *Na* is “human[-flesh]”. (57) *Go* is “bull[-flesh]”. (58) *Ma* is “buffalo[-flesh]”. (59) *Bhā* is “eating”. (60) *Hā* is “synonym”. (61) If one touches the mouth, [it means] “eaten”. (62) If one touches the teeth, [it means] “satisfied”. (63) *Āvyakā* is “royal officer”.

nāstīti sūnyam /<sup>2183</sup> [hrī lajjā /]<sup>2184</sup> sūnyasparśane maithunaṃ kuruṣveti  
 /<sup>2185</sup> ūrusparśane ūrdhvena -r- evam iti adhastān nāsti /45.10/<sup>2186</sup>

/ na sti ni snying po'o // hri ni ngo tsha'o // me thun gyis shig pa'o // brla  
 la reg pa ni stong pa'o // steng du gcig go //<sup>2187</sup> 'og tu med pa'o //

(64) *Nāsti* is “being empty”. (65) *Hrī* is “shame”. (66) If one [shows a gesture of] touching the sky, [it means] “copulate!”. (67) If one touches the thigh, [it means] “Thus upward” and not “below” (or (67) If one touches the thigh, [it means] “Thus upward”. (68) *Adhastāt* [means] “there is not.”)<sup>2188</sup>

mudrāpratimudrāguhyacchommakāvīrabhāryācaturvargāṇāṃ lakṣaṇam  
 /45.11/<sup>2189</sup>

/ phyag rgya dang phyag rgya'i lan no // dpa' bo'i gsung gi gsang ba'i  
 brda'o //

[These] are the characteristics of the four groups, [namely] gestures, response gestures, secret codes, and heroes' wives.<sup>2190</sup>

<sup>2183</sup> nāstīti sūnyam ] IBpcCM; nāsti Bac; na sti ni snying po'o Tib

<sup>2184</sup> This sentence (*hrī lajjā*) is omitted in all Sanskrit manuscripts, but it is present in the Tibetan translation (*hri ni ngo tsha'o*), the *Cakrasaṃvara* (*hrī lajjā*, 24.2.13), *Vajradāka* (*hrī lajjā*, 8.7), and the *Sampuṭodbhava* (*hrīkā lajjā*, 7.1.18).

<sup>2185</sup> sūnyasparśane ] IBM; sparśane C; *n.e.* Tib ◇ maithunaṃ ] BC (me thun Tib); .ai. . . . A; mithunaṃ M ◇ kuruṣveti ] CM (gyis shig pa Tib); .rusveti I; kuruṣveti B

<sup>2186</sup> ūrusparśane ] *em.*; ūrusasparśane IB; ūrusaṃsprśane C; ūrusaṃsparśane M; brla la reg pa ni stong pa'o Tib; cf. ūrusparśane *Cakrasaṃvara* (24.2.13), *Vajradāka* (8.7), and *Sampuṭodbhava* (4.1.11 and 7.1.18) ◇ ūrdhvena -r- ] IB (steng du Tib); ūrdhnaṃ C; ūddhena M ◇ evam ] IBpc; e## Bac; enam (or evam) C; evan M; gcig go Tib ◇ adhastān ] ICM ('og tu Tib); ayastābha Bac; ayastāt Bpc

<sup>2187</sup> gcig ] D; cig P

<sup>2188</sup> The *Abhidhānottaravṛtti* (D 1414, 207r3) reads *adhastāt* as a code word and not as a meaning of the gesture of touching the thigh.

<sup>2189</sup> mudrā- ] IBC (phyag rgya Tib); mudrām M ◇ -pratimudrā- ] ICM; pati B ◇ -guhya- ] IpcB (gsang ba'i Tib); *om.* lac; guhyaṃ CM ◇ -cchommakā- ] IM (brda Tib); mudrācchommakā B; cchomakā C ◇ vīrabhāryā- ] CM; vīra.ā. I; vīrabhāvo B; dpa' bo'i gsung gi Tib ◇ -caturvargāṇāṃ (or -caturthagaṇānām/-caturthagaṇa) ] *em.*; . . . . . ga. I; carthagaṇā B; caturthagaṇā CM; *n.e.* Tib; cf. -caturvargāṇāṃ *Cakrasaṃvara* (24.2.14) ◇ lakṣaṇam ] *em.*; . . . . . māptaḥ I; lakṣaṇa## Bac; lakṣaṇapaṭalam samāptaḥ Bpc; lakṣaṇapaṭala samāptam C; lakṣaṇapaṭalam samāptam M; *n.e.* Tib; cf. lakṣaṇam *Cakrasaṃvara* (24.2.14).

<sup>2190</sup> If we accept -*caturthagaṇānām* or -*caturthagaṇa*- instead of -*caturvargāṇāṃ*, passage 45.11 can be translated as follows: “[These] are the characteristics of the gestures, response gestures, secret codes,



abhidhānottare ḍākinīchommālakṣaṇapaṭalaḥ pañcatvāriṃśaḥ /<sup>2191</sup>

/ mngon par brjod pa'i rgyud bla ma'i bla ma las mkha' 'gro ma'i brda'i cho  
ga'i le'u ste bzhi bcu rtsa lnga pa'o //<sup>2192</sup>

[Thus ends] Chapter 45 on the characteristics of ḍākinīs and secret codes in the *Abhidhānottara*.

---

and the fourth group, heroes' wives." Whichever reading may be chosen, what this passage means is identical. The *Cakrasaṃvara* also includes the same passage (24.2.14). Whatever the commentaries of the *Cakrasaṃvara* and *Abhidhānottara* may say, it seems most likely that this is the classification of secret signs that the *Cakrasaṃvara* and *Abhidhānottara* mentions: This is stated at the end of the successive chapters on secret signs, probably as a sort of conclusion on the secret signs. The classification is fourfold. The four classes are (1) gestures (*mudrā*), which contain the hand gestures and body-limb gestures; (2) response gestures (*pratimudrā*), which are signs to show in response to the first gestures; (3) secret codes ("secret secret-code", *guhyaḥchomakā*), which mean secret signs that deliver particular messages, i.e., verbal codes and gestures that deliver certain messages; and (4) the characteristics of heroes' wives (women), which consist of the women's physical features, marks, and so forth. However, this classification does not cover all forms of secret signs. For details, see Chapter 1 (particularly Sections 1.1–1.2) of this monograph. The Tibetan translation of passage 45.11 of the *Abhidhānottara* is somewhat different as follows: "[There are] the gestures and response gestures. [There are] the secret codes which heroes utter." However, the Tibetan translation can not be supported by any other source.

<sup>2191</sup> abhidhānottare ] IB; abhidhānottarottare C; iti śrīabhidhānottarottare M; mngon par brjod pa'i rgyud bla ma'i bla ma las Tib ◇ -paṭalaḥ pañcatvāriṃśaḥ ] *em.* (bzhi bcu rtsa lnga pa Tib); paṭalo dvācatvāriṃśa.... I; paṭalo dvācatvāriṃśatamaḥ B; paṭalo dvācatvāriṃśattamaḥ C; paṭalaś catuścāriṃśattamaḥ M

<sup>2192</sup> bla ma'i ] D; pla ma'i P

# Appendix A. The Fivefold Maṇḍala of Heruka

The fivefold maṇḍala of Heruka (Figure A1) is the most popular form of maṇḍala whose chief deity is Heruka (also called Saṃvara in relatively late texts) in the Buddhist Saṃvara tradition. Prototypes of this maṇḍala (or the most elements that constitute this maṇḍala) were taught in the *Cakrasaṃvara*, and Jayabhadra, who composed the oldest commentary on that tantra, knew its complete form. There are many versions of the fivefold maṇḍala of Heruka with minor differences. I describe an outline of the version that I consider can be most widely found in this tradition. I focus on some aspects of the maṇḍala, i.e., names of the circles, deities, and holy sites (*pīṭhādi*); the Thirty-Seven Qualities Related to Awakening (hereafter “Thirty-Seven Qualities”) that constitute the natures of the deities; and some others. These are important in understanding the contents of the most chapters, including the system of secret signs in Chapters 26–37, of the *Ḍākārṇava*.



Figure A1. A wall painting of the fivefold maṇḍala of Heruka in Ladakh. Source: Adapted from (Mori et al. 2011, p. 164), used with permission.

The fivefold maṇḍala of Heruka consists of five concentric circles: from the center, the Great Pleasure Circle (*mahāsukhacakra*), the Mind Circle (*cittacakra*), the Speech Circle (*vākacakra*), the Body Circle (*kāyacakra*), and the Pledge Circle (*samayacakra*). The Great Pleasure Circle is also called the Gnosis Circle (*jñānacakra*) in several texts.

The Great Pleasure Circle is a lotus with eight petals. The deities residing at the center are Lord Heruka, who has four faces and twelve arms, and mistress Vajravārāhī, who has one face and two arms. They are in sexual union. The four ḍākinīs, who each have one face and four arms, are situated on the four petals that face toward the four cardinal directions (in the order of the east, north, west, and south). On the four petals facing toward the four intermediate directions, four skull bows filled with the fivefold nectar are placed. Details of this circle are as follows.

The Great Pleasure Circle		
	Deities	Thirty-Seven Qualities
1	Heruka and Vajravārāhī	<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		

The Mind, Speech, and Body Circles are round and collectively called the “Triple Circle” (*tricakra*). The twenty-four couples of ḍākinīs and heroes reside in the Triple Circle. They are related to the twenty-four holy sites, and these holy sites are equated with the twenty-four body parts of a practitioner. The ḍākinīs each have one face and two arms, and the heroes each have one face and four arms. Details can be summarized as follows.

The Mind Circle			
	Deities	Sites (Body Sites)	Thirty-Seven Qualities
6	Pracaṇḍā and Khaṇḍakapālin	Pullīramalaya/Pūrṇagiri (Head)	<i>Chandarddhipāda</i>
7	Caṇḍākṣī and Mahākānkāla	Jālandhara (Top of the head)	<i>Vīryarddhipāda</i>
8	Prabhāvātī and Kaṅkāla	Oḍyāna (Right ear)	<i>Mīmāṃsārdhipāda</i>
9	Mahānāsā and Vikaṭadamṣṭrin	Arbuda (Back of the head)	<i>Cittarddhipāda</i>

10	Vīramatī and Surāvairin	Godāvarī (Left ear)	<i>Śraddhendriya</i>
11	Kharvarī and Amitābha	Rāmeśvara (Between the eyebrows)	<i>Vīryendriya</i>
12	Lañkeśvarī and Vajraprabha	Devīkoṭa (Eyes)	<i>Smṛtīndriya</i>
13	Drumacchāyā and Vajradeha	Mālava (Shoulders)	<i>Samādhīndriya</i>
<b>The Speech Circle</b>			
	<b>Deities</b>	<b>Sites</b>	<b>Thirty-Seven Qualities</b>
14	Airāvātī and Añkurika	Kāmarūpa (Armpits)	<i>Prajñendriya</i>
15	Mahābhairavā and Vajrajaṭila	Oḍra (Nipples)	<i>Śraddhābala</i>
16	Vāyuvegā and Mahāvīra	Triśakuni (Navel)	<i>Vīryabala</i>
17	Surābhakṣī and Vajrahūṃkāra	Kosala (Tip of the nose)	<i>Smṛtibala</i>
18	Śyāmādevī and Subhadra	Kaliṅga (Mouth)	<i>Samādhībala</i>
19	Subhadrā and Vajrabhadra	Lampāka (Throat)	<i>Prajñābala</i>
20	Hayakarṇā and Mahābhairava	Kāñcī (Heart)	<i>Samādhisambodhyaṅga</i>
21	Khagānanā and Virūpākṣa	Himālaya (Root of the penis)	<i>Vīryasambodhyaṅga</i>
<b>The Body Circle</b>			
	<b>Deities</b>	<b>Sites</b>	<b>Thirty-Seven Qualities</b>
22	Cakravegā and Mahābala	Pretapurī/ Pretādhivāsīnī (Penis)	<i>Prītisambodhyaṅga</i>
23	Khaṇḍarohā and Ratnavajra	Gṛhadevatā (Anus)	<i>Praśrabdhisambodhyaṅga</i>
24	Śauṇḍīnī and Hayagrīva	Saurāṣṭra (Thighs)	<i>Dharmapṛavicaya-sambodhyaṅga</i>
25	Cakravarminī and Ākāśagarbha	Suvarṇadvīpa (Shanks)	<i>Smṛtisambodhyaṅga</i>
26	Suvīrā and Śrīheruka/Mārāri	Nagara (Toes)	<i>Upekṣāsambodhyaṅga</i>

27	Mahābalā and Padmanarteśvara	Sindhu (Instep)	<i>Samyagrṣṭi</i>
28	Cakravartinī and Vairocana	Maru (Big toes)	<i>Samyaksamkalpa</i>
29	Mahāvīryā and Vajrasattva	Kulatā (Knees)	<i>Samyagvāc</i>

The Pledge Circle is square and contains four gates at the four cardinal directions. The eight ḍākinīs, who each have one face and four arms, are situated in this circle. Deities 30–33 have faces of the animals that their names indicate. They reside at the four gates. Deities 34–37 are placed at the four corners.

<b>The Pledge Circle</b>		
	<b>Deities</b>	<b>Thirty-Seven Qualities</b>
30	Kākāsyā	<i>Samyakkarmānta</i>
31	Ulūkāsyā	<i>Samyagājīva</i>
32	Śvānāsyā	<i>Samyagvyāyāma</i>
33	Sūkarāsyā	<i>Samyagsmṛti</i>
34	Yamadādhī	<i>Anutpannakuśaladharmotpādna</i>
35	Yamadūtī	<i>Utpannakuśaladharmasamrakṣaṇa</i>
36	Yamadamṣṭriṇī	<i>Anutpannākuśaladharmaprahāṇa</i>
37	Yamamathanī	<i>Anutpannākuśaladharmānutpādana</i>

In the *Ḍākārṇava*, the whole teachings in its Chapters 26 to 37 are defined as belonging to the 12 ḍākinīs from 6 (Pracaṇḍā) to 17 (Surābhakṣī), respectively.

## Appendix B. The Thirteenfold Maṇḍala of Heruka

The thirteenfold maṇḍala of Heruka (Figure A2) is large-scale, and various concepts are connected with it. In (Sugiki 2022a), I investigated and described them in detail. In this appendix, I explain only some aspects of it that are important in understanding the system of secret signs of the *Ḍākārṇava*.



**Figure A2.** The Heruka maṇḍala based on the *Ḍākārṇava* 15. Source: Adapted from (Haln Kwang-Ho Collection, Tanaka 2003, p. 23), used with permission.

Chapter 15 of the *Ḍākārṇava* is the first to teach the thirteenfold maṇḍala of Heruka (also called *Ḍākārṇava*). It comprises nine hundred and eighty-six major deities. It consists of the thirteen circles. There is (1) a lotus with forty-eight petals at the center. Outside it, there are the twelve concentric circles. Starting from the

innermost one, they are (2) the Adamantine Circle (*vajracakra*), (3) the Heart Circle (*hrdayacakra*), (4) the Merit Circle (*guṇacakra*), (5) the Space Circle (*ākāśacakra*), (6) the Wind Circle (*vāyucakra*), (7) the Earth Circle (*medinīcakra*), (8) the Fire Circle (*agnicakra*), (9) the Water Circle (*udakacakra*), (10) the Knowledge Circle (*jñānacakra*), (11) the Mind Circle (*cittacakra*), (12) the Speech Circle (*vākacakra*), and (13) the Body Circle (*kāyacakra*) in order. They are round-shaped except for the Body Circle, the outermost circle, which is square-shaped. The Merit, the Earth, the Knowledge, and the Body Circles each contain four gates and eight charnel grounds (*śmaśāna*). Therefore, there are sixteen gates and thirty-two charnel grounds in this maṇḍala.

