

SARVA TATHĀGATA TATTVA SAMGRAHA

COMPENDIUM OF ALL THE TATHĀGATAS
A STUDY OF ITS
ORIGIN, STRUCTURE AND TEACHINGS

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Abstract

This thesis constitutes a study of the *Sarva-tathāgata-tattva-saṃgraha*, the principal Buddhist *tantra* of the Yoga Tantra class. The thesis is based on the original sources in Sanskrit, Tibetan, Chinese, Japanese and Korean. The text of this *tantra* is preserved in the original Sanskrit, and in Tibetan and Chinese translations. As for the commentaries, the thesis makes use of two commentaries written by the Indian masters Ānandagarbha and Śākyamitra, which are preserved only in their Tibetan versions. In addition, the thesis incorporates the information culled from the relevant works in Chinese by Amoghavajra and Donjaku, and several Japanese and Korean works as indicated in the bibliography.

The *Sarva-tathāgata-tattva-saṃgraha* is divided into five parts and twenty six chapters. In conformity with this *tantra*'s structure, the thesis is also divided in the same way.

The thesis starts with a general introduction, and then proceeds step by step to provide a textual study of the doctrinal, ritual, and other dimensions of the entire *tantra*. In conformity with its structure, first there are provided expositions of each part as a whole, and then there follow detailed studies of individual chapters contained in each part. In the case of individual chapters, first there is explained their overall structure, then, whenever appropriate, there are given translated excerpts from the *tantra*, followed by an integrated interpretation of their doctrinal and other aspects in the light of the commentaries. Since all chapters of this thesis have similar structures, the overall presentation is somewhat repetitive. However, this style reflects the structure of the *tantra* and its logical progression, and also the style of its commentaries.

In terms of its teachings, the *Sarvatathāgata-tattva-saṃgraha* provides the foundational exposition of the doctrines and practices of the Yoga Tantra. This *tantra* class focuses predominately on meditation, visualisation of deities, and on ritual activities performed in connection with *maṇḍalas*. This *tantra* contains a seminal treatment of the Yoga Tantra theories, but all such theories are not divulged in an open and plain language, but are encoded in esoteric terminology, and cast in visionary, meditational, and ritualised ways. The overall discourse is built around a logically devised group of *maṇḍalas* in connection with which the *tantra* explains the meditational and ritual process leading to Buddhahood. According to this *tantra*, Śākyamuni Buddha attained Buddhahood in the Akaniṣṭha abode, proclaimed the Yoga Tantra on the summit of Mount Sumeru, and then returned to earth and re-enacted the state of enlightenment under the *bodhi* tree in Bodhgaya. His enlightenment in the Akaniṣṭha and his proclamation of the Yoga Tantra on Sumeru are recast in this *tantra* and revealed as a body of the Yoga Tantra teachings.

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Abbreviations

<i>BHS</i>	<i>Buddhist Hybrid Sanskrit Grammar and Dictionary</i> , Franklin Edgerton, 1953, (rp. Kyoto, 1985).
C1. or Chinese 1	<i>Jin-gang-ding-i-qie-ru-lai-zhen-shi-she-da-cheng-xian-zheng-da-jiao-wang-jing</i> , Chinese translation of the STTS (chapter 1) by Amoghavajra, (TSD. Vol. 18, No. 865, pp. 207~223-2-21).
C2. or Chinese 2	<i>Fo-shuo-i-qie-ru-lai-zhen-shi-she-da-cheng-xian-zheng-san-mei-da-jiao-wang-jing</i> , complete Chinese translation of the STTS by Dānapāla, (TSD. Vol. 18, No. 882, pp. 341~445-2-10).
<i>DoC</i>	<i>A Dictionary of Chinese Buddhist Terms</i> , compiled by William Edward Soothill and Lewis Hodous, 1934, (rp. Taipei, 1975).
<i>Kosalālamkāra</i>	<i>Kosalālamkāra-tattva-samgraha-tīkā</i> , originally written in Sanskrit by Śākyamitra, Tibetan translation by Dharmasrībhadra and Rin-chen-bzang-po, (TTP. No. 3326, Vol. 70, pp. 190~305 & Vol. 71, pp. 2~94-2-6).
<i>MW</i>	<i>Sanskrit-English Dictionary</i> , Sir Monier Monier-Williams, 1899, (rp. Oxford, 1988).
<i>OEAVS</i>	<i>Outline of Eighteen Assemblies of the Vajrāśekhara Sūtra</i> (Chinese <i>Jin-gang-ding-jing-yu-qie-shi-ba-hui-zhi-gui</i>), Chinese translation by Amoghavajra, (TSD. Vol. 18, No. 869, pp. 284-3-9~287-3-14).
<i>Recitation-sūtra</i>	<i>Recitation-sūtra abridged from the Vajrāśekhara-yoga</i> (Chinese <i>Jin-gang-ding-yu-qie-zhong-liie-chu-nian-song-jing</i>), (TSD. Vol. 18, No. 866, pp. 223-2-22~253-3-10).
S. or Sanskrit	<i>Yamada Isshi's edition of the STTS</i> .
<i>STTS</i>	<i>Sarva-Tathāgata-Tattva-Samgraha Nāma Mahāyāna-Sūtra</i> .
T. or Tibetan	<i>Tibetan translation of the STTS</i> , by Śraddhākaravarman and Rin-chen-bzang-po, (TTP. Vol. 4, No. 112, pp. 218~283).
<i>Tattvāloka</i>	<i>Sarva-tathāgata-tattvasamgraha-mahāyānābhisaṃmaya-nāma-tantra-vyākhyā-tattvāloka kārī-nāma</i> , originally written in Sanskrit by Ānandagarbha, Tibetan translation by Thugs-rje-

chen-po and 'Phags-pa-shes-rab, (TTP. No. 3333, Vol. 71, pp. 134~301 & Vol. 72, pp. 2~152).

TTP. *Tibetan Tripitaka Peking Edition*, (D.T. Suzuki).

TSD. *Taishō Shinshū Daizōkyō Edition of the Chinese Buddhist Canon*, (J. Takakusu & K. Watanabe).

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Buddhaguhya: *Tantrārthāvatāra*, the Sanskrit original is missing, Tibetan translation by 'Jam-dpal-go-cha, (TTP. Vol. 70, No. 3324, pp. 34~73-4-7).

Śākyamitra: *Kosalālamkāra-tattva-saṃgraha-tīkā*, the Sanskrit original is missing, Tibetan translation by Dharmāśribhadra and Rin-chen-bzang-po, (TTP. No. 3326, Vol. 70, pp. 190~305 & Vol. 71, pp. 2~94-2-6).

Śraddhākaravarman and Rin-chen-bzang-po (trs.): *De-bzhin-gshegs-pa thams-cad-kyi de-kho-na-nyid bsdus-pa zhes-by-a-ba theg-pa chen-po'i mdo*, Tibetan translation of the STTS, (TTP. Vol. 4, No. 112, pp. 218~283).

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Amoghavajra (Chinese *Bu-kong*) (trs.): *Dou-bu-tuo-luo-ni-mu*, this text contains some information of the STTS, (TSD. Vol. 18, No. 903, pp. 898-3-1~900-1-19).

- (trs.): *Jin-gang-ding-yi-qie-ru-lai-zhen-shi-she-da-cheng-xian-zheng-da-jiao-wang-jing*, Chinese translation of the STTS (chapter 1), (TSD. Vol. 18, No. 865, pp. 207~223-2-21).
- (trs.): *Jin-gang-ding-jing-yu-qie-shi-ba-hui-zhi-gui*, this text provides the outline of the structure of the STTS, (TSD. Vol. 18, No. 869, pp. 284-3-9~287-3-14).
- (trs.): *Jin-gang-ding-yu-qie-hu-mo-yi-gui*, this text focuses on the *homa* rites relevant to the STTS, (TSD. Vol. 18, No. 908, pp. 916~920-2-16; No. 909, pp. 920-2-17~924-3-9).
- (trs.): *Jin-gang-ding-yu-qie-lüe-shu-san-shi-qi-zun-xin-yao*, this text contains the same joyful utterances (*udānas*) of the thirty-seven deities of the *Vajradhātu-mandala* as the STTS, (TSD. Vol. 18, No. 871, pp. 291-3-18~297-3-7).
- (trs.): *Jin-gang-ding-yu-qie-san-shi-qi-zun-chu-sheng-yi*, this text provides brief explanation about the origin of the thirty-seven deities of the *Vajradhātu-mandala*, (TSD. Vol. 18, No. 872, pp. 297-3-8~299-1-22).
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- : *Jiao-wang-jing-kai-ti*. (TSD. Vol. 61, No. 2222, pp. 5-3-1~7-2-22).
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Introduction

1. Meaning of the title *Sarvatathāgata-tattvasaṃgraha*

The Sanskrit title of the text *Sarva-tathāgata-tattva-saṃgraha-nāma-mahāyāna-sūtra* is translated into English as *Mahāyāna Sūtra Called the Compendium of Truth of All the Tathāgatas*.¹ Although labelled a *Mahāyāna sūtra*, being based on the philosophy of *Mahāyāna* Buddhism, especially the *Yogācāra* school,² the text is included among the *tantras* because it contains a body of tantric theories and practices. At the time of compilation the term *tantra* was not widely employed for this category of texts. However, it is notable that out of the five parts of this text, the term *tantra* is used only in the title of the fifth part. The Sanskrit title of the fifth part is called *Tantra, Uttara-tantra and Anuttara-tantra of the Sarva-tathāgata-tattva-saṃgraha-nāma-mahāyāna-sūtra*. In this part, the term *tantra* seems to clearly imply that it stands for the practical and concrete ways of accomplishing the various kinds of attainments (*siddhi*). In a literal sense both *sūtra* and *tantra* mean ‘thread’ or ‘continuous line’. In the case of the *tantra*, the ‘continuous line’ is open to various interpretations, either as the lineage of master-disciple, or the continuity of vows and pledges in the practitioner’s stream of consciousness, or the continuity of practice leading to the ultimate goal.³ Apart from the doctrinal and practical differences between the two categories of texts, *sūtras* and *tantras* differ with regard to the speaker, the audience and the locations for their teaching. Whereas the historical Buddha Śākyamuni teaches the *sūtras* to human beings at various geographical locations, the celestial Buddha Vairocana teaches the *tantras* to

1. According to the Japanese commentator Kūkai (774~835 CE), the term *sarvatathāgata* has two meanings, namely, exoteric and esoteric. In its exoteric meaning, it indicates all the Buddhas in the ten directions and the three times, and in its esoteric meaning, it indicates only the Five Buddhas and the corresponding Five Wisdoms, i.e. Vairocana and Pure-Absolute-Wisdom, Akṣobhya and Mirror-like-Wisdom, Ratnasambhava and Equality-Wisdom, Amitābha and Discriminating-Wisdom, and Amoghasiddhi and Active-Wisdom. (TSD. Vol. 61, No. 2221, pp. 2-3-22~3-1-18).

2. Japanese scholars assert that *Mahāvairocana sūtra* accepts the teaching of the Mādhyamika school as its basic doctrine, but the STTS accepts the teaching of the *Yogācāra* school as its basic doctrine.

3. Alex Wayman, “Buddhism; Esoteric Buddhism”, *The Encyclopaedia of Religion*, Vol. 2, p. 472~482; Joseph M. Kitagawa and Mark D. Cummings (ed.), *Buddhism and Asian History*, p. 241.

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Buddhas, bodhisattvas and gods in a variety of celestial palaces or Pure Lands. According to the text, *The Compendium of Truth of All the Tathāgatas* was promulgated in the abode of the king of the *Akaniṣṭha* gods by the Lord Śākyamuni through his *Sambhogakāya* as Vairocana.

2. Textual Classification of the Sarvatathāgatataattvasaṃgraha

The Buddhist *tantras* broadly divide into four categories or classes, namely, *Kriyā* (action)-, *Caryā* (performance)-, *Yoga* (meditation)- and *Anuttarayoga* (supreme meditation)-*tantras*.⁴ Within these four classes, the STTS is classified as the principal text of the *Yoga-tantras*. The Tibetan monk and scholar Mkhas-grub-rje⁵ divides the *Yoga-tantras* into three groups, namely, the fundamental *tantra*, the explanatory *tantras* and the *tantras* which conform to respective sections of the fundamental *tantra*.⁶ Within this classification, the STTS constitutes the fundamental *tantra* and the *Vajraśekhara tantra* serves as the explanatory *tantra*.⁷ The above classifications into four *tantra* categories, the fundamental and explanatory *tantras*, appertain to the Indo-Tibetan tradition. By contrast in China, Korea and Japan, the STTS is traditionally regarded as an integral part of the *Vajraśekhara sūtra*.⁸ It is important to indicate at this point that the title *Vajraśekhara sūtra* implies a completely different text from the *Vajraśekhara tantra* mentioned above. Apart from including the STTS as an integral part of the *Vajraśekhara sūtra*, in a limited sense, the Far Eastern Buddhist tradition also

⁴. This kind of categorisation is well attested in Tibetan sources but ultimately it originated in India and it has been widely accepted by scholars. The Tibetan historian, Bu-ston (1290~1364 CE) also employed this classification in compiling the Tibetan canon. The *Kriyā-tantras* treat of outer worship and ceremonies such as the building of temples, the erection of images of gods, etc. The *Caryā-tantras* give instructions for cultic rituals. The *Yoga-tantras* deal with the practice of *yoga*. The *Anuttarayoga-tantras* teach higher mysticism. (Maurice Winternitz, *History of Indian Literature*, Vol. II, p. 375).

In contrast, a complete *Hindu Tantra* should consist of four parts according to four main themes: firstly, *Jñāna* (knowledge) which comprises actual philosophical doctrines, sometimes with a monotheistic bias but sometimes leaning towards monism, and also a ‘confused’ occultism including the ‘knowing’ of the secret powers of the letters, syllables, formulas and figures (*mantraśāstra & yantraśāstra*); secondly, *Yoga* (meditation & concentration) especially with a view to acquiring magical powers, hence also ‘magic’ (*māyāyoga*); thirdly, *Kriyā* (action) including instructions for the making of idols and the construction and consecration of temples; finally, *Caryā* (conduct), such as rules regarding rites and festivals, and social duties. Although all these four branches are not treated in every single one of these works, they do all contain a medley of philosophy and occultism, mysticism, magic, ritual and ethics. (Maurice Winternitz, *History of Indian Literature*, Vol. I, pp. 560~561).

⁵. Mkhas-grub-rje, *Rgyud-sde-spyi'i-rnam-par-gzhag-pa-rgyas-par-brjod*, translated into English under the title of *Introduction to the Buddhist Tantric Systems* by F.D. Lessing and A. Wayman, The Hague, 1968.

⁶. Ibid., p. 215.

⁷. Ibid., p. 25.

According to Nakamura Hajime, the original name of the *Vajraśekhara tantra* is the *Vajraśekhara-mahāguhyayogatantra*. He maintains that this *tantra* is the second or third section of the *Vajraśekhara sūtra* and is the explanatory *tantra* of the first section of the *Vajraśekhara sūtra*. (Nakamura Hajime, *Indian Buddhism*, p. 323, footnote).

⁸. Chinese *Jin-gang-ding-jing*.

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considers the *Vajraśekhara sūtra* identical to the *STTS*. According to the two texts translated into Chinese by Amoghavajra, and known only in their Chinese versions, namely, *Jin-gang-ding-jing-yu-qie-shi-ba-hui-zhi-gui*⁹ translated as *Outline of the Eighteen Assemblies of the Vajraśekhara Sūtra* (hereafter abbreviated *OEAVS*) and *Dou-bu-tuo-luo-ni-mu* translatable as *Eye of the Dhāraṇī of All the Families*,¹⁰ the *Vajraśekhara sūtra* in its original form consisted of one hundred thousand *gāthās* and eighteen assemblies preached in the different places of the Buddhist heavens.¹¹ Out of the eighteen assemblies, the *STTS* forms the first and, as such, the most important and fundamental assembly. An analysis of these two texts provided in the following paragraphs reveals a whole range of complex and tangled problems concerning the origin and content of the *Vajraśekhara sūtra* and its relationship to the *STTS*.

The *OEAVS* provides a detailed description of the *STTS* as the first assembly, but sheds very little information on the remaining seventeen assemblies. When comparing the description of the first assembly in the *OEAVS* and the Sanskrit version of the *STTS*, it is evident that the *STTS* was in existence during the time of Amoghavajra. However, since the *Vajraśekhara sūtra* in its complete version describing the eighteen assemblies is not available, and since we have only rather brief descriptions of the remaining seventeen assemblies, it is difficult to assume that those seventeen assemblies mentioned in the *OEAVS* have ever existed. Moreover the actual existence of the *Vajraśekhara sūtra* remains uncertain. Some Japanese scholars accept and affirm its real existence in the same way as the *Prajñāpāramitā sūtra* and the *Mahāvairocana sūtra* consist of one hundred thousand *gāthās*. Other scholars disagree and maintain that instead of accepting its

⁹. TSD. Vol. 18, No. 869, pp. 284-3-9~287-3-14.

The Chinese title of this text is literally translated into English as *Outline of the Eighteen Assemblies of the Vajraśekhara-sūtra-yoga*. In abbreviating it to *OEAVS*, I have omitted the word *yoga* (Chinese *yu-qie*) on purpose because the word *yoga* is problematic. The *OEAVS* text reads *Vajraśekhara-sūtra-yoga*, but its footnote reads *Vajraśekhara-yoga-sūtra*. According to the first reading, either *sūtra-yoga* contrasts with the *tantra-yoga* because of the difference in the method of practice, or the word *yoga* is used because the *Vajraśekhara-sūtra* was completely different from the *Mahāyāna sūtras*. However, according to the reading in the footnotes, the title refers to a kind of *sūtra* called *Vajraśekhara-yoga*.

¹⁰. TSD. Vol. 18, No. 903, pp. 898-3-1~900-1-19.

¹¹. According to the Japanese commentator Donjaku (1674~1742 CE) in his commentary on *STTS*, in the Sanskrit text, thirty-two syllables become one *śloka*. (TSD. Vol. 61, No. 2225, p. 128-2-5~6). Lokesh Chandra also asserts in a footnote on the *STTS* that "One hundred thousand *gāthās* does not mean that the *STTS* is written in verses. It is a classical way of counting the syllables in a text. One *gāthā* (*śloka*) is thirty-two syllables. Thus the *STTS* should have about three million two hundred thousand syllables." (Lokesh Chandra, *Sarva-Tathāgata-Tattva-Saṅgraha*, Introduction, p. 26. There are two Sanskrit Devanāgarī editions of the *STTS* published by Lokesh Chandra under the same title. The first was reproduced in a facsimile and published jointly by Lokesh Chandra and David Snellgrove in 1981 and the second was published by Lokesh Chandra alone in 1987. The first one contains an introduction written by David Snellgrove and the second one contains an introduction written by Lokesh Chandra. In order to avoid confusion, whenever the introduction of David Snellgrove is quoted, the name of Lokesh Chandra is omitted in the reference.)

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historical existence containing a systematised exposition of the eighteen assemblies, the *Vajraśekhara sūtra* should be regarded as a kind of tantric Buddhist legend. Those scholars assume the existence of various kinds of STTS lineage texts, on the grounds that in *OEAVS* they can only find evidence for three out of the eighteen assemblies in the Chinese and Tibetan canons. These three assemblies have been regarded as the first, sixth and fifteenth assemblies in the Japanese tradition.¹² According to the *OEAVS*, the first assembly is called STTS, the sixth is called *Truth-Yoga of the Pledge of Unceasing-Great-Joy* (*mahā-sukha-amogha-samaya-tattva-yoga*) and the fifteenth is called *Yoga of the Secret Assembly* (*guhya-samāja-yoga*). Even though the sixth assembly appears to correspond with the text called *Li-qu-jing*¹³ and although the fifteenth assembly has been regarded as corresponding to the *Guhyasamāja tantra*,¹⁴ except for the first assembly, it cannot be asserted that the other two assemblies have ever existed as fully developed texts at the time of Amoghavajra, and the brief explanations concerning these two assemblies as given in the *OEAVS* are not adequate to confirm their existence. The original author of the *OEAVS* remains unknown, and only the name of Amoghavajra is recorded as its translator. Two possible explanations relate to the original author. Firstly, this text may have been composed or directly transmitted in Sanskrit to Amoghavajra by his teacher Nāgabodhi. Secondly, it may have been compiled or composed in Sanskrit by Amoghavajra himself as an analysis or a short essay on the STTS lineage texts which were in circulation at that time. This possibility is based on the fact that there exists neither an original Sanskrit version of the *OEAVS*, nor any Tibetan translation. As far as it is known, there is no Tibetan text which mentions the *Vajraśekhara sūtra* or the eighteen assemblies.

The second text, called *Dou-bu-tuo-luo-ni-mu*, consists of extracts from six tantric texts, namely, the *Vajraśekhara sūtra*, *Mahāvairocana sūtra*, *Susiddhi sūtra*, *Guhya-(tantra) sūtra*, *Subāhupariprcchā sūtra* and *Trisamaya sūtra*. In terms of the *Vajraśekhara sūtra*, this text briefly explains only two assemblies out of the eighteen assemblies, namely, the first assembly (STTS) and the third assembly. The contents of both assemblies are mostly based on the *OEAVS*.

¹². Some Japanese scholars have tried to find the existence of the other fifteen assemblies in the Chinese and Tibetan canons. They believe that the 1st, 2nd, 3rd, 4th, 6th, 7th, 8th, 13th, 15th and 16th assemblies are identifiable. For further details, see Matsunaga Yūkei, *Mikkyō no Rekishi*, pp. 64~65 and its footnote; pp. 71~72.

¹³. The Far Eastern tantric tradition regards the sixth assembly as *Li-qu-jing* (Japanese *Ri-shu-kyō*), and when *Li-qu-jing* is mentioned in the Japanese Shingon tradition, it indicates a text called *Da-le-jin-gang-bu-kong-zhen-shi-san-meि-ye-jing* translated by Amoghavajra. (TSD. Vol. 8, No. 243, pp. 784-1~786-2). Including this Chinese translation by Amoghavajra, there are ten versions, one in Sanskrit, six in Chinese and three in Tibetan. Regarding *Li-qu-jing*, see Ian Astley-Kristensen, *The Rishulyō*, The Institute of Buddhist Studies, 1991.

¹⁴. Versions of the *Guhyasamāja tantra* exist in Sanskrit, Chinese and Tibetan. The Chinese version was translated by Dānapāla in 1002 CE under the title of *Fo-shuo-i-qie-ru-lai-jin-gang-san-ye-zui-shang-mi-mi-da-jiao-wang-jing*. (TSD. Vol. 18, No. 885, pp. 469-3-12~511-2-18).

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Consequently, this text, like the first text, does not provide a positive proof for the existence of the *Vajraśekhara sūtra* and the eighteen assemblies.

3. Sanskrit Version, Translations and Commentaries

The one and only extant Sanskrit manuscript of the STTS is preserved in the National Archives in Kathmandu. This manuscript has been reproduced in a Romanized version by Yamada Isshi and forms the basis of the present study.

Two major translations of the STTS are found in the Chinese canon. One is a complete translation of the whole text made by Dānapāla (Chinese *Shi-hu*) called *Fo-shuo-yi-qie-ru-lai-zhen-shi-she-da-cheng-xian-zheng-san-mei-da-jiao-wang-jing*,¹⁵ which translated into English is *The Sūtra called the King of the Great Ordinance of the Perfect Comprehension of the Mahāyāna, the Compendium of Truth of All the Tathāgatas Preached by the Buddha*, and reconstructed into Sanskrit is *Buddha-bhāṣita-sarva-tathāgata-tattva-saṃgraha-mahāyāna-abhisamaya-mahākalpa-rāja-sūtra*. The second Chinese translation by Amoghavajra (Chinese *Bu-kong*) is earlier but incomplete, containing only chapter 1 which amounts to one fifth of the whole text, entitled *Jin-gang-ding-yi-qie-ru-lai-zhen-shi-she-da-cheng-xian-zheng-da-jiao-wang-jing*,¹⁶ which translated into English is *The Sūtra called the King of the Great Ordinance of the Perfect Comprehension of the Mahāyāna, the Compendium of Truth of All the Tathāgatas of the Vajra-peak*, and its Sanskrit reconstruction *Vajra-śekhara-sarva-tathāgata-tattva-saṃgraha-mahāyāna-abhisamaya-mahākalpa-rāja-sūtra*.

There is one complete Tibetan version translated from Sanskrit by Śraddhākaravarman and Rin-chen-bzang-po called *De-bzhin-gshegs-pa thams-cad-kyi de-kho-na-nyid bsdus-pa zhes-by-a theg-pa chen-po'i mdo*.¹⁷

Mkhas-grub-rje maintains that there are three primary commentaries on the STTS written by Buddhaguhya, Śākyamitra and Ānandagarbha,¹⁸ all of whom were well known tantric masters in India. These three commentaries were originally written in Sanskrit, but unfortunately none of the original Sanskrit versions survived. At present they exist only in Tibetan translations preserved in the Tibetan canon. There are no Chinese translations of these commentaries. Buddhaguhya's commentary called *Tantrārthāvatāra* was translated into Tibetan by 'Jam-dpal-go-cha under the title of *Rgyud-kyi don-la 'jug-pa*.¹⁹ Śākyamitra's commentary called *Kosalālamkāra-tattva-saṃgraha-tīkā* was translated by Dharmasrībhadra and Rin-chen-bzang-po under the title of *De-kho-na-nyid bsdus-pa'i rgya-cher bshad-pa ko-sa-la'i rgyan*.²⁰ Ānandagarbha's commentary called *Sarva-tathāgata-*

¹⁵. TSD. Vol. 18, No. 882, pp. 341~445-2-10.

¹⁶. TSD. Vol. 18, No. 865, pp. 207~223-2-21.

¹⁷. TTP. Vol. 4, No. 112, pp. 218~283.

¹⁸. F.D. Lessing and Alex Wayman (trs.), *Introduction to the Buddhist Tantric Systems*, p. 25.

¹⁹. TTP. Vol. 70, No. 3324, pp. 34~73-4-7.

²⁰. TTP. No. 3326, Vol. 70 (pp. 190~305); Vol. 71 (pp. 2~94-2-6).

tattvasaṅgraha-mahāyānābhisaṁmaya-nāma-tantra-vyākhyā-tattvāloka-kārī-nāma was translated by Thugs-tje-chen-po and 'Phags-pa-shes-rab under the title of *De-bzhin-gshegs-pa thams-cad-kyi de-kho-na-nyid bsdus-pa theg-pa chen-po mnong-par rtogs-pa zhes-byā-ba'i rgyud-kyi bshad-pa de-kho-na-nyid snang-bar byed-pa zhes-byā-ba*.²¹ While Buddhaghosa's commentary provides a broad exposition of the theories and practices of the *STTS*, Śākyamitra's and Ānandagarbha's commentaries are very extensive and explain in great detail the entire text of the *STTS*. Furthermore, in the introduction to his commentary, Ānandagarbha gives an outline of the structure of the *STTS*.

4. Dates of the Texts

As the *tantras* are considered as being 'Buddha-Word (*Buddhavacana*)', they do not have human authors who could be dated, and since the actual dates of their compilations are not given either, it is difficult to establish the time of their appearance in either oral or written forms. However, taking into account the scattered pieces of information, it is possible to establish at least an approximate date for the compilation of the *STTS*. The *STTS* itself contains no information about its author or the date of its compilation, and it does not contain any other information which could be helpful in establishing the exact date of its compilation.

Nakamura Hajime maintains that Nāgabodhi of South India is the author of the *STTS*, or if not, at least he is the one who completed it.²² His opinion is based on stories relating to Vajrabodhi, which will be assessed in the next section.

The Sanskrit manuscript of the *STTS* which Yamada Isshi reproduced in a Romanized version was discovered and photographed by David Snellgrove and John Brough in Kathmandu, Nepal, in 1956. Snellgrove discusses the date of this Sanskrit manuscript in his introduction to the facsimile reproduction of the *STTS*.²³ Snellgrove argues that the discovered bundle of Indian palm-leaves written in *Brahmi*-script had its origin in the 9th-10th century Bihar. However, this argument is only based on the antiquity of the manuscript.

While the Sanskrit version is difficult to date, it is relatively easy to date the Chinese translations of the *STTS*. When the Chinese translations of the *STTS* were made, they were dedicated to the emperors by the translators, and they included the names of the translators and the dates when the translations were made. Taking into account such information, we can attempt to estimate the dates of the first Sanskrit edition of the *STTS*. The Chinese translation of the entire text of the *STTS* was completed by Dānapāla between 1012 CE and 1015 CE during the *Bei-song* dynasty. Its contents can be regarded as being basically the same as the available Sanskrit version. So far as the biography of Dānapāla is concerned, there are no

²¹. TTP. No. 3333, Vol. 71 (pp. 134~301); Vol. 72 (pp. 2~152).

²². Nakamura Hajime, *Indian Buddhism*, p. 324.

²³. David Snellgrove, *Sarva-Tathāgata-Tattva-Saṅgraha*, Introduction, p. 5.

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detailed records, but according to some Chinese sources, he arrived in China from northern India in 980 CE.²⁴ If this is the case, then the Sanskrit version acquired by Dānapāla was composed at some date before 980 CE. The earlier and incomplete Chinese translation was completed by Amoghavajra (705~774 CE) in 753 CE during the *Tang* dynasty. His translation is very similar to the present Sanskrit version, but it contains only the first chapter, which is, however, the longest and most important of all the chapters. According to his biography, Amoghavajra²⁵ left China in 741 CE, visited Ceylon and India, and then returned to China in 746 CE. During his stay in Ceylon and India, he is said to have learned not only about the doctrines and rituals of the *STTS*, but also to have collected five hundred Sanskrit texts, including the *STTS* and its lineage texts. If we accept this information as reliable, then we can assume that the Sanskrit version of the *STTS* which he acquired had been already in existence before 741 CE. This, in turn, leads to the question whether the existing Sanskrit version is actually Amoghavajra's original work, the answer to which is found in two Chinese sources. Firstly, there is a letter²⁶ dedicated to the emperor by Amoghavajra just before his death, in which, he writes:-

“... I travelled the five regions (of India)²⁷ across the South Sea (of China). There I learned and collected not only the *Vajraśekhara-yoga* text consisting of one hundred thousand *gāthās*, but also all the (five) families' *mantras* and *sūtras* and commentaries which amounted approximately to five hundred thousand *gāthās*. I hoped to translate them all in order to repay your benefits. However, without accomplishing my hope, I have suddenly arrived at the end of my life. This is my regret. ...”.

²⁴. See Takeuchi, K., “On the Translation of *Sūtras* in the Song period and Appendix: A Chronological Catalogue of the Translations”, *The Mikkyō Bunka*, Vol. 113, 1975, pp. 27~53.

²⁵. Amoghavajra (705~774 CE) was born in a North Indian *brahman* family and his father died in his childhood. At fifteen, he became the disciple of Vajrabodhi (671~741 CE), and travelled with him to Śrivijaya (Sumatra) and then on to China in 720 CE. He learned about Buddhism, especially about tantric doctrines and rituals under the instruction of Vajrabodhi, until Vajrabodhi's death in 741 CE. After Vajrabodhi's death, he visited Srihala (Ceylon) and India as the late Master had once ordered him to do. He learned about the doctrines of the *tantras* of the *STTS* lineage and the rituals of the *Mahāvairocana sūtra* from the *ācārya*, Nāgabodhi (Samantabhadra) in Ceylon. Then, he returned to China with five hundred Sanskrit *sūtras* and commentaries in 746 CE. From that time until his death, he spent most of his time translating and performing rites for members of the imperial family. After he had translated the Sanskrit texts into Chinese, he presented them (77 sections and 101 volumes) to the emperor in 771 CE. All of them were then included in the Chinese canon. (Chou Yiliang, “Tantrism in China”, *Harvard Journal of Asiatic Studies*, Vol. 8, pp. 241~332; Orzech, Charles D., “Amoghavajra”, *The Encyclopaedia of Religion*, Vol. 1, pp. 238~239; Sawa Ryuken (ed.), *Mikkyō Jiten*, p. 589).

²⁶. See *Zhen-yuan-xin-ding-shi-jiao-mu-lu*, TSD. Vol. 55, No. 2157, p. 890-2-12~15; *Dai-zong-chao-zeng-si-kong-da-ban-zheng-guang-zhi-san-zang-he-shang-biao-zhi-ji*, TSD. Vol. 52, No. 2120, p. 846-2-14~18.

²⁷. According to the *DoC* (p. 116), the five regions of India indicate the north, south, east, west and central regions of India.

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According to this letter, the whole collection of the *Vajraśekhara sūtra* including the STTS might have already been in existence. However, so far no one has discovered the Sanskrit version of the *Vajraśekhara sūtra* consisting of one hundred thousand *gāthās* and the eighteen assemblies which Amoghavajra brought back from India and Ceylon. Furthermore, taking into account the evidence provided in his letter which suggests that Amoghavajra did not translate the whole *Vajraśekhara sūtra* or the complete STTS as its first assembly from Sanskrit into Chinese, it is rather difficult to believe in or affirm the existence of the *Vajraśekhara sūtra* and the complete STTS. However, different kinds of the STTS lineage texts may have existed when Amoghavajra visited India, which he collected. Furthermore, as already mentioned above, there is the evidence of the *OEAVS* text. The present Sanskrit version of the STTS consists of five parts, but the first assembly as described in the *OEAVS* consists of four parts. The *OEAVS*²⁸ reads:-

“The first assembly is called *King of the Ordinance of the Compendium of Truth of All the Tathāgatas* (*Sarva-tathāgata-tattva-saṃgraha-kalpa-rāja*). It comprises four main parts: the first is called *Vajra-sphere*,²⁹ the second is called *Conquest of the Three Worlds*,³⁰ the third is called *Conversion of the Entire World*³¹ and the fourth is called *Universal Success*.³²”

Relying on this evidence, Japanese scholars, such as Matsunaga Yūkei,³³ argue that Amoghavajra brought to China the Sanskrit version of the STTS consisting of only four parts, and that the fifth part was probably added later. A comparison of the above titles with the titles in the Sanskrit version shows they are not the same. The main titles of the first assembly in the *OEAVS* are based on the names of the *mahā-mandalas* of the first four parts, but the main titles of the present Sanskrit STTS are based on the four families, namely, *Tathāgata*, *Vajra*, *Dharma* and *Karma*. However, the subtitles of both texts focusing on the *mandalas* are mostly the same. The fifth part of the present Sanskrit STTS containing no *mandala* explains the secret methods of the various attainments (*siddhi*) corresponding to the four families, i.e. *Tathāgata*, *Vajra*, *Padma* and *Mani* (or *Ratna*). This may be one of reasons that the *OEAVS* divides the STTS into four parts because it focuses on the *mandalas* in its analysis of the STTS. This classification of the STTS based on *mandalas* is also employed by the Tibetan commentator, Mkhās-grub-rje (1385~1483 CE).³⁴

²⁸. TSD. Vol. 18, No. 869, p. 284-3-9~18.

²⁹. *Vajradhātu-maṇḍala* is described in S. part one (pp. 3~152).

³⁰. *Trilokavijaya-maṇḍala*: S. part two (pp. 153~313).

³¹. *Sakalajagadvinaya-maṇḍala*: S. part three (pp. 314~381).

³². *Sarvārthaśiddhi-maṇḍala*: S. part four (pp. 382~434).

³³. Matsunaga Yūkei, *Mikkyō no Rekishi*, p. 67.

³⁴. F.D. Lessing and Alex Wayman (trs.), *Introduction to the Buddhist Tantric Systems*, p. 217.

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So far as the subject matter of the first four parts are concerned, from a comparison of the first assembly with the present Sanskrit *STTS*, the descriptions of the four parts in the *OEAVS* are mostly the same as the four parts in the Sanskrit version except for the fifth part. However, there are some indications of the existence of the fifth part in the first assembly of the *OEAVS*. The closing section of the first assembly also includes a brief description which can be found in the fifth part of the present Sanskrit *STTS*. The *OEAVS*³⁵ reads:-

"Next, (the text) completely explains the recitations of the verses about the secret-assistance-means (*upāya*)³⁶ of each *mandala* mentioned previously. Then it unfolds the enlightenment of the eight events of the Buddha's life as a Transformation-body (*nirmāṇā-kāya*) of the Buddha Śākyamuni manifested in Jambudvīpa. All of these are the illusory transformations of the Bodhisattva Samantabhadra. All the Tathāgatas praise again Vajrasattva with the one hundred and eight names. The first assembly has thus been explained."

The fifth part of the Sanskrit *STTS* consists of four chapters, namely, chs. 23, 24, 25, 26-a and 26-b. Only chapter 23 contains the term *upāya* in its title. In chapters 23, 24 and 25, the *STTS* explains the methods of gaining the various attainments (*siddhis*), the secret-attainments (*guhya-siddhi*) and the higher secret-attainments (*guhya-uttara-siddhi*), which are connected with the four families or the four main *mandalas* described in the first four parts of the *STTS*. In addition, these three chapters are mostly composed in verse. Chapter 26-a of the *STTS* entitled *Supreme Tantra* (*anuttara-tantra*) is composed in prose and verse and deals with the rituals devised for the attainments. In this chapter, we find a fourfold verse dealing with the *upāya-siddhi*,³⁷ which can be regarded as the corresponding part of the above statement made in the *OEAVS*.

As in the above statement of the *OEAVS*, chapter 26-b, serving as an epilogue, describes the story of Śākyamuni's Enlightenment as follows:-

"The Buddha Śākyamuni having become enlightened, approached his Seat of Enlightenment (*bodhi-manda*) under the *Bodhi*-tree from the summit of Mount Sumeru. ... Having subjugated the Evil Ones (*māra*), he gained complete Enlightenment (*anuttara-samyak-sambodhi*). He praised ārya-Vajrapāṇi residing in his heart with one hundred and eight names. ... Then all the Tathāgatas praised the Mahābodhisattva Vajrapāṇi with one voice."³⁸

³⁵. TSD. Vol. 18, No. 869, p. 286-1-21~25.

³⁶. David Snellgrove asserts: "The term *upāya* was firstly employed as a pair together with the term 'wisdom' (*prajñā*) in Mahāyāna Buddhism. Then in Tantric Buddhism the dual concept of 'two-in-one' expressed as Wisdom/Means, Voidness/Compassion, Female/Male, Lotus/Vajra, was developed as the fundamental symbol and practice of the Tantric-yoga." (David Snellgrove, *Indo-Tibetan Buddhism*, pp. 281~288).

³⁷. S. pp. 533-8~534-7, T. p. 279-1-6~2-3, C2. p. 440-2-10~24.

³⁸. S. pp. 556~563, T. pp. 282-2-2~283-2-1, C2. pp. 444-1-13~445-2-1.

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According to Donjaku in his commentary on the *STTS* from the Chinese translation (of Dānapāla) and the *OEAVS*, the first assembly (the *STTS*) explains in its concluding passages the skilful means (*upāya*) of the secret-attainments of all the families. Furthermore, Donjaku explains the Enlightenment of the eight events of the Buddha's life as a (transformation) body of the Buddha Śākyamuni manifested in Jambudvīpa as the illusory transformations of the Bodhisattva Samantabhadra.³⁹ Taking into account the matters discussed above, the Sanskrit version acquired by Amoghavajra should be regarded as a full version closely corresponding to the present Sanskrit *STTS*. Whenever there are some differences⁴⁰ between them, they can be explained such differences by assuming that the present Sanskrit version has been revised at some later period and that its fifth part was subsequently expanded. Therefore, the first edition of the *STTS* which basically corresponds to the present Sanskrit version was completed in the early eighth century CE.

In addition to the translated versions of Dānapāla and Amoghavajra, extant in the Chinese canon is the oldest Chinese version by Vajrabodhi (Chinese *Jin-gang-zhi*),⁴¹ which shows the earliest stage of the *STTS*. The Chinese title of this text *Jin-gang-ding-yu-qie-zhong-lie-chu-nian-song-jing*,⁴² is translated into English as *Recitation-sūtra abridged from the Vajrāśekhara-yoga*. This *Recitation-sūtra* was translated from the Sanskrit into Chinese in 723 CE. The Sanskrit version of Vajrabodhi definitely existed before 720 CE because Vajrabodhi brought this version of the text into China in 720 CE. The contents of Vajrabodhi's version may be compared briefly with those of Amoghavajra, Dānapāla and the present Sanskrit versions. The *Recitation-sūtra* begins with the following salutation:-

“... I salute the One (Vairocana) whose Body, Speech and Mind
Vajra penetrated into the three realms, and who became the
sovereign and expounded the *Vajradhātu*, and I also salute

³⁹. TSD. Vol. 61, No. 2225, p. 124-1-20-23.

⁴⁰. The few minor differences between the *OEAVS* and the *STTS* are found in the *STTS* chapters 6 and 9. All such differences have been indicated in the relevant chapters. See footnote no. 34 of chapter 6 and introductory section of chapter 9.

⁴¹. Vajrabodhi (671~741 CE) was born into a South Indian *brahman* family. He became a monk in Nālandā Monastery at the age of ten and studied the *śabdavidyā* under Master Śāntijñāna. At the age of fifteen, he went to West India, where he studied Dharmakīrti's *sāstra* for four years, and then returned to Nālandā where he studied the *sūtras*, *abhidharma* and so on. He was fully ordained at the age of twenty. Again he went to West India to study the Hīnayāna treatises and the doctrine of *yoga*, 'The Three Mysteries' and *dhāraṇī*. Leaving India, he travelled to Ceylon and Śrivijaya (Sumatra), where he was apparently taught a Vajrayāna tradition distinct from that taught at Nālandā. From Śrivijaya, he sailed to China and arrived at the capital of the *Tang* dynasty in 720 CE. He was accompanied by his soon-to-be-famous disciple Amoghavajra. From that time to his death, he spent most of his time in ritual activity, in translating texts and in the production of esoteric art. (Chou Yi-liang: "Tantrism in China", *Harvard Journal of Asiatic Studies*, Vol. 8, pp. 241-332; Orzech, Charles D., "Vajrabodhi", *The Encyclopaedia of Religion*, Vol. 15, p. 181; Sawa Ryuken (ed.): *Mikkyō Jiten*, p. 241).

⁴². TSD. Vol. 18, No. 866, pp. 223-2-22-253-3-10.

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Akṣobhya, Amitābha, Vajrasattva, Akāśagarbha, Avalokiteśvara and Viśvakarma.”⁴³

However, the Sanskrit *STTS* begins with the standard introductory statement, “Thus have I heard, at one time, the Lord was staying in the abode of the king of the *Akanistha* gods.” Throughout the entire *Recitation-sūtra*, there is no indication of the name of the speaker explaining the doctrine. However, Vajrabodhi learned the doctrine of the *STTS* from his master Nāgabodhi, so this *Recitation-sūtra* might have been composed by Nāgabodhi.⁴⁴

After the opening salutations, the *Recitation-sūtra* continues as follows:-

“I will briefly explain the doctrine of the Supreme Secret of the Truth gathered by all the Tathāgatas, which is derived from *The Ordinance-king of Great Yoga of the Vajraśekhara* consisting of one hundred thousand *gāthās*, for the purpose of guiding the *yoga*-practitioner towards accomplishing the method of *yoga*.”⁴⁵

Taking into consideration the above statement we can assume that the *Recitation-sūtra* constitutes an abridged version of the full *Vajraśekhara sūtra* consisting of one hundred thousand *gāthās*. However, the *Recitation-sūtra* does not mention the eighteen assemblies. The statement that the *Vajraśekhara sūtra* consists of eighteen assemblies was mentioned not by Vajrabodhi, but by Amoghavajra. Furthermore, the *Recitation-sūtra* contains the descriptions of the thirty-seven deities.⁴⁶ These descriptions can be regarded as being mostly the same as found in the Sanskrit *STTS*. In addition to that, the *Recitation-sūtra* contains the same *mantras* as the Sanskrit *STTS* employed in ‘the five consecutive stages of perfect enlightenment’ (*pañca-abhisambodhi*). However, there are some differences between these two texts. While the Sanskrit *STTS* describes the five *abhisambodhis* following a systematic structure which consists of five *mantras* only and brief accompanying explanations, the *Recitation-sūtra* inserts some *mantras* and *mudrās* both between the third and fourth *mantras* and between the fourth and fifth *mantras*. Thus the *Recitation-sūtra* contains a more elaborate procedure and additional *mantras* in connection with the five *abhisambodhis*. Finally, the *Recitation-sūtra* appears to be a kind of tantric manual rather than a standard *sūtra* because it does not describe any historical background and focuses mainly on the detailed exposition of tantric rituals such as the construction *maṇḍalas*, the performance of consecrations, as well

⁴³. Ibid., pp. 223-2-26~3-11.

⁴⁴. Nakamura Hajime, *Indian Buddhism*, p. 324.

⁴⁵. TSD. Vol. 18, No. 866, pp. 223-3-12~14.

⁴⁶. TSD. Vol. 18, No. 866, pp. 227-3-9~236-3-16. Cf. S. pp. 11~58, C1. pp. 208-2-9~216-1-9, C2. pp. 342-2-29~351-2-14, T. pp. 220-3-3~228-4-6.

The thirty-seven deities include the five Tathāgatas, i.e. Vairocana, Akṣobhya, Ratnasambhava, Amitābha (or Lokeśvararāja) and Amoghasiddhi, the sixteen Mahābodhisattvas, the four Pāramitās, the four Internal Offerings, the four External Offerings and the four Guardians. With regard to the descriptions of the five Tathāgatas, they are not the same in the *Recitation-sūtra* and the *STTS*. The former gives a more detailed explanation, but the explanations of the other thirty-two deities are largely the same.

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as the execution of *homa* rites. Furthermore, it seems that it employs a direct method of teaching person to person, master to pupil. Therefore, it is possible that the full version of the *STTS* might have developed gradually from tantric manuals such as the *Recitation-sūtra* and that eventually it reached its present format as a standard *sūtra*. Taking into account the similarities in many parts between the *Recitation-sūtra* and the *STTS*, most Japanese scholars assert that the Sanskrit version of the *Recitation-sūtra* may have been the earlier version of Amoghavajra's Sanskrit version, and that it should be considered as the oldest alternative version of the *STTS*. However, this does not mean that it can be regarded as the first version of the present *STTS*.

With respect to the date of the Tibetan translation of the *STTS*, most scholars argue that it was translated in the early eleventh century because one of its two translators was Rin-chen-bzang-po, who lived between 958 CE and 1055 CE.

The possible dates of the present *STTS* depend on assumed dates of the Indian commentaries. As mentioned above, there are three major commentators Buddhaguhya, Śākyamitra and Ānandagarbha, from whose dates the date of the fully developed version of the *STTS* can be deduced. Although the fully-fledged biographies of these three commentators are not available, certain texts provide biographical information.

Concerning Buddhaguhya, there is a general agreement between scholars that he was a famous tantric master active in the eighth century. According to the Tibetan Lama Tāranātha,⁴⁷ Buddhaguhya⁴⁸ lived during the period of the Indian king Dharmapāla (770~810 CE or 775~812 CE),⁴⁹ a contemporary of the Tibetan king, Khri-srong-lde-btsan, who ruled from 755 CE to 797 CE.⁵⁰ King Khri-srong-lde-

⁴⁷. Tāranātha, *History of Buddhism in India*, pp. 274~283.

rGya-gar-chos-'byung (*History of Buddhism in India*) written by the Tibetan Lama Tāranātha in 1608 CE gives some information about the lives of Buddhist masters in India, particularly those relevant to Tibetan teaching lineages.

⁴⁸. The contemporaries of Buddhaguhya included the great logician Kalyāṇagupta, Haribhadra, Sundaravyūha, Sāgaramegha, Prabhākara, Pūrvavardhana, the great *vajrācārya* Buddhajñānapāda and his disciple Buddhaśānti, and in Kashmir, the *ācārya* Padmākaraghosa, the logician Dharmākaradatta and Siṃhamukha, the expert in *Vinaya*. Buddhaguhya and Buddhaśānti were disciples of the *ācārya* Buddhajñānapāda. (Tāranātha, *History of Buddhism in India*, pp. 276~277).

⁴⁹. The above dates given for Dharmapāla are provided by David Seyfort Ruegg. In his opinion, Dharmapāla ruled for thirty-seven or forty years. (David Seyfort Ruegg, *The Literature of the Madhyamaka School of Philosophy in India*, p. 101 and footnote). But Tāranātha says that Dharmapāla ruled for sixty-four years. (Tāranātha, *History of Buddhism in India*, p. 274).

⁵⁰. Alaka Chattopadhyaya maintains that concerning the reigning period of the Tibetan king Khri-srong-lde-btsan, there is a difference between Tibetan and Chinese historians. 'Gos lo-tsā-ba (1392~1481 CE) asserts that Khri-srong-lde-btsan ruled from 755 CE to 780 CE, then his son, Mu-ne-btsan-po ruled from 780 CE to 797 CE, and then Ju-tse-btsan-po ruled from 797 CE to 804 CE. (George N. Roerich (trs.), *The Blue Annals*, pp. 51~52). However, according to Chinese annals, Khri-sron-lde-btsan ruled from 755 CE to 797 CE, and then Mu-ne-btsan-po ruled from 797 CE to 804 CE. (Alaka Chattopadhyaya, *Atīśa and Tibet*, pp. 212~265).

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btsan invited Buddhaguhya to Tibet, but Buddhaguhya declined the invitation.⁵¹ Thus, it would seem certain that Buddhaguhya lived in the late eighth century CE, and that the complete *STTS* was composed before that time since Buddhaguhya wrote a commentary on it. However, Buddhaguhya's commentary is relatively brief and deals mainly with doctrines of the five *abhisambodhis* and the thirty-seven deities. Furthermore, it does not comment on the text, sentence by sentence, like the other two commentaries, nor does it refer to or speak about the whole text like Ānandagarbha. Therefore, it cannot be assumed with any degree of certainty that the *STTS* existed in his time in the format in which it was available to the other commentators and in which it is now known to us. Thus, it is necessary to seek and establish the dates of Śākyamitra and Ānandagarbha whose commentaries provide detailed expositions of the teachings of the whole *STTS*. Unfortunately, the dates of these two commentators are not fixed and remain open to conjecture. Scholars have different opinions regarding Śākyamitra and Ānandagarbha. Alex Wayman suggests that both Śākyamitra and Ānandagarbha may be only tentatively placed in the tenth century, just prior to the translation of their works into Tibetan.⁵² On the other hand, there are scholars such as Matsunaga Yūkei,⁵³ who argue that all three Indian commentators were contemporary masters of *Yoga-Tantra* schools in the eighth century. Similar dates and explanations are given in the *Mikkyō Jiten* (p. 11). This source also maintains that Ānandagarbha was contemporary with Buddhaguhya and Śākyamitra, and that all three of them lived in the eighth century. According to the Tibetan historian Tāranātha, there were two Śākyamitras. The first Śākyamitra is said to have been a disciple of the *ācārya* Nāgārjuna,⁵⁴ but no concrete information is available about his life.⁵⁵ The second Śākyamitra is the one who wrote a commentary on the *STTS*. He lived during the reign of the Indian king Devapāla, and was a disciple of the *ācārya* Śākyaprabha. According to Tāranātha, since Śākyamitra composed his commentary on the *STTS* in Kosala, he called it *Kosalālamkāra*. In the latter part of his life, he went to Kashmir and intensively worked for the welfare of the living beings.⁵⁶ Thus, in order to calculate the dates of Śākyamitra, we need to establish the dates of the Indian king Devapāla and of the *ācārya* Śākyaprabha. Tāranātha says that king Devapāla ruled for forty-eight years, his son Rāsapāla ruled for twelve years, and Rāsapāla's son was Dharmapāla

⁵¹. Tāranātha, *History of Buddhism in India*, p. 282.

⁵². F.D. Lessing and Alex Wayman (trs.), *Introduction to the Buddhist Tantric Systems*, pp. 24~25, footnote.

⁵³. Matsunaga Yūkei, *Mikkyō no Rekishi*, p 68.

⁵⁴. 'Gos lo-tsā-ba also gives the same information about Śākyamitra as a disciple of Nāgārjuna. He mentions that the *ācārya* Nāgārjuna, who was a disciple of Saraha, had four chief disciples, namely, Śākyamitra, Āryadeva, Nāgabodhi and Candrakīrti. (George N. Roerich (trs.), *The Blue Annals*, pp. 359~360).

⁵⁵. Tāranātha, *History of Buddhism in India*, p. 128.

⁵⁶. Ibid., pp. 268~270.

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(770~810 CE or 775~812 CE) who ruled for sixty-four years.⁵⁷ The *ācārya* Śākyaprabha lived during the time of Gopāla who ruled prior to Devapāla. In the light of this information, Śākyamitra probably lived between the late seventh and early eighth centuries. However, the veracity of Tāranātha's chronology is undermined by Bu-ston who states in his history that Devapāla was the grandson of Dharmapāla and the father of Mahipāla.⁵⁸ Maurice Winternitz states that Śākyamitra is mentioned by Tāranātha as a contemporary of Devapāla of Bengal (about 850 CE).⁵⁹ Keith Dowman also mentions that King Devapāla ruled between 810 CE and 840 CE.⁶⁰ On the basis of this evidence, Śākyamitra was active in the middle of the ninth century.

Concerning the dates of Ānandagarbha, Togano Shōun⁶¹ argues that he lived in the tenth century and wrote two commentaries on the *STTS*, the *Tattvāloka*, as already mentioned above, and the *Vajradhātu-mahāmaṇḍalopāyikā*,⁶² which describes the rites that deal with the worship and consecration of the *Vajradhātu-maṇḍala*. However, Tāranātha claims Ānandagarbha lived during the reign of Mahipāla who died in the same year as the Tibetan king Ral-pa-can (814~836 CE or 817~836 CE).⁶³ Ānandagarbha, therefore, belongs to the early ninth century. From the above pieces of information about the dates of Śākyamitra and Ānandagarbha, it is evident that there is no agreement between the available sources and scholars. However, it seems reasonable to assume that both Śākyamitra and Ānandagarbha lived in the early ninth century because their commentaries cover the whole of the *STTS* and are fully-fledged compositions, and are probably later than Buddhaguhya's commentary. An additional argument is that when comparing the commentaries of Śākyamitra and Ānandagarbha, the latter was composed on the basis of Śākyamitra's commentary.

Vajrabodhi's version of the *STTS*, which belongs to the late seventh century, appears incomplete and Amoghavajra's version, which belongs to the middle of the eighth century, is no more than the first compilation of the *STTS*. In addition, Amoghavajra never mentions the three Indian commentaries by Buddhaguhya, Śākyamitra and Ānandagarbha, which were not translated into Chinese. There is a

⁵⁷. Ibid., pp. 271~274.

⁵⁸. Ibid., p. 266, footnote; Bu-ston, *History of Buddhism*, Part II, pp. 156~158.

⁵⁹. Maurice Winternitz, *History of Indian Literature*, Vol. II, p 382.

⁶⁰. Keith Dowman, *Masters of Mahāmudrā*, p. 50.

⁶¹. Togano Shōun, *Kongōchōkyō no Kenkyū*, Togano Shōun Zenshū, Extra Vol. III, pp. 11~13.

⁶². TTP. Vol. 74, No. 3339, pp. 2~25-2-8.

⁶³. Tāranātha, *History of Buddhism in India*, pp. 284~287.

According to Tāranātha, Māsurakṣita, a son-in-law of king Dharmapāla, ruled for about eight years, Vanapāla, a son of king Dharmapāla, ruled for about ten years, and Mahipāla, the son of king Vanapāla, ruled for fifty-two years. The time of the death of this king was the same as that of the Tibetan king Khrī-ral (Ral-pa-can). The Tibetan king Ral-pa-can, from 814 CE to 836 CE according to 'Gos lo-tsā-ba, (George N. Roerich (trs.), *The Blue Annals*, pp. 52~53), but in the Chinese annals he ruled from 817 CE to 836 CE. (Alaka Chattopadhyaya, *Atiśa and Tibet*, pp. 250~265).

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possibility that there existed different persons who had the same names or that the commentaries were composed by the disciples of the commentators under the names of their masters.

5. Origin of the Sarvatathāgatataattvasaṁgraha

Just as the *Prajñāpāramitā sūtras* are said to have consisted of one hundred thousand *gāthās*, similar legends regarding the STTS appear in the Chinese canon. The account which describes the origin of the STTS is given in a text called *Jin-gang-ding-jing-da-yu-qie-mi-mi-xin-di-fa-men-yi-jue*,⁶⁴ translated into English as *Secret of the Meaning of the Doctrine of the Esoteric Mind of the Great Yoga of the Vajraśekhara sūtra*. The introductory paragraph of this text reads:-

"The *Vajraśekhara sūtra* has an extensive version consisting of one hundred thousand *gāthās*. I⁶⁵ (maybe Amoghavajra) have never heard of it, and since it encapsulates aspects of the very profound and esoteric phenomenal world of all the Buddhas and Mahābodhisattvas, the Śrāvakas, Pratyekabuddhas, gods and men cannot hear or understand it with their humble knowledge. The two volumes of the *Brahmajāla sūtra* which originated from this *sūtra* contain only the most simple aspects (of the *Vajraśekhara sūtra*). The profound aspect (of the *Vajraśekhara sūtra*) is basically too difficult (for me) to understand. The abridged *yoga-text* (of the *Vajraśekhara sūtra*) was explained and handed down by someone who was initiated in India, but its extensive version was not transmitted. The version in one hundred thousand *gāthās* is the second short text in the *Bodhisattva-piṭaka*. According to the ācārya (maybe Vajrabodhi), the large collection of the *Vajraśekhara sūtra*, whose size was as wide and as long as a bed and whose thickness was approximately fifteen metres, contained countless *gāthās*. For several hundred years after the death of the Buddha, it was preserved inside an iron *stūpa* in Southern India, which nobody could open due to it being sealed behind an iron gate and locked with an iron key. However, when the influence of

⁶⁴ TSD. Vol. 39, No. 1798, pp. 808~821.

⁶⁵ The real author of this text will never be known. In its introductory part, an important word is used, that is, the ācārya (maybe Vajrabodhi), which may be closely related to the author of the text. Toganoo Shōun (*Kongōchōkyō no Kenkyū*, Toganoo Shōun Zenshū, Extra Vol. III, pp. 3~4) maintains that Vajrabodhi translated this text (from Sanskrit into Chinese), and that Amoghavajra wrote it down. In contrast, although the tradition (since Kūkai) attributes the dictation of this text to Vajrabodhi and written down by Amoghavajra, Matsunaga Yūkei (*Mikkyō no Rekishi*, p. 65) asserts that it might have been composed by somebody else at a later period because there is no mention of this text in the biography of Amoghavajra or other related texts. One sentence in the introductory paragraph of the text states: "The abridged *yoga-text* (of the *Vajraśekhara sūtra*) was explained and handed down by someone who was initiated in India." The author of the above text, therefore, could have been the master of Vajrabodhi, i.e. Nāgabodhi, and also that he could have been one of the authors of the STTS. Nakamura Hajime (*Indian Buddhism*, pp. 323~324) maintains that the STTS appeared in South India later than the *Mahāvairocana sūtra* and Nāgabodhi of South India is said to be its author or at least the one who completed it.

Buddhism declined in India, there lived a *bhadanta*.⁶⁶ First of all, this *bhadanta* recited the *mantras* of Mahāvairocana, whereupon the Buddha Vairocana appeared to him, manifested in his Body and in many of his Bodies. Then, in the sky (Vairocana) explained the doctrines and verses of this (*Vajraśekhara sūtra*). Next, (Vairocana) induced the *bhadanta* to write them down. As soon as they were completely written down, Vairocana disappeared. (These doctrines and verses) formed a single volume which became known as ‘The Secret of the Recitation-Method of Vairocana’. Through reciting the *mantras*, the *bhadanta* hoped to open the *stūpa*. He circumambulated the *stūpa* for seven days while reciting *mantras*. Then, he knocked at the gate of the *stūpa* with seven white mustard seeds, and at last it opened. However, all the guardians inside the *stūpa* were furious and prevented him from entering it. He glanced inside the *stūpa*, which was filled with brightly lit lamps and contained various flowers, jewels and gems. He also heard sounds of praise for this *sūtra*-king. It was then that the *bhadanta* sincerely repented for his sins and made a great vow (to save all living beings). It was only then that he was allowed to enter into the *stūpa*. As soon as he entered, the *stūpa* closed. Although it seemed to him that he was there for a short time, he spent several days and nights in the *stūpa* praising an extensive version (*Vajraśekhara sūtra* consisting of one hundred thousand *gāthās*) of this *sūtra*-king wholeheartedly. He also obtained teachings from all the Buddhas and Bodhisattvas, and made an effort to memorise them all in order not to forget them. As soon as the *bhadanta* came out from the *stūpa*, the gate was locked as before. He then wrote down all the teachings from memory and they amounted to one hundred thousand *gāthās*. This *sūtra* became named *Vajraśekhara sūtra*, but the large collection (consisting of countless *gāthās*) inside the *stūpa* which contained the Bodhisattva-*piṭaka* became inaccessible to the world again, although the brightness of the lamps inside the *stūpa* has persisted up until the present time.”⁶⁷

⁶⁶. According to the *MW* (p. 745), the Sanskrit term *bhadanta* is a term of respect applied to a Buddhist or a Buddhist mendicant. The *BHS* (p. 405) translates it as a venerable or reverend person. According to the *DoC* (p. 88), it is translated as ‘*Da-de*’ in Chinese, which literally means most virtuous and it is also used either as a title of honour for a Buddha or a title applied to monks in the *Vinaya*.

⁶⁷. TSD. Vol. 39, No. 1798, p. 808-1-17~2-14.
Based upon the above story and Vajrabodhi's story, the Japanese commentator, Donjaku, states: “There were three versions of the *Vajraśekhara sūtra* inside the iron *stūpa*. The first version was the large collection of the *Vajraśekhara sūtra*, containing countless *gāthās*, whose size was as wide and as long as a bed and whose thickness was approximately fifteen metres; the second was the extensive version consisting of one hundred thousand *gāthās* which was memorised and written down by a *bhadanta*; the third was an abridged version consisting of four thousand *gāthās* which was brought into China by Vajrabodhi.” (TSD. Vol. 61, No. 2225, pp. 123-2-13~124-1-5).