Lord Heruka and mistress Vajravārāhī are situated in sexual union at the center of the lotus with forty-eight petals. On the forty-eight petals, twenty-four ḍākinīs reside. Heruka has seventeen faces (with three eyes on each) and seventy-six arms. In thirty-six of his left hands (the third to thirty-eighth left hands), he holds (1) a bell (*ghaṇṭā*), (2) a *kheṭa* shield, (3) a tusk (*danta*), (4) a pestle (*muṣala*), (5) a noose (*pāśa*), (6) a skull bowl (*kapāla*), (7) a bow (*dhanus*), (8) a skull staff (*khaṭvāṅga*), (9) a scripture (*pusta*), and (10) bucklers (*pittāni*), makes (11) the threatening hand gesture (*tarjanī*), and holds (12) a string of jingle bells (*ghurghurāmālā*), (13) a chain (*śṛṅkhalā*), (14) a rock (*śilā*), (15) powders from a charnel ground (*śmaśānadhūlikā*), (16) [a thing called] *bhoka* (or lance), (17) a *ḍakā* (for *ḍhakkā* or *huḍukkā*) drum, (18) a wet skin (*ardracarman*), (19) a dangling hair braid (*lambitakacaḍorikā*), (20) a tinder for a funeral pyre (*codanacitikāṣṭhī*), (21) an anus (*gudā*), (22) a *pharī* shield, (23) a head (*mastaka*), (24) a skeleton (*kaṅkāla*), (25) a *rātrikā* sickle, (26) an eye (*netra*), (27) a kidney (*bukka* for *vṛkka*), (28) the large intestine (*guṇavartikā*), (29) Saturn (*śaniścara* for *śanaiścara*), (30) a stake (*kīlaka*), (31) a citron (*bījapūraka*), (32) a saw (*pattraka*), (33) a needle (*sūci*), (34) a full-body skin (*kāyacarman*), (35) a cloud with rain (*meghavṛṣṭi*), and (36) a wooden hook (or a wood with a hook, *vṛkṣāṅkuśa*). In thirty-six of his right hands (the third to thirty-eighth right hands), he holds (1) a *vajra*, (2) an *asi* sword, (3) a *kunta* lance, (4) a trident (*triśūla*), (5) an ax (*paraśu*), (6) a knife (*kartti*), (7) an arrow (*bāṇa*), (8) a pike-spiked one (*śūlabhinna*), (9) a hammer (*mudgara*), (10) a disk (*cakra*), (11) a *ḍamaru* drum, (12) a short sword (*churikā*), (13) a club (*daṇḍa*), (14) a short javelin (*bhīṇḍipālaka*), (15) a conch shell (*śaṅkha*), (16) a copper trumpet (*kāhala*), (17) a short club (*daṇḍikā*), (18) a tail-feather of a peacock (*mayūrapicchikā*), (19) a crow's feather quill (*kākapakṣakūcikā*), (20) a fire pit (*agnikuṇḍī*), (21) a mountain (*parvata*), (22) a stick (*laguḍā*), (23) a mirror (*darpaṇa*), (24) a lute (*vīṇā*), (25) a foot (*gulpha*), (26) a hand (*pāṇi*), (27) lungs (*phupphusa*), (28) the small intestine (*antra*), (29) Rāhu (*rāhu*), (30) an iron chain (*nigaḍa*), (31) wooden fetters (*haḍi*), (32) some object called *durbhūṣa* (or peel, or chain, *durbhūṣa*), (33) a fish trap (*jālikā*), (34) a decapitated corpse (*kabandha*), (35) flaming sesame oil (*jvālātāila*), and (36) physical Bhairava (*bhairavarūpa*). Vajravārāhī and the twenty-four ḍākinīs have similar physical features; they each have one face and two arms.

On each of the twelve circles (from the Adamantine to Body Circles), there are thirty-six couples of *ḍākinīs* and heroes. The *ḍākinīs* and heroes each have one face and four arms. (Additionally, on the Merit, Earth, Knowledge, and Body Circles, there are eight more *ḍākinīs* who reside at the four gates and four corners. They also have one face and four arms.)

The secret signs that are taught in the twelve chapters from Chapters 26 to 37 are associated with the twelve circles from the Adamantine to Body Circles, respectively. Those chapters ultimately teach thirty-six pairs of secret signs and response signs; they are defined as what the thirty-six pairs of *ḍākinīs* and heroes on each of the twelve circles perform. Moreover, the thirty-six pairs of secret signs and response signs in Chapter 29 are equivalent to the thirty-six pairs of objects in the left and right hands of Heruka mentioned above.

The fivefold maṇḍala (Appendix A) and thirteenfold maṇḍala of Heruka have a close relationship. The structure of the former maṇḍala can be seen to constitute the core part of the structure of the latter maṇḍala, particularly in the following respect: There are thirty-seven seats on the former maṇḍala, i.e., the seat at the center where the chief deities Heruka and Vajravārāhī reside and the other thirty-six seats where the other deities are placed. In the latter maṇḍala, the same chief deities reside on the seat at the center, and all the twelve circles that surround the central lotus contain thirty-six seats in each where the thirty-six pairs of deities are placed. The number thirty-six is thus a key number in the latter maṇḍala, which derives from the structure of the former maṇḍala.



# Appendix C. Key Mantras

---

The following mantras are critical for understanding the structure of all chapters of the *Ḍākārṇava* (explained in Appendix D). Among them, Heruka’s root mantra with forty-eight parts (*aṣṭacatvāriṃśa[t]pada*) is crucial in comprehending the discourses on mantras in Chapters 26–37, which are edited and translated in Part 2 of this monograph.

**Heruka’s heart mantra** (*hr̥dayamantra*):

*oṃ śrīvajra-he-he- ru-ru-kaṃ hūṃ hūṃ phaṭ ḍākinījālasaṃvaram svāhā.*<sup>2193</sup>

(“Oṃ, glorious adamantine He he ru ru kaṃ, hūṃ hūṃ phaṭ, the saṃvara of the network of ḍākinīs, svāhā.”)

**Heruka’s near-heart mantra** (*upahr̥dayamantra*):

*oṃ hrīḥ ha ha hūṃ hūṃ phaṭ.*

(“Oṃ hrīḥ ha ha hūṃ hūṃ phaṭ.”)

**Vajravārāhī’s heart mantra** (*hr̥dayamantra*):

*oṃ vajravairocanīye hūṃ hūṃ phaṭ svāhā.*<sup>2194</sup>

(“Oṃ, for adamantine Vairocanī, hūṃ hūṃ phaṭ svāhā.”)

**Vajravārāhī’s near-heart mantra** (*upahr̥dayamantra*):

*oṃ sarvabuddhaḍākinīye vajravaraṇānīye hūṃ hūṃ phaṭ svāhā.*<sup>2195</sup>

(“Oṃ, for the ḍākinī of all Buddhas, the adamantine coloring one, hūṃ hūṃ phaṭ svāhā.”)

**The mantras/armor (*kavaca*) mantras of the lords and mistresses of the six lineages:**

---

<sup>2193</sup> In Chapter 3 of the *Ḍākārṇava*, the order of the words of this mantra is as follows: oṃ śrīvajra-he-he-ru-ru-kaṃ ḍākinījālasaṃvaram hūṃ hūṃ phaṭ svāhā.

<sup>2194</sup> In some works, especially *sādhana* texts belonging to Lūyīpāda’s tradition, this is identified as Vajravārāhī’s near-heart mantra. For further details, see (Sugiki 2021, p. 250, note 53). In his *Ratnapadmarāganidhi*, a *sādhana* based on the *Ḍākārṇava*, Jayasena defines this mantra as Vajravārāhī’s heart mantra (Sugiki 2022a, p. 318). I have adhered to Jayasena’s definition.

<sup>2195</sup> In some works, especially those belonging to Lūyīpāda’s tradition, this is identified as Vajravārāhī’s heart mantra. For further details, see (Sugiki 2021, p. 250, note 53). I have followed Jayasena, according to whom this is Vajravārāhī’s near-heart mantra (Sugiki 2022a, p. 318).

- (1) *oṃ ha* (Vajrasattva) and *oṃ vaṃ* (Vārāhī): Vajra lineage;
- (2) *namaḥ hi* (Vairocana) and *hāṃ yoṃ* (Yāminī): Buddha lineage;
- (3) *svāhā hu* (Padmanarteśvara) and *hrīṃ moṃ* (Mohani): Lotus lineage;
- (4) *vauṣaṭ he* (Heruka) and *hreṃ hrīṃ* (Saṃcālinī): Heruka lineage;
- (5) *hūṃ hūṃ ho* (Vajrasūrya) and *hūṃ hūṃ* (Saṃtrāsani): Gem lineage;
- (6) *phaṭ haṃ* (Paramāśva) and *phaṭ phaṭ* (Caṇḍikā): Action lineage.

### Heruka's root mantra (*mūlamantra*) with eight parts:<sup>2196</sup>

*oṃ namo bhagavate vīreśāya* (1); *mahākalpāgnisaṃnibhāya* (2); *jaṭāmakuṭotkaṭāya* (3); *daṃṣṭrākārālograbhīṣaṇamukhāya* (4); *sahasrabhujabhāsūrāya* (5); *paraśupāśodyataśūlakhaṭvāṃgadhāriṇe* (6); *vyāghrājīnāmbaṛadharāya* (7); *mahādūmrāndhakāravapuṣāya* (8); *kara kara kuru kuru \*vandha vandha* (for *bandha bandha*) *trāsaya trāsaya kṣobhaya kṣobhaya hrauṃ hrauṃ hraḥ hraḥ pheṃ pheṃ phaṭ phaṭ daha daha paca paca bhakṣa bhakṣa \*basarudhirāntramālābālamvine* (for *-vasārudhirāntramālāvalambine*) *\*griḥṇa griḥṇa* (for *grīḥṇa grīḥṇa*) *saptapātālagatabhujamgasarpaṃ \*bā* (for *vā*) *tarjaya tarjaya \*ākadhākaḍḍha* (for *ākadhākadhā*) *hrīṃ hrīṃ \*jñauṃ jñauṃ* (for *jñāuṃ jñāuṃ*) *kṣmāṃ kṣmāṃ hāṃ hāṃ hūṃ hūṃ hūṃ hūṃ kili kili sili sili hili hili dhili dhili hūṃ hūṃ phaṭ*.

("Oṃ, I bow to you, the Blessed One, lord of heroes (1); resembling the great fire at the end of an eon (*kalpa*) (2); superior with a crest of twisted locks of hair (3); with a face that appears violent and terrifying, showing fangs (4); resplendent with one thousand arms (5); holding an ax and noose, and bearing a spear and skull staff (6); wearing a garment made of tiger skin (7); and marvelously beautiful, like the great dark-colored darkness (8). Do! Do! Make! Make! Bind! Bind! Frighten! Frighten! Shake! Shake! *Hrauṃ, hrauṃ, Hraḥ, hraḥ, Pheṃ, pheṃ, Phaṭ, phaṭ*. Burn! Burn! Roast! Roast! Eat! Eat! For the one draped with greasy and bloody entrails. Seize! Seize! Threaten! Threaten the snake or serpent residing in the seven underworlds! Drag! Drag! *Hrīṃ, hrīṃ, Jñāuṃ, jñāuṃ, Kṣmāṃ, kṣmāṃ, Hāṃ, hāṃ, Hūṃ, hūṃ, Hūṃ, hūṃ, Kili, kili, Sili, sili, Hili, hili, Dhili, dhili, Hūṃ hūṃ phaṭ*."

### Heruka's root mantra (*mūlamantra*) with forty-eight parts:

Chapter 16 of the *Ḍākārṇava* introduces this very extensive mantra for the first time, referring to it as "the root mantra" (*mūlamantra*), which is divided into

<sup>2196</sup> I have edited Heruka's root mantra with eight parts following the *mantroddhāra* instructions of this mantra in Chapters 57–58 of the *Abhidhānottara* (Sugiki 2020). The *Cakrasaṃvara* is the first to teach this mantra. Following that, the *Abhidhānottara* presents the *mantroddhāra* teaching for the entire mantra.

two sections. The first section is called “the mantra consisting of forty-eight parts” (*aṣṭacatvāriṣa[t]padam mantram* or equivalent), while the second section is unnamed. A straightforward interpretation suggests that these two sections form one mantra. However, an alternative reading could view them as two separate mantras: the first being “the mantra consisting of forty-eight parts”, and the second as “the root mantra”. According to Padmavajra and Jayasena, influential twelfth-century exegetes of the *Ḍākārṇava*, both sections together form “the root mantra”.<sup>2197</sup> However, Ratnasena, who likely lived after Jayasena, seems to have interpreted “the root mantra” as referring only to the second section.<sup>2198</sup>

In this monograph, I consider “the root mantra” to consist of both the first and second sections, as this interpretation aligns with the most natural reading of the text and is supported by the two older exegetes. When I refer to “Heruka’s root mantra with forty-eight parts”, I mean “the root mantra” that includes “the mantra consisting of forty-eight parts”. The mantra is as follows:<sup>2199</sup>

[The first section—]<sup>2200</sup> *namaḥ śrīvajraḍākamahāvīravīriśvarāya* (1); *\*tribhuvanakampakampāvanāya* (for *tribhuvanakampakampāvanāya*) (2); *daṃṣṭro-tkaṭabhīṣaṇabhairavāya* (3); *śatasahasranetrāya* (4); *\*vidyutajihvāya* (for *vidyuj-jihvāya*) (5); *kaṃḍikāmalābharaṇogrāya* (6); *koṭīlakṣabhujāya* (7); *jvālāvalīḍhahagnāya* (8); *\*paraśupāśodyataśūlāya* (for *paraśupāśodyataśūlāya*) (9); *\*kalpāntadhūmrugravapuşāya* (for *kalpāntadhūmrogravapuşāya*) (10); *vikaṭamukha-hāhāravāya* (11); *mātrganaparipūrītamamtrāya* (for *-mantrāya*) (12); *sahajasuṃdarīvalabhakarāya* (13); *hūṃhūṃkārocāraṇamukhāya* (14); *\*mahāśmaśāṇapriyāya* (for *mahāśmaśāṇapriyāya*) (15); *\*sarvabhūtasamtrāsanakarāya* (for *sarvabhūtasamtrāsanakarāya*) (16); *\*mahākālpāntāgnitejāya* (for *mahākālpāntāgnitejāya*) (17); *jaṭākālāpamukutāya* (18); *\*gaṭvāṃgakapālaśūlabhimnadhāriṇe* (for *khaṭvāṃgakapālaśūlabhinadhāriṇe*) (19); *mahāsamudramekhalāya* (20);

<sup>2197</sup> For example, Padmavajra’s *Bohitā* reads “this root mantra, whose body is the mantra consisting of forty-eight parts” (*de ltar sngags kyi tshig rkang bzhi bcu rtsa brgyad pa’i bdag nyid can rtsa ba’i sngags ‘di*, D 1419, 172r1). Thus, Padmavajra considers the first section (“the mantra consisting of forty-eight parts”) to be the core part of “the root mantra” that consists of the first and second sections. For Jayasena’s view, see (Sugiki 2022a, pp. 309–18). He collectively calls the first and second sections “the root mantra of the hero” (*dpa’ bo’i rtsa ba’i sngags*). However, he does not say which section is the core part.

<sup>2198</sup> Ratnasena’s *Maṇḍalārcanaividhi*, Skt ms., 7v3–9r5. Ratnasena mentions only the second section in the name of “the root mantra” (*mūlamantra*).

<sup>2199</sup> I have edited the first section (the “mantra consisting of forty-eight parts”) of the root mantra in accordance with the *mantrōddhāra* instruction found in Chapter 16 of the *Ḍākārṇava*. Chapter 16 does not include the *mantrōddhāra* teaching of the second section of this mantra; therefore, I have edited the second section using manuscript A, referencing other Sanskrit manuscripts of the *Ḍākārṇava*, its Tibetan translation, and related texts. The Sanskrit text of this mantra, as presented in Jayasena’s *Ratnapadmarāganidhi*, along with its English translation, is presented in Sugiki (2022a, pp. 309–18).

<sup>2200</sup> According to Padmavajra and Jayasena, each of the forty-eight parts begins with *om* and ends with *hūṃ hūṃ phaṭ*.

\*vyāghracarmāmbharadhāriṇe (for vyāghracarmāambaradhāriṇe) (21); \*vetālasaṃghamardhanakarāya (for vetālasaṃghamardhanakarāya) (22); mahāvighnanivāriṇe (23); \*śatrunisumbhanakarāya (for śatrunisumbhanakarāya) (24); \*trisāhasramahāsāhasrekaromāvālyāṃtarvartīṇe (for trisāhasramahāsāhasraikaromāvālyāntarvartīṇe) (25); śatasahasramukhāya (26); jñānasāgaraprabhāya (27); mahāpiśitarudhiravasāhāriṇe (28); sarvamārabaladhvaṃsine (29); \*śriṣṭisaṃhārakārakāya (for śriṣṭisaṃhārakārakāya) (30); sarvanāgānām \*śoṣaṇastambhanavidhrāvaṇāya (for śoṣaṇastambhanavidhrāvaṇāya) (31); \*aṃtramāldhāriṇe (for antramāldhāriṇe) (32); \*sumerukampitanādāya (for sumerukampitanādāya) (33); \*krodhavigrahadhāraṇāya (for krodhavigrahadhāraṇāya) (34); mahākāśatilakātmane (35); \*buddhakoṭisahasrakṣaṇāniṣpādanāya (for buddhakoṭisahasrakṣaṇāniṣpādanāya) (36); jñānāmṛtavarsāpaṇāya (37); sarvakarma\*pravartanāyane (for -pravartanāya) (38); \*bandhanakarāya (for bandhanakarāya) (39); \*sarvavikalpabhaṃjanakarāya (for sarvavikalpabhaṃjanakarāya) (40); \*muṇḍāvāṭilagnaśarīrāya (for muṇḍāvāṭilagnaśarīrāya) (41); parakṛtayaṃtramamtranāsanāya (42); mahārakṣākārāya (43); duṣṭānām \*vidālane (for vidālane) (44); \*dharmodayakarāya (for dharmodayakarāya) (45); krodhasphārasphāraṇāya (46); \*iṃdrajālasarvasatvātmane (for indrajālasarvasatvātmane) (47); grastavādapraoḍamahāmate (48). [The second section—] oṃ a ka ā kha i ga ī gha u ṇā ū ca ṛ cha ṛ ja ḷ jha ḷ ṇa e ta ai tha o ḍa au dha aṃ ṇa aḥ ta aḥ tha aṃ da auṃ dha oṃ ṇa aiṃ pa eṃ pha ḷṃ ba ḷṃ bha ṛṃ ma ṛṃ ya ūṃ ra uṃ la ṭṃ va iṃ ṣa āṃ ṣa aṃ sa oṃ ha aṃ kṣa haḥ; ka kā kha khā ga gā gha ghā ṇa ṇā ca cā cha chā ja jā jha jhā ṇa ṇā ta tā tha thā ḍa ḍā dha dhā ṇa ṇā ta tā tha thā da dā dha dhā ṇa ṇā pa pā pha phā ba bā bha bhā ma mā ya yā ra rā la lā va vā ṣa śā ṣa sa sā ha hā kṣa kṣā kṣaṃ kṣāṃ haṃ hāṃ saṃ sām ṣaṃ ṣāṃ saṃ sām vaṃ vāṃ laṃ lām raṃ rāṃ yaṃ yām maṃ mām bhaṃ bhām baṃ bām phaṃ phām paṃ pām naṃ nām dhaṃ dhām daṃ dām thaṃ thām taṃ tām ṇaṃ ṇām dhaṃ dhām daṃ dām ṭhaṃ ṭhām ṭaṃ ṭām ṇaṃ ṇām jhaṃ jhām jaṃ jāṃ chaṃ chām caṃ cām ṇaṃ ṇām ghaṃ ghām gaṃ gām khaṃ khām kaṃ kāṃ; ka ca kha cha ga ja gha jha ṇa ṇa ka ta kha tha ga da gha dha ṇa ṇa ka pa kha pha ga ba gha bha ṇa ma ya ra la va ṣa ṣa ha kṣa aḥ aḥ; kaha kaha kasa kasa kaṣa kaṣa kaśa kaśa kava kava kala kala kara kara kaya kaya kama kama kabha kabha kaba kaba kapha kapha kapa kapa kana kana kadha kadha kada kada katha katha kata kata kaṇa kaṇa kaḍha kaḍha kaḍa kaḍa kaṭha kaṭha kaṭa kaṭa kaṇa kaṇa kajha kajha kaja kaja kacha kacha kaca kaca kaṇa kaṇa kagha kagha kaga kaga kakha kakha; kuhu kuhu kusu kusu kuṣu kuṣu kuru kuru kuyū kuyū kumu kumu kubhu kubhu kubu kubu kuphu kuphu kupu kupu kunu kunu kudhu kudhu kudu kudu kuthu kuthu kutu kutu kuṇu kuṇu kuḍhu kuḍhu kuḍu kuḍu kuṭhu kuṭhu kuṭu kuṭu kuṇu kuṇu kujhu kujhu kuju kuju kuchu kuchu kucu kucu kuṇu kuṇu kughu kughu kugu kugu kukhu kukhu; bandhaya bandhaya bandhāpaya bandhāpaya garja garja garjaya garjaya śoṣaya śoṣaya tarjaya tarjaya sphoṭaya



(**[The first section—]** “I bow to you, glorious Vajradāka, the great lord of heroes and heroines (1); who delights in causing the three worlds to tremble repeatedly (2); who is fanged, furious, terrifying, and frightful (3); who possesses a hundred thousand eyes (4); whose tongue flashes like a thunderbolt (5); who is violent with a wreath of skeletons as an ornament (6); who has innumerable arms (7); who is engulfed in and surrounded by flames (8); who raises an ax, a lasso, and a pike (9); whose appearance is violent and awe-inspiring, resembling the smoke [from the fire] at the end of an eon (*kalpa*) (10); whose dreadful face utters [the sounds] ‘*hā hā*’ (11); who [embodies] a mantra complete with an assembly of mother goddesses (12); who loves women of the innate (13); who utters the sounds ‘*hūṃ hūṃ*’ from the mouth (14); who loves a great graveyard (15); who threatens all spirits (16); who holds the immense energy of the fire at the end of an eon (*kalpa*) (17); who wears twisted locks of hair (18); who holds a skull staff, a skull bowl, and a [corpse] spiked on a pike (19); who wears a girdle of the great ocean (20); who is clothed in tiger skin (21); who crushes flocks of *vetālas* (22); who wards off great obstacles (23); who slays enemies (24); who turns the three thousand great thousands [of worlds] within the bodily hair line (25); who possesses a hundred thousand faces (26); who appears as an ocean of gnosis (27); who bears human flesh, blood, and fat (28); who removes all powers of *Māra* (29); who performs acts of creation and destruction (30); who parches, paralyzes, and causes all *nāgas* to flee (31); who holds entrails (32); whose voice trembles Mount Sumeru (33); whose body is wrathful (34); who has the nature of the great sky and a *tilaka* (‘auspicious ornament’) (35); who produces innumerable Buddhas in an instant (36); who sends down a rain of immortal nectar of gnosis (37); who advances all rituals (38); who captures (39); who shatters all conceptual discriminations (40); who wears a wreath of hairless heads (41); who annihilates the *yantras* and mantras performed by others (42); who is a great protector (43); who tears apart evil beings (44); who creates *dharmas* (45); who trembles repeatedly with anger (46); who is the self of all sentient beings that are illusions (47); and who is greatly intelligent, speaking words of inarticulate pronunciation (viz., secret words) (48)”.

**[The second section—]** “*Oṃ, a ka ā kha i ga ī gha u ṇa ū ca ṛ cha ṛ ja ḷ jha ḷ ṇa e ṭa ai ṭha o ḍa au ḍha aṃ ṇa aḥ, ta aḥ tha aṃ da auṃ dha oṃ na aiṃ pa eṃ pha ḷṇi ba ḷṇi bha ṛṇi ma ṛṇi ya ūṇi ra uṇi la ṭṇi va iṃ śa āṇi śa aṃ sa oṃ ha aṃ kṣa haḥ; ka kā kha khā ga gā gha ghā ṇa ṇā, ca cā cha chā ja jā jha jhā ṇa ṇā, ṭa ṭā ṭha ṭhā ḍa ḍā ḍha ḍhā ṇa ṇā, ta tā tha thā da dā dha dhā na nā, pa pā pha phā ba bā bha bhā ma mā, ya yā ra rā la lā va vā, śa śā ṣa ṣā sa sā ha hā, kṣa kṣā, kṣaṃ kṣāṃ, haṃ hāṃ saṃ sāṃ ṣaṃ ṣāṃ śaṃ śāṃ, vaṃ vāṃ laṃ lāṃ raṃ rāṃ yaṃ yāṃ, maṃ māṃ bhaṃ bhāṃ baṃ bāṃ phaṃ phāṃ paṃ pāṃ, naṃ nāṃ dhaṃ dhāṃ daṃ dāṃ*

*thaṃ thāṃ taṃ tāṃ, naṃ nāṃ dhaṃ dhāṃ daṃ dāṃ ṭhaṃ ṭhāṃ ṭaṃ ṭāṃ, ñaṃ ñāṃ jhaṃ jhāṃ jaṃ jāṃ chaṃ chāṃ caṃ cāṃ, ñaṃ ñāṃ ghaṃ ghāṃ gaṃ gāṃ khaṃ khāṃ kaṃ kām; ka ca kha cha ga ja gha jha ña ña, ka ṭa kha ṭha ga ḍa gha ḍha ña ña, ka ta kha tha ga da gha dha ña na, ka pa kha pha ga ba gha bha ña ma, ya ra la va, śa śa sa ha, kṣa aḥ aḥ; kaha kaha kasa kasa kaṣa kaṣa kaśa kaśa, kava kava kala kala kara kara kaya kaya, kama kama kabha kabha kaba kaba kapha kapha kapa kapa, kana kana kadha kadha kada kada katha katha kata kata, kaṇa kaṇa kaḍha kaḍha kaḍa kaḍa kaṭha kaṭha kaṭa kaṭa, kaṇa kaṇa kajha kajha kaja kaja kacha kacha kaca kaca, kaṇa kaṇa kaḡha kaḡha kaḡa kaḡa kakha kakha; kuhu kuhu kusu kusu kuṣu kuṣu kuśu kuśu, kuvu kuvu kulu kulu kuru kuru kuyu kuyu, kumu kumu kubhu kubhu kubu kubu kuphu kuphu kupu kupu, kunu kunu kudhu kudhu kudu kudu kuthu kuthu kutu kutu, kuṇu kuṇu kuḍhu kuḍhu kuḍu kuḍu kuṭhu kuṭhu kuṭu kuṭu, kuṇu kuṇu kujhu kujhu kuju kuju kuchu kuchu kucu kucu, kuṇu kuṇu kughu kughu kugu kugu kukhu kukhu; bind, bind, cause to bind, cause to bind, roar, roar, cause to roar, cause to roar, dry up, dry up, threaten, threaten, split, split, crumble, crumble, stupefy, stupefy, frighten, frighten, kill, kill, shake, shake, tear up, tear up, cut up, cut up, carry, carry, crackle, crackle, enter, enter, huṃ huṃ hūṃ hūṃ, burn, burn, roast, roast, break, break, smash, smash, hriṃ hriṃ hrem hrem, go, go, do not go, do not go, for the sake of the cruel-minded, phaṭ, stop enemies, hūṃ, stop clouds, hrīṃ, release, release, paralyze, paralyze, eat, eat, madden, madden, for the sake of the one draped with secret entrails, for the sake of the one going in the sky, hūṃ, for the sake of the one going on the ground, āḥ, for the sake of the one going in the underworld, oṃ, for the sake of the one going in water, vaṃ, for the sake of the one going on a dry land, laṃ, for the sake of any one living in a mountain, huḥ, grasp, grasp nāgas staying in the seven underworlds, jñāṃ jñāṃ jñoṃ jñoṃ kṣmaṃ kṣmaṃ kṣmāṃ kṣmāṃ; kara kara kuru kuru, khara khara khuru khuru, gara gara guru guru, ghara ghara ghuru ghuru, nara nara nuru nuru, cara cara curu curu, chara chara churu churu, jara jara juru juru, jhara jhara jhuru jhuru, ñara ñara ñuru ñuru, ṭara ṭara ṭuru ṭuru, ṭhara ṭhara ṭhuru ṭhuru, ḍara ḍara ḍuru ḍuru, dhara dhara dhuru dhuru, nara nara nuru nuru, para para puru puru, phara phara phuru phuru, bara bara buru buru, bhara bhara bhuru bhuru, mara mara muru muru, yara yara yuru yuru, rara rara ruru ruru, lara lara luru luru, vara vara vuru vuru, śara śara śuru śuru, ṣara ṣara ṣuru ṣuru, sara sara suru suru, hara hara huru huru, kṣara kṣara kṣuru kṣuru; haṃ hāṃ hiṃ hīṃ huṃ hūṃ heṃ haiṃ hoṃ haum haṃ haḥ; tame, tame every womb and every birth of gods, for the sake of every embodied being, hūṃ, conquer, conquer, hūṃ, defeat, defeat, hūṃ, run, run, hūṃ, spread, spread, hūṃ, for the sake of fire, hūṃ, for the sake of water, hūṃ, for the sake of wind, hūṃ, for the sake of*





## Vajravārāhī's root mantra (mūlamantra):

The *Herukābhyudaya* (D 374, 6v6–7r5)<sup>2201</sup> and the *Vajradāka* (Skt ed. (my unpublished edition), 33.15),<sup>2202</sup> composed in the tenth century, are likely the earliest and second earliest tantras teaching Vajravārāhī's root mantra, respectively. This mantra appears in various texts related to Vajravārāhī, such as the *Jvālāmukhīsādhanaprayoga* (*Sādhanamālā* 221, Skt ed. (Bhattacharyya 1925), p. 434, l. 21–p. 436, l. 3),<sup>2203</sup> *Abhisamayamañjarī* (Skt ed. (CIHTS 1992), p. 137, l. 8–p. 138, l.

<sup>2201</sup> Vajravārāhī's root mantra in the *Herukābhyudaya* (my unpublished edition based on D 374, 6v6–7r5 with reference to P 21, 189r6–v4) is as follows: *oṃ namo bhagavati vajravārāhi vaṃ āryāparājite trailokyamāte mahāvīdyeśvari sarvabhūtabhayāvāhe mahāvajre vajrāsane ajite aparājite vaśaṃkari netrabrāhmaṇi śoṣaṇi roṣaṇi krodhani karālīni trāsani māraṇi prabhedani aparājaye jambhani stambhani mohani vajravārāhi mahāyogini kāmēsvari khage tadyathā protaṅge protaṅge hana hana prāṇān kiṅkiṇi khīṅkhīni dhuna dhuna vajrahaste śoṣaya śoṣaya khaṭvāṅgakapāladhārīni mahāpīśitamāṃsāsāni mānuṣyāntraprāvṛte sāmṇidhyaṃ naraśiromālāgrathitadhārīni sumbhanisumbhe hana hana prāṇān sarvapaśasattvānāṃ sarvapaśūnāṃ mahāmāṃsacchedani [krodha]mūrte daṃṣṭrākarālīni mahāmudre śrīherukadevasyāgramahiṣi sahasraśire sahasrabāhve śatasahasrānane jvalitatejasi jvālāmukhi piṅgalalocane vajraśarīre vajrāsane milite milite he he ha ha hūṃ hūṃ kha kha dhu dhu ru ru dhuru dhuru muru muru advaite mahāyogini paṭhitasiddhe drem dhaṃ drem dhaṃ graṃ graṃ he he ha ha bhīme hasa hasa vīre hā hā ho ho hūṃ hūṃ trailokyavināśani śatasahasrakoṭītatāgatarivārite hūṃ hūṃ phaṭ siṃharūpe khaḥ gajarūpe gaḥ trailokyodare samudramekhale grasa grasa hūṃ hūṃ phaṭ vīrādvaite hūṃ hūṃ ha ha mahāpaśumohani yogīśvari tvam ḍākinī lokānāṃ \*bandhani (or vandani) sadyaḥpratayakārīni hūṃ phaṭ bhūtatrāsani mahāvīre paramasiddhe vidyāyogīśvari phaṭ hūṃ hūṃ phaṭ phaṭ svāhā.*