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The above legend provides two pieces of useful information. Firstly, the majority of Japanese scholars argue that the *STTS*, which is regarded as a part of the *Vajraśekhara sūtra*, originated in Southern India. In addition, the commentator Śākyamitra is said to have also learned the doctrines of the *STTS* at Koṅkana and Sahya in Southern India.⁶⁸ Thus, Southern India might have been the place where the *STTS* originated and where there was a teaching centre which propagated the doctrine of the *STTS*. Secondly, the Sanskrit term *bhadanta* (Chinese *Da-de*) is a general term of respect which is given to honoured Buddhist mendicants and not a proper name. According to the commentary of Donjaku,⁶⁹ Vajrabodhi states: “After the death of the Buddha, there was one *bhadanta* called Nāgārjuna.⁷⁰ He received

According to Adrian Snodgrass in *The Matrix and Diamond World Mandalas in Shingon Buddhism* (pp. 111~113), based upon modern Japanese scholarly works such as Togano Shōun's *Mandara no kenyū*, there are several interpretations of the above legend in Japan. According to Snodgrass, “Some Shingon scholars take the story literally and identify the iron *stūpa* with some actual Southern Indian *stūpa* such as Amarāvati, or they interpret it as an illusion created by the divine powers of Mahāvairocana. A more traditional view sees the story as an expression in symbolic form of the descending stages in the revelation of Awakening. Mahāvairocana personifies perfected Buddhahood as it abides immutable, absolute, unconditioned and self-contained within its own nature in the Diamond World (*Vajra-dhātu*). The *stūpa*, as the *samaya*-form of Mahāvairocana, equates to his *Dharma* Body; it embodies the Awakening that is innate within the mind of living beings. The *bhadanta*'s entry into the iron *stūpa* is the realisation of this innate *Bodhicitta* (Thought of Enlightenment); it is the revelation of his fundamental and inherent Buddha-Nature. The gate of the *stūpa* represents the obstacles of ignorance, delusion and passion that obstruct the realisation of one's innate Buddhahood. The *bhadanta*'s circumambulation of the *stūpa* is a performance of meditational rituals. The seven white mustard seeds which he used to knock at the gate of the *stūpa* are the seeds of the *Bodhicitta* which, cultivated by the practice of ritual, grow to perfected Buddhahood; his entry into the *stūpa* is a merging with the *Dharma* Body of the Tathāgata, and his re-emergence from the *stūpa* is his return to the state of ‘fundamental Awakening’, the state in which Awakening is once more innate within his mind. According to a complementary interpretation, the *bhadanta*'s entry into the iron *stūpa* refers to esoteric meditational practices, in which the *sādhaka* visualises a symbol (in this case the *stūpa*) and draws it into his mind, where he merges it with his body: i.e., he literally incorporates the symbol. The *bhadanta*'s entry into the iron *stūpa* is a meditational visualisation of this order. The iron *stūpa* is the *stūpa* of the *Dharma* World (*Dharma-dhātu*), created as an illusion by the divine power of Mahāvairocana and used by the *bhadanta* as an object of meditation in order to gain the Knowledge of the Universal *Dharma* World. Having attained this Knowledge in *saṃādhi*, the *bhadanta* recorded it in the esoteric *sūtras*.”

⁶⁸ Matsunaga Yūkei, *Mikkyō no Rekishi*, p 68.

⁶⁹ TSD. Vol. 61, No. 2225, p. 126-2-12~15.

⁷⁰ According to the available information in the *STTS* and the *Prajñāpāramitā sūtras*, both texts were discovered by Nāgārjuna. According to Tāranātha (*History of Buddhism in India*, p. 110), Nāgārjuna lived for either five hundred and twenty-nine years or five hundred and seventy-one years. However, modern scholars, such as David S. Ruegg (*The Literature of the Madhyamaka School of Philosophy in India*, pp. 4~9; pp. 104~108), argue that there were two Nāgārjunas. The first was born in South-Central India perhaps in the second century and was the founder of the Madhyamaka school which is closely related with the *Prajñāpāramitā sūtras* and the *Mādhyamikaśāstra* text. The second was a tantric master, the ārya Nāgārjuna, who lived in the seventh century. He probably composed the *Bodhicitta-vivaraṇa*, the commentary on the *Guhyasamāja* (the *Tantrāṭikā*) and the *Pañcakrama*. Benoytosh Bhattacharyya (*An Introduction to Buddhist Esoterism*, pp. 62~68) also asserts that the tantric Nāgārjuna (645 CE) was a disciple of the early tantric master, Sahara (633 CE).

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the consecration and empowerment of *Sattva*, memorised the secret doctrine, and then proclaimed it to all human beings.” We can also infer from the next story who could have been regarded as the *bhadanta*.

“At the age of thirty-one (702 CE), Vajrabodhi went to Southern India where he met Nāgabodhi who was seven hundred years old and a disciple of Nāgārjuna. Although seven hundred years old, Nāgabodhi looked young. Vajrabodhi attended on Nāgabodhi as his master for seven years and learned from him the *Vajraśekharayoga sūtra*, the doctrine of *Vairocana-dhāraṇī*, the Mahāyāna *sūtras* and the five sciences (*pañca-vidyā*). Then he received the fivefold consecration (*pañca-abhiṣeka*)⁷¹ and could understand completely all the esoteric doctrines of Buddhism. After this, he returned to Central India.”⁷²

Basing their studies on this story, scholars such as Nakamura Hajime⁷³ and Hirakawa Akira⁷⁴ assert that the first version of the *STTS* was composed around 680~690 CE. This story has also generated a tradition among Japanese tantric Buddhists that the doctrine of tantric Buddhism was transmitted from Mahāvairocana to Vajrasattva, and then in sequence through Nāgārjuna to Nāgabodhi, Vajrabodhi, Amoghavajra and so forth. Following the Japanese tantric tradition, we can assume that Nāgārjuna, the master of Nāgabodhi might in fact have been the *bhadanta* mentioned in the above account. The Japanese commentator Kūkai also asserts that both the *Vajraśekhara sūtra* (the *STTS*) and the *Mahāvairocana sūtra* found or seen within the iron *stūpa* were memorised and written down by Nāgārjuna.⁷⁵ Donjaku also recognises it as a fact that Nāgārjuna opened the iron *stūpa*, and was initiated by Vajrasattva personally while inside the *stūpa*.⁷⁶ However, the Nāgārjuna referred to by these scholars must be the second tantric Nāgārjuna who lived in the seventh century.

Concerning the age of Nāgabodhi, there are two possibilities. The above text reads:-

“At the age of thirty-one, Vajrabodhi went to Southern India, where he met Nāgabodhi who was seven hundred years old and a disciple of Nāgārjuna. Although Nāgabodhi was seven hundred years old, he looked young.”

⁷¹. The Sanskrit term *pañca-abhiṣeka* means consecrations of the five families of the *Vajradhātu*, which consist of Buddha-, *Vajra*-, *Padma*- and *Karma* -families.

⁷². *Zhen-yuan-xin-ding-shi-jiao-mu-lu*. (TSD. Vol. 55, No. 2157, p. 875-2-9~14). This paragraph was also translated into English by Chou Yi-liang. (“*Tantrism in China*”, *Harvard Journal of Asiatic Studies*, Vol. 8, Appendix F, pp. 313~314).

⁷³. Nakamura Hajime, *Indian Buddhism*, p. 324.

⁷⁴. Hirakawa Akira, “*Buddhist Literature; Survey of Texts*”, *The Encyclopaedia of Religion*, Vol. 2, pp. 504~529.

⁷⁵. TSD. Vol. 61, No. 2222, p. 7-1-8~10.

⁷⁶. TSD. Vol. 61, No. 2225, p. 120-3-12~26; p. 126-1-20~28.

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The first possibility is that the biographer made a mistake and recorded Nāgabodhi as being seven hundred years old instead of seventy years old because he confused the tantric Nāgarjuna who lived in the seventh century with the Madhyamaka Nāgarjuna who lived perhaps in the second century because there is no Sanskrit or Tibetan record mentioning the fact that Nāgabodhi lived for seven hundred years unlike Nāgarjuna whose age is recorded in some texts as six or seven hundred years. It seems that there probably existed two Nāgabodhis just as there existed two Nāgarjunas; the first Nāgabodhi was a disciple of the first Madhyamaka Nāgarjuna and the second Nāgabodhi was a disciple of the second tantric Nāgarjuna. Concerning the biography of Nāgabodhi, Tāranātha mentions that “Nāgabodhi was born into a *brahman* family of Bhaṅgala in the east. He became a disciple of the ācārya Nāgarjuna, received ordination, and became a master of the three *piṭakas*. He served the ācārya Nāgarjuna for as long as Nāgarjuna lived. After the death of his master, he sat in a deep cave and as a result of concentrated meditation for twelve years, he attained the *mahāmudrāsiddhi*. He had two different names, Nāgabodhi and Nāgabuddhi (alias Nāgamati).”⁷⁷ According to ’Gos lo-tsā-ba, the ācārya Nāgarjuna who was a disciple of Saraha had four chief disciples, namely, Śākyamitra, Āryadeva, Nāgabodhi and Candrakīrti.⁷⁸ According to Bu-ston, Nāgabodhi composed the *Guhyasamāja-maṇḍala-vidhi*, the *Pañca-krama-ṭikā* and many other works.⁷⁹

The second possibility is that the biographer recorded the age of Nāgabodhi as seven hundred years old purposely in order to establish the origin of the *STTS* within Mahāyāna Buddhism and to attribute the authority of their doctrine to Nāgarjuna who lived in the second century. David S. Ruegg argues “The Indo-Tibetan records frequently identify some tantric masters, namely, the ārya Nāgarjuna, Nāgabodhi, Candrakīrti-pāda, Āryadeva-pāda and (later) Śāntideva, with the illustrious teachers of the earlier Madhyamaka school whose names they bore, and to whom these records accordingly ascribe extraordinarily long life-spans. However, at the same time, these records often differentiate very clearly between distinct phases in these masters' teachings—such as the so-called *Sūtra*-system and *Mantra*-system—so that the identification of these masters did not in fact necessarily result in confusion by the doxographers of distinct doctrines.”⁸⁰

Finally, there is another story which explains why Vajrabodhi did not succeed in bringing the whole of the *Vajrasēkhara sūtra* into China.

“Vajrabodhi said: ‘Having started from South India, I was sailing via the South Sea in a fleet of approximately thirty large ships. On

⁷⁷. Tāranātha, *History of Buddhism in India*, p. 127.

⁷⁸. George N. Roerich (trs.), *The Blue Annals*, pp. 359~360.

⁷⁹. Bu-ston, *History of Buddhism*, Part II, p. 132.

⁸⁰. David Seyfort Ruegg, *The Literature of the Madhyamaka School of Philosophy in India*, p. 106.

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each ship there were some five or six hundred people. One day, while those ships were crossing the ocean, they met with high winds. All the ships, along with the people on board, began to sink into the sea, and the ship on which I found myself also appeared to be sinking. In those days, I always carried the collections of the two basic *sūtras* (the *Mahāvairocana* and *Vajraśekhara sūtras*) near me so as to be able to retain and worship the Buddha's teaching. However, the Captain of the ship, thinking that at any moment the ship would go completely under, ordered everyone on board to throw everything into the sea. In that instant, I was very frightened and forgot to hold onto the *sūtra*-texts. Therefore, (the *Vajraśekhara sūtra* consisting of) one hundred thousand *gāthās* was thrown into the sea, and only its abridged version remained on board. Then, in my mind, I decided to perform the propitiatory rite (*sāntika*) in my mind whereupon the high winds stopped. ... Subsequently, I arrived in China.”⁸¹

If we accept the above story as a plausible fact, we could assume that the whole of the *Vajraśekhara sūtra* was already composed before Vajrabodhi's arrival in China. On the other hand if further compilations were still in progress in India, Vajrabodhi could not have carried the whole text to China. Thus, Amoghavajra visited Ceylon and India in order to search for the entire text in accordance with the will of Vajrabodhi.

It is a well known pattern in Buddhist history that whenever new doctrines distinct from the existing doctrines were established, their founders introduced appropriate legends or stories in order to avoid having their doctrines regarded as heterodox and also in order to establish their authority. There was no exception in the case of the *Yoga-Tantra*. As the doctrine of the *Yoga-Tantra* developed on the basis of the Mādhyamika and Yogācāra doctrines, the *Yoga-Tantra* Buddhists tried to present their doctrine as an expanded form of Mahāyāna Buddhism having the same authority as Mahāyāna Buddhism. Having accepted the theory of the Buddha-bodies, they attributed the origin of their doctrine to Śākyamuni Buddha as Vairocana.

6. General Structure of the Sarvatathāgatataitvasaṃgraha

The structure of the *STTS* is explained in the first section of the *OEAVS* and the *Dou-bu-tuo-luo-ni-mu*.⁸² These two texts, translated into Chinese by Amoghavajra, provide similar expositions of the structure and basic content of the *STTS*. The structural analysis given in these two works is correlated with the basic structure of the Sanskrit and Tibetan versions of the *STTS*.

The *OEAVS* reads:-

⁸¹. *Jin-gang-ding-jing-da-yu-qie-mi-mi-xin-di-fa-men-yi-jue*, TSD. Vol. 39, No. 1798, p. 808-2-15~25.

⁸². TSD. Vol. 18, No. 903, pp. 898-3-1~900-1-19.

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"The first assembly is called *King of the Ordinance of the Compendium of Truth of All the Tathāgatas*. It comprises four main parts which are called:-

1. *Vajra-dhātu* (*Vajra-sphere*),⁸³
2. *Tri-loka-vijaya* (*Conquest of the Three Worlds*),⁸⁴
3. *Sakala-jagad-vinaya* (*Conversion of the Entire World*),⁸⁵
4. *Sarva-artha-siddhi* (*Universal Success*).⁸⁶

These four parts manifest the four knowledge-*mudrās* (*catur-jñāna-mudrā*)."⁸⁷

As already discussed, the first assembly of the *OEAVS* refers to the *STTS* in its currently known format, and its title as given in the *OEAVS* may be reconstructed into Sanskrit as *Sarva-tathāgata-tattva-saṅgraha-kalpa-rāja*. The title as given in the Sanskrit version is *Sarva-tathāgata-tattva-saṅgraha nāma Mahāyāna-sūtra*. As it can be seen instead of the words *kalpa-rāja*, the Sanskrit title has *Mahāyāna-sūtra*. However, the words *kalpa-rāja*⁸⁸ are included in the titles of the first four parts of the Sanskrit version. As already discussed above, the Sanskrit version comprises the following five parts:-

- I. *Sarva-tathāgata-mahāyānābhisaṁmaya nāma Mahā-kalpa-rāja*.
- II. *Sarva-tathāgata-vajra-samaya nāma Mahā-kalpa-rāja*.
- III. *Sarva-tathāgata-dharma-samaya nāma Mahā-kalpa-rāja*.
- IV. *Sarva-tathāgata-karma-samaya nāma Mahā-kalpa-rāja*.
- V. *Tantra, Uttara-tantra and Anuttara-tantra* of the *Sarva-tathāgata-tattva-saṅgraha nāma Mahāyāna-sūtra*.⁸⁹

The title of the first part in the *OEAVS* refers to part one of the Sanskrit version which is divided into five chapters. The title of this part as given in the *OEAVS* is *Vajradhātu* while in the Sanskrit version the title of part one is *King of the Great Ordinance Called Mahāyāna Realisation of All the Tathāgatas*. The title given in the *OEAVS* appears to be clearly derived from the first chapter of the Sanskrit version, which in fact constitutes the major portion of part one, and which deals with *Vajradhātu Mahāmaṇḍala*. The next three chapters in the Sanskrit version

⁸³. *Vajradhātu-maṇḍala*: S. part one, pp. 3~152, T. pp. 218~239-2-8, C2. pp. 341~369-2-22.

⁸⁴. *Trilokavijaya-maṇḍala*: S. part two, pp. 153~313, T. pp. 239-2-8~254-4-2, C2. pp. 369-3-1~399-1-2.

⁸⁵. *Sakalajagadvinaya-maṇḍala*: S. part three, pp. 314~381, T. pp. 254-4-2~261-1-7, C2. pp. 399-1-3~411-3-21.

⁸⁶. *Sarvārthaśiddhi-maṇḍala*: S. part four, pp. 382~434, T. pp. 261-1-8~266-3-3, C2. pp. 411-3-22~423-1-14.

⁸⁷. TSD. Vol. 18, No. 869, p. 284-3-16~19.

⁸⁸. According to David Snellgrove, the term *rāja* is often added to the titles of major *tantras*. The term *kalpa* is clearly used in the same sense as in the last of the six *Vedāṅgas*, namely as 'that which lays down the ritual and prescribed rules for ceremonial and sacrificial acts'. (David Snellgrove, *Sarva-Tathāgata-Tattva-Saṅgraha*, Introduction, pp. 7~9).

⁸⁹. See the contents of Yamada Isshi (ed.), *Sarva-Tathāgata-Tattva-Saṅgraha Nāma Mahāyāna-Sūtra*. Concerning the title of part five of the *STTS*, David Snellgrove omits 'Tantra, *Uttara-tantra* and *Anuttara-tantra*'. (David Snellgrove, *Sarva-Tathāgata-Tattva-Saṅgraha*, Introduction, p. 7).

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deal with the rites relating to *Vajraguhya Vajramaṇḍala*, *Vajrajñāna Dharmamaṇḍala* and *Vajrakārya Karmamaṇḍala*. The fifth and final chapter of part one serves as an epilogue.

The title of the second part as given in the *OEAVS* refers to part two of the Sanskrit version which in the Sanskrit version is called *King of the Great Ordinance Called Vajra-Pledge of All the Tathāgatas*. Part two of the Sanskrit version is divided into nine chapters. The name of this part as given in the *OEAVS* broadly corresponds to the name of chapter 6 in the Sanskrit edition, which is '*Extensive Rites of the Great Maṇḍala of the Conquest of the Three Worlds*'.

The third part of the *OEAVS* refers to part three of the Sanskrit version which is called *King of the Great Ordinance Called Dharma-Pledge of All the Tathāgatas*. Like in the previous parts, the name of this part as given in the *OEAVS* broadly corresponds to the name of the initial chapter (marked as 15th) of part three in the Sanskrit edition, which is called *Extensive Rites of the Great Maṇḍala of the Conversion of the Entire World*.

Finally, the fourth part of the *OEAVS* refers to part four of the Sanskrit version. Once again, its title corresponds to the initial chapter (marked as 19th) of part four of the Sanskrit version. The title of part four of the Sanskrit version is given as *King of the Great Ordinance Called Karma-Pledge of All the Tathāgatas*, and the title of its initial chapter as *Extensive Rites of the Great Maṇḍala of the Universal Success*.

The *OEAVS* does not refer to part five of the Sanskrit version as an independent part because, as already discussed, this part of the Sanskrit text is considered as a subordinate part in that it contains no main *maṇḍala* and related rituals, but explains the secret methods of the various attainments corresponding to the four families, i.e. *Tathāgata*, *Vajra*, *Padma* and *Maṇi* (or *Ratna*).

The *Dou-bu-tuo-luo-ni-mu* explains the structure and content of the *STTS* in the following way:-

"The Fundamental *Sūtra* of *Yoga* consists of one hundred thousand *gāthās* and eighteen assemblies. The first assembly is called *The Compendium of Truth of All the Tathāgatas*. This *sūtra* explains the five families, namely, the Buddha-family whose Head is the Buddha Vairocana, the *Vajra*-family whose Head is the Buddha Akṣobhya, the *Ratna*-family whose Head is the Buddha Ratnasambhava, the *Padma*-family whose Head is the Buddha Amitābha and the *Karma*-family whose Head is the Buddha Amoghasiddhi. The Head of each of the five families has a retinue of four Bodhisattvas. They are positioned to the front, right, left and rear (of each Head). Each of the four Internal Offerings belongs to (each of) the four families according to a specific order which needs to be known. (Each of) the four External Offerings also belongs to (each of) the four families. (Each of) the four Guardians, namely, Ankuśa, Pāśa, Sphoṭa and

Āveśa (belongs to each of) the four families according to a specific order which needs to be known. In the four directions, there are the sixteen Mahābodhisattvas of *Bhadrakalpa*.⁹⁰ They manifest all the Bodhisattvas of the *Bhadrakalpa*.

There are also five groups of deities on the outside (of the *mandala*). Each group consists of four gods and their consorts. Thus, all together there are twenty gods and their consorts. The five groups of deities consist of the four gods (and their consorts) living in the upper-spheres, the four gods (and their consorts) living in space (*ākāśa-cara*), the four gods (and their consorts) wandering in space (*antarikṣa-cara*), the four gods (and their consorts) living on the earth, and the four gods (and their consorts) living beneath the earth.

There are four *mandalas* in the *Yoga*-family. The first is the *Vajradhātu*, the second is the *Trilokavijaya*, the third is the *Sakalajagadvinaya* and the fourth is the *Sarvārthasiddhi*. These four *mandalas* manifest the four Knowledge-Bodhisattvas inside the Buddha Vairocana, namely, *Vajra*, *Abhiṣeka*, *Padma* and *Karma* (respectively). These are regarded as the four Knowledges, namely, Mirror-like-Wisdom (*ādarśajñāna*), Equality-Wisdom (*samatājñāna*), Discriminating-Wisdom (*pratyavekṣaṇajñāna*) and the Active-Wisdom (*kṛtyānusṭhānjñāna*). Furthermore, each of the (main) *mandalas* establishes six *mandalas*, i.e. *mahā-mandala*, *saṃaya-mandala*, *dharma-mandala*, *karma-mandala*, *catur-mudrā-mandala* and *eka-mudrā-mandala*. It is only *Trilokavijaya-mandala* that contains ten *mandalas*; (each of) the other (three main) *mandalas* contains six *mandalas*.

All the *mudrās* and all the essential factors of the *Dharma* are completely included in the four Knowledge-mudrās. *Mahā-jñāna-mudrā* refers to the attainment of the *sva-deva-yoga* by means of the five *abhisambodhis*. *Samaya-jñāna-mudrā* refers to the attainment of the *mudrā* generated from the *vajra-bandha* (*vajra*-bond) by means of joining both hands. *Dharma-jñāna-mudrā* refers to the seed-syllable (*bija*) of the *sva-deva*, the *saṃādhi* of the *Dharmakāya* and the meaning of the letters of all the *sūtras*. *Karma-jñāna-mudrā* refers to the making of *vajra-muṣṭi* (*vajra*-fist) with both hands as if firmly holding a weapon and pennant, and to the holding of the body in a dignified posture.

In addition, there are four kinds of eyes⁹¹ in *Yoga*, namely, the *Dharma* Eye which indicates subjugation (*vaśikarana*), the

⁹⁰. According to the BHS (p. 406), the term *Bhadrakalpa* means ‘a *kalpa* such as the present in which five Buddhas are to appear (four, from Krakucchanda to Śākyamuni, and the fifth, Maitreya)’.

⁹¹. The four kinds of eyes in this context indicate the four kinds of *homa* rites, namely, subjugation (*vaśikarana*), attraction (*ākarsaṇa*), destruction (*abhicāraka*) and pacification (*śāntika*). However, according to the *Sarvadurgatipariśodhana tantra*, the four kinds of

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Effulgent Eye which indicates attraction (*ākarsaṇa*), the Wrathful Eye which indicates destruction (*abhicāraka*) and the Compassionate Eye which indicates pacification (*sāntika*).⁹²

Taking into account the information provided above, the classification of the first four parts of the Sanskrit *STTS* is based on the four knowledge-*mudrās* or four families. However, the division of the *OEAVS* is dependent on the four *maṇḍalas*. In addition, David Snellgrove subdivides the second part of the *STTS* into two sections: *Trilokavijaya* and *Trilokacakra*.⁹³ Though the *OEAVS* explains the additional four *maṇḍalas* connected with *Trilokacakra* in the second part, it uses only *Trilokavijaya* as the title of the second part.

As Amoghavajra has pointed out above, the first four parts of the *STTS* entitled according to the names of the *maṇḍalas* correspond to the following four knowledge-*mudrās* respectively: Great-knowledge-*mudrā* (*mahā-jñāna-mudrā*), Pledge-knowledge-*mudrā* (*saṃaya-jñāna-mudrā*), *Dharma*-knowledge-*mudrā* (*dharma-jñāna-mudrā*) and Action-knowledge-*mudrā* (*karma-jñāna-mudrā*). In addition, they are also closely connected with the four families, i.e. the Tathāgata-family, the *Vajra*-family, the *Dharma* or Lotus (*Padma*)-family and the Action (*Karma*) or Gem (*Ratna* or *Maṇi*)-family. Donjaku also asserts that the first four parts of the *STTS* correspond to the Buddha-family, the *Vajra*-family, the Lotus-family and the Gem-family and in the *homa* rites, they respectively relate to pacification (*sāntika*), destruction (*abhicāraka*), subjugation (*vaśikaraṇa*) and acquisition of prosperity (*paustika*).⁹⁴ The first part of the *STTS* shows ways of subduing the Tathāgata-family, whose presiding Buddha is Vairocana, the second part shows ways of subduing the *Vajra*-family, whose presiding Buddha is Akṣobhya, the third part shows ways of subduing the Lotus-family, whose presiding Buddha is Amitābha⁹⁵ and the fourth part shows ways of subduing the

homa rites consist of pacification, acquisition of prosperity (*paustika*), subjugation and destruction. (Tadeusz Skorupski, *Sarvadurgatipariśodhana Tantra*, pp. 68~72).

According to the *Vajraśekharayogahomavidhi* (Chinese *Jin-gang-ding-yu-qie-hu-mo-yi-gui*) translated into Chinese by Amoghavajra (TSD. Vol. 18, No. 908, pp. 916~920-2-16; No. 909, pp. 920-2-17~924-3-9), there are five kinds of *homa* rites, i.e. pacification, acquisition of prosperity, destruction, attraction and subjugation.

According to the *Mikkyō Jiten* (ed. Sawa Ryuken, p. 367), there are four groups of *homa* rites. In addition to the above mentioned two groups of *homa* rites, there are two more groups. There is one group of three kinds of *homa* rites which consist of pacification, acquisition of prosperity and destruction. There is a second group of six kinds of *homa* rites which consist of pacification, acquisition of prosperity, subjugation, destruction, attraction and longevity.

⁹². TSD. Vol. 18, No. 903, pp. 898-3-7~899-1-8.

⁹³. David Snellgrove, *Sarva-Tathāgata-Tattva-Saṅgraha*, Introduction, p. 11.

Trilokavijaya-maṇḍala: S. part two (pp. 153~252); *Trilokacakra-maṇḍala*: S. part two (pp. 253~313). Though David Snellgrove subdivides the second part into two sections, Mkhāsgrub-rje's division is the same as Amoghavajra's. (F.D. Lessing and Alex Wayman (trs.), *Introduction to the Buddhist Tantric Systems*, p. 217).

⁹⁴. TSD. Vol. 61, No. 2225, p. 157-1-12~25.

⁹⁵. Sanskrit *STTS* employs the term 'Lokesvararāja' (S. p. 10, p. 45, p. 49, p. 53) or 'Amitāyus' (S. p. 64, p. 89, p. 101, p. 117, p. 131, p. 143, p. 333, p. 334) instead of 'Amitābha'. The

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Gem-family, whose presiding Buddha is Ratnasambhava. The *STTS* only describes four families, although there are actually five families. The presiding Buddha of the Action-family is Amoghasiddhi. David Snellgrove asserts that the difference between the four families and the regular five families is caused by the amalgamation of both the Gem-family and the Action-family. This probably goes back to an earlier stage of the development of Buddha-families, which began as three, namely, the Tathāgata-family, the *Vajra*-family and the Lotus-family, and which only later became five.⁹⁶

According to Amoghavajra's division, each of the four parts contains six *mandalas* but exceptionally the second part has ten *mandalas* which include six *mandalas* connected with the *Trilokavijaya* and four *mandalas* connected with the *Trilocakacakra*. The first four *mandalas* in each part of the *STTS* also seem to relate to the four knowledge-*mudrās*. Thus, based on the four knowledge-*mudrās*, the titles of the first four *mandalas* should respectively be *mahā-mandala*, *samaya-mandala* (alias *dhāraṇī-mandala*), *dharma-mandala* and *karma-mandala*. The other two *mandalas* are *catur-mudrā-mandala* and *eka-mudrā-mandala*. Each of the *mahā-mandalas* occupies the first position in each of the four parts. However, the *mahā-mandala* of the *Vajradhātu* is regarded as the most important because all the other *mandalas* are dependent on it.

7. Mandala derived from the Sarvatathāgatataitvasaṃgraha

Three different types of *mandala* are known to be derived from the *STTS*. The first *mandala*, which is regarded as the earliest, is found on a scroll called *Li-duo-seng-nie-luo-wu-bu-xin-guan* (Japanese *Ri-ta-sō-gya-ri-go-bu-shin-kan*),⁹⁷ which translates into English as 'Meditation on the Five Families of the *Rta-saṃgraha*'. In the title of this scroll, the Chinese term *Li-duo-seng-nie-luo* (Japanese *Ri-ta-sō-gya-ri*) is a transliteration of the Sanskrit term '*Rta-saṃgraha*' (Compendium of Truth), which, as Lokesh Chandra⁹⁸ points out, indicates *Tattva-Saṃgraha*, that is, the *STTS* text, while the Chinese term *wu-bu* (Japanese *go-bu*) means the five families, i.e. Tathāgata-, *Vajra*-, *Ratna*-, *Padma*- and *Karma*-families. The *Gobushinkan* (i.e.

Chinese versions translate 'Lokeśvararāja' as 'Avalokiteśvararāja'. Both 'Amitābha' and 'Amitāyus' are interchangeable, and according to the *Mikkyō Jiten* (ed. Sawa Ryuken, p. 13), Avalokiteśvararāja is the alias of Amitābha. In his footnote on p. 45 of his edition of the *STTS*, Yamada Isshi states that Lokeśvara was an epithet of Śiva. In Buddhism, the Tathāgata Lokeśvararāja is the Buddha Teacher of Dharmākara. The latter, due to his *Prānidhāna*, becomes the Tathāgata Amitābha (or Amitāyus) in the *Sukhāvati Buddhakṣetra*. However, Avalokiteśvara is one of two Bodhisattvas who works under Amitābha and who succeeds him after Amitābha's *Nirvāṇa*.

⁹⁶ David Snellgrove, *Sarva-Tathāgata-Tattva-Saṅgraha*, Introduction, p. 12.

⁹⁷ TSD. *Tu-xiang-bu* (Iconographic Section), Vol. 2, pp. 73~148; Lokesh Chandra, *A Ninth Century Scroll of the Vajradhātu Mandala*, pp. 54~346; Togano Shōun, *Kongōchōkyō no Kenkyū*, Togano Shōun Zenshū, Extra Vol. III, pp. 154~453.

⁹⁸ Lokesh Chandra, *A Ninth Century Scroll of the Vajradhātu Mandala*, pp. 7~13.

Ri-ta-sō-gya-ri-go-bu-shin-kan), several copies of which are extant in Japan,⁹⁹ was originally brought from China by Japanese monk Enchin (814~891 CE), who had received it in 855 CE from the monk Fa-quan during his stay in China between 853 and 858 CE.¹⁰⁰ The *Gobushinkan* consists of six *mandalas*, which correspond to the six *mandalas* of the *Vajradhātu* described in the Sanskrit STTS, and contains the four *mudrās* of the deities, i.e. the bodily images of the deities holding symbols (representing *mahā-mudrās*), the hand gestures (representing *samaya-mudrās* and *karma-mudrās*), and the *mantras* (representing *dharma-mudrās*). Thus, the most important rituals explained in the first part of the Sanskrit STTS are illustrated in the *Gobushinkan*. In addition, as it includes his portrait at the end, the *Gobushinkan* is closely connected with Śubhakarasiṁha (637~735 CE),¹⁰¹ who arrived in China in 716 CE and together with the monk Yi-xing (d. 727 CE) translated into Chinese the *Mahāvairocana sūtra*.¹⁰²

The second *mandala* called *Jin-gang-jie-jiu-hui-da-man-tu-luo*,¹⁰³ (Great *Mandala* of the Nine Assemblies of the *Vajradhātu*) was brought from China to Japan in 806 CE by the Japanese monk Kūkai (774~835 CE), the founder of the Japanese Shingon sect. Several copies of the *Nine Assemblies Mandala*¹⁰⁴ which consists of nine squares are also extant in Japan. The first assembly, the *Vajradhātu-mahā-mandala* (ch. 1 of the STTS), is positioned in the centre. Out of the other eight *mandalas* which surround the *Vajra-dhātu-mahā-mandala*, the second assembly, the *Vajra-guhya-vajra-mandala* (ch. 2) is positioned in the lower-middle, the third the *Vajra-jñāna-dharma-mandala* (ch. 3) in the lower-left, the

^{99.} Ibid., pp. 16~18.

^{100.} Sawa Ryuken (ed.), *Mikkyō Jiten*, pp. 55~56 & p. 224.

^{101.} Ibid., p. 440.

^{102.} *Mahāvairocana sūtra* is an abbreviated title derived from the Sino-Japanese tradition. It is called *Vairocana-abhisambodhi-tantra* by the Indo-Tibetan tradition. Its fullest form, found in the catalogues of the Tibetan canon, is *Mahāvairocana-abhisambodhi-vikurvata-adhisthāna-vaipulya-sūtra-indra-rāja-nāma-dharma-paryāta*.

^{103.} TSD. *Tu-xiang-bu* (Iconographic Section), Vol. 1, pp. 887~1004.

^{104.} Two *mandalas* have been regarded as the most important *mandalas* in Japanese Shingon tradition, namely, the *Garbhakośadhātu-mandala*, which is derived from the *Mahāvairocana sūtra*, and the *Vajradhātu-mandala*, i.e., *Nine Assemblies Mandala*, which is derived from the STTS. These two, known in Japanese as *genzu*, or ‘iconographic’ *mandalas*, were allegedly transmitted from India to China in the eighth century. The *Garbhakośadhātu-mandala* consists of twelve courts. A central divinity is the cosmic Vairocana, whose essential quality is ‘principle’. The various other deities represent the fragmentation of this central unity. The *Vajradhātu-mandala* consists of a group of nine individual *mandalas*. The central assembly represents the Buddha’s function to enlighten. The central divinity is the cosmic Vairocana, who in this *mandala* represents ‘knowledge’. (E. Dale Saunders, “*Mandalas; Buddhist Mandalas*”, *The Encyclopaedia of Religion*, Vol. 9, pp. 155~158. In this article, Dale Saunders makes an error, because he states that the *Garbhakośadhātu-mandala* represents ‘knowledge’ and the *Vajradhātumandala* represents ‘principle’. From the above this should be in reverse.) One of the main differences between the *Garbhakośadhātu-mandala* and the *Vajradhātu-mandala* is that the former consists of three families, i.e. Tathāgata-family, *Vajra*-family and Lotus-family, and the latter consists of five families, i.e. Tathāgata-family, *Vajra*-family, Lotus-family, Gem-family and Action-family.

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fourth the *Vajra-kārya-karma-maṇḍala* (ch. 4) in the middle-left, the fifth the *Vajra-siddhi-catur-mudrā-maṇḍala* (ch. 5-A) in the upper-left, the sixth the *Eka-mudrā-maṇḍala* or *Mahāyānābhisaṁyama-maṇḍala* (ch. 5-B) in the upper-middle, the seventh the *Naya-maṇḍala* in the upper-right, the eighth the *Triloka-vijaya-mahā-maṇḍala*¹⁰⁵ (ch. 6) in the middle-right, and the ninth the *Krodha-guhyamudrā-maṇḍala* or *Triloka-vaijaya-samaya-maṇḍala* (ch. 7) positioned in the lower-right. Of these, only the seventh *Naya-maṇḍala* is not derived from the STTS, but from the *Rishukyō* (Chinese *Li-qu-jing*).

Differing from the above two types of *maṇḍala* having a characteristic Sino-Japanese style, the third type of *maṇḍala*, which is found in the Indo-Tibetan area, has a characteristic Indo-Tibetan style. The specific difference between the Indo-Tibetan *maṇḍalas* and the Sino-Japanese *maṇḍalas* is that all the deities face the central Vairocana in the former but face the viewer of the *maṇḍala* in the latter. In addition, the former has clearly defined doors of the inner enclosure as well as the outer enclosure, but the latter does not have doors.¹⁰⁶ Two similar *Vajradhātu-mahāmaṇḍalas* are preserved in the eastern chapel of Chachapuri Monastery (Tshatshapuri Gompa, Ladakh, India), and also four different *Vajradhātu-mahāmaṇḍalas* and one *Trilokavijaya-mahāmaṇḍala* (ch. 6 of the STTS) are painted on the walls of Alchi Monastery (Alchi Gompa, Ladakh, India),¹⁰⁷ which was built, according to Toganoo Shōun,¹⁰⁸ in the time of the Tibetan translator Rinchen-bzang-po (958~1055 CE). In addition, *The Ngor Collection*,¹⁰⁹ which consists of one hundred and thirty-nine Tibetan *maṇḍalas* painted in the nineteenth century, also includes two *maṇḍalas* derived from the STTS, i.e. *Vajradhātu-mahāmaṇḍala* and *Trilokavijaya-mahāmaṇḍala*, each of which consists of thirty-seven deities and one thousand *Bhadrakalpa Bodhisattvas*.

¹⁰⁵. David Snellgrove (*Sarva-Tathāgata-Tattva-Saṅgraha*, Introduction, p. 13) regards the eighth as the *Triloka-vijaya-karma-maṇḍala*.

¹⁰⁶. Lokesh Chandra, *A Ninth Century Scroll of the Vajradhātu Maṇḍala*, pp. 24~25.

¹⁰⁷. *The World of Tibetan Buddhism*, photographs by Fujita Hiroki and supervision by Council of Religious Affairs of His Holiness the Dalai Lama, pp. 213~214.

¹⁰⁸. Toganoo Shōun, *Mandara no kenkyū*, pp. 201~203.

¹⁰⁹. bSod nams rgya mtsho: *Tibetan Maṇḍalas (The Ngor Collection)*, Vol. I & II, Kodansha Ltd., Kyoto, Japan, 1983.

Part One

Mahāyāna Realisation of All the Tathāgatas

The first part of this study provides a detailed analysis of the structure and content of part one of the *STTS*. The analysis as given below is based on the relevant sections of both the first assembly in Amoghavajra's *OEAVS*¹ and the introductory section in Ānandagarbha's *Tattvāloka*² as indicated in the footnotes, and on a detailed study, with extensive quotations, of the Sanskrit, Tibetan and Chinese versions of the *STTS*. Part one of the Sanskrit *STTS* is divided into five chapters, four of which provide expositions of four different *mandalas* and related rituals, and chapter 5 deals with the perfect realisation of the Mahāyāna. The names of the four *mandalas* used as the titles of its first four chapters are *Vajradhātu Mahāmaṇḍala*, *Vajraguhya Vajramaṇḍala*, *Vajrajñāna Dharmamaṇḍala* and *Vajrakārya Karmamaṇḍala* respectively. Though chapter 5 of the Sanskrit *STTS* contains some information on two *mandalas*, i.e. *Vajrasiddhi Caturmudrāmaṇḍala* and *Mahāyānābhisaṁyamāmaṇḍala*, it is regarded as an epilogue of part one in that the two *mandalas* are employed for the purpose of the accomplishment of the practices which have already been explained in the previous four chapters. Therefore, it does not use the term *maṇḍala* in its title. However, according to Amoghavajra, part one comprises six *mandalas*,³ i.e. *Vajradhātu Mahāmaṇḍala*, *Dhāraṇīmaṇḍala*, *Sūkṣma Vajramaṇḍala*, *Sarvatathāgatavistarapūjā Karma-maṇḍala*, *Caturmudrāmaṇḍala* and *Ekamudrāmaṇḍala*. Ānandagarbha also classifies part one as consisting of six *maṇḍalas*, i.e. *Vajradhātu Mahāmaṇḍala*, *Dhāraṇīmaṇḍala*, *Dharmamaṇḍala*, *Karmamaṇḍala*, *Caturmudrāmaṇḍala* and *Ekamudrāmaṇḍala*. Concerning the classification of the six *maṇḍalas*, the only difference between the Sanskrit *STTS* and Amoghavajra (or Ānandagarbha) is that the former regards the last two *maṇḍalas* as subordinate *maṇḍalas* but the latter regards them as main *maṇḍalas*.

¹. *OEAVS*, TSD. Vol. 18, No. 869, pp. 284-3-9~286-1-25.

². TTP. Vol. 71, No. 3333, pp. 134~147-1-7.

³. *OEAVS*, TSD. Vol. 18, No. 869, pp. 284-3-19.

Chapter 1. Vajradhātu Mahāmandala

The first *mandala* is called the *mahā-mandala* of the *Vajradhātu*. Amoghavajra provides the following outline of this chapter:-

“(This section of the *tantra*) describes the Enjoyment-body (*sambhoga-kāya*) of the Buddha Vairocana, who has attained complete enlightenment (*saṃyak-saṃbodhi*) by means of the five consecutive stages of perfect enlightenment⁴ (*pañca-abhisambodhi*).⁵ Having become a Buddha, he generated the thirty-seven knowledges through the *vajra-samādhi*.⁶ The text extensively explains the rites of the *mandala*.⁷ For the benefit of the pupil, the text sets forth the speedy-attainments⁸ of both the Bodhisattva-*bhūmi* and the Buddha-*bhūmi*.⁹

The structural analysis provided by Ānandagarbha is more detailed than that of Amoghavajra and it directly relates to specific passages of the Sanskrit text of the STTS. At the beginning of his commentary, the *Tattvāloka*, he outlines the general structure of the entire *tantra*, and then he proceeds to explain in detail the structure and basic content of the individual parts. According to Ānandagarbha, the introductory scene (Tibetan *gleng gzhi*) which opens with the words, “Thus have I heard”¹⁰ teaches the nature of Vairocana and Mahāvairocana and the excellent qualities which benefit oneself and others. It is enunciated so that the trainees should generate expectations towards the nature of the characteristics of Vairocana and Mahāvairocana and the excellent qualities which benefit oneself and others. In order to induce the realisation of the nature of Vairocana and Mahāvairocana in those trainees who have generated such expectations, the rest of the *tantra*'s text, starting with the words, “Then this Buddha-field (became replete just like the husks of sesame seeds) with all the Tathāgatas”¹¹ and concluding with the words, “The

⁴. According to a footnote in the *OEAVS*, the five stages are: ‘perceiving the mind’, ‘raising the thought of enlightenment (*bodhi-citta*)’, ‘perfecting the *vajra*-thought’, ‘realising the *vajra*-body’, and ‘perfecting the Buddha-body’. Such are the perfections of the five knowledges.

⁵. S. pp. 7~9, T. pp. 219-4-2~220-2-1, C1. pp. 207-3-8~208-1-24, C2. pp. 341-3-18~342-2-12.

⁶. S. pp. 10~58, T. pp. 220-2-1~228-4-6, C1. pp. 208-1-24~216-1-9, C2. pp. 342-2-13~351-2-14.

⁷. S. pp. 63~72, T. pp. 229-2-6~230-4-8, C1. pp. 216-3-21~219-1-15, C2. pp. 352-2-8~354-2-27.

⁸. S. pp. 73~99, T. pp. 230-4-8~233-4-3, C1. pp. 219-1-15~223-2-21, C2. pp. 354-2-28~359-2-19.

⁹. *OEAVS*, TSD. Vol. 18, No. 869, p. 284-3-20~24.

There are ten *Bodhisattva-Bhūmis* which are as follows:-

Pramuditā (Joyful), *Vimalā* (Pure), *Prabhākari* (Illuminating), *Arciṣmatī* (Radiant), *Sudurjayā* (Very-difficult-to-conquer), *Abhimukhī* (Face to face), *Dūraṅgamā* (Far-going), *Acalā* (Immovable), *Sādhumatī* (Stage of the good Beings) and *Dharmameghā* (Cloud of the Doctrine). The eleventh *Bhūmi* is not a *Bodhisattva-Bhūmi* but a *Tathāgata-Bhūmi* (Stage of a Buddha). (Har Dayal, *The Bodhisattva Doctrine in Buddhist Sanskrit Literature*, chapter six).

¹⁰. *evam mayā śrutam*: S. p. 3-2, T. p. 218-3, C1. p. 207-1-9, C2. p. 341-1-8.

¹¹. *atha sarvatathāgatair idam buddhakṣetraṁ (tadyathā tilabimbam iva paripūrṇam)*: S. p. 7-2~3, T. p. 219-4-3~4, C1. p. 207-3-9, C2. p. 341-3-19~20.

Lord enunciated those words”¹² teaches the expedients (*upāya*) and the realisation of their nature. In it there are taught the categories of the expedients among which there are also *samādhis* which truly serve as expedients.¹³ After this outline of the general structure of the *tantra*, Ānandagarbha proceeds to provide a detailed analysis of specific sections and shows how they fit together.

1. Introductory Scene: Nature of Vairocana and Mahāvairocana

As already stated above, the introductory scene unveils the nature of Vairocana and Mahāvairocana. The *STTS* opens in the traditional manner employed in the Buddhist scriptures with the words:-

“Thus have I heard,¹⁴ at one time, the Lord¹⁵ was staying in the abode of the king of the *Akaniṣṭha* gods.”

Concerning the word ‘I’, Japanese commentators such as Donjaku assert that since Vajrapāṇi (alias Vajrasattva)¹⁶ himself heard the doctrines of the *STTS* directly from Mahāvairocana and since the *STTS* text was assembled by Vajrapāṇi, ‘I’ in this context should be regarded as Vajrapāṇi.¹⁷ Ānandagarbha also states that the *STTS* was thoroughly understood, assembled and explained by Vajradhara residing in the tenth *bhūmi*.¹⁸ In this context, ‘at one time’¹⁹ indicates ‘a time’ just before the

Tattvāloka reads: “Then this Buddha-field of all the Tathāgatas”.

¹². *idam avocad bhagavān*: S. p. 562-8, T. p. 283-1-8, C2. p. 445-1-26.

¹³. *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 135-1-6~2-5.

¹⁴. The Sanskrit and Chinese versions start with these words, but the Tibetan version prefixes one sentence before it, i.e., “I bow before the Buddha and all the Bodhisattvas.”

¹⁵. Tibetan reads: “the great compassionate Lord Vairocana”, but Chinese 2 reads: “the Lord Tathāgata Mahāvairocana”.

¹⁶. In the *STTS*, the three names, for example, Vajrasattva, Vajrapāṇi and Vajradhara, are employed interchangeably because all of them can be regarded as being the same, even if all of them have slightly different literal meanings. With regard to these three names, David Snellgrove (*Indo-Tibetan Buddhism*, p. 131) states:-

“The highest state of all, in which all Buddha-emanations ultimately dissolve and yet continually reemerge, is the Adamantine Being (Vajrasattva) and thus it is defined as *Vajra*, meaning diamond or thunderbolt. As the weapon of the Vedic god, Indra, transferred to the yakṣa (local divinity) who acts as escort to Śākyamuni in the earlier Buddhist period, ‘thunderbolt’ might suggest itself as a convenient translation. Precisely as the wielder of this weapon this chief of yakṣas, known as Vajrapāṇi (Thunderbolt-in-Hand), appears as chief of Bodhisattvas in several *tantras*, for he has become the holder of the supreme symbol of this whole latter phase of Buddhism. He is also referred to as Vajradhara (Thunderbolt-Holder) and with this name becomes the supreme Buddha of tantric traditions. He may also be acclaimed as Vajrasattva (Thunderbolt-Being), but this is more logically understood as a general appellation of the highest state of tantric being, a term formed on the analogy of Bodhisattva.”

¹⁷. TSD. Vol. 61, No. 2225, pp. 162-3-10~164-1-24.

Donjaku also asserts: “Mahāvairocana is the speaker and Vajrapāṇi is the listener. Since Vajrapāṇi is Vairocana, Vajrapāṇi’s listening means Mahāvairocana listening to himself.” (TSD. Vol. 61, No. 2225, pp. 125-3-4~126-1-19).

¹⁸. *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 147-1-7~2-1.

¹⁹. Based upon Mkhās-grub-rje’s analysis, we can see that in relation to Śākyamuni’s life, there are two different opinions concerning the time at which the *STTS* was proclaimed. The first theory maintained by Śākyamitra and Buddhaguhyā is that while the historical Śākyamuni’s

historical Śākyamuni's perfect enlightenment. This is because the *STTS* text begins with the moment of Śākyamuni's engaging in the imperturbable concentration (*āspañaka-samādhita*) as an endeavour for enlightenment on the *bodhi-maṇḍa* and it ends with his returning from Mount Sumeru to Buddhagayā after his complete enlightenment. Indian and Japanese commentators say that the term 'Lord' (*bhagavan*) is an epithet given to one who conquers the four evils (*māra*), namely, afflictions (*kleśa*), aggregates (*skandha*), death (*mṛtyu*) and demi-god (*devaputra*). The term 'Lord' in this context indicates the great compassionate (*mahā-kṛpo*) Vairocana.²⁰ With regard to the abode of the king of the *Akaniṣṭha* gods,²¹ the Japanese commentator, Ennin (793~864 CE) comments that the *Akaniṣṭha* heaven is not the uppermost heaven (out of the seventeen heavens belonging to) the realm of form (*rūpa-dhātu*), one of the three kinds of existence, but that it is the splendid thought-palace of the great innate thought of enlightenment (*mahā-bodhi-citta*) existing in the heart of Mahāvairocana.²²

Since the concept of Vairocana has been introduced in *Yoga-tantra*, the ultimate goal described in the *STTS* is to attain perfect enlightenment by means of obtaining the five Wisdoms as the virtues of Vairocana. It is for this reason that in its

maturation body (*vipāka-kāya*) as Bodhisattva Sarvārthaśiddha stayed on the bank of the Nairājanā River, his mental body (*manomaya-kāya*) was guided to the *Akaniṣṭha* heaven by the assembled Buddhas of all the ten directions, and after completing the *pañca-abhisambodhi*, he became a Buddha as the *Sambhoga-kāya* of Mahāvairocana, after which he proceeded to the summit of Mt. Sumeru and pronounced the *STTS*. He then proceeded to the world of men and re-entered his maturation body on the bank of the Nairājanā. The second theory maintained by Ānandagarbha is that the *STTS* was pronounced when Śākyamuni was a Bodhisattva of the tenth stage in his last life. It seems that the first theory is the literal interpretation based upon the *STTS* text itself but the second theory is a philosophical and logical interpretation. (F.D. Lessing and Alex Wayman (trs.), *Introduction to the Buddhist Tantric Systems*, pp. 27~29).

²⁰. Dānapāla's Chinese translation reads 'Tathāgata Mahāvairocana' instead of '*mahā-kṛpo* Vairocana'.

²¹. *STTS* describes the abode of the king of the *Akaniṣṭha* gods at the time of Vairocana's residing in it in the following words:-

"It was attended, honoured and blessed by all the Tathāgatas. It was studded with great jewels and gems, and adorned with hanging bells of various colours, with wind-fluttering silk pennants, wreaths, chowries, garlands, necklaces and moons. It was attended by ninety-nine million Bodhisattvas along with the leading Bodhisattvas, namely, Vajrapāṇi, Avalokiteśvara, Ākāśagarbha, Vajramuṣti, Mañjuśrī, Sahacittotpāda-dharmacakrapravartin, Gaganagañja and Sarvamārabalapramardin, and it was also attended by Tathāgatas as numerous as the grains of sand in the river Ganges. It was so crowded with countless Tathāgatas that they resembled sesame seeds on Jambudvipa. In addition to this, there appeared countless and immeasurable Buddha-fields (*buddha-kṣetra*) from the body of every individual Tathāgata, and in these Buddha-fields, the Tathāgatas were explaining this very *Dharma*-doctrine."

(S. pp. 3-9~4-6, T. p. 219-1-1~7, C1. p. 207-1-15~26, C2. p. 341-1-14~27).

²². TSD. Vol. 61, No. 2223, p. 14-2-9~11.

introductory part, the *STTS* explains the constituents of the virtues of Vairocana and Mahāvairocana. First of all, the virtues of Vairocana²³ are as follows:-

- (a) The Lord was endowed²⁴ with various distinctive kinds of knowledge of the pledges (*samaya*)²⁵ and the *vajra*-empowerment (*vajra-adhisthāna*) of all the Tathāgatas.
- (b) He was bestowed with the²⁶ consecration²⁷ of the *Dharma*-sovereignty over the three worlds by means of the²⁸ gem-diadem of all the Tathāgatas.
- (c) He was the great *yoga-lord*²⁹ of the omniscient knowledge of all the Tathāgatas.
- (d) He was the accomplished one in the sameness of all *mudrās*³⁰ of all the Tathāgatas and the fulfiller of all wishes of the entire and complete sphere of living beings by means of all possible endeavours.
- (e) He was the great compassionate Vairocana³¹ persistently persisting in the three times,³² the Tathāgata³³ and the complete Body, Speech and Mind *Vajra*.³⁴

Regarding the above descriptions of the virtues of Vairocana, Japanese commentators³⁵ such as Donjaku state that the above five paragraphs refer to the five Wisdoms³⁶ and to the five Buddhas as the personifications of the virtues of

²³. The passages of the *STTS* which explain the virtues of Vairocana and the names of the chief Bodhisattvas are very similar to the opening section of Chinese *Li-qu-jing* (Japanese *Ri-shu-kyō*) which is regarded as the sixth assembly of the *Vajrasēkhara sūtra*. Cf. Ian Astley-Kristensen, *The Ri-shu-kyō*, pp. 39~40.

²⁴. Chinese 1 reads: "accomplished".

²⁵. The Sanskrit term *samaya* literally means 'coming together'. In Buddhist tantric understanding, the term *samaya* becomes a 'pledge' of a 'coming together' of the divinity with the image that represents him, the sacrificial offering that 'embodies' him, or with the yogin or even the faithful worshipper who is one-pointedly intent upon him. (David Snellgrove, *Indo-Tibetan Buddhism*, pp 165-166).

²⁶. Chinese 2 inserts: "highest".

²⁷. Tibetan reads: "consecration-power" (*dbang bskur ba mnga*).

²⁸. Chinese 2 inserts: "extraordinary".

²⁹. Chinese 2 reads: "the great lord of union" (*samprayukta*).

³⁰. Chinese 2 reads: "all knowledge-*mudrās*".

³¹. Chinese 2 omits: "Vairocana".

³². The Sanskrit reads: "at the time (*samaya*) of the three time-period".

³³. Chinese 2 omits: "Tathāgata".

³⁴. S. p. 3-2~8, T. pp. 218-3~219-1-1, C1. p. 207-1-9~15, C2. p. 341-1-8~14.

Tibetan reads: "the Tathāgata whose complete Body, Speech and Mind were transformed into a *Vajra*".

³⁵. Concerning the relationship between the five Wisdoms and the five Buddhas in the *STTS*, the opinions of Japanese commentators, led by Kūkai, seem to be influenced by certain relevant texts of the *STTS* mostly compiled and translated by Amoghavajra.

³⁶. *Tantrārthāvatāra-vyākhyāna*, a commentary by Padmavajra on Buddhaguhya's *Tantrārthāvatāra*, gives the following explanation of the five Wisdoms:-

"Mirror-like-Wisdom is the higher cognition that appearances are devoid of intrinsic nature, Equality-Wisdom is the higher cognition that makes no distinction between oneself and others, Discriminating-Wisdom is the higher cognition that is devoid of intrinsic nature, Active-Wisdom is that which aims to benefit without differentiating

Vairocana.³⁷ Paragraph (a) indicates Mirror-like-Wisdom and the character of Akṣobhya who is positioned to the east of Vairocana in the *mahā-maṇḍala* of the *Vajradhātu*, paragraph (b) indicates Equality-Wisdom and the character of Ratnasambhava who is positioned to the south of Vairocana, paragraph (c) indicates Discriminating-Wisdom and the character of Amitābha who is positioned to the west of Vairocana, paragraph (d) indicates Active-Wisdom and the character of Amoghasiddhi who is positioned to the north of Vairocana, and finally paragraph (e) indicates Pure-Absolute-Wisdom and the character of Vairocana who is positioned in the centre of the *mahā-maṇḍala* of the *Vajradhātu*.³⁸ The fifth Pure-Absolute-Wisdom, different from the other four Wisdoms, is the supreme Wisdom and seems to be attained as the result of an accumulation of the other four Wisdoms. With regard to the relationship between the four Wisdoms and the four Buddhas, Amoghavajra states that the four Buddhas are generated from the four Wisdoms.³⁹

Concerning the above passage, Ānandagarbha⁴⁰ states that paragraph (a) explains the perfect comprehension of the Tathāgata-family and the knowledge of pledges, paragraph (b) explains the perfect comprehension of the Gem-family and the attainment of the consecrations, paragraph (c) explains the perfect comprehension of the Lotus-family and the transformation into the great *yoga*-lord by means of the attainment of the perfection of wisdom, paragraph (d) explains the perfect comprehension of the Action⁴¹-family and the perfection of all other goals.

between oneself and others, and Pure-Absolute-Wisdom is the location of the realm of the other four Wisdoms as well as their object.”

(F.D. Lessing and Alex Wayman (trs.), *Introduction to the Buddhist Tantric Systems*, p. 222, footnote).

³⁷. According to the *Mikyō Jiten* (ed. Sawa Ryuken, pp. 220~221), only four Wisdoms are explained in exoteric Buddhist teachings, but in esoteric Buddhist teachings, Pure-Absolute-Wisdom is added as the virtue of Mahāvairocana and it is regarded as the ultimate Wisdom including the characteristics of the other four Wisdoms. The *Vajradhātu-maṇḍala* is also said to be established on the basis of these five Wisdoms. In relation to the theory of consciousness, Pure-Absolute-Wisdom (*dharma-dhātusvabhāvajñāna*) as Mahāvairocana is transformed and realised through the ninth pure-consciousness (*amalavijñāna*), Mirror-like-Wisdom (*ādarśajñāna*) as Akṣobhya is transformed and realised through the eighth store-consciousness (*ālayavijñāna*), Equality-Wisdom (*samatājñāna*) as Ratnasambhava is transformed and realised through the seventh ego-consciousness (*kliṣṭa-manas*), Discriminating-Wisdom (*pratyaveksanājñāna*) as Amitābha is transformed and realised through the sixth mental-consciousness (*manovijñāna*), and Active-Wisdom (*kṛtyānuṣṭhānajñāna*) as Amoghasiddhi is transformed and realised through the five sense-consciousnesses.

³⁸. TSD. Vol. 61, No. 2225, pp. 165-2-28~173-3-8.

Donjaku states that Vairocana abides in the Gate of Universal *Dharma-dhātu* while sitting on the Lion-seat, Akṣobhya abides in the Gate of Enlightenment-thought (*bodhicitta*) while sitting on the Elephant-seat, Ratnasambhava abides in the Gate of Blessed-virtues (*puṇya*) while sitting on the Horse-seat, Amitābha abides in the Gate of Wisdom while sitting on the Peacock-seat, and Amoghasiddhi abides in the Gate of Action (*vīrya*) while sitting on the *Garuḍa*-seat. (TSD. Vol. 61, No. 2225, p. 121-1-4~10).

³⁹. *Lüe-shu-jin-gang-ding-yu-qie-fen-bie-sheng-wei-xiu-zheng-fa-men*, TSD. Vol. 18, No. 870, p. 288-2-21. This text was translated by Amoghavajra.

⁴⁰. *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 147-3-4~5-3.

⁴¹. Ibid., p. 147-4-8. The word ‘Action’ seems to be missing.

Vairocana in paragraph (e) means the one who becomes completely illuminated by means of the families such as the Tathāgata-family and acquires power.

The STTS depicts the natures of Mahāvairocana as follows:-

“(f) Then the Lord ⁴²Mahāvairocana, while perpetually abiding in the sphere of the entire space with his Body, Speech and Mind, became transformed into a *Vajra*.

(g) Due to his union⁴³ with all the Tathāgatas, he was the knowledge-being that enlightened the entire *Vajradhātu*, and the knowledge-embryo issued from the *vajra*-empowerments as numerous as infinite particles of dust in all regions of space.

(h) On account of the infinity of all the Tathāgatas, he was the consecration-gem of the great *vajra*-knowledge,⁴⁴ and the perfectly enlightened one with the completely comprehending knowledge of suchness (*tathatā*) that penetrates the entire space.

(i) On account of the pure self-nature of all the Tathāgatas, he was the one with all his *dharma*s pure by nature,⁴⁵ and the pinnacle of conduct that converts the entire and complete sphere of living beings through the knowledge that beholds all forms diffused in the entire space.⁴⁶

(j) By means of executing the efficacious orders of all the Tathāgatas, he was the performer of the incomparable and highest deeds.”⁴⁷

With regard to Vairocana and Mahāvairocana, when we consider the above paragraphs (e) and (f), we can see that there is similarity between them in the sense that both of them transcend time. However, they also slightly differ in the sense that Vairocana has spatial limitations because he is considered as having a bodily form, i.e., an Enjoyment-body (*sambhoga-kāya*) and because he abides in the *Akanīṣha*

⁴². Both Chinese versions insert: “Tathāgata”.

⁴³. Tibetan reads: “through the penetration into the sameness”.

⁴⁴. Tibetan reads: “the great consecration-gem of the great *vajra*-knowledge-gem”.

⁴⁵. Tibetan reads: “the accomplished one with the pure nature of all *dharma*s”.

⁴⁶. Tibetan reads: “in all spheres (*dhātu*) of space”.

⁴⁷. S. p. 4-7~16, T. p. 219-1-7~2-5, C1. p. 207-1-26~2-7, C2. p. 341-2-1-10.

Chinese 1 reads: “the universal and highest knowledge”.

Regarding the above quotations about the nature of Mahāvairocana, the translation of Chinese 2 is slightly different from the other versions:-

“Then the Lord Tathāgata Mahāvairocana, due to his union with all the Tathāgatas, universally abided in the sphere of the entire space with his Body, Speech and Mind transformed into a *Vajra*. On account of the infinity of all the Tathāgatas, he became the knowledge-great being that enlightened the entire *Vajradhātu*. He cultivated the knowledge-embryo issued from the *vajra*-empowerments as numerous as infinite particles of dust in all regions of space. He established the great consecration-gem of the great *vajra*-knowledge. He was the perfectly enlightened one with the completely embracing knowledge of suchness that penetrates entire space. Since the self-nature of the bodies of all the Tathāgatas is pure, the self-nature of all *dharma*s is pure. By means of executing the efficacious orders of all the Tathāgatas, he manifested all his forms diffused in entire space; he became the pinnacle of all the conducts that subdue completely all the realms of living beings; he completely performed the various incomparable and highest deeds.”

heaven. In contrast, Mahāvairocana as *Dharma*-body is pervasive in the sphere of the entire space and abides in the hearts of all the Tathāgatas. Ānandagarbha maintains that the essence of the five Tathāgatas' Bodies which became fully enlightened in the abode of *Akanīṣṭha*, becomes Vairocana. On the other hand, Mahāvairocana is the one who is endowed with the qualities of the beginningless and endless *Dharmadhātu* which in turn through the nature (of the five Tathāgatas' Bodies) becomes the cause (*hetu*) of generating the non-dual thought and the virtues (*sīla*) of Vairocana, Vajrasattva and the rest, arisen from that (non-dual) thought.⁴⁸ However, Śākyamitra⁴⁹ regards Vairocana as the Body of Appearance (*rūpa-kāya*). On the basis of the STTS text, firstly, he defines the abode of the king of the *Akanīṣṭha* gods as having the characteristic of the perfect equality of cause and effect (*nisyanda*). Secondly, the aim of Vairocana is to bestow the enjoyment of the *Dharma* upon the Bodhisattvas generated inside deity's family. Finally, Vairocana is considered as possessing and generating the splendid essence of absolute pure knowledge as the equality of cause and effect (*nisyanda*) through the body which has fully matured according to the five consecutive stages of perfect enlightenment (*pañca-abhisambodhi*). In addition, he defines Mahāvairocana in the following way:-

“Mahāvairocana is endowed with the nature of wisdom, becomes completely delivered from the defilement known as afflictions (*kleśa*), and shows and accomplishes the splendid and pure essence of all the substances.”