<sup>2202</sup> Vajravārāhī's root mantra in the *Vajradāka* (my unpublished edition [based on the two Sanskrit manuscripts, Matsunami 343 [base manuscript] and Śāstri 72 [G 3825], 33.15) is as follows: *oṃ namo bhagavati vajravārāhi āryāparājite trailokyamāte mahāvīdyeśvari sarvabhūtabhayāvāhe mahāvajre vajrāsane ajite aparājite vaśaṃkari netrabrāhmaṇi viśaśoṣaṇi roṣaṇi krodhani karālīni saṃtrāsani māraṇi suprabhedani parājaye vijaye jambhani stambhani mohani vajravārāhi mahāyogini kāmēsvari khage tadyathā protaṅge protaṅge hana hana prāṇān kiṅkiṇi khīṅkhīni dhuna dhuna vajrahaste śoṣaya śoṣaya khaṭvāṅgakapāladhārīni mahāpīśitamāṃsāsāni mānuṣāntraprāvṛte sāmṇidhyānara\*śira(for -śiro-)mālā\*granthita(for -grathita-)dhārīni sumbhanisumbhe hana hana prāṇān sarvapaśasattvānāṃ sarvapaśūnāṃ mahāmāṃsacchedani krodhamūrte daṃṣṭrākarālīni mahāmudre śrīherukadevasyāgramahiṣi sahasraśire sahasrabāhve śatasahasrānane jvalitatejase jvālāmukhi piṅgalalocane vajraśarīre vajrāsane mili mili timili timili he he ha ha hūṃ hūṃ kha kha dhu dhu dhuru dhuru muru muru advaite mahāyogini paṭhitasiddhe drem dhaṃ drem dhaṃ graṃ graṃ he he ha ha bhīme hasa hasa vīre hā hā ho ho hūṃ hūṃ trailokyavināśani śatasahasrakoṭītatāgatarivārite hūṃ phaṭ siṃharūpe khaḥ gajarūpe gaḥ trailokyodare samudramekhale grasa grasa hūṃ phaṭ vīrādvaite hūṃ hūṃ hā hā mahāpaśumohani yogīśvari tvam ḍākinī lokānāṃ vandani sadyaḥpratayakārīni hūṃ phaṭ bhūtatrāsani mahāvīre paramasiddhe vidyēśvari phaṭ hūṃ hūṃ phaṭ hūṃ phaṭ svāhā.*

<sup>2203</sup> Bhattacharyya's edition did not use NGMPP A 936/11 (palm leaf) dated NS 566 (ca. 1446), which is probably the oldest Sanskrit manuscript of *Sādhanamālā* 221. NGMPP A 936/11 is a collection of multiple short works. Leaves 48r1–49v7 are identical to *Sādhanamālā* 221 and 222. I present the version of Vajravārāhī's root mantra in *Sādhanamālā* 221 (my unpublished edition) based on A 936/11, 48v1–49r7, which is one of the older materials of the mantra: *oṃ namo \*bhagavati (for bhagavati) vajravārāhi āryāparājite trailokyamāte mahāvīdye sarvabhūtabhayāvāhe mahāvajre vajrāsane ajite aparājite \*vaśyaṃkari (for vaśaṃkari) netrabrāhmaṇi viśaśoṣaṇi roṣaṇi krodhani karālīni saṃtrāsani māraṇi suprabhedani parājaye vijaye jambhani stambhani mohani vajravārāhi mahāyogini kāmēsvari khage tadyathā protaṅge protaṅge hana hana prāṇān kiṅkiṇi khīṅkhīni dhuna dhuna vajrahaste śoṣaya śoṣaya khaṭvāṅgakapāladhārīni mahāpīśitamāṃsāsāni mānuṣāntraprāvṛte sāmṇidhyānara\*śira(for -śiro-)mālā\*granthita(for -grathita-)dhārīni sumbhanisumbhe hana hana prāṇān sarvapaśasattvānāṃ sarvapaśūnāṃ māṃsacchedani krodhamūrte daṃṣṭrākarālīni mahāmudre śrīherukadevasyāgramahiṣi sahasraśire sahasrabāhve śatasahasrānane jvalitatejase jvālāmukhi piṅgalalocane vajraśarīre vajrāsani mili mili timi timi he he hūṃ hūṃ kha kha dhu dhu dhuru dhuru muru muru advaite mahāyogini paṭhitasiddhe \*drem dhaṃ drem dhaṃ (or dredhaṃ dredhaṃ) graṃ graṃ he*

10), and Umāpatideva’s *Vajravārāhīsādhana* (Skt ed. (English 2002), §12 and §32).<sup>2204</sup> Vajravārāhī’s root mantra is extensive, with minor variations among the versions found in these texts. In my previously published monograph (Sugiki 2022a, pp. 318–21), I presented a critical edition and translation of the version of this mantra from Jayasena’s *Ratnapadmarāganidhi* (mid-twelfth century), which is a meditation manual based on the *Ḍākārṇava*.

I have edited the *Ḍākārṇava*’s version of Vajravārāhī’s root mantra following the *mantroddhāra* instruction found in Chapter 2,<sup>2205</sup> using manuscript A as the base manuscript. The instruction is written in a form of Apabhraṃśa specific to this tantra, and some parts of the mantra are presented in this Apabhraṃśa. The *Vārāhīkalpa* includes the same instruction for Vajravārāhī’s root mantra in Apabhraṃśa.<sup>2206</sup> Chaudhuri (1935) published an edition of the entire Apabhraṃśa passages from the *Ḍākārṇava* along with their *chāyā* (Sanskrit translation). However, based on his edition and *chāyā* of Chapter 2, it appears that Chaudhuri did not recognize that these passages explained Vajravārāhī’s root mantra. Therefore, there is potential for improvement in Chaudhuri’s edition and *chāyā*. Here, I utilize my own unpublished edition. For editing the mantra, I have particularly referenced the versions presented in the following four materials: (1) *Herukābhyudaya* (eleventh-century Tibetan translation [D 374 and P 21] available),<sup>2207</sup> (2) *Vajraḍāka* (twelfth-century palm-leaf manuscript [Matsunami 343] available),<sup>2208</sup> (3) an anonymous short text without a title contained in Niedersächsische Staats- und Universitätsbibliothek Göttingen [hereinafter Göttingen] Xc 14/51, 111v4–112r5, a palm-leaf manuscript written in

---

*he ha ha bhīme hasa hasa vīre hā hā ho ho hūm hūm trailokyavināśani śatasahasrakotiṭhāgataparivārite hūm phaṭ siṃharūpe khaḥ gajarūpe gaḥ trailokyodāre mahāsamudramekhale grasa grasa hūm hūm phaṭ vīrādvoite hūm hūm hā hā mahāpaśumohani yogeśvari tvam ḍākinī lokānām vandani sadyahpratyayakāriṇī hūm phaṭ bhūtatrasāni mahāvīre paramasiddhe vidyeśvari hūm phaṭ huṃ huṃ phaṭ hūm hūm hūm hūm phaṭ svāhā.*

<sup>2204</sup> See (Omi 2013, pp. 53–56) for some of the other minor texts pertaining to Vajravārāhī that teach her root mantra.

<sup>2205</sup> Chapter 2 of the *Ḍākārṇava* consists mainly of the two *mantroddhāra* instructions in Apabhraṃśa: those of (1) the mantras of the mistresses of the six lineages (included in the passage [Skt ms.] A2v8–v12) and (2) Vajravārāhī’s root mantra (contained in the passages [Skt ms.] A2v12–5r10). Appendix C focuses on the latter instruction.

<sup>2206</sup> As explained below, the *Ḍākārṇava* divides Vajravārāhī’s root mantra into thirteen sections, according to which its *mantroddhāra* instruction consists of thirteen passages. The *Vārāhīkalpa* has the same idea. The parallel passages can be shown as follows: (1) *Vārāhīkalpa*, Skt ms. (Matsunami 346), 3v4–4v5 = *Ḍākārṇava*, Skt ms., A2v12–3r7; (2) *Vārāhīkalpa*, Skt ms., 6r3–v5 = *Ḍākārṇava*, Skt ms., A3r11–v4; (3) *Vārāhīkalpa*, Skt ms., 8r6–9r5 = *Ḍākārṇava*, Skt ms., A3v5–v11; (4) *Vārāhīkalpa*, Skt ms., 9v2–10r3 = *Ḍākārṇava*, Skt ms., A3v12–4r4; (5) *Vārāhīkalpa*, Skt ms., 11r5–12r4 = *Ḍākārṇava*, Skt ms., A4r5–r11; (6) *Vārāhīkalpa*, Skt ms., 12r6–13r2 = *Ḍākārṇava*, Skt ms., A4r12–v5; (7) *Vārāhīkalpa*, Skt ms., 14v6–15r2 = *Ḍākārṇava*, Skt ms., A4v6–v7; (8) *Vārāhīkalpa*, Skt ms., 15r4–v1 = *Ḍākārṇava*, Skt ms., A4v8–v10; (9) *Vārāhīkalpa*, Skt ms., 15v3–v5 = *Ḍākārṇava*, Skt ms., A4v11–v12; (10) *Vārāhīkalpa*, Skt ms., 19r6–v3 = *Ḍākārṇava*, Skt ms., A5r1–r3; (11) *Vārāhīkalpa*, Skt ms., 19v5–20r2 = *Ḍākārṇava*, Skt ms., A5r4–r6; (12) *Vārāhīkalpa*, Skt ms., 20r3–r5 = *Ḍākārṇava*, Skt ms., A5r7; and (13) *Vārāhīkalpa*, Skt ms., 21r2–r4 = *Ḍākārṇava*, Skt ms., A5r8–r10.

<sup>2207</sup> I have presented the *Herukābhyudaya*’s version of this mantra in footnote 2201.

<sup>2208</sup> I have presented the *Vajraḍāka*’s version of this mantra in footnote 2202.

proto-Bengali script, circa twelfth century,<sup>2209</sup> and (4) Jayasena's *Ratnapadmarāganidhi* (twelfth-century Tibetan translation [D 1516 and P 2231] available), meditation manual based on the *Ḍākārṇava*, as mentioned earlier. These sources, datable between the eleventh and twelfth centuries, are likely the earliest primary extant sources of Vajravārāhi's root mantra. The *Ḍākārṇava* (and *Vārāhīkalpa*) divides the entire mantra into thirteen sections, which I denote by numbers (1), (2), ... and (13).<sup>2210</sup> Some sections are divided in the middle of a phrase or word. The thirteen sections (or groups of letters) are also practiced as thirteen *yantras* or circles (*cakra*).

(1) *om̐ namo \*bhagavatī* (for *bhagavati*) *vajravārāhi āryāparāji[te] trailokyamāte \*mahāvīdyeśva[ri]* (for *mahāvīdyeśvari*) [*sarva*] *bhūtabhayāvāhe*<sup>2211</sup> *mahāvajre* (2) *vajrāsane ajite [a]pa[rājite]*<sup>2212</sup> *vaśaṃkari netrabrāmaṇi \*visosaṇi* (for *viśoṣaṇi*) *roṣaṇi \*krodani* (for *krodhani*) *karālini [saṃ]trāsani mārāṇi* (3) *prabhedani \*parijaye* (for *parājaye*) *vijaye jambhani stambhani mohani vajravārāhi mahāyogini \*kāmeśvari* (for *kāmeśvari*) *khage* (4) *tadyathā protaṃge protaṃge*<sup>2213</sup>

<sup>2209</sup> The complete mantra in this anonymous text (transcription of Göttingen Xc 14/51, 111v4–112r5) is as follows: *om̐ vajravārāhi protaṃge protaṃge hana hana prāṇān kiṅkiṇi khūiṅkiṇi dhuru dhuru vajrahaste śoṣaya śoṣaya vajrakhaṭvāṅgakapāladhārīni mahāpīṣitamāṃsāśīni mānuṣāntraprāvṛte sā[m]nidhyanaraśīramālāgrathitadhārīni śū[m]bhānīśumbhe hana hana prāṇān \*sarvapaśavānām̐* (for *sarvapaśavānām̐*) *māmsacchedani krodhamūrte daṃṣṭrākarālini mahāmudre śrītherukadevasyāgramahiṣī sahasrabāhave śatasahasrāṇane jvalitajvalitatejase jvalāmukhi piṅgālocane vajrāsarīre vajrāsane mīlita cīlite he he huṃ huṃ kha kha dhuru dhuru muru muru advaite mahāyoginī paṭhitasiddhe dredhaṃ dredhaṃ graṃ graṃ he he hā hā bhūme hasa hasa vīre hā hā hoh hoh huṃ huṃ trailokyavināśani śatasahasrakotīthāgataparivāre huṃ huṃ phaṭ śimharūpe khaḥ jagarūpe āḥ trailokyodare samudramekhale grasa grasa huṃ huṃ phaṭ vīrāvāite huṃ huṃ hā hā mahāpaśumohani yogeśvari toaṃ dākinī lokānām̐ vandani sadyahpratyayakārīni huṃ huṃ phaṭ bhūtatrāsani mahāvīre paramasiddhayogeśvari phaṭ huṃ huṃ phaṭ huṃ huṃ phaṭ svāhā.*

<sup>2210</sup> There are alternative ways to divide Vajravārāhi's root mantra. According to Umāpatideva's *Vajravārāhīsādhana*, Jayasena's *Ratnapadmarāganidhi* and the *Abhisamayamañjarī*, the mantra consists of two sections. The first section ranges from *om̐ namo to khage* (which corresponds to the *Ḍākārṇava*'s sections (1) to (3)), and the second section extends from *tadyathā* to the end of the mantra (which corresponds to the *Ḍākārṇava*'s sections (4) to (13)). The first section is further divided into eight parts (English 2002, p. 512, note 582; Sugiki 2022a, pp. 318–19). I present the division according to my edition of the mantra in Jayasena's *Ratnapadmarāganidhi*: (1) *om̐ namo bhagavati \*vajravārāhi* (for *vajravārāhi*), (2) *āryāparājitatrilokya\*māte* (for *-māte*) *mahāvīdyeśvari*, (3) *sarvabhūtabhayāvāhe mahāvajre*, (4) *vajrāsane ajite aparājite vaśyaṃkari netrabrāmaṇi*, (5) *viśoṣaṇi roṣaṇi krodhani karālini*, (6) *saṃtrāsani māraṇi suprabhedani parājaye*, (7) *vijaye jambhani stambhani mohani*, and (8) *vajra\*vārāhi* (for *-vārāhi*) *mahā\*yoginī* (for *-yoginī*) *kāmeśvari khage*. The *Abhisamayamañjarī* and Umāpatideva's *Vajravārāhīsādhana* refer to the first section as “the mantra in eight parts to worship the mistress” (*bhagavatyā aṣṭapadapūjāmantraḥ*, Skt ed. (CIHTS 1992), p. 137, l. 14) and “the mantra in eight parts” (*aṣṭapadamāntra*, Skt ed., (English 2002), §12), respectively. The *Abhisamayamañjarī* labels the second section “the garland mantra” (*mālāmantraḥ*, Skt ed. (CIHTS 1992), p. 137, l. 15). The version of Vajravārāhi's root mantra in Umāpatideva's *Vajravārāhīsādhana* §12 comprises only the first section in eight parts. The version in Göttingen Xc 14/51 (111v4–112r5) primarily consists of the second section (footnote 2209).

<sup>2211</sup> The word *sarva-* is not explained (encoded) in Chapter 2 of the *Ḍākārṇava*. However, it is contained in the versions of this mantra in the *Herukābhyudaya*, *Vajradāka*, and Jayasena's *Ratnapadmarāganidhi*

<sup>2212</sup> Only the *-pa-* of *aparājite* is explained (encoded) in Chapter 2 of the *Ḍākārṇava*. However, this reference does not make sense with just *pa*, and the *Herukābhyudaya*, *Vajradāka*, and Jayasena's *Ratnapadmarāganidhi* contain *aparājite* in this context.