The above paragraphs (g), (h), (i) and (j) individually correspond to paragraphs (a), (b), (c) and (d) respectively, in connection with the four Wisdoms.⁵⁰ Paragraphs (g), (h), (i) and (j) show the characteristics of the four Pāramitā Bodhisattvas who epitomise the nature of Mahāvairocana, and who closely surround Mahāvairocana on the *mahā-mandala* of the *Vajradhātu*. Amoghavajra maintains that the four Pāramitā Bodhisattvas are generated from the four Tathāgatas' Wisdoms and become the Mothers who generate and raise all the Honoured Ones and Sages of the three times.⁵¹ Donjaku also states that the four Buddhas emerge from the four Wisdoms, and the four Buddha Wisdoms issue forth the four Pāramitās.⁵² Paragraph (g) indicates that Vajra-pāramitā emerges from Mirror-like-Wisdom and is positioned to the east of Mahāvairocana, paragraph (h) indicates that Ratna-pāramitā emerges from Equality-Wisdom and is positioned to the south of Mahāvairocana, paragraph (i) indicates that Dharma-pāramitā emerges from Discriminating-Wisdom and is positioned to the west of Mahāvairocana, and

⁴⁸. *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 148-4-5~7.

⁴⁹. *Kosalālamkāra*, TTP. Vol. 70, No. 3326, p. 193-5-4~8.

⁵⁰. TSD. Vol. 61, No. 2223, pp. 28-3-24~30-2-8.

⁵¹. *Jin-gang-ding-yu-qie-san-shi-qi-zun-chu-sheng-yi*, TSD. Vol. 18, No. 872, p. 298-1-21~22.
This text was translated by Amoghavajra.

⁵². TSD. Vol. 61, No. 2225, p. 185-2-25~28.

paragraph (j) indicates that Karma-pāramitā emerges from Active-Wisdom and is positioned to the north of Mahāvairocana. However, Śākyamitra maintains that paragraphs (g), (h), (i) and (j) indicate the essences of the four main Bodhisattvas out of the sixteen Mahābodhisattvas, i.e. Vajrasattva, Vajraratna, Vajradharma and Vajrakarma. Furthermore, all the Tathāgatas in this context indicate the Buddhas and Bodhisattvas as explained in the *mandala* of the *Vajradhātu*.⁵³

2. Three Samādhis

According to Ānandagarbha, the section starting with the words, “Then this Buddha-field (became replete just like the husks of sesame seeds) with all the Tathāgatas”⁵⁴ and ending with the words, “the Buddhas became merged into one”,⁵⁵ provides an exposition of the three *samādhis*, namely, the initial *yoga*, the supreme *mandala*-king, and the supreme action-king. Ānandagarbha states that those who possess the pledges and consecrations should follow this expedient.⁵⁶

The first *samādhi* called the initial *yoga* (*ādiyoga-samādhi*) corresponds to the five *abhisambodhis* in the STTS. The exposition of these five *abhisambodhis* is a kind of preparatory stage for visualising the deities. Their detailed description is given only once in the introductory part of the *mahā-mandala* of the *Vajradhātu* in the STTS. The initial *yogas* of all the other *mandalas* are essentially based on this method. The second *samādhi*, called the supreme *mandala*-king (*mandala-paramarāja-samādhi*), is the main stage of visualising and blessing the deities. The practitioner has to visualise and summon the deities together with the appropriate *mantras* and *mudrās*. In the STTS, most of the *mantras* used for this second *samādhi* contain the names which indicate the deities to be assembled. The third *samādhi* called the supreme action-king (*karmaparamarāja-samādhi*) is the last stage of the threefold *samādhi*. It empowers the deities which have been assembled and blessed.

a. Five Abhisambodhis

As Ānandagarbha points out above, the purpose of the STTS is to enable the *sādhaka* (practitioner) to realise the nature of Vairocana and Mahāvairocana. Consequently, the STTS explains the five *abhisambodhis* which Śākyamuni received and experienced in the *Akanistha* abode:-

“The Lord Mahābodhicitta Mahābodhisattva Samantabhadra resided in the hearts of all the Tathāgatas. As a result, that Buddha-field became replete with all the Tathāgatas just like the husks of sesame seeds. Then, all the Tathāgatas gathered together in a great

⁵³. *Kosalālamkāra*, TTP. Vol. 70, No. 3326, p. 194-1-4~5-2.

⁵⁴. *atha sarvatathāgatair idam buddhakṣetram (tadyathā tilabimbam iva paripūrṇam)*: S. p. 7-2~3, T. p. 219-4-3~4, C1. p. 207-3-9, C2. p. 341-3-19~20.

Tattvāloka reads: “Then this Buddha-field of all the Tathāgatas”.

⁵⁵. *buddhā hy ekatvam āgatā iti*: S. p. 60-9~10, T. p. 228-5-8, C1. p. 216-2-3, C2. p. 351-3-10.

⁵⁶. *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 135-2-5~7.

conclave and approached the place where the Bodhisattva Mahāsattva⁵⁷ Sarvārthasiddhi⁵⁸ was seated on the spot of enlightenment (*bodhi-maṇḍa*).⁵⁹ On arrival, they revealed themselves before the Bodhisattva in their *sambhoga-kāyas*, and said: ‘O noble son, how will you gain the highest and complete enlightenment, while attempting all these difficult tasks without knowing the true nature⁶⁰ of all the Tathāgatas?’⁶¹ Then, the Bodhisattva Mahāsattva Sarvārthasiddhi, being admonished by all the Tathāgatas, abandoned the imperturbable concentration (*āsphānaka-samādhi*),⁶² bowed down before all the Tathāgatas and said: ‘O Lord Tathāgatas, please instruct me about the essence of that nature⁶³ and how I should accomplish it.’

(k) Upon this being said, all the Tathāgatas spoke with one voice to the Bodhisattva: ‘O noble son, accomplish it⁶⁴ through the meditation that discerns your mind and by reciting at will this self-perfected *mantra*: *OM CITTA-PRATIVEDHAM KAROMI*. (I penetrate the mind.)’ Then, the Bodhisattva⁶⁵ said this to all the Tathāgatas: ‘O Lord Tathāgatas, just as instructed, I perceive in my heart the form of a⁶⁶lunar disc.’ All the Tathāgatas replied: ‘O noble son, this mind is luminous by nature. When it is acted upon,⁶⁷ so it becomes, just as a white garment stained with dye.’

(l) Then, once again, in order to augment the knowledge of the naturally luminous mind, all the Tathāgatas directed the Bodhisattva⁶⁸ to raise the thought of enlightenment (*bodhi-citta*) with this self-perfected *mantra*: ‘*OM BODHI-CITTAM*

⁵⁷. Chinese 2 omits: “Mahāsattva”.

⁵⁸. Ennin states that the Bodhisattva Mahāsattva Sarvārthasiddhi indicates Vajrasattva. (TSD. Vol. 61, No. 2223, p. 34-1~2).

⁵⁹. Concerning the position of the *bodhi-maṇḍa*, following the opinion of Ānandagarbha, *bodhi-maṇḍa* is a certain place located in the *Ākaniṣṭha* heaven. However, the STTS text reads: “The Buddha Śākyamuni having become completely enlightened, approached his Seat of Enlightenment (*bodhi-maṇḍa*) under the *Bodhi*-tree from the summit of Mount Sumeru.” (S. p. 556). Therefore, according to the STTS, the *bodhi-maṇḍa* must be located at Buddhagayā where the historical Śākyamuni attained enlightenment.

⁶⁰. Chinese 2 reads: “the true knowledge and patience”.

⁶¹. Chinese 2 inserts: “Therefore, now you should raise the brave mind, and do what you have to.”

⁶². Śākyamitra states in *Kosalālamkāra* that Siddhārtha had difficulties in becoming a Buddha by means of the four *dhyānas* because the *āsphānaka-samādhi* is a state of total isolation in which the bodily and mental activities are suspended. By entering such a meditation, he became completely isolated and consequently unable to pursue activities for the benefit of other living beings. This was the chief reason why Siddhārtha failed in his efforts and was awokened from his meditation. (Tadeusz Skorupski, *Śākyamuni's Enlightenment according to the Yoga Tantra*, p. 90; *Kosalālamkāra*, TTP. Vol. 70, No. 3326, p. 198-4-5~8).

⁶³. Chinese 2 reads: “the true knowledge and patience”.

⁶⁴. Chinese 2 reads: “the true patience”.

⁶⁵. Tibetan adds: “Sarvārthasiddhi”.

⁶⁶. Chinese 2 inserts: “pure”.

⁶⁷. Tibetan reads: “As it is cleansed”.

⁶⁸. Tibetan reads: “Mahābodhisattva”.



UTPĀDAYĀMI. (I raise the thought of enlightenment.)’ Then, once again, having raised the thought of enlightenment just as instructed by all the Tathāgatas, the Bodhisattva said⁶⁹: ‘That form, I truly see it as a lunar disc.’⁷⁰ All the Tathāgatas said: ‘The essence of all the Tathāgatas has become manifested in you as the Samantabhadra thought of enlightenment. You should duly attain it.

(m) In order to stabilise⁷¹ the production of that thought as Samantabhadra of all the Tathāgatas, you should envisage a *vajra*-form on the⁷²lunar disc inside your heart by means of this *mantra*: *OM TİŞTHA VAJRA*. (Abide *vajra*!)

(n) The Bodhisattva spoke up⁷³: ‘O Lord Tathāgatas, I behold a *vajra*⁷⁴ on the⁷⁵lunar disc.’ All the Tathāgatas replied: ‘Make firm this thought-⁷⁶*vajra* as Samantabhadra of all the Tathāgatas with this *mantra*: *OM VAJRĀTMAKO 'HAM*. (I am of the *vajra*-nature.)’ Then all the⁷⁷*Vajra*-elements of the Body, Speech and Mind of all the Tathāgatas abiding throughout the whole of space penetrated that being-*vajra* with the empowerment of all the Tathāgatas. Next, all the Tathāgatas consecrated that Lord Mahābodhisattva⁷⁸ Sarvārthasiddhi with the *vajra*-name-consecration,⁷⁹ saying: ‘Vajradhātu, Vajradhātu.’

(o) Then, the Mahābodhisattva⁸⁰ Vajradhātu said this to all the Tathāgatas: ‘O Lord Tathāgatas, I perceive⁸¹ myself as the Body⁸² of all the Tathāgatas.’ All the Tathāgatas replied: ‘Consequently, O Mahāsattva, you should envisage yourself, the being-*vajra*, as a Buddha-form endowed with all the most excellent forms,⁸³ reciting at will this self-perfected *mantra*: *OM YATHĀ SARVATATHĀGATĀS TATHĀHAM*. (I am just as all the Tathāgatas are.)’

⁶⁹. Chinese 2 adds: “to all the Tathāgatas”.

⁷⁰. Chinese 2 reads: “O Lord Tathāgatas, that form of a pure lunar disc, I also see it as a pure lunar disc inside my heart.”

⁷¹. Chinese 1 adds: “like a diamond”.

⁷². Chinese 2 inserts: “pure”.

⁷³. Chinese 2 adds: “all the Tathāgatas”.

⁷⁴. Chinese 2 reads: “a subtle *vajra* form”.

⁷⁵. Chinese 2 inserts: “pure”.

⁷⁶. Chinese 2 inserts: “true”.

⁷⁷. Chinese 2 inserts: “great”.

⁷⁸. Chinese 1 reads: “Bodhisattva Mahāsattva”.

⁷⁹. Tibetan omits: “*vajra*” and “consecration”.

Chinese 2 reads: “the *vajra*-great-consecration”.

⁸⁰. Tibetan omits: “*Mahā*” and Chinese 1 reads: “Bodhisattva Mahāsattva”.

⁸¹. Tibetan inserts: “duly”.

⁸². Tibetan reads: “*Dharma*-Body” and Chinese 1 omits: “Body”.

⁸³. Chinese 1 reads: “Consequently, O Mahāsattva, all the being-*vajras* have been endowed with all the most excellent forms, and you should envisage yourself as a Buddha-form. Chinese 2 reads: “O Mahāsattva, the being-*vajra* has been endowed with all the forms, and you should envisage all the Buddha-forms.”

Upon this being pronounced, the Mahābodhisattva⁸⁴ Vajradhātu himself became perfectly enlightened as a Tathāgata, and bowing down before all the Tathāgatas said this: ‘Bless me, O Lord Tathāgatas,⁸⁵ and make firm this state of enlightenment.’ Once he had said this, all the Tathāgatas became infused into the being-*vajra* of the Tathāgata Vajradhātu. Then, at that very moment, the Lord Tathāgata⁸⁶ Vajradhātu became completely awakened to the knowledge of the sameness of all the Tathāgatas, penetrating into the secret⁸⁷ pledge of the ⁸⁸knowledge-*mudrā*⁸⁹ of the *vajra*⁹⁰-sameness of all the Tathāgatas,⁹¹ and becoming pure by nature in the realisation of the knowledge of the sameness of the *Dharma* of all the Tathāgatas,⁹² and becoming the repository of the naturally luminous knowledge of the complete⁹³ sameness of all the Tathāgatas⁹⁴ and thus he became a Tathāgata, an Arhat and a perfectly enlightened Buddha.”⁹⁵

The above quoted passage constitutes the starting point of the main doctrinal exposition in the STTS. The compiler or author of the STTS seems to have gained his ideas and motives from the historic events of Śākyamuni's life as recorded in the Buddhist Scriptures. Therefore, the STTS starts its story from the moment just before Śākyamuni's enlightenment. According to the Buddhist Scriptures, Śākyamuni used the method of controlled breathing as used in the method of the imperturbable concentration (*āsphānaka-samādhi*).⁹⁶ However, despite controlled

⁸⁴. Chinese 1 reads: “Bodhisattva Mahāsattva”.

⁸⁵. Tibetan reads: “all the Tathāgatas”.

⁸⁶. Chinese 2 omits: “Tathāgata” and reads: “Mahābodhisattva”.

⁸⁷. Chinese 1 omits: “secret”.

⁸⁸. Chinese 2 inserts: “supreme”.

⁸⁹. Chinese 1 omits: “*mudrā*”.

⁹⁰. Chinese 1 omits: “*vajra*”.

⁹¹. Tibetan adds: “he penetrated the secret pledge of the knowledge-*mudrā* of the sameness of the *vajra*-jewel-consecration of all the Tathāgatas”.

⁹². Both Chinese versions read: “he realised that the knowledge of the sameness of the *Dharma* of all the Tathāgatas is pure by nature”.

⁹³. Chinese 1 omits: “complete”.

⁹⁴. Chinese 2 reads: “he accomplished the naturally luminous knowledge of the complete sameness of all the Tathāgatas”.

⁹⁵. S. pp. 7-1~10-6, T. pp. 219-4-2~220-2-5, C1. pp. 207-3-8~208-1-28, C2. pp. 341-3-18~342-2-18.

Ennin asserts that the last section of the above quotations contains the five Wisdoms resulting from the five *abhisamābodhis*. He says:-

“The knowledge of the sameness of all the Tathāgatas is Mirror-like-Wisdom, the secret pledge of the knowledge-*mudrā* of the *vajra*-sameness of all the Tathāgatas is Equality-Wisdom, the knowledge of the sameness of the *Dharma* of all the Tathāgatas is Discriminating-Wisdom and the naturally luminous knowledge of the complete sameness of all the Tathāgatas is Active-Wisdom.”

(TSD. Vol. 61, No. 2223, pp. 36-1-29~37-1-8).

⁹⁶. Concerning the *āsphānaka-samādhi*, the STTS contains a negative opinion. In contrast, the *Recitation-sūtra*, (TSD. Vol. 18, No. 866, pp. 223-2-22~253-3-10) which has been regarded as the earliest version containing some elements of the STTS, accepts the *āsphānaka-samādhi*

breathing and fasting, he could not attain enlightenment, so he used a new method which had not been previously used by any ascetic.⁹⁷ Thus, the author of the STTS is suggesting that the five *abhisambodhis* represent a new method of spiritual exercise which was used and performed by Śākyamuni for achieving enlightenment.

The method of the five *abhisambodhis* of the STTS is a major contribution to Tantric Buddhism. The five *abhisambodhis* are the most effective expedient established in *Yoga-Tantra* Buddhism to attain perfect enlightenment, and the five stages constitute the direct ways of obtaining the five Wisdoms as the virtues of Vairocana. Therefore, paragraphs (k), (l), (m), (n) and (o) correspond to the above paragraphs (a), (b), (c), (d) and (e) respectively. Donjaku states that the *mantras* of the five *abhisambodhis* indicate the *samādhis* of the five Buddhas.⁹⁸ Mkhas-grub-rje states that the first *abhisambodhi*, which is paragraph (k), is called Revelation-Enlightenment resulting from Discrimination (*pratyaveksanā*), the second *abhisambodhi*, which is paragraph (l), is called Revelation-Enlightenment resulting from the resolve for the highest enlightenment (*paramabodhicittotpāda*), the third *abhisambodhi*, which is paragraph (m), is called Revelation-Enlightenment resulting from the firm thunderbolt (*dr̥ḍha-vajra*), the fourth *abhisambodhi*, which is paragraph (n), is called Revelation-Enlightenment resulting from thunderbolt

as the preparatory ritual before performing the five *abhisambodhis*. The term *āśphānakasamādhi* is described twice in the *Recitation-sūtra*:

- (i) "For the benefit of converting innumerable living beings, the *dhāraṇī*-holder should perform the *āśphānaka-samādhi*. Then, the method of entering into *samādhi* is explained. One who wishes to enter into *samādhi* should not move his body, legs or arms, should close the lips and teeth together, should close the eyes and should think of the Buddha-image. If one wishes to enter into *samādhi*, one should think: 'All the Buddhas are diffused in the entire space resembling oily sesame seeds on the ground. The body and mind should be gloriously adorned in this way.'" (TSD. Vol. 18, No. 866, p. 226-2-7~12).
- (ii) "One should enter into contemplation, and stop breathing in and out. At first, depending on *ānāpāna* (mindfulness of breathing) *yoga*, one should direct the mind to (breathing) and cultivate (the mind). Then, one should not move the body, legs or arms. This method is called *āśphānaka-samādhi*. The practitioner who has been in (*āśphānaka-samādhi*) for a long time should visualise his body in space and all the Buddhas diffused in the *Dharmadhatu*, and the *mudrā* of snapping the fingers makes (him) rise up from his seat. The *dhāraṇī*-holder should think about and listen carefully to what all the Buddhas say: 'O noble son, you should gain the highest and complete enlightenment quickly. But, how will you endure and attempt this difficult task without knowing the true nature of all the Tathāgatas?' At this time, having heard the words of all the Buddhas, in accordance with the appropriate rite, he should come out from *samādhi*, and bind the *mudrā* of rising up from the seat." (TSD. Vol. 18, No. 866, p. 237-1-8~16).

⁹⁷. Edward Thomas states: "From the scriptures, we learn that Gotama first sought instruction under two religious teachers, found them unsatisfying, and for six years practised austerities in the company of five disciples. Then, abandoning his fasting and self-tortures, he thought of a new method of religious exercise and won enlightenment." (Edward Thomas, *The Life of Buddha as Legend and History*, p. 62 and see pp. 61~80 for details of Śākyamuni's enlightenment).

⁹⁸. TSD. Vol. 61, No. 2225, p. 126-3-5.

composition (*vajrātmaka*) and the fifth *abhisambodhi*, which is paragraph (o), is called Revelation-Enlightenment resulting from equality with all the Tathāgatas (*sarvatathāgata-samatā*).⁹⁹ Ennin asserts that the first four stages out of the five *abhisambodhis* constitute ‘the position of cause’ (i.e., progressive stages to Buddhahood) and the final fifth stage constitutes ‘the position of fruition’ (i.e., Buddhahood).¹⁰⁰ Ānandagarbha regards the above quotations concerning the five *abhisambodhis* as the first *saṃādhi* called the initial *yoga*.¹⁰¹ Concerning the last section of the above quotations, both Ennin and Donjaku assert that the knowledge of the sameness of all the Tathāgatas indicates Mirror-like-Wisdom, the secret pledge of the knowledge-*mudrā* of the *vajra*-sameness of all the Tathāgatas indicates Equality-Wisdom, the knowledge of the sameness of the *Dharma* of all the Tathāgatas indicates Discriminating-Wisdom, and the naturally luminous knowledge of the complete sameness of all the Tathāgatas indicates Active-Wisdom.¹⁰²

b. Tathāgata Vajradhātu

According to the STTS, after Śākyamuni attained perfect enlightenment through the five *abhisambodhis* taught by all the Tathāgatas manifested in their *sambhogakāyas*, he went to the topmost mansion made of *vajras*, jewels and gems on the summit of Mount Sumeru together with all the Tathāgatas. The STTS reads:-

“Then, all the Tathāgatas, once again, having emerged from the being-*vajra* of all the Tathāgatas,¹⁰³ performed the great precious gem-consecration of Ākāśagarbha. They generated the *dharma*-knowledge of Avalokiteśvara, and having become established in the universal activity of all the Tathāgatas,¹⁰⁴ they went to the topmost mansion made of *vajras*, jewels and gems on the summit of Mount Sumeru. Having entered it, they empowered the Tathāgata Vajradhātu¹⁰⁵ in the essence of all the Tathāgatas,¹⁰⁶ and they placed him on the lion-seat of all the Tathāgatas facing towards all directions. Then the Tathāgatas Akṣobhya, Ratnasambhava, Lokeśvararāja¹⁰⁷ and Amoghasiddhi empowered themselves in the essence of all the Tathāgatas, and sat down

⁹⁹. F.D. Lessing and Alex Wayman (trs.), *Introduction to the Buddhist Tantric Systems*, pp. 29~35.

¹⁰⁰. TSD. Vol. 61, No. 2223, p. 12-1-10~11.

¹⁰¹. *Tattvāloka*, Vol. 71, No. 3333, p. 155-1-4~5.

¹⁰². TSD. Vol. 61, No. 2223, pp. 36-1-29~37-1-8; TSD. Vol. 61, No. 2225, pp. 208-3-2~209-2-4.

¹⁰³. Tibetan adds: “they generated the knowledge of the sameness of all the Tathāgatas”.

¹⁰⁴. Chinese 2 reads: “from the *Dharma*-knowledge of Avalokiteśvara, they generated the various activities”.

¹⁰⁵. Ennin asserts that the Tathāgata Vajradhātu indicates Vairocana. (TSD. Vol. 61, No. 2223, p. 37-2-29).

¹⁰⁶. Tibetan adds: “they became merged together into an indistinguishable union”.

¹⁰⁷. Tibetan and both Chinese versions read: “Avalokiteśvararāja”.

facing the four directions, upholding thus the sameness of all the directions on account of the Lord Tathāgata Śākyamuni's penetration into the universal sameness.”¹⁰⁸

Based upon the above quotation and other descriptions in the *STTS*, Toganoo Shōun¹⁰⁹ maintains:-

“With regard to the *Vajradhātu-mandala*, at first, the Buddha (Vairocana) revealed it in the abode of the king of the *Akanīṣṭha* gods for the sake of the Bodhisattvas belonging to the Tenth Stage (*bhūmi*) such as Vajrapāṇi and Avalokiteśvara, and then in order to supplement some key points omitted in that assembly, having descended to the summit of Mount Sumeru, he revealed it once again. The *Vajradhātu-mandala* (explained in the *STTS*) describes the assemblage of the Buddha (Vairocana), and its style and structure are almost identical with the *mandalas* revealed in the *Akanīṣṭha* heaven and on the summit of Mount Sumeru.”

In order to support his view that the *mandala* revealed on the summit of Mount Sumeru is the reproduction of the *mandala* revealed in *Akanīṣṭha* heaven, he quotes a relevant passage from the commentary of Śākyamitra:-

“This *mandala* (of the *Vajradhātu*), which comprises a circle of residents accomplishing the fruition of the Buddha and Bodhisattva *Dharma*, was revealed in the engaging palace of *Akanīṣṭha* heaven. However, (it was also revealed on the summit of Mount Sumeru) in order that (Vairocana) could help those who did not possess the blessing to be able to enter (*Akanīṣṭha* heaven) but could enter (the summit of Mount Sumeru) instead; once they had entered (the summit of Mount Sumeru) and had ripened their intellectual powers gradually and completely, they obtained the blessing to enter (*Akanīṣṭha* heaven).”¹¹⁰

In contrast, Ennin asserts: “Sumeru in this context is not the so-called Mount Sumeru, but the name of the seat of Vairocana, which becomes the victorious seat of the *Dharmadhātu*. Since this place of the Buddha-seat can be compared to a mountain, it is called the summit of Mount Sumeru.”¹¹¹ David Snellgrove regards the palace of the king of gods in *Akanīṣṭha* heaven as the place understood to be on the summit of Mount Sumeru.¹¹² Donjaku states that Śākyamuni, having attained complete enlightenment in the *Akanīṣṭha* heaven as (the state of) the fourth *dhyāna*, went to the summit of Mount Sumeru in order to turn the wheel of *Dharma*.¹¹³ Śākyamitra states that Śākyamuni having performed all kinds of activity previously in the abode (of the king) of the *Akanīṣṭha* gods, went from *Akanīṣṭha* heaven to

^{108.} S. p. 10-7~18, T. p. 220-2-5~3-3, C1. p. 208-1-28~2-8, C2. p. 342-2-19~28.

^{109.} Toganoo Shōun, *Mandara no kenkyū*, pp. 195~196.

^{110.} *Kosalālaṅkāra*, TTP. Vol. 70, No. 3326, pp. 228-5-8~229-1-2.

^{111.} TSD. Vol. 61, No. 2223, p. 14-2-19~3-28.

^{112.} David Snellgrove, *Indo-Tibetan Buddhism*, p. 120.

^{113.} TSD. Vol. 61, No. 2225, p. 209-2-5~3-7.

Sumeru in order to sit on the victorious lion-seat.¹¹⁴ Concerning the last paragraph of the above quotation, he says that a Tathāgata who has attained complete enlightenment is endowed with the natures of the four Wisdoms, and the four Wisdoms become the four Buddhas.¹¹⁵

c. Thirty-Seven Deities

The first part of the exposition of Vairocana begins with the explanation of the thirty-seven deities who are generated and manifested through the *vajra-samādhi* of Vairocana. In the *mandala*-rite, they are drawn in the *mandala*, and play a major role for the practitioner, such as providing the supernatural powers and the wisdom of enlightenment. These thirty-seven deities include the five Tathāgatas, namely, Vairocana, Akṣobhya, Ratnasambhava, Amitābha (or Lokeśvararāja) and Amoghasiddhi, the sixteen Mahābodhisattvas¹¹⁶ who are divided into sets of four relating to the Buddha-families,¹¹⁷ the four Pāramitās, i.e. Sattvavajrī, Ratnavajrī, Dharmavajrī and Karmavajrī, the four Internal Offerings (*Rūjās*), i.e. Vajralāsyā, P
Vajramālā, Vajragitā and Vajranītyā, the four External Offerings, i.e. Vajradhūpā, Vajrapuṣpā, Vajrālokā and Vajragandhā, and the four Guardians, i.e. Vajrāñkuśa, Vajrapāśa, Vajrasphoṭa and Vajrāveśa. Among these thirty-seven deities, the four Pāramitās and the eight Offerings (four Internal and four External Offerings) are regarded as female deities. The names of the thirty-two deities excluding the five Tathāgatas, express the characteristics and functions of the deities. Out of twenty-eight *mandalas* in the STTS, the descriptions of the thirty-two deities appear only in this section that deals with the *mahā-mandala* of the *Vajradhātu*. The characteristics of these thirty-two deities are explained in the STTS.

(1) Four Mahābodhisattvas of the *Vajra* Family:-

Vajrasattva is ‘Great Thought of Enlightenment (*mahābodhicitta*)’, Vajrarāja is ‘Pledge of Attracting all the Tathāgatas (*sarvatathāgatākarsaṇasamaya*)’, Vajrarāga is ‘Knowledge of Delighting all the Tathāgatas (*sarvatathāgata-*

¹¹⁴. *Kosalālamkāra*, TTP. Vol. 70, No. 3326, p. 201-3-6~7.

¹¹⁵. Ibid., p. 201-5-3~5.

¹¹⁶. David Snellgrove states that the sixteen Mahābodhisattvas are presented as aspects of Buddhahood, all ultimately arising from Vairocana’s mental concentration (*saṃādhi*) in its various aspects, as symbolised by sixteen primary Bodhisattvas and they are all conceived of as manifestations of the one Bodhisattva, variously named as Samantabhadra, Vajrapāṇi and Vajradhara. (David Snellgrove, *Sarva-Tathāgata-Tattva-Saṅgraha*, Introduction, p. 25).

¹¹⁷. The first group surrounding Akṣobhya in the *mahā-mandala* of the *Vajradhātu* is Vajrasattva, Vajrarāja, Vajrarāga and Vajrasādhū; the second group surrounding Ratnasambhava is Vajraratna, Vajratejas, Vajraketu and Vajrahāsa; the third group surrounding Amitābha is Vajradharma, Vajratikṣṇa, Vajrahetu and Vajrabhāsa; the fourth group surrounding Amoghasiddhi is Vajrakarma, Vajrarakṣa, Vajrayakṣa and Vajrasandhi. Ennin asserts: “The reason that the STTS starts with explaining the *saṃādhis* of the four Bodhisattvas surrounding Akṣobhya in the east of Vairocana is that the *Dharma* of all Buddhas at first shines in the east like the Sun rises from the east.” (TSD. Vol. 61, No. 2223, p. 52-1-19~24).

anurāgañajñāna)' and Vajrasādhu is 'Great Joy (*mahātuṣṭi*)'. These are 'Great Pledge Beings of all the Tathāgatas (*sarvatathāgatamahāsamayasattvas*)'.¹¹⁸

(2) Four Mahābodhisattvas of the *Ratna* Family:-

Vajraratna is 'Great Consecration (*mahābhiseka*)', Vajratejas is 'Fathom Circle of Splendour (*vyāmaprabhāmandala*)', Vajraketu is 'Goal of Great Beings'¹¹⁹ (*mahāsattvārtha*) and Vajrahāsa is 'Great Rapture'¹²⁰ (*mahāharṣa*)'. These are 'Beings of the Great Consecration of all the Tathāgatas (*sarvatathāgata-mahābhisekasattvas*)'.¹²¹

(3) Four Mahābodhisattvas of the *Dharma* Family:-

Vajradharma is 'Knowledge of *Vajra*-Essence (*vajradharmatājñāna*)',¹²² Vajratikṣṇa is 'Knowledge of Wisdom of all the Tathāgatas (*sarvatathāgata-prajñājñāna*)',¹²³ Vajrahetu is 'Knowledge of Revolving the Great Wheel'¹²⁴ (*mahācakrapravartanajñāna*) and Vajrabhāṣa is 'Knowledge of Non-Diffusion of Speech of all the Tathāgatas (*sarvatathāgatavākprapañcaviniwartanajñāna*)'. These are 'Great Knowledge Beings of all the Tathāgatas (*sarvatathāgata-mahājñānasattvas*)'.¹²⁵

(4) Four Mahābodhisattvas of the *Karma* Family:-

Vajrakarma is 'Activity of Extensive Rites of Worshipping all the Tathāgatas (*sarvatathāgatapūjāvidhvistarakarma*)', Vajrarakṣa is 'Strong Armour of Great Heroism'¹²⁶ (*mahāvīryadṛḍhakavaca*), Vajrayakṣa is 'Great Expediency of all the Tathāgatas (*sarvatathāgatamahopāya*)' and Vajrasandhi is 'Knowledge of ¹²⁷all the *Mudrās*¹²⁸ (*sarvamudrājñāna*)'. These are 'Beings of the Great Action of all the Tathāgatas (*sarvatathāgatamahākarmasattvas*)'.¹²⁹

(5) Four Pāramitā Bodhisattvas:-

Sattvavajrī is 'Knowledge Pledge of all the Tathāgatas (*sarvatathāgata-jñānasamayā*)', Ratnavajrī is 'Great Consecration (*mahābhisekā*)', Dharmavajrī is '*Vajra* Dharmahood (*vajradharmatā*)' and Karmavajrī is 'All Worship (*sarvapūjā*)'. These are 'Pāramitās of all the Tathāgatas (*sarvatathāgata-pāramitāḥ*)'.¹³⁰

¹¹⁸. S. p. 19-1~3, T. p. 222-1-2~3, C1. p. 209-3-13~15, C2. p. 344-2-8~9.

¹¹⁹. Both Chinese versions read: "the Great Goal for Living Beings".

¹²⁰. Chinese 1 reads: "the Great Laughter" and Chinese 2 reads: "the *Vajra*-Great Laughter".

¹²¹. S. p. 26-10~11, T. p. 223-3-3, C1. p. 211-1-7~8, C2. p. 345-3-14~15.

¹²². Chinese 1 reads: "the Knowledge-Essence of *Vajra-Dharma*", and Chinese 2 reads: "the Knowledge of *Vajra*-Great Essence".

¹²³. Chinese 2 omits.

¹²⁴. Tibetan adds: "of the *Dharma*".

¹²⁵. S. p. 34-9~11, T. p. 224-5-4~5, C1. p. 212-1-28~2-1, C2. p. 347-2-10~12.

¹²⁶. Chinese 1 adds: "all the Tathāgatas".

¹²⁷. Tibetan and Chinese 1 insert: "Binding".

¹²⁸. Chinese 1 adds: "all the Tathāgatas".

¹²⁹. S. p. 42-17~19, T. p. 226-2-8~3-1, C1. p. 213-3-12~14, C2. p. 348-3-24~26.

¹³⁰. S. p. 46-17~18, T. p. 227-1-2~3, C1. p. 214-2-6~7, C2. p. 349-3-4~5.

(6) Eight Goddesses of Offering:-

Vajralāsyā is ‘Pledge of the Highest Pleasure and Satisfaction of all the Tathāgatas (*sarvatathāgatānuttarasukhasaumanasyasamayā*)’, Vajramālā is ‘Garland of all the Tathāgatas (*sarvatathāgatamālā*)’, Vajragītā is ‘Melody of all the Tathāgatas (*sarvatathāgatagāthā*)’ and Vajranṛtyā is ‘Highest Performance of Worship¹³¹ of all the Tathāgatas (*sarvatathāgatānuttarapūjākarmakarī*)’. These are ‘Secret Offerings of all the Tathāgatas (*sarvatathāgataguhyapūjās*)’.¹³²

Vajradhūpā is ‘Entrance of Knowledge of all the Tathāgatas (*sarvatathāgata-jñānāvēśā*)’, Vajrapuṣpā is ‘Accumulation¹³³ of Qualities of Great Enlightenment (*mahābodhyangasaṃcayā*)’, Vajrālokā is ‘*Dharma*¹³⁴ Lamp of all the Tathāgatas (*sarvatathāgatadharmālokā*)’ and Vajragandhā is ‘Scent of Moral Conduct, Concentration, Wisdom, Emancipation and Vision of the Knowledge of Emancipation (*śilasamādhiprajñāvimuktivimuktijñānadaraśanagandhā*)’. These are ‘Female Servants of all the Tathāgatas (*sarvatathāgatājñākāryas*)’.¹³⁵

(7) Four Guardians of the *Maṇḍala* Gates:-

Vajrāṅkuśa, Vajrapāśa, Vajrasphoṭa and Vajrāvēśa are ‘Attracting, Entering, Binding and Subjugating¹³⁶ all the Tathāgatas (*sarvatathāgatasamākarṣana, praveśa, bandha, vaśikarāṇa*)’ respectively. These are ‘Beings who Execute the Orders of all the Tathāgatas (*sarvatathāgatājñākaras*)’.¹³⁷

With regard to the essences of the thirty-seven deities, Śākyamitra explains:-

“The Lord Vairocana is endowed with the nature of the *Dharmadhātu* and becomes the supreme teacher of the lords of the *maṇḍala*. He induces Samantabhadra and the five Tathāgatas such as Akṣobhya, consecrates (them) by means of the *mudrā*, the activity of generating sattvas, the *saṃādhi* and the power of empowerment, and makes (them) join in the activities.

The Lord Akṣobhya is endowed with the nature of Mirror-like-Wisdom and generates *mudrās* and sattvas. The Lord Ratnasambhava is endowed with the nature of Equality-Wisdom and generates (*mudrās* and sattvas). The Lord Amitābha is endowed with the nature of Discriminating-Wisdom and generates (*mudrās* and sattvas). The Lord Amoghasiddhi is endowed with the nature of Active-Wisdom and generates (*mudrās* and sattvas). These (Tathāgatas) become induced and are ordered to release *mudrās* by the Lord Vairocana, they are then endowed with the task of generating sattvas. Accordingly, the essences of the five

¹³¹. Chinese 2 omits: “Worship”.

¹³². S. p. 50-15~17, T. p. 227-3-7~8, C1. p. 214-3-25~27, C2. p. 350-1-24~26.

¹³³. Both Chinese versions read: “Pledge”, instead of “Accumulation”.

¹³⁴. Chinese 1 omits: “*Dharma*”.

¹³⁵. S. p. 54-16~18, T. p. 228-1-6~7, C1. p. 215-2-18~20, C2. p. 350-3-21~23.

¹³⁶. Both Chinese versions insert: “the Pledge of”.

¹³⁷. S. p. 59-1~2, T. p. 228-4-6, C1. p. 216-1-10~11, C2. p. 351-2-15~17.

Tathāgatas become established and placed into the *mandala* perfectly by the Buddha who consists of the five *Dharmas*.

The first Sattva, that is, the Lord Vajrasattva, is the essence of the thought of enlightenment. Having generated the thought of enlightenment, one should assemble living beings. Therefore, the second Sattva is the essence of the four things of the assemblage and becomes the means of assembling living beings. Having generated the thought of enlightenment and then assembled living beings, one should gratify those living beings. Therefore, the third Sattva becomes the means of gratifying living beings and is the essence of the passion which makes living beings mature and liberated. One arouses passion in living beings, and after that, one should delight one's spiritual friends in order to make one's mind completely mature which is the Bodhisattva-*bhūmi*. Therefore, the fourth Sattva is the essence of making living beings rejoice. These four (Sattvas) are the pledges of those who enter the method of the *mantra*-practice concealed by this Mahāyāna (= the STTS). Therefore, they are called the Pledge-sattvas. There is no other way of becoming a bodhisattva other than by adhering to them.

He who says that one should rely on spiritual friends in order to make one's mind completely mature, after having delighted (one's spiritual friends), receives the consecration from those spiritual friends. Therefore, the fifth Consecration-Sattva is the essence of the wish-granting-gem (*cintāmani*). Having attained the consecration, one will hear and seize the equality of the disposition of mind. Therefore, the sixth Sattva becomes the place of the splendid wisdom of hearing and thinking, and becomes the place of the *mandala* of brightness. After hearing, one should accomplish the perfections (*pāramitās*) such as giving. On account of that, the seventh Sattva is the essence of the perfection of giving (*dāna*) because one accurately performs in accordance with what is heard. After performing, one will generate gratification and one rejoices fully in the *dharma*, because of the pure vision which is acquired as the result of performing in accordance with the *dharma* that is heard. Therefore, the eighth Sattva is the essence of gratifying and rejoicing. Since these four (Sattvas) are illustrated by means of the consecration, they are known as the Sattvas of the consecration.

After the mind is gratified in the *dharma*, the body becomes purified, and after the body is purified, happiness is felt, and after happiness is felt, thought arrives at one pointedness. Therefore, the ninth Sattva is endowed with the sign of *samādhi*. By means of the one-pointed thought, one will perceive with pure vision. Therefore, the tenth Sattva is the essence of wisdom and knowledge. The devotee, who abides in thought which has been transformed through analysing the *dharma*s with wisdom, and

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who then distinguishes (them) completely with knowledge, should transform the *mandala*. Therefore, the eleventh Sattva is the essence of transformation, or the essence of the knowledge obtained after *samādhi*. Having arisen from *samādhi*, one explains the things that have been perceived or one thoroughly examines what exists in one's thoughts. Therefore, the twelfth Sattva is the essence of speech. Since these (four Sattvas) originate from knowledge, they are called the Knowledge-Sattva. In this way, the devotee, who has gone through the door of the secret *mantra*, remains in the pledge, is consecrated and completes *yoga*. When being enacted, these performances are uninterrupted.

Next, therefore, the Action-Sattvas are explained. Action involves the signs of worshipping the Buddhas and the signs to profit living beings. Therefore, the thirteenth Sattva is the sign of Activity-Sattva. In performing the activity, one can become hindered and misled. Therefore, since one should protect oneself from the (hindrances), the fourteenth Sattva is the essence of diligence and affection. Since one should terrify the (hindrances), the fifteenth Sattva is the essence of the means of possessing the form to divert the (hindrances). There is no other way to be able to accomplish all these actions except by assembling Body, Speech and Mind *Vajra* of these (Sattvas) into one. Therefore, the sixteenth Sattva is the secret essence of body, speech and mind.

Then, in order to seal the knowledge of each (Tathāgata) family with a *mudrā*, the four *Mudrā*-Masters (i.e. Sattvavajrī, Ratnavajrī, Dharmavajrī and Karmavajrī) should transform each of the four *mudrās* abiding in each quarter. The four Secret-Offerings, namely, Vajralāsyā, (Vajramālā, Vajragītā and Vajranṛtyā) are Pleasure in the Thought of Enlightenment, Garland of all the Tathāgatas, Melody of all the Tathāgatas and *Drama* of all the Tathāgatas. Since these become the highest, they are placed as the form having the nature of the Great Goddess of the family. The four (External Offerings), namely, Vajradhūpā, (Vajrapuṣpā, Vajrālokā and Vajragandhā) are Very Purifying, the Flower of the Qualities of Enlightenment, the Lamp of Knowledge and the Scent of Moral Conduct. The four Guardians (i.e. Vajrāñkuśa, Vajrapāśa, Vajrasphoṭa and Vajrāveśa) are Heart, Affection toward Living Beings, Exertion of Teaching and Perfection of Wisdom.”¹³⁸

d. Vajra-Samādhi

According to the STTS, the thirty-seven knowledges are regarded as the thirty-seven deities manifested through the *vajra-samādhi*. Donjaku maintains that these

¹³⁸. *Kosalālamkāra*, TTP. Vol. 70, No. 3326, p. 228-2-5~5-8.

thirty-seven deities possess the five Wisdoms.¹³⁹ He also maintains that this section of the *STTS* explains the *samādhis* and *mantras* of only thirty-two deities excluding the five Buddhas because the *samādhis* and *mantras* of the five Buddhas have already been demonstrated as the five *samādhis* and *mantras* of the five *abhisambodhis*.¹⁴⁰ Ānandagarbha regards the *samādhi* of attracting the thirty-two deities as the second *samādhi* called the supreme *maṇḍala*-king.¹⁴¹ In the context of Mahāyāna Buddhism, we can understand these thirty-seven deities as referring to the thirty-seven *Bodhipakṣika dharmas*.¹⁴² These *Bodhipakṣika dharmas* contain practices and principles to reach enlightenment in Mahāyāna Buddhism. Through *samādhi* in tantric ritual, the *STTS* seems to transform the Mahāyāna *dharmas* into personified deities.

The *STTS* in this section, except for the five Tathāgatas, describes in detail all the other thirty-two deities manifested through the *Vajra-Samādhi* of Vairocana. For example, the Lord Vairocana enters into *samādhi*, and then he brings from his heart the *hrdaya* of all the Tathāgatas. The thirty-two *hrdayas* in the *STTS* indicate the names of the thirty-two deities and there are different names of the *samādhi* in accordance with the deities to be summoned. The *samādhi* called Being-Empowerment-*Vajra* is performed for attracting the deities of the first group (Vajrasattva, Vajrarāja, Vajrarāga and Vajrasādhu); the *samādhi* called Gem-Empowerment-*Vajra* is for attracting the deities of the second group (Vajraratna, Vajratejas, Vajraketu and Vajrahāsa); the *samādhi* called *Dharma*-Empowerment-*Vajra* is for attracting the deities of the third group (Vajradharma, Vajratīkṣṇa, Vajrahetu and Vajrabhāṣa); the *samādhi* called Action-Empowerment-*Vajra* is for attracting the deities of the fourth group (Vajrakarma, Vajrarakṣa, Vajrayakṣa and Vajrasandhi); the *samādhi* called *Vajra*-Empowerment is for the four Pāramitās; the *samādhi* called *Vajra* is for the eight Goddesses of Offering; and the *samādhi* called Being-*Vajra* is for the four Guardians. The *STTS* gives a good example of the methods used to attract one of the thirty-two deities in the case of Vajrasattva:-

“Then, immediately upon becoming completely enlightened, the Lord Tathāgata Vairocana assumed the Samantabhadra-essence of all the Tathāgatas,¹⁴³ and became consecrated with the great precious gem-consecration generated from the space of all the

¹³⁹. TSD. Vol. 61, No. 2225, p. 121-1-24~26.

¹⁴⁰. Ibid., p. 212-1-19~23.

¹⁴¹. *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 179-4-2~3.

¹⁴². For details of the *Bodhipakṣika dharmas*, see Tadeusz Skorupski, *The Practices Conducive to Enlightenment*, pp. 1~13; Har Dayal, *The Bodhisattva Doctrine in Buddhist Sanskrit Literature*, pp. 80~164.

¹⁴³. Chinese 1 reads: “Then, immediately, the Lord Tathāgata Vairocana became completely enlightened the Samantabhadra-essence of all the Tathāgatas.” Chinese 2 reads: “Then, immediately, the Lord Tathāgata Mahāvairocana became completely enlightened by means of the Samantabhadra-essence of all the Tathāgatas.”

Tathāgatas. He acquired the highest¹⁴⁴ perfection as the *Dharma*-knowledge of all the Tathāgatas (as) Avalokiteśvara. He gained the highest, all efficacious and captivating dispensation of the universal and invincible activities of all the Tathāgatas.¹⁴⁵

Having thus become self-empowered with the essence of all the Tathāgatas, he entered the *samādhi* called the *Vajra* that empowers the Being arisen from the pledge of the¹⁴⁶ Mahābodhisattva Samantabhadra of all the Tathāgatas.¹⁴⁷ He brought forth from his heart this *hrdaya* of all the Tathāgatas called the Perfect Comprehension of the Mahāyāna of all the Tathāgatas:-

‘VAJRASATTVA’.

As soon as it was issued from the hearts of all the Tathāgatas, this very (*hrdaya*), as the Lord¹⁴⁸ Samantabhadra, became transformed and emerged as lunar discs. Having purified the great thoughts of enlightenment of all living beings, they became established in all the quarters of all the Tathāgatas.¹⁴⁹

Then, from those lunar discs there emerged the knowledge-*vajras* of all the Tathāgatas, and they penetrated into the heart of the Lord Tathāgata Vairocana.¹⁵⁰ Due to the Vajrasattva-*samādhi* having the nature of Samantabhadra¹⁵¹ and of steadfastness, and through

¹⁴⁴ Chinese 1 omits: “highest”.

¹⁴⁵ Chinese 1 reads: “he gained the all efficacious and all pervasive dispensation of the universal activities of all the Tathāgatas, completed performance and completed the joy of the mind”. Chinese 2 reads: “he completed the performance and joy of the mind in the all efficacious and uninterrupted dispensation of the universal activities of all the Tathāgatas”.

According to Ennin, this section refers to the four Wisdoms. (TSD. Vol. 61, No. 2223, pp. 38-1-7~39-3-10.)

¹⁴⁶ Tibetan adds: “so called”.

¹⁴⁷ Both Chinese versions read: “He entered the Pledge of the Mahābodhisattva Samantabhadra of all the Tathāgatas, and generated the *Vajra-Samādhi* of the Being-Empowerment.”

This difference between the Sanskrit or Tibetan version and both Chinese versions is not because two Indian translators, namely, Amoghavajra and Dānapāla, translated the Sanskrit original differently based upon the textual differences, but because the Japanese editors of *Taishō Shinshū Daizōkyō* Edition of the Chinese Buddhist Canon edited these Chinese versions only linguistically without comparing them with the Sanskrit or Tibetan version. Traditionally, since the classical Chinese texts did not use the commas and full stops in the sentences or paragraphs, modern scholars can edit and translate the same sentence differently in some cases. Regarding the above sentence, the Japanese editors regarded the Chinese word ‘chu-sheng’, which literally means ‘to generate’ and is used as the equivalent of the Sanskrit word ‘sambhava’ in this context, not as a participle but as a verb, and divided one connected sentence into two separate ones. Linguistically and grammatically, their editorial work is correct. However, in Chinese the above sentence without a comma, confirms that the Indian translators literally translated it according to the word order of the Sanskrit original. This kind of mistake happens continuously in both Chinese versions. One interesting point is that the Sanskrit word ‘sambhava’ Amoghavajra, differing from Dānapāla, translates into Chinese as a verb in some pages, but in other pages as a participle even if there is no difference in Sanskrit.

¹⁴⁸ Chinese 2 adds: “Mahābodhisattva”.

¹⁴⁹ Chinese 1 reads: “all the Buddhas”.

¹⁵⁰ Chinese 2 reads: “Mahāvairocana”.

¹⁵¹ Tibetan omits: “the nature of Samantabhadra”.

the empowerment of all the Tathāgatas, they became merged into one, and pervaded the entire sphere of space with a ray beam decorated with five crests. Having become visible as the *Vajra*-form¹⁵² created¹⁵³ by the Body, Speech and Mind *Vajra* of all the Tathāgatas,¹⁵⁴ they emerged from the heart(s) of all the Tathāgatas, and became located on the hand¹⁵⁵ (of the Lord).¹⁵⁶

Then, from that *vajra* there emerged beams of multi-coloured and *vajra*-shaped rays,¹⁵⁷ which with brightness penetrated all the universes. From the tips of these *vajra*-shaped rays there emerged the bodily forms of the Tathāgatas as numerous and infinite as the dust particles of all the universes. On account of their perfect enlightenment to the intuitive wisdom that perceives the sameness of all the Tathāgatas, and that comprises the entire *Dharmadhātu*, encompassing the whole of the space-sphere,¹⁵⁸ and prevailing like ocean-clouds over all the universes, they generated the great thoughts of enlightenment of all the Tathāgatas. They accomplished all kinds of practices of Samantabhadra, delighted the families¹⁵⁹ of all the Tathāgatas, approached the seat of the great enlightenment, vanquished all the Māras, and attained the great enlightenment¹⁶⁰¹⁶¹ of the sameness of all the Tathāgatas. They set in motion the wheel of the *Dharma*,¹⁶² liberated the entire and complete sphere of living beings, acted for the benefit and welfare of all, accomplished the highest attainment of knowledge and intuitive wisdom of all the Tathāgatas, and displayed all the other miraculous activities of all the Tathāgatas.

Due to Vajrasattva's *saṃādhi* having the nature of Samantabhadra and of steadfastness, they then became merged into one and assumed the body of the Mahābodhisattva Samantabhadra. Then, he became established in the heart of the Lord Vairocana, and recited this joyful utterance:-

¹⁵². Tibetan reads: "Vajradhātu".

¹⁵³. Tibetan reads: "resembling".

¹⁵⁴. Chinese 1 reads: "Having generated the *vajra*-form from the Body, Speech and Mind *Vajra* of all the Tathāgatas".

¹⁵⁵. Tibetan reads: "both hands". The Sanskrit term for 'on the hand' in this context is 'pāṇau', that is the locative singular form of 'pāṇi', but the Tibetan text read it as the dual. This happens continuously.

¹⁵⁶. Both Chinese versions add: "of the Buddha".

¹⁵⁷. Tibetan reads: "rays resembling that *vajra*". Chinese 1 reads: "Then from that *vajra* there emerged *vajra*-shaped various colours".

¹⁵⁸. Chinese 1 omits: "sphere".

¹⁵⁹. Both Chinese versions omit: "families".

¹⁶⁰. Chinese 2 inserts: "highest".

¹⁶¹. Chinese 2 inserts: "fruit".

¹⁶². Tibetan: "excellent *Dharma*".

¹⁶³. Chinese 2 inserts: "pledge".

'Bravo! I¹⁶⁴ am the self-existent Samantabhadra, the steadfast being. Though without a body due to steadfastness, I assume a being's¹⁶⁵ body.'

Then, the body of the Mahābodhisattva Samantabhadra emerged from the Lord's heart, and resting on the lunar disc in front of all the Tathāgatas, he solicited for instructions.

Then, having entered the *samādhi* called the Pledge-*Vajra*¹⁶⁶ of the Knowledge¹⁶⁷ of all the Tathāgatas,¹⁶⁸ the Lord conferred upon this Mahābodhisattva¹⁶⁹ Samantabhadra the consecration with the gem-crown and coloured cloth as the body of all the Buddhas for setting in motion the wheel of all the Tathāgatas, and he placed into his hands the success-*vajra* of all the Tathāgatas. He did this in order to realise the goals that range from¹⁷⁰ all the Tathāgatas' moral conduct, *samādhi*, wisdom, emancipation, vision of the knowledge of emancipation, turning the wheel of the *Dharma*, pursuing activities for the benefit of living beings, great skilful means, powers, heroism, the pledge of great knowledge,¹⁷¹ liberation of the entire sphere of living beings, bestowing sovereignty on all, experiencing complete pleasure and satisfaction,¹⁷² and that conclude with the knowledge of the sameness of all the Tathāgatas, the highest intuitive wisdom and the highest attainment of the complete comprehension of the Mahāyāna. Next, all the Tathāgatas consecrated him with the *vajra*-name-consecration, saying; 'Vajrapāṇi Vajrapāṇi'. Then, with the *vajra*-pride, the Bodhisattva Mahāsattva Vajrapāṇi waved that *vajra* with his left hand¹⁷³ and shook it at his heart (with his right hand), and then holding it in a boastful manner,¹⁷⁴ he recited this joyful utterance:-

¹⁶⁴. Chinese 2 adds: "the stainless".

¹⁶⁵. Chinese 2 reads: "Vajrasattva", instead of "being".

¹⁶⁶. Chinese 2 reads: "the *Vajra-Samādhi*".

¹⁶⁷. Tibetan reads: "the Pledge-*Vajra* of the *Samādhi* and Knowledge".

¹⁶⁸. Chinese 1 reads: "the Knowledge-Pledge of all the Tathāgatas called the *Vajra-Samādhi*".

¹⁶⁹. Tibetan reads: "Bodhisattva Mahāsattva".

¹⁷⁰. Both Chinese versions insert: "receiving for use".

¹⁷¹. Chinese 2 reads: "generating the pledge of great knowledge from the skilful means of great knowledge and the power of great vigour".

¹⁷². Chinese 2 reads: "letting the sovereign of all gain happiness and sensual enjoyment".

¹⁷³. According to Śākyamitra, Vajrasattva hits his side with his left hand of forming the *vajra*-fist. (*Kosalālamkāra*, TTP. Vol. 70, No. 3326, p.205-2-5~8). Ānandagarbha comments that Vajrasattva holds a bell with his left hand of forming the *vajra*-fist, and places it on his left waist. (*Tattvāloka*, TTP. Vol. 71, No. 3333, p. 157-4-5~6).

¹⁷⁴. This phrase is missing in Sanskrit.

Chinese 1 reads: "During the time of consecration, the Bodhisattva Mahāsattva Vajrapāṇi waved the *vajra*, moving his left (hand) and making rhythmic movements with his right (hand), and then he placed that *vajra* at his heart, keeping the energy in progress (that had been generated by his actions)." Chinese 2 reads: "At this time, the Bodhisattva Mahāsattva Vajrapāṇi looking arrogant, waved that *vajra* with the right hand, and placed (it) at his heart, keeping the energy in progress (that had been generated by his actions)."

‘This is the highest success-vajra of all the Buddhas.
The vajra placed in my hand and I abide in the vajra.’”¹⁷⁵

Among the thirty-two deities, Vajrasattva, who is the tantric transformation of the Bodhisattva, is considered as the most important Mahābodhisattva. The relationship between Vairocana and Vajrasattva can be understood as the fundamental substance to the phenomenal function. Kūkai asserts that in order to realise perfect enlightenment, all living beings need to start with Vajrasattva’s empowerment, so Vajrasattva is called ‘the Thought of Enlightenment of all the Tathāgatas’ and all the thirty-seven deities are generated from this particular Bodhisattva.¹⁷⁶ Donjaku also maintains that Vajrasattva is the cause of Vairocana, and hence Vajrasattva is called the Thought of Enlightenment of all the Tathāgatas for this reason as well.¹⁷⁷ Part one of the Sanskrit STTS emphasises Vajrasattva who is the starting point of enlightenment because this part focuses on enlightenment and propounds the tantric methods such as the five *abhisambodhis*.

e. Supreme Action-King

Having introduced and explained the thirty-seven deities, the STTS proceeds to explain the method of empowering the assembly of all the Tathāgatas, which is regarded as the third *saṃdhī*, and which Ānandagarbha calls the supreme action-king.¹⁷⁸ The STTS reads:-

“Then having drawn the sign for the snapping of the ¹⁷⁹vajra-fingers for empowering¹⁸⁰ the assembly of all the Tathāgatas,¹⁸¹ the Lord¹⁸² pronounced this *hrdaya*¹⁸³ for empowering the assembly of all the Tathāgatas¹⁸⁴: -
‘VAJRASAMĀJA’.

Then, in an instant, the Tathāgatas were induced by the sign of the fingers of all the Tathāgatas being snapped. They, who prevail like the ocean-clouds over all the universes and who are equal in number to the infinite dust particles of all the universes, gathered together in a conclave with the *mandalas* of the retinue of Bodhisattvas. They then went to the topmost mansion of the Lord,¹⁸⁵ made of vajras, jewels and gems where the Lord

¹⁷⁵. S. pp. 11~13, T. pp. 220-3-3~221-1-4, C1. p. 208-2-9~3-24, C2. pp. 342-2-29~343-1-20.

¹⁷⁶. TSD. Vol. 61, No. 2221, p. 5-1-26~29.

¹⁷⁷. TSD. Vol. 61, No. 2225, p. 159-1-4~6.

¹⁷⁸. *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 180-3-7.

¹⁷⁹. Chinese 2 omits: “vajra”.

¹⁸⁰. Chinese 1 omits: “empowering”.

¹⁸¹. In this context, the hand gesture for empowering the assembly of all the Tathāgatas is that while holding the two vajra-fists, one makes two hooks with the two forefingers, and binds a vajra in both hands. (*Tattvāloka*, TTP. Vol. 71, No. 3333, p. 179-4-7~8).

¹⁸². Chinese 2 adds: “Tathāgata Mahāvairocana”.

¹⁸³. Tibetan omits: “*hrdaya*”.

¹⁸⁴. Chinese 2 omits: “all the Tathāgatas”.

¹⁸⁵. Tibetan and both Chinese versions omit: “Lord”.

¹⁸⁶Vairocana¹⁸⁷ was abiding. On approaching, they pronounced this (*mantra*):-

‘*OM SARVA-TATHĀGATA-PĀDA-VANDANĀN KAROMI.* (I make a salutation to the feet of all the Tathāgatas.)’

Having made a salutation to the feet¹⁸⁸ of all the Tathāgatas by reciting at will this self-perfected *mantra*, they recited this joyful utterance:-

‘Ah! This is the excellent activity of the Bodhisattva Samantabhadra. Due to this, the Tathāgata is luminous in the middle of the wheel¹⁸⁹ of the Tathāgatas.’

Then having pronounced this, all the Tathāgatas, who had assembled from the ten directions of all the universes, entered the heart of the Lord¹⁹⁰ Vairocana¹⁹¹ through the empowerment of all the Tathāgatas together with the *mandalas* of the retinue of the Bodhisattvas. From these hearts of all the Tathāgatas, there emerged the *mandalas* of the retinue of their own Bodhisattvas, and they formed a *mandala* on every side of the topmost mansion of the Lord,¹⁹² made of *vajras*, jewels and gems. Having entered and positioned (themselves), they recited this joyful utterance:-

‘Ah! This is indeed the beginningless powerful¹⁹³ birth of all the Buddhas. Due to this, the Buddhas, numerous as all the atoms, became merged into one.’”¹⁹⁴

3. Extensive Rites of Entering All the *Mandalas*

According to Ānandagarbha, the section of the *tantra* starting with the words, “Then all the Lords Tathāgatas”¹⁹⁵ and ending with the words, “The sound *HE* should be uttered for the one whose name is bestowed”,¹⁹⁶ explains the activities of the master and the extensive rite of entering all the *mandalas*.¹⁹⁷

a. One Hundred and Eight Invocations

After the preliminary activities such as the three *samādhis* have been performed, the final action prior to the *mandala*-ritual is the invocation-ceremony. In this context, it consists in reciting the names of one hundred and eight deities to invoke their

¹⁸⁶ Tibetan and both Chinese versions insert: “Tathāgata”.

¹⁸⁷ Chinese 2 reads: “Mahāvairocana”.

¹⁸⁸ Chinese 1 omits: “feet”.

¹⁸⁹ Both Chinese versions insert: “*mandala*”.

¹⁹⁰ Chinese 1 omits: “Lord” and inserts: “Buddha”.

¹⁹¹ Chinese 2 reads: “Tathāgata Mahāvairocana”.

¹⁹² Chinese 1 adds: “Buddha Vairocana”.

¹⁹³ Tibetan and both Chinese versions read: “great” instead of “powerful”.

¹⁹⁴ S. pp. 59-3~60-10, T. p. 228-4-6~5-8, C1. p. 216-1-12~2-3, C2. p. 351-2-18~3-10.

¹⁹⁵ *atha bhagavantah sarvatathāgatāḥ*: S. p. 60-11, T. p. 228-5-8, C1. p. 216-2-4, C2. p. 351-3-11.

¹⁹⁶ *yasya yan nāma kuryāt tasya he-śabdah prayoktavya iti*: S. p. 72-16, T. p. 230-4-8, C1. p. 219-1-14, C2. p. 354-2-26.

¹⁹⁷ *Tattvāloka*, TTP. Vol. 71, No. 3333, pp. 135-2-7~8.

manifestation. According to the *STTS*, before the Lord explains the main *mandalas*, all the Tathāgatas gather together in a conclave and invoke the Lord with one hundred and eight names. Thus, the invocation-ceremony of reciting the one hundred and eight names is introduced before every main *mandala* is explained. The invocation-ceremony with one hundred and eight names appears in the *STTS* six times: part one, pp. 60~62 (ch. 1); part two, pp. 154~156 (ch. 6); part three, pp. 315~317 (ch. 15); part four, pp. 383~385 (ch. 19); part five, pp. 549~551 and pp. 559~561 (ch. 26-b). Each part of the *STTS* contains a different set of deity-names. These one hundred and eight tantric deity-names can be interpreted as corresponding to one hundred and eight Buddhist sufferings taught by the Buddha Śākyamuni, and the practitioner can eliminate the one hundred and eight sufferings by means of reciting the same number of deity-names.

Concerning the names of one hundred and eight deities listed in the Sanskrit *STTS* pages 60~62, there is a difference of opinion between Śākyamitra and Ānandagarbha. Śākyamitra maintains that the number of one hundred and eight names in this context means only an approximately counted example. Therefore, an exact total of the names described in the *STTS* is not 108 but exactly 112. These one hundred and twelve names are divided into sixteen groups, and the sixteen groups represent the characteristics of the sixteen Mahābodhisattvas. Each group starts with the name of one of the sixteen Mahābodhisattvas. In addition, each group consists of seven names, which symbolise the distinguishing characteristics of each Mahābodhisattva.¹⁹⁸ However, Ānandagarbha¹⁹⁹ explains that the names listed in the *STTS* are one hundred and eight in number. He makes some adjustments in the four cases by merging two separate names into one, for example, Prāmodyarāja and Vajrāgrya as Prāmodyarāja-vajrāgrya,²⁰⁰ Ākāśagarbha and Vajrādhya as Ākāśagarbha-vajrādhya,²⁰¹ Suvīryāgrya and Duryodhana as Suvīryāgrya-duryodhana,²⁰² and Vajramuṣṭi and Agrasamaya as Vajramuṣṭi-agrasamaya.²⁰³

b. Structure of the Vajradhātu Mahāmaṇḍala

The *Vajradhātu Mahāmaṇḍala* is regarded as the principal *maṇḍala* throughout the whole of the *STTS* because all the other *maṇḍalas* explained in the *STTS* are

¹⁹⁸. Concerning the meanings of the seven names that each group contains, Śākyamitra comments: the first is a characteristic established by means of the *mantra*; the second is a characteristic established by means of the *mudrā*; the third is a common characteristic established by means of all the Tathāgatas; the fourth is a characteristic transformed into another by means of activity; the fifth is a characteristic transformed by means of the *mahā-mudrā*; the sixth is a characteristic transformed by means of the name-consecration; the seventh is a characteristic transformed by means of acting for the welfare of living beings. (*Kosalālamkāra*, TTP. Vol. 70, No. 3326, p. 230-1-7~2-1).

¹⁹⁹. *Tattvāloka*, TTP. Vol. 71, No. 3333, pp. 180-5-3~182-2-5.

²⁰⁰. Ibid., p. 181-2-1.

²⁰¹. Ibid., p. 181-2-6.

²⁰². Ibid., p. 182-1-5.

²⁰³. Ibid., p. 182-2-4.

derived from it. The *mahā-maṇḍala* which constitutes the supreme *mahā-mudrā* focuses on the Body of Vairocana. According to Śākyamitra, the term ‘*Vajradhātu-maṇḍala*’ originates in the *maṇḍala* being manifested by the Bodhisattva Vajradhātu.²⁰⁴ The *Vajradhātu Mahāmaṇḍala* is explained by the Lord Vajradhara. The method of constructing the *maṇḍala* is described in the *STTS*:-

“Now, I will explain the supreme *Mahāmaṇḍala* (of the Tathāgata-family).²⁰⁵ It resembles the *Vajradhātu*, so it is called ‘*Vajradhātu (Vajra-sphere)*’.

According to the rule, one should sit in the centre of the *maṇḍala*, and contemplate and empower the *mahā-mudrā* of the Mahāsattva. Having been engaged in the *mudrā*, one should rise (from the *mudrā*) and gaze at every direction. Then, one should walk around with pride, pronouncing; ‘Vajrasattva’.

The *maṇḍala* should be measured by learned men in accordance with (their) power using a new, well-made, well-measured and beautiful thread. (The *maṇḍala*) has its four corners embellished with four gates and four arched doorways, joined together by four lines and adorned with silk pennants, wreaths and garlands.

The external *maṇḍala* should be drawn, inlaid with *vajras* and gems in every part of each corner and between the gates and doors. When the internal castle, symbolised by the wheel, is entered, it is surrounded by the *vajra-line* and adorned with eight pillars. The boundary of the *vajra-pillars* is decorated with five lunar discs.

One should position an image of the Buddha (Vairocana) in the centre of the central *maṇḍala*. In the centre of the discs on all the sides of the Buddha, the four chief Pledges (referring to the four Pāramitās) should be drawn in correct order.

After one approaches with the *vajra*-impulse, all the four Buddhas, i.e. Akṣobhya and the others, should be positioned in the four *maṇḍalas*.

The *maṇḍala* of Akṣobhya should be duly arranged with Vajradhara and the others.²⁰⁶ The *maṇḍala* of Ratnasambhava is filled with Vajragarba and the others.²⁰⁷ The *maṇḍala* of

²⁰⁴. *Kosalālamkāra*, TTP. Vol. 70, No. 3326, p. 253-5-1.

Toganoo Shōun asserts that since *Vajradhātu* is another name of the Tathāgata Mahāvairocana and since, according to the *STTS*, the Tathāgata Mahāvairocana is called the Tathāgata Vajradhātu who consists of the elements (*dhātu*) of knowledge, solid and unbreakable like a diamond (*vajra*), the *Vajradhātu-maṇḍala* is the *maṇḍala* revealed by the Tathāgata Vajradhātu. (Toganoo Shōun, *Mandara no kenyū*, p. 196).

²⁰⁵. Tibetan reads: “*vajra-maṇḍala*” instead of “*mahā-maṇḍala*”.

²⁰⁶. The *maṇḍala* of Akṣobhya includes Vajradhara (or Vajrasattva), Vajrākarṣa (or Vajrarāja), Vajradhanu (or Vajrarāga) and Vajraharṣa (or Vajrasādhu).

²⁰⁷. The *maṇḍala* of Ratnasambhava includes Vajragarba (or Vajraratna), Vajraprabha (or Vajratejas), Vajrayaṣṭi (or Vajraketu) and Vajraprīti (or Vajrahāsa).

Amitāyus is purified with Vajranetra and the others.²⁰⁸ The *mandala* of Amoghasiddhi should be drawn with Vajraviśva and the others.²⁰⁹

The (four) *Vajra*-goddesses should be drawn in the corners of the (central) circle. The (four) Female Offerings of the Buddha should be drawn in the corners of the external *mandala*. The four Door-guardians should be positioned in the centre of all the gates. The Mahāsattvas should be placed in the (four) directions of the external *mandala*."²¹⁰

The above passage from the *STTS* gives only the basic positions of the thirty-seven deities in the *mandala*, without their details such as postures, body-colours and symbols. The detailed descriptions paraphrased below of the thirty-seven deities positioned in the *Vajradhātu Mahāmandala* are taken from Ānandagarbha's commentary.

(1) Vairocana: His body is white. He holds a five-pronged *vajra* in the *mudrā* of supreme enlightenment. He sits cross-legged on a lion-seat which is positioned on top of a lotus and a lunar-disc. He wears upper and lower garments made of cotton endowed with the brightness of the sun. He is endowed with the consecration of the gem-diadem and silk-ornaments. His first face out of four looks to the east.

(2) Akṣobhya: His body is blue. He sits *vajra*-cross-legged on a lotus and a moon resting on a elephant-seat. He forms the *mudrā* of earth-touching and also the *mudrā* of *vajra*. He is endowed with the sun-brightness-disc, and with the consecration of the gem-diadem and silk-ornaments. His face is turned towards Vairocana.

(3) Ratnasambhava: His body is yellow. He sits *vajra*-cross-legged on a lotus and a moon resting on a horse-seat. He forms the *mudrā* of supreme giving and also the *mudrā* of *vajra*-gem. He is endowed with the sun-brightness-disc, and with the consecration of the gem-diadem and silk-ornaments. His face is turned towards Vairocana.

(4) Amitābha: His body is red. He sits *vajra*-cross-legged on a lotus and a moon resting on a peacock-seat. He forms the *mudrā* of supreme *samādhi* and also the *mudrā* of *vajra*-lotus. He is endowed with the sun-brightness-disc, and with the consecration of the gem-diadem and silk-ornaments. His face is turned towards Vairocana.

(5) Amoghasiddhi: His body is green. He sits *vajra*-cross-legged on a lotus and a moon resting on a *Garuḍa*-seat. He forms the *mudrā* of fearlessness and also the *mudrā* of universal-*vajra* (*viśva-vajra*). He is endowed with the sun-brightness-

²⁰⁸. The *mandala* of Amitāyus includes Vajranetra (or Vajradharma), Vajrabuddhi (or Vajratīkṣṇa), Vajramanḍa (or Vajrahetu) and Vajravāca (or Vajrabhāṣa).

²⁰⁹. The *mandala* of Amoghasiddhi includes Vajraviśva (or Vajrakarma), Vajramitra (or Vajrarakṣa), Vajracanḍa (or Vajrayakṣa) and Vajramuṣṭi (or Vajrasandhi).

²¹⁰. S. pp. 63-5~64-10, T. p. 229-2-8~4-1, C1. pp. 216-3-24~217-1-22, C2. p. 352-2-11~3-12.

disc, and with the consecration of the gem-diadem and silk-ornaments. His face is turned towards Vairocana.

In addition to the above descriptions of the five Tathāgatas, Ānandagarbha further explains:-

“One should draw and position these five Tathāgatas while reciting the *hrdaya* called the *Vajradhātu* which is common to the five Tathāgatas. One should induce the five Tathāgatas visualised in space to descend into the *mandala* and to merge into one with the forms of the five Tathāgatas drawn inside the *maṇḍala*. Thus, while reciting the *hrdayas* from Sattvavajrī up to Vajrāveśa, one should draw and position the deities from Sattvavajrī up to Vajrāveśa, and one should induce the forms of the thirty-two deities visualised in space to descend into the *maṇḍala* and to merge into one with the forms of the thirty-two deities drawn inside the *maṇḍala*.”

(6) Sattvavajrī: She holds a red five-pronged *vajra*, and sits on a lotus and moon seat.

(7) Ratnavajrī: She holds a five-pronged *vajra* attached with the top of the wish-granting-gem, and sits on a lotus and moon seat.

(8) Dharmavajrī: She holds a five-pronged *vajra* at the entrance to the repository of a whitish-red sixteen-petalled lotus with eight petals turn downwards and eight petals turn upwards. She sits on a lotus and moon seat.

(9) Karmavajrī: She holds a crossed-*vajra* made of five colours and twelve prongs, i.e. its centre is white, its fore-part is blue, its right part is yellow, its back part is red and its left part is like emerald. She sits on a lotus and moon seat.

Regarding the seats of the Bodhisattvas, Ānandagarbha comments that the Bodhisattvas from Vajrasattva up to the *Bhadralakṣaṇa* Bodhisattvas sit on the sattva-seats above lotuses and moons because it is said that the leading Chiefs, such as Vajrasattva, should sit on the half-*vajra*-seats, and be differentiated in different ways.”

(10) Vajrasattva: His body is white. His left hand holds a bell with the *vajra*-fist positioned next to his body with the *vajra*-pride, while his right hand holds a first five-pronged *vajra* with his middle finger placed in the *khatvāṅga-mudrā* positioned next to his heart.

(11) Vajrarāja: His body is the colour of gold. He sits while assembling all the Tathāgatas by means of the *vajra*-hook.

(12) Vajrarāga: His body is red. He performs the ritual of piercing all the Tathāgatas with a bow and an arrow.

(13) Vajrasādhu: His body is emerald in colour. He sits while delighting all the Tathāgatas by producing ‘the *sādhu*-sounds’ as well as making the *vajra*-fist with both his hands.

- (14) Vajraratna: His body is yellow. He sits with the *vajra*-pride and as his distinguished characteristic, he holds with the *vajra*-fist of his left hand a gem-studded-bell at his forehead and with the *vajra*-fist of his right hand he holds a five-pronged *vajra* together with the wish-granting-gem.
- (15) Vajratejas: His body is the colour of the sun. In his right hand he holds the disc of the *vajra*-sun and illuminates the Tathāgatas, and he touches the seat with his left hand.
- (16) Vajraketu: His body is the colour of the sky. He holds the banner of the wish-granting-gem in his right hand, while touching the seat with his left hand.
- (17) Vajrahāsa: His body is white like a tortoise-shell and lotus root. In his right hand he holds an object which is certainly connected with the smile of the Tathāgatas — it has two rows of teeth and a *vajra* at the top. He touches the seat with his left hand.
- (18) Vajradharma: His body is reddish white. In his left hand, he holds a *vajra*-lotus against his ribs and he opens its petals at his heart with his right hand.
- (19) Vajratikṣṇa: His body is blue and pure like the sky. In his left hand he holds a book of *Prajñāpāramitā* at the heart and a sword in his right. He sits confidently in the posture of striking all the Tathāgatas.
- (20) Vajrahetu: His body is the colour of gold. With his right hand he turns an eight-spoked wheel with his middle finger, and he touches the seat with his left hand.
- (21) Vajrabhāṣa: His body is the colour of copper. He speaks to the Tathāgatas while holding the *vajra*-tongue in his right hand, and he touches the seat with his left hand.
- (22) Vajrakarma: His face is white. His waist and both his hands are light-blue. From below his face to his waist, he is pale red. His thighs are light yellow, and from his calves to his feet, he is white. His left hand holds the universal-*vajra*-bell with the *vajra*-fist and the *vajra*-pride, and by means of praise, the middle-finger of his right hand holds the universal-*vajra* over his heart.
- (23) Vajrarakṣa: His body is the colour of gold. His hands hold the *vajra*-cuirass, and he sits giving an impression of armouring all the Tathāgatas.
- (24) Vajrayakṣa: His body is black and he has a large belly. He sits and grins while holding with his *vajra*-fists the ends of the tusks protruding from his mouth.
- (25) Vajrasandhi: His body is yellow. He sits while inserting and pressing a *vajra* into the middle of his pledge (*samaya*)-formed-fists.
- (26) Vajralāsyā: Her body is white. She holds two five-pronged *vajras* with the *vajra*-fists. Having proudly displayed them with the *vajra*-contempt, she points both *vajras* slightly towards the left.
- (27) Vajramālā: Her body is yellow. She consecrates the Tathāgatas with a garland of gems.
- (28) Vajragītā: Her body is pale red. She plucks a *vīñā*.

- (29) Vajranītyā: Her body is of the same colour as Vajrakarma's body. She holds a three-pronged *vajra* while making it dance with both her hands.
- (30) Vajradhūpā: Her body is white. She satisfies the Tathāgatas with the *vajra*-incense-vessel.
- (31) Vajrapuṣpā: Her body is yellow. She holds a *vajra*-flower-vessel in her left hand, and she scatters particles of flowers with her right hand.
- (32) Vajrālokā: Her body is pale red. She holds the wick of a lamp and worships the Tathāgatas delighted by the lamp's brightness.
- (33) Vajragandhā: Her body is variegated just like the bodies of Vajranītyā and Vajrakarma. She holds the *dharma*-shell of scent in her left hand, and worships the Tathāgatas with a scent-cloud held in her right hand.
- (34) Vajrāṅkuśa: His body is white. He attracts the Tathāgatas with the *vajra*-hook.
- (35) Vajrapāśa: His body is yellow. He induces the Tathāgatas to enter the *mandala* with the *vajra*-noose.
- (36) Vajrasphoṭa: His body is pale red. He binds the Tathāgatas with the *vajra*-chain.
- (37) Vajrāveśa: His body is variegated. He subjugates the Tathāgatas. He holds the *vajra*-bell in his right hand while touching the seat with his left hand.

Ānandagarbha concludes the description of the deities:-

"All the Tathāgatas are endowed with a state of tranquillity and the postures of tranquil vision. They smile and are adorned with ornaments. The eyes of Vajrasattva and the others are wide open with supreme joy. They (Vajrasattva and the other Bodhisattvas) are endowed with a state of grace and smile. They are consecrated with the diadems and silk scarves of the five Buddhas, and adorned with all kinds of ornaments."²¹¹

In addition to the thirty-seven deities, the Mahāsattvas are placed towards the four directions of the external *mandala*. In this context, the Mahāsattvas refer to the Bodhisattvas of the *Bhadralakpa*.²¹² As in the sixth part of the introduction, Amoghavajra states that there are the sixteen *Bhadralakpa* Mahābodhisattvas²¹³

²¹¹. *Tattvāloka*, TTP. Vol. 71, No. 3333, pp. 185-3~8~186-3-4.

This long passage is modified based upon Ānandagarbha's commentary, and literally translated from Tibetan into Japanese by Togano Shōun. (Togano Shōun, *Mandara no kenkyū*, pp. 231~240).

²¹². *Tattvāloka*, TTP. Vol. 71, No. 3333, pp. 185-3-7~8.

Togano Shōun (*Mandara no kenkyū*, p. 209) argues that the number of Nirmāṇabuddhas manifested by the five Buddhas who are residing in the abode of the king of the *Akaniṣṭha* gods should be counted as three thousands in total which represent the past, the present and the future. However, only the present exists in the Pure Land of Vairocana, so the Buddhas of the *Bhadralakpa* refer to one thousand Buddhas. In this context, the number 'one thousand' symbolises countless and immeasurable Nirmāṇabuddhas. These one thousand Buddhas of the *Bhadralakpa* can be simplified as the sixteen principal Bodhisattvas such as Maitreya.

²¹³. According to *Sarvadurgatipariśodhana Tantra* (Tadeusz Skorupski, pp. 9~10), the names of the sixteen *Bhadralakpa* Mahābodhisattvas are:-

positioned towards the four directions (of the external *mandala*). Concerning these *Bhadrakalpa Mahābodhisattvas*, Ānandagarbha comments:-

"Maitreya and the others in the east hold *vajras* like Vajrasattva. Those in the south hold *vajra*-gems like Vajraratna, those in the west hold *vajra*-lotuses like Vajradharma, and those in the north hold crossed-*vajras* like Vajrakarma. Their particular distinction is that they are possessed of the consecration with gem-diadems."²¹⁴

When Ānandagarbha's detailed explanation and the brief description of the STTS are compared with the existing three types of the *mandala* which have been dealt with in the introduction, some differences are apparent. According to the *Vajradhātu Mahāmaṇḍala* of the *Gobushinkan*,²¹⁵ i.e. each of the five Tathāgatas out of the thirty-seven deities is seated on seven animals, i.e. Vairocana is seated on seven yellow lions, Akṣobhya on seven blue elephants, Ratnasambhava on seven red horses, Amitābha on seven light green peacocks and Amoghasiddhi on seven red-yellow *Garudas*, and each of the other thirty-two deities is seated on a lotus placed on an animal. In addition, Vairocana and the thirty-two deities all wear gem-diadems except for the four Tathāgatas, i.e. Akṣobhya, Ratnasambhava, Amitābha and Amoghasiddhi. However, each of the thirty-seven deities drawn in the *Perfected Body Assembly* of the *Nine Assemblies Mandala*²¹⁶ is seated on a lotus. This *maṇḍala* also contains the external *Vajra*-families, i.e., the twenty Hindu deities drawn in the external *maṇḍala*, which appear not in the *Vajradhātu Mahāmaṇḍala* but in the *Trilokavijaya Mahāmaṇḍala* of the Sanskrit STTS (ch. 6). In the eastern chapel of Chachapuri Monastery Vairocana sits in the centre of a *Vajradhātu-mahāmaṇḍala*, encircled in the four directions by the four Tathāgatas, each of whom are encircled in turn by four Mahābodhisattvas. The four corners are occupied by the four Pāramitās. The second enclosure consists of the sixteen *Bhadrakalpa* Mahābodhisattvas, and the third enclosure consists of the one thousand *Bhadrakalpa* buddhas. In the four outermost corners are the four Internal Offerings, and within each of the four gates the four Guardians. However, the four External Offerings are omitted in this *maṇḍala*. At Alchi Monastery, Vairocana sits in the centre of a *Vajradhātu-mahāmaṇḍala*, encircled by the four Tathāgatas in the four directions, and by the four Pāramitās in the four corners. The next circle contains the sixteen Mahābodhisattvas. The four corners outside of the circle are

Maitreya, Amoghadarśin, Sarvāpāyajaha, Sarvāśokatamonirghātanamati, Gandhahasti, Śūraṅgama, Gaganagaṇja, Jñānaketu, Amṛtaprabha, Candraprabha, Bhadrapāla, Jāliniprabha, Vajragarbha, Akṣayamatī, Pratibhānakūṭa and Samantabhadra. Detailed information about these deities is also given in this text (pp. 29~31).

²¹⁴. *Tattvāloka*, TTP. Vol. 71, No. 3333, pp. 186-3~4~6.

²¹⁵. TSD. *Tu-xiang-bu* (Iconographic Section), Vol. 2, pp. 75~93; Lokesh Chandra, *A Ninth Century Scroll of the Vajradhātu Mandala*, pp. 54~127; Toganoo Shōun, *Kongōchōkyō no Kenkyū*, Toganoo Shōun Zenshū, Extra Vol. III, pp. 153~227.

²¹⁶. TSD. *Tu-xiang-bu* (Iconographic Section), Vol. 1, pp. 893~907; Lokesh Chandra, *Sarvatathāgata-Tattva-Saṅgraha*, Introduction, p. 29; Adrian Snodgrass, *The Matrix and Diamond World Mandalas in Shingon Buddhism*, p. 577.

occupied by the four Internal Offerings. In the outer perimeter, there are the four Guardians in the four directions, the four External Offerings in the four corners, and the sixteen *Bhadrakalpa Mahābodhisattvas*.²¹⁷ According to the *Vajradhātu-mahāmaṇḍala* of *The Ngor Collection*,²¹⁸ Vairocana has four faces pointing towards the four directions, and the four Pāramitās are drawn not as their bodily images but as their four symbols, i.e. *vajra*, gem, lotus and crossed *vajra*. In addition, each of the four Guardians consists of a pair, and the four pairs of Guardians are drawn in the four inner gates and the four outer gates.

c. Entry into the Maṇḍala

c-1. Master's Rite

According to the ritual of entering the *Vajradhātu Mahāmaṇḍala* as described in the STTS, it is essential for the *vajra*-master to enter himself into the *maṇḍala* just before guiding his pupil to enter it. The *vajra*-master's activity in the *maṇḍala* involves sitting in the centre of the *maṇḍala* and visualising as well as assembling all the deities drawn in the *maṇḍala* by means of pronouncing the appropriate *mantras*, binding the appropriate *mudrās* and finally controlling all the deities. The ritual of the *vajra*-master's entry into the *mahā-maṇḍala* is taught in the STTS in the following way:-

“Having made, according to the rite, the *mudrā* (gesture) of the chief *Samaya* (-Being), the *vajra*-master enters (the *maṇḍala*), and takes possession of (divine knowledge) by means of the *mudrā* of (Vajra-) *Sphoṭa*. Now this is the *hrdaya* of taking possession of all: ‘*AH*’.

By making this demand, he is empowered, (consecrated and worshipped). Having achieved this, he should pronounce his (consecrated) name, and then he should direct (the deities) with the *vajra*. Having made the (*mudrā* of) the Sattva *Vajrāñkuśa*, the *vajra*-master should assemble all the Buddhas by repeatedly snapping his fingers. At the same moment, all the Buddhas and those who appertain to all the *maṇḍalas* together with *Vajrasattva* enter the assembly in the *maṇḍala*. Then while meditating on the *mahā-mudrā* of *Vajrasattva*,²¹⁹ he should pronounce once the supreme one hundred and eight names. Then, having been gratified by the assembly, the *Tathāgatas* become steadfast. The self-perfected *Vajrasattva* stands close by in friendship. Then, having performed the rite with (Vajra-) *Añkuśa*, (*Vajrapāśa*, *Vajrasphoṭa* and *Vajrāveśa-mudrās*) at all the gates, the *vajra*-master should lead the *Samayas* with the *mudrās* of the highest

²¹⁷. *The World of Tibetan Buddhism*, photographs by Fujita Hiroki and supervision by Council of Religious Affairs of His Holiness the Dalai Lama, pp. 213~214.

²¹⁸. bSod nams rgya mtsho: *Tibetan Maṇḍalas (The Ngor Collection)*, Vol. I & II, Kodansha Ltd., Kyoto, Japan, 1983.

²¹⁹. Only the Sanskrit reads: “*Vajradhara*”.

mahā-karma. As with the *mudrās* of the chief *Samayas*, so with the *mudrās* of Sattvavajrī, (Ratnavajrī, Dharmavajrī and Karmavajrī), he should attain the status of Mahāsattva, pronouncing; ‘*JAH HŪM VAM HOH*’. Then, the Buddhas and the other deities as well as all the Mahāsattvas are summoned, drawn in, bound and brought under his control. Then, having satisfied these eminent beings with the secret Offerings, he should command them, (saying); ‘You should act for the benefit of all living beings and for their complete attainments.’’’²²⁰

According to the above explanation, the *vajra*-master begins this ritual by binding the *mudrā* of the chief *Samaya*. Śākyamitra states that the chief *Samaya* in this context indicates Sattvavajrī, and the *mudrā* of Sattvavajrī is made by stretching out the two middle fingers of the *vajra*-bond.²²¹ Ānandagarbha identifies ‘the *mudrā* of the chief *Samaya*’ as ‘the *samaya-mudrā* of Vajrasattva’, because he states that while reciting: ‘Vajrasattva’ and clasping a garland of flowers with the *samaya-mudrā* of Vajrasattva, one should approach the *mandala* with the *vajra*-impulse (*vajra-vega*).²²² ‘Meditating on the *mahā-mudrā* of Vajrasattva’ means that one conceives of oneself as Vajrasattva. Concerning the four syllabled seed-*mantras*, i.e., *JAH HŪM VAM HOH*, the STTS states that this is the *hrdaya* of summoning, drawing in, binding and subduing the Mahāsattvas.²²³ The secret Offerings in this context refer to the eight Offerings (*Pūjās*), i.e. Vajralāsyā, Vajramālā, Vajragitā, Vajranṛtyā, Vajradhūpā, Vajrapuṣpā, Vajrālokā and Vajragandhā.

c-2. Pupil's Rite

In this section the STTS²²⁴ provides a long description of the rite of the pupil's entry into the *mandala*. The first stage involves the pupil making four separate salutations to the four families, i.e. to *Vajra*-, *Ratna*-, *Dharma*- and *Karma*-families. He forms the *vajra-añjali* and at the same time pronounces their appropriate *mantras*.

“Now, from the beginning (the pupil) should make the four respectful salutations to all the Tathāgatas in such manner:-

²²⁰. S. pp. 64-11~65-15, T. p. 229-4-1~8, C1. p. 217-1-23~2-14, C2. pp. 352-3-13~353-1-3.

²²¹. *Kosalālamkāra*, TTP. Vol. 70, No. 3326, p. 233-4-3~7.

Concerning the *vajra*-bond, the STTS explains: “The palms of the hands (*añjali*) are held firmly, and all the fingers are bound together. This is called the *vajra-añjali*. As it is well bound, it is the *vajra*-bond. All *samaya-mudrās* are generated from this *vajra*-bond.” (S. p. 83-2~4, T. p. 231-5-5~6, C1. p. 220-3-24~26, C2. p. 356-3-2~4).

²²². *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 186-3-8.

²²³. S. p. 80-11~12, T. p. 231-3-8, C1. p. 220-2-10~11, C2. p. 356-1-4~5.

David Snellgrove explains: “The four Door Guardians represent the four stages of introducing the divinities into the *mandala*, which are effected by the *mantra*: *JAH HŪM VAM HOH*. The *mantra JAH* indicates Vajrākuśa who summons the divinities, *HŪM* indicates Vajrapāśa who draws them in, *VAM* indicates Vajrasphota who binds them, and *HOH* indicates Vajrāveśa who completes the pervasion of the *mandala* by wisdom.” (David Snellgrove, *Indo-Tibetan Buddhism*, pp. 222~223).

²²⁴. S. pp. 67-7~72-16, T. p. 230-1-3~4-8, C1. pp. 217-3-17~219-1-14, C2. pp. 353-2-2~354-2-26.

Part One

He should prostrate himself (on the ground) with his whole body, stretching out the *vajra-añjali* and (pronouncing) this *mantra*:-

‘*OM SARVATATHĀGATA PŪJOPASTHĀNĀYĀTMĀNAM NIRYĀTAYĀMI SARVATATHĀGATA VAJRASATTVA-ADHITIṢTHASVA MĀM.* (I dedicate myself to the worship of and to the attendance on all the Tathāgatas. O Vajrasattva of all the Tathāgatas, empower me!)’

Then, having stood up and placed the *vajra-añjali* over his heart, he should prostrate himself (on the ground) with his forehead, (pronouncing) this *mantra*:-

‘*OM SARVATATHĀGATA PŪJĀBHISEKĀYĀTMĀNAM NIRYĀTAYĀMI SARVATATHĀGATA VAJRARATNA-ABHISIṄCA MĀM.* (I dedicate myself to the worship and to the consecration of all the Tathāgatas. O Vajraratna of all the Tathāgatas, consecrate me!)’

Then, having stood up as before and placed the *vajra-añjali* on his head, he should prostrate himself (on the ground) with his face, (pronouncing) this *mantra*:-

‘*OM SARVATATHĀGATA PŪJAPRAVARTANĀYĀTMĀNAM NIRYĀTAYĀMI SARVATATHĀGATA VAJRADHARMA-PRAVARTAYA MĀM.* (I dedicate myself to the worship of all the Tathāgatas and to set <the Wheel of the *Dharma*> in motion. O Vajradharma of all the Tathāgatas, set it in motion for me!)’

Then, having stood up as before, and having lowered the *vajra-añjali* from his head and placed it over his heart, he should prostrate himself (on the ground) with his forehead, (pronouncing) this *mantra*:-

‘*OM SARVATATHĀGATA PŪJAKARMAÑE ĀTMĀNAM NIRYĀTAYĀMI SARVATATHĀGATA VAJRAKARMA KURU MĀM.* (I dedicate myself to the worship of all the Tathāgatas and to action. O Vajrakarma of all the Tathāgatas, act for me!)’”

These four consecutive salutations refer to the means of gathering the accumulation of merit. The first salutation is made towards the eastern quarter (the *mandala* of Akṣobhya) in order to receive the empowerment to gain the complete purification of the thought of enlightenment and the steadfastness of the pledge. The worship of all the Tathāgatas means the generating of the thought of enlightenment of both means (*upāya*) and wisdom (*prajñā*). During this salutation, the pupil meditates upon Vajrasattva while conceiving that a five-pronged *vajra* enters the lunar disc in his heart. The second salutation is made towards the southern quarter (the *mandala* of Ratnasambhava) in order to be consecrated. During this salutation, the pupil meditates upon Vajraratna while conceiving that a *vajra*-gem enters the lunar disc in his forehead. The third salutation is made towards the western quarter (the *mandala* of Amitābha) in order to set in motion the wheel of the *Dharma*. During this salutation, the pupil meditates upon Vajradharma while conceiving that a *vajra*-lotus

enters the lunar disc in his throat. The final salutation is made towards the northern quarter (the *mandala* of Amoghasiddhi) in order to pursue actions such as worshipping. During this salutation, the pupil meditates upon Vajrakarma while conceiving that a crossed *vajra* enters the lunar disc in his crown.²²⁵ Donjaku²²⁶ regards the above four salutations as the means of inducing the manifestation of the four Wisdoms, i.e. Mirror-like-Wisdom, Equality-Wisdom, Discriminating-Wisdom and Active-Wisdom respectively.

The second stage involves the pupil covering the face and clasping a garland. Since the red colour symbolises the Tathāgata-family, the pupil wears a red upper garment and covers his face with a red bandage. Then he binds the appropriate *mudrās* and at the same time pronounces the appropriate *mantras*.

“Then, (the pupil) who wears a red upper garment and whose face is covered with a red bandage should form the *mudrā* of Sattvavajrī while (pronouncing) this *hrdaya*:-
‘SAMAYAS TVAM. (You are the pledge.)’

Then, after he has clasped a garland with his two middle fingers, (the *vajra*-master) should guide him to enter (the *mandala*) while (pronouncing) this *hrdaya*:-
‘SAMAYA HŪM.’”

This section deals with the preliminary activities for entering the family of all the Tathāgatas, which indicates the family of the five Tathāgatas. The *mudrā* of Sattvavajrī is introduced at this stage on the principle that all the Tathāgatas by nature are generated from Sattvavajrī and the other three Pāramitā Bodhisattvas. In connection with the *yoga*, David Snellgrove interprets the first *mantra*, ‘SAMAYAS TVAM’ as ‘You are now the union of your own human body and the supramundane element of Buddhahood.’²²⁷ The second *mantra*, ‘SAMAYA HŪM’ is interpreted as the means for taking possession of the (five) Wisdom of all the Tathāgatas.²²⁸

The third stage involves the pupil to enter the *mandala* and take the vows with the vow-*hrdayas*.

“Then, when (the pupil) enters (the *mandala*), (the *vajra*-master) should say: ‘Now, you have entered the family²²⁹ of all the

²²⁵. *Kosalālamkāra*, TTP. Vol. 70, No. 3326, p. 236-1-7~2-4; *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 190-1-6~4-1.

According to the *Kosalālamkāra*, the above four salutations are made facing the west, the north, the east and the south respectively instead of facing the east, the south, the west and the north. It can be understood that the four salutations are made facing the west on the *mandala* of Akṣobhya, facing the north on the *mandala* of Ratnasambhava, facing the east on the *mandala* of Amitābha and facing the south on the *mandala* of Amoghasiddhi. In contrast, *Sarvadurgatipariśodhana Tantra* (Tadeusz Skorupski, p. 14) and *Tattvāloka* both support the above explanation.

²²⁶. TSD. Vol. 61, No. 2225, pp. 323-2-24~325-1-4.

²²⁷. David Snellgrove, *Indo-Tibetan Buddhism*, p. 220.

²²⁸. *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 190-4-7~8.

²²⁹. Chinese 2 reads: “*mandala*”, instead of “family”.

Tathāgatas. I shall generate within you the *vajra*-knowledge,²³⁰ and you will obtain the attainment of all the Tathāgatas through this knowledge as well as all the other attainments. But²³¹ you should not tell anyone who has not seen the (*Vajradhātu*) *Mahāmandala*, otherwise your pledge will fail.'

Then, the *vajra*-master himself, having made the *mudrā* of Sattvavajrī from the forehead down towards the mouth,²³² and having placed it on the head of the *vajra*-pupil, should say:-

'This is your pledge-*vajra*.²³³ If you divulge it to anyone, it will split your head.'

Then, (the *vajra*-master) blesses some water with the *samaya-mudrā* (while pronouncing) the vow-*hrdaya* only once, and then he should induce his pupil to drink it. Now this is the vow-*hrdaya*:-

'Now, Vajrasattva himself abides in your heart. If you speak of this precept, you will be destroyed immediately.'²³⁴

²³⁵'VAJRODAKA THAH. (*Vajra*-water!)

Then, (the *vajra*-master) should say to his pupil:-

'From now on, I am your Vajrapāṇi. If I say to you, 'Do this', it should be done. And you should not despise me, otherwise you will die without avoiding misfortune and you will fall into hell.'

Having spoken thus, (the *vajra*-master) orders (his pupil) to say:-

'May all the Tathāgatas empower (me)! May Vajrasattva enter me!'²³⁶

Tantric rituals emphasise the making of a vow in the rite of initiation. In this case, according to the above rite, when the pupil enters the *mandala* and is consecrated, some vows are given to him by his master. Śākyamitra states that the *vajra*-knowledge in this context indicates Vajrāveśa (*Vajra*-Enchantment),²³⁷ who is one of the four Guardians and completes the pervasion of the *mandala* by wisdom. Ānandagarbha regards the *vajra*-knowledge as the imperishable knowledge which is endowed with the nature of the *bhūmis*.²³⁸

In the fourth stage, the pupil receives the empowerment. By means of this empowerment, the pupil gains the supernatural knowledge (*abhijñā*).

"Then, the *vajra*-master, having hastened to form the *mudrā* of Sattvavajrī, should say this:-

²³⁰. Tibetan omits: "vajra".

²³¹. Tibetan inserts: "when such knowledge is generated".

²³². Chinese 2 omits: "from the forehead down towards the mouth". Chinese 1 reads: "turning back". Tibetan reads: "showing it towards the inside of the mouth and outside".

²³³. Tibetan reads: "your *vajra*-pledge".

²³⁴. Both Chinese versions transliterate this verse without translating it.

²³⁵. Tibetan inserts: "OM".

²³⁶. Only Chinese 2 transliterates this verse without translating it.

²³⁷. *Kosalālampkāra*, TTP. Vol. 70, No. 3326, p. 236-3-1.

²³⁸. *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 190-4-8~5-1.

‘This pledge-vajra²³⁹ is recalled as Vajrasattva. May the highest vajra-knowledge enter you this very day.’²⁴⁰

²⁴¹‘VAJRĀVEŚA AH.’

Then, having closed his fist in anger, (the *vajra*-master) should burst open the *mudrā* of Sattvavajrī (of his pupil), and then enunciate at will the *Mahāyānābhismaya* (intuitive comprehension of the *Mahāyāna*) with the *vajra*-sound.²⁴² Then it enters (the pupil). As soon as it enters, the divine knowledge is generated (within him).²⁴³ Through this knowledge (the pupil) is aware of others' thoughts. He knows all the activities of the past, future and present. His heart becomes steadfast in the instructions of all the Tathāgatas, all sufferings disappear and all fears²⁴⁴ cease. He is inviolable among all living beings. All the Tathāgatas empower (him) and all attainments are present in such a (pupil). Unprecedented pleasures, which consist of spontaneous acts of joy, happiness and satisfaction, are generated. Through these pleasures, the *samādhis* are accomplished by some people, the *dhāranis* are accomplished by others, all wishes are fulfilled for some and even the reality of all the Tathāgatas is made real for others. Therefore, having made the *mudrā* (of Sattvavajrī), (the pupil) should release it over his heart²⁴⁵ by (pronouncing) this *hrdaya*:-

‘TISTHA VAJRA DRDHO ME BHAVA, ŠĀŚVATO ME BHAVA,
HRDAYAM ME ‘DHITISTHA, SARVA-SIDDHIM CA ME
PRAYACCHA HŪM, HA HA HA HA HOH. (*Vajra* abide! Make
me steadfast! Make me perpetual! Empower my heart! Bestow all
attainments upon me!)’”

In this rite, ‘closing the fist in anger (*krodhamuṣṭi*)’ means the gesture of making a hook with the forefinger of the left hand.²⁴⁶ By means of this hook, the *mudrā* of Sattvavajrī is pulled and opened. Ānandagarbha²⁴⁷ states that there are two different views concerning the term ‘*Mahāyānābhismaya*’. According to the first view, it is regarded as indicating the *mantra*: ‘VAJRASATTVA AH AH AH’, which should be

²³⁹. Tibetan reads: “*vajra*-pledge”.

²⁴⁰. Both Chinese versions transliterate this verse without translating it.

²⁴¹. Tibetan inserts: “OM”.

²⁴². Tibetan reads: “he should recite the words of the *Mahāyānābhismaya* at will”. Chinese 1 reads: “he should recite the one-hundred-letter *mantra* of the *Mahāyānābhismaya* with the *vajra*-sound at will”.

²⁴³. According to Ānandagarbha, when the Lord Vajrasattva enters (the pupil) and pervades him, the excellent knowledge such as the five supernatural knowledges will be generated within him. (*Tattvāloka*, TTP. Vol. 71, No. 3333, p. 191-3-1~3).

²⁴⁴. Chinese 1 reads: “misfortunes”.

²⁴⁵. Chinese 1 reads: “(The *vajra*-master) having bound this *mudrā*, releases it over the pupil's heart.” Chinese 2 reads: “(The *vajra*-master) having bound this *mudrā*, places it over his heart and releases it for the pupil.”

²⁴⁶. *Kosalālamkāra*, TTP. Vol. 70, No. 3326, p. 236-4-2~3.

²⁴⁷. *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 191-2-8~3-1.

recited one hundred times with the *vajra*-sound. According to the second view which is supported by Śākyamitra and Amoghavajra,²⁴⁸ it refers to the *hrdaya* consisting of one hundred letters, which makes human beings steadfast. Donjaku²⁴⁹ adds that ‘*Mahāyānābhīsamaya*’ refers to the one-hundred-letter *vidyā* of the *Vajra*-family, and *Mahāyānābhīsamaya* is another name of Vajrasattva. Śākyamitra and Donjaku²⁵⁰ both state that ‘*vajra*-sound’ means soundless.

In the fifth stage, the pupil throws the garland into the *mandala* in order to choose his deity and to gain the power of that deity.

“Then (the pupil) should throw his garland into the *mahā-mandala* while (pronouncing) this *hrdaya*:-

‘*PRATĪCCHA VAJRA HOH.* (Accept, O *Vajra*!)’

Then, the spot where it falls down indicates the area in which (the pupil) will be successful.²⁵¹ Then, having seized that garland, (the *vajra*-master) should bind it round the head of his (pupil) while (pronouncing) this *hrdaya*:-

‘*OM PRATIGRHNA TVAM IMAM SATTVAM MAHĀBALAH.*
(You should seize this being, O Mighty One!)’

It is by means of that bond that (the pupil) becomes accepted by that Mahāsattva, and becomes rapidly successful.”²⁵²

By means of throwing the garland, the pupil's deity is chosen and indicated by the spot of the *mandala* where the garland falls down.²⁵³ Then the pupil is empowered by means of binding round his head the garland which symbolises his chosen deity.

Next the pupil's face-cover is removed and he beholds the *mandala* in order to gain the supernatural ‘*vajra*-eyes’.

“Then, (the *vajra*-master) should remove the face-covering (of his pupil). When (the pupil) is thus accepted, he (pronounces) this *hrdaya*:-

‘*OM VAJRASATTVAH SVAYAM TE 'DYA CAKSŪDGHĀTANA TAT PARAH UDGHĀTAYATI SARVĀKṢO VAJRACAKṢUR ANUTTARAM.* (Today Vajrasattva himself is eagerly engaged in opening your eyes. One who casts his eyes everywhere opens the highest *Vajra*-eyes.)’

²⁵⁴‘*HE VAJRA PĀSYA.* (He-*vajra*, see!)’

Then, (the *vajra*-master) should show the *Mahāmandala* (to his pupil) in the appropriate order. As soon as (the pupil) sees the *mahā-mandala*, he is empowered by all the Tathāgatas, and

²⁴⁸. *Kosalālamkāra*, TTP. Vol. 70, No. 3326, p. 236-4-4; TSD. Vol. 18, No. 865, p. 218-2-7~8.

²⁴⁹. TSD. Vol. 61, No. 2225, p. 327-1-24~26.

²⁵⁰. *Kosalālamkāra*, TTP. Vol. 70, No. 3326, p. 236-4-4; TSD. Vol. 61, No. 2225, p. 327-1-23~24.

²⁵¹. Both Chinese versions read: “Then where the garland falls down, there (the pupil) will be successful in the deity.”

²⁵². Only Chinese 2 transliterates this verse without translating it.

²⁵³. TSD. Vol. 61, No. 2225, p. 328-2-28~3-1.

²⁵⁴. Chinese 1 inserts: “then one recites the seeing-mantra”.

Vajrasattva remains in his heart. He sees extraordinary occurrences and miraculous activities like the manifestations of the distinctive and exceedingly splendid *maṇḍala*, etc. Due to (the pupil) being empowered by all the Tathāgatas, sometimes the Lord Mahāvajradhara also manifests himself in his bodily form or the (other) Tathāgatas. Henceforth, all wishes, all thoughts, all pleasing activities, all attainments and even the essence of Vajradhara or the essence of the Tathāgatas become accomplished.”

According to Śākyamitra, the *mahā-maṇḍala* should be shown to the pupil in the order which starts with Vajrākuśa and ends with Vairocana.²⁵⁵ The Sanskrit term for ‘extraordinary occurrences’ is ‘*prātiḥārya*’.

The final stage consists of three consecrations, namely, water-consecration, *vajra*-consecration and *vajra*-name-consecration.²⁵⁶

“Then, having shown the *mahā-maṇḍala* (to the pupil), (the *vajra*-master) should consecrate (his pupil) with perfumed-water, which comes from the *vajra*-empowered vase, while (pronouncing) this *hrdaya*:-

²⁵⁷‘VAJRĀBHISIṄCA. (O *Vajra*, consecrate!)’

Then, having bound the garland with one particular *mudrā*, and having placed a (pupil's) appropriate emblem onto (the pupil's) hand, (the *vajra*-master) should say the following:-

‘Now, you have been conferred upon you the *vajra*-consecration by the Buddhas. This is your Buddha essence. Seize the *vajra* for the purpose of complete attainment!’²⁵⁸

‘OM VAJRĀDHIPATI TVĀM ABHISIṄCĀMI TISTHA VAJRA SAMAYAS TVAM. (I consecrate you as a *Vajra*-commander. Abide, O *Vajra*! You are the pledge!)’

Then, (the *vajra*-master) should confer upon (his pupil) the *vajra*-name-consecration while (pronouncing) this *hrdaya*:-

‘OM VAJRASATTVA TVĀM ABHISIṄCĀMI VAJRA-NĀMĀBHISEKATAH HE VAJRA NĀMA. (O Vajrasattva, I confer upon you the *Vajra*-name-consecration with the name of *He-vajra*.)’

The sound ‘HE’ should be uttered for the one whose name is bestowed.”

²⁵⁵. *Kosalālamkāra*, TTP. Vol. 70, No. 3326, p. 236-5~6.

²⁵⁶. Advayavajra, one of the eighty-four Great Adepts, states: “There is the Jar (or Vase) Consecration, which is characterised as six jar-consecrations, for example, those of water, crown, *vajra*, bell, name and master. The water-consecration corresponds to the Mirror-like-Wisdom of Akṣobhya, the crown-consecration to the Equality-Wisdom of Ratnasambhava, the *vajra*-consecration to the Discriminating-Wisdom of Amitābha, the royal-consecration to the Active-Wisdom of Amoghasiddhi, the name-consecration to the Pure-Absolute-Wisdom of Vairocana and the master-consecration to Vajrasattva. (David Snellgrove, *Indo-Tibetan Buddhism*, p. 229).

²⁵⁷. Tibetan inserts: “*OM*”.

²⁵⁸. Only Chinese 1 transliterates this verse without translating it.

The reason for guiding the pupil into the *Vajradhātu Mahāmandala* is, in a narrow sense, as Toganoo Shōun points out, to open the pupil's 'heart's-eyes' called the *vajra*-eyes, which enable the pupil to see the real Buddha world.²⁵⁹ In a broad sense, as the STTS explains, it is to enable the pupil to accomplish the special goals such as the liberation of the entire and complete sphere of living beings, to work for the benefit and welfare of all and to realise the highest attainment (of enlightenment).²⁶⁰

4. Mudrā Rites

The tantric rituals in the STTS basically start with *samādhi*, proceed through to *mandala* and end with *mudrā*. The *mudrā*,²⁶¹ in a broad sense, can be interpreted as the symbolic aspect of sealing a tantric ritual. However, in a narrow sense, it refers to the four *mudrās*, namely, *mahā-mudrā*, *samaya-mudrā*, *dharma-mudrā* and *karma-mudrā*. By means of these *mudrās*, the *sādhaka* can rapidly attain his goals.

a. Function of the Four Mudrās

The metaphysical meaning of the four *mudrās* and their implications relating to the *mandala* can be summarised in the following way. The *mahā-mudrā* refers to the body of deity and is manifested as the bodily images of deities in the *mandala*; the *samaya-mudrā* refers to the mind of deity and is manifested as the attributes of deities in the *mandala*; the *dharma-mudrā* refers to the speech of deity and is manifested as the seed-syllables (*bija*) of deities in the *mandala* or as a five-pronged-*vajra* which symbolises the knowledge and in the centre of which each deity sits cross-legged and holds its own attribute at the heart; and the *karma-mudrā* refers to the conduct of a deity and is manifested as the female images of deities in the *mandala* which symbolise the activities of worshipping. These four *mudrās* can be also defined as referring to particular types of tantric practices. The *karma-mudrā* refers to different activities on the experimental level; the *dharma-mudrā* refers to becoming aware of the Absolute itself; the *samaya-mudrā* refers to the unity of the divine and the mundane; and the *mahā-mudrā* is identified with the Great Bliss.²⁶² Together with the *mudrās*, the pupil should perform the evocation-ritual (*sādhana*), which means using visualisation to realise his own deity, in order to gain the power of his own deity and to be able to use that power to benefit living beings.

b. Mudrā-Knowledge of the Four Attainments

²⁵⁹. Toganoo Shōun, *Mandara no kenkyū*, pp. 256~262.

²⁶⁰. S. p. 66-3~5, T. p. 229-5-1~2, C1. p. 217-2-26~27, C2. p. 353-1-8~10.

²⁶¹. Dale Saunders defines the *mudrā* as the three categories, i.e. (1) seal or the mark made by a seal, (2) manner of holding the fingers, (3) counterpart (*śakti*) of a god. (E. Dale Saunders, *Mudrā; A Study of Symbolic Gestures in Japanese Buddhist Sculpture*, p. 7).

²⁶². Tadeusz Skorupski, *Sarvadurgatipariśodhana Tantra*, p. 112.

According to Ānandagarbha, in the case of those who have already obtained the pledge and the consecration in the *mandala*, the master should explain the knowledge of whatever attainments are wished for.²⁶³ Thus, the section of the Sanskrit STTS (pages 73~76), which follows after the section of the *mandala*-rite, describes the various methods of the *samādhi* for gaining the four categorised attainments. After pupils enter the *mandala* and are consecrated, as a result of the *mandala*-rite, they can be divided into two groups, namely, those who have seen something in the *mandala* and those who have not seen anything in it. For the first group, the *mudrā*-knowledge is taught to gain the four kinds of attainments (*siddhis*), namely, the *mudrā*-knowledge of generating the attainment of wishes (*arthasiddhi*), the *mudrā*-knowledge of generating the attainment of supernatural *vajra*-powers (*vajraraddhisiddhi*), the *mudrā*-knowledge of generating the attainment of the supernatural powers of Vajravidyādhara (*vajravidyādharasiddhi*), and the *mudrā*-knowledge of generating the supreme attainment of all the Tathāgatas (*sarvatathāgatottamasiddhi*). The second group of pupils who are on the level (*bhūmi*) of the transcendental world, can attain the highest perfect enlightenment by degrees.²⁶⁴ The STTS describes the four categorised attainments in the following way:-

b-1. The Attainment of Wishes (Arthasiddhi)

“One should visualise an image of a *vajra* stored in the treasure in the heart. While visualising it, one sees the treasure troves stored in the ground.

Having drawn an image of a *vajra*, one should visualise it in the sky. If one sees where it may fall, one can locate a treasure there.

A wise man should visualise an image of a *vajra* on his tongue. It exists in reality through his words: ‘Here it is.’

One should visualise an image of a *vajra* in one's whole body. (If one sees) where it has entered and may fall, one can locate a treasure there.”²⁶⁵

In this context, the attainment of wishes refer to gaining precious stones such as gold. According to Śākyamitra, when the *sādhaka* consecrates himself by means of the above methods, he joins in the meditation of a whole day during one month or up to four months and worships (his deity) by offering articles of scent, flowers and perfume, etc.²⁶⁶ Since the above rite of *yoga* is performed by means of meditating upon the means (*upāya*) such as the *vajra*, it is called the knowledge of the *mudrā*. The various methods of gaining treasures are explained in part four of

²⁶³. *Tattvāloka*, TTP. Vol. 71, No. 3333, pp. 135-2-8~3-3.

²⁶⁴. *Kosalālamkāra*, Vol. 70, No. 3326, p. 237-2-3~4.

²⁶⁵. S. p. 73-7~14, T. p. 230-5-2~4, C1. p. 219-1-19~26, C2. p. 354-3-5~12.

²⁶⁶. *Kosalālamkāra*, Vol. 70, No. 3326, p. 237-2-6~8.

the STTS which deals with the Gem-family because the Gem-family specialises in the gaining of wealth.

b-2. The Attainment of Supernatural Vajra-powers (Vajrārdhisiddhi)

“When one enters the state of the *vajra*-possession (*vajrāvesa*), one should concentrate on water²⁶⁷ as reflecting an image of a *vajra*. If one is successful quickly, one can walk on the surface of water.

When one enters the state of the (*vajra*-) possession in like manner, whatever form one visualises as oneself, that itself becomes even a form of the Buddha.

When one enters the state of the (*vajra*-) possession in like manner, one should visualise oneself as being equal to the space. As long as one wishes, one can enter a state of invisibility.

While being in a state of the *vajra*-possession, one should visualise oneself as a *vajra*. As long as one ascends to a position, one can fly in the space.”²⁶⁸

In terms of the *mudrās*, this rite is regarded as the *mahā-mudrā*. In this context, the *vajra*-possession means that one meditates on the subtle-*vajra* and makes it steadfast.²⁶⁹ In the statement, “one should visualise oneself as a *vajra*”, a *vajra* indicates Vajrasattva.²⁷⁰ The various methods of attaining the supernatural powers are explained in part three of the STTS which deals with the Lotus-family because the Lotus-family focuses on the supernatural powers.

b-3. The Attainment of Vajravidyādhara (Vajravidyādharasiddhi)

“Having drawn an image of the moon (in the mind), one should ascend to the summit of the sky. Visualising a *vajra* in the hand, one can possess the power of Vajravidyādhara.

Having ascended to an image of the moon (in the mind), one should visualise a *vajra*-gem. As long as one wishes oneself as pure, one can fly instantly.

One should ascend to an image of the moon (in the mind). Visualising a *vajra*-lotus existed in the hand, one can be given by Vajranetra the position of Vajravidyādhara.

Sitting on the centre of a lunar disc, one should visualise an action-*vajra*. From possessing the universal *vajra*, one can quickly possess the power of the universal formula.”²⁷¹

The term ‘Vajravidyādhara’ means the holder of the formula which is exhibited by means of the *vajra* or which accomplishes the *vajra-mudrā*. The *mudrā* of Vajravidyādhara consists of the four *mudrās*, i.e. *mahā-mudrā*, *samaya-mudrā*,

²⁶⁷. Chinese 2 reads: “*vajra*-water”.

²⁶⁸. S. p. 74-2~9, T. p. 230-5-5~8, C1. p. 219-2-1~8, C2. p. 354-3-19~26.

²⁶⁹. *Kosalālamkāra*, Vol. 70, No. 3326, p. 237-3-8.

²⁷⁰. Ibid., p. 237-4-7~8.

²⁷¹. S. p. 75-3~10, T. p. 231-1-1~3, C1. p. 219-2-12~19, C2. p. 355-1-5~12.

dharma-mudrā and *karma-mudrā*.²⁷² According to Ānandagarbha, having performed the deity-*yoga* (which is united with the chosen deity in *samādhi*), the *sādhaka* should visualise as himself the four Mahābodhisattvas abiding in the lunar discs, namely, Vajrasattva, Vajraratna, Vajradharma and Vajrakarma respectively, while reciting the relevant *hrdayas*, i.e. VAJRADHARA, RATNADHARA, DHARMADHARA and KARMADHARA.²⁷³

b-4. The Supreme Attainment of All the Tathāgatas (Sarvatathāgatottamasiddhi)

“Having entered the entire *vajra-samādhi*²⁷⁴ in the spheres of space, as long as one wishes oneself as a *vajra*, one can fly instantly.

Joining in the entire pure *samādhi*,²⁷⁵ one attains the supreme five supernatural knowledges, and becomes quickly accomplished in knowledge.

Recollecting ‘Entire space consists of Vajrasattva.’, if one makes the recollection steadfast, one can become oneself as Vajradhara instantly.

Having released the entire Buddha-image in the spheres of the sky, one will attain the Buddha-essence in the *samādhis* of all the Buddhas.”²⁷⁶

In this context, ‘All the Tathāgatas’ means the Buddhas and Bodhisattvas.²⁷⁷ The term ‘entire *vajra-samādhi*’ means the *samādhi* of meditating on the entire *vajra* which symbolises the Bodhisattva Mahāsattva exhibited by means of a crossed-*vajra* containing twenty tops.²⁷⁸ The five supernatural knowledges (*abhijñā*) consist of (1) divine eyes (*divyacaksus*), (2) divine ears (*divyaśrotra*), (3) mind reading (*paracittajñāna*), (4) recollection of the previous existence (*pūrvanivāsānusmṛti*) and (5) miraculous powers (*rddhi*).²⁷⁹ According to Śākyamitra,²⁸⁰ the above four sentences correspond to four attainments related to the four families, i.e. *Karma-*, *Dharma-*, *Ratna-* and Tathāgata-families respectively. The above rite reflects a method, by which the *sādhaka* gradually

²⁷². *Kosalālamkāra*, Vol. 70, No. 3326, p. 237-5-1~3.

²⁷³. *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 197-1-5~3-1.

²⁷⁴. Chinese 2 reads: “universal *vajra-samādhi*”.

²⁷⁵. Chinese 2 reads: “*samādhi* of purifying the beings”. Tibetan reads: “*samādhi* of purifying all actions.”

²⁷⁶. S. p. 76-3~10, T. p. 231-1-4~7, C1. p. 219-2-23~3-1, C2. p. 355-1-20~27.

²⁷⁷. *Kosalālamkāra*, Vol. 70, No. 3326, p. 238-1-8.

²⁷⁸. *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 197-3-2~3.

²⁷⁹. *Kosalālamkāra*, Vol. 70, No. 3326, p. 238-2-7~8.

In addition, there is the sixth supernatural knowledge called knowledge of the destruction of the passions (*āśravakṣayajñāna*). (For details about six kinds of supernatural knowledges, see Ulrich Pagel, *The Bodhisattvapiṭaka*, pp. 216~240; Har Dayal, *The Bodhisattva Doctrine in Buddhist Sanskrit Literature*, pp. 110~134).

²⁸⁰. *Kosalālamkāra*, Vol. 70, No. 3326, p. 238-2-1~3-7. .

reaches from the attainment of the lower level to the highest level, that is, the attainment of Buddhahood.

In conclusion, the *samādhi*-rites for attaining the above four types of supernatural powers are introduced here in order to develop the intrinsic ability of the *sādhaka* and in order to encourage him to achieve the ultimate goal, that is, complete enlightenment.

c. Secret Rite

According to the *STTS*,²⁸¹ the secret rite in this section consists in three activities, i.e. taking vows, binding the secret *mudrās* and performing a secret *sādhana*. Firstly, taking vows is essential particularly in the secret rites because all the secret rites described in the *STTS* involve sexual practices which are regarded as heterodox. At this stage, the pupil receives a vow-*hrdaya*²⁸² and takes vows. Secondly, the rite of binding the secret *mudrās* is performed in the state of generating the *vajra*-possession²⁸³ through *samādhi*, and it consists of four movements of hand gestures: (1) clapping gently the hands forming the *vajra*-*añjali*, (2) clapping gently the hands forming the *vajra*-bond, (3) stretching out the hands forming the *vajra*-bond and clapping equally the tips of the two forefingers, (4) placing equally all the fingers and releasing the *vajra*-bond. Finally, the rite of performing a secret evocation (*guhya-sādhana*) is described in the following way:-

“One should enter the orifice (*bhaga*) of a female or a male body.

Having entered it completely with the mind, (one should imagine
that) one embraces its entire body equally.”²⁸⁴

According to Ānandagarbha, these four hand gestures are also used for the evocation rite together with the four relevant *mantras*.²⁸⁵ This *yoga*-rite is one of the rapid ways of attaining Buddhahood, and is suitable especially for those who have a passionate nature.²⁸⁶ Since this secret method requires a perfect union in *samādhi* between the *sādhaka* and his deity, it is expressed symbolically as the sexual union between the *sādhaka* and the female deity.

²⁸¹. S. pp. 77~78-8, T. p. 231-1-7~2-5, C1. pp. 219-3-5~220-1-8, C2. p. 355-2-6~28.

²⁸². “*OM VAJRASATTVAH SVAYAM TE 'DYA HRDAYE SAMAVASTHITAH, NIRBHIDYA TATKṢANAM YĀYĀD YADI BRŪYĀD IDAN NAYAM.*”

This vow-*hrdaya* has already appeared in the third step of the previous pupil's *mandala*-rite. However, in the previous, it has been regarded not as a *mantra* but as a verse.

²⁸³. Concerning “generating the *vajra*-possession”, Śākyamitra states that it means “performing the *yoga* of Vajrasattva”. (*Kosalāñkāra*, Vol. 70, No. 3326, p. 238-4-6). Ānandagarbha regards it as a kind of secret *yoga*, which refers to the union with a female deity such as Sattvavajrī. (*Tattvāloka*, TTP. Vol. 71, No. 3333, p. 198-1-3~5).

²⁸⁴. S. p. 78-2~3, T. p. 231-2-4~5, C1. p. 220-1-5~6, C2. p. 355-2-22~23.

²⁸⁵. According to Ānandagarbha (*Tattvāloka*, TTP. Vol. 71, No. 3333, p. 198-3-6~5-3), the four *mantras* are *VAJRAVĀŚA HOH*, *VAJRĀVEŚA AH*, *VAJRAHANA HŪM* and *VAJRAHARA HAM* respectively. The Sanskrit *STTS* (S. p. 78-5~8) slight differently reads: “*VAJRAVĀŚA, VAJRAVĪŚA, VAJRAHANA* and *VAJRAHARA*”.

²⁸⁶. *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 198-1-2.

d. Rites of the Four Mudrās

The STTS²⁸⁷ explains the preliminary rites of binding the four *mudrās* of the thirty-seven deities of the *Vajradhātu Mahāmandala*. In addition, each *mudrā* section includes a common method of accomplishing the *mudrās* of the deities and the benefits acquired as the result. When examined carefully, there is no major difference between the benefit of the *mahā-mudrā* of a deity and the benefits of the other three *mudrās*. The benefits of the four *mudrās* of Vajrasattva are an example:-

“One can accomplish (the status of) Vajrasattva by binding the *mudrā* of Sattva (which indicates the *mahā-mudrā* of Vajrasattva²⁸⁸).”²⁸⁹

“If one forms (the hand gesture of) Sattvavajrī, one can become identical to Vajradhara.”²⁹⁰

“If one says: ‘SAMAYAS TVAM’ (which is the *dharma-mudrā* of Vajrasattva), one can become the ruler of all *mudrās*.”²⁹¹

“Having made firmly the *vajra*-pride (which indicates the *karma-mudrā* of Vajrasattva²⁹²), one can gain the pleasure of Vajrasattva.”²⁹³

According to the commentary of Ānandagarbha on this four *mudrās* section: “The desired attainments and other matters are to be achieved by the *sādhaka* through generating deity-*yoga* by means of the self-blessing and so forth, together with the benefits so that the *sādhaka* should also generate cheerfulness (Tibetan *spro ba*).”²⁹⁴ Since the pupil's own deity is chosen after the *mandala*-ritual, it is enough for the pupil to practise only the four *mudrās* of his chosen deity, and not all those belonging to the other thirty-six deities. The pupil identifies with his deity as the result of performing the rites of the four *mudrās* of his deity. However, these four *mudrās* are efficacious only for those who have already obtained the pledge and the consecration in the *mandala* because, according to the STTS,²⁹⁵ they are meaningless and ineffective without seeing the *mahā-mandala*.

d-1. Mahāmudrā Rite

The *mahā-mudrā* representing the body of deity can be defined as visualising the image of the deity in *samādhi*. Thus, the evocation-ritual (*sādhana*), which guides the *sādhaka* to visualise the image of his deity effectively, is essential to this *mahā-*

²⁸⁷. S. pp. 78-9~91, T. pp. 231-2-5~232-5-8, C1. pp. 220-1-9~222-2-18, C2. pp. 355-3-1~358-1-29.