<sup>2213</sup> The word *protamge* (likely a vocative of *pratamgā*) is ambiguous in meaning. The initial words after *tadyathā* are *protamge protamge* (or *protamge protamge*) in all early versions of this mantra, except for

hana hana prāṇān \*kiṃkini (or kikini for kiṅkiṅi) \*khiṅkhini (or khikhini for khiṅkhini) dhuna dhuna vajrahaste \*sosaya sosaya (for śoṣaya śoṣaya) (5) khaṭvāṅgakapāladhāriṇi \*mahāpisitamāṃsāsani (for mahāpisitamāṃsāsani) mānuṣāṃtraprāvṛte \*sāṃnidhyanasīramālu-(6)-gramthitadhāriṇi (for sāṃnidhyanasīromālāgrathitadhāriṇi)<sup>2214</sup> sumbhanisumbhe hana hana \*prāṇāṃ (for prāṇān) \*sarvapaśavānāṃ (for sarvapaśavānāṃ)<sup>2215</sup> [sarvapaśūnāṃ]<sup>2216</sup> mahāmāṃsacchedani \*krodhamū-(7)-tti (for krodhamūrte)<sup>2217</sup> \*daḥḥhakarāiṇi (for daṃṣṭrākarāiṇi) \*mahāmue (for mahāmudre) \*siheukaadiasa aggamaīsi (for śrīherukadevasyāgramahiṣi) \*saasasirai (for sahasraśire) \*saasabhāivai (for sahasrabāhave) \*satasa-(8)-hasananai (for śatasahasrānane) \*jalaitijasai (for jvalitatejase) \*jālaha muhi (for jvālāmukhi) \*pigghaaloggano (for piṅgalalocane) \*vajjasareraūi (for vajraśarīre) \*vajaaāhara (for vajrāsane) \*milāita (for milite) \*cilie (for cilite) he he (9) hūṃ hūṃ kha kha dhu dhu [dhuru dhuru]<sup>2218</sup> muru muru \*adhate (for advaite) \*mahaaḥjuṇi (for mahāyogini) \*pahiasiddhaie (for paṭhitasiddhe) dredhaṃ dredhaṃ gram gram he he ha ha bhīme sa-(10)-ha saha \*vīrae (for vīre) hā hā hā hā ho hūṃ hūṃ \*tiloanāsani (for trailokyanāsani) \*satasahasaeakakoṭitathaagahaparaiṅvāraītae

Umāpatideva's *Vajravārāhīsādhana*. In Umāpatideva's *Vajravārāhīsādhana* (Skt ed. (English 2002), §32 (p. 280)), the word following *tadyathā* is a single *prottuṅge* ("O prominent [goddess]!"). The oldest Sanskrit manuscript of this text is catalogued as probably dating to the fourteenth century (Bodleian Library, Oxford: English 2002, p. 231). English suggests that it may date from as early as the twelfth or thirteenth century. However, its *kuṭīla-newārī* script appears to date from around the fourteenth century. Therefore, it cannot be definitively stated that *prottuṅge* is the original word from which *protamṅge* is derived. The word *protamṅā* may relate to the code word *potamṅa*, *potamṅā*, *potamṅi*, or *potamṅī* used as a respectful greeting. This code word is taught in the Buddhist tantras and Śaiva *Brahmayāmala*, as examined in this monograph. In the Śaiva *Tantrasadbhāva* (Skt ed. (Bang 2018), 18.18cd), the code word for greeting is *pottuṅga*, which appears more similar to *prottuṅge* in Umāpatideva's *Vajravārāhīsādhana* mentioned above. For *potamṅa* and *pottuṅga*, see also (Bang 2018, p. 81).

<sup>2214</sup> In her translation of the version of this mantra in Umāpatideva's *Vajravārāhīsādhana* (English 2002, p. 281), English analyzes the word *sāṃnidhya* as a denominative from *sāṃnidhyam* ("presence") and translates it as "Be present!". In her edition, *sāṃnidhya* is not part of a compound (*sāṃnidhya naraśiromālāgrathitadhāriṇi*). This interpretation also seems plausible.

<sup>2215</sup> The phrase is *sarvapaśavānāṃ* in the *Herukābhyudaya*, *Vajradāka*, and Jayasena's *Ratnapadmarāganidhi*. However, in the anonymous text from the twelfth century (Göttingen Xc 14/51), it is rendered as *sarvapaśavānāṃ*. Therefore, one should consider the possibility that in the *Ḍākārṇava*, the phrase *sarvapaśavānāṃ* is original rather than a result of transmission.

<sup>2216</sup> The phrase *sarvapaśūnāṃ* is present in the *Herukābhyudaya*, *Vajradāka*, and Jayasena's *Ratnapadmarāganidhi*, but it is not explained (encoded) in Chapter 2 of the *Ḍākārṇava*. Jayasena, an exegete of the *Ḍākārṇava*, acknowledged the existence of this phrase. However, the version of the root mantra in the anonymous text from the twelfth century (Göttingen Xc 14/51) does not include the phrase. Therefore, we cannot rule out the possibility that the phrase *sarvapaśūnāṃ* was not originally part of the mantra in the *Ḍākārṇava*.

<sup>2217</sup> Up to *krodhamū* of *krodhamūtti*, in other words, from sections (1) to (6), the letters constituting the mantra are described using phrases such as "the second of the third group of letters". The letter *tti* of *krodhamūtti* along with the letters that follow, from sections (7) to (13), are presented literally in the Apabhraṃśa form. The Apabhraṃśa from sections (7) to (13) is a transcription of manuscript A.

<sup>2218</sup> The letters *dhuru dhuru* are not explained (encoded) in Chapter 2 of the *Ḍākārṇava*. However, they appear in the *Herukābhyudaya*, *Vajradāka*, Göttingen Xc 14/51, and Jayasena's *Ratnapadmarāganidhi*.

(for *śatasahasrakotitathāgataparivārite*) *hūṃ hūṃ* (11) *huṃ phaṭ \*siharūae khaa* (for *siṃharūpe khaḥ*) *\*gajarūae ga* (for *gajarūpe gaḥ*) *\*tailoaiūdarāe* (for *trailokyodare*) *\*samudameale* (for *samudramekhale*) *\*gaha gaha* (for *gr̥ḥṇa gr̥ḥṇa* or *grasa grasa*)<sup>2219</sup> *hūṃ phaṭ \*vīraddaitae* (for *vīrādvaite*) *huṃ* (12) *huṃ huṃ hā hā* *\*mahāpaśumoanai* (for *mahāpaśumohani*) *\*yogaesarai* (for *yogēśvari*) *\*tta* (for *tvaṃ*) *\*dāini* (for *ḍākinī*) *\*loānā vaddhanai* (for *lokānāni vardhani* or *vandani*)<sup>2220</sup> *\*sattakamme* (for *satyakarmaṇi* or *sadyaḥpratyayakāriṇi*)<sup>2221</sup> *huṃ phaṭ \*bhūtattāsanai* (for *bhūtatrāsani*) (13) *mahāvīre paramasiddhe \*vidyēśvari* (for *vidyēśvari*) *phaṭ hūṃ hūṃ phaṭ huṃ phaṭ svāhā*.

("(1) Oṃ, I bow to you, O blessed lady Vajravārāhī, you who are venerable and unconquered, the mother of the three worlds, the great mistress of *vidyās*, you who bring terror to spirits and are very adamantine! (2) O you who resemble the Adamantine Seat (*vajrāsane*), you who are an unsubdued and unconquered subjugator, rolling your eyes in circles, who parch, who are enraged and wrathful, with an open mouth, a terrifier and killer! (3) O you who are a splitter, conqueror, winner, destroyer, paralyzer, and stupefier, O Vajravārāhī, great yoginī, you who fulfill desires at will, sky-goer! — (4) This way: O *protamṅā*, *protamṅā*,<sup>2222</sup> kill, kill living beings, O *Kimḍinī*, *Khimḍinī*, shake, shake (or roar roar, *dhuna dhuna*), O *vajra*-holder, parch, parch! (5) O holder of a skull staff and skull bowl, eater of human flesh and meat, draped in human entrails, wearing a stringed wreath of human heads [as a necklace] near [the body part draped with entrails]! (6)<sup>2223</sup> O [subjugator of] Sumbha and Nisumbha, smash, smash the lives of all evil beings, O cutter of human flesh [of all creatures], embodiment of anger! (7)<sup>2224</sup> O you with an open mouth showing fangs, Great Seal, foremost queen of the glorious god Heruka, you with a thousand heads, a thousand arms, and a hundred thousand faces! (8)<sup>2225</sup> O you with blazing fire, a flamed face, yellow eyes, and an

<sup>2219</sup> The word "*grasa*" appears in all other early versions of this mantra. The Sanskrit word for *gaha* is more likely to be *graha*, *gr̥ha*, *gr̥ḥṇa*, or *gr̥hya* than *grasa*. However, *grasa* is also possible.

<sup>2220</sup> The Sanskrit word for *vaddhanai* is more likely to be *vardhani* than *vandani*. However, the word appears as *vandani* or *vandanī* in the *Herukābhyudaya*, *Vajradāka*, Göttingen Xc 14/51 and Jayasena's *Ratnapadmarāganidhi*.

<sup>2221</sup> The Sanskrit term for *sattakamme* seems to be *satyakarmaṇi*. However, the phrase is *sadyaḥpratyayakāriṇi* in the *Herukābhyudaya*, *Vajradāka*, and Jayasena's *Ratnapadmarāganidhi*.

<sup>2222</sup> For the obscure word *protamṅā*, see footnote 2213.

<sup>2223</sup> To be precise, sections (5) and (6) are separated as follows: "one who is, near [the body part draped with human entrails], a wreath of human heads (6) stringed wearer!". They are separated in the middle of the phrase.

<sup>2224</sup> To be precise, sections (6) and (7) are separated as follows: "anger emb-(7)-odied!". They are separated in the middle of the word.

<sup>2225</sup> To be precise, sections (7) and (8) are separated as follows: "a hundred thou-(8)-sand faces!". They are separated in the middle of the word.

adamantine body, you who resemble the Adamantine Seat, united (*milite*) and *cilite*,<sup>2226</sup> *he he!* (9) *Hūṃ hūṃ, kha kha dhu dhu, [dhuru dhuru] muru muru!* O you who exist in a nondual state, great yoginī, who are perfectly realized through recitation, *dredhaṃ, dredhaṃ, graṃ graṃ, he he, ha ha*, O terrifier! (10)<sup>2227</sup> Together with (*saha saha*),<sup>2228</sup> O heroine, *hā hā hā hā ho huṃ hūṃ*, O annihilator of the three worlds, accompanied by innumerable tathāgatas, *hūṃ hūṃ!* (11) *Huṃ phaṭ*, O you with a lion form, *khaḥ*, with an elephant form, *gaḥ*, O you who have the three worlds in your belly, wearer of a girdle of ocean, swallow, swallow, *hūṃ phaṭ*, O you in nondual union with heroes, *huṃ!* (12) *Huṃ huṃ, hā hā*, O \*stunner of great creatures (or great stunner of creatures), mistress of yoga! You are a ḍākinī. O you who \*grow the worlds (or are worshiped by the worlds) and \*whose actions are true (or who immediately bring firm conviction), *huṃ phaṭ*, O terrifier of spirits! (13) O great heroine, the most accomplished one, mistress of *vidyās*, *phaṭ hūṃ hūṃ phaṭ huṃ phaṭ svāhā!*)

---

<sup>2226</sup> The word *cilite* is probably a slightly modified iteration of the sound of *milite* (O united woman!).

<sup>2227</sup> To be precise, sections (9) and (10) are separated as follows: “Toge-(10)-ther with”. They are separated in the middle of the word.

<sup>2228</sup> The words *saha saha* (“together with”) were *hasa hasa* (“laugh, laugh!”) in older versions of this mantra.

# Appendix D. The Structure of the *Ḍākārṇava*: Chapters, Deities, and Mantras

As I mentioned in Section 3.3, the contents of the *Ḍākārṇava* is well organized and coherent. Thanks to that, and by referencing its Tibetan translation, the *Bohitā*, and related texts, it is possible to read most passages written in “barbarous” language. The table below shows how the entire tantra is organized with a focus on the correspondence of its chapters with deities and their mantras. The *Ḍākārṇava* is composed of fifty-one chapters. Chapter 50 consists of 25 sub-chapters. (Chapter 50 is extensive, nearly one fourth of the entire tantra.) In the table, the numbers in the left column indicates chapters, and the right column deities associated with the chapters. For example, the second row indicates Chapter 2, whose chapter deity is Vajravārāhī, and the main mantras of this chapter are associated with her: (1) the mantras of the mistresses of the six lineages such as Vārāhī and (2) Vajravārāhī’s root mantra. Although it is not the case in Chapter 2, in many chapters the main mantras associated with the chapter-deities are presented in the combined form, namely as the letters that make up the two mantras (assigned to chapters) arranged one by one in an alternating pattern.<sup>2229</sup> All mantras that constitute the mixed mantras can be found in Appendix C and the footnotes of Appendix D. Chapters 1, 23–25, 50.25, and 51 do not have their corresponding deities. Chapters 50.1–24 do not mention the same sort of mantras associated with the chapter-deities as those taught in other chapters with their chapter-deities.

1. — —
2. Vajravārāhī  
The mantras of the mistresses of the six lineages and Vajravārāhī’s root mantra.
3. Ḍākinī  
A combination of Heruka’s heart mantra and Ḍākinī’s mantra.<sup>2230</sup>
4. Lāmā  
A combination of Heruka’s near-heart mantra and Lāmā’s mantra<sup>2231</sup>

<sup>2229</sup> For further details regarding how to make the mixed mantras, see my explanation of *Ḍākārṇava* 26.55–56 (its translation and notes in Part 2 and its description in 2.1.1 of Part 1).

<sup>2230</sup> Ḍākinī’s mantra: *oṃ vajradākinīye hūṃ hūṃ phaṭ phaṭ svāhā*. Their combined form: *oṃ śrī oṃ va va jra jra he ḍā he ki ru nī ru ye kaṃ hūṃ ḍā hūṃ ki pha nī ṭ jā pha la ṭ saṃ svā va hā ra hūṃ hūṃ phaṭ phaṭ svāhā*.

<sup>2231</sup> Lāmā’s mantra: *oṃ vajralāmāye (for -lāmāyai) hūṃ hūṃ phaṭ phaṭ svāhā*. Their combined form: *oṃ oṃ va hrīḥ jra ha lā ha mā hūṃ ye hūṃ hūṃ pha hūṃ ṭ pha ṭ ṭ pha pha hūṃ ṭ hūṃ svā ha hā ha hrīḥ oṃ*.

5. Khaṇḍarohā  
A combination of Vajravārāhī's near-heart mantra and Khaṇḍarohā's mantra.<sup>2232</sup>
6. Rūpiṇī  
A combination of the armor mantra of the six lineage lords and Rūpiṇī's mantra.<sup>2233</sup>
7. Kākāsyā  
A combination of the first of the eight parts of Heruka's root mantra and Kākāsyā's mantra.<sup>2234</sup>
8. Ulūkāsyā  
A combination of the second of the eight parts of Heruka's root mantra (1) and Ulūkāsyā's mantra.<sup>2235</sup>
9. Śvānāsyā  
A combination of the third of the eight parts of Heruka's root mantra and Śvānāsyā's mantra.<sup>2236</sup>
10. Sūkarāsyā  
A combination of the fourth of the eight parts of Heruka's root mantra and Sūkarāsyā's mantra.<sup>2237</sup>
11. Yamadāḍī (for -dāḍhī)  
A combination of the fifth of the eight parts of Heruka's root mantra and Yamadāḍī's mantra.<sup>2238</sup>
12. Yamadūtī  
A combination of the sixth of the eight parts of Heruka's root mantra and Yamadūtī's mantra.<sup>2239</sup>

<sup>2232</sup> Khaṇḍarohā's mantra: *oṃ vajrakhaṇḍarohikāye* (for *-khaṇḍarohikāyai*) *hūṃ hūṃ phaṭ phaṭ svāhā*. Their combined form: *oṃ va sa jra rva kha bu ṇḍa ddha ro va hi jra kā ḍā ye ki hūṃ nī hūṃ ye pha va ṭ ṛṇ pha nī ṭ ye svā hūṃ hā hūṃ phaṭ phaṭ svāhā oṃ*.

<sup>2233</sup> Rūpiṇī's mantra: *oṃ vajrarūpiṇīyake hūṃ hūṃ phaṭ phaṭ svāhā*. Their combined form: *oṃ va ha jra oṃ rū na pi maḥ nī hi ya oṃ ke svā hūṃ hā hūṃ hu pha oṃ ṭ vau pha ṣa ṭ ṭ svā he hā oṃ hūṃ hūṃ ho oṃ phaṭ phaṭ haṃ*.

<sup>2234</sup> Kākāsyā's mantra: *oṃ vajrakākāsyāyake hūṃ hūṃ phaṭ phaṭ svāhā*. Their combined form: *oṃ va na jra mo kā bha kā ga syā va ya te ke vī hūṃ re hūṃ sā pha ya ṭ hūṃ pha hūṃ ṭ pha svā ṭ hā pha oṃ ṭ svā hūṃ hā hūṃ*.