²⁸⁸. *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 203-3-6~7.

²⁸⁹. S. p. 81-13, T. p. 231-4-4, C1. p. 220-2-24, C2. p. 356-1-19.

²⁹⁰. S. p. 85-6, T. p. 232-2-1, C1. p. 221-2-2~3, C2. p. 357-1-10.

²⁹¹. S. p. 87-4, T. p. 232-2-8~3-1, C1. p. 221-2-27, C2. p. 357-2-7.

²⁹². *Kosalālamkāra*, Vol. 70, No. 3326, p. 248-4-2~3.

²⁹³. S. p. 90-15, T. p. 232-5-2, C1. p. 222-1-25~26, C2. p. 358-1-8.

²⁹⁴. *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 135-3-3~4.

²⁹⁵. S. p. 78-12~14, T. p. 231-2-6~7, C1. p. 220-1-11~12, C2. p. 355-3-3~4.

mudrā rite. The method of evoking all the five Tathāgatas begins with the five *abhisambodhis*:-

“Beginning with examining thought, one should meditate upon Vajrasūrya (*Vajra*-sun). While (uttering) ‘*Vajradhātu*’, one should transform oneself into an image of the Buddha.”²⁹⁶

The phrase “beginning with examining thought” refers to “the five *abhisambodhis*”.²⁹⁷ Thus, the means of the five *abhisambodhis*, the *sādhaka*, at first, should recognise the nature of the five Tathāgatas. Then, he should bind the *karma-mudrā* of Vajrasūrya (alias Vajratejas) and visualise a luminous circle which is called the sun-*mandala*. Concentrating on it, he should diffuse its brightness up to the space-realm.²⁹⁸ Finally, he should visualise the five Tathāgatas’ bodily images as himself while reciting the *mantra* “*VAJRADHĀTU*” which is regarded as a common *mantra* to all the five Tathāgatas. According to Ānandagarbha, before the *sādhaka* visualises the five Tathāgatas’ bodies, he should form the hand gestures (*samaya-mudrā*) of the five Tathāgatas.²⁹⁹ As the result of the above rite, the *sādhaka* can attain knowledge, longevity, power, youth, omnipresence, and even Buddhahood.³⁰⁰

The method of evoking Vajrasattva, which is originally entitled “*Mahāmudrā-Bond of Evoking Vajrasattva*” (*Vajrasattva-sādhana-mahāmudrā-bandha*) focuses on the visualisation of the image of Vajrasattva who holds a bell in his left hand and a *vajra* in his right hand,³⁰¹ and realising the union with Vajrasattva:-

“While waving the *vajra* of pride, one should generate the *vajra*-pride (in one’s mind). Then by means of the body, speech and mind *vajra*, one should transform oneself into Vajrasattva.”³⁰²

Śākyamitra regards the term “*vajra*-pride (*vajra-garva*)” as referring to the *mahā-mudrā* of Vajrasattva. He adds that “the *vajra* of pride” means “placing with pride the *vajra*-fist of the left hand on the side of body and holding a five-pronged *vajra* in the right hand”.³⁰³ Slightly differing from Śākyamitra’s view, Ānandagarbha describes the left hand of Vajrasattva holding a bell with the *vajra*-fist.³⁰⁴ In terms of the body, speech and mind *vajra*, the body-*vajra* means abiding in the realm of Vajrasattva by imitating the (*Vajra*-) Sattva’s posture of sitting cross-legged; the speech-*vajra* means pronouncing VAJRASATTVA, while visualising a white five-

²⁹⁶. S. p. 79-2~3, T. p. 231-2-8~3-1, C1. p. 220-1-15~16, C2. p. 355-3-8~9.

²⁹⁷. *Kosalālamkāra*, Vol. 70, No. 3326, p. 239-4-3~4; *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 199-4-7~5-4.

²⁹⁸. *Kosalālamkāra*, Vol. 70, No. 3326, p. 239-4-4~6.

²⁹⁹. *Tattvāloka*, TTP. Vol. 71, No. 3333, pp. 199-5-8~200-1-2.

³⁰⁰. S. p. 79-4~5, T. p. 231-3-1~2, C1. p. 220-1-17~18, C2. p. 355-3-10~11.

³⁰¹. Cf. the previous two sections including some descriptions about the image of Vajrasattva. (*Vajra-Samādhi* and Structure of the *Vajradhātu Mahāmandala*).

³⁰². S. p. 79-9~10, T. p. 231-3-2~3, C1. p. 220-1-21~22, C2. p. 355-3-13~14.

³⁰³. *Kosalālamkāra*, Vol. 70, No. 3326, p. 239-5-4~7.

³⁰⁴. *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 200-1-6~7.

pronged *vajra* on the tongue from the letter *HŪM*; the mind-*vajra* means meditating upon Vajrasattva.³⁰⁵ By means of the body, speech and mind *vajra*, the *sādhaka* realises the nature of Vajrasattva. According to the *STTS*,³⁰⁶ the images of all the other deities from Vajrarāja up to Vajrāveśa holding their symbols can also be visualised by means of using the method of the body, speech and mind *vajra*.

Having empowered himself with one of the above rites corresponding to his deity, the *sādhaka* performs the following rite in order to perfect the *mahā-mudrā* of his deity:-

“(a) Having generated (in *samādhi*) the state of *vajra*-possession (*vajra-āveśa*),³⁰⁷ and having bound the *mahā-mudrā* in conformity with the rite, one should visualise the Mahāsattva (Vajrasattva) in front of oneself. Having seen this as Jñānasattva, one should visualise it in one's body. Having summoned, drawn in, bound and subdued it, one can be successful.

In this case, these are the *hrdayas*:-

‘VAJRASATTVA, AH.’

This is the *hrdaya* of the *vajra*-possession.

‘VAJRASATTVA, DRŚYA!’

This is the *hrdaya* of recollecting the Mahāsattva.

‘JAH HŪM VAM HOH.’

This is the *hrdaya* of summoning, drawing in, binding and subduing the Mahāsattva.

(b) Having proclaimed: ‘SAMAYAS TVAM.’, one should enter the lunar (disc) behind, (which is drawn in one's mind). Then one should visualise oneself as (Vajra-) Sattva, while saying: ‘SAMAYAS TVAM, AHAM. (You are the pledge, I [am you].)’.

(c) One should visualise oneself as the *mudrā* of any (Mahā-) Sattva, and should accomplish the perfecting of all the *mudrās* through *vajra*-recitation.

(d) Furthermore, the superior evocation (is accomplished), if one can lead all the Buddhas into (one's) body by means of the efficacy (*sādhu*) of mind while reciting: ‘JAH HŪM VAM HOH.’”³⁰⁸

This rite is explained as focusing on Vajrasattva out of the thirty-seven deities, because the *mahā-mudrās* of the other deities can be accomplished through realising the nature of Vajrasattva.³⁰⁹ The rite is defined as referring to deity-*yoga*,³¹⁰ by which the *sādhaka* attains complete union with Jñānasattva.³¹¹

³⁰⁵. Ibid., p. 200-2-2~3.

³⁰⁶. S. p. 79-13~14, T. p. 231-3-4, C1. p. 220-1-25~26, C2. p. 355-3-17~18.

³⁰⁷. According to Ānandagarbha, the way of generating the status of *vajra*-possession is that the *sādhaka* binds the (*samaya*-) *mudrā* of Vajrāveśa while pronouncing: ‘VAJRĀVEŚA’, and then he leads a *vajra* into his heart while reciting: ‘AH’. (*Tattvāloka*, TTP. Vol. 71, No. 3333, p. 201-3-8~4-1).

³⁰⁸. S. pp. 80-2~81-6, T. p. 231-3-6~4-2, C1. p. 220-2-3~17, C2. pp. 355-3-24~356-1-12.

³⁰⁹. *Kosalālamkāra*, Vol. 70, No. 3326, p. 241-2-3~5.

³¹⁰. Ibid., p. 240-4-5.

Paragraph (a) describes the process of cognition of the *sādhaka* in connection with the objects. The *sādhaka* begins with visualising ‘a five-pronged *vajra* inside the moon’ which symbolises the lack of essence in *dharma*s, and recognises Vajrasattva as himself generated from the *vajra*. Then he realises Jñānasattva abiding in the nature of Vajrasattva, and leads it into his body. Paragraph (b) explains the way of making steadfast the union between the *sādhaka* and Jñānasattva as Vajrasattva. The *mantra*: ‘*SAMAYAS TVAM*’ together with the *samaya-mudrā* helps the *sādhaka* to generate the *mandala* in his mind. In this *mandala* which is drawn in the mind, he transforms the actual deity known as Jñānasattva into the symbol of the deity known as Samayasattva.³¹² Then he realises Vajrasattva abiding in the *mandala* as himself. Paragraph (c) denotes the method of perfecting the *mahā-mudrās* of the other deities ranging from Vajrarāja up to Vajrāveśa. The way of perfecting the *mahā-mudrā* of Vajrarāja, for example, begins with the *sādhaka* meditating upon a *vajra*-hook which symbolises Vajrarāja, and recognising Vajrasattva as himself generated from the *vajra*-hook. Then he realises Vajrarāja as himself in the nature of Vajrasattva, and leads him into his body. Paragraph (d) refers to the way of perfecting the *mahā-mudrās* of all the five Tathāgatas. The purpose of this *mahāmudrā* rite in brief is that by means of visualising the image of deity, one is identified with the deity, and eventually attains enlightenment with the support of the deity.

d-2. Samayamudrā Rite

The *samaya-mudrā* representing the mind of the deity is manifested as forming the hand gesture. Thus, in the *samaya-mudrā* rite, the *sādhaka* forms a peculiar hand gesture which symbolises his deity's mind. According to the *STTS*,³¹³ all the hand gestures described in the *samaya-mudrā* rite begin with forming the *vajra*-bond (*vajra-bandha*). This *vajra*-bond is defined as the well bound *vajra-añjali*. The way of forming the *vajra-añjali* is that the palms of the hands (*añjali*) are held firmly, and all the fingers are bound together.

The methods of binding the *samaya-mudrās* of the five Tathāgatas out of the thirty-seven deities are quoted from the *STTS*³¹⁴ as examples:-

- “(1) Vairocana: Making firmly (the *mudrā* of) Sattvavajri³¹⁵ (which is formed by) raising the middle fingers (of the *vajra*-bond) like a sprout symbolises (the *mudrā* of the first Buddha).
- (2) Akṣobhya: Drawing together the middle fingers (of the *vajra*-bond) inward symbolises (the *mudrā* of) the second Buddha.³¹⁶

³¹¹. *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 201-3-7~8.

³¹². Concerning the relationship between Jñānasattva and Samayasattva, see David Snellgrove, *Indo-Tibetan Buddhism*, p. 131 & p. 222.

³¹³. S. p. 83-2~4, T. p. 231-5-5~6, C1. p. 220-3-24~26, C2. p. 356-3-2~4.

³¹⁴. S. p. 83-6~9, T. p. 231-5-6~7, C1. pp. 220-3-28~221-1-2, C2. p. 356-3-6~9.

³¹⁵. Only Tibetan reads: “*vajra*-bond”, instead of “Sattvavajri”.

³¹⁶. Chinese 2 adds: “Akṣobhya”.

(3) Ratnasam̄bhava: (Making a form of) a jewel with the middle fingers and the thumbs³¹⁷ (of the *vajra*-bond) symbolises (the *mudrā* of the third Buddha).

(4) Amitābha: Shrinking together the middle fingers (of the *vajra*-bond) like a lotus symbolises (the *mudrā* of the fourth Buddha).

(5) Amoghasiddhi: Bending the forefingers (of the *vajra*-bond) in like manner symbolises the *mudrā* of the fifth Buddha.”³¹⁸

The STTS³¹⁹ outlines a common way of perfecting these five *samaya-mudrās* and the other thirty-two *samaya-mudrās*:-

“One places the (*samaya-*) *mudrā* of one's (deity) at (one's) heart while joining in the *vajra-samādhi* of (Vajra-) Sattva.³²⁰”

From this description it is significant that the activity of binding the *samaya-mudrā* is a meaningless hand gesture, unless accompanied by concentration upon an object such as a *vajra* or the moon. In the light of the commentaries,³²¹ if the *sādhaka* binds and places the *samaya-mudrā* of his deity at his heart while joining together a five-pronged *vajra* and the moon visualised in his heart, he will be successful. As the result of this rite, the *sādhaka* is identical to his deity and so gains the power of the deity.

d-3. Dharmamudrā Rite

The *dharma-mudrā* representing the speech of the deity focuses on sound and is displayed as a form of *mantra*. Thus, all the *dharma-mudrās* are generated from the tongue. This section of the STTS³²² contains information about the *dharma-mudrās*, which are manifested as *mantras* and refer to the thirty-three deities excluding four Pāramitās.³²³ For example, the *dharma-mudrā* common to all the five Tathāgatas is manifested as the *mantra* ‘VAJRAJÑĀNAM’,³²⁴ which gathers all the five Tathāgatas to make steadfast the *Vajradhātu*.³²⁵

According to the STTS, the means of perfecting the *dharma-mudrās* of the thirty-seven deities is by meditating on a *vajra* on the tongue.³²⁶ Thus, the *dharma-*

³¹⁷. Tibetan omits: “thumbs”.

³¹⁸. According to Ānandagarbha, the *samaya-mudrās* described in (3), (4) and (5) correspond to Ratnasam̄bhava and Ratnavajrī, Amitābha and Dharmavajrī, and Amoghasiddhi and Karmavajrī respectively. (*Tattvāloka*, TTP. Vol. 71, No. 3333, p. 204-3-5~4-3).

³¹⁹. S. p. 85-2, T. p. 232-1-7~8, C1. p. 221-1-27~28, C2. p. 357-1-6.

³²⁰. Tibetan reads: “*Vajrasattva-samādhi*”.

³²¹. *Kosalālamkāra*, Vol. 70, No. 3326, p. 245-1-5~7; *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 205-4-7~5-3.

³²². S. pp. 87~88, T. p. 232-2-8~3-8, C1. p. 221-2-24~3-23, C2. p. 357-2-4~3-5.

³²³. The STTS in this section omits the *dharma-mudrās* of four Pāramitās (i.e. Sattvavajrī, Ratnavajrī, Dharmavajrī and Karmavajrī) because their names are identical to their *dharma-mudrās*. (*Tattvāloka*, TTP. Vol. 71, No. 3333, p. 207-3-8).

³²⁴. Sanskrit and Chinese 2 do not regard this *VAJRAJÑĀNAM* as a *mantra*.

³²⁵. Śākyamitra interprets the term *Vajradhātu* as the *Vajradhātu-mandala*. (*Kosalālamkāra*, Vol. 70, No. 3326, p. 246-1-6~7). However, Ānandagarbha regards it as the Body, Speech and Mind *Vajra* of all the Tathāgatas. (*Tattvāloka*, TTP. Vol. 71, No. 3333, p. 206-4-7~8).

³²⁶. S. p. 88-12, T. p. 232-3-7, C1. p. 221-3-23, C2. p. 357-3-5.

mudrā rite consists of two activities, namely, reciting the appropriate *mantra* and meditating on a *vajra* on the tongue. For example, the method of accomplishing the *dharma-mudrā* of all the five Tathāgatas is when the *sādhaka* thinks himself as pure by nature and meditates on a white five-pronged *vajra* on his tongue while reciting the *mantra VAJRAJÑĀNAM*, then his body, speech and mind become a *vajra*.³²⁷

d-4. Karmamudrā Rite

The *karma-mudrā* representing the conduct of the deity, in a narrow sense, is defined as imitating the posture and especially the hand gesture of the deity. Both the *samaya-mudrā* and the *karma-mudrā* are displayed as a form of hand gesture, the difference being that the latter consists in the hand gestures made by the thirty-seven deities, which appear in the *mandala*. In addition, all the hand gestures of the *samaya-mudrās* are generated from the *vajra*-bond (*vajra-bandha*), but all the hand gestures of the *karma-mudrās* are generated from the two separated *vajra*-fists (*vajra-muṣṭi*). According to the STTS on the preliminary activity of the *karma-mudrās*, having made a *vajra*-fist firmly, one should divide it into two while performing the *yoga* (of his deity). From making the two *vajra-mudrās* (which refer to the two separated *vajra*-fists made by the hands), the binding (of all the *karma-mudrās*) begins.³²⁸ The *karma-mudrās* of the five Tathāgatas are as follows in the STTS³²⁹:-

- (1) Vairocana: The *vajra*-(fore) finger of the left hand is raised and seized by the right (*vajra*-fist). This hand gesture called supreme enlightenment bestows the enlightenment of the Buddha.
- (2) Akṣobhya: The hand gesture of Akṣobhya is known as earth-touching (which is made by sitting cross-legged, placing the left *vajra*-fist on the hip, stretching out the right *vajra*-fist towards the right knee and touching the earth a little with the fingertips³³⁰).
- (3) Ratnasambhava: The hand gesture of Ratnasambhava is known as wish-granting (which is made by sitting cross-legged, placing the left *vajra*-fist on the hip, and forming a gesture of giving by stretching out all the fingertips of the right *vajra*-fist³³¹).
- (4) Amitābha: The hand gesture of Amitāyus (alias Amitābha) is known as supreme *saṃādhi* (which is made by sitting cross-legged, placing the two *vajra*-fists on the hip, joining together the

³²⁷. *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 206-4-8~5-1.

³²⁸. S. p. 89-2~3, T. p. 232-3-8~4-1, C1. p. 221-3-24~26, C2. p. 357-3-7~8.

³²⁹. S. p. 89-4~7, T. p. 232-4-1~2, C1. pp. 221-3-26~222-1-1, C2. p. 357-3-9~12.

³³⁰. *Kosalālamkāra*, Vol. 70, No. 3326, p. 247-2-7~8; *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 207-4-8~5-1.

³³¹. *Kosalālamkāra*, Vol. 70, No. 3326, p. 247-2-8~3-2; *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 207-5-2~3.

fingernails of the two bent forefingers, and meeting each tip of the two thumbs downwards with each of the two forefingers³³²⁾.

(5) Amoghasiddhi: The hand gesture of Amoghasiddhi is known as granting fearlessness (which is made by sitting cross-legged, placing the left *vajra*-fist on the hip, and forming a gesture of granting fearlessness by stretching out all the fingertips of the right *vajra*-fist³³³⁾.”

The means of perfecting the *karma-mudrās* of the thirty-seven deities is by meditating on a crossed *vajra* in the heart.³³⁴ While meditating on a crossed *vajra* in his heart, the *sādhaka* forms the *karma-mudrā* of his deity to gain the power of his deity.

In conclusion, even though the STTS arranges and explains the four *mudrās* in the sequence: *mahā-*, *samaya-*, *dharma-* and *karma-mudrās*, Ānandagarbha rearranges them as the following: *samaya-*, *dharma-*, *karma-* and *mahā-mudrās*, and asserts that the *sādhaka* accomplishes with the *samaya-mudrā*, arranges with the *dharma-mudrā*, attends to marvellous action with the *karma-mudrā*, and stabilises in the manner of consecration with the *mahā-mudrā*.³³⁵ In addition, to summarise the origins of each of the four *mudrās*: while the original cause (Tibetan *gzhi*) of the four *mudrās* is the *mahā-mudrā*, the original causes of the *mahā-mudrās*, the *samaya-mudrās*, the *dharma-mudrās*, and the *karma-mudrās* are the mind, the *vajra*-bond whose origin is the *vajra-añjali*, the tongue, and the separated *vajra*-fists whose origin is the *vajra*-fist of the *samaya-mudrā* respectively.³³⁶

d-5. Rite of Discharging the Four Mudrās

According to the commentary by Ānandagarbha³³⁷: “When the mind becomes tired of recitations and meditation, during each interval between meditational sessions, the *sādhaka* should perform the rite of discharging each of the *mudrās* of his deity, and ask his deity to leave. Next there follows the section which explains a relevant rite, starting with the words, ‘Now comes an extensive rite of liberation common to all the *mudrās*’³³⁸ and ending with the words, ‘This has been said by the Lord

³³². *Kosalālamkāra*, Vol. 70, No. 3326, p. 247-3-3~4.

Ānandagarbha explains that this hand gesture is formed by stretching out all the fingers of the two *vajra*-fists, and making the tips of the (two) thumbs meet each other like holding an alms-bowl. (*Tattvāloka*, TTP. Vol. 71, No. 3333, p. 207-5-4).

³³³. *Kosalālamkāra*, Vol. 70, No. 3326, p. 247-3-4~5; *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 207-5-5~6.

³³⁴. S. p. 90-8, T. p. 232-4-7~8, C1. p. 222-1-18~19, C2. p. 358-1-1.

³³⁵. F.D. Lessing and Alex Wayman (trs.), *Introduction to the Buddhist Tantric Systems*, pp. 235~237.

³³⁶. *Kosalālamkāra*, Vol. 70, No. 3326, p. 251-3-2~6.

³³⁷. *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 135-4-5~7.

³³⁸. *atha sarvamudrāñām sāmānyo mokṣavidhvistaro bhavati*: S. p. 96-1, T. p. 233-2-4~5, C1. p. 223-1-5~6, C2. p. 358-3-22.

Samantabhadra”³³⁹ The method of discharging the *mudrā* which is common to all the four *mudrās* is explained in the STTS:-

- “(a) At first, one should discharge (each of all) the *mudrās* from where it has been generated with the *hrdaya*: ‘VAJRA MUH’.³⁴⁰
- (b) Then, one should consecrate (all the *mudrās*) by placing the *mudrā* of Ratnavajri³⁴¹ arisen from (one's) heart at the consecration-region of one's (body). After that, one should make the armour, on which the garland is tied, with the two forefingers together with the following *hrdaya* (and put the armour on all the *mudrās*):-

‘OM³⁴²RATNA-VAJRĀBHISIMCA. (Ratnavajra, consecrate!)’

‘SARVA-MUDRĀ ME DRDHĪ-KURU VARA-KAVACENA VAM.

(Make steadfast all the *mudrās* to me with the encircling armour!)’

- (c) Then, when one discharges the armour on which the garland is tied, by making the palms equal, one should satisfy³⁴³ (all the *mudrās*) with the *hrdaya*: ‘VAJRA TUŠYA HOH.’

Those whose *mudrās* are discharged, bound and satisfied with this rite³⁴⁴ will obtain the *vajra*-essence, and become identified with Vajrasattva.

Reciting: ‘Vajrasattvah’ once gives the joy that is wished for. As soon as one recites it, one is successful, as Vajrapāni has said.”³⁴⁵

Paragraph (a) explains that each *mudrā* is discharged at its own particular region between the heart and the crown of the head, where it is generated. In the case of Vairocana, for instance, while reciting: ‘VAJRADHĀTU’, the *sādhaka* binds the *samaya-mudrā* of Vairocana at the crown of his head which is considered the abode of Vairocana. Then, while reciting: ‘VAJRA MUH’, he discharges it at his crown, and meditates on discharging all the *mudrās* of Vairocana.³⁴⁶ Paragraph (b) deals with the methods of consecrating and making steadfast all the *mudrās*. Concerning the method of the consecration, Ānandagarbha³⁴⁷ explains that the *sādhaka* binds the *samaya-mudrā* of Ākāśagarbha at his heart, and places it between his eyebrows. Then, if he consecrates all the *mudrās* with the *hrdaya*: ‘VAJRARATNA-ABHIŚIṄCA’, all the *mudrās* are consecrated by the gem-diadem of

³³⁹. āha bhagavān samantabhadraḥ: S. p. 97-3, T. p. 233-2-8~3-1, C1. p. 223-1-20, C2. p. 359-1-12.

³⁴⁰. According to Śākyamitra, the *hrdaya*: ‘VAJRA MUH’ is used only for the Tathāgata-family and the *Vajra*-families. For the *Padma*-family, the *hrdaya*: ‘PADMA MUH’, and for the *Ratna*-family, the *hrdaya*: ‘RATNA MUH’ are used. (*Kosalālanikāra*, Vol. 70, No. 3326, p. 251-3-8~4-1).

³⁴¹. Both Chinese versions read: “*mudrā* of Vajraratna”.

³⁴². Tibetan and both Chinese versions read: “VAJRA-RATNA”, instead of “RATNA-VAJRA”.

³⁴³. Chinese 2 reads: “makes the *vajra*-satisfaction”.

³⁴⁴. Chinese 2 reads: “if one discharges the consecration-bond with this *mudrā* and *vidyā*, and makes (the *mudrā* of) satisfaction”. Chinese 1 regards “rite” as “*vidyā*”.

³⁴⁵. S. pp. 96-2~97-2, T. p. 233-2-5~8, C1. p. 223-1-7~19, C2. pp. 358-3-23~359-1-11.

³⁴⁶. *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 210-4-3~8.

³⁴⁷. Ibid., p. 210-4-8~5-2.

all the Tathāgatas. The means of making steadfast all the *mudrās* is for the *sādhaka* to make the *mudrās* of the armour and the garland with his two forefingers, and then putting and tying them onto his deity in *samādhi*. Paragraph (c) explains the final activity of this rite, that is, the means of satisfying the deity, which is invoked by the *sādhaka*, by drawing the palms together. As the result of this rite, the body, speech and mind of the *sādhaka* becomes a *vajra*, and he becomes identical to Vajrasattva.

5. Conclusion

Before proceeding to the next chapter, it is important to note that this chapter contains not only a unique rite, namely, the five *abhisambodhis*, but also the various basic and essential methods of *tantra*, which are closely related to the rituals described in the other chapters. This is one of the reasons that Amoghavajra gives priority to only this part of the STTS and translates it from the Sanskrit into Chinese.

Some distinguishing features drawn from the exposition of the five *abhisambodhis* indicate a new way of attaining enlightenment. The rite of the five *abhisambodhis* consists of the five stages which correspond to the five Wisdoms and the five Tathāgatas representing the five families. From the point of view of religious practices, this rite introduces a more developed form of *yoga* involving visualisations and recitations than the traditional *yoga* consisting of controlled breathing and simple concentration. The method of visualising the object, either the *vajra* or the moon, is the preliminary and essential practice for deity-*yoga*.

The *Vajradhātu Mahāmandala* constitutes the foundation and structure for all twenty-seven *mandalas* described in the STTS. The exposition of the *Vajradhātu Mahāmandala* begins with the thirty-seven deities manifested by the *vajra-samādhi* of Śākyamuni as Vairocana on the summit of Mount Sumeru. These thirty-seven deities symbolise the thirty-seven knowledges. The significance of the *mandala*-rites such as constructing and entering the *mandala* is, in a broad sense, to show not only the externally manifested Universal-Buddha-World but also the internally existing individual-Buddha-nature. In a narrow sense, the *mandala*-rites are considered a means by which the pupil is initiated and by which his deity is chosen.

The *mudrā*-rites of the *Vajradhātu Mahāmandala* contain all kinds of tantric-methodological elements which are adopted by the other *mandalas*. In terms of the *mudrā*-knowledge and the four *mudrās*, the *mudrā*-knowledge is the means of developing the innate supernatural faculties of the *sādhaka*, and the four *mudrās* are the means of generating the deity-*yoga*, by which the *sādhaka* invokes his deity and gains the deity's power. The ultimate purpose of both the *mudrā*-knowledge and the four *mudrās* is to reach enlightenment by training the body and mind of the *sādhaka*.

Part One

Finally, the rites described in the section of the *mudrā*-knowledge of the four attainments are composed in four sets of four verses ending with four corresponding *mantras*. These *mantras* which comprise of a few key words summarising the relevant rites serve two functions, namely, empowering the rite and helping the *sādhaka* to memorise the rite.

Chapter 2. Vajraguhya Vajramandala

Since most basic and essential ritual methods are introduced and explained in the *Vajradhātu Mahāmandala* as the key *mandala*, the expositions of the five other *mandalas* of the *Vajradhātu* are relatively brief. The exposition of *Vajraguhya Vajramandala* (or *Vajraguhya Mahāvajramandala*)³⁴⁸ begins with the second *samādhi* called the supreme *mandala*-king, because the first and third *samādhis* in the *STTS* appear only once in the *samādhi*-section of the *Vajradhātu Mahāmandala*. This second *samādhi* in this chapter enumerates the names of the five Tathāgatas, the sixteen Mahābodhisattvas, and so forth.³⁴⁹ The five Tathāgatas, for instance, are manifested in the form of *vidyā*, i.e. *Vajradhātvīśvari*, *Vajravajriṇī*, *Ratnavajriṇī*, *Dharmavajriṇī* and *Karmavajriṇī*, and correspond to the five Tathāgatas, namely, *Vairocana*, *Akṣobhya*, *Ratnasambhava*, *Amitābha* and *Amoghasiddhi* respectively. According to Amoghavajra, this *mandala* contains thirty-seven deities, all of whom abide in the form of *Pāramitā* (Bodhisattvas).³⁵⁰ The *Vajraguhya Vajramandala* like the *Vajradhātu Mahāmandala* has the same number of deities but they are female and have different appearances. The thirty-seven female deities of this *mandala* are the consorts of the thirty-seven deities of the *Vajradhātu Mahāmandala*. The images of these female deities are shown in the *Vajradhātu Guhyadhāraṇīmandala* of the *Gobushinkan*,³⁵¹ which contains the female images of thirty-four deities in total, i.e., *Vairocana* (though *Vajradhātvīśvari* is the counterpart of *Vairocana*) and the thirty-three female deities excluding the four Internal Offerings described in the Sanskrit *STTS*. Each of the female deities drawn in this *mandala* sits on a lotus and holds her own symbol. In addition, one of the four *Vajradhātu Mahāmandala*³⁵² at Alchi Monastery also consists of all the

³⁴⁸. S. chapter 2, pp. 100~115, T. pp. 233-4-3~235-1-8, C2. pp. 359-2-20~362-3-3.

³⁴⁹. The sixteen Mahābodhisattvas in this *mandala* are divided into four family groups, i.e. *Vajradhāraṇī*, *Ratnadhāraṇī*, *Dharmadhāraṇī* and *Sarvadhāraṇī* (or perhaps *Karmadhāraṇī*). *Vajradhāraṇī* include (1) Samantabhadrā, (2) Tathāgatānkuśi, (3) Ratirāgā, (4) Sādhurnatī. *Ratnadhāraṇī* include (5) Ratnottamā, (6) Ratnolkā, (7) Dhvajāgrakeyūrā, (8) Hāsavatī. *Dharmadhāraṇī* include (9) Vajrāmbujā, (10) Ādhāraṇī, (11) Sarvacakrā, (12) Sahasrāvartā. *Sarvadhāraṇī* include (13) Siddhottarā, (14) Sarvarakṣā, (15) Tejalpratyāhāriṇī, (16) Dhāraṇīmudrā.

In addition, there are enumerated the names of the four Pāramitās, i.e. *Guhyasattvavajri*, *Guhyaratnavajri*, *Guhyadharma-vajri* and *Guhyakarmavajri*, and the four Internal Offerings, i.e. *Vajraguhyatipūjāsamayā* (*Vajralāsyā*), *Vajraguhyābhisekapūjāsamayā* (*Vajramālā*), *Vajraguhyagītāpūjāsamayā* (*Vajragītā*) and *Vajraguhyanṛtyapūjāsamayā* (*Vajranṛtyā*). Though the *mandala* described in this chapter contains thirty-seven deities like the *Vajradhātu Mahāmandala*, the *STTS* does not provide the names of the four External Offerings and the four Guardians.

³⁵⁰. *OEAVS*, TSD. Vol. 18, No. 869, p. 284-3-24~25.

³⁵¹. TSD. *Tu-xiang-bu* (Iconographic Section), Vol. 2, pp. 93~110; Lokesh Chandra, *A Ninth Century Scroll of the Vajradhātu Mandala*, pp. 128~195; Toganoo Shōun, *Kongōchōkyō no Kenkyū*, Toganoo Shōun Zenshū, Extra Vol. III, pp. 229~297.

³⁵². *The World of Tibetan Buddhism*, photographs by Fujita Hiroki and supervision by Council of Religious Affairs of His Holiness the Dalai Lama, p. 214.

deities having a female appearance, though it cannot be definitely assumed that this *mandala* is exactly the same as the *Vajraguhya Vajramandala*.

Though the *mandala* explained in this chapter of the Sanskrit STTS is known as *Vajraguhya Vajramandala* (or *Vajraguhya Mahāvajramandala*),³⁵³ Amoghavajra and Ānandagarbha name this *mandala*, which constitutes the supreme *samaya-mudrā*³⁵⁴ and focuses on the Mind of Vairocana, *Dhāranīmandala* (of the *Vajradhātu*).³⁵⁵ The thirty-seven female deities manifested by the *samādhi*, who symbolise the minds of the deities of the *Vajradhātu Mahāmandala*, are shown as symbols in the *Vajraguhya Vajramandala* of the STTS and in the *Samaya Assembly of the Nine Assemblies Mandala*.³⁵⁶

The section of the *mudrā*-rites of the *Vajraguhya Vajramandala* includes the methods of attaining the four goals, which are entitled *mudrā*-knowledge, i.e. subjugation, attraction, destruction and pacification. The *sādhaka* attains these four goals by means of his body, vision, speech and mind. The means of binding the four *mudrās* are briefly explained in this chapter. Significantly the *mahā-mudrās* referring to the images of the deities are replaced in the *Vajraguhya Vajramandala* by those referring to the hand gestures, because this *mandala* represents the supreme *samaya-mudrā* and comprises the symbols instead of the images of the deities. The means of discharging the four *mudrās* are almost the same as the previous ones described in the *Vajradhātu Mahāmandala*.

1. Structural Analysis of Chapter 2

- (1) The first section of chapter 2 of the STTS starting with the words, “Then the Lord”³⁵⁷ and ending with the words, “They are positioned in the four corners of the lunar disc”,³⁵⁸ provides an exposition of the second *samādhi* called the supreme *mandala*-king of the *Vajraguhya Vajramandala*.
- (2) The next section starting with the words, “Then Vajrapāṇi once again announced this Great *Vajramandala* called *Vajraguhya* (*Vajra*-secret)”³⁵⁹ and

³⁵³. Śākyamitra defines the term *vajra-guhya* as the instruction of the attainment of the secret purposes, and the term *mahāvajramandala* indicates the *mandala* of the Lord Vajrasattva. (*Kosalālamkāra*, Vol. 70, No. 3326, p. 255-3-7~8). Regarding the term *vajra-guhya*, Ānandagarbha adds that the *vajra* refers to what is originated from the mind of the indubitable Jñānasattva, and it is called the *guhya* because of being endowed with the nature of *dhāraṇī*. (*Tattvāloka*, Vol. 71, No. 3333, p. 213-5-8).

³⁵⁴. *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 136-1-2~3.

³⁵⁵. Alex Wayman argues that the word ‘*dhāraṇī*’ of the *dhāraṇī-mandala* means ‘memory’, i.e., retention in the Mind. (F.D. Lessing and Alex Wayman (trs.), *Introduction to the Buddhist Tantric Systems*, p. 225, footnote).

³⁵⁶. TSD. *Tu-xiang-bu* (Iconographic Section), Vol. 1, pp. 908~922; Adrian Snodgrass, *The Matrix and Diamond World Mandalas in Shingon Buddhism*, p. 645.

³⁵⁷. *atha bhagavām*: S. p. 100-2, T. p. 233-4-3, C2. p. 359-2-21.

³⁵⁸. *cakramandalakonacatuṣṭaye sthāpyāḥ*: S. p. 104-19, T. p. 234-1-8, C2. p. 360-3-8.

³⁵⁹. *atha vajrapāṇih punar api idam vajraguhyan nāma mahāvajramandalam abhāsat*: S. p. 105-1~2, T. p. 234-1-8, C2. p. 360-3-17~18.

ending with the words, “One should teach the knowledge of the *vajra*-secret-*mudrā*”,³⁶⁰ explains the *mandala*-rites of the *Vajraguhya Vajramandala*.

(3) The next section starting with the words, “Thus, at first, one should teach the knowledge of the *vajra*-secret-body-*mudrā*”³⁶¹ and ending with the words, “VAJRA-GUHYA-SAMAYA HAM”,³⁶² explains the *mudrā*-knowledge for the four attainments, i.e. subjugation, attraction, destruction and pacification. This section also explains the secret-*mudrā* rite.

(4) The next section starting with the words, “Then, one should teach the binding of the *mahā-mudrās* of the *Vajra*-secret”³⁶³ and ending with the words, “Whatever is the supreme pledge should be divided into two in exactly the same way”,³⁶⁴ briefly describes the rite of binding the four *mudrās* of the *Vajraguhya Vajramandala*.

(5) The next section starting with the words, “Then, I will explain the way of perfecting these (four *mudrās*)”³⁶⁵ and ending with the words, “They should not abandon their own husbands”,³⁶⁶ explains a common method of perfecting all the four *mudrās* of the *Vajraguhya Vajramandala*.

(6) The next section starting with the words, “Then, there are the actions such as the binding of all these *mudrās* and others”³⁶⁷ and ending with the words, “OM GUHYA-SAMAYA-TĀLA SAH”,³⁶⁸ explains the rite of discharging the four *mudrās* of the *Vajraguhya Vajramandala*.

(7) The final section, “While reciting: ‘VAJRASATTVA’ at will, if one performs in this pledge (-*mandala*) all the activities (explained in this) *mandala*, one can become a supreme doer of all attainments.”,³⁶⁹ includes a summary and concise description for accomplishing all the *mudrā*-rites of the *Vajraguhya Vajramandala*.³⁷⁰

2. Samādhi of the *Vajraguhya Vajramandala*

³⁶⁰. *vajraguhyamudrājñānam śikṣayet*: S. p. 107-8, T. p. 234-3-2, C2. p. 361-1-24.

³⁶¹. *tatra prathaman tāvad vajraguhyahākāyamudrājñānam śikṣayet*: S. p. 107-9~10, T. p. 234-3-2, C2. p. 361-1-25.

³⁶². S. p. 111-14, T. p. 234-5-3, C2. p. 362-1-13.

³⁶³. *tato vajraguhyahāmudrābandham śikṣayet*: S. p. 112-1, T. p. 234-5-3, C2. p. 362-1-14.
Sanskrit omits: “*mahā*”.

³⁶⁴. *yāvad yah samayāgryo vai dvidhikṛtya tathaiva ca*: S. p. 113-5, T. p. 235-1-1, C2. p. 362-2-8.

³⁶⁵. *athāśāṁ sādhanaṁ vakṣye*: S. p. 113-6, T. p. 235-1-1~2, C2. p. 362-2-9.

³⁶⁶. *mā tyajeyuh patin nijam iti*: S. p. 113-11~12, T. p. 235-1-3, C2. p. 362-2-14.
Tibetan and *Tattvāloka* both read: “They should abandon their eternal husbands.”

³⁶⁷. *athāśāṁ sarvamudrāṇāṁ bandhādīti karmāṇi bhavanti*: S. p. 113-13, T. p. 235-1-3~4, C2. p. 362-2-15.

³⁶⁸. S. p. 114-12, T. p. 235-1-7, C2. p. 362-3-1.

³⁶⁹. *vajrasattvo rucir jāptah sarvamandalakarmasu, prayoktavyo 'tra samaye sarvasiddhikarāḥ param iti*: S. p. 114-13~15, T. p. 235-1-7~8, C2. p. 362-3-2~3.

³⁷⁰. The above divisions and analyses of the Sanskrit STTS are reconstructed on the basis of Ānandagarbha's commentary focusing on the textual sequence and the ritual procedure. Cf. *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 136-1-2~3-5.

The main purpose of the second *samādhi* called the supreme *mandala*-king is to evoke all the deities, particularly the thirty-seven deities, for the *mandala* rites. Thus, the second *samādhi* constitutes the doctrinal basis of the *mandala* because each *mandala* described in the STTS is constructed on the basis of its second *samādhi*. Thus, the *mandala* is defined as the manifested form of the second *samādhi*. The following characteristics relating to the *Vajraguhya Vajramandala* can be examined on the basis of information provided by the *samādhi*-section of this *mandala*.³⁷¹

(1) The STTS reads:-

“The Lord Vajrapāni entered the *samādhi* called ‘*Vajra* Generated from All the *Vajradhārani-Samayas*³⁷² of All the Tathāgatas’. In this *samādhi*, he conceived and emitted the Goddesses of the *Samaya-mudrā* of the *Vajradhārani* from the hearts of all the Tathāgatas and he also brought forth the knowledges of the *Vajradhārani* of all the Tathāgatas and of all the Buddhas in all the universes.”

Evidently the term *dhāraṇī-mandala*, which is employed by Amoghavajra and Ānandagarbha, originates from this quotation and this *mandala* consists of the female deities who exist in the *mandala* in symbolic forms.

(2) The STTS reads:-

“The Lord transformed himself into the symbols of the *Samaya-mudrās* of all the Tathāgatas.”

Thus, this *mandala* consists not of images but of the distinguishing symbols (*svacihna*) of the deities, for instance, *stūpa*, five-pronged *vajra*, gem, lotus and crossed *vajra*.

(3) The STTS reads:-

“The Lord rested on the lunar discs in conformity with entering the *Vajradhātu Mahāmandala* of all the Tathāgatas.”

Once again it is clear from this quotation that the positions of the symbols are exactly the same as the positions of the deities in the *Vajradhātu Mahāmandala*, because the symbols of the thirty-seven deities replace their images in the *Vajraguhya Mahāvajramandala*. These characteristics are implemented in the construction of this *mandala*.

3. *Mandala Rites*

The major function of all the *mandala*-rites described in the STTS is to provide the *sādhaka* with the pledge and the consecration. In terms of the relationship between

³⁷¹. S. p. 100, T. p. 233-4-3~7, C2. p. 359-2-21~3-1.

³⁷². Concerning the meaning of the *samayas* (pledges) in this context, Śākyamitra asserts that they are the *hṛdayas*, *mudrās* and *mandalas*. (*Kosalālamkāra*, Vol. 70, No. 3326, p. 253-5-7). However, Ānandagarbha asserts that they are the Bodies of the *Dhāraṇī*-Goddesses. (*Tattvāloka*, Vol. 71, No. 3333, p. 212-3-7).

the *mandala*-rite and the *mudrā*-rite, they are inseparable from each other, and the former is a kind of preliminary activity for accomplishing the latter.

a. Structure of the Vajraguhya Vajramandala

This *mandala* symbolises the original vow of the deities of the *Vajradhātu Mahāmandala* represented in their *samaya*-forms. These *samaya*-forms are represented either by objects or symbols characteristic of each deity, or by their ordinary attributes. This *mandala* also corresponds almost exactly to the *Vajradhātu Mahāmandala* in its general disposition and placement.³⁷³

“The supreme *Vajramandala* (of the *Tathāgata*-family) has the basic design of the *Vajradhātu* (*Mahāmandala*) and is called ‘*Vajraguhya* (*Vajra*-secret)’. The whole *mandala* should be designed in conformity with the (*Vajradhātu*) *Mahāmandala*.

One should draw the (five) Buddha-*mudrās* in the centres of every *mandala*. A *stūpa* (*caitya*), well placed on the seat (*paryanka*), is called *Vajradhātvīśvari* (Queen of the *Vajradhātu*). A *vajra* above a *vajra* on the seat is named *Vajracintā* (*Vajra*-thought).³⁷⁴ A *vajra*-gem on the seat is named *Svābhisekā* (Self-consecration). A *vajra*-lotus on the seat is named *Āyudhā* (Long-life-holder). An action-*vajra* (or crossed *vajra*) on the seat is named *Sarvavajrā* (Universal-*vajra*). These (*vajras*) are drawn above the lotuses and placed inside the luminous *mandalas*.

On the seats (of the eastern quarter), one should draw (1) a *vajra*, (2) two³⁷⁵ erect hooks, (3) a *vajra* reposing upon a *vajra*, and (4) two forms of the *sādhukāra* (literally good-makers). (On the seats of the southern quarter), one should draw (5) a fiery gem, (6) a sun-*mudrā*, (7) a banner whose top is surrounded by flames, and (8) a set of teeth between two *vajras*.³⁷⁶ (On the seats of the western quarter), one should draw (9) a lotus in the centre of the *vajra*, (10) a sword surrounded by flames, (11) a *vajra*-wheel having a *vajra*-spoke,³⁷⁷ and (12) a tongue emitting blazing rays of light. (On the seats of the northern quarter), one should draw (13) a *vajra* in every direction, (14) a pair of cuirasses, (15) a *vajra*-tusk, and (16) a fist-*mudrā* consisting of two hands.

One should draw *Sattvavajrī* and the others in accordance with the (*Vajra*-) *Dhātu* (*Mahā*-) *mandala*.³⁷⁸ One should draw the characteristic *mudrās* in the *mandala* of *Vajralāsyā* and the others. One should also draw the distinguishing symbols on the outer parts following the appropriate order. One should draw the

³⁷³. Lokesh Chandra, *Sarva-Tathāgata-Tattva-Saṅgraha*, Introduction, p. 36.

³⁷⁴. Tibetan reads: “*Vajrasattva*”. Chinese 2 reads: “*Vajra* of the *Vajra*-family”.

³⁷⁵. Chinese 2 omits: “two” and inserts: “*vajra*”.

³⁷⁶. Chinese 2 reads: “*Vajrahāsa*”, instead of “between two *vajras*”.

³⁷⁷. Chinese 2 reads: “a *vajra*-great-fire-wheel”.

³⁷⁸. Chinese 2 reads: “*mahā-mandala*”.

distinguishing symbols of Maitreya and the others, in the way one likes.”³⁷⁹

The first segment of this quotation shows that the basic design such as measurement and lines are based upon the construction-method of the *mahā-mandala* of the *Vajradhātu*. The difference is that the deities' symbols replace their images in this *maṇḍala*. The term ‘*Vajramandala*’ is defined as the *mandala* comprising the symbols signified by a *vajra*.³⁸⁰ The second segment describes the five symbols and names drawn on the seats of the five Tathāgatas. The phrase ‘a *vajra* above a *vajra*’ denotes the symbol of Akṣobhya, which is the image of a vertical five-pronged *vajra* standing on a horizontal five-pronged *vajra*.³⁸¹ The third segment describes the symbols of the sixteen Mahābodhisattvas, which correspond to the sixteen symbols of the Mahābodhisattvas from Vajrasattva to Vajrasandhi. The phrase ‘two forms of the *sādhukāra*’ refers to the symbol of Vajrasādhu, which is the image of the two hands whose wrists bear a *vajra*.³⁸² The final segment does not actually provide concrete information about the symbols of the other deities. Concerning the four symbols of the four Pāramitās, a five-pronged *vajra* is drawn for Sattvavajrī; a five-pronged *vajra* attached to the top of a wish-granting-gem is drawn for Ratnavajrī; a five-pronged *vajra* at the entrance to the repository of a sixteen-petalled lotus is drawn for Dharmavajrī; a crossed-*vajra* made of twelve prongs is drawn for Karmavajrī. Ānandagarbha adds: “A *vajra* with five prongs at both ends is drawn for Lāsyā; the garland of Mahāvajraratna is drawn for Mālā; a *vajra-viñā* is drawn for Gītā; the hand gesture of two hands, drawn up to the wrist and holding a three-pronged *vajra*, is drawn for Nṛtyā. An incense-vessel is drawn for Dhūpā; a vase filled with the *vajra*-flowers is drawn for Puṣpā; the wick of Vajrālokā is drawn for Ālokā; the conch of Vajragandhā is drawn for Gandhā. The hook of Vajrāṅkuśa is drawn for Vajrāṅkuśa; a *vajra*-noose is drawn for Pāśa; a *vajra*-chain is drawn for Sphota; a *vajra*-bell is drawn for Vajrāveśa. In addition, four *vajras* are drawn for four *Bhadrakalpa* Mahābodhisattvas in the east; four *vajra*-gems are drawn for those in the south; four *vajra*-lotuses are drawn for those in the west; and four crossed-*vajras* are drawn for those in the north.”³⁸³

The *Samaya Assembly of the Nine Assemblies Mandala*³⁸⁴ displays not only the symbols of the thirty-seven deities and the sixteen *Bhadrakalpa* Mahābodhisattvas,

³⁷⁹. S. pp. 105~106, T. p. 234-1~8~2~7, C2. pp. 360-3~11~361-1~15.

³⁸⁰. *Tattvāloka*, Vol. 71, No. 3333, p. 214-1-4.

³⁸¹. Adrian Snodgrass explains the horizontal five-pronged *vajra* as symbolising innate *Bodhicitta*; the sets of five prongs at either end represent the identity of the five Knowledges in beings and in the five Buddhas. The vertical five-pronged *vajra* symbolises the quickening of the *Bodhicitta* in beings. (*The Matrix and Diamond World Mandalas in Shingon Buddhism*, pp. 651~652).

³⁸². *Tattvāloka*, Vol. 71, No. 3333, p. 214-3-3.

³⁸³. Ibid., p. 214-4-1~5-2.

³⁸⁴. TSD. *Tu-xiang-bu* (Iconographic Section), Vol. 1, pp. 908~922.

but also the symbols of the twenty Hindu deities positioned in the external *mandala*, which appear not in this *Vajraguhya Vajramandala*.

b. Entry into the Mandala

The rite of entering this *mandala* is a simplified version of the ritual of entering the *Vajradhātu Mahāmandala* as is evident from the following:-

"At first, the *vajra*-master binds the *mudrā* of Sattvavajrī by himself, and enters (the *mandala*). Upon entering it, he should turn to the right.³⁸⁵ After presenting the *mudrā* to the Lord Vajrapāṇi, he should duly release it over his heart.³⁸⁶ Having correctly performed the actions at the four gates with the *karma-mudrās*³⁸⁷ of Vajrāñkuśa and the others (Vajrapāśa, Vajrasphota and Vajrāveśa), he should step forward. Having done this, he should induce (his) pupil³⁸⁸ to enter (the *mandala*) following the method of entering the *Vajradhātu Mahāmandala*. Once (his pupil) has entered, he should give (his pupil) a *vajra*-emblem (*vajra-cihna*) of the secret attainment which has been concealed inside (his) fist.³⁸⁹ Then, he should teach (his pupil) the *mudrā*-knowledge of the *Vajraguhya (Vajramandala)*."³⁹⁰

According to Śākyamitra, the master himself should enter the *mandala* before his pupil enters because some people are forgetful and may transgress the pledge. Furthermore, this should be done in order to establish the *mudrās* perfectly at the time of invoking but not seeing the deity, in order to be captivated completely by the Buddhas and Bodhisattvas when accomplishing the *mandala* and in order to be approved by the Lord.³⁹¹ In the light of the commentaries of Śākyamitra and Ānandagarbha, the rite is simplified and summarised in order to avoid repetitions because the most details have already been described in the section on the *Vajradhātu Mahāmandala*. The main procedure of the rite conforms to the rite of the *Vajradhātu Mahāmandala*.

4. Mudrā Rites

a. Mudrā-Knowledge of the Four Attainments

As already mentioned, the main purpose of the *mudrā*-knowledge of the *Vajraguhya*³⁹² explained in this chapter is to achieve the four attainments, i.e. subjugation

³⁸⁵. Tibetan reads: "turn round once".

³⁸⁶. Chinese 2 reads: "reciting the self-*hrdaya*".

³⁸⁷. Tibetan omits: "*karma-mudrās*".

³⁸⁸. Tibetan reads: "*vajra*-pupils".

³⁸⁹. Chinese 2 reads: "Having released the fist (of his pupil) in accordance with the rite, he should give the *vajra*-sign of secret attainment (to his pupil)."

³⁹⁰. S. p. 107-2~8, T. p. 234-2-7~3-2, C2. p. 361-1-17~24.

³⁹¹. *Kosalālamkāra*, Vol. 70, No. 3326, p. 256-1-3~5.

³⁹². *Vajra-guhya* in this context indicates the *Vajraguhya Vajramandala*. (*Tattvāloka*, Vol. 71, No. 3333, p. 215-2-8).

(*vaśikarana*), attraction (*ākarṣaṇa*), destruction (*abhicāraka*) and pacification (*śāntika*), which are closely related to the four *homa* rites. In order to gain these attainments four kinds of *mudrās* are performed in this *mandala*, including the body, vision, speech and mind *mudrās* of the *Vajraguhya Vajramandala* with each *mudrā* consisting of four kinds of rites. In this context, the term *mudrā* refers to an additional aid to gain the desired attainments. Out of the following four kinds of *mudrās*, the methods of making the four body-*mudrās* and the four vision-*mudrās* are illustrated in the *Vajradhātu Guhyadhāraṇīmandala* of the *Gobushinkan*.³⁹³

a-1. Body-Mudrā of the Vajra-Secret (Vajraguhyahakāyamudrā)

“One makes one's hands and feet like the posture of salutation (*añjali*) (sitting) in the centre of a lunar disc. Then if one visualises a *vajra* whilst (imagining) the mouth is gaping,³⁹⁴ one can gratify even Vajriṇī.

If one visualises a *vajra* on one's head whilst bending one of one's arms like a hook and making a sharp noise (like snapping fingers) by the other one's hand,³⁹⁵ one can summon even Āṅkuśī.³⁹⁶

One makes the gesture of shooting an arrow. Then if one (imagines) that one gapes at (one's female deity) and pierces (her) heart (with an arrow), one can gratify even Rativajrā herself with passion (*māra*).³⁹⁷

If one encircles one's heart by crossing one's both arms and (imagines putting the armour on) oneself by means of the *vajra*-armour³⁹⁸ (of Vajrarakṣa), one can protect even the Buddha himself.”³⁹⁹

This first segment describes the means of subduing or gratifying the *sādhaka*'s chosen deity, who is manifested as a goddess and drawn as a symbol in the *mandala*, by imitating and visualising the posture and image of Vajrasattva who sits cross-legged, holding together the palms of his hands over the crown of his head, and gaping at his consort Vajriṇī. The way of attracting or invoking a goddess explained in the second segment is achieved by means of the *sādhaka*'s imitating

³⁹³. TSD. *Tu-xiang-bu* (Iconographic Section), Vol. 2, pp. 107~108; Lokesh Chandra, *A Ninth Century Scroll of the Vajradhātu Mandala*, pp. 185~189; Togano Shōun, *Kongōchōkyō no Kenkyū*, Togano Shōun Zenshū, Extra Vol. III, pp. 287~291.

³⁹⁴. Chinese 2 reads: “if one visualises a *vajra* in the centre of a pure lunar circle while making one's hands, feet, fingers and face tremble intensively”.

³⁹⁵. According to Ānandagarbha, the *sādhaka* bends his left arm like a hook and makes a sharp noise of snapping fingers with his right hand. (*Tattvāloka*, Vol. 71, No. 3333, p. 215-4-7~8). However, Sākyamitra states that the *sādhaka* bends his right arm like a hook and calls the name of the deity (Vajrāṅkuśa) while snapping the fingers of his left hand. (*Kosalālamkāra*, Vol. 70, No. 3326, p. 256-4-3~5).

³⁹⁶. Chinese 2 reads: “If one bends one's arms like the posture of holding a hook and visualises a *vajra* on one's head while making a noise with clapping one's hands, then while visualising Vajrāṅkuśa one attracts (one's female deity).”

³⁹⁷. Chinese 2 translates the Sanskrit words ‘*māra-yogena*’ as ‘as if killing all evils’.

³⁹⁸. Chinese 2 reads the Sanskrit words ‘*vajra-varma*’ as ‘*vajra-dharma*’.

³⁹⁹. S. p. 107-11~18, T. p. 234-3-2~5, C2. p. 361-1-26~2-4.

and visualising the posture and image of Vajrarāja (alias Vajrāṅkuśa) who bends his arm like a hook and calls his consort Arikūśi by means of snapping his fingers. The way of destruction (*abhicāraka*) explained in the third segment is achieved by means of the *sādhaka*'s imitating and visualising the posture and image of Vajrarāga who gapes at his consort Rativajrā and pierces her heart with an arrow. The way of pacification or protection explained in the final segment is achieved by means of the *sādhaka*'s imitating and visualising the posture and image of Vajrarakṣa (alias Vajrakavaca) who encircles his heart by crossing his arms. These four rituals are called 'secret' because in this *mandala* the *sādhaka* visualises himself as one of the four deities, i.e. Vajrasattva, Vajrarāja, Vajrarāga and Vajrarakṣa corresponding to the four attainments and then in *samādhi* unites with his chosen female deity chosen.

a-2. Vision-Mudrā of the Vajra-Secret (*Vajraguhyadrṣṭimudrā*)

"If one beholds any female (deity) with one's widely open eyes, (which is known as) 'vajra-vision' (*vajra-drṣṭi*) generating the extreme joy of passion, one can subdue her perpetually.

One can attract all living beings by blinking one's eyes and pulling the eyelashes to and fro, which is known as 'flaming-vision' (*dīpta-drṣṭi*).

If one concentrates on 'wrathful-vision' (*krodha-drṣṭi*) which refers to closing the eyes as soon as there is an extreme frown and wrinkles, one can destroy even the three worlds.

One can eliminate evil beings such as Jvara and Graha by holding one's eyes without blinking like a rock on Mount Meru, which is known as 'friendliness-vision' (*maitri-drṣṭi*)."⁴⁰⁰

These four rituals focus on the eyes' movements which are made by the *sādhaka* in *samādhi*. When the *sādhaka* visualises and beholds his chosen female deity in this *mandala*, he uses one of the four types of eye movements in order to unite with his female deity and to gain her power.

a-3. Speech-Mudrā of the Vajra-Secret (*Vajraguhyavānimudrā*)

"If one recites distinctly the *vajra*-word (*vajra-vāc*): 'HOH HOH HOH HOH', one can gratify all living beings as soon as the word is revealed.

If one recites distinctly the wrathful-word (*krodha-vāc*)⁴⁰¹: 'JJAH JJAH JJAH JJAH', one can attract all living beings like Vajradhara.

If one concentrates on (reciting) distinctly the sound-word (*śabda-vāc*)⁴⁰²: 'HŪM HŪM HŪM HŪM', one can kill all living beings⁴⁰³ like falling rocks on Mount Meru.

⁴⁰⁰. S. p. 108-7~14, T. p. 234-3-6~8, C2. p. 361-2-11~18.

⁴⁰¹. Chinese 2 reads: "sound-word".

⁴⁰². Chinese 2 reads: "wrathful-word".

If one recites distinctly the subtle-word (*sūksma-vāc*): ‘*HAM HAM HAM HAM*’, one can protect this whole world and even the Victor having the *vajra*-nature.”⁴⁰⁴

These four rituals focus on the four seed-syllables (*bija*), i.e. *HOH*, *JJAH*, *HŪM* and *HAM*, as the means of gaining the four attainments. Three of the four *mantras* are borrowed from the four syllabled seed-*mantras* explained in the *Vajradhātu Mahāmandala*, i.e. *JAH HŪM VAM HOH*, whose functions are summoning, drawing in, binding and subduing the Mahāsattvas respectively. A seed-syllable ‘*HAM*’ added in this ritual has the function of protection. Each of these four seed-syllables, which is pronounced four times, is an additional aid in the deity-*yoga*.

a-4. Mind-Mudrā of the Vajra-Secret (*Vajraguhya-cittamudrā*)

“If one visualises oneself as Vajrapāṇi who is endowed with all the most excellent forms, one can subdue all the Buddhas.

If one visualises oneself as Vajragarbhā who is endowed with all the most excellent forms, one can attract Vajrapāṇi.

If one visualises oneself as Vajranetra⁴⁰⁵ who is endowed with all the most excellent forms, one can destroy all the *dharma*s.⁴⁰⁶

If one visualises oneself as Vajraviśva who is endowed with all the most excellent forms, one can protect the Universal *Vajra*.⁴⁰⁷

These four segments explain the four attainments by means of meditating on the four representative Mahābodhisattvas, i.e. Vajrasattva, Vajraratna, Vajradharma and Vajrakarma respectively, as if in this *mandala* each bears the same thirty-two major marks and eighty minor marks as the Buddha Śākyamuni. The word ‘destroying’ from the outside of the *tantra* signifies ‘gaining the attainments (*siddhi*)’.⁴⁰⁸

b. Secret Rite

The fifth kind of *mudrā* rite included in the section of the *mudrā*-knowledge is the meditation on the four Pāramitās, i.e. Sattvavajrī, Ratnavajrī, Dharmavajrī and Karmavajrī respectively. The *sādhaka* meditates on these four Pāramitās while beholding them with the four types of eye movements as previously described. This rite is called the (secret-) *mudrā* of the *Vajra*-secret (*Vajraguhya-mudrā*):-

“If one meditates on Sattvavajrī in one’s heart, and beholds her with the *vajra*-vision, one can take possession of the whole world.

If one meditates on Ratnavajrī in one’s heart, and beholds her with the flaming-vision, one can subdue all.

⁴⁰³. Chinese 2 reads: “all evil beings”.

⁴⁰⁴. S. p. 109-7~14, T. p. 234-4-1~3, C2. p. 361-2-25~3-4.

⁴⁰⁵. Tibetan reads: “Dharmanetra”.

⁴⁰⁶. Tibetan reads: “one can gather all the *dharma*s”. Chinese 2 reads: “one can destroy evil beings with all the *dharma*s”.

⁴⁰⁷. S. p. 110-2~9, T. p. 234-4-4~7, C2. p. 361-3-11~18.

⁴⁰⁸. *Tattvāloka*, Vol. 71, No. 3333, p. 217-4-2~3.

If one meditates on Dharmavajrī in one's heart, and beholds her with the wrathful-vision, one can destroy the whole world.

If one meditates on Karmavajrī in one's heart, and beholds her with the friendliness-vision, one can protect this whole world.”⁴⁰⁹

In this rite, the *sādhaka* in his *samādhi* unites the four representative Mahābodhisattvas visualised as himself with the corresponding four Pāramitās. Through this perfect union between partners, the *sādhaka* gains the four attainments.

c. Mahāmudrā of the Vajraguhya Vajramandala

The STTS⁴¹⁰ describes briefly the methods of binding the four *mudrās* of the deities of the *Vajraguhya Vajramandala*. This section includes only of the *mahā-mudrās* of the five Tathāgatas and the sixteen Mahābodhisattvas described as the female deities in this *mandala*, because the *mahā-mudrās* of the four Pāramitās correspond respectively to those of the four Tathāgatas excluding Vairocana, and the *mahā-mudrās* of the eight Offerings and the four Guardians are the same as their *samaya-mudrās* of the *Vajradhātu Mahāmanḍala*. The binding of the *mahā-mudrās* in this *mandala* consists not in visualising the images of the thirty-seven deities, but in making the hand gestures referring to the deities, because the STTS in this section defines the *vajra-añjali* as the cause of generating all the *mahā-mudrās* of the *Vajraguhya Vajramandala*. Therefore, the *mahā-mudrās* referring to the five Tathāgatas are enumerated as (1) joining together both thumbs, bending both forefingers, and uniting the joints of both middle fingers, (2) making a *vajra* with both middle fingers, (3) making a gem with both middle fingers, (4) making a lotus with both middle fingers, ring fingers and little fingers, (5) stretching out all the fingers. Each of these five hand gestures begins with forming a *vajra-añjali*.

5. Conclusion

The *Vajraguhya Vajramandala* which constitutes the supreme *samaya-mudrā* represents the Mind of Vairocana, which is revealed by the thirty-seven female deities who are manifested through the *samādhi* of Vajrasattva or Vajrapāṇi and are replaced by their symbols in the constructed *mandala*. These thirty-seven female deities, who symbolise the minds of the thirty-seven deities of the *Vajradhātu Mahāmanḍala* and the Buddha's infinite love, generate the love or passion inside the *sādhaka*'s mind, the power by which the *sādhaka* gains the four attainments, i.e. subjugation, attraction, destruction and pacification.

⁴⁰⁹. S. p. 111-2~9, T. p. 234-4-8~5-2, C2. p. 362-1-1~8.

⁴¹⁰. S. pp. 112~113-5, T. pp. 234-5-3~235-1-1, C2. p. 362-1-14~2-8.

Chapter 3. Vajrajñāna Dharmamandala

Chapter 3 of the *STTS*⁴¹¹ explains the significance of assembling the *Vajrajñāna Dharmamandala* (or *Vajrasūksma Jñānamandala*) which constitutes the supreme *dharma-mudrā* and focuses on the Speech of Vairocana. Ānandagarbha and Śākyamitra name this *mandala*, which also contains the main thirty-seven deities, *Dharmamandala* (of the *Vajradhātu*). A common characteristic of the names of the sixteen Mahābodhisattvas⁴¹² manifested through the second *samādhi* of the *Vajrajñāna Dharmamandala* is that each of the sixteen Mahābodhisattvas is given the name of a ‘Knowledge-Symbol’ (*jñānamudrāḥ*). Since their names are compounds and masculine in form, the word ‘Symbol’ occurs at the end of each as *mudrāḥ* and not in the typically feminine form as *mudrā*.⁴¹³

According to Amoghavajra, the specific characteristic of this *mandala*, which he names *Sūksma* (Subtle)-*vajra-mandala*, is that each of the thirty-seven deities is drawn in the centre of a *vajra*, and has its own *samādhi-mudrā*.⁴¹⁴ Since the rites of entering this *mandala* are performed on the basis of those of the *Vajradhātu Mahāmandala*, the *STTS* chapter mentions only the following difference:-

“Having executed an extensive rite of entering (this *mandala*) in conformity with the (*Vajradhātu*) *Mahāmandala*, (the master) should place a knowledge-emblem (*jñāna-cihna*)⁴¹⁵ into both hands (of his pupil).”⁴¹⁶

The section of the *mudrā*-knowledge of the *Vajrajñāna Dharmamandala* is devoted to the various skills exercised in meditation. According to Amoghavajra,⁴¹⁷ this section explains the *sūksma-vajra-samādhi* of the *sādhaka* in practising the four *dhyānas*, four *brahma-vihāras* (perfect-states) and three *vimokṣa-mukhas*



⁴¹¹. S. chapter 3. pp. 116~129, T. pp. 235-1-8~236-4-8, C2. pp. 362-3-4~365-2-2.

⁴¹². The sixteen Mahābodhisattvas in this *mandala* are divided into four-family groups, i.e. *Sarvatathāgata-mahāvajra-samādhis*, *Sarvatathāgata-ratna-samādhis*, *Sarvatathāgata-dharma-samādhis* and *Sarvatathāgata-karma-samādhis*. *Sarvatathāgata-mahāvajra-samādhis* include (1) Vajrasattva-jñāna-mudrāḥ, (2) Sarvatathāgata-samājādhishthāna-jñāna-mudrāḥ, (3) Sarvatathāgatānurāgaṇa-jñāna-mudrāḥ, (4) Mahātūṣṭi-jñāna-mudrāḥ. *Sarvatathāgata-ratna-samādhis* include (5) Sarvatathāgata-vajrābhiseka-jñāna-mudrāḥ, (6) Mahāprabhāmandalavyūha-jñāna-mudrāḥ, (7) Sarvatathāgatāśāparipūrṇa-jñāna-mudrāḥ, (8) Sarvatathāgata-mahāhāsa-jñāna-mudrāḥ. *Sarvatathāgata-dharma-samādhis* include (9) Sarvadharma-samatā-jñāna-mudrāḥ, (10) Sarvatathāgata-prajñā-jñāna-mudrāḥ, (11) Mahācakra-praveśa-jñāna-mudrāḥ, (12) Sarvatathāgata-dharmavāgnihprapañca-jñāna-mudrāḥ. *Sarvatathāgata-karma-samādhis* include (13) Sarvatathāgata-viśvakarma-jñāna-mudrāḥ, (14) Duryodhana-virya-jñāna-mudrāḥ, (15) Sarvamāra-mandala-vidhvamsana-jñāna-mudrāḥ, (16) Sarvatathāgata-bandha-jñāna-mudrāḥ.

⁴¹³. David Snellgrove, *Sarva-Tathāgata-Tattva-Saṅgraha*, Introduction, p. 36.

⁴¹⁴. *OEAVS*, TSD. Vol. 18, No. 869, pp. 284-3-27~285-1-1.

⁴¹⁵. Tibetan reads: “*jñāna-mudrā*”. Chinese 2 reads: “*mahā-jñāna-cihna*”.

Ānandagarbha and Śākyamitra both regard a knowledge-emblem as the *vajra-sūksma* as small as a barleycorn. (*Tattvāloka*, Vol. 71, No. 3333, p. 224-3-3; *Kosalālaraṅkāra*, Vol. 70, No. 3326, p. 262-3-2).

⁴¹⁶. S. p. 123-2~3, T. p. 236-1-7, C2. p. 364-1-15~16.

⁴¹⁷. *OEAVS*, TSD. Vol. 18, No. 869, p. 285-1-2~4.

(emancipation-entrances). As a result of these practices in meditation, the mind endures, the mind becomes gently harmonious, and the mind is liberated.

1. Structural Analysis of Chapter 3

(1) The first section of chapter 3 of the *STTS* starting with the words, “Then the Lord once again entered the *samādhi* called *Mandala*-Empowerment of the Pledge of the Knowledge-*Mudrā* of the Subtle-*Vajra* of All the Tathāgatas”⁴¹⁸ and ending with the words, “They entered the *samādhis* of their own hearts, and remained there”,⁴¹⁹ provides an exposition of the second *samādhi* called the supreme *mandala*-king of the *Vajrajñāna Dharmamandala*.

(2) The next section starting with the words, “Then, Vajrapāṇi once again enunciated this *Vajrasūkṣma Jñānamanḍala* for the purpose of accomplishing the *samādhi*, the knowledge and the supernatural knowledge of all the Tathāgatas”⁴²⁰ and ending with the words, “(The master) should place the sign of knowledge into both hands (of his pupil)”,⁴²¹ explains the *mandala*-rites of the *Vajrajñāna Dharmamandala*.

(3) The next section starting with the words, “(The master) should teach the knowledge of the *mahā-mudrā* which makes one's own mind endure”⁴²² and ending with the words, “One can accomplish the universal action”,⁴²³ explains the *mudrā*-knowledge consisting of the meditative practices, which are common to the Abhidharma and Mahāyāna Buddhism, i.e. the four *dhyānas*, four *brahmavihāras*, four *ārūpyasamāpattis* and three *vimokṣamukhas*. This section also contains a secret rite known as the secret *mudrā*-knowledge of the truth of all the Tathāgatas.

(4) The final section starting with the words, “Then, one should teach the *mudrā*-knowledge of the *samādhi* called the empowerment of the knowledge-*vajra* of all the Tathāgatas”⁴²⁴ and ending with the words, “Having divided (it) into two, one should reunite (them)”,⁴²⁵ briefly describes the rite of binding the four *mudrās* of the *Vajrajñāna Dharmamandala*.⁴²⁶

2. Structure of the Vajrajñāna Dharmamandala

^{418.} *atha bhagavām punar api sarvatathāgatasūksmavajrajñānamudrāsamayamandaladhīṣṭhānam nāma samādhiṁ samāpadya*: S. p. 116-2~3, T. p. 235-1-8~2-1, C2. p. 362-3-5~6.

^{419.} *svahṛdayasamādhayah samāpadyāvasthitā iti*: S. p. 122-6~7, T. p. 236-1-3, C2. p. 364-1-3~4.

^{420.} *atha vajrapāṇih punar api sarvatathāgatasamādhijñānābhijñāniśpādanārtham idam vajrasūkṣmajñānamanḍalam abhāṣat*: S. p. 122-8~9, T. p. 236-1-3~4, C2. p. 364-1-5~7.

^{421.} *jñānacihnaṁ pāṇibhyāṁ dattvā*: S. p. 123-2~3, T. p. 236-1-7, C2. p. 364-1-16.

^{422.} *svacittaparikarmamahāmudrājñānam śikṣayet*: S. p. 123-3, T. p. 236-1-7, C2. p. 364-1-16~18.

^{423.} *sarvakarma sa sādhayed iti*: S. p. 127-10~11, T. p. 236-3-8, C2. p. 364-3-23.

^{424.} *tataḥ sarvatathāgatajñānavajrādhīṣṭhānasamādhi mudrājñānam śikṣayet*: S. p. 127-12~13, T. p. 236-4-1, C2. p. 364-3-24.

^{425.} *dvidhikṛtya prayojayed iti*: S. p. 129-6~7, T. p. 236-4-7, C2. p. 365-1-26.

^{426.} Cf. *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 136-3-5~5-1.

This *mandala* has the same structure and images of the thirty-seven deities as those of the *Vajradhātu Mahāmandala*, the only specific difference being that each deity, except four Pāramitās drawn as four symbols, in this *mandala* is drawn in the centre of a *vajra* in the posture of meditation, holding its own symbol at the heart.

“The supreme Dharmamandala⁴²⁷ (of the Tathāgata-family) has the basic design of the *Vajradhātu* (*Mahāmandala*) and is called ‘*Vajrasūkṣma* (*Vajra*-subtle)’. One should place the Mahāsattvas (inside this *mandala*) in conformity with the (*Vajradhātu*) *Mahāmandala*. One should draw the Buddha (Vairocana) in the centre of a *vajra*, and (also should draw the other four Tathāgatas) in the Buddha-circles. One should draw the Mahāsattvas, each of whom (holds) its own *mudrā* at the heart,⁴²⁸ abides in *samādhi* and forms a *vajra*-bond with both hands.”⁴²⁹

Regarding the Sanskrit term *vajra-sūkṣma* (or *sūkṣma-vajra*), Ānandagarbha interprets that the *vajra-sūkṣma* (*vajra*-subtle) as a white coloured five-pronged *vajra* as small as a barleycorn, its inner essence being knowledge (*jñāna*) and truth, generates the *mudrā*. Thus, the nature of the *vajra-sūkṣma* is the *mudrā* of the knowledge of the *vajra-sūkṣma*.⁴³⁰ Śākyamitra adds that the *vajra-sūkṣma* of all the Tathāgatas is the knowledge-*vajra*, and since it is generated from the mind which is not able to be seen, nobody can break it, so it is called the *vajra-sūkṣma*.⁴³¹ As for the reason each deity is drawn in the centre of a *vajra*, Togano Shōun makes the following comment: “The *vajra*-subtle-knowledge can become unlimited and innumerable in division but as a whole it is called Pure-Absolute-Knowledge. This Pure-Absolute-Knowledge of Vairocana, known as a *vajra* of (Bodhi-) Sattva in the STTS, symbolised as the five-pronged-*vajra* established inside the lunar-disc, personified as the Mahābodhisattva Vajrapāṇi, is divided into countless and immeasurable Buddha-knowledges, which are represented as the thirty-seven knowledges and personified as the thirty-seven deities in the *mandala*. Thus, since these thirty-seven deities are manifested in the ambience of the subtle-*vajra* to be the Pure-Absolute-Knowledge, each of them is drawn in the centre of a *vajra*.”⁴³²

The *Sūkṣma Assembly of the Nine Assemblies Mandala*⁴³³ consists of the main thirty-seven deities, the sixteen *Bhadralakṣaṇa* Mahābodhisattvas and the twenty Hindu deities. Except the twenty Hindu deities, each of the other deities sits on a

⁴²⁷. Chinese 2 reads: “the supreme subtle-lunar-disc”.

⁴²⁸. Regarding ‘their own *mudrās* at their hearts’, which is translated from the Sanskrit ‘*sva-mudrā-hṛdaya*’, Śākyamitra asserts that the *sva-mudrā-hṛdaya* means *mudrās* such as the *vajra* and others, and since the essence of these is the *mudrā* of the heart, so it is called *sva-mudrā-hṛdaya*. (*Kosalālamkāra*, Vol. 70, No. 3326, p. 262-2-5~6).

⁴²⁹. S. p. 122-10~16, T. p. 236-1-4~6, C2. p. 364-1-8~13.

⁴³⁰. *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 220-3-2~3.

⁴³¹. *Kosalālamkāra*, TTP. Vol. 70, No. 3326, p. 259-3-8~4-1.

⁴³². Togano Shōun, *Mandara no kenkyū*, pp. 278~280.

⁴³³. TSD. *Tu-xiang-bu* (Iconographic Section), Vol. 1, pp. 923~938; Adrian Snodgrass, *The Matrix and Diamond World Mandalas in Shingon Buddhism*, p. 666.

lotus where a *vajra* is drawn in the centre. In this *mandala*, some deities hold their own symbols, but the others such as the five Tathāgatas form the hand gestures without holding their symbols. According to the *Vajradhātu Sūkṣmamandalā* of the *Gobushinkan*,⁴³⁴ which contains the images of the thirty-three deities excluding the four Pāramitās, each deity places its own symbol in both hands in the posture of meditation, the only exception being Vairocana who is forming ‘the *mudrā* of supreme enlightenment’ without holding any symbol. In addition, only Vairocana sits on the lotus where a *vajra* is drawn in the centre.

3. *Mudrā-Knowledge*

Since the *Vajrajñāna Dharmamandalā* constitutes the supreme *dharma-mudrā*, the STTS explains the methods of practising *dharmas*, which are known as the principal meditation practices for realising enlightenment in Mahāyāna Buddhism. According to the *Mahāprajñāpāramitāśāstra*, apart from the seven groups of the *bodhipāksikas*, there are eight groups of *dharmas* which the bodhisattva practises, i.e. (1) the three *vimokṣamukhas* or three *saṃadhīs* (2) the four *dhyānas*, (3) the four *brahmavihāras* or four *apramāṇas* (4) the four *ārūpyasamāpattis* (5) the eight *vimokṣas* (6) the eight *abhibhvāyatanas* (7) the nine *anupūrvasamāpattis* (8) the ten *kṛtsnāyatanas*.⁴³⁵ Out of these eight classes, this section of the STTS (S. pp. 123~126) explains the four *dhyānas*, four *brahmavihāras*, four *ārūpyasamāpattis* and three *vimokṣamukhas* respectively from the point of view of the *yoga-tantra*, where a subtle-*vajra* is used as the object of meditation.

a. Four *Dhyānas*

“While making the tip of the tongue touch the palate,⁴³⁶ one should reflect upon (a subtle-*vajra*) at the tip of the nose. By feeling the pleasure of the subtle-*vajra*, one can compose the thought so that it rests in meditation.

If one then generates the sign associated with feeling the pleasure of the subtle-*vajra*, and can diffuse that sign, one can diffuse the thought in all directions.

Since the thought can be diffused at will, it can even be diffused into the three worlds. Then again, it should be contracted, as long as the tip of the nose can still be sensed.

From then on, one should contemplate with a well-concentrated mind whatever (*mahā-mudrā* or image of deity to be worshipped).

⁴³⁴. TSD. *Tu-xiang-bu* (Iconographic Section), Vol. 2, pp. 110~126; Lokesh Chandra, *A Ninth Century Scroll of the Vajradhātu Mandala*, pp. 196~261; Togano Shōun, *Kongōchōkyō no Kenkyū*, Togano Shōun Zenshū, Extra Vol. III, pp. 301~367.

⁴³⁵. Tadeusz Skorupski, *The Practices Conducive to Enlightenment*, pp. 14~38.

⁴³⁶. Chinese 2 reads: “gradually moving (attention) from the tongue to the palate”.

Furthermore, if everything is completely steadfast, the knowledge of *samādhi* can be accomplished.”⁴³⁷

This practice of the four *dhyānas*⁴³⁸ in the STTS is called ‘*sva-citta-parikarma-mahā-mudrā-jñāna*’, which is translated as ‘knowledge of the *mahā-mudrā* which makes one’s mind endure’. The Sanskrit term ‘*parikarma*’ in this context is explained by Śākyamitra as ‘making progress in meditation’.⁴³⁹ Accordingly, the first *dhyāna* constituting a state of great joy is achieved by concentrating on a subtle-*vajra* at the tip of the nose, which signifies reflection and discernment; the second *dhyāna* constituting a subtle joy is achieved by diffusing the subtle-*vajra*, which signifies making the thought arrive at one point without reflection and discernment; the third *dhyāna* constituting a complete happiness is achieved by contracting the subtle-*vajra*, which signifies the abandonment of joy; and the fourth *dhyāna* constituting a pure equanimity is achieved by making steadfast the subtle-*vajra*, which signifies equanimity and mindfulness. The function of the four *dhyānas* is to liberate the mind.

b. *Four Brahnavihāras*

“If one wishes for friendliness together with great endurance to arise for the sake of any living being, one should expand this (friendliness) into all living beings by means of expanding the thought.

One whose aim is to benefit all living beings should expand compassion towards everybody by means of expanding friendliness.

The natural luminosity, which is in everything, has an original purity that is equal to the sky. Whether there is order or chaos, one is truly satisfied with this expansion.

Heretics are not the vessels for the Buddhahood. One should concentrate on great equanimity for the purpose of purifying these (heretics).”⁴⁴⁰

⁴³⁷. Tibetan reads: “one can discern the wisdom of *samādhi*”. Chinese 2 reads: “the knowledge of *samādhi* will be established”.

S. p. 123-4~11, T. p. 236-1-8~2-2, C2, p. 364-1-19~26.

⁴³⁸. Regarding the four *dhyānas*, the *Mahāprajñāpāramitāśāstra* explains that meditating on the object of the mind, the bodhisattva discards the five objects of enjoyment, rejects the impediments, and enters the first *dhyāna* which constitutes a state of great joy. Then eliminating the activity of examination and judgement, and focusing his mind, he deeply penetrates into an internal peace, gains a subtle and marvellous joy, and submerges into the second *dhyāna*. Next, since this subtle joy distracts his concentration, he distances himself from every joy, gains a complete happiness, and enters the third *dhyāna*. Finally, destroying all suffering and happiness, and rejecting every mental vexation and satisfaction, as well the inhaling and exhaling breath, he endows himself with a pure and subtle equanimity, and penetrates into the fourth *dhyāna*. (Tadeusz Skorupski, *The Practices Conducive to Enlightenment*, p. 19).

⁴³⁹. *Kosalālamkāra*, TTP. Vol. 70, No. 3326, p. 262-3-2~3.

⁴⁴⁰. S. p. 124-1~8, T. p. 236-2-3~5, C2, p. 364-2-3~10.

The meditative practices as described above in the *STTS* that follows the use of subtle-*vajra* in the four *dhyānas* are comparable to the four *brahmavihāras* or four *apramaṇas* (immeasurables), which cultivate four feelings, i.e. *maitrī* (friendliness), *karuṇā* (compassion), *muditā* (joy) and *upeksā* (equanimity), whereby the mind becomes gentle and peaceful. Ānandagarbha⁴⁴¹ interprets the *STTS* rite in the context of deity-*yoga*, i.e. visualising a great friendliness-goddess as having a white-coloured body, a great compassion-goddess as having a red-coloured body, a joy-goddess as having a yellow-coloured body and a great equanimity-goddess as having a green-coloured body respectively. In these terms, therefore, the *sādhaka* attains the four *brahmavihāras* when in union with these four goddesses.

c. Four ārūpyasamāpattis

“While concentrating on the subtle-*vajra*, whether standing or sitting, one should visualise an image of a *vajra* in space or elsewhere.

In the same way, while concentrating on the subtle-*vajra*, one should visualise with a well-concentrated mind the heart-*vajra* (*hrdvajra*)⁴⁴² of the Bodhisattva⁴⁴³ in all directions.

In the same way, while concentrating on the subtle-*vajra*, one should visualise a great image of Vajrapāṇi in all directions.

In the same way, (while concentrating on the subtle-*vajra*), one should visualise with a well-concentrated mind an image of the Buddha, endowed with all the most excellent forms, in all directions.”⁴⁴⁴

The original title for this practice of the four *ārūpyasamāpattis* (immaterial *saṃpatti*) in the *STTS* is ‘the knowledge of recollecting all the Tathāgatas⁴⁴⁵ (*sarvataṭhāgatānuśmṛtiyāna*)’. According to the *Mahāprajñā-pāramitāśāstra*,⁴⁴⁶ the four *ārūpyasamāpattis* include the sphere of infinite space, the sphere of the infinity of consciousness, the sphere of nothingness and the sphere of neither consciousness nor non-consciousness. The previous two kinds of meditation practices are performed in the sphere of form, but the above method is practised in

⁴⁴¹. *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 225-4~3~5~2.

⁴⁴². Śākyamitra comments that the heart-*vajra* in this context indicates Vajrasattva. (*Kosalālaṅkāra*, TTP. Vol. 70, No. 3326, p. 264-1~4).

⁴⁴³. Chinese 2 reads: “all the Bodhisattvas”. Tibetan reads: “the *vajra* of the Bodhisattva at (one’s) heart”.

⁴⁴⁴. Tibetan reads: “all the time” instead of “in all directions”.
S. p. 125-2~9, T. p. 236-2~6~3~1, C2. p. 364-2~17~24.

⁴⁴⁵. Śākyamitra comments that all the Tathāgatas in this context refer to all the Buddhas and Bodhisattvas. (*Kosalālaṅkāra*, TTP. Vol. 70, No. 3326, p. 263-5~5~6), but Ānandagarbha regards all the Tathāgatas as referring to the nature of the following four, i.e. the five-pronged *vajra*, Hṛdvajra Bodhisattva, Vajrasattva and Vairocana. (*Tattvāloka*, TTP. Vol. 71, No. 3333, p. 225-5~2~3).

⁴⁴⁶. Tadeusz Skorupski, *The Practices Conducive to Enlightenment*, pp. 24~26.

the sphere of the formless. The phrase ‘while concentrating on the subtle-*vajra*’ refers to the meditation method of the previous four *dhyānas*. In this meditation practice, the *sādhaka* visualises the four images, i.e. a five-pronged *vajra*, the *vajra* abiding inside the heart of the Bodhisattva Vajrasattva, Vajrapāṇi and the Buddha Vairocana, which are logically correlated with each other. Thus, the meditation on these four external symbols is carried out sequentially.

d. Three Vimokṣamukhas

“While concentrating on the subtle-*vajra*, one should visualise oneself as the moon in order to generate the thought of enlightenment (*bodhi-citta*).

In the centre of this lunar disc, one should visualise oneself as an image of the *vajra* in order to generate the *vajra* of the (Bodhi-) Sattva.

While performing the rite of the subtle-*vajra*, one should visualise oneself as the heart-*vajra* of the (Bodhi-) Sattva in order to generate Vajrasattva.

One should visualise oneself as an image of the Buddha, endowed with all the most excellent forms, in order to realise the Enlightenment of the Buddha.”⁴⁴⁷

The three *vimokṣamukhas* (emancipation-entrances) consist of *śūnyatā* (emptiness), *ānimitta* (causelessness) and *apraṇihita* (aimlessness), which represent the true character of the *dharmas* and are fundamentally one. By means of these three *vimokṣamukhas*, *samsāra* is identical with *nirvāṇa* because both *nirvāṇa* and *samsāra* are empty, causeless and aimless.⁴⁴⁸ The function of these three *vimokṣamukhas* is to liberate the mind. The characteristics of the *dharmas*, i.e. emptiness, causelessness and aimlessness, are symbolised by the subtle-*vajra*. Practising the meditative skills, the *sādhaka* overcomes the dualism of consciousness which separates himself the subject from the object Buddha Vairocana, and experiences the perfectly purified state of consciousness in union with Vairocana drawn in the *mandala*. Comparing this method and the previous method of the four *ārūpyasamāpattis*, the differences and similarities are apparent. Whereas the meditation in the former focuses on only external objects, the latter focuses on the inner self and, furthermore, on the union between the inner self and the external symbols. The two methods are similar in that both start with concentrating on a subtle-*vajra*, by means of which the apparent self is identified with the sum of existence,⁴⁴⁹ and end with attaining liberation.

e. Secret Rite

⁴⁴⁷. S. p. 126-1~8, T. p. 236-3-2~4, C2. p. 364-3-2~9.

⁴⁴⁸. Tadeusz Skorupski, *The Practices Conducive to Enlightenment*, pp. 14~18.

⁴⁴⁹. David Snellgrove, *Sarva-Tathāgata-Tattva-Saṅgraha*, Introduction, p. 36.

Since the STTS is classified as a *yoga-tantra*, it is dominated by mental states and meditative practices. Nevertheless, it also explains certain secret rituals containing some basic elements of the *anuttara-yoga-tantra*. All such rituals contain the Sanskrit term *rahasya* or *guhya*, both of which mean ‘secret or esoteric teaching’. However, it is significant that in the *yoga-tantra*, all the secret rituals are performed in *samādhi*. The STTS describes the secret *mudrā*-knowledge of the truth of all the Tathāgatas (*sarvatathāgata-dharmatā-rahasya-mudrā-jñāna*)⁴⁵⁰ in the following way:-

“Uttering once with the *vajra*-sound: ‘Indeed, I am identical to the Tathāgata.’,⁴⁵¹ one can gratify all living beings through the union of the two organs (*indriya*).⁴⁵²

Uttering once with the *vajra*-sound: ‘Indeed, I am identical to Mahāvajra.’, one can, with confidence, attract the world through the union of the two organs.

Uttering once with the *vajra*-sound: ‘Indeed, I am identical to Vajradharma.’, one can destroy the whole world through the union of the two organs.

Uttering once with the *vajra*-sound: ‘Indeed, I am identical to Viśvavajra.’, one can accomplish all actions through the union of the two organs.”⁴⁵³

This rite is performed through four consecutive verbal utterances, which aim to identify, in sequence, with each of the four families, i.e. Tathāgata, *Vajra*, *Dharma* and *Karma*, based upon the four rites, i.e. subjugation, attraction, destruction and pacification. In addition to the verbal utterances, the union of the two organs are introduced in this ritual. In this context, the union of the two organs refers to the union between the mentally projected body of the *sādhaka* and the body of the deity joined together in *samādhi*, which symbolises the perfect unity equivalent to the physical union between male and female.

4. Conclusion

The *Vajrajñāna Dharmamandala* which constitutes the supreme *dharma-mudrā* represents the Speech of Vairocana, and consists of the main thirty-seven deities,

⁴⁵⁰. As regards the Sanskrit term ‘*sarvatathāgata-dharmatā*’, which literally means ‘the nature of all the Tathāgatas’, Śākyamitra comments that it means the nature to be able to complete the purpose of contemplating the *mahā-mudrā* of all the Tathāgatas. (*Kosalālamkāra*, TTP. Vol. 70, No. 3326, p. 264-3~8~4-1). However, Ānandagarbha asserts that, in this context, it indicates the (*Vajrajñāna*) *Dharmamandala*. (*Tattvāloka*, TTP. Vol. 71, No. 3333, p. 226-3-4).

⁴⁵¹. Chinese 2 reads: “all the Tathāgatas”.

⁴⁵². Chinese 2 in this section interprets the Sanskrit words ‘*dvayendriyasamāpatti*’ as “the union of *vajra* and lotus”.

⁴⁵³. S. p. 127-3~10, T. p. 236-3~6~8, C2. p. 364-3-16~23.

According to Śākyamitra, Mahāvajra signifies the Lord Ākāśagarbha, Vajradharma signifies the Lord Lokeśvara and Viśvavajra signifies the Lord Vajrakarma. (*Kosalālamkāra*, TTP. Vol. 70, No. 3326, p. 264-4-6~5-3).

each of which is drawn in the centre of a *vajra*, holding its own symbol with both hands. The essential or central symbol in this *maṇḍala* is the subtle-*vajra* symbolising the Pure-Absolute-Knowledge of Vairocana. The specific function of this *maṇḍala* is to guide the *sādhaka* in practising various meditative skills, i.e. the four *dhyānas*, four *brahmavihāras*, four *ārūpyasamāpattis* and three *vimokṣa-mukhas*, which originated in the Abhidharma and were developed in Mahāyāna Buddhism. These four kinds of meditative practice form a logical sequence. Firstly, the *sādhaka* practises on the basis of the four *dhyānas* the method of controlling the subtle-*vajra* which is generated from his mind. Secondly, he gains compassionate thoughts towards living beings by means of controlling the subtle-*vajra* and cultivating the four feelings. Thirdly, he practises the method of visualising a deity in the sphere of the formless with the help of the subtle-*vajra*. Finally, he practises the method of transforming himself into a deity drawn in the *maṇḍala* by means of concentrating on the subtle-*vajra*. As a result of these practices, the *sādhaka* experiences the state of *nirvāṇa* in the sphere of *samsāra*.

7

Chapter 4. Vajrakārya Karmamandala

Chapter 4 of the *STTS*⁴⁵⁴ explains the significance of assembling the *Vajrakārya Karmamandala* which constitutes the supreme *karma-mudrā* and focuses on the Marvellous Action of Vairocana. The sixteen Mahābodhisattvas of the *Vajrakārya Karmamandala*, whose names have feminine endings, appear in feminine form. These sixteen Mahābodhisattvas are divided into four family groups known as the Great-Offerings of all the Tathāgatas,⁴⁵⁵ the Consecration-Offerings of all the Tathāgatas,⁴⁵⁶ the *Dharma*-Offerings of all the Tathāgatas,⁴⁵⁷ and the Action-Offerings of all the Tathāgatas.⁴⁵⁸

Amoghavajra explains the *Vajrakārya Karmamandala* as the extensive rite of worshipping all the Tathāgatas. He adds that this *mandala* also contains the main thirty-seven deities, and each deity holds its own symbol and abides in worship.⁴⁵⁹ The basic structure of this *mandala* is the same as the previous *mandalas*, but the thirty-two deities excluding the five Tathāgatas have female appearances and form the gestures of offering. According to Śākyamitra, since this is the *mandala* of offerings, the Mahāsattvas assume the appearance of the offering goddesses.⁴⁶⁰

The section of the *mudrā*-knowledge of the *Vajrakārya Karmamandala* is devoted to the four kinds of worship-rites consisting of the sixteen offerings which correspond to the sixteen Mahābodhisattvas assuming female forms, and a secret worship-rite consisting of the four secret offerings. The main purpose of these offerings is to enable the *sādhaka* to gain Buddhahood by means of worship.

1. Structural Analysis of Chapter 4

(1) The first section of chapter 4 of the *STTS* starting with the words, “Then, the Lord once again entered the *saṃādhi* called the *Vajra*-Empowerment of the Action-Pledge Penetrated by the Extensive Rite of the Supreme Worship of all the Tathāgatas”⁴⁶¹ and ending with the words, “They are the Ritual-Offerings of all the

⁴⁵⁴. S. chapter 4. pp. 130~141, T. pp. 236-4-8~238-1-8, C2. pp. 365-2-9~368-1-6.

⁴⁵⁵. The Great-Offerings of all the Tathāgatas consist of Sarvatathāgatasukhasukhā, Sarvatathāgatākarṣaṇī, Sarvatathāgatānurāgiṇī and Sarvatathāgatasantoṣaṇī.

⁴⁵⁶. The Consecration-Offerings of all the Tathāgatas consist of Mahādhipatinī, Mahodyotā, Mahāratnavarṣā and Mahāprītiharṣā.

⁴⁵⁷. The *Dharma*-Offerings of all the Tathāgatas consist of Mahājñānagītā, Mahāghoṣānugā, Sarvamandalapraveśā and Mantracaryā.

⁴⁵⁸. The Action-Offerings of all the Tathāgatas consist of Sattvavatī, Mahābodhyāṅgavatī, Cakṣuṣmatī and Gandhvavatī.

⁴⁵⁹. *OEAVS*, TSD. Vol. 18, No. 869, p. 285-1-4~6.

⁴⁶⁰. *Kosalālamkāra*, TTP. Vol. 70, No. 3326, p. 267-3-7~8.

⁴⁶¹. *atha bhagavām punar api sarvatathāgatānuttarapūjāvidhvistaraspasharanakarmasamaya-vajrādhiṣṭānan nāma samādhim samāpadya*: S. p. 130-2~4, T. p. 236-4-8~5-1, C2. p. 365-2-9~11.

Tathāgatas”,⁴⁶² provides an exposition of the second *samādhi* called the supreme *mandala*-king of the *Vajrakārya Karmamandala*.

(2) The next section starting with the words, “Now comes the *karma-mandala* of the *vajra*-ritual which is to do with the performing of the entire and complete Tathāgata-worship”⁴⁶³ and ending with the words, “It is not necessary to say that (one is worshipped) by the others”,⁴⁶⁴ explains the *mandala*-rites of the *Vajrakārya Karmamandala*.

(3) The next section starting with the words, “Then, one should teach the knowledge of the worship-*mudrā* of generating the thought of great enlightenment”⁴⁶⁵ and ending with the words, “KĀMA-VAJRA”,⁴⁶⁶ explains the *mudrā*-knowledge which contains four rites of making the sixteen offerings, namely, *mahābodhicittanispatti*-, *sarvabuddha*-, *dharma*- and *samādhi-pūjāmudrājñānas*, and also a secret rite of making the four offerings known as *rahasyapūjāmudrājñāna*.

(4) The final section starting with the words, “Then, one should teach the knowledge of the *mahā-mudrā* of the worship-ritual of all the Tathāgatas”⁴⁶⁷ and ending with the words, “As regards *karma-mudrās*, briefly, the *karma-mudrās* should be divided into two”,⁴⁶⁸ briefly describes the rite of binding the four *mudrās* of the *Vajrakārya Karmamandala*.⁴⁶⁹

2. Mandala Rites

According to the *samādhi*-section of the *Vajrakārya Karmamandala*,⁴⁷⁰ Vairocana enters the *vajra-samādhi* called the ritual-pledge (*karma-samaya*) of worshipping all the Tathāgatas, and Vajradhara, who is the representative of Vairocana, generates from the hearts of the five Tathāgatas the offering goddesses, who gather together in the *mandala*. Each goddess holds her own symbol (*mudrā*) with both hands, worships all the Tathāgatas, and rests on her own lunar disc in accordance with the *Vajradhātu Mahāmandala*. Basically, the rite of entering this *mandala* begins with

^{462.} *sarvatathāgatakarmapūjāḥ*: S. p. 135-10, T. p. 237-3-4, C2. p. 366-3-21.

^{463.} *athātra vajrakāryakarmamandalam bhavaty aśeṣānavasēsatathāgatapūjāpravartakam iti*: S. p. 135-11~12, T. p. 237-3-4~5, C2. p. 366-3-22~23.

^{464.} *kaḥ punar vādo 'nyair iti*: S. p. 136-8~9, T. p. 237-4-1, C2. p. 367-1-6.

^{465.} *tato mahābodhicittanispattipūjāmudrājñānam śikṣayet*: S. p. 136-10, T. p. 237-4-1, C2. p. 367-1-7.

^{466.} S. p. 140-5, T. p. 238-1-3, C2. p. 367-3-19.

Tibetan and *Tattvāloka* both read: “KARMA-VAJRA.”

^{467.} *tataḥ sarvatathāgatapūjākarmamahāmudrājñānam śikṣayet*: S. p. 140-6, T. p. 238-1-3~4, C2. p. 367-3-20.

Tibetan reads: “Then, one should teach the knowledge-*mudrā* of the *mahā-mudrā* of the worship-ritual of all the Tathāgatas.” *Tattvāloka* reads: “Then, one should teach the knowledge-*mudrā* of the worship-ritual of all the Tathāgatas.”

^{468.} *karmamudrāḥ samāsenā karmamudrā dvividhikṛtā iti*: S. p. 141-7~8, T. p. 238-1-6~7, C2. p. 368-1-5~6.

^{469.} Cf. *Tattvāloka*, TTP. Vol. 71, No. 3333, pp. 136-5-1~137-1-6.

^{470.} S. p. 132, T. p. 237-1-1~2-1, C2. pp. 365-3-14~366-1-1.

the rite of the *Vajradhātu Mahāmaṇḍala*, but on entry the pupil is given a special pledge and also a crossed emblem symbolising this *mandala*.

a. Structure of the Vajrakārya Karmamaṇḍala

“The supreme *Karmamaṇḍala* (of the Tathāgata-family) has the basic design of the *Vajradhātu* (*Mahāmaṇḍala*) and is called ‘*Vajrakārya* (*Vajra*-performance)’. One should place the (five) Buddha-images in conformity with the (*Vajradhātu*) *Mahāmaṇḍala*, and then should draw the goddesses possessing their own symbols (*mudrās*) in accordance with Vajrasattva and the other (deities described in the *Vajradhātu Mahāmaṇḍala*).”⁴⁷¹

According to this brief description, this *mandala*'s external structure and images of the five Tathāgatas are the same as those of the *Vajradhātu Mahāmaṇḍala*,⁴⁷² but the main thirty-two deities are drawn in female forms having the same postures, body-colours and symbols as those corresponding to the *Vajradhātu Mahāmaṇḍala*. Since the four Pāramitās and the eight Offerings have female appearances in the *Vajradhātu Mahāmaṇḍala*, Śākyamitra⁴⁷³ gives some information about female images of the sixteen Mahābodhisattvas and the four Guardians. He explains that the four Mahāsattvas drawn in the first lunar disc, i.e. Vajrasattva and the rest (Vajrarāja, Vajrarāga and Vajrasādhu) assume the form of Vajralāsyā and the rest (Vajramālā, Vajragītā and Vajranṛtyā) respectively. The four Mahāsattvas, i.e. Vajrakarma and the rest (Vajrarakṣa, Vajrayakṣa and Vajrasandhi), assume the form of Vajradhūpā and the rest (Vajrapuṣpā, Vajrālokā and Vajragandhā) respectively. The four Mahāsattvas belonging to the Gem-family, i.e. Vajraratna and the rest (Vajratejas, Vajraketu and Vajrahāsa), assume the forms of the four Gaṇapūjās. The four Mahāsattvas belonging to the *Dharma*-family, i.e. Vajradharma and the rest (Vajratikṣṇa, Vajrahetu and Vajrabhāṣa), assume the forms of the four Dharmapūjās. The four Guardians also assume female forms.

In the *Vajradhātu Karmapūjāmaṇḍala* of the *Gobushinkan*,⁴⁷⁴ which contains the images of the thirty-three deities excluding the four Pāramitās, the thirty-two deities excluding Vairocana are drawn in female forms. However, all the main thirty-seven deities drawn in the *Pūja Assembly* of the *Nine Assemblies Mandala*⁴⁷⁵ have male appearances, and each of the thirty-two deities excluding the five Tathāgatas holds a lotus on which his own symbol is placed.

b. Entry into the Mandala

⁴⁷¹. S. p. 135-13~17, T. p. 237-3~5~6, C2. p. 366-3-24~27.

⁴⁷². *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 229-4-8~5-1.

⁴⁷³. *Kosalālamkāra*, TTP. Vol. 70, No. 3326, p. 267-3-8~4-2.

⁴⁷⁴. TSD. *Tu-xiang-bu* (Iconographic Section), Vol. 2, pp. 127~144; Lokesh Chandra, *A Ninth Century Scroll of the Vajradhātu Mandala*, pp. 262~327; Toganoo Shōun, *Kongōchōkyō no Kenkyū*, Toganoo Shōun Zenshū, Extra Vol. III, pp. 369~439.

⁴⁷⁵. TSD. *Tu-xiang-bu* (Iconographic Section), Vol. 1, pp. 939~954; Adrian Snodgrass, *The Matrix and Diamond World Mandalas in Shingon Buddhism*, p. 675.

“In the beginning, (the pupil) should enter (the *mandala*) in conformity with entering the (*Vajradhātu*) *Mahāmaṇḍala*.⁴⁷⁶ When he enters, (the *vajra*-master) should say this to him⁴⁷⁷: ‘Since this is the pledge (*samaya*) of worshipping all the Tathāgatas, you should do all in your power to make these sixteen⁴⁷⁸ offerings by day and by night.’ Then, having removed the face-cover (of the pupil) and having revealed the *karma-maṇḍala*, (the *vajra*-master) should give him a crossed emblem (*viśva-cihna*)⁴⁷⁹ into both (his) hands. Then, he is worshipped by all the Tathāgatas.”⁴⁸⁰

According to Śākyamitra, this is the *samaya-maṇḍala* in that it consists of offerings belonging to all the Tathāgatas. Thus, in order to keep this pledge (*samaya*), one should make the sixteen offerings every day without stopping.⁴⁸¹ The rite of making the sixteen offerings appears in the next *mudrā*-knowledge section. The phrase ‘in one's power’ means that if wealth, one may worship all the Tathāgatas with flowers, etc., or in case of being familiar with meditation, one may worship them with the mind in any place.⁴⁸² The words ‘a crossed emblem’ indicate ‘a crossed *vajra*’.⁴⁸³

3. *Mudrā*-Knowledge

The rite of making the sixteen offering-*mudrās* in this *maṇḍala*, which focuses on worshipping the five Tathāgatas, is divided into four groups, i.e. four offering-*mudrās* of generating the thought of great enlightenment, whose function is to make the thought of enlightenment steadfast; four offering-*mudrās* of all the Buddhas, whose function is to gather the accumulation of merit; four offering-*mudrās* of *dharma*, whose function is to complete the accumulation of knowledge; and four offering-*mudrās* of *samādhi*, whose function is to lead to enlightenment. In addition, the secret rite of making the four secret offering-*mudrās* consists in the four ways of the perfect bodily union with the four representative Mahābodhisattvas in *samādhi*.

a. *Mahābodhicittanispatti*pūjāmudrājñāna

“(a) While steadily generating the thought of enlightenment, one should think, ‘I am a Buddha’. Offering oneself with pleasure, one can attain the bliss of the Buddha.

⁴⁷⁶ Sanskrit omits: “*Mahāmaṇḍala*”.

⁴⁷⁷ Chinese 2 reads: “the pupil”.

⁴⁷⁸ Chinese 2 adds: “*Mahāsattva*”.

⁴⁷⁹ Chinese 2 reads: “emblem of the *Karma*-family”.

⁴⁸⁰ S. p. 136-3~9, T. p. 237-3-7~4-1, C2. pp. 366-3-28~367-1-6.

⁴⁸¹ *Kosalālaṅkāra*, TTP. Vol. 70, No. 3326, p. 267-4-7~5-1.

⁴⁸² Ibid., p. 267-5-1~2.

⁴⁸³ *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 230-1-5~6.

- (b) While steadily generating the thought of enlightenment, one should think, 'I am a Buddha'. Offering oneself with gifts such as a garland, one becomes consecrated (as a Buddha-body by all the Tathāgatas).
- (c) While steadily generating the thought of enlightenment, one should think, 'I am a Buddha'. Offering oneself with gifts such as a well-sounding song, one can be gratified.
- (d) While steadily generating the thought of enlightenment, one should think, 'I am a Buddha'. Offering oneself in dance, one becomes worshipped even by the Buddhas.”⁴⁸⁴

This rite refers to the four great-offerings made by the four female-shaped Mahābodhisattvas surrounding the Tathāgata Akṣobhya in the *Vajrakārya Karmamandala*. Thus, the *sādhaka* visualises himself as one of the five Tathāgatas, particularly Akṣobhya, who is worshipped with the four offerings, i.e. wantonness (*lāsyā*), garland, song and dance by the four Mahābodhisattvas, i.e. Vajrasattva assuming the bodily form of Vajralāsyā, Vajrarāja assuming the bodily form of Vajramālā, Vajrarāga assuming the bodily form of Vajragītā, and Vajrasādhu assuming the bodily form of Vajranṛtyā respectively. Śākyamitra explains that segment (a) involves making the thought of enlightenment steadfast, segment (b) involves making it manifest, segment (c) involves making it thoroughly cleansed, and segment (d) involves making living beings mature but without leaving the wheel of transmigration altogether.⁴⁸⁵

b. Sarvabuddhapūjāmudrāñāna

- “(e) As by bowing down using the supreme *vajras* of the body, speech and mind, so by making offerings to all the Buddhas, one can be certainly greeted with respect (by all living beings).
- (f) If one offers oneself with rejoicing in the great merit (*mahā-puṇya*) of all the Buddhas generated from the body, speech and mind *vajra*, one can attain the Buddha-nature immediately.
- (g) If one thinks, 'I will give to all the Buddhas all the offerings by presenting myself as the divine body, speech and mind *vajra*.', one will be worshipped (by all the Tathāgatas, Bodhisattvas and living beings).
- (h) One becomes equal to all the Buddhas by means of the transformational offerings that represent an accumulation of all the virtues of the body, speech and mind *vajra*.”⁴⁸⁶

This rite refers to the four consecration-offerings made by the four female-shaped Mahābodhisattvas surrounding the Tathāgata Ratnasambhava. Segment (e) involves performing the four salutations to all the Tathāgatas. However, these salutations, which become the means of gathering the accumulation of merit, are made not by

⁴⁸⁴. S. p. 136-11~18, T. p. 237-4-1~4, C2. p. 367-1-8~15.

⁴⁸⁵. *Kosalālamkāra*, TTP. Vol. 70, No. 3326, p. 268-3-3~4.

⁴⁸⁶. S. p. 137-7~14, T. p. 237-4-6~8, C2. p. 367-1-22~29.

means of the *sādhaka*'s real body, but by means of the *vajras* transformed from the *sādhaka*'s body, speech and mind. Segment (f) involves worshipping all the Tathāgatas with rejoicing in the great merit of all the Tathāgatas generated from the body, speech and mind *vajra*. The method described in this segment (f) makes the accumulation of merit perfect. Segment (g) involves presenting the *sādhaka*'s own body in *samādhi*. According to Ānandagarbha, if the *sādhaka* visualises himself as Samantabhadra making a salutation to the feet of all the Tathāgatas, and worships all the Tathāgatas with all the offerings of both the mundane world (*loka*) and the spiritual world (*aloka*), he will be worshipped by all the Tathāgatas.⁴⁸⁷ Segment (h) involves blessing the entire accumulation of merit. The method described in this segment (h) is based on 'the transfer of merit (*parināmana-puṇya*)', common to later Mahāyāna, whereby merit itself leads to enlightenment, and a bodhisattva shares his 'roots of merit' with all beings.⁴⁸⁸

c. *Dharmapūjāmudrājñāna*

- "(i) The *dharma*s are luminous by nature, and, indeed, from the beginning, they are pure by nature. One who offers oneself along with these *dharma*s can gain extreme happiness.
- (j) The letter 'A' is regarded as supreme in the collection of all the *dharma*s. One destroys all sufferings with this *dharma-mudrā*.
- (k) The cause of all these *dharma*s is the Tathāgata. If one makes an offering of the wheel of the good *dharma*,⁴⁸⁹ one can become a *dharma*-holder.
- (l) Having said that all the *dharma*s are by nature like echoes, and having made this *dharma*-offering, one can gain self-fulfilment."⁴⁹⁰

This rite refers to the four *dharma*-offerings made by the four female-shaped Mahābodhisattvas surrounding the Tathāgata Amitābha. This rite focuses on meditating on the attributes of *dharma*s of the *prajñāpāramitā*.⁴⁹¹ According to Śākyamitra, segment (i) involves meditating on the nature of the pure *dharma* in order to cleanse oneself of impure perception, segment (j) involves meditating on the Samantabhadra's explanation of the truth that all the *dharma*s do not arise, segment (k) involves meditating on the wheel of the *dharma* because the cause of all these *dharma*s is the Tathāgata, and segment (l) involves meditating on the state of absolute inactivity for these *dharma*s are said to be separated from the true meaning of the words.⁴⁹²

⁴⁸⁷. *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 230-5-3~7.

⁴⁸⁸. Har Dayal, *The Bodhisattva Doctrine in Buddhist Sanskrit Literature*, pp. 188~193.

⁴⁸⁹. Tibetan reads: "pledge", instead of "good *dharma*".

⁴⁹⁰. Tibetan reads: "Buddha-voice". Chinese 2 reads: "sound of enlightenment".
S. p. 138-2~9, T. p. 237-5-1~4, C2. p. 367-2-7~14.

⁴⁹¹. *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 231-1-1.

⁴⁹². *Kosalālamkāra*, TTP. Vol. 70, No. 3326, p. 269-3-6~7.

d. *Samādhipūjāmudrājñāna*

- “(m) Visualising oneself as *vajra*-forms as numerous as infinite particles of dust in the *vajras* of the body, speech and mind, one can obtain the *Vajra*-nature (or *Vajra*-body) immediately.
- (n) Visualising oneself as all the Buddhas as numerous as infinite particles of dust in the *vajras* of the body, speech and mind, one can acquire a *Dharma*-body quickly.
- (o) Visualising oneself as Vajrasattvas as numerous as infinite particles of dust in the *vajras* of the body, speech and mind, one can become identical to Vajrasattva.
- (p) Visualising oneself as the Buddha-forms as numerous as infinite particles of dust in the *vajras* of the body, speech and mind, one can attain the Buddha-nature.”⁴⁹³

This rite refers to the four *samādhi*-offerings made by the four female-shaped Mahābodhisattvas surrounding the Tathāgata Amoghasiddhi. Segment (m) involves visualising oneself as numerous *vajras*, segment (n) involves visualising oneself as numerous *Dharma*-bodies of the five Tathāgatas, segment (o) involves visualising oneself as numerous Vajrasattvas, and segment (p) involves visualising oneself as numerous Appearance-bodies (*rūpa-kāya*) of the Buddha endowed with the same thirty-two major marks and eighty minor marks as the Buddha Śākyamuni.

e. *Secret Rite*

“If one dedicates the innate pleasure-offerings that embrace all the bodies (to the Buddhas), one can indeed become identical to Vajrasattva immediately.

If one dedicates the pleasure of seizing hair⁴⁹⁴ in strong passionate union with the Buddhas, one can become identical to Vajraratna.

If one dedicates the supreme pleasure of being kissed⁴⁹⁵ which is associated with strong affection and pleasure for the Buddhas, one can become identical to Vajradharma.

If one dedicates entirely the enjoyment arising from practising the *samāpatti-yoga* of using two organs⁴⁹⁶ (with the Buddhas) for worship, one can become identical to Vajrakarma.”⁴⁹⁷

This secret worship-rite, which is called ‘*rahasya-pūjā-mudrā-jñāna*’ in the STTS, explains the *sādhaka*'s practice in meditating on and uniting with both the *Dharma*-bodies (*dharma-kāya*) and the Appearance-bodies (*rūpa-kāya*) of the four Mahābodhisattvas, i.e. Vajrasattva, Vajraratna, Vajradharma and Vajrakarma respectively, who are the four deities representing the four families. Applying these four methods, the *sādhaka* can achieve the perfect union with his deity. Toganoo

⁴⁹³. S. pp. 138-16~139-6, T. p. 237-5-5~8, C2. p. 367-2-21~28.

⁴⁹⁴. Tibetan reads: “firmly”, instead of “hair”.

⁴⁹⁵. Tibetan reads: “being together”.

⁴⁹⁶. Chinese 2 reads: “the union of the *vajra* and lotus”, instead of “two organs”.

⁴⁹⁷. S. p. 139-13~20, T. pp. 237-5-8~238-1-3, C2. p. 367-3-7~14.

Shōun⁴⁹⁸ interprets these four secret offerings as the means in which the *sādhaka* worships all the Buddhas with complete happiness attained through union with his deity. He adds that both the previous rite (*samādhipūjāmudrājñāna*) and the above rite are illustrated in the *Vajradhātu Karmapūjāmaṇḍala* of the *Gobushinkan*.⁴⁹⁹

4. Conclusion

The *Vajrakārya Karmamandala* constitutes the supreme *karma-mudrā* and represents the Marvellous Action of Vairocana. Since this *maṇḍala* focuses on the Action of Vairocana, the key word in this *maṇḍala* is ‘worship or offering (*pūjā*)’. This concept of worship is manifested in the constructed *maṇḍala* as the female-shaped thirty-two deities offering their symbols to the five Tathāgatas. Thus, the function of this *maṇḍala* is to guide the *sādhaka* in worshipping himself as the five Tathāgatas and in making the sixteen offerings like the sixteen Mahābodhisattvas worship the five Tathāgatas. In addition, by practising the secret rite of making the four secret offerings, the *sādhaka*, having worshipped with the sixteen offerings, worships himself by meditating on the complete union with his deity, and experiences the perfect state of bliss.

⁴⁹⁸ Toganoo Shōun, *Mandara no kenkyū*, pp. 295~297.

⁴⁹⁹ TSD. *Tu-xiang-bu* (Iconographic Section), Vol. 2, p. 144; Toganoo Shōun, *Kongōchōkyō no Kenkyū*, Toganoo Shōun Zenshū, Extra Vol. III, pp. 436~439.

However, Lokesh Chandra classifies these two illustrations of the *Gobushinkan* as ‘*Naya-maṇḍala*’. (*A Ninth Century Scroll of the Vajradhātu Maṇḍala*, pp. 328~334).

Chapter 5. Epilogue of Part One

Chapter 5 of the Sanskrit STTS serves as an epilogue of part one, and consists of expositions of two *mandalas*, namely, *Vajrasiddhi Caturmudrāmaṇḍala* and *Mahāyānābhisaṁyamaṇḍala*. The *Vajrasiddhi Caturmudrāmaṇḍala* consisting of Vairocana and four symbols is revealed for the benefit of those who wish to gather together the essence of the previous four *mandalas* in one *mandala*. The *Mahāyānābhisaṁyamaṇḍala* containing only a single deity, i.e. Vajrasattva, is revealed for the benefit of those who prefer the quick and easy doctrine and ritual. By means of these two *mandalas*, although they are relatively simpler, the *sādhaka* can attain not only the accomplishment of the practices in the previous four *mandalas*, but also complete enlightenment.

A. *Vajrasiddhi Caturmudrāmaṇḍala*

The first part of chapter 5 of the STTS⁵⁰⁰ deals with the fifth *maṇḍala* of the *Vajradhātu*, called *Vajrasiddhi Caturmudrāmaṇḍala* (or *Vajrasiddhi Mudrāmaṇḍala*). The term ‘catur-mudrā-maṇḍala’ means a *maṇḍala* of assembling the four seals which refer to the four *maṇḍalas*. Thus, this *maṇḍala* is a symbolic synthesis of the basic principles of the four *maṇḍalas* of the *Vajradhātu*, namely, *mahā-*, *dhāraṇī-*, *dharma-* and *karma-maṇḍalas* (or *Vajradhātu Mahāmaṇḍala*, *Vajraguhya Vajramāṇḍala*, *Vajrajñāna Dharmamāṇḍala* and *Vajrakārya Karma-maṇḍala*). These four *maṇḍalas* are in reality one *maṇḍala*, seen from four different aspects, and are, in effect, inseparable. This *Vajrasiddhi Caturmudrāmaṇḍala*, therefore, symbolises the fusion of the previous four *maṇḍalas* into a single *maṇḍala*.⁵⁰¹ The main purpose of establishing this *maṇḍala* as a simplified unity of the previous four *maṇḍalas* is mentioned in the STTS:-

“There are living beings whose views are wrong, whose actions are evil, who are deficient in strength,⁵⁰² who have no deliverance from pain and who are ignorant of various actions. Due to deficiency in strength, they do not enter the great *maṇḍalas* of the family of all the Tathāgatas, i.e. the *Vajradhātu* (*Mahāmaṇḍala*) and the other (*maṇḍalas*).⁵⁰³ For their benefit, this *Vajrasiddhi Mudrāmaṇḍala*, which becomes the pledge (*samaya*) of the *maṇḍala* of the family of all the Tathāgatas,⁵⁰⁴ is consecrated in order to realise the goals that range from the liberation of the entire and complete sphere of living beings, experiencing complete

⁵⁰⁰. S. pp. 142~148 of chapter 5, T. p. 238-1-8~5-7, C2. pp. 368-1-7~369-1-4.

⁵⁰¹. Lokesh Chandra, *Sarva-Tathāgata-Tattva-Saṅgraha*, Introduction, p. 43.

⁵⁰². Chinese 2 omits: “who are deficient in strength”.

⁵⁰³. Chinese 2 omits: “the *Vajradhātu* and the rest”.

⁵⁰⁴. Chinese 2 reads: “*Vajrasiddhimāṇḍala Sarvatathāgatamudrāmaṇḍala Sarvatathāgatakula-samayatattvamaṇḍala*”.

benefit, pleasure and satisfaction to the highest attainment of the *vajra* of all the Tathāgatas.”⁵⁰⁵

The *samādhi*-section of this *mandala*⁵⁰⁶ enumerates the names of only five Tathāgatas in correct order, i.e. Sarvatathāgatamuṣṭi, Vajrasattvamuṣṭi, Vajraratnamuṣṭi, Vajradharmamuṣṭi and Vajrakarmamuṣṭi. These five deities are manifested in the *mandala* as an image of Vairocana in the centre and four symbols in place of the four Tathāgatas, i.e. *vajra*, gem, lotus and crossed *vajra*.

The *mudrā*-knowledge section explains the four ways of accomplishing the four *mudrās* which symbolically represent the previous four *mandalas*. According to Amoghavajra, this *mandala* gives the rite of realising the four kinds of rapid attainment, and facing this *mandala*, the *sādhaka* realises the attainments of the four *mandalas*.⁵⁰⁷ This section also explains a secret rite which perfects these four *mandalas*.

A-1. Structural Analysis of the First Part of Chapter 5

- (1) The first section of the first part of chapter 5 of the STTS starting with the words, “Then, the Lord Tathāgata Vairocana”⁵⁰⁸ and ending with the words, “*OM VAJRA-KARMA-MUṢTI HĀM*”,⁵⁰⁹ provides an exposition of the fifth *samādhi*⁵¹⁰ called the supreme *mandala*-king of the *Vajrasiddhi Caturmudrāmandala*.
- (2) The next section starting with the words, “Then, the Mahābodhisattva Vajrapāṇi”⁵¹¹ and ending with the words, “One should reveal the *mandala*”,⁵¹² explains the *mandala*-rites of the *Vajrasiddhi Caturmudrāmandala*.
- (3) The next section starting with the words, “Then, one should explain the pledge of the *mudrās* of all the Tathāgatas”⁵¹³ and ending with the words, “This is the highest *mandala* of the *vajra*-activity”,⁵¹⁴ explains the *mudrā*-knowledge of the

⁵⁰⁵. S. pp. 144-13~145-5, T. p. 238-3-6~4-1, C2. p. 368-2-16~23.

⁵⁰⁶. S. pp. 142-4~143, T. p. 238-1-8~3-1, C2. p. 368-1-8~2-3.

⁵⁰⁷. *OEAVS*, TSD. Vol. 18, No. 869, p. 285-1-8~10.

⁵⁰⁸. *atha bhagavān vairocanas tathāgataḥ*: S. p. 142-4, T. p. 238-1-8, C2. p. 368-1-8.

⁵⁰⁹. S. p. 143-15, T. p. 238-3-1, C2. p. 368-2-3.

⁵¹⁰. When Ānandagarbha analyses twenty-four out of the twenty-eight *mandalas* described in the STTS, he uses the common terms associated with the three *samādhis*, i.e., the first *samādhi* of the initial *yoga*, the second *samādhi* called the supreme *mandala*-king and the third *samādhi* called the supreme action-king. However, when explaining the four kinds of *catur-mudrā-mandalas* described in the STTS, he uses the term ‘the fifth *samādhi*’. Thus, the *samādhis* used in the *catur-mudrā-mandalas* consist of the *samādhi* of the initial *yoga*, the fifth *samādhi* called the supreme *mandala*-king and the fifth *samādhi* called the supreme action-king. The reason why he uses the term ‘the fifth *samādhi*’ is not obvious, but possibly because the *catur-mudrā-mandala* is positioned as the fifth *mandala* in each part of the four main *mandalas*, i.e. *Vajradhātu*, *Trilokavijaya*, *Sakalajagadvinaya* and *Sarvaarthasiddhi*, and also because its composition is a symbolic synthesis of the basic principles of the four *mandalas*, i.e. *mahā-*, *dhāraṇī-*, *dharma-* and *karma-mandalas*.

⁵¹¹. *atha vajrapāṇir mahābodhisattvah*: S. p. 144-1, T. p. 238-3-1, C2. p. 368-2-4.

⁵¹². *mandalan darśayet*: S. p. 145-8~9, T. p. 238-4-3, C2. p. 368-2-26.

⁵¹³. *tataḥ sarvatathāgatamuḍrāsamayaṁ brūyāt*: S. p. 145-10, T. p. 238-4-3, C2. p. 368-2-27.

⁵¹⁴. *vajrakāryāgramandala iti*: S. p. 147-9~10, T. p. 238-5-2, C2. p. 368-3-20.

Vajrasiddhi Caturmudrāmaṇḍala, which consists of the two rites, i.e. the rite of attaining the four *mudrās* described in the previous four *maṇḍalas* of the *Vajradhātu* and the secret rite of attaining the previous four *maṇḍalas* of the *Vajradhātu*.

(4) The final section starting with the words, “Then, one should teach the (rite of) binding the four (*mudrās*) including the *mahā-mudrās* of Vajrasattva⁵¹⁵ and the rest”⁵¹⁶ and ending with the words, “They can achieve the supreme attainment within a year”,⁵¹⁷ constitutes the concluding part of the *Vajrasiddhi Caturmudrāmaṇḍala*.⁵¹⁸

A-2. Structure of the *Vajrasiddhi Caturmudrāmaṇḍala*

As already mentioned, the *Vajrasiddhi Caturmudrāmaṇḍala* consists of an image of Vairocana constructed in the centre of the *maṇḍala* and four symbols drawn in place of the four Tathāgatas, i.e. *vajra*, gem, lotus and crossed *vajra*. These four symbols, which represent four Pāramitās, four families and four *mudrās*, refer to the previous four *maṇḍalas* of the *Vajradhātu* in this *maṇḍala* because the previous four *maṇḍalas* correspond to the supreme four *mudrās*.