<sup>2235</sup> Ulūkāsyā's mantra: *oṃ vajra-ulūkāsyāyake hūṃ hūṃ phaṭ phaṭ svāhā*. Their combined form: *oṃ va ma jra hā u ka lū lpa kā a syā gni ya sam ke ni hūṃ bhā hūṃ ya pha hūṃ ṭ hūṃ pha pha ṭ ṭ svā pha hā ṭ oṃ svā hūṃ hā*.

<sup>2236</sup> Śvānāsyā's mantra: *oṃ vajra-svāna-āsyāyake* (for *-śvānāsyāyake*) *hūṃ hūṃ phaṭ phaṭ svāhā*. Their combined form: *oṃ va ja jra ṭā svā ma na ku ā ṭa syā u ya ta ke ka hūṃ ṭā hūṃ ya pha hūṃ ṭ hūṃ pha pha ṭ ṭ svā pha hā ṭ oṃ svāhā*.

<sup>2237</sup> Sūkarāsyā's mantra: *oṃ vajrasūkarāsyāyake hūṃ hūṃ phaṭ phaṭ svāhā*. Their combined form: *oṃ va dam jra ṣṭrā sū ka ka rā rā lo syā gra ye mu hūṃ khā hūṃ bhī pha ṣa ṭ nā pha ya ṭ hūṃ svā hūṃ hā pha oṃ ṭ phaṭ svāhā*.

<sup>2238</sup> Yamadāḍī's mantra: *oṃ vajrayamadāḍākīye hūṃ hūṃ phaṭ phaṭ svāhā*. Their combined form: *oṃ aḥ sa hūṃ ha va sra jra bhu ya ja ma bhā dā su ḍa rā kī ya ye hūṃ hūṃ hūṃ hūṃ pha pha ṭ ṭ pha pha ṭ ṭ svā svā hā hā oṃ*.

<sup>2239</sup> Yamadūtī's mantra: *oṃ vajrayamadūtīye hūṃ hūṃ phaṭ phaṭ svāhā*. Their combined form: *oṃ va pa jra ra ya śu ma pā dū śo tī ḍya ye ta hūṃ sū hūṃ la pha kha ṭ ṭvā pha ṛga ṭ dhā svā ri hā ṇe hūṃ hūṃ phaṭ phaṭ svāhā oṃ*.



13. Yamadaṃṣṭriṇī  
A combination of the seventh of the eight parts of Heruka's root mantra (1) and Yamadaṃṣṭriṇī's mantra.<sup>2240</sup>
14. Yamamathanī  
A combination of the eighth of the eight parts of Heruka's root mantra and Yamamathanī's mantra.<sup>2241</sup>
- 15–16. Bhagavat (Heruka)  
Heruka's root mantra with forty-eight parts.
17. Vajrasattva and Vārāhī  
A combination of the armor mantras of Vajrasattva and Vārāhī.<sup>2242</sup>
18. Vairocana and Yāminī  
The armor mantras of Vairocana and Yāminī.
19. Padmanarteśvara and Mohanī  
The armor mantras of Padmanarteśvara and Mohanī.
20. Heruka and Saṃcālinī  
The armor mantras of Heruka and Saṃcālinī.
21. Vajrasūrya and Saṃtrāsānī  
The armor mantras of Vajrasūrya and Saṃtrāsānī.
22. Paramāśva and Caṇḍikā  
The armor mantras of Paramāśva and Caṇḍikā.
23. — —
24. — —
25. — —
26. Pracaṇḍā  
A combination of the first and second of the forty-eight parts of Heruka's root mantra, which is followed by Pracaṇḍā's mantra.<sup>2243</sup>
27. Caṇḍākṣī  
A combination of the third and fourth of the forty-eight parts of Heruka's root mantra, which is followed by Caṇḍākṣī's mantra.
28. Prabhāvātī  
A combination of the fifth and sixth of the forty-eight parts of Heruka's root mantra, which is followed by Prabhāvātī's mantra.

<sup>2240</sup> Yamadaṃṣṭriṇī's mantra: *oṃ vajrayamadaṃṣṭrinīyake hūṃ hūṃ phaṭ phaṭ svāhā*. Their combined form: *oṃ va vyā jra ghra ya ji ma nā daṃ a ṣṭri mba nī ra ya dha ke rā hūṃ ya hūṃ hūṃ pha hūṃ ṭ pha pha ṭ ṭ svā svā hā hā oṃ*.

<sup>2241</sup> Yamamathanī's mantra: *oṃ vajrayamamathanīye hūṃ hūṃ phaṭ phaṭ svāhā*. Their combined form: *oṃ va ma jra hā ya dhū ma mrā ma ndha tha kā nī ra ye va hūṃ pu hūṃ ṣā pha ya ṭ hūṃ pha hūṃ ṭ pha svā ṭ hā pha oṃ ṭ svāhā*.

<sup>2242</sup> Their combined form: *oṃ ha vaṃ hā vāṃ hi vi hī vī hu vu hū vū he ve hai vai ho vo hau vau haṃ vaṃ haḥ vaḥ hūṃ pha pha ṭ ṭ svā svā hā hā*.

<sup>2243</sup> The mantras composed of the successive two parts of Heruka's root mantra and the mantras of the deities from Pracaṇḍā to Surābhakṣī from Chapters 26 to 37 are presented in the critical edition of those chapters in this monograph.

29. Mahānāsā  
A combination of the seventh and eighth of the forty-eight parts of Heruka's root mantra, which is followed by Mahānāsā's mantra.
30. Vīramatī  
A combination of the ninth and tenth of the forty-eight parts of Heruka's root mantra, which is followed by Vīramatī's mantra.
31. Kharvarī  
A combination of the eleventh and twelfth of the forty-eight parts of Heruka's root mantra, which is followed by Kharvarī's mantra.
32. Lañkeśvarī  
A combination of the thirteenth and fourteenth of the forty-eight parts of Heruka's root mantra, which is followed by Lañkeśvarī's mantra.
33. Drumacchāyā  
A combination of the fifteenth and sixteenth of the forty-eight parts of Heruka's root mantra, which is followed by Drumacchāyā's mantra.
34. Airāvati  
A combination of the seventeenth and eighteenth of the forty-eight parts of Heruka's root mantra, which is followed by Airāvati's mantra.
35. Mahābhairavā  
A combination of the nineteenth and twentieth of the forty-eight parts of Heruka's root mantra, which is followed by Mahābhairavā's mantra.
36. Vāyuvegā  
A combination of the twenty-first and twenty-second of the forty-eight parts of Heruka's root mantra, which is followed by Vāyuvegā's mantra.
37. Surābhakṣī  
A combination of the twenty-third and twenty-fourth of the forty-eight parts of Heruka's root mantra, which is followed by Surābhakṣī's mantra.
38. Śyāmādevī  
A combination of the twenty-fifth and twenty-sixth of the forty-eight parts of Heruka's root mantra, which is followed by Śyāmādevī's mantra.<sup>2244</sup>
39. Subhadrā  
A combination of the twenty-seventh and twenty-eighth of the forty-eight parts of Heruka's root mantra, which is followed by Subhadrā's mantra.<sup>2245</sup>

---

<sup>2244</sup> The mantra composed of the successive two parts of Heruka's root mantra: *oṃ śa tri ta sā sa ha ha sra sra ma mu hā khā sa ya ha hūṃ srai hūṃ ka phaṭ ro svā mā hā valyāntarvartine hūṃ hūṃ phaṭ phaṭ svāhā*. Śyāmādevī's mantra: *oṃ śyāmādevīye hūṃ hūṃ phaṭ phaṭ svāhā*.

<sup>2245</sup> The mantra composed of the successive two parts of Heruka's root mantra: *oṃ ma jñā hā na pi sā śi ga ta ra ru pra dhi bhā ra ya va hūṃ sā hūṃ hā pha ri ṭ ṇe pha hūṃ ṭ hūṃ svā pha hā ṭ phaṭ svāhā*. Subhadrā's mantra: *oṃ subhadre hūṃ hūṃ phaṭ phaṭ svāhā*.

40. Hayakarṇā  
A combination of the twenty-ninth and thirtieth of the forty-eight parts of Heruka's root mantra, which is followed by Hayakarṇā's mantra.<sup>2246</sup>
41. Khagānanā  
A combination of the thirty-first and thirty-second of the forty-eight parts of Heruka's root mantra, which is followed by Khagānanā's mantra.<sup>2247</sup>
42. Cakravegā  
A combination of the thirty-third and thirty-fourth of the forty-eight parts of Heruka's root mantra, which is followed by Cakravegā's mantra.<sup>2248</sup>
43. Khaṇḍarohā  
A combination of the thirty-fifth and thirty-sixth of the forty-eight parts of Heruka's root mantra, which is followed by Khaṇḍarohā's mantra.<sup>2249</sup>
44. Śauṇḍinī  
A combination of the thirty-seventh and thirty-eighth of the forty-eight parts of Heruka's root mantra, which is followed by Śauṇḍinī's mantra.<sup>2250</sup>
45. Cakravarminī  
A combination of the thirty-ninth and fortieth of the forty-eight parts of Heruka's root mantra, which is followed by Cakravarminī's mantra.<sup>2251</sup>
46. Suvīrā  
A combination of the forty-first and forty-second parts of Heruka's root mantra, which is followed by Suvīrā's mantra.<sup>2252</sup>

<sup>2246</sup> The mantra composed of the successive two parts of Heruka's root mantra: *oṃ śri sa ṣṭi roa saṃ mā hā ra ra ba kā la ra dhvaṃ kā si ya ne hūṃ hūṃ hūṃ hūṃ pha pha ṭ ṭ pha pha ṭ ṭ svā svā hā hā*. Hayakarṇā's mantra: *oṃ hayakarṇe hūṃ hūṃ phaṭ phaṭ svāhā*.

<sup>2247</sup> The mantra composed of the successive two parts of Heruka's root mantra: *oṃ a sa ntra roa mā nā lā gā dhā nāṃ ri śo ne ṣa hūṃ na hūṃ sta pha mbha ṭ na pha vi ṭ drā svā va hā nāya hūṃ hūṃ phaṭ phaṭ svāhā*. Khagānanā's mantra: *oṃ khagānane hūṃ hūṃ phaṭ phaṭ svāhā*.

<sup>2248</sup> The mantra composed of the successive two parts of Heruka's root mantra: *oṃ kro su dha me vi ru gra ka ha ma dhā pi ra ta nā nā ya dā hūṃ ya hūṃ hūṃ pha hūṃ ṭ pha pha ṭ ṭ pha svā ṭ hā svāhā*. Cakravegā's mantra: *oṃ cakravege hūṃ hūṃ phaṭ phaṭ svāhā*.

<sup>2249</sup> The mantra composed of the successive two parts of Heruka's root mantra: *oṃ bu ma ddha hā ko kā ṭi śa sa ti ha la sra kā kṣa tma nā ne ni hūṃ spā hūṃ da pha nā ṭ ya pha hūṃ ṭ hūṃ svā pha hā ṭ phaṭ svāhā*. Khaṇḍarohā's mantra: *oṃ khaṇḍarohē hūṃ hūṃ phaṭ phaṭ svāhā*.

<sup>2250</sup> The mantra composed of the successive two parts of Heruka's root mantra: *oṃ sa jñā roa nā ka mṛ rma ta pra va va rṣā rta pa nā nā ya ya ne hūṃ hūṃ hūṃ hūṃ pha pha ṭ ṭ pha pha ṭ ṭ svā svā hā hā*. Śauṇḍinī's mantra: *oṃ śauṇḍinīye hūṃ hūṃ phaṭ phaṭ svāhā*.

<sup>2251</sup> The mantra composed of the successive two parts of Heruka's root mantra: *oṃ sa ba roa ndha vi na ka ka la rā pa ya bha hūṃ nja hūṃ na pha ka ṭ rā pha ya ṭ hūṃ svā hūṃ hā phaṭ phaṭ svāhā*. Cakravarminī's mantra: *oṃ cakravarminīye hūṃ hūṃ phaṭ phaṭ svāhā*.

<sup>2252</sup> The mantra composed of the successive two parts of Heruka's root mantra: *oṃ pa mu ra ṇḍā kṛ va ta lī ya la ntra ga ma na ntra śa nā rī śa rā nā ya ya hūṃ hūṃ hūṃ hūṃ pha pha ṭ ṭ pha pha ṭ ṭ svā svā hā hā*. Suvīrā's mantra: *oṃ suvīrāye hūṃ hūṃ phaṭ phaṭ svāhā*.

47. Mahābalā  
A combination of the forty-third and forty-fourth parts of Heruka's root mantra, which is followed by Mahābalā's mantra.<sup>2253</sup>
48. Cakravartinī  
A combination of the forty-fifth and forty-sixth parts of Heruka's root mantra, which is followed by Cakravartinī's mantra.<sup>2254</sup>
49. Mahāvīryā  
A combination of the forty-seventh and forty-eighth parts of Heruka's root mantra, which is followed by Mahāvīryā's mantra.<sup>2255</sup>
- |                      |                         |
|----------------------|-------------------------|
| 50.1. Khaṇḍakapālin. | 50.2. Mahākaṅkāla.      |
| 50.3. Kaṅkāla.       | 50.4. Vikaṭadamṣṭrin.   |
| 50.5. Surāvairiṇa.   | 50.6. Amitābha.         |
| 50.7. Vajraprabha.   | 50.8. Vajradeha.        |
| 50.9. Aṅkurika.      | 50.10. Vajrajaṭila.     |
| 50.11. Mahāvīra.     | 50.12. Vajrahūṃkāra.    |
| 50.13. Subhadra.     | 50.14. Vajrabhadra.     |
| 50.15. Mahābhairava. | 50.16. Virūpākṣa.       |
| 50.17. Mahābala.     | 50.18. Ratnavajra.      |
| 50.19. Hayagrīva.    | 50.20. Ākāśagarbha.     |
| 50.21. Śrīheruka.    | 50.22. Padmanarteśvara. |
| 50.23. Vairocana.    | 50.24. Vajrasattva.     |
| 50.25. — —           |                         |
| 51. — —              |                         |

The ideas and practices taught in any chapters are defined as belonging to their corresponding deities. Most chapters with corresponding deities include teachings of the etymology of both (1) the names of those deities and (2) the Buddhist technical terms related to them, such as the holy sites and the Thirty-Seven Qualities Related to Awakening (see Appendix A).

The deities connected with Chapters 2 to 6 are those who reside in the Great Pleasure Circle of the fivefold maṇḍala of Heruka (Appendix A). The main mantras of the chapters associated with them include Vajravārāhī's root and near-heart mantras and Heruka's heart and near-heart mantras (Appendix C). The deities of Chapters 7

<sup>2253</sup> The mantra composed of the successive two parts of Heruka's root mantra: *oṃ du ma ṣa hā ṭā ra nāṃ kṣā vi ka dā rā la ya ne hūṃ hūṃ hūṃ hūṃ pha pha ṭ ṭ pha pha ṭ ṭ svā svā hā hā*. Mahābalā's mantra: *oṃ mahābale hūṃ hūṃ phaṭ phaṭ svāhā*.

<sup>2254</sup> The mantra composed of the successive two parts of Heruka's root mantra: *oṃ kro dha dha rmo sphā dha ra ya sphā ka ra rā nā ya ya hūṃ hūṃ hūṃ hūṃ pha pha ṭ ṭ pha pha ṭ ṭ svā svā hā hā*. Cakravartinī's mantra: *oṃ cakravartinīye hūṃ hūṃ phaṭ phaṭ svāhā*.

<sup>2255</sup> The mantra composed of the successive two parts of Heruka's root mantra: *oṃ ga i ra ndra sa jā ta la vā sa da roa pra sa vā tvā da tma ma ne hā hūṃ ma hūṃ te pha hūṃ ṭ hūṃ pha pha ṭ ṭ svā pha hā ṭ svāhā*. Mahāvīryā's mantra: *oṃ mahāvīrye hūṃ hūṃ phaṭ phaṭ svāhā*.

to 14 are those who abide in the Pledge Circles of the fivefold maṇḍala of Heruka (Appendix A). Their mantras and Heruka's root mantra with eight parts (Appendix C) constitute the main mantras of the chapters related to them. The deities associated with Chapters 17 to 22 are the six pairs of lords and mistresses of the six lineages of Buddhist deities. Their mantras (armor mantras, Appendix C) are the main mantras of those chapters. The deities related to Chapters 26 to 49 are the twenty-four female deities who reside in the Triple Circle (i.e., the Mind, Speech, and Body Circles) of the fivefold maṇḍala of Heruka (Appendix A). Their mantras and Heruka's root mantra with forty-eight parts (Appendix C) constitute the main mantras of the chapters associated with them. The deities connected with Chapters 50.1 to 50.24 are the twenty-four male deities who reside in the Triple Circle of the fivefold maṇḍala of Heruka (Appendix A). In sum, they are deities of the fivefold maṇḍala of Heruka and the lords and mistresses of the six lineages of Buddhist deities. They constitute the structure of the entire tantra, their mantras serve as the material for the main mantras of the chapters, and most chapters include teachings of the etymology of their names and doctrinal terms. This knowledge will help us reading the whole chapters of this tantra greatly.