“The supreme *Mudrāmaṇḍala* (of the Tathāgata family) has the basic design of the *Vajradhātu* (*Mahāmaṇḍala*) and is called ‘*Vajrasiddhi* (*Vajra-success*)’. (The whole *maṇḍala*) should be designed in conformity with the (*Vajradhātu*) *Mahāmaṇḍala*. First, one should set up a form of the Buddha (Vairocana), and then should draw the four symbols (*mudrās*), i.e. the *vajra-mudrā* and the rest (*ratna-, padma-* and *karma-mudrās*) in the centres of the (four) lunar discs (surrounding Vairocana).”⁵¹⁹

Ānandagarbha explains that this *maṇḍala* consists of Vairocana and the four symbols of four Pāramitās.⁵²⁰ Śākyamitra, however, regards this *maṇḍala* as consisting of five deities and four symbols of four Pāramitās, i.e. Vairocana in the centre, the four Pāramitās in the four Tathāgatas' places, and their four symbols between the pillars.⁵²¹ The *Vajradhātu Caturmudrāmaṇḍala* of the *Gobushinkan*⁵²² seems to support the view of Śākyamitra because it consists of

⁵¹⁵. Tibetan and *Kosalālamkāra* both read: “Sattvavajrī”.

⁵¹⁶. *tato yathāvad vajrasattvādimahāmudrābandhacatuṣṭayam śikṣayitvā*: S. p. 147-11~12, T. p. 238-5-2~3, C2. p. 368-3-21.

⁵¹⁷. *varṣenottamā siddhir*: S. p. 148-6, T. p. 238-5-7, C2. p. 369-1-2~3.

⁵¹⁸. Cf. *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 137-1-6~3-6.

⁵¹⁹. S. p. 144-5~9, T. p. 238-3-3~5, C2. p. 368-2-8~12.

⁵²⁰. A *vajra* as the symbol of Sattvavajrī is drawn in the place of Akṣobhya, a gem as the symbol of Ratnavajrī in the place of Ratnasambhava, a lotus as the symbol of Dharmavajrī in the place of Amitābha, and a crossed *vajra* as the symbol of Karmavajrī in the place of Amoghasiddhi. (*Tattvāloka*, TTP. Vol. 71, No. 3333, p. 234-1-2~5).

⁵²¹. *Kosalālamkāra*, TTP. Vol. 70, No. 3326, p. 271-5-5~8.

⁵²². TSD. *Tu-xiang-bu* (Iconographic Section), Vol. 2, p. 145; Lokesh Chandra, *A Ninth Century Scroll of the Vajradhātu Maṇḍala*, pp. 335~341; Toganoo Shōun, *Kongōchōkyō no Kenkyū*, Toganoo Shōun Zenshū, Extra Vol. III, pp. 441~448.

Vairocana in the centre, four representative Mahābodhisattvas (i.e. Vajrasattva, Vajraratna, Vajradharma and Vajrakarma) holding their symbols in the four Tathāgatas' places, and the four symbols in the four corners. This *mandala* also includes the four hand gestures referring to the four symbols, which are positioned at the four corners outside the internal circle. The *Caturmudrā Assembly of the Nine Assemblies Mandala*⁵²³ consists of the images of five deities and eight symbols, i.e. Vairocana, four Mahābodhisattvas (Vajrasattva, Ākāśagarbha, Avalokiteśvara and Vajrakarma), their four symbols, and four symbols of four Internal Offerings. In this *mandala* the four symbols of four Internal Offerings, i.e. a *vajra* with three prongs at both ends, a garland, a *vajra-vīñā* and a crossed *vajra* with three prongs at both ends, are positioned at the four corners outside the internal circle.

Based upon the STTS's brief description that all the (other four) *mandalas*, i.e. Akṣobhya's *mandala* and the rest, should be constructed in accordance with the *Vajrasiddhi Caturmudrāmandala*, and their own *mudrās* should also be drawn in conformity with the (*Vajrasiddhi*) *Caturmudrāmandala* in order to gain all the attainments,⁵²⁴ Ānandagarbha defines the term *Vajrasiddhi Caturmudrāmandala* whereby '*Vajrasiddhi*' indicates Vairocana, and '*Caturmudrāmandala*' means the *mandala* containing the four symbols of the four Pāramitās who are Vairocana's attendant Mahābodhisattvas. He provides some detailed information about the *caturmudrāmandalas* of four Tathāgatas, namely, Akṣobhya, Ratnasambhava, Amitābha and Amoghasiddhi. The *caturmudrāmandala* of Akṣobhya, for instance, consists of the Tathāgata sitting on an elephant-seat in the position of Vairocana, and four symbols of the four attendant Mahābodhisattvas drawn in place of the four Tathāgatas, i.e. the five-pronged *vajra* of Vajrasattva, the hook of Vajrarāja, the bow and arrow of Vajrarāga and the *mudrā* of Vajrasādhu.⁵²⁵

A-3. *Mudrā-Knowledge*

The *mudrā*-knowledge section of the *Vajrasiddhi Caturmudrāmandala* can be divided into two, i.e. the rite of perfecting the four *mudrās* explained in the previous four *mandalas* of the *Vajradhātu* and the secret rite of perfecting the previous four *mandalas* of the *Vajradhātu*.

a. *Rite of Perfecting the Four Mudrās*

"(a) If one should bind any *mudrā* of any great being, one should visualise as oneself that (great being) while reciting the *hrdaya* (of that great being). By following this instruction, according to the words of Vajrapāṇi, one can achieve all the *mudrās* of all the great beings successfully.

⁵²³. TSD. *Tu-xiang-bu* (Iconographic Section), Vol. 1, pp. 955~961; Lokesh Chandra, *Sarva-Tathāgata-Tattva-Saṅgraha*, Introduction, p. 42; Adrian Snodgrass, *The Matrix and Diamond World Mandalas in Shingon Buddhism*, p. 686.

⁵²⁴. S. p. 147-13~15, T. p. 238-5-3~4, C2. p. 368-3-22~25.

⁵²⁵. *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 237-1-1~2-7.

(b) Having controlled one's own organ, one should seize it using the *vajra*-fist.⁵²⁶ One who can touch the (*samaya*-) *mudrā* in this way will subdue it instantly.

(c) Employing the rite of the subtle-*vajra*, one should bind the knowledge-*mudrā*. By means of this rite, one can subdue the knowledge-*mudrā*.

(d) If one presents the pleasures of song, dance, flavour, food and play to the Buddhas, one can subdue the *karma-mudrā*.⁵²⁷

This rite shows the characteristics of the four *mudrās* which are common to the previous four *mandalas*. The title of segment (a) in the Sanskrit STTS is ‘the pledge of the *mudrā* of all the Tathāgatas (*sarvatathāgata-mudrā-samaya*)’,⁵²⁸ which refers to the method of attaining all the *mahā-mudrās* explained in the previous four *mandalas* of the *Vajradhātu*. Ānandagarbha explains that the words ‘any *mudrā*’ refer to the *mahā-mudrās* of the previous four *mandalas*, i.e. *mahā*-, *dhāraṇī*-, *dharma*-, and *karma-mandalas*, but Śākyamitra favours the four *mudrās*, i.e. *mahā*-, *samaya*-, *dharma*-, and *karma-mudrās*. Ānandagarbha further explains that the words ‘any great being’ (*mahātmanah*) refer to the thirty-seven deities, i.e. Vairocana and the rest, but Śākyamitra refers to the sixteen Mahābodhisattvas, i.e. Vajrasattva and the rest.⁵²⁹ The view of Ānandagarbha is more reasonable than Śākyamitra because the *mahā-mudrā*, which symbolises the bodily image of deity, consists in visualising the image of the deity. The title of segment (b) is ‘the secret of all the *mudrās* (*sarva-mudrā-rahasya*)’, which refers to the method of attaining all the *samaya-mudrās* explained in the previous four *mandalas* of the *Vajradhātu*. The words ‘having controlled one's own organ’ are explained by Ānandagarbha: “When meditating on the emptiness of the *dharmas*, and it becomes evident that all the *dharmas* are gathered, one should take mental possession of the bodily image of one's deity.”⁵³⁰ Since the above rite uses the *vajra*-fist instead of using the *vajra*-bond which is the original cause of all *samaya-mudrās*, Togano Shōun⁵³¹ interprets the words ‘one should seize it using the *vajra*-fist’ from an illustration, which has a Buddha placed upon the *vajra*-bond, in the *Vajradhātu Caturmudrāmandala* of the *Gobushinkan*.⁵³² The title of segment (c) is ‘the essence of all the *mudrās* (*sarva-mudrā-dharmatā*)’, which refers to the method of attaining all the *dharma-mudrās* explained in the previous four *mandalas* of the

⁵²⁶. Tibetan reads: “*vajra*-bond”.

⁵²⁷. S. pp. 145-11~146, T. p. 238-4-3~7, C2. p. 368-2-28~3-11.

⁵²⁸. Chinese 2 reads: “*sarvatathāgata-kula-mudrā-samaya*”.

⁵²⁹. *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 234-5-1~3; *Kosalālamkāra*, TTP. Vol. 70, No. 3326, p. 272-4-1~2.

⁵³⁰. *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 235-1-1~2.

⁵³¹. Togano Shōun, *Mandara no kenkyū*, p. 308.

⁵³². TSD. *Tu-xiang-bu* (Iconographic Section), Vol. 2, p. 145; Lokesh Chandra, *A Ninth Century Scroll of the Vajradhātu Mandala*, p. 336; Togano Shōun, *Kongōchōkyō no Kenkyū*, Togano Shōun Zenshū, Extra Vol. III, p. 442.

Vajradhātu. According to Ānandagarbha,⁵³³ if the *sādhaka* meditates on a subtle-*vajra* and binds the knowledge-*mudrā* which refers to all the *dharma-mudrās* explained in the previous four *maṇḍalas*, he immediately subdues all the *dharma-mudrās*. The title of segment (d) is ‘the ritual of all the *mudrās* (*sarva-mudrā-karma*)’, which refers to the method of attaining all the *karma-mudrās* explained in the previous four *maṇḍalas* of the *Vajradhātu*. Ānandagarbha explains that ‘song (*gīta*)’ refers to Vajragītā, etc.; ‘dance (*nṛtya*)’ refers to Vajranṛtyā, etc.; ‘flavour (*rasa*)’ refers to not only tranquillity experienced from union with a deity but also the thought (Tibetan *nyams*) endowed with the essence of (Vajra-) Lāsyā, etc.; ‘food (*āhāra*)’ refers to one hundred tastes of food, etc.; and ‘play (*vihāra*)’ refers to either possessing the characteristics of sitting, walking, stopping and lying, or abiding in Avalokiteśvara who cleanses the (*sādhaka*’s) mind.⁵³⁴ Thus, if the *sādhaka* generates bliss from making the various offerings, and worships all the Tathāgatas with it in his *saṃādhi*, he can accomplish all the *karma-mudrās*.

b. *Secret Rite of Perfecting the Four Maṇḍalas*

“(a) Having made the sign (*liṅga*) steadfast in oneself, one should abide in (a state of mind being purified like) a white cloth.⁵³⁵ Having empowered the sign as a *stūpa* (*caitya*)⁵³⁶ one should visualise oneself as the *Vajradhātu* (*Mahāmaṇḍala*).

(b) Having made the *vajra*-bond (*vajra-bandha*) firm, one should erect the middle fingers like a sprout, and raise both little fingers and forefingers. This is the pledge (*saṃaya*) of the supreme pledges.

(c) By means of the subtle-*vajra* (*sūksma-vajra*), one should meditate while concentrating the mind. The subtle-*vajra-maṇḍala* becomes the principle of controlling the *saṃādhi*.

(d) Having bound the two (separated) *vajra-mudrās*, one should firmly seize a (crossed) *vajra* consisting of the two (*vajras*), and bind together the little fingers and the forefingers. This is the supreme *Vajrakārya*⁵³⁷ (*Karma*-) *mandala*.⁵³⁸

These four segments (a~d) entitled ‘the secret *mudrā*-knowledge of perfecting all the *maṇḍalas* (*sarva-maṇḍala-sādhikā-rahasya-mudrā-jñāna*)’ explain the means of accomplishing the four *maṇḍalas* of the *Vajradhātu*. Ānandagarbha⁵³⁹ interprets the term ‘sign (*liṅga*)’ as the union between the thought of enlightenment (*bodhi-citta*) symbolised as a *vajra* and the six perfections (*pāramitās*) symbolised as a lotus. The words ‘abiding in a white cloth’ refer to the *sādhaka* discerning the

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⁵³³. *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 235-1-5~8.

⁵³⁴. Ibid., p. 235-2-3~5.

⁵³⁵. Chinese 2 reads: “one should sit on the seat steadily, abiding in tranquillity”.

⁵³⁶. Tibetan reads: “the thought of the sign”.

⁵³⁷. Chinese 2 reads “*Vajrakārya*” as “*Vajrakāya*”.

⁵³⁸. S. p. 147-2~10, T. p. 238-4-8~5-2, C2. p. 368-3-13~20.

⁵³⁹. *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 235-3-3~4-8.

thought of enlightenment, by practising the first *abhisambodhi*, just as discerning the nature of a white cloth without defilement. The words ‘having empowered the sign as a *stūpa*’ refer to visualising a *vajra* on the lunar disc. Toganoo Shōun⁵⁴⁰ interprets the words ‘having empowered the sign as a *stūpa*’ from an illustration, which has a bodhisattva meditating on a *stūpa*, in the *Vajradhātu Caturmudrāmaṇḍala* of the *Gobushinkan*.⁵⁴¹ Thus, it is evident that the method described in segment (a) is the summary of the five *abhisambodhis* dealt with in chapter 1. Segment (b) explains the method of accomplishing the *Vajraguhya Vajramāṇḍala* by forming hand gestures (*samaya-mudrā*) because this *māṇḍala* is classified as the *dhāraṇī-māṇḍala* which constitutes the supreme *samaya-mudrā*. Since all the *samaya-mudrās* are generated from the *vajra*-bond, this method also begins with making the *vajra*-bond firm. According to Ānandagarbha, the term ‘pledge (*samaya*)’ indicates the *samaya-mudrā* and ‘supreme pledges’ refer to the *samaya-mudrās* of the five *Tathāgatas*.⁵⁴² Segment (c) describes the method of accomplishing the *Vajrasūksma Jñānamāṇḍala* (or *Vajrajñāna Dharmamāṇḍala*) by reflecting upon a subtle-*vajra* at the tip of the nose, as explained in the four *dhyānas* section of chapter 3. The subtle-*vajra-māṇḍala* in this context indicates the *Vajrasūksma Jñānamāṇḍala*. Finally, segment (d) describes the method of accomplishing the *Vajrakārya Karmamāṇḍala*, by forming the two *vajra-mudrās*, which indicate the two separated *vajra*-fists (*vajra-muṣṭi*) regarded as the original cause of all the *karma-mudrās*.

A characteristic of this secret rite is that the previous secret rites use the secret meditational methods of *anuttara-yoga tantra*, but this rite, on the basis of the correspondence between the four *māṇḍalas* and the four *mudrās*, uses the methods of making the four *mudrās*.

A-4. Conclusion

The *Vajrasiddhi Caturmudrāmaṇḍala* symbolically unites the previous four *māṇḍalas* of the *Vajradhātu* into a single *māṇḍala*, and consists of the image of Vairocana and the four *mudrās* (symbols) of the four Pāramitās, i.e. *vajra*, gem, lotus and crossed *vajra*. These four symbols represent not only the essential principles of the previous four *māṇḍalas* of the *Vajradhātu* but also the four *mudrās* of Vairocana, i.e. the Body, Mind, Speech and Action of Vairocana. Since the four Pāramitās have the function of generating these four *mudrās* of Vairocana in the *sādhaka*'s mind, the *Vajrasiddhi Caturmudrā-māṇḍala* guides the *sādhaka* in generating the four *mudrās* of Vairocana abiding in his nature. As a result, the *sādhaka* perfectly controls his body, mind, speech and action like Vairocana, and

⁵⁴⁰. Toganoo Shōun, *Mandara no kenkyū*, p. 310.

⁵⁴¹. TSD. *Tu-xiang-bu* (Iconographic Section), Vol. 2, p. 145; Lokesh Chandra, *A Ninth Century Scroll of the Vajradhātu Māṇḍala*, p. 336; Toganoo Shōun, *Kongōchōkyō no Kenkyū*, Toganoo Shōun Zenshū, Extra Vol. III, p. 442.

⁵⁴². *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 236-2-5~6.

also attains the four Wisdoms simultaneously, i.e. Mirror-like-Wisdom, Equality-Wisdom, Discriminating-Wisdom and Active-Wisdom.

B. Mahāyānābhisaṃayamandala

The second part of chapter 5 of the *STTS* consists of the exposition of the sixth *mandala* of the *Vajradhātu*, called *Mahāyānābhisaṃayamandala* (*Mandala* of the Perfect Comprehension of the *Mahāyāna*),⁵⁴³ and a closing ceremony of the *Vajradhātu*.⁵⁴⁴ Amoghavajra and Ānandagarbha name this sixth and last *mandala* as *Ekamudrāmandala* (of the *Vajradhātu*).⁵⁴⁵ Since the *STTS* does not use the term *eka-mudrā-mandala* (one-seal-*mandala*), some commentators such as Donjaku and David Snellgrove⁵⁴⁶ do not recognise that it is explained in the *STTS*. While the preceding *catur-mudrā-mandala* symbolises the complete fusion of the four *mandalas*, this *eka-mudrā-mandala* involves the absolute disappearance of all individuality as all the *Tathāgatas* and Bodhisattvas are reabsorbed into a single deity,⁵⁴⁷ represented by Vajrasattva. Togano Shōun argues that Vajrasattva is chosen for this *mandala* because he is regarded as Jñānasattva who abides in the hearts of all the *Tathāgatas* and who epitomises not only the thought of enlightenment (*bodhi-citta*) but also the essence of all the *Tathāgatas*.⁵⁴⁸

B-1. Structural Analysis of the Second Part of Chapter 5

- (1) The first section of the second part of chapter 5 of the *STTS* starting with the words, “Then, the Lord Vairocana”⁵⁴⁹ and ending with the words, “VAJRASATTVA”,⁵⁵⁰ provides an exposition of the second *saṃādhi* called the supreme *mandala*-king of the *Mahāyānābhisaṃayamandala*. Since this *mandala* focuses on only a single deity, Vajrasattva, the second *saṃādhi* of this *mandala* consists in assembling and blessing only Vajrasattva.
- (2) The next section starting with the words, “Then, the Lord Mahābodhisattva”⁵⁵¹ Vajrapāṇi⁵⁵² and ending with the words, “You will die immediately”,⁵⁵³ explains the *mandala*-rites of the *Mahāyānābhisaṃayamandala*.

⁵⁴³. S. pp. 149~151-6 of chapter 5, T. pp. 238-5-7~239-2-3, C2. p. 369-1-5~2-6.

⁵⁴⁴. S. pp. 151-7~152 of chapter 5, T. p. 239-2-3~8, C2. p. 369-2-7~22.

⁵⁴⁵. The term ‘*eka-mudrā-mandala*’ in the *STTS* appears only once on page 380 line 6 of the Sanskrit *STTS* text.

⁵⁴⁶. David Snellgrove, *Sarva-Tathāgata-Tattva-Saṅgraha*, Introduction, p. 13.

Though Dānapāla's Chinese version is the complete translation of the *STTS*, Donjaku states: “(Dānapāla's) Chinese translation omits the explanation of the *eka-mudrā-mandala*, but the original Sanskrit text must have contained it.” (TSD. Vol. 61, No. 2225, p. 124-1-18~19).

⁵⁴⁷. Lokesh Chandra, *Sarva-Tathāgata-Tattva-Saṅgraha*, Introduction, p. 46.

⁵⁴⁸. Togano Shōun, *Mandara no kenkyū*, p. 318.

⁵⁴⁹. *atha bhagavāṁ vairocanāḥ*: S. p. 149-1, T. p. 238-5-7, C2. p. 369-1-5.

⁵⁵⁰. S. p. 149-5, T. p. 239-1-1, C2. p. 369-1-9.

⁵⁵¹. Tibetan and *Tattvāloka* both read: “Bodhisattva Mahāsattva”.

⁵⁵². *atha bhagavāṁ vajrapāṇir mahābodhisattvāḥ*: S. p. 149-6, T. p. 239-1-1, C2. p. 369-10.

⁵⁵³. *akālamaraṇam vā syād iti*: S. p. 150-5~6, T. p. 239-1-6, C2. p. 369-1-20~21.

(3) The next section starting with the words, “Then, one should teach the knowledge of accomplishing the supreme attainment of Vajrasattva”⁵⁵⁴ and ending with the words, “One can be quickly successful”,⁵⁵⁵ explains the *mudrā*-knowledge of evoking and attaining Vajrasattva.

(4) The next section starting with the words, “Then, one should teach the knowledge of a secret pledge (common to) all the *mandalas*”⁵⁵⁶ and ending with the words, “The pledge-obligation should be given”,⁵⁵⁷ explains the knowledge of a secret pledge of accomplishing all the attainments described in part one of the STTS.

(5) The next section starting with the words, “Then, one should teach (the rite of) binding the four (*mudrās*) of Vajrasattva, i.e. the *mahā-mudrā* and the other (*mudrās*)”⁵⁵⁸ and ending with the words, “Such is done in accordance with the extensive rite of the *Vajradhātu Mahāmandala*”,⁵⁵⁹ summarises all the attainments acquired by means of binding the four *mudrās* of Vajrasattva described in the *Mahāyānābhisaṃayamandalā* which are the same as those of the *Vajradhātu Mahāmandala*.

(6) The final section starting with the words, “Then, all the Tathāgatas gathered together in a conclave”⁵⁶⁰ and ending with the words, “One can attain in this present life the unlimited and imperishable bliss”,⁵⁶¹ constitutes the closing section of part one, which includes a verse praising Vajrasattva (alias Vajrapāni) by all the Tathāgatas.⁵⁶²

B-2. Structure of the *Mahāyānābhisaṃayamandalā*

According to the STTS,⁵⁶³ only Vairocana enters the *samādhi* called ‘pledge-vajra (*saṃaya-vajra*) of the supreme attainment of all the Tathāgatas’, and Vajrasattva appears from Vairocana’s heart. Thus, the *Mahāyānābhisaṃayamandalā* contains only Vajrasattva representing *eka-mudrā*, by which the *sādhaka* can achieve all the attainments of the previous five *mandalas* of the *Vajradhātu*.

⁵⁵⁴. *tato vajrasattvottamasiddhisādhanajñānam śikṣayet*: S. p. 150-7, T. p. 239-1-6, C2. p. 369-1-22.

⁵⁵⁵. *sidhyate laghur iti*: S. p. 150-9~10, T. p. 239-1-7, C2. p. 369-1-24.

⁵⁵⁶. *tataḥ sarvamanḍalaguhyasamayajñānam śikṣayet*: S. p. 150-11, T. p. 239-1-7, C2. p. 369-1-25.

⁵⁵⁷. *saṃayasamvaraṇ dātavyam*: S. p. 151-2, T. p. 239-2-1, C2. p. 369-2-2.

⁵⁵⁸. *tato vajrasattvamahāmudrādibandhacatuṣṭayam śikṣayet*: S. p. 151-3, T. p. 239-2-1, C2. p. 369-2-3.

⁵⁵⁹. *evam yathā vajradhātumahāmanḍalavidhvistara iti*: S. p. 151-5~6, T. p. 239-2-2~3, C2. p. 369-2-5~6.

⁵⁶⁰. *atha sarvatathāgatāḥ punar api samājam āgatyā*: S. p. 151-7, T. p. 239-2-3, C2. p. 369-2-7.

⁵⁶¹. *sādhayejanmanīhaiva sukham akṣayam avyayam iti*: S. p. 152-4~5, T. p. 239-2-6~7, C2. p. 369-2-20.

⁵⁶². Cf. *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 137-3-6~5-2.

⁵⁶³. S. p. 149-1~9, T. pp. 238-5-7~239-1-3, C2. p. 369-1-5~12.

“The supreme *Sattvamāṇḍala*⁵⁶⁴ (of the Tathāgata family) has the basic design of the *Vajradhātu* (*Mahāmāṇḍala*) and is called ‘Vajrasattva’. The external *māṇḍala* should be designed in conformity with the (*Vajradhātu*) *Mahāmāṇḍala*, and Vajrasattva should be placed at the centre of a lunar disc.”⁵⁶⁵

Ānandagarbha comments that the image of Vajrasattva is either made as a cast or sculpture, or drawn on a cloth.⁵⁶⁶ The *Vajradhātu Ekamudrāmāṇḍala* of the *Gobushinkan*⁵⁶⁷, which is drawn in accordance with the above description of the STTS, has only Vajrasattva sitting on a red lotus and holding a three-pronged *vajra*, drawn inside a lunar disc. However, the *Ekamudrā Assembly* of the *Nine Assemblies Māṇḍala*⁵⁶⁸ shows Vairocana in *jñāna-muṣṭi-mudrā*,⁵⁶⁹ and there are four vases⁵⁷⁰ drawn in the four corners, which symbolise the four wisdoms of the four Tathāgatas. These two *māṇḍalas* differ in that the former focuses on Vajrasattva as the cause or means for enlightenment, but the latter focuses on Vairocana as the result of enlightenment, and also follows a rule that Vairocana should be positioned in the centre of the *māṇḍala* like the previous five *māṇḍalas*.

According to Amoghavajra, however, the *Mahāyānābhisaṃayamāṇḍala* should consist of seventeen or thirteen deities. He explains that either if one possesses the *mantra* of Vairocana, one can summon seventeen deities, or if one possesses the *mantra* of the Bodhisattva Vajrasattva, one can summon thirteen deities.⁵⁷¹ Concerning the numbers of deities mentioned by Amoghavajra, whereas the seventeen deities consist of the image of Vairocana and sixteen symbols which represent the four Pāramitās, the eight Goddesses of Offering and the four Guardians, the thirteen deities consist of the image of Vajrasattva and twelve symbols which represent the eight Offerings and the four Guardians.⁵⁷²

B-3. *Mudrā-Knowledge*

⁵⁶⁴. *Kosalālaṅkāra* reads: “*Mahāsattvamāṇḍala*”. (TTP. Vol. 70, No. 3326, p. 274-3-4). Ānandagarbha comments that the *Sattvamāṇḍala* means the *Vajrasattvamāṇḍala*. (*Tattvāloka*, TTP. Vol. 71, No. 3333, p. 238-1-7).

⁵⁶⁵. S. p. 149-10~14, T. p. 239-1-3~4, C2. p. 369-1-13~16.

⁵⁶⁶. *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 238-2-5~6.

⁵⁶⁷. TSD. *Tu-xiang-bu* (Iconographic Section), Vol. 2, p. 146; Lokesh Chandra, *A Ninth Century Scroll of the Vajradhātu Māṇḍala*, pp. 342~343; Togano Shōun, *Kongōchōkyō no Kenkyū*, Togano Shōun Zenshū, Extra Vol. III, pp. 449~451.

⁵⁶⁸. TSD. *Tu-xiang-bu* (Iconographic Section), Vol. 1, annexe paper; Lokesh Chandra, *Sarva-Tathāgata-Tattva-Saṅgraha*, Introduction, p. 45; Adrian Snodgrass, *The Matrix and Diamond World Mandalas in Shingon Buddhism*, p. 697.

⁵⁶⁹. Lokesh Chandra (*Sarva-Tathāgata-Tattva-Saṅgraha*, Introduction, p. 46) asserts that the Sanskrit term ‘*eka-mudrā*’ designates the ‘*jñāna-muṣṭi-mudrā*’ (knowledge-fist-seal), which is the specific *mudrā* of Vairocana of the *Vajradhātu*.

⁵⁷⁰. A vase symbolising the universe occurs in ancient Indian ritual earlier than the *māṇḍala*. In order to bring down the divine essence, five vases filled with various substances are placed in the five sectors of the *māṇḍala*, i.e. one at the centre, and the other four at the four corners. (Giuseppe Tucci, *The Theory and Practice of the Māṇḍala*, p. 24).

⁵⁷¹. OEAVS, TSD. Vol. 18, No. 869, p. 285-1-11~12.

⁵⁷². Cf., Togano Shōun, *Mandara no kenkyū*, pp. 324~325.

The *mudrā*-knowledge section of the *Mahāyānābhisaṃayamāṇḍala* consists of two rites, i.e. the rite of perfecting the supreme attainment of Vajrasattva and the rite of secret-pledge of all the *mandalas* of the *Vajradhātu*. The former explains a method of evoking Vajrasattva abiding in the *Mahāyānābhisaṃayamāṇḍala*, and the latter provides a secret pledge, which is a preparation for practising and accomplishing the deity-*yoga*. Thus, according to Amoghavajra, this section of the STTS explains the preliminary activities in order to guide the *sādhaka* to practise the *saṃādhi* that involves summoning his deity (*sva-deva*).⁵⁷³

a. Vajrasattvottamasiddhisādhana�āna

"If one, who has ascended to the full-moon-*maṇḍala* and has seized the *mahā-mudrā*, visualises Vajrasattva as oneself, one can be quickly successful."⁵⁷⁴

Śākyamitra comments that the *mahā-mudrā* in this context refers to the symbol of Vajrasattva, i.e. a five-pronged *vajra*.⁵⁷⁵ This rite refers to the deity-*yoga*, i.e. the *sādhaka*'s visualisation of and union with Vajrasattva who meditates holding a five-pronged *vajra* drawn in the *maṇḍala*. Ānandagarbha explains this rite:-

"In conformity with the rite of the *Vajradhātu Mahāmaṇḍala*, the *sādhaka* should execute the *yoga* of Vajrasattva. While making the Vajrasattva's four *mudrās* as well as reciting the Vajrasattva's *hrdaya*: 'Vajra', he should visualise himself as Vajrasattva who abides in the lunar disc, and thus he can become identical to Vajrasattva."⁵⁷⁶

Thus, it is evident that the main purpose of the *maṇḍala* of one deity is a swift and uncomplicated realisation of Vajrasattva who epitomises the essence of Buddhahood.

b. Sarvamaṇḍalaguhyasamayajñāna

"In the three realms, there is no other evil like aversion (to desire). Thus, you should not perform (the deity-*yoga*) with aversion to desire.

MAHĀ-SAMAYA HANA PHAT."⁵⁷⁷

David Snellgrove⁵⁷⁸ argues that this rite is closely related to sexual *yoga*. Ānandagarbha comments that 'aversion to desire' means having an antipathy towards the supreme and perfect enlightenment (*bodhi*).⁵⁷⁹ The above quotation shows that without prejudice the *sādhaka* should practise all the deity-*yogas*

⁵⁷³. *OEAVS*, TSD. Vol. 18, No. 869, p. 285-1-13~14.

⁵⁷⁴. S. p. 150-8~10, T. p. 239-1-6~7, C2. p. 369-1-23~24.

⁵⁷⁵. *Kosalālamkāra*, TTP. Vol. 70, No. 3326, p. 274-4-8.

⁵⁷⁶. *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 238-5-1~3.

⁵⁷⁷. S. p. 150-12~14, T. p. 239-1-7~8, C2. p. 369-1-26~29.

⁵⁷⁸. David Snellgrove, *Sarva-Tathāgata-Tattva-Saṅgraha*, Introduction, p. 38.

⁵⁷⁹. *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 238-5-6.

described in part one of the *STTS*, which involve heterodox practices, such as union with a female deity, but which provide the supreme attainments.

B-4. Closing Ceremony of the *Vajradhātu*

The final section of part one of the *STTS* ends with the following closing ceremony, where all the Tathāgatas gather together in a conclave and bless Vajrasattva or Vajrapāṇi:-

“(a) Then all the Tathāgatas once again gathered together in a conclave, and bestowed applause on the Lord Sarvatathāgatādhipati Mahābodhicitta Vajrasattva Mahāvajrapāṇi⁵⁸⁰ with the following *hrdaya* of *vajra*-joy:-

(b) *OM*, Bravo to you, Vajrasattva! Bravo to you, Vajrаратна!
Bravo to you, Vajradharma! Bravo to you, Vajrakarma!

This well-spoken *sūtra* is the supreme Vajrayāna, the secret of all the Tathāgatas, and the compendium of the Mahāyāna.

(c) If one evokes certainly the supreme creator of all attainments known as Vajrasattva, one attains Buddhahood easily. If one attains the bliss in this present life through concentrating on the *vajra-dharma* together with (offering) all desire-pleasures, this bliss will be unlimited and imperishable.”⁵⁸¹

Paragraph (b) contains a fourfold acclamation given to Vajrasattva by all the Tathāgatas, affirming that Vajrasattva possesses the nature of Vairocana endowed with the four families and four wisdoms, because the four main Mahābodhisattvas represent the four families as well as the four wisdoms. Ānandagarbha defines the name of Vajrasattva as the *Vajra* of the (Bodhi-) Sattva abiding in the heart of all the Tathāgatas generated from the *Vajra* of the (Bodhi-) Sattva of the Lord Vairocana who generates Vajrasattva and the rest from the nature of Mahāvairocana.⁵⁸² Each of the main *mandalas* enunciated in the *STTS* closes with the same paragraph as paragraph (b).⁵⁸³ According to Ānandagarbha, the ceremony is introduced in order to prove that the knowledge (*rtogs-pa*) enunciated by Vajrasattva is the essence of the Buddha-word, and also to praise Vajrasattva abiding in the heart.⁵⁸⁴ This ceremony seems a kind of confirmation or approval ritual given by the *vajra*-master to his pupil who has already generated the thought

⁵⁸⁰. Chinese 2 reads: “Vajradhātu Vajrapāṇi Bodhisattva Mahāsattva”, instead of “Vajrasattva Mahāvajrapāṇi”.

⁵⁸¹. S. pp. 151-7~152-5, T. p. 239-2-3~7, C2. p. 369-2-7~20.

⁵⁸². *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 239-3-5~7.

⁵⁸³. S. p. 151-11~14, T. p. 239-2-4~5, C2. p. 369-2-13~16.

The above same paragraph appears nine more times in the whole *STTS* text:-

(1) S. p. 252-9~13, T. p. 250-1-1~2, C2. p. 389-1-10~13, (2) S. p. 313-3~7, T. p. 254-3-8~4-1, C2. p. 398-3-26~29, (3) S. p. 380-10~14, T. p. 261-1-5~7, C2. p. 411-3-18~21, (4) S. p. 434-3~7, T. p. 266-2-8~3-2, C2. p. 423-1-11~14, (5) S. p. 475-10~14, T. p. 271-1-1~3, C2. p. 429-3-1~4, (6) S. p. 498-3~7, T. p. 273-4-5~6, C2. p. 433-2-4~7, (7) S. p. 517-9~13, T. p. 276-1-6~7, C2. p. 436-2-25~28, (8) S. p. 548-6~10, T. p. 281-2-2~3, C2. pp. 442-3-28~443-1-2, (9) S. p. 562-3~7, T. p. 283-1-7~8, C2. p. 445-1-22~25.

⁵⁸⁴. *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 239-2-5~7.

Part One

of enlightenment manifested as Vajrasattva from the heart, and has successfully completed all the practices of the *Vajradhātu*.

The *Vajradhātu Mandala* (part one of the STTS) consisting of six *mandalas* represents the Tathāgata-family, and it is not only generated from all the Tathāgatas but also arises from the thought of enlightenment, so it is called the *mahā-mudrā*, and is enunciated in order to show the practice of abandoning passion by passion.⁵⁸⁵ The six *mandalas* of the *Vajradhātu* denote the six stages of enlightenment accomplished by the *sādhaka* in sequence. The first four *mandalas* represent Body, Mind, Speech and Action of Vairocana respectively, and the *catur-mudrā-mandala* gathers together the essence of the four *mandalas* in one. The sixth and final *eka-mudrā-mandala* concludes with Vajrasattva who is the representative of Vajrayāna Buddhism as well as symbolic guide leading to Vairocana. The ultimate end of the *Vajradhātu Mandala* is to guide the *sādhaka* to generate the thought of enlightenment and to gain the supreme attainments of all the Tathāgatas by means of practising the various skills and techniques of *yoga tantra* based on Mahāyāna bodhisattva doctrines of enlightenment.

⁵⁸⁵. Ibid., p. 137-5-2~4.

Part Two
Vajra-Pledge of All the Tathāgatas

Part two of the Sanskrit STTS¹ is divided into nine chapters (chs. 6~14) which subdivide into two groups, classified under two *maṇḍalas*, the first of which (ch. 6~10)² is the *Trilokavijaya* (the conquest of the three worlds) and the second (ch. 11~14-a)³ the *Trilokacakra* (the wheel of the three worlds). The former belongs to the *Vajra*-family, but the latter belongs to the external-*Vajra*-family. Both of which are predominated by wrathful Vajrapāṇi. According to the Sanskrit STTS, the first *maṇḍala* consists of five chapters. The first four chapters are entitled *Trilokavijaya Mahāmaṇḍala* (ch. 6), *Krodhaguhya Mudrāmaṇḍala* (ch. 7), *Vajrakula Dharmajñānasamayamaṇḍala* (ch. 8), and *Vajrakula Karmamaṇḍala* (ch. 9). The fifth chapter (ch. 10) forms an epilogue of the *Trilokavijaya*, like the previous *Vajradhātu Maṇḍala*, containing the rites of two *maṇḍalas*, i.e. *Trilokavijaya Caturmudrāmaṇḍala* and *Vajrahūmkāra Maṇḍala*. The second *maṇḍala* of four chapters are entitled *Trilokacakra Mahāmaṇḍala* (ch. 11), *Sarvavajrakula Vajramaṇḍala* (ch. 12), *Sarvavajrakula Dharmasamayamaṇḍala* (ch. 13), and *Sarvavajrakula Karmamaṇḍala* (ch. 14-a). The last chapter also includes a section which forms an epilogue of the *Trilokacakra* (ch. 14-b). In summary, the *Trilokavijaya Maṇḍala* consists of six *maṇḍalas* classified into *mahā-*, *dhāraṇī-*, *dharma-*, *karma-*, *caturmudrā-* and *ekamudrā-maṇḍalas*, but the *Trilokacakra Maṇḍala* consists of four *maṇḍalas* classified into *mahā-*, *dhāraṇī-*, *dharma-* and *karma-maṇḍalas*. Donjaku argues that the four *maṇḍalas* of the *Trilokacakra* symbolise the four Māras conquered by the Buddha Śākyamuni.⁴

According to David Snellgrove, the main difference between the *Trilokavijaya* and the *Trilokacakra Maṇḍalas* is that in the former, Vairocana is surrounded by the Mahābodhisattvas in fierce manifestations, and apart from their fierceness and variations in their names, the divinities correspond to those of the *Vajradhātu Maṇḍala*. However, in the latter, Vairocana is encircled by the Hindu divinities, whom he has forcefully converted, as recounted in the opening section of chapter 6

¹. S. part two, pp. 153~313, T. pp. 239-2-8~254-4-2, C2. pp. 369-3-1~399-1-2.

². S. pp. 153~252, T. pp. 239-2-8~250-1-3, C2. pp. 369-3-1~389-1-13.

³. S. pp. 253~310, T. pp. 250-1-3~254-2-6, C2. pp. 389-1-14~398-3-2.

⁴. TSD. Vol. 61, No. 2225, pp. 155-3-21~156-1-9.

of the Sanskrit *STTS*.⁵ Although the *Trilokavijaya Maṇḍala* consisting of six *maṇḍalas* and the *Trilokacakra Maṇḍala* consisting of four *maṇḍalas* which excludes the *caturmudrāmaṇḍala* and the *ekamudrāmaṇḍala* can be classified as different *maṇḍalas*, the former is regarded as the main *maṇḍala* and the latter is the subordinate *maṇḍala*, because the former consists of six *maṇḍalas* according to the order of the six *maṇḍalas* of the *Vajradhātu* (*STTS*, part one) and the other main *maṇḍalas* (*STTS*, parts three and four). In addition, when the *STTS* explains the *Trilokavijaya Maṇḍala*, it begins with an invocation of the Lord greeted with one hundred and eight names, but there is no additional invocation-ceremony employed for the *Trilokacakra Maṇḍala*.

⁵. David Snellgrove, *Sarva-Tathāgata-Tattva-Saṅgraha*, Introduction, p. 39.

Chapter 6. Trilokavijaya Mahāmaṇḍala

The Sanskrit term *tri-loka* (Tibetan *'jig-rtен-gsum*) literally meaning the three worlds consisting of heaven, earth and hell,⁶ relates to the term *trai-dhātu* (Tibetan *khams-gsum*) consisting of the *kāma-dhātu* (realm of desire), *rūpa-dhātu* (realm of form) and *arūpa-dhātu* (realm of formless). Ānandagarbha, therefore, explains *tri-loka* as beneath the earth, on the earth and above the earth, and that to have sovereignty (*vijaya*) over this (*tri-loka*) requires the conquest of the three realms (Tibetan *khams-gsum-rnam-par-rgyal-ba*).⁷ However, according to the *Mikkyō Jiten*, the three worlds symbolise three fundamental poisons (*tri-dosa*), i.e. lust (*rāga*), hatred (*dveṣa*) and delusion (*moha*) causing the continual process of rebirths in the various realms.⁸ Furthermore, the subjugation of the three worlds (*tri-loka-vijaya*) symbolises the complete elimination of all kinds of spiritual obstacles which arise in the mind of the *sādhaka*. Thus, in the *STTS*, the *Trilokavijaya Mahāmaṇḍala* which focuses on the Wrathful Body of Vajrapāṇi generated from Vairocana in order to conquer all evil beings is the means of eliminating spiritual obstacles and defilements.

I. Structural Analysis of Chapter 6

(1) The first section of chapter 6 of the *STTS* starting with the words, “Then, the Lords, all the Tathāgatas, again gathered together in a conclave, and invoked the Lord Great-Wheel-Ruler of all the Tathāgatas⁹ with these one hundred and eight names”¹⁰ and ending with the words, “May you generate your own family”,¹¹ provides an invocation-ceremony of all the Tathāgatas. In this ceremony, all the Tathāgatas gather together and salute the Lord Great-Wheel-Ruler of all the Tathāgatas referring to wrathful Vajrapāṇi (alias Trilokavijaya or Vajrahūmkāra) with one hundred and eight names. These names are mostly different from those of the invocation-ceremony of part one, but they are also divided into sixteen groups and represent the characteristics of the same sixteen Mahābodhisattvas.

(2) The next long section starting with the words, “Then, the Commander of all the Tathāgatas Vajrapāṇi”¹² and ending with the words, “Those evil spirits fell into the

⁶. Śākyamitra comments that the rulers of hell are Śatakratu (an epithet of Indra) and Viṣṇu, the ruler of earth is Maheśvara, and the ruler of heaven is Brahma. (*Kosalālamkāra*, TTP. Vol. 70, No. 3326, p. 280-1~2).

⁷. *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 249-4-3~4.

⁸. Sawa Ryuken (ed.), *Mikkyō Jiten*, p. 182.

⁹. Tibetan reads: “the Lord Commander of all the Tathāgatas, Great-Wheel-Ruler”. Chinese 2 reads: “the Bodhisattva Mahāsattva Great-Wheel-Ruler Vajrapāṇi”.

¹⁰. *atha bhagavantah sarvatathāgatāḥ punaḥ samājam āgamyā bhagavantam sarvatathāgata-mahācakravartinam anena nāmāṣṭaśatenādhyeṣitavantah*: S. p. 154-2~4, T. p. 239-2-8~3-1, C2. p. 369-3-7~8.

¹¹. *utpādaya kulam svakam iti*: S. p. 156-10~11, T. p. 239-4-6, C2. p. 370-1-21.

¹². *atha vajrapāṇih sarvatathāgatādhipatih*: S. p. 157-1, T. p. 239-4-6~7, C2. p. 370-1-22.

great ocean”,¹³ includes narratives about Vajrapāṇi’s subjugation and conversion of all the commanders and their consorts of the three worlds such as Maheśvara and Umā, and his destruction of all the other evil beings.

(3) The next section starting with the words, “Then, the Mahāsattva¹⁴ Vajrapāṇi once again said this to the Lord¹⁵¹⁶ and ending with the words, “The sound *HE* should be uttered for the one whose name is bestowed”,¹⁷ explains the detailed *maṇḍala*-rites of the *Trilokavijaya Mahāmaṇḍala*. This section includes the names of the sixteen Mahābodhisattvas¹⁸ of the *Trilokavijaya Mahāmaṇḍala*. Each of them contains the word *krodha* (wrath), which is characterised as a wrathful appearance in the *mandala*.

(4) The next section starting with the words, “Then, one should generate the ¹⁹knowledges”²⁰ and ending with the words, “*HŪM HAM*”,²¹ explains the *mudrā*-knowledge of the *Trilokavijaya Mahāmaṇḍala* consisting of not only four kinds of meditative practices, but also a secret deity-yoga, which suggests the means of attaining four goals, i.e. subjugation, attraction, destruction and pacification.

(5) The next section starting with the words, “Then, one should teach the ²²*mudrā*-knowledge of the essence of the pledge of the *Trilokavijaya Mahāmaṇḍala*”²³ and ending with the words, “This is the ²⁴rite of all the *mudrās*”,²⁵ describes the rites of binding the four *mudrās* of the *Trilokavijaya Mahāmaṇḍala*.

(6) The final section starting with the words, “Now comes the *mudrā*-bond common to the *Trilokavijaya Mahāmaṇḍala*”²⁶ and ending with the words, “One should accomplish all actions”,²⁷ comprises three miscellaneous *mudrā*-rites of the

¹³. *te cāpāyā mahāsamudre patitā iti*: S. p. 185-6~7, T. p. 243-4-4, C2. p. 375-3-23.
Chinese 2 reads: “The places of those evil spirits were completely purified.”

¹⁴. Chinese 2 reads: “Lord Bodhisattva Mahāsattva”.

¹⁵. Chinese 2 reads: “all the Tathāgatas”.

¹⁶. *atha vajrapāṇir mahābodhisattvah punar api bhagavantam etad avocat*: S. p. 185-8~9, T. p. 243-4-4~5, C2. p. 375-3-24.

¹⁷. *tato yasya yan nāma kuryāt tasya he-śabdah prayuktavya iti*: S. p. 197-7, T. p. 244-4-7~8, C2. p. 378-2-8.

¹⁸. The names of the sixteen Mahābodhisattvas are manifested as the form of *hṛdaya*: Vajrasattvakrodha, Vajrakrodhākarṣaṇa, Vajrakāmakrodha, Vajratuṣṭikrodha; Vajrabhrkuṭikrodha, Vajrasūryakrodha, Vajrakroḍhaketu, Vajrāṭṭahāsakrodha; Vajradharmakrodha, Vajratikṣṇakrodha, Vajrahetukrodha, Vajrakroḍhabhāṣa; and Vajrakarma (-krodha), Vajrakavacakrodha, Vajrayakṣakrodha, Vajrakrodhamuṣṭi.

¹⁹. Chinese 2 inserts: “great”.

²⁰. *tato jñānāny utpādayet*: S. p. 197-8, T. p. 244-4-8, C2. p. 378-2-9.

²¹. S. p. 202-5, T. p. 245-2-3, C2. p. 379-2-8.

²². Chinese 2 inserts: “*mahā*”.

²³. *tatas trilokavijayamahāmaṇḍalasamayatattvamudrājñānam śikṣayet*: S. p. 202-6~7, T. p. 245-2-3, C2. p. 379-2-9.

²⁴. Chinese inserts: “extensive”.

²⁵. *sarvamudrāvidhīḥ*: S. p. 206-6, T. p. 245-4-2, C2. p. 380-1-17.

²⁶. *athātra trilokavijayamahāmaṇḍalasādhāraṇamudrābandho bhavati*: S. p. 207-1~2, T. p. 245-4-2~3, C2. p. 380-1-26.

²⁷. *sarvakarmāṇi sādhayed iti*: S. p. 210-11~12, T. p. 246-1-6~7, C2. p. 381-1-2.

Trilokavijaya Mahāmaṇḍala, i.e. firstly, the general *mudrā*-binding for accomplishing the various goals; secondly, the *mudrā*-binding used for the *maṇḍala*-construction; and finally, the basic evocation-rite used for all the *mudrās* of the *Trilokavijaya Mahāmaṇḍala*, which is explained by the STTS that when one assumes the *pratyāliṣṭha* posture, emits the wrathful words and displays wrath with wrathful vision, one should accomplish all actions.²⁸²⁹

2. *Vajrapāṇi's Subjugation of Maheśvara*

The STTS³⁰ begins in the opening section of part two with a story about Vajrapāṇi's subjugation of Maheśvara. Amoghavajra summarises this story in the following words:-

"Having attained complete enlightenment, the Tathāgata (Vairocana) set in motion the wheel of the *Vajradhātu* on the summit of Mount Sumeru, and conferred the names and the titles³¹ upon all the Bodhisattvas. The evil beings, such as Maheśvara, were too obstinate to be easily converted. Thus, through the propitiatory-rite (*śāntika*),³² they could not be converted. All the Tathāgatas, who pervaded all space and were diffused in the *Dharmadhātu*, greeted Vajrasattva with the praises of one hundred and eight names, and pleaded with him in one voice, 'All such kinds of deities cannot be converted by means of the propitiatory-rite.' At that time, Vajrapāṇi having accepted the request of all the Tathāgatas, entered the compassionate-wrath-*vajra-samādhi* (*karuṇa-krodha-vajra-samādhi*).³³ Having manifested his great dignified body, he subdued (all these deities) with various expedients, and caused them to die. After Maheśvara died, he himself looked down, and arrived in the world called 'Ash-Decoration (Bhasma-alāṅkāra)' which was located across

28. *pratyāliṣṭhakṛtiṇ kṛtvā krodhvācā pravartayan krodhadrṣṭyā tu saṃkruddhah sarvakarmāṇi sādhayed iti*: S. p. 210-10~12, T. p. 246-1-6~7, C2. p. 381-1-1~2.

29. Cf. *Tattvāloka*, TTP. Vol. 71, No. 3333, pp. 137-5-4~138-4-8.

30. S. pp. 157~169, T. pp. 239-4-6~241-4-7, 370-1-22~372-3-2.

31. To give a name and title to the pupil in the *tantra* means to initiate the pupil with the name-consecration. According to the categories differing from the already mentioned Bodhisattva-*Bhūmi* (see footnote of part one), in the tenth Bodhisattva-*Bhūmi*, the Bodhisattva enters the Stage of Consecration (*abhiṣeka-bhūmi*).

32. According to the MW (p. 1065), the term '*śāntika*' literally means a propitiatory rite for averting evil. According to the DoC (p. 348), it is translated as '*ji-jing-fa*' in Chinese, which means the ceremonies for restoring peace from calamity. This is one of the *homa* rites. See footnote of the introduction for the details of the *homa* rituals.

33. The 'compassionate-wrath-*vajra*' is originally '*bei*' (compassion)-'*nu*' (wrath)-'*jin-gang*' (*vajra*) in Chinese. The Chinese word '*bei*' literally means 'compassion', but the footnote of OEAVS says it may be identified with the word '*fen*' meaning 'wrath' in this context. The second word '*nu*' also means 'wrath', and even the compound word '*fen-nu*' also means 'wrath'. Thus, the footnote reads the compound as '*wrath-vajra*', instead of 'compassionate-wrath-*vajra*'. However, according to the Sanskrit STTS text, the original title of the '*karuṇa-krodha-vajra-samādhi*' is the '*sarva-tathāgata-mahā-karuṇa-upāya-kroḍha-samaya-vajra-nāma samādhi*'. (S. p. 157-19~158-1).

the worlds as numerous as the sand grains in the sixty-two Ganges rivers, and attained complete enlightenment. Then, he was named Tathāgata Fear-Lord (Bhaya-iśvara).³⁴ The Bodhisattva Vajradhara, pressing (Maheśvara) with his leg, recited the *vajra-arising-mantra*. As soon as (Maheśvara) was revived, he was already converted.”³⁵

According to the biographies of the Buddha Śākyamuni, such as the *Mahāvastu* and the *Lalitavistara*, the historical Buddha Śākyamuni was attacked by Māra (Evil One) known as the Lord of the world of passion, but finally defeated Māra just before his attaining complete enlightenment.³⁶ Thus, the composer of the *STTS*, influenced by the story of the Buddha Śākyamuni's victory over Māra, transforms it into a story about Vajrapāṇi's victory over Maheśvara,³⁷ within the context of Tantric tradition. Part two of the *STTS* emphasises Vajrapāṇi as the chief of yakṣas because this part is introduced mainly for the purpose of subduing and converting the Hindu gods and evil beings. The main part of this story described in the *STTS* is translated into English by David Snellgrove³⁸ and Ronald Davidson.³⁹ The latter defines Maheśvara as follows:-

“The myth was interpreted as a model of internal realities, in line with the movement toward increasing inwardness during the period of Mantrayāna development. In the way that Māra was interpreted as an extension of the Buddha's own death and suppressed psycho-physical tendencies, Maheśvara illustrates for the meditator that defilements, no matter how corrupt, are themselves the stuff of awakening. Liberation is impossible without prior bondage, purification inconceivable without

³⁴. Regarding the above statement: “After Maheśvara died, he himself looked down, and arrived in the world called ‘Ash-Decoration (Bhasma-alāṅkāra)’ which was located across the worlds as numerous as the sand grains in the sixty-two Ganges rivers, and he attained complete enlightenment. Then he was named Tathāgata Fear-Lord (Bhaya-iśvara)”, the Sanskrit *STTS* (S. p. 169), which is the equivalent part, reads: “After Mahādeva fell down at the base of the foot of Vajrapāṇi he crossed the world-spheres as numerous as the sand grains in the thirty-two Ganges rivers and as numerous as the infinite dust particles in the uppermost world-sphere and, (having arrived) in the world-sphere called Bhasmacchatra (Umbrella of Ashes), he generated a Tathāgata called Bhasmeśvaranirghoṣa (Soundless Lord of Ashes)”. Thus, three slightly different points are found in comparing these two texts. Firstly, while the place which Maheśvara attained complete enlightenment is described in the *OEAVS* as ‘Ash-Decoration’, the Sanskrit *STTS* calls it ‘Umbrella of Ashes’. Secondly, the number of the Ganges rivers is sixty-two in the former, but thirty-two in the latter. Finally, the name of Maheśvara as the Tathāgata in the *OEAVS* is ‘Fear-Lord’, compared to ‘Soundless Lord of Ashes’ in the *STTS*.

³⁵. *OEAVS*, TSD, Vol. 18, No. 869, p. 285-1-15~26.

³⁶. Edward Thomas, *The Life of Buddha as Legend and History*, pp. 61~80.

³⁷. In this context Maheśvara indicates Śiva the Hindu god of destruction. Thus, the subjugation of Maheśvara can be symbolised as the conquest of death.

³⁸. David Snellgrove, *Sarva-Tathāgata-Tattva-Saṅgraha*, Introduction, pp. 39~42; *Indo-Tibetan Buddhism*, pp. 136~141.

³⁹. For Ronald Davidson's translation and comment, see his article, pp. 547~555, in *Religions of India in Practice*, ed. Donald S. Lopez Jr.

defilement. For those following the Path of Secret Spells, then, Maheśvara represents the reality of intractable mental events turning into the gnosis of awakening following their consecration, in this case by Vajrapāṇi's foot. Without such determined resistance to the teaching, Maheśvara never would have achieved his mythic goal of final emancipation as the buddha Bhasmeśvaranirghoṣa. Without intractable defilements, the meditator will never experience the supernormal cognition of the highest goal. Thus the circle of emancipation is closed: mind, meditator, and Maheśvara all come to rest in the universal diagram.”⁴⁰

According to the *STTS*,⁴¹ having conquered and converted the commanders and their consorts of all three worlds, such as Maheśvara and Umā, Vajrapāṇi summoned and conquered the various kinds of evil beings, i.e. the formation of a circle of all evil beings (*sarvaduṣṭamāṇḍalabandha*), the evil spirits (*dusṭagraha*) such as Dākini, the diseases (*vyādhi*) such as Jvara (fever), and the multitude fallen into the three evil states (*tryapāyagaticakra*)⁴² such as Raurava (hell) and Mahāraurava (hell).

3. External Vajra Family

The following quotation of the *STTS* lists the Buddhist names of the twenty-one Hindu gods and the same number of their consorts, which are divided into five groups according to the realm, i.e. the first group living in the upper-spheres of form and formless; the second group wandering in space; the third group living in space; the fourth group living on the earth; and the fifth group living beneath the earth. The purpose of introducing popular Hindu gods and goddesses in part two of the *STTS* is not only for the conversion of evil beings, but also for the conversion of those who practise other religions, especially the Hindu religion.

“Then, after Vajrapāṇi induced (all the gods) to enter (the *mandala*) correctly, he duly revealed the entire *mahā-mandala*, and initiated them with the *vajra*-gem-consecrations. After he gave them the *vajra*-signs for their hands, he initiated them with the *vajra*-name-consecrations. Since all the Tathāgatas acted for the welfare of living beings, he established (the names). Then, there followed the performance for the commanders of all three worlds, for example, Maheśvara was named as Krodhavajra (Wrath-Vajra), Nārāyaṇa as Māyāvajra (Illusion-Vajra), Sanakumāra as Vajraghaṇṭa (Vajra-Bell), Brāhmaṇa as Maunavajra (Silence-Vajra), and Indra as Vajrāyudha (Vajra-Weapon). Thus, these gods were initiated as Knowledge-Kings (*vidyā-rājyaka*). Then, he bestowed (the names) on the commanders of all the gods

⁴⁰ Ibid., p. 549.

⁴¹ S. pp. 177-4~185-7, T. pp. 242-4-2~243-4-4, C2. pp. 374-1-19~375-3-23.

⁴² The three evil states are all obstructions (*sarvāvaraṇa*), hindrances (*nīvaraṇa*), and the obstructions resulting from past actions (*karmāvaraṇa*).

wandering in space, for example, Amṛtakundāla was named as Vajrakundāli (*Vajra-Ear-Ring*), Indu as Vajraprabha (*Vajra-Splendour*), Mahādaṇḍāgra as Vajradaṇḍa (*Vajra-Stick*), and Piṅgala as Vajrapiṅgala (*Vajra-Treasure*). Thus, these gods were initiated as *Vajra-Wrathful-Beings* (*vajra-krodha*). Then, he bestowed (the names) on the commanders of all the gods living in space, for example, Madhumatta was named as Vajraśauṇḍa (*Vajra-Liqueur*), Madhukara as Vajramālā (*Vajra-Garland*), Jaya as Vajravaśī (*Vajra-Power*), and Jayāvaha as Vijayavajra (*Conquest-Vajra*). Thus, these gods were initiated as Company-Leaders (*gana-pati*). Then, he bestowed (the names) on the commanders of all the gods living on the earth, for example, Kośapāla was named as Vajramusala (*Vajra-Club*), Vāyava as Vajrānila (*Vajra-Wind*), Agni as Vajrānala (*Vajra-Fire*), and Kubera as Vajrabhairava (*Vajra-Horror*). Thus, these gods were initiated as Messengers (*dūta*). Then, he bestowed (the names) on the commanders of all the gods living beneath the earth, for example, Varāha was named as Vajrāṇikuśa (*Vajra-Hook*), Yama as Vajrakāla (*Vajra-Time*), Pṛthivīcūlikā as Vajravināyaka (*Vajra-Remover*), and Varuṇa as Nāgavajra (*Serpent-Vajra*). Thus, these gods were initiated as Servants (*cetaka*).

Then, he (Vajrapāṇi) initiated all the consorts of the commanders of the three worlds with the *vajra*-gem-consecration. After he empowered their own signs with the *vajra*, he initiated (them) with the *vajra*-name-consecration. Since all the Tathāgatas acted for the welfare of living beings, he established (the names), for example, the goddess Umā was named as Krodhavajrāgni⁴³ (*Wrath-Vajra-Fire*), the goddess Rukmiṇī as Vajrasauvarṇī (*Vajra-Gold*), the goddess Śaṣṭhī as Vajrakaumārī (*Vajra-Maiden*), the goddess Brahmāṇī as Vajrāṇī (*Vajra-Tranquillity*), and the goddess Indrāṇī as Vajramuṣṭi (*Vajra-Fist*). Thus, these goddesses were initiated as *Vajra-Queens* (*vajra-rājanikā*). Then, he bestowed (the names) on all the consorts (of the commanders) wandering in space, for example, the goddess Amṛtā was named as Vajrāmṛtā (*Vajra-Immortal*), the goddess Rohinī as Vajrakānti (*Vajra-Brightness*), the goddess Daṇḍadhārīṇī as Daṇḍavajrāgrā (*Stick-Vajra-Best*), and the goddess Jātāhārīṇī as Vajramekhalā (*Vajra-Belt*). Thus, these goddesses were initiated as *Vajra-Wrathful-Females* (*vajra-krodhini*). Then, he bestowed (the names) on all the consorts (of the commanders) living in space, for example, the goddess Māraṇī was named as Vajravilayā (*Vajra-Death*), the goddess Aśanā as Vajrāśanā (*Vajra-Eating*), the goddess Vasanā as Vajravasanā (*Vajra-Passion*), and the goddess Raṭī as Vajravaśā (*Vajra-Desire*). Thus, these goddesses were initiated as Courtesans (*ganikā*). Then, he bestowed (the names) on all the

⁴³. Tibetan reads: “Krodhavajrī” (Tibetan *khro-bo-rdo-rje-ma*).

consorts (of the commanders) living on the earth, for example, the goddess Śivā was named as Vajradūti (*Vajra*-Female-Messenger), the goddess Vāyavī as Vegavajriṇī (Speed-*Vajra*-Holder), the goddess Āgnedhryā as Vajrajvālā (*Vajra*-Illumination), and the goddess Kauberī as Vajravikatā (*Vajra*-Dreadfulness). Thus, these goddesses were initiated as *Vajra*-Female-Messengers (*vajra-dūti*). Then, he bestowed (the names) on all the consorts (of the commanders) of living beneath the earth, (for example), the goddess Vārāhi was named as Vajramukhī (*Vajra*-Mouth), the goddess Cāmuṇḍā as Vajrakālī (*Vajra*-Death), the goddess Chinnanāsā as Vajrapūtanā (*Vajra*-Disease), and the goddess Vāruṇī as Vajramakarī (*Vajra*-Sea-Monster). Thus, these goddesses were initiated as *Vajra*-Female-Servants (*vajra-ceti*)."⁴⁴

All of these deities constitute the external-*Vajra*-family. According to the following *maṇḍala*-section of the *STTS*, except for Maheśvara and Umā who are placed on the feet of Vajrahūmkāra at the centre of the eastern quarter of the *maṇḍala*, all the other deities of the external-*Vajra*-family occupy the external positions in the *Trilokavijaya Mahāmaṇḍala*. However, though in the *Trilokacakra Mahāmaṇḍala* (ch. 11) Maheśvara and Umā are still placed at the feet of Vajrahūmkāra and the twenty consorts occupy the external positions, the twenty gods replace the sixteen Mahābodhisattvas and the four Door-guardians, and occupy their positions. The *Trilokavijaya-maṇḍala* at Alchi Monastery⁴⁵ and the *Trilokavijaya-mahāmaṇḍala* of *The Ngor Collection*⁴⁶ both show that the above deities of the external-*Vajra*-family occupy the external positions. The only difference is that in the former each deity has its own position, but in the latter all the gods and their consorts are drawn together as pairs. According to the *Trilokavijayakarma Assembly of the Nine Assemblies Maṇḍala*,⁴⁷ Maheśvara and Umā are placed at the feet of Vajrapāṇi at the east of Vajrahūmkāra, and the above twenty gods occupy the external positions, but only four *mahā-devīs* occupy the four corners of the external positions.