# References

## Primary Sources

- Abhidhānottara*. The *Abhidhanottaratantra*. Skt ed., Chapters 9, 14, 19, 24, 39, 40, 41, and 42 (Kalff 1979); Chapters 37, 51, 52, and 59 (Sugiki 2019); and Chapters 57 and 58 (Sugiki 2020). Skt mss., IASWR I-100=NGMPP E1517/7, NGMPP B113/4, Śāstrī no. 58 (accession no. G10759), and Matsunami no. 12. Tib. D 369.
- Abhidhānottaravṛtti* of Śūraṃgavajra. The *Rtsa ba'i rgyud kyi snying po 'dus pa nges par brjod pa'i rgyud bla ma rtsa ba rtsa ba'i 'grel pa* (\*Mūlatantrahṛdayasaṃgrahābhidhānottaratantramūla-mūlavṛtti) of Shū raṃ ga ba dzra (Śūraṃgavajra) (translated into Tibetan by Jñānaśrīmitra and 'Phags pa shes rab). Tib. D 1414.
- Abhisamayamañjarī* of Śākyarakṣita, Śubhākaragupta, or Śāntarakṣita. Skt ed., (Meisezahl 1985) and (CIHTS 1992).
- Āmnāyamañjarī* of Abhayākaragupta. Skt ms., *Rare and Ancient Tibetan Texts Collected in Tibetan Regions Series*, 3 volumes, Compiled by Institute of the Collection and Preservation of Ancient Tibetan Texts of Sichuan Province, Chengdu: Sichuan Nationalities Publishing House and Beijing: Guangming Daily Press, 2015. Tib. D 1198.
- Aśokavarṇāvadāna* (*Divyāvadāna* 11). Skt ed., (Vaidya 1959).
- Kaulajñānanirṇaya*. The *Kaulajñānanirṇaya* of Matsyendranātha. Skt ed. (Bagchi 1934).
- Cakrasaṃvara*. The *Cakrasaṃvaratantra*, also named *Herukābhidhāna* or *Laghusaṃvara*. Skt ed., (Gray 2012). Skt ms., Oriental Institute in Vadodara (Baroda) accession no. 13290.
- Cakrasaṃvarapañjikā* of Jayabhadra. Skt ed., (Sugiki 2001).
- Cakrasaṃvaravivṛti* of Bhavabhaṭṭa. Skt ed., (Pandey 2002), (Bang 2019), and (Bang 2021).
- Catuspīṭha*. The *Catuspīṭhatantra*. Skt ed., (Szántó 2012b).
- Jingang ding jing yuqie shibahui zhigui* (金剛頂經瑜伽十八會指歸) of Amoghavajra (不空金剛). T 869.
- Jvālāmukhīsādhanaprayoga* (*Sādhanamālā* 221). Skt ed., (Bhattacharyya 1925). Skt ms., NGMPP A936/11.
- Ḍākārṇava*. The *Śrīḍākārṇavamahāyoginītantrarāja*. Skt ed., Chapter 15 (Sugiki 2022a); Chapters 50-2 and 50-8 (Sugiki 2018a, 2018b); Skt mss., NGMPP A138/9, Matsunami 145, NGMPP A142/2, and Goshima & Noguchi 41. Tib. D 372 (translated into Tibetan by Jayasena and Dharma yon tan).
- Tantrasadbhāva*. Skt ed. of Chapters 1, 3, 9, 18, 24, and 28, (Bang 2018).
- Nibandha* of Bhavabhaṭṭa. Skt ed., (Szántó 2012b).
- Pratyabhijñāhṛdaya* of Kṣemarāja. Skt ed., (Chatterji 1911).
- Bohitā* of Padmavajra. Skt ms., NGMPP A 25/3 and A48/9, and Tib. D 1419 (translated into Tibetan by Jayasena and Dharma yon tan).
- Brahmayāmala*. The *Brahmayālamatantra*. Skt ed., Chapters 1, 2, 55, 73, and 99, (Hatley 2007); Chapters 3, 21, and 45, (Kiss 2015); and Chapters 1, 2, 39, 40, and 83, (Hatley 2018).
- Maṅḍalārcanavidhi* of Ratnasena. The *Śrīmahāsaṃvarasaparikaramaṅḍalārcanavidhi* of Ratnasena. Skt ms., NGMPP B24/52 (1r-34r) (palm leaf, 19rv missing, undated). No Tibetan translation.
- Mahāmudrātilaka*. The *Mahāmudrātilakatantrarājādhirāja*. Skt ed., all chapters cited in this monograph, my unpublished edition based on Skt ms., Staatsbibliothek zu Berlin, no.

- Hs or 8711. Tibetan translation: D 420 and P 12 (translated into Tibetan by Dpal shes rab gsang ba [\*Prajñāśrīgupta], Chos kyi ye shes, and Phyug mtshams dgra bcom).
- Yoginīsaṃcāra*. The *Yoginīsaṃcāra*tantra, Skt ed., (Pandey 1998).
- Ratnapadmarāganidhi* of Jayasena. Tib ed., (Sugiki 2022a).
- Vajradāka*. The *Vajradākamahātantra*. Skt ed. of Chapters 1, 7, 8, 11, 12, 13, 14, 15, 18, 22, 36, 38, 42, 44, and 48, (Sugiki 2002, 2003, 2008, 2016, 2017). Skt ed. of all other chapters are my unpublished edition based in Skt mss., Śāstrī no. 72 (accession no. G3825) and Matsunami no. 343.
- Vajradākavivṛti* of Bhavabhaṭṭa. The *Rgyud kyi rgyal po chen po dpal rdo rje mkha' 'gro'i rnam par bshad pa* (\**Śrīvajradākamahātantrarājasya vivṛti*) of Bha ba bha dra (Bhavabhadrā = Bhavabhaṭṭa) (translated into Tibetan by Gayādhara and 'Gos lha btsas). Tib. D 1415.
- Vajravārāhīsādhana* of Umāpatideva. Skt ed., (English 2002).
- Vārāhīkalpa*. The *Śrīvajravārāhīkalpamahātantrarāja* (or *Śrīvajravārāhīkalpayoginītantrarāja*). Skt ed., my unpublished edition based on Skt ms., Matsunami no. 346. The Tibetan Tripiṭaka does not include its Tibetan translation.
- Samvarodaya*. The *Samvarodayatantra*. Skt ed., (Tsuda 1974).
- Sampuṭodbhava*. The *Sampuṭodbhavantra*. Skt ed., (Dharmachakra Translation Committee [2020] 2021).
- Sarvakalpasamuccaya*. The *Rtog pa thams cad 'dus pa zhes bya ba sangs rgyas thams cad dang mnyam par sbyor ba mkha' 'gro sgyu ma bde ba'i mchog gi rgyud phyi ma'i phyi ma* (\**Sarvakalpasamuccayanāmasarvabuddhasamāyogaḍākinijālasamvarottaratantra*) (translated into Tibetan by Smṛtijñānakīrti). Tib. D 367.
- Sarvabuddhasamāyogaḍākinijālasaṃvara*. The *Sarvabuddhasamāyogaḍākinijālasaṃvaratantra*. Skt ed., (CIHTS 2018).
- Sāghananidhi* of Kambala. Skt ed., my unpublished edition based on Skt mss., NGMPP B31/20, Goettingen Xc 14/51, NGMPP E2990/15, and Goettingen Xc 14/30.
- Siddhayogeśvarīmata*. The *Siddhayogeśvarīmata*, Skt ed., (Törzsök 1999).
- Sūtakamelāpaka*. The *Sūtakamelāpaka*. Skt ed., (Wedemeyer 2007).
- Svacchanda*. The *Svacchandatantra*. Skt ed., (Dvivedī 1985).
- Hastapūjāvīdhi* of Śāśvatavajra. Skt ed., (Meisezahl 1985).
- Herukābhyudaya*. The *Dpal khrag 'thung mngon par 'byung pa* (*Herukābhyudaya*) (translated into Tibetan by Advayavajra and Bcing yon tan 'bar), Tib. D 374 and P 21.
- Hevajra*. The *Hevajratantra*. Skt ed., (Snellgrove 1959).

## Secondary Sources

- Bagchi, Prabodh Candra. 1934. *Kaulajñāna-nirṇaya and Some Minor Texts of the School of Matsyendranātha*. Kolkata: Metropolitan Printing and Publishing House.
- Bang, Junglan. 2018. Selected Chapters from the Tantrasadbhāva, Based on the tradition of the 11th century Śaiva Sanskrit Manuscripts in Nepal. Ph.D. dissertation, Fakultät für Geisteswissenschaften der Universität Hamburg, Hamburg, Germany.
- Bang, Junglan. 2019. The Opening Passages of Bhavabhaṭṭa's Commentary (*Vivṛti*) on the *Cakrasaṃvaratantra*—Remarks on his elaboration of the preamble. *Annual of the Institute for Comprehensive Studies of Buddhism Tansho University* 41: 139–64.
- Bang, Junglan. 2021. A Study on the Characteristics of Yoginīs: A critical edition and its translation of *Cakrasaṃvaravivṛti* chapters 16, 17 and 18. *Journal of Kawasaki Daishi Institute for Buddhist* 6: 65–107.
- Bang, Junglan, and Kenichi Kuranishi. 2021. A Study on Death-signs and Utkrānti of Padminī 19, based on its Preliminary Edition and Translation. *Annual of The Institute for Comprehensive Studies of Buddhism* 43: 259–82.
- Bhattacharyya, Benoytosh. 1925. *Sādhnamālā*. Vol. 2 (Gaekwad's Oriental Series No. 41); Baroda: Oriental Institute.
- Bucknell, Roderick S., and Martin Stuart-Fox. 1986. *The Twilight Languages: Explorations in Buddhist Meditation and Symbolism*. London: Curzon Press. New York: St. Martin's Press.
- Chatterji, Jagadīsha Chandra. 1911. *The Pratyabhijñā Hridaya Being a Summary of the Doctrines of the Advaita Shaiva Philosophy of Kashmir by Kṣemarāja* (The Kashmir Series of Texts and Studies III). Srinagar: Archæological and Research Department, Jammu and Kashmir State.
- Chaudhuri, Nagendra N. 1935. *Studies in the Apabhraṃśa Texts of the Dākṛṇava*. Text from Nepal 2, Calcutta Sanskrit Series under the direction of Pandit Amareswar Thakur, no. X. Calcutta: Metropolitan Printing & Publishing House Ltd.
- CIHTS. 1992. *Abhisamayamañjarī*. *Dhīḥ* 13: 123–54.
- CIHTS. 2018. *Śrīsarvabuddhasamāyogaḍākinījālasamvaranāmatantram*. *Dhīḥ* 58: 141–201.
- Davidson, Ronald M. 1981. "The litany of names of Mañjuśrī. Text and translation of the *Mañjuśrīnāmasaṃgīti*". In *Tantric and Taoist Studies in Honour of R. A. Stein*. Edited by Michel Strickmann. (Mélanges chinois et bouddhiques 20). Brussels: Institut belge des hautes études chinoises, vol. 1, pp. 1–69.
- Davidson, Ronald M. 2004. *Tibetan Renaissancerenaissance: Tantric Buddhism in the Rebirth of Tibetan Culture*. New York: Columbia University Press.
- Dharmachakra Translation Committee. 2021. Emergence from Sampuṭa (Sampuṭodbhavaḥ). 84000 Translating the Words of the Buddha. Updated Version. First published 2020. Available online: <https://read.84000.co/translation/toh381.html?part=appendix> (accessed on 3 May 2021).
- Dvivedī, Brajavallabha. 1985. *The Svacchandatantram: With Commentary Udyota by Kṣemarājācārya*. Delhi: Parimal.
- English, Elizabeth. 2002. *Vajrayoginī: Her Visualizations, Rituals, and Forms*. Boston: Wisdom Publications.



- Giebel, Rolf W. 1995. The *Chin-kang-ting ching yü-ch'ieh shih-pa-hui chih-kuei*: An Annotated Translation. *Naritasan Bukkyō Kenkyūjo Kiyō (Journal of Naritasan Institute for Buddhist Studies)* 18: 107–201.
- Goodall, Dominic. 2015. *The Nīśvāsattattvasamhitā, The Earliest Surviving Śaiva Tantra, Volume I. A Critical Edition & Annotated Translation of the Mūlasūtra, Uttarasūtra & Nayasūtra*. Collection Indologie 128/ Early Tantra Series 1; Pondicherry: IFP/EFEO/Asien-Afrika-Institut, Universtaet Hamburg.
- Goshima, Kiyotaka, and Keiya Noguchi. 1983. *A Succinct Catalogue of the Sanskrit Manuscripts in the Possession of the Faculty of Letters, Kyoto University*. Kyoto: Society for Indic and Buddhistic Studies, Kyoto University.
- Gray, David B. 2007. *The Cakrasamvara Tantra (The Discourse of Śrī Heruka): A Study and Annotated Translation*. New York: The American Institute of Buddhist Studies, Columbia University Center for Buddhist Studies and Tibet House US.
- Gray, David B. 2012. *The Cakrasamvara Tantra (The Discourse of Śrī Heruka): Editions of the Sanskrit and Tibetan Texts*. New York: The American Institute of Buddhist Studies, Columbia University Center for Buddhist Studies and Tibet House US.
- Hatley, Shaman. 2007. *The Brahmayāmalatantra and Early Śaiva Cult of Yoginīs*. Doctor dissertation, University of Pennsylvania, Philadelphia, PA, USA.
- Hatley, Shaman. 2016. Converting the Ḍākinī: Goddess Cults and Tantras of the Yoginīs between Buddhism and Śaivism. In *Tantric Traditions in Transmission and Translation*. Edited by David Gray and Ryan Richard Overbey. Oxford: Oxford University Press, pp. 37–86.
- Hatley, Shaman. 2018. *The Brahmayāmala Tantra or Picumata, Volume I. Chapters 1–2, 39–40, & 83, Revelation, Ritual, and Material Culture in an Early Śaiva Tantra*. Collection Indologie 133/Early Tantra Series 5; Pondicherry: IFP/EFEO/Asien-Afrika-Institut, Universtaet Hamburg.
- Horiuchi, Kanjin. 1974. *Shōe Kongōchōkyō no Kenkyū: Bonzōkan Taishō, Kongōkai Bon Gōsanze Bon*. Koyacho: Mikkyō Bunka Kenkyūjo.
- Isaacson, Harunaga, and Francesco Sferra. 2014. *The Sekanirdeśa of Maitreyanātha (Advayavajra) with the Sekanirdeśapañjikā of Rāmapāla*. Critical Edition of the Sanskrit and Tibetan Texts with English Translation and Reproductions of the MSS. Napoli: Università Degli Studi Di Napoli “L’Orientale”.
- Isaacson, Harunaga, and Francesco Sferra. 2015a. Tantric commentaries: South Asia. In *Brill’s Encyclopedia of Buddhism*. Edited by Jonathan A. Silk, Oskar von Hinüber, Vincent Eltschinger, Lucia Dolce, Johannes Bronkhorst and Angelika Malinar. Leiden: Brill, vol. 1, pp. 467–82.
- Isaacson, Harunaga, and Francesco Sferra. 2015b. Tantric literature: Overview South Asia. In *Brill’s Encyclopedia of Buddhism*. Edited by Jonathan A. Silk, Oskar von Hinüber, Vincent Eltschinger, Lucia Dolce, Johannes Bronkhorst and Angelika Malinar. Leiden: Brill, vol. 1, pp. 307–19.
- Jackson, Roger. 1988. Book Review: *The Twilight Language: Explorations in Buddhist Meditational and Symbolism*, by Roderick S. Bucknell and Martin Stuart-Fox. *The Journal of the International Association of Buddhist Studies* 2: 123–30.

- Kalff, Martin Michael. 1979. Selected Chapters from the Abhidhānottara-Tantra: The Union of Female and Male Deities. Unpublished Ph.D. thesis, Columbia University, New York, NY, USA.
- Kiss, Csaba. 2015. *The Brahmāyāmala Tantra or Picumata, Volume II. The Religious Observances and Sexual Rituals of the Tantric Practitioner: Chapters 3, 21, and 45*. Collection Indologie 130/ Early Tantra Series 3; Pondicherry: IFP/EFEO/Asien-Afrika-Institut, Universität Hamburg.
- Konishi, Masatoshi A. 1990. Old Paper Used for the Asutosh Museum Manuscript of *Pañcarakṣā*: Its Significance in the History of Nepalese Paper-making. *Minami Ajia Kenkyū (Journal of the Japanese Association for South Asian Studies)* 2: 145–55.
- Luo, Hong. 2010. *The Buddhakapālatantra Chapters 9 to 14*. Hamburg: Asien-Afrika-Institut. Beijing: China Tibetology Research Center.
- Matsunami, Seiren. 1965. *A Catalogue of the Sanskrit Manuscripts in the Tokyo University Library*. Tokyo: University of Tokyo.
- Meisezahl, R. O. 1985. *Hastapūjāvidhi-Texte, Der Handritus im anuttarayogischen Kult des Götterpaares Cakrasambara und Vajravārāhī*. Sankt Augustin: VGH Wissenschaftsverlag.
- Mori, Kazushi, Kimiaki Tanaka, and Teruyuki Oiwa. 2011. *Radakku Zansukāru no Bukkyō Hekiga: Nishichibetto Zanshō*. Tokyo: Watanabe Shuppan.
- Oberlies, Thomas. 2003. *A Grammar of Epic Sanskrit*. Berlin and New York: Walter de Gruyter.
- Omi, Josho. 2013. Vajravārāhī ni kansuru ichikōsatsu: *Mahāmāyāvajravārāhī to nazukeru dhāraṇī no bonbun kōtei text to yakuchū wo chūshin ni* (An examination of Vajravārāhī: Focussed on a Critical Edition of the Sanskrit *Mahāmāyāvajravārāhī nāma dhāraṇī* and its Annotated Translation). *Mikkyo Bunka (Journal of Esoteric Buddhism)* 231: 53–90.
- Otter, Felix. 2021. *A Course in Reading Classical Newari, Selections from the Vetālapañcaviṃśati*. Heidelberg: CrossAsia-eBooks, Heidelberg University Library.
- Pal, Pratapaditya. 1978. *The Arts of Nepal, Part II: Painting, with 220 Plates*. Leiden: Brill.
- Pandey, Janardan Shastri. 1998. *Yoginīsañcāratāntram with Nibandha of Tathāgatarakṣita and Upadeśānusārīṇīṭyākhyā of Alakakalaśa*. Sarnath: CIHTS.
- Pandey, Janardan Shastri. 2002. *Śrīherukābhidhānam Cakrasaṃvara-tāntram with the Vivṛti Commentary of Bhavabhaṭṭa*. Sarnath: CIHTS, vols. 1–2.
- Sakurai, Munenobu. 2004. Another Version of Prajñārakṣita's *Balividhi*. In *Three Mountains and Seven Rivers: Prof. Musashi Tachikawa's Felicitation Volume*. Edited by Shoun Hino and Toshihiro Wada. Delhi: Motilal Banarsidass Publishers, pp. 815–28.
- Sanderson, Alexis. 1995. Vajrayāna: Origin and Function. In *Buddhist into the Year 2000*. Bangkok and Los Angeles: Dhammakaya Foundation, pp. 87–102.
- Sanderson, Alexis. 2001. History through Textual Criticism in the study of Śaivism, the Pañcarātra and the Buddhist Yoginītantras. In *Les Sources et Le Temps (Sources and Time): A Colloquium, Pondicherry, 11–13 January 1997*. Edited by Francois Grimal. Pondicherry: Institut Français de Pondichéry, pp. 1–47.
- Sanderson, Alexis. 2009. The Śaiva Age: The Rise and Dominance of Śaivism during the Early Medieval Period. In *Genesis and Development of Tantrism*. Edited by Shingo Einoo. Tokyo: Institute of Oriental Culture, University of Tokyo, pp. 41–349.
- Śāstrī, Hara Prasād. 1915. *A Catalogue of Palm-Leaf and Selected Paper MSS. Belonging to the Durbar Library, Nepal*. Kolkata: Baptist Mission Press, vol. 2.

- Śāstrī, Hara Prasad. 1917. *A Descriptive Catalogue of Sanskrit Manuscripts in the Government Collection under the Care of the Asiatic Society of Bengal*. Kolkata: The Asiatic Society of Bengal, vol. 1.
- Schott, Julian. 2019. Kṛṣṇacaryāpādasya *Dohākoṣaṭīke*, A Study of Its Commentaries: Edited, Translated, and Annotated, Together with a Survey of His Life and Works and a Study on the Dohā as a Literary Genre. Ph.D. dissertation, Universität Hamburg, Hamburg, Germany.
- Sheth, Hargovind D. T. 1986. *Pāia-sadda-mahaṇṇavo: A Comprehensive Prakrit-Hindi Dictionary with Sanskrit Equivalents, Quotations and Complete References*. Delhi: Motilal Banarasidas. First published 1963.
- Shizuka, Haruki. 2007. *Ganachakura no Kenkyū: Indo Kōkimikyō ga Hiraita Chihei*. Tokyo: Sankibōbutsushorin.
- Singh, Jaideva. 2006. *Pratyabhijñāhṛdayam, The Secret of Self-recognition, Sanskrit Text with English Translation, Notes and Introduction*. Delhi: Motilal Banarasidas. First published 1963.
- Snellgrove, David L. 1959. *The Hevajra Tantra: A Critical Study, Part I, Introduction and Translation, Part II, Sanskrit and Tibetan Texts*. London: Oxford University Press.
- Sugiki, Tsunehiko. 2001. Cakrasaṃvaratantra no Seiritsu Dankai nitsuite—Oyobi Jayabhadar Saku Śrīcakrasaṃvarapañjikā Kōteibonpon (On the making of Śrīcakrasaṃvaratantra—With a critical Sanskrit text of Jayabhadra’s Śrīcakrasaṃvarapañjikā). *Chisan Gakuho (Journal of Chisan Studies)* 50: 91–141.
- Sugiki, Tsunehiko. 2002. A Critical Study of the *Vajradākamahātāntrarāja* (I): Chapters 1 and 42. *Chisan Gakuho (Journal of Chisan Studies)* 51: 81–115.
- Sugiki, Tsunehiko. 2003. A Critical Study of the *Vajradākamahātāntrarāja* (II): Sacred Districts and Practices Concerned. *Chisan Gakuho (Journal of Chisan Studies)* 52: 53–106.
- Sugiki, Tsunehiko. 2005. System and Historical Development of Secret Signs as Communication Media. In *Jihi to Chie no Sekai (Journal of Chisan Studies 54)*. Edited by Chisan Kangakukai. Tokyo: Seishi Shuppan, pp. 207–34.
- Sugiki, Tsunehiko. 2007. *Sanvara Kei Mikkyō no Shosō: Gyōja, Seichi, Shintai, Jikan, Shisei (Aspects of Sanvara Esoteric Buddhism: Practitioner, Holy Site, Body, Time, and Death and Life)*. Tokyo: Toshindo.
- Sugiki, Tsunehiko. 2008. The Homa System of the *Vajradākatantra*: A Critical Edition and a Preliminary Analysis of its Homa System. *Tantric Studies* 1: 131–54.
- Sugiki, Tsunehiko. 2016. A *Maṇḍala* and *Sādhana* Practices of Mundane Deities in the *Vajradākatantra*—A Critical Edition of the *Vajradākatantra* Chapter 19. *Chisan Gakuho (Journal of Chisan Studies)* 65: 283–342.
- Sugiki, Tsunehiko. 2017. Perfect Realization (*Sādhana*) of *Vajradāka* and His Four Magical Females—Critical Editions of the Sanskrit *Vajradākamahātāntra* Chapters 12 and 13. *WIAS Research Bulletin* 9: 5–31.
- Sugiki, Tsunehiko. 2018a. Rethinking the Buddhist Discourse on Holy Sites in the *Ḍākārṇava*: A Critical Edition and a Translation of the Sanskrit *Ḍākārṇava* Chapter 50–3. *WIAS Research Bulletin* 10: 39–90.
- Sugiki, Tsunehiko. 2018b. The *Sādhana* of the ‘Adamantine Body’ *Maṇḍala*: A Critical Edition and a Translation of the Sanskrit *Ḍākārṇava* Chapter 50–8. *Chisan Gakuho (Journal of Chisan Studies)* 67: 45–87.

- Sugiki, Tsunehiko. 2019. Buddhist Mantras in the Form of Maṇḍala Deities: A Critical Edition and a Translation of the Sanskrit Text of the *Abhidhānottaratantra*, Chapters 37, 51, 52, and 59. *WIAS Research Bulletin* 11: 31–102.
- Sugiki, Tsunehiko. 2020. Selecting Letters to Make the Fundamental Mantra of Heruka: A Critical Edition and Translation of the Sanskrit *Abhidhānottaratantra*, Chapters 57 and 58. *WIAS Research Bulletin* 12: 33–91.
- Sugiki, Tsunehiko. 2021. Tantric Appearances and Non-Tantric Meanings: Four Systems of the “Maṇḍala of Mantra” in the Buddhist Cakrasaṃvara Literature. *International Journal of Buddhist Thought and Culture* 31: 217–55.
- Sugiki, Tsunehiko. 2022a. *The Ocean of Heroes: Critical Edition, Translation, and Analysis of the Dākārṇava, Chapter 15, and Jayasena’s Meditation Manual*. Basel: MDPI.
- Sugiki, Tsunehiko. 2022b. On the Chronology of the Buddhist *Tantras*. In *Oxford Handbook of Tantric Studies*. Edited by Glen A. Hayes and Richard K. Payne. Oxford: Oxford University Press, pp. C32.S1–C32.S33.
- Szántó, Peter D. 2012a. Selected Chapters from the Catuspīṭhatantra (1/2) Introductory Study with the Annotated Translation of Selected Chapters. Ph.D. thesis, Oxford University, Oxford, UK.
- Szántó, Peter D. 2012b. Selected Chapters from the Catuspīṭhatantra (2/2) Appendix Volume with Critical Editions of Selected Chapters Accompanied by Bhavabhaṭṭa’s Commentary and a Bibliography. Ph.D. thesis, Oxford University, Oxford, UK.
- Szántó, Péter D. 2014. The Body in the Catuspīṭhatantra and Related Literature. Handout for München Talk. Available online: <https://www.academia.edu/6515953> (accessed on 8 October 2022).
- Szántó, Péter D. 2015a. Catuspīṭha. In *Brill’s Encyclopedia of Buddhism*. Edited by Jonathan A. Silk, Oskar von Hinüber, Vincent Eltschinger, Lucia Dolce, Johannes Bronkhorst and Angelika Malinar. Leiden: Brill, vol. 1, pp. 320–25.
- Szántó, Péter D. 2015b. The *Mahāmudrātilaka*: Its contents, history, and transmission. Paper presented at Handout in the World Sanskrit Conference 2015, Bangkok, Thailand, June 28–July 2.
- Szántó, Péter D. 2016. Before a critical edition of the *Sampuṭa*. *Zentralasiatische Studien* 45: 397–422.
- Szántó, Péter D., and Arlo Griffiths. 2015. *Sarvabuddhasamāyogaḍākinījālaśaṃvara*. In *Brill’s Encyclopedia of Buddhism*. Edited by Jonathan A. Silk, Oskar von Hinüber, Vincent Eltschinger, Lucia Dolce, Johannes Bronkhorst and Angelika Malinar. Leiden: Brill, vol. 1, pp. 367–72.
- Tagare, Ganesh Vasudev. 1948. *Historical Grammar of Apabhraṃśa*. Delhi: Motilal Banarsidass.
- Tanaka, Kimiaki. 1997. *Sei to Shi no Mikkyō*. Tokyo: Shunjusha.
- Tanaka, Kimiaki. 2003. *Hanbittsu Bunkazaidanzō Tibet Bukkyō Kaiga Shūsei: Thangka no Geijutsu (Arts of Thangka from the Haln Kwang-Ho Collection)*. Seoul: The Haln Cultural Foundation, vol. 4.
- Tanaka, Kimiaki. 2010. *Indo niokeru Mandara no Seiritsu to Hatten (Genesis and Development of the Maṇḍala in India)*. Tokyo: Shunjusha.

- Tanemura, Ryugen. 2004. Indo mikkyō no sōgi: Śūnyasamādhivajra saku Mṛtasugatiniyojana nitsuite (The Funeral Rite in Indian Tantric Buddhism: A Study on the *Mṛtasugatiniyojana* of Śūnyasamādhivajra). *Shiseigaku Kenkyū* (Journal of Death and Life Studies) 4: 26–47.
- Tanemura, Ryugen. 2013. Śūnyasamādhivajra chosaku no sōgimanyuaru Mṛtasugatiniyojana: Sansukurittogo kōteitekisuto oyobi chū (Śūnyasamādhivajra's *Mṛtasugatiniyojana*: A Critical Edition and Notes). *Toyobunka Kenkyūjo Kiyō* (The Memoirs of Institute for Advanced Studies on Asia) 163: 110–36.
- Tomabechi, Toru. 2018a. Abhayākaragupta saku Āmnāyamañjarī shoin bunken (2): Shinshutsu bonbun shiryō dai 5 shō yori (Quotations in Abhayākaragupta's *Āmnāyamañjarī* Chapter 5: Extracted from a Newly Available Sanskrit-Tibetan Bilingual Manuscript). *Kawasaki Daishi Kyōgaku Kenkyūjo Kiyō* (Journal of Kawasaki Daishi Institute for Buddhist Studies) 3: 1–23.
- Tomabechi, Toru. 2018b. Abhayākaragupta saku Āmnāyamañjarī shoin bunken (3): Shinshutsu bonbun shiryō dai 6–8 shō yori (Quotations in Abhayākaragupta's *Āmnāyamañjarī* Chapters 6–8: Extracted from a Newly Available Sanskrit-Tibetan Bilingual Manuscript). *Kokusai Bukkyōgaku Kenkyūjo Kiyō* (Bulletin of the International Institute for Buddhist Studies) 1: 77–94.
- Törzsök, Judit. 1999. The Doctrine of Magic Female Spirits' A Critical Edition of Selected Chapters of the *Siddhayogeśvarīmata(tantra)* with Annotated Translation and Analysis. Ph.D. dissertation, University of Oxford, Oxford, UK.
- Törzsök, Judit. 2014. Women in Early Śākta Tantras: Dūtī, Yoginī and Sādhakī. *Cracow Indological Studies* 16: 339–67. [CrossRef]
- Tsuda, Shin'ichi. 1974. *The Saṃvarodaya-tantra: Selected Chapters*. Tokyo: The Hokuseido Press.
- Tsukamoto, Keisho, Yukei Matsunaga, and Hirofumi Isoda. 1989. *Bongobutten no Kenkyū*. Kyoto: Heirakuji Shoten.
- Vaidya, Paraśurāma Lakshmaṇa. 1959. *Divyāvadāna*. Darbhanga: Mithila Institute of Post-Graduate Studies and Research in Sanskrit Learning.
- Wedemeyer, Christian K. 2007. *Āryadeva's Lamp that Integrates the Practices (Caryāmelāpakaṇḍīpā), The Gradual Path of Vajrayāna Buddhism According to the Esoteric Community Noble Tradition*. New York: The American Institute of Buddhist Studies at Columbia University, Columbia University's Center for Buddhist Studies, and Tibet House US.



MDPI AG  
Grosspeteranlage 5  
4052 Basel  
Switzerland  
Tel.: +41 61 683 77 34

MDPI Books Editorial Office  
E-mail: [books@mdpi.com](mailto:books@mdpi.com)  
[www.mdpi.com/books](http://www.mdpi.com/books)



Disclaimer/Publisher's Note: The statements, opinions and data contained in all publications are solely those of the individual author(s) and contributor(s) and not of MDPI and/or the editor(s). MDPI and/or the editor(s) disclaim responsibility for any injury to people or property resulting from any ideas, methods, instructions or products referred to in the content.