4. *Maṇḍala Rites*

a. *Structure of the Trilokavijaya Mahāmaṇḍala*

The *Trilokavijaya Mahāmaṇḍala* has the same external structure and main thirty-seven deities corresponding to those of the *Vajradhātu Mahāmaṇḍala*. The main difference between the two is that the *Vajradhātu Mahāmaṇḍala* is revealed in order to generate the thought of enlightenment by Vajradhara or Vajrasattva, and all

⁴⁴ S. pp. 172~173, T. pp. 241-5-7~242-2-5, C2. p. 373-1-7~2-25.

⁴⁵ *The World of Tibetan Buddhism*, photographs by Fujita Hiroki and supervision by Council of Religious Affairs of His Holiness the Dalai Lama, pp. 213~214.

⁴⁶ bSod nams rgya mtsho: *Tibetan Mandalas (The Ngor Collection)*, Vol. I & II, Kodansha Ltd., Kyoto, Japan, 1983.

⁴⁷ TSD. *Tu-xiang-bu* (Iconographic Section), Vol. 1, pp. 972~988; Lokesh Chandra, *Sarva-Tathāgata-Tattva-Saṅgraha*, Introduction, p. 47.

the deities have a compassionate appearance. However, the *Trilokavijaya Mahāmaṇḍala* is revealed by wrathful Vajrapāṇi, and all the thirty-seven deities have wrathful bodily forms in order to conquer and control the major Hindu deities such as Maheśvara and Umā, called the external-*Vajra*-family. Śākyamitra comments that the *Trilokavijaya Mahāmaṇḍala* is regarded as the *abhicāraka* (destroying)-*maṇḍala* because it is constructed for destroying those who resist conversion, and it also becomes the supreme oppressor due to its punishment.⁴⁸ The STTS describes the structure of the *Trilokavijaya Mahāmaṇḍala*:-

“The supreme *Mahāmaṇḍala* (of the *Vajra*-family) has the basic design of the *Vajradhātu* (*Mahāmaṇḍala*) and is the supreme creator of universal fulfilment. It is called ‘*Trilokavijaya* (Conquest of the Three Worlds)’, and it is generated from the *vajra*-pledge.⁴⁹ It produces Buddhahood, and destroys all evil.

Thus, one should measure out the thread with the following *mantra*:-

‘*OM VAJRA SAMAYA SŪTRAM MĀTIKRAMA*. (*Vajra*-pledge, do not transgress the thread!)’

(This *maṇḍala*) has its four corners embellished with four gates and four arched doorways, joined together with four lines and adorned with silk pennants and garlands.

The external *maṇḍala* should be drawn, in-laid with *vajras* and gems in all corners of the *maṇḍala* and between the gates and doors.

Its internal part is adorned by the learned with *vajras* and gems, and has four corners, four gates, and eight pillars furnished with arched doorways.

The five *maṇḍalas* are decorated on the edge of the *vajra*-pillars. Where the *maṇḍala* has been measured out with a thread, it should be filled with⁵⁰ colours.

Now follows this colouring⁵¹-recitation (*rāṅga-jāpa*):-

‘*OM VAJRA CITRA SAMAYA HŪM*.’

Then having sat in the centre (of the *mandala*), the *vajra*-master should concentrate his thought. Then he should open the four *vajra*-gates with his mind.

Now follows this *mantra* of opening the gate:-

‘*OM VAJRODGHĀTAYA SAMAYA PRAVEŚAYA HŪM*.’

One should set up an image of the Buddha (Vairocana) upon a four-cornered altar made of gold, silver, or variegated⁵² clay.⁵³

⁴⁸. *Kosalālaṅkāra*, TTP. Vol. 70, No. 3326, p. 286-5-7~8.

⁴⁹. Ānandagarbha comments that the words ‘*vajra*-pledge (*vajra-samaya*)’ mean that it is the *vajra* which Vajrapāṇi holds in his hand, and the essence of the *vajra* is the cause of the pledge. (*Tattvāloka*, TTP. Vol. 71, No. 3333, p. 249-3-7). Śākyamitra adds that this pledge (*samaya*) arises in consequence of taking possession of the attainment of converting all evil beings. (*Kosalālaṅkāra*, TTP. Vol. 70, No. 3326, p. 286-4-1).

⁵⁰. Chinese 2 inserts: “five”.

⁵¹. Chinese 2 reads: “measuring”, instead of “colouring”.

Now follows this *hrdaya* of summoning all the Tathāgatas:-

‘*OM VAJRA JVĀLĀGNI PRADĪPTAKARŚAYA SARVATATHĀGATĀN*⁵⁴ *MAHĀ-VAJRA SAMAYA HŪM JAH.*’

In the presence of the Buddha,⁵⁵ one should place a *vajra* into the centre of the flame. In the same way,⁵⁶ one should draw a gem, a lotus, and a crossed weapon in (every) centre of the flame.

Having approached with the *vajra*-impulse (*vajra-vega*) before the Buddha in the same way, the learned should draw the *mandala* of Vajrahūmkāra according to the instruction.

Now follows this *hrdaya* of the *vajra*-impulse:-

‘*OM VAJRA VEGĀKRAMA HŪM.*’

Having trodden the thread in all the *mandalas* such as the *Vajradhātu* and the others, one can go into all (the *mandalas*).

Then, follows this *mudrā*⁵⁷:-

One should draw a line with the mind. Upon casting the *vajra*-thread in or out (of the *mandala*), one should not transgress the pledge.

In the centre (of the first *mandala*), one should draw the Mahāsattva Vajrapāṇi who has the colour of the brilliant dark blue lotus, and is united with Vajrahūmkāra.⁵⁸

He has a face with dreadful prominent teeth, and also a smiling face together with a wrathful face.

He has a Bowman's stance (*pratyālīḍha*) with his left foot forward and right drawn back, his splendour wrapped by the blazing garland.

The sole of his left foot should be drawn pressing Maheśvara and the sole of his right foot positioned on Umā's breast.⁵⁹

Now follows this *hrdaya*⁶⁰:-

⁵². Tibetan reads: “beautifully painted”.

⁵³. Chinese 2 reads: “According to the rule, a square Buddha-image should be positioned correctly in conformity with the direction. The Buddha-throne made of gold, silver, or clay should be set up according to the instruction.”

According to Śākyamitra, the words ‘altar made of gold, silver, or variegated clay’ mean that the altar of Vairocana can be constructed according to the financial resources of the benefactors of the *mandala*. (*Kosalālamkāra*, TTP. Vol. 70, No. 3326, p. 286-5-5~6).

⁵⁴. Tibetan reads: “*SARVA-TATHĀGATĀNĀM*”.

⁵⁵. Chinese 2 reads: “in the presence of the eastern part of the Buddha”.

⁵⁶. Chinese 2 reads: “The flames of the south, the west and the north are the same as (the east).”

⁵⁷. Chinese 2 reads: “the verses of the *mudrā*-knowledge”.

⁵⁸. Ānandagarbha explains ‘being united with Vajrahūmkāra’ as referring to binding the *Trilokavijaya-mudrā* with both hands. (*Tattvāloka*, TTP. Vol. 71, No. 3333, p. 252-5-3~4).

⁵⁹. David Snellgrove argues that at the centre of the *mandala* is Vajrapāṇi himself, treading on Maheśvara and Umā, and manifesting towards the four directions as Sattvavajra (= Vajrapāṇi, east), Ratnavajra (= Vajragarbha, south), Dharmavajra (= Vajranetra, west) and Karmavajra (= Vajraviśva, north). (David Snellgrove, *Sarva-Tathāgata-Tattva-Saṅgraha*, Introduction, p. 42). This view comes from a misunderstanding of the text, because, as seen in the above passage, Vajrapāṇi who is treading on Maheśvara and Umā is positioned not in the centre of the whole *mandala*, but in the centre of the eastern quarter called the *mandala* of Vajrahūmkāra.

‘*HŪM*.’

Everywhere in his⁶¹ proximity, one should place (four) Vajrakrodhas who have prominent wrathful teeth, and whose splendour is enveloped by blazing garlands.

Having approached the second supreme *mandala* with the *vajra*-impulse, one should draw Vajrābhiseka (*Vajra*-consecration) surrounded by (four) Krodhas.

Having approached the third supreme *mandala* with the *vajra*-impulse, one should draw Vajrasena (*Vajra*-army) surrounded by (four) wrathful Noble-Beings.

Having approached the fourth supreme *mandala* with the *vajra*-impulse, one should draw Vajrāveśa (*Vajra*-enchantment) surrounded by (four) *Vajra*-Wrath-Troops.

In accordance with the rite, one should draw (four) Secret-Offerings in the corners of the *mandala* in conformity with the *Vajradhātu* (*Mahāmaṇḍala*).

Having approached the supreme external *mandala* with the *vajra*-impulse, in its corners, one should position four Offering-Goddesses.

Āñkuśa and the others should be positioned in the centre of four gates, and the external *Vajra*-families (should be drawn) in their positions in the external *maṇḍala*.⁶²

Like the *Vajradhātu Mahāmaṇḍala*, this *mandala* consists of three parts, i.e. the external square having four gates, the internal square having four gates, and the centre circle. The centre circle is divided into five lunar discs, i.e. Vairocana-, Vajrahūmkāra-, Ratnahūmkāra-, Dharmahūmkāra- and Karmahūmkāra-*mandalas*. The Vairocana-*mandala* consists of white-coloured Vairocana and his four Pāramitās. Vairocana or Buddhahūmkāra, which is cast or made in any other way, positioned at the centre as usual and surrounded by the symbols of the four Pāramitās, called the *Vajra-samaya-mudrās* here, which are positioned clockwise starting from the east, and each of which is placed in the centre of the flame symbolising the wrath. However, in the *Trilokavijayakarma Assembly of the Nine Assemblies Maṇḍala*,⁶³ these four Pāramitās are manifested not as their symbols, but as bodily forms.

The Vajrahūmkāra-, Ratnahūmkāra-, Dharmahūmkāra- and Karmahūmkāra-*maṇḍalas* correspond to the four Tathāgatas-*maṇḍalas* of the *Vajradhātu Mahāmaṇḍala*. The Vajrahūmkāra-*mandala* positioned to the east of Vairocana-

⁶⁰. Chinese 2 reads: “the fundamental *hrdaya*”.

⁶¹. Chinese 2 reads: “Vajrapāṇi”.

⁶². S. pp. 186-10~194, T. pp. 243-5-2~244-3-3, C2. pp. 376-1-14~377-3-22.

⁶³. TSD. *Tu-xiang-bu* (Iconographic Section), Vol. 1, pp. 972~988; Lokesh Chandra, *Sarva-Tathāgata-Tattva-Saṅgraha*, Introduction, p. 47.

mandala consists of blue-coloured Vajrahūmkāra⁶⁴ (or wrathful Vajrapāṇi) who is treading on Maheśvara and Umā, and his surrounding four wrathful Mahābodhisattvas; the Ratnahūmkāra-*mandala* consists of yellow-coloured Ratnahūmkāra (or Vajrābhiseka) who has received the consecration of the *Vajra*-family in the place of Ratnasambhava, and his surrounding four wrathful Mahābodhisattvas; the Dharmahūmkāra-*mandala* consists of red-coloured Dharmahūmkāra (or Vajrasena) who has the bodily form of a maiden in the place of Amitābha, and his surrounding four wrathful Mahābodhisattvas; the Karmahūmkāra-*mandala* consists of green-coloured Karmahūmkāra (or Vajrāveśa) who is endowed with the form of Vajrakarma in the place of Amoghasiddhi, and his surrounding four wrathful Mahābodhisattvas.⁶⁵

Like the *Vajradhātu Mahāmandala*, four Internal Offerings are positioned at the four corners of the centre circle; four Door-guardians are positioned at both the four gates of the internal square and the four gates of the external square; and four External Offerings are positioned at the four corners of the external square. In addition, all the deities of the external-*Vajra*-family, which has already explained, are positioned outside the external square.

The above description of the STTS, especially Vajrahūmkāra's image as wrathful Vajrapāṇi treading on Maheśvara and Umā at the centre of the Vajrahūmkāra-*mandala*, is supported by both Tibetan *mandalas*, i.e. the *Trilokavijaya-mandala* at Alchi Monastery⁶⁶ and the *Trilokavijaya-mahāmandala* of *The Ngor Collection*.⁶⁷ However, differing from the STTS, the *Trilokavijayakarma Assembly of the Nine Assemblies Mandala*⁶⁸ shows that the wrathful Tathāgata Akṣobhya is drawn at the

⁶⁴. According to the *Mikkyō Jiten*, there are three kinds of bodily forms of Vajrahūmkāra. The first form of Vajrahūmkāra has four faces and eight arms. His body is black. His front face is blue, his right face is yellow, his left face is green, and his rear face is red. All his faces have wrathful appearances. His first two hands are crossed and form a *mudrā*. His remaining three right hands hold a five-pronged *vajra*, an arrow and a sword respectively. His remaining three left hands hold a five-pronged hook, a bow and a noose respectively. The sole of his left foot presses the crown of Maheśvara, and the sole of his right foot presses both breasts of Umā. The whole body of Vajrahūmkāra is wrapped in flames. The second form of Vajrahūmkāra has three faces and eight arms. He wears a skull upon his top-knot which is raised and turned in the shape resembling flames. His body is dark grey. Each of his three faces has three eyes. The characteristics of his eight arms and his two feet are the same as the first form. The third form of Vajrahūmkāra has one face and four arms. His body is dark blue. He stands over a half moon, and has a wrathful appearance with three eyes and four teeth. He has a moving posture by bending forward his left foot. His first two hands are crossed and form a *mudrā*. His second left hand holds a *vajra*-hook, and his second right hand holds a five-pronged *vajra*. He wears a crown of the five wisdoms, and is wrapped in flames. (Sawa Ryuken (ed.), *Mikkyō Jiten*, pp. 181~182).

⁶⁵. *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 253-1-1~3.

⁶⁶. *The World of Tibetan Buddhism*, photographs by Fujita Hiroki and supervision by Council of Religious Affairs of His Holiness the Dalai Lama, pp. 213~214.

⁶⁷. bSod nams rgya mtsho: *Tibetan Mandalas (The Ngor Collection)*, Vol. I & II, Kodansha Ltd., Kyoto, Japan, 1983.

⁶⁸. TSD. *Tu-xiang-bu* (Iconographic Section), Vol. 1, pp. 972~988; Lokesh Chandra, *Sarva-Tathāgata-Tattva-Saṅgraha*, Introduction, p. 47.

centre of the Vajrahūmkāra-*mandala*, and the image of wrathful Vajrapāṇi treading on Maheśvara and Umā is placed at the east of Akṣobhya. In addition, though there is no mention of *Bhadrakalpa* Mahābodhisattvas in the above quotation, this *mandala* also contains the images of the sixteen *Bhadrakalpa* Mahābodhisattvas.

b. Entry into the Mandala

“(a) In the beginning, as soon as the *vajra*-master binds the *terintiri*⁶⁹-*mudrā* of Vajrakroḍha by himself, he should enter (the *maṇḍala* drawn in his mind). Having entered, he should declare to all the Tathāgatas: ‘O Lord Tathāgatas! I will enter into the wrathful power. I will suppress those who should be suppressed, and I will assemble those who should be assembled. O Lords! Command me as to what I should do.’ Having said thus, he should establish correctly the *terintiri*⁷⁰-*mudrā* of Vajrakroḍha upon his heart.⁷¹ Having executed the rituals with Vajrāñkuśa and the rest, he should bind all the *samaya-mudrās* again. Then everything comes into his proximity.⁷² Then, he executed the four secret-offerings with (Vajra-) Dhūpa and the rest. Then, having induced his *vajra*-pupil to enter (the *maṇḍala*) with this rite, the *vajra*-master himself should bind the *terintiri*⁷³-*mudrā* of Vajrakroḍha, and induce his pupil to bind it while (reciting) the following *hrdaya*:-

‘*OM GRHNA VAJRA SAMAYA HŪM VAM*. (Hold the *Vajra*-pledge!)’

(b) Then, (the pupil) wearing a blue upper-garment and a blue turban fastened on his head, having covered his face with a blue silk, should enter (the *maṇḍala*) while (reciting) the following *mantra*:-

‘*OM VAJRA SAMAYAM PRAVIŚĀMI*.⁷⁴ (I enter into the *Vajra*-pledge.)’

Then, having entered, he should generate (in *samādhi*) the state of (*vajra*-) possession with the *samaya-mudrā* of Vajrāveśa while (reciting) the following *hrdaya*:-

⁷⁵‘*VAJRĀVEŚA AH*.

⁶⁹. Tibetan reads: “*tirintari*”.

⁷⁰. Tibetan reads: “*tiridtiri*”.

⁷¹. According to Śākyamitra and Ānandagarbha (*Kosalālamkāra*, TTP. Vol. 70, No. 3326, p. 287-4-6~7; *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 255-4-5~6), when the *vajra*-master places the *mudrā*, which has already been bound, in his heart, he should recite the following mantras explained in the *Vajradhātu Mahāmaṇḍala*: “*TİŞTHA VAJRA DRDHO ME BHAVA ŚĀSVATO ME BHAVA HRDAYAM ME 'DHITİŞTHA SARVA-SIDDHIṄ CA ME PRAYACCHA HŪM HA HA HA HOH*. (*Vajra*, stand up! Make me steadfast! Make me perpetual! Empower my heart! Bestow all attainments upon me!).” (S. p. 70-15~19, T. p. 230-3-6~7, C2. p. 354-1-14~17).

⁷². Chinese 2 reads: “Then he obtains the empowerment (*adhiṣṭhita*) of all the Tathāgatas.”

⁷³. Tibetan reads: “*tirinteri*”.

⁷⁴. Tibetan reads: “*PRAVEŚĀ ME*”.

⁷⁵. Tibetan and Chinese 2 both insert: “*OM*”.

Then, he takes possession of (*vajra*). Due to his possession, he is empowered by all the Tathāgatas. At that moment, he knows everything about the past, present and future. He is inviolable and unassailable from all living beings.⁷⁶ By means of (pronouncing) the *HŪM* sound,⁷⁷ he tames, obliges, and comforts all living beings.⁷⁸ Vajrapāṇi always guides him to accomplish all the rituals. Next, he should receive the vow-*hrdaya*. After that, having removed the face-cover (of the pupil), (the *vajra*-master) shows him the (*Trilokavijaya*)⁷⁹ *Mahāmaṇḍala*. As soon as he sees the *maṇḍala*, he gets rid of all evil and is able to conquer all the three worlds. By means of (pronouncing) the *HŪM* sound,⁸⁰ he summons, draws in, binds, subjugates, and rules all the deities such as Mahādeva. Due to the empowerment of all the Tathāgatas, the Mahābodhisattva⁸¹ Vajrapāṇi always follows and bestows his own attainments (on the pupil). Then, having executed this *vajra*-consecration, (the *vajra*-master) should correctly deposit his own sharp *vajra*-emblem⁸² into (the pupil's) hands while (reciting) the following *mantra*:-

'*OM VAJRAPĀṇI VAJRA-KARMA-KARO BHAVA.* (Vajrapāṇi, become the *Vajra*-action-performer!)

Then, (the *vajra*-master) should confer (upon the pupil) the *vajra*-name-consecration while (reciting) the following *mantra*:-

'*OM⁸³ VAJRA KRODHA TVĀM ABHISIMCĀMI VAJRA-NĀMĀBHISEKATAH HE-VAJRA NĀMA.* (Vajrakrodha, I confer upon you the *Vajra*-name-consecration, namely, *He-vajra*.)'

Then, the sound *HE* should be uttered for the one whose name is bestowed."⁸⁴

⁷⁶. Chinese 2 reads: "He is inviolable from the evils and is invisible by the others."

⁷⁷. Chinese 2 reads: "in union with Trilokavijaya (Vajrahūṃkāra)".

According to Śākyamitra there are the four kinds of *HŪM* sound (*HŪM-kāra*). The first is Buddha-*HŪM-kāra*, which is the Lord Buddha's *HŪM*, and is used for the purpose of transforming the Sattvas of *maṇḍalas*. The second is *HŪM-kāra*, which is the *mantra* of the four *HŪM* (sounds), and is used for the purpose of attracting, drawing in, binding and subduing all the Tathāgatas. The third is *Vajra-HŪM-kāra*, which is the supporter of the *hrdaya* of the victory over desire (*kāma*), and is used for the purpose of summoning and positioning the commander of all three worlds, and his retinue inside the *mandala*. The fourth is *Dāmaka*, which is the *HŪM-kāra* of inflicting pain on the commander of all three worlds, and is used for the purpose of converting all the commanders of the universe. (*Kosalālamkāra*, TTP. Vol. 70, No. 3326, p. 277-4-2~6). These four kinds of *HŪM-kāra* appear among one hundred and eight names of the invocation-ceremony of part two of the STTS. (S. p. 156-1, T. p. 239-4-3, C2. p. 370-1-12).

⁷⁸. Chinese 2 inserts: "Bodhisattva Mahāsattva".

⁷⁹. Chinese 2 inserts: "entire".

⁸⁰. Chinese 2 reads: "in union with Trilokavijaya (Vajrahūṃkāra)".

⁸¹. Tibetan reads: "Lord Bodhisattva". Chinese 2 reads: "Bodhisattva Mahāsattva".

⁸². Tibetan reads: "*vajra*-sharpness as his emblem". Chinese 2 reads: "*vajra*-sword", instead of "sharp *vajra*-emblem".

⁸³. Tibetan omits: "*OM*".

⁸⁴. S. pp. 195-3~197-7, T. p. 244-3-4~4-8, C2. pp. 377-3-24~378-2-8.

Paragraph (a) describes the *vajra*-master's activities. The basic procedure of the rites of entry into this *mandala* follows the rite described in the *Vajradhātu Mahāmaṇḍala*. However, in this rite the *vajra*-master begins with binding the *terintiri-mudrā*⁸⁵ of Vajrakrodha not with binding the *mudrā* of Sattvavajrī. The *terintiri-mudrā* is the *mudrā* of making infinite mutual relationships between the *sādhaka* and Vajrakrodhas such as Vajrahūmkāra. This *mudrā* is employed for assembling the entire *Vajra*-family.⁸⁶ The STTS defines the *terintiri-mudrā*:-

“Having formed the *vajra*-bond by making the palms of both hands equal, one should protect it by producing a wrathful thought, and erect both thumbs firmly like a *vajra*. This is the wrathful *terintiri-mudrā*.”⁸⁷

Differing from the function of the *mudrā* of Sattvavajrī described in the *Vajradhātu Mahāmaṇḍala* which guides the pupil to generate the thought of enlightenment, the *terintiri-mudrā* of Vajrakrodha described in this *mandala* guides the pupil to generate the thought of wrath, by which the pupil can conquer and purify all evils.

Paragraph (b) describes the pupil's activities, whose basic procedure is also established and simplified on the basis of the corresponding rite of the *Vajradhātu Mahāmaṇḍala*. It is noticeable that in the *Vajradhātu Mahāmaṇḍala*, the pupil wears a red upper-garment and covers his face with a red bandage, but in this *mandala*, he wears a blue upper-garment and covers his face with a blue bandage. The ultimate result attained by the pupil through entering this *mandala* is the destruction of all evil and victory over the three worlds.

5. *Mudrā Rites*

a. *Mudrā-Knowledge*

The attainment-knowledge, called *mudrā*-knowledge, of the *Trilokavijaya Mahāmaṇḍala* consists of five rites, i.e. the rite of generating the four Hūmkāras, the rite of summoning deities (*devādyākarsaṇamudrājñāna*), the rite of performing the four *mudrās* of Vajrahūmkāra (*caturvidhamudrājñāna*), the rite of sealing all living beings (*sarvasattvamudraṇamudrājñāna*), and a secret rite. As a result of performing these rites, the *sādhaka* gains the powers of the deity and accomplishes four goals, i.e. subjugation, attraction, destruction and pacification.

a-1. *Jñāna*

85. The commentaries of Śākyamitra and Ānandagarbha read: “*tirintiri-mudrā*”.

86. *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 255-3-4~5.

87. S. p. 222-7~8, T. p. 247-1-8, C2. p. 383-1-20~21.

This translation is based upon Dānapāla's Chinese version. The same sentence appears in the *Sarvadurgatipariśodhana Tantra*. (Tadeusz Skorupski, *Sarvadurgatipariśodhana Tantra*, p. 11).

“While meditating on Vajrakrodha, if one thinks of a *vajra*-image possessing the assemblage of flames on the heart, one can take possession of the entire world.

In the same way, while meditating on Vajrakrodha, if one thinks of a *vajra*-gem on the forehead, one can subdue all living beings.

While meditating on Vajrakrodha, if one thinks of a *vajra*-lotus possessing the assemblage of blazing garlands on the neck, one can destroy all living beings.

While meditating on Vajrakrodha, if one thinks of an universal *vajra*⁸⁸ (a crossed *vajra*) possessing the assemblage of flame on the crown of the head, one can protect this entire world.”⁸⁹

The original title of this rite seems missing. This rite explains the *sādhaka*'s generation of wrathful thoughts and his four meditations on the four families, i.e. *Vajra*, *Ratna*, *Padma* and *Karma*, located in the four places of his body, i.e. heart, forehead, neck and crown. Ānandagarbha regards the words ‘meditating on Vajrakrodha’ (*Vajrakrodha-samāpatti*) as executing the deity-*yogas* of the four Hūṃkāras, i.e. *Vajrahūṃkāra*, *Ratnahūṃkāra*, *Dharmahūṃkāra* and *Karmahūṃkāra* respectively. Thus, by means of meditating on the four Hūṃkāras, the *sādhaka* generates four Hūṃkāras in his mind and gains their powers.⁹⁰

a-2. *Devādyākarsanamudrājñāna*

“If one draws Vajrāṅkuśa on the palm (of one's right hand), and shakes the forefinger (of the right hand) known as Hūṃkāra⁹¹ with wrathful (thought), (this becomes) the supreme summoning of (all) gods.

If one draws Vajrāṅkuśa at the centre of the sole of one's foot, and presses the reflected image (*linga*) (of any deity) with it, one can surely summon (all) gods.

If one draws Vajrāṅkuśa on one's erected penis (*meḍhra*),⁹² and shakes it, one can summon all goddesses such as Umā.

If one draws Vajrāṅkuśa in the intestine,⁹³ and presses any god with it, (this becomes) the supreme summoning (of all gods).”⁹⁴

This rite explains the four methods of summoning all the deities of the external-*Vajra*-family by means of wrathful Vajrāṅkuśa who is generated from pronouncing the *HŪM* sound and has the characteristic of attracting deities. The first segment describes the method of summoning deities by forming the hand gesture of

⁸⁸. Sanskrit reads: “being-*vajra*”.

⁸⁹. S. p. 197-9~16, T. p. 244-4-8~5-2, C2. p. 378-2-10~17.

⁹⁰. *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 259-3-2~5.

⁹¹. Tibetan reads: “binding (the *mudrā* of) Hūṃkāra”.

⁹². Tibetan reads: “if one duly makes the Vajrāṅkuśa's own *mudrā*, and then places and shakes it”.

⁹³. Tibetan reads: “forefinger ('dzub-mo)”, but *Tattvāloka* (TTP. Vol. 71, No. 3333, p. 259-5-3) and *Kosalālamkāra* (TTP. Vol. 70, No. 3326, p. 288-4-3) both read it as “hind part of the body (*mjug*)”.

⁹⁴. S. p. 198-7~14, T. p. 244-5-4~6, C2. p. 378-2-24~3-2.

Vajrāñkuśa, i.e. making a hook with the forefinger of the right hand. The second segment describes the method of forming the image of Vajrāñkuśa pressing a deity like Vajrahūmkāra who likewise presses Maheśvara and Umā with its feet in the *mandala*. In the third segment, the Tibetan translation reads the term ‘*medhra*’ as ‘*mudrā*’, and the Chinese translation reads it as ‘*līnga*’. As Śākyamitra makes clear, this third method is based on the concept that all goddesses are endowed with passion.⁹⁵ According to Ānandagarbha⁹⁶ in the *sādhaka*'s deity-*yoga* the *sādhaka*'s visualised deity and a goddess such as Umā are united together. The fourth segment is also explained by Ānandagarbha whereby the *sādhaka* generates Vajrāñkuśa in the secret part of the body using the word ‘*HŪM*’, and presses the reflected image of any deity with it.⁹⁷

a-3. Caturvidhamudrājñāna

“If one assumes the *pratyālidha*⁹⁸ posture and (pronounces) once (Vajra-) Hūmkāra in a state of the *vajra*-possession (*vajra-āveśa*), one can instantly take possession of the entire world.

If one utters correctly with *vajra*-melody the *hrdaya* of all the Buddhas⁹⁹ possessing the four *HŪM* sounds, one can certainly attract all (living beings).

If one (visualises) the supreme vision of Vajrakrodha while meditating upon Vajrakrodha, one can destroy the entire world in union with Vajrahūmkāra.

If one puts armour on one's own body or on another's by means of one's mind, one can protect this entire world by means of the *yoga* of the great armour.”¹⁰⁰

This rite explains the means of attaining the powers of Vajrahūmkāra by means of performing the four *mudrās* of Vajrahūmkāra, i.e. body-*mudrā* (or *mahā-mudrā*), speech-*mudrā*, vision-*mudrā* and mind-*mudrā*.¹⁰¹ The first segment refers to the *sādhaka*'s visualising himself as the bodily image of Vajrahūmkāra in the *pratyālidha* posture wrapped in flames. The second segment refers to the *sādhaka*'s transforming the visualised Vajrahūmkāra of four faces and eight arms into himself, while pronouncing the four *HŪM* sounds.¹⁰² In this segment, the *hrdaya* of all the

⁹⁵. *Kosalālamkāra*, TTP. Vol. 70, No. 3326, p. 288-4-2~3.

⁹⁶. *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 259-5-1~3.

⁹⁷. Ibid., p. 259-5-3~5.

⁹⁸. According to the MW, the Sanskrit word ‘*pratyālidha*’ indicates the posture of shooting, that is, the left foot advanced and right drawn back. Śākyamitra explains it as meaning that the left leg is stretched towards the left side and the right leg is drawn in from the right side. (*Kosalālamkāra*, TTP. Vol. 70, No. 3326, p. 288-4-6~7).

⁹⁹. Chinese 2 translates the Sanskrit “*hrdaya*” as “mind”, so it reads: “One should conceive of the Lords, all the Buddhas in one's mind.”

¹⁰⁰. S. p. 199-8~15, T. pp. 244-5-8~245-1-2, C2. p. 378-3-14~21.

¹⁰¹. *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 259-5-5; *Kosalālamkāra*, TTP. Vol. 70, No. 3326, p. 288-4-5.

¹⁰². *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 260-1-2~6.

Buddhas possessing the four *HŪM* sounds refers to the supreme *vidyā* recited by Vairocana, i.e. “*OM SUMBHA NISUMBHA HŪM, GRHNA GRHNA HŪM, GRHNĀPAYA HŪM, ĀNAYA HO BHAGAVAN VAJRA HŪM PHAT.*”,¹⁰³ which has four *HŪM* sounds. The third segment focuses on the wrathful eyes of Vajrahūmkāra having the function of destruction. The words “meditating upon Vajrakrodha” in this context refer to the deity-*yoga* of Vajrahūmkāra. Dānapāla translates the words ‘one can destroy the entire world’ as ‘one can destroy all evils in the world’.¹⁰⁴ This interpretation is possible because the part two of the *STTS* focuses on the various methods of subduing all evil beings. The fourth segment can be interpreted as the *sādhaka* when visualising himself as Vajrahūmkāra has the function of Vajrakavaca (alias Vajrarakṣa), protecting all living beings.

a-4. Sarvasattvamudranamudrājñāna

“If one can embrace any (deity) while meditating upon Vajrakrodha, one can seal that one by means of muttering: “Vajrahūmkāra”.

One should clearly utter: ‘*TAKKI HŪM PHAT*’ with (one's) great voice. As soon as one utters this to any (deity) with wrathful (thought), one can kill that one by the blazing *vajra*.

If one can behold any (deity) with the *vajra*-vision in the *saṃādhi* of Vajrakrodha, one will seal that one's death.

While thinking in the mind: “I wish to kill (evil deities).”, if one can visualise a *vajra*¹⁰⁵ at (one's) heart, one can seal oneself with *HŪM-kāra* in the presence of all.

If one seals any being with one's mind, one can accomplish all the wished for actions with these (four) *mudrās*.¹⁰⁶

This rite consists of five segments instead of the usual four segments. In this rite, the *sādhaka* visualises Vajrahūmkāra as himself, and unites with his chosen deity. The first four segments correspond to the four *mudrās*, i.e. body-*mudrā* (or *mahā-mudrā*), speech-*mudrā*, vision-*mudrā* and mind-*mudrā* respectively, and the fifth segment refers to the conclusion of this rite.¹⁰⁷ According to Ānandagarbha, this fifth segment indicates the *mudrā* of sealing the body projected by the *saṃādhi* of the four *mudrās*.¹⁰⁸

¹⁰³. S. p. 159-6~10, T. p. 240-1-6~7, C2. p. 370-2-29~3-2.

Togano Shōun (*Mandara no kenkyū*, pp. 335~337) argues that the above *mantra* is closely related to the Hindu Purāṇa literature which includes a story of two brothers, i.e. Sumbha and Nisumbha, defeated by the consort of Śiva, Pārvatī. Togano's views are translated into English by Adrian Snodgrass. (*The Matrix and Diamond World Mandalas in Shingon Buddhism*, pp. 723~725).

¹⁰⁴. TSD. Vol. 18, No. 882, pp. 378-3-19.

¹⁰⁵. According to Śākyamitra, a *vajra* in this context indicates a crossed *vajra*. (*Kosalālamkāra*, TTP. Vol. 70, No. 3326, p. 289-3-8).

¹⁰⁶. S. p. 200-9~18, T. p. 245-1-4~7, C2. p. 379-1-7-16.

¹⁰⁷. *Kosalālamkāra*, TTP. Vol. 70, No. 3326, pp. 288-5-8~289-4-8.

¹⁰⁸. *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 260-5-2~3.

a-5. Secret Rite

“Joining with any (deity) while pronouncing the *HŪM* sound and practising the *samāpatti* of unifying the two organs¹⁰⁹ (between one and the deity), if one embraces (the body of deity) with (one's) whole body, one can deprive this (deity) of life.

Joining with any (deity) while pronouncing the *HŪM* sound and practising the *samāpatti* of unifying the two organs, if one seizes (the deity's) lip with (one's) teeth and kisses it, one can turn this (deity's) face towards (oneself).

Joining with any (deity) while pronouncing the *HŪM* sound and practising the *samāpatti* of unifying the two organs, if one experiences pleasure, one can inflict suffering upon this (deity).

Joining with any (deity) while pronouncing the *HŪM* sound and practising the *samāpatti* of unifying the two organs, if one presses (the body of deity) with (one's) whole body, one can protect this (deity's) whole body.”¹¹⁰

This secret rite, entitled ‘*rahasya-krodha-mudrā-jñāna*’, refers to the means of subjugating, attracting, destroying and protecting the *sādhaka*'s chosen deity by means of the deity-yoga. This deity-yoga consists of four meditational methods performed together while pronouncing the *HŪM* sound as well as practising the *samāpatti* of unifying the two organs (*dvayendriyasamāpatti*)¹¹¹ which refers to the perfect union between his mentally projected body and his chosen deity's female body.

b. Rites of the Four Mudrās

b-1. *Mahāmudrā* Rite

The *mahāmudrā* section¹¹² of the *Trilokavijaya Mahāmandala* is divided into two parts, i.e. the ways of binding the *mahāmudrās* and the benefits acquired as the result. The STTS in this section explains the *mahāmudrā* of the Buddha Vairocana, the *mahāmudrā* of Vajrahūmkāra, and the *mahāmudrā* commonly applied to the other deities. Firstly, the method of practising the *mahāmudrā* of Vairocana is that if one can recollect the Buddha by means of the *Vajradhātu* for the welfare of living beings, one can attain Buddhahood. This method employs the five *abhisambodhis* explained in the *Vajradhātu Mahāmandala*. Thus, if the *sādhaka* visualises the image of Vairocana while practising the five *abhisambodhis*, he can attain enlightenment. Secondly, the method of practising the *mahāmudrā* of Vajrahūmkāra is for the *sādhaka* to imagine the wrathful image of Vajrahūmkāra treading on Maheśvara and Umā. Thus, the STTS explains that while drawing and

¹⁰⁹. Chinese 2 reads: “union of a lotus and a *vajra*”.

¹¹⁰. S. p. 201-9~16, T. p. 245-1-8~2-2, C2. p. 379-1-24~2-3.

¹¹¹. The *samāpatti* of unifying the two organs (*dvayendriyasamāpatti*) has already appeared in the secret rites of the previous chapters 3 and 4.

¹¹². S. pp. 202-6~203, T. p. 245-2-3~3-2, C2. p. 379-2-9~3-2.

pressing Maheśvara and Umā on the earth, if one can bind the Sattva-*mudrā*, which denotes in this context visualising the image of Vajrahūmkāra, one can instantly experience the transformation into the Trilokavijaya Vajrahūmkāra. Finally, the method of practising the *mahāmudrā* commonly applied to the other deities is that while abiding at the centre of the blazing circle of the *Trilokavijaya Mahāmandala* and drawing in one's mind the wrathful image of one's chosen deity, one should bind the Sattva-*mudrā* with the *vajras* of body, speech and mind, which denotes generating the pride (Tibetan *nga-rgyal*) of the deity with the mind, while assuming the bodily form of the deity drawn in the *maṇḍala* with the body and reciting the *mantra* of the deity.¹¹³ The STTS in this section explains the benefits gained by means of binding the *mahāmudrās* of Vairocana, the four Hūmkāras and sixteen wrathful Mahābodhisattvas. For example, the benefit of the *mahāmudrā* of Vajrahūmkāra is that the *sādhaka* becomes identical to Vajrahūmkāra (or Trilokavijaya) and gains all the attributes of Vajrahūmkāra.

b-2. *Samayamudrā Rite*

The *samayamudrā* of the *Trilokavijaya Mahāmandala* is generated from two *vajras* referring to two fists, which is called wrath-bond (*krodha-bandha*).¹¹⁴ A *samayamudrā* commonly applied to Vairocana and the four Hūmkāras, for instance, is explained by the STTS that if one makes a *vajra* with (two) arms (which denotes making two fists and crossing the wrists at the heart like a crossed *vajra*), and bends the two little fingers like (two) hooks, and then stretches out the two forefingers, (this is) called (the *mudrā* of) Trilokavijaya.¹¹⁵ This hand gesture (*mudrā*) is also found in the first two hands of Vajrapāṇi drawn in the *Trilokavijayakarma Assembly* of the *Nine Assemblies Maṇḍala*.¹¹⁶

b-3. *Dharmamudrā Rite*

The *dharmamudrā* section¹¹⁷ of the *Trilokavijaya Mahāmandala* enumerates only *bīja-mantras* (seed-syllables) of Vairocana, the four Hūmkāras and sixteen wrathful Mahābodhisattvas. For example, the *HŪM*¹¹⁸-sound is used for summoning both the Buddha (Vairocana) and Vajra (-hūmkāra); the *TRAH*¹¹⁹-sound is used for Vajragarba (or Ratnahūmkāra); the *HRIH*¹²⁰-sound is used for Vajrasena (or Dharmahūmkāra); and the *AH*¹²¹-sound is used for Vajraviśva (or Karmahūmkāra). Thus, it can be understood that the *dharmamudrā* of

¹¹³. *Kosalālaṇḍikāra*, TTP. Vol. 70, No. 3326, p. 290-3-5~6.

¹¹⁴. *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 262-4-4~7.

¹¹⁵. S. p. 204-4~5, T. p. 245-3-3~4, C2. p. 379-3-6~7.

¹¹⁶. TSD. *Tu-xiang-bu* (Iconographic Section), Vol. 1, pp. 973.

¹¹⁷. S. p. 205, T. p. 245-3-7~4-1, C2. pp. 379-3-20~380-1-11.

¹¹⁸. Sanskrit reads: “*HUM*”.

¹¹⁹. Tibetan reads: “*TRAM*”.

¹²⁰. Tibetan reads: “*HRIH*”.

¹²¹. Tibetan reads: “*A*”.

Vajrahūmkāra, for example, is accomplished by the *sādhaka* visualising a white five-pronged *vajra* on the tongue and reciting the letter “*HŪM*”, though the STTS in this section does not explain the methods of perfecting the *dharma mudrās* of the deities of the *Trilokavijaya Mahāmandala*.

b-4. Karmamudrā Rite

The STTS explains a characteristic of the *karmamudrā* of the *Trilokavijaya Mahāmandala*:-

“The *karmamudrās* of the great *Vajra*-family are epitomised by forming the wrath-fist (*krodha-muṣṭi*) into two and performing (the rite of) the *vajra*-pride (*vajra-garva*) and others.”¹²²

All the *karmamudrās* of the *Trilokavijaya Mahāmandala* are generated from the two separate wrath-fists. The *vajra*-pride refers to the rite of evoking Vajrasattva explained in the *Vajradhātu Mahāmandala*. Thus, the *sādhaka* makes the *karmamudrā* of his deity from the beginning by forming the two wrath-fists, while evoking his deity in conformity with the rite of the *Vajradhātu Mahāmandala*.

6. Conclusion

One further contribution of the STTS to Tantric Buddhism is in this chapter (chapter 6) which includes two important features, i.e. Vajrapāṇi's subjugation of Maheśvara and his initiation of Hindu deities. Vajrapāṇi's subjugation of Maheśvara which was motivated by the story of the Buddha Śākyamuni's victory over Māra symbolises the complete conquest of all kinds of suffering and even death. In addition, the Buddhist initiation of Hindu deities including Maheśvara and Umā symbolises the assimilation of Hindus.

The *Trilokavijaya Mahāmandala* represented by the wrathful images of the thirty-seven deities guides the *sādhaka* to generate the wrathful thought in the mind and to conquer all evil beings symbolising spiritual obstacles and defilements. Thus, by means of evoking and imitating the wrathful deities, especially Vajrahūmkāra treading on Maheśvara and Umā, the *sādhaka* accomplishes subjugation, attraction, destruction and pacification.

¹²². S. p. 206-2~3, T. p. 245-4-1~2, C2. p. 380-1-13~14.

Chapter 7. Krodhaguhya Mudrāmaṇḍala

Chapter 7 of the *STTS*¹²³ provides an exposition of the *Krodhaguhya Mudrāmaṇḍala* (alias *Vajrasamaya Guhyamaṇḍala* or *Vajrakula Guhyamaṇḍala*) which is classified as the *dhāraṇī-maṇḍala* and constitutes the supreme *saṃaya-mudrā*. This *maṇḍala* focuses on the Wrathful Mind of Vajrapāṇi. This *maṇḍala* also contains the main thirty-seven deities, but the images of the deities drawn in the *Trilokavijaya Mahāmaṇḍala* are replaced by their symbols in this *maṇḍala*, as in the case of the *Vajraguhya Vajramaṇḍala* (ch. 2). As Amoghavajra points out this *maṇḍala* involves various sounds, *vajra*-songs and *vajra*-dances,¹²⁴ for the rite of entry into this *maṇḍala* involves sixteen dance-offerings which are divided into four groups, i.e. *nṛtya* (dance), *prati-nṛtya* (counter-dance), *upa-nṛtya* (subordinate-dance) and *jñāna-nṛtya* (knowledge-dance), which are closely related to the symbols and functions of the sixteen Mahābodhisattvas¹²⁵ of this *maṇḍala*. The attainment-knowledge of this *maṇḍala* explains the four methods of subduing deities by means of practising deity-yoga.

1. Structural Analysis of Chapter 7

- (1) The first section of chapter 7 of the *STTS* starting with the words, “Then, the Lord”¹²⁶ and ending with the words, “*HīH*”,¹²⁷ provides an exposition of the second *saṃādhi* called the supreme *maṇḍala*-king of the *Krodhaguhya Mudrāmaṇḍala*. This section contains only the *saṃādhi* of Vairocana, which displays some characteristics of this *maṇḍala*, and the names of the other deities appear in the following *maṇḍala*-rite section.
- (2) The next section starting with the words, “Then, Vajrapāṇi once again”¹²⁸ and ending with the words, “*BANDHA VAJRA*”,¹²⁹ explains the *maṇḍala*-rites of the *Krodhaguhya Mudrāmaṇḍala*. This section is divided into two parts, i.e. the rite of the *maṇḍala*-construction including the deities' names in the form of a *mantra* and

¹²³. S. chapter 7, pp. 211~224, T. pp. 246-1-8~247-3-2, C2. pp. 381-1-3~383-3-8.

¹²⁴. *OEAVS*, TSD. Vol. 18, No. 869, p. 285-2-9~10.

¹²⁵. The *STTS* enumerates the names of the sixteen Mahābodhisattvas as the form of *mantra* known as *mudrā-vidyās*: Vajra-kroḍha-saṃayā, Vajra-roṣāṅkuśī, Vajra-roṣā-kāma-vajriṇī, Vajra-tuṣṭi-kroḍhā, Vajra-bhṛkuṭi-kroḍhā, Vajra-jvālā-māla-prabhā, Vajra-dhvajāgra-keyūra-mahā-kroḍhā, Vajrāṭṭa-hāsanī, Vajra-śuddha-kroḍhā, Vajra-tikṣṇa-kroḍhā, Vajra-hetu-mahā-kroḍhā, Vajra-jihvā-mahā-kroḍha-bhāṣā, Sarva-mukhā-karma-vajriṇī-mahā-kroḍhā, Vajra-kavaca-kroḍhā, Vajra-caṇḍa-kroḍhā-mahā-yakṣīṇī, Vajra-kroḍhā respectively. (S. pp. 214-2~216-3, T. p. 246-3-5~41, C2. pp. 381-2-19~382-1-6).

¹²⁶. *atha bhagavān*: S. p. 211-2, T. p. 246-1-8, C2. p. 381-1-4.

¹²⁷. S. p. 212-3, T. p. 246-2-5.

This seed-syllable (*bīja*) is missing in Chinese 2.

¹²⁸. *atha vajrapāṇih punar apī*: S. p. 212-4, T. p. 246-2-5, C2. p. 381-1-20.

¹²⁹. S. p. 220-18, T. p. 247-1-2, C2. p. 382-3-27.

Tattvāloka reads: “*VAJRA BANDHA*.”

the rite of *mandala*-entry involving the methods of practising the sixteen dance-offerings.

(3) The next section starting with the words, “Then, one should teach the knowledge of the secret¹³⁰ *mudrā* of wrath”¹³¹ and ending with the words, “*HŪM MANO VAJRA THAH*”,¹³² explains the *mudrā*-knowledge of the *Krodhaguhyamudrāmandala*.

(4) The final section starting with the words, “Then, one should teach the knowledge of the secret *mudrā* of the great *Vajra*-family”¹³³ and ending with the words, “One should be possessed of the wrath through the wrathful vision”,¹³⁴ briefly describes the rite of binding the four *mudrās* of the *Krodhaguhyamudrāmandala*.¹³⁵ A characteristic of all the *mahā-mudrās* of the *Krodhaguhyamudrāmandala* appears in the form of the hand gesture as in the case of those of the *Vajraguhya Vajramandala* (ch. 2).

2. *Mandala Rites*

a. Structure of the *Krodhaguhyamudrāmandala*

This *Mudrāmandala* consists of the deities' symbols derived from the secret nature of the Mind of Vairocana, and is called *Krodhaguhyamudrāmandala* because the secrets of the deities are transformed into goddesses and are manifested as symbols.¹³⁶

“The supreme *Vajramandala*¹³⁷ (of the *Vajra*-family) has the basic design of the *Vajradhātu* (*Mahāmandala*) and is called ‘*Krodhaguhyamudrā* (Wrath-secret)’.

The whole *mandala* should be designed in conformity with the (*Trilokavijaya*) *Mahāmandala*. One should place the secret *mudrās* in the positions of the five *mandalas*.

One should place an image of the Buddha at the centre of this *Vajramandala*. The wise should draw the wrathful pledges correctly around the Buddha.

Having approached with the *vajra*-impulse¹³⁸ the *mandala* of *Vajrapāṇi* (*Vajrahūmkāra-mandala*), one should horizontally draw

¹³⁰. *Tattvāloka* inserts: “*vajra*”.

¹³¹. *tataḥ krodhaguhyamudrājñānam śikṣayet*: S. p. 221-1, T. p. 247-1-2, C2. p. 382-3-28.

¹³². S. p. 221-14, T. p. 247-1-5~6, C2. p. 383-1-13.

Tattvāloka reads: “*HŪM MANU VAJRA THAH*.” Tibetan reads: “*HŪM VAJRA MANI THAH*.”

¹³³. *tato mahāvajrakulaguhhyamudrājñānam śikṣayet*: S. p. 222-1, T. p. 247-1-6, C2. p. 383-1-14~15.

¹³⁴. *krodhadrstyā surosavān iti*: S. p. 224-8~9, T. p. 247-3-1, C2. p. 383-3-6.

¹³⁵. Cf. *Tattvāloka*, TTP. Vol. 71, No. 3333, pp. 138-4-8~139-1-1.

¹³⁶. *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 267-4-4~6.

¹³⁷. According to Śākyamitra the term ‘*Vajramandala*’ denotes the *mandala* transformed by the Lord *Vajrapāṇi*. (*Kosalālampāra*, TTP. Vol. 70, No. 3326, p. 294-5-2).

¹³⁸. Śākyamitra explains that the phrase ‘approaching with *vajra*-impulse’ means approaching with the appropriate *mantra* and *mudrā*. (*Kosalālampāra*, TTP. Vol. 70, No. 3326, p. 295-1-7).

a spear¹³⁹ at the centre, and also place a *vajra* there. In the centres of the flames, one should draw in a correct order (1) a *vajra*, (2) a *vajra*-hook, (3) an arrow,¹⁴⁰ and (4) (the symbol of) satisfaction (*tuṣṭi*).¹⁴¹

Having approached with the *vajra*-impulse the second supreme *mandala*¹⁴² (Ratnahūṃkāra-*mandala*), one should draw a *vajra*-gem which is placed in the centre of the wheel. One should draw (5) a *vajra* in the centre of the frowning brows,¹⁴³ (6) a *vajra*-sun, (7) a banner,¹⁴⁴ and (8) a set of teeth having *vajras* on both sides.

Having approached (with the *vajra*-impulse) the third supreme *mandala*¹⁴⁵ (Dharmahūṃkāra-*mandala*), one should draw a divine *vajra*-lotus,¹⁴⁶ which is placed in the centre of the lotus. In the centres of the flames, one should draw correctly (9) a lotus, (10) a sword, (11) a wheel,¹⁴⁷ and (12) a *vajra*-tongue.

Having approached with the *vajra*-impulse the fourth supreme *mandala*¹⁴⁸ (Karmahūṃkāra-*mandala*), one should draw a *vajra* above a horizontally (drawn) *vajra*, which is surrounded by *vajras* and in great splendour.¹⁴⁹ On its all sides having the splendour displayed by all the flames, one should draw (13) a crossed *vajra*, (14) a good armour, (15) a *vajra*-tusk, and (16) a fist.

One should also draw (the other symbols) in the corners and in the external positions according to the instruction.”¹⁵⁰

According to the above description, the bodily image of the Buddha Vairocana at the centre of the whole *mandala* is exceptional for this is the *mandala* filled with the deities' symbols. This bodily image of Vairocana is surrounded as usual by the four symbols of four Pāramitās, i.e. *vajra*, *vajra*-gem, *vajra*-lotus and crossed *vajra*. However, in the *Trilokavijayayasamaya Assembly* of the *Nine Assemblies Mandala*,¹⁵¹ the bodily image of Vairocana is replaced by his symbol, i.e. a *stūpa* inside flames standing on a horizontal three-pronged spear placed on the lotus-seat, as in the case of the *Samaya Assembly* of the *Nine Assemblies Mandala*¹⁵² which corresponds to the *Vajraguhya Vajramandala* of the STTS (ch. 2).

¹³⁹. Chinese 2 reads: “*vajra*-spear”.

¹⁴⁰. Chinese 2 reads: “*vajra*-arrow”.

¹⁴¹. Chinese 2 reads: “finger-snapping aspect”.

¹⁴². Chinese 2 adds: “to the south”.

¹⁴³. Chinese 2 reads: “the *vajra*-frown having the image of gem”.

¹⁴⁴. Chinese 2 reads: “gem-banner”.

¹⁴⁵. Chinese 2 adds: “to the west”.

¹⁴⁶. Tibetan reads: “the divine object of the *Vajra*-lotus”.

¹⁴⁷. Chinese 2 reads: “*vajra*-wheel”.

¹⁴⁸. Chinese 2 adds: “to the north”.

¹⁴⁹. Tibetan reads: “the great splendours of the *vajra*”.

¹⁵⁰. S. pp. 212-6~213-11, T. p. 246-2-5~3-4, C2. p. 381-1-22~2-15.

¹⁵¹. TSD. *Tu-xiang-bu* (Iconographic Section), Vol. 1, pp. 989~1004.

¹⁵². TSD. *Tu-xiang-bu* (Iconographic Section), Vol. 1, pp. 908~922.

The above indicated numbers refer to the sixteen wrathful Mahābodhisattvas' symbols in correct order. Ānandagarbha provides more detailed information about the symbols of the four Hūmkāras and sixteen wrathful Mahābodhisattvas. The Vajrahūmkāra-*maṇḍala* in the eastern quarter consists of five symbols. The first one, which is the symbol of Vajrahūmkāra, is a *vajra* above a horizontally drawn three-pronged spear, the top of which faces towards the right. The other four symbols are (1) a five-pronged *vajra*, (2) a *vajra*-hook, (3) a *vajra*-arrow, and (4) a pair of fists. They are drawn in each centre of the flames, and correspond to the four wrathful Mahābodhisattvas surrounding Vajrahūmkāra. The Ratnahūmkāra-*maṇḍala* in the southern quarter also consists of five symbols. The first one, which is the symbol of Ratnahūmkāra, is a five-pronged *vajra*, the top of which has a wish-granting-gem (*cintāmani*), drawn in the centre of an eight-spoked wheel. The other four symbols surrounding Ratnahūmkāra are (5) a *vajra*-gem in the centre of the frowning brow, (6) a five-pronged *vajra* in the centre of the sun-*maṇḍala*, (7) a banner of the wish-granting-gem above the lunar disc, and (8) a set of teeth having two *vajras* on both sides. The Dharmahūmkāra-*maṇḍala* in the western quarter also consists of five symbols. The first one, which is the symbol of Dharmahūmkāra, is a sixteen-pronged *vajra* above an eight-petalled lotus. The other four symbols surrounding Dharmahūmkāra are (9) a sixteen-pronged *vajra* above a lotus in the centre of the flames, (10) a sword, (11) a wheel consisting of eight one-pronged-*vajra*-shaped spokes, and (12) a *vajra*-tongue. The Karmahūmkāra-*maṇḍala* in the northern quarter also consists of five symbols. The first one, which is the symbol of Karmahūmkāra, is a crossed *vajra*, the end of which is surrounded by minute crossed *vajras*, above a three-pronged *vajra*, the top of which faces towards the east. The other four symbols surrounding Karmahūmkāra are (13) a crossed *vajra*, (14) *vajra*-armour, (15) a double *vajra*-tusk, and (16) a five-pronged *vajra* seized by the two fists of the *samaya-mudrā* explained in the *Vajradhātu Maṇḍala*.¹⁵³

The above quotation does not include detailed descriptions about the symbols of eight Offerings, four Door-guardians and sixteen *Bhadralalpa* Mahābodhisattvas, because they are the same as the symbols drawn in the *Vajraguhya Vajramanḍala* (ch. 2). It is evident that all the symbols are drawn inside flames. According to Ānandagarbha and Śākyamitra,¹⁵⁴ since this *mandala* does not give any clue about the external-*Vajra*-family, and four *maṇḍalas* of the *Trilokacakra* (ch. 11~14-a) provide detailed information about the external-*Vajra*-family, it is clear that the symbols of the external-*Vajra*-family do not exist in this *maṇḍala*. Toganoo Shōun¹⁵⁵ argues that this *Krodhaguhya Mudrāmaṇḍala* has the symbols of the external-*Vajra*-family because the external-*Vajra*-family occupy the *Trilokavijaya*

¹⁵³. *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 268-1-4~2-6.

¹⁵⁴. *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 268-3-3~4; *Kosalālambikāra*, TTP. Vol. 70, No. 3326, p. 295-4-2.

¹⁵⁵. Toganoo Shōun, *Mandara no kenkyū*, pp. 352~353.

Mahāmaṇḍala of the *STTS*, and the *Trilokavijayasamaya Assembly* of the *Nine Assemblies Mandala*¹⁵⁶ shows the symbols of twenty gods of the external-*Vajra*-family.

b. *Entry into the Mandala*

"At first, as soon as (the pupil) enters (the *mandala*) in conformity with the rite of entering the *Trilokavijaya* (*Mahāmaṇḍala*), (the *vajra*-master) should execute the dance-offering with *samaya-mudrā* (gesture), *prati*¹⁵⁷-*mudrā* (counter-*mudrā*), *upa-mudrā* (subordinate-*mudrā*) and *jñāna-mudrā* (knowledge-*mudrā*) of the *Vajra*-family of the *Vajraguhya*, for the sake of worshipping Vajradhara.¹⁵⁸

Thus, there is this *mudrā*-knowledge of the (four kinds of) offerings, i.e. *nṛtya* (dance), *prati-nṛtya* (counter-dance), *upa-nṛtya* (subordinate-dance) and *jñāna-nṛtya* (knowledge-dance).

At first, (the *vajra*-master) should recite the *hrdaya* assembled in the *Vajradhātu* (*Mandala*) together with the *vajra*-song.¹⁵⁹ Having executed the praise-offering for all the Tathāgatas, the *vajra*-master should burst open the *mudrā* of Sattvavajrī.¹⁶⁰ Then, those who have already entered (this *mandala*) take possession of (divine knowledge) by means of (the above four kinds of) *mudrās*."¹⁶¹

As in the case of the *Trilokavijaya Mahāmaṇḍala*, the *vajra*-master enters this *maṇḍala* by binding the *terintiri-mudrā* of Vajrakrodha. Then, when his pupil enters the *maṇḍala*, the *vajra*-master executes the dance-offering with four kinds of *mudrās*, i.e. *samaya-mudrā*, *prati-mudrā*, *upa-mudrā* and *jñāna-mudrā*. The *samaya-mudrā* belongs to the *Vajra*-family, and it consists of the *mudrās* of the four Mahābodhisattvas of the *Vajra*-family. The *prati-mudrā* which is the counter-*mudrā* of the *samaya-mudrā* belongs to the *Ratna*-family, and it consists of the *mudrās* of the four Mahābodhisattvas of the *Ratna*-family. The *upa-mudrā* belongs to the *Dharma*-family, and it consists of the *mudrās* of the four Mahābodhisattvas of the *Dharma*-family. The *jñāna-mudrā* belongs to the *Karma*-family, and it

¹⁵⁶. TSD. *Tu-xiang-bu* (Iconographic Section), Vol. 1, pp. 989~1004.

¹⁵⁷. The Tibetan text translates the Sanskrit word *prati* as 'dra-ba, which literally means 'equal'. However, both Ānandagarbha and Śākyamitra read it as *lan*, which means 'reply'.

¹⁵⁸. Chinese 2 reads: "in front of Vajradhara".

¹⁵⁹. Ānandagarbha comments that the *vajra*-song refers to the *hrdayas* assembled in the *Vajradhātu*: "OM, Vajrasattva, Assembler! Vajraratna, Superior! Vajradharma, Song-holder! Vajrakarma, Supreme-performer!". (*Tattvāloka*, TTP. Vol. 71, No. 3333, p. 269-2-2~3).

¹⁶⁰. The *mudrā* of Sattvavajrī is made by forming a fist with the right hand, and fastening the thumb behind the middle finger, and then stretching forth the middle finger. (*Tattvāloka*, TTP. Vol. 71, No. 3333, p. 269-2-5~6). This middle finger is burst open by means of forming a hook with the forefinger of the *vajra*-fist of the left hand. (*Kosalālamkāra*, TTP. Vol. 70, No. 3326, p. 296-3-8).

¹⁶¹. S. p. 217-8~17, T. p. 246-4-4~7, C2. p. 382-1-25~2-6.

consists of the *mudrās* of the four Mahābodhisattvas of the *Karma*-family.¹⁶² According to Śākyamitra,¹⁶³ when the *vajra*-master binds the *mudrā* of Vajrasattva, his pupil sees it and binds the *mudrā* of Vajraratna which is the counter-*mudrā* of the *mudrā* of Vajrasattva. Then the *vajra*-master releases the *mudrā* of Vajrasattva and binds the *mudrā* of Vajrarāja. When his pupil sees it he binds the *mudrā* of Vajratejas which is the counter-*mudrā* of the *mudrā* of Vajrarāja. In this way, the *vajra*-master teaches the four *samaya-mudrās* and the four *prati-mudrās*. Then, he shows the four *upa-mudrās* and his pupil practises binding them. Finally, he shows the four *jñāna-mudrās* and his pupil practises binding them. Since these four kinds of *mudrās* were basically derived from Indian ritual dances, they correspond to *nṛtya*, *prati-nṛtya*, *upa-nṛtya* and *jñāna-nṛtya* respectively, each of which consists of four offerings.

b-1. *Nṛtya-offering*

“While executing the *vajra*-dance with two fingers¹⁶⁴ of ¹⁶⁵Vajrakrodha, one should bind the *mudrā* of Vajrahūṇikāra¹⁶⁶ at one's heart.

Then, while executing the dance-rite, one should attract all the Buddhas with the hook of Vajrakrodha. (Then) one should shoot the *vajra*-arrow.¹⁶⁷

While shooting the *vajra*-arrow, one can succeed with Vajratuṣṭi (*Vajra*-joy). Having untied the *mudrā*¹⁶⁸ according to the rite, one should bind it with one's palms (which refer to clapping gently the hands in order to make the *mudrā* steadfast¹⁶⁹).

One should delight Vajrapāṇi with this (dance-) offering-rite. Due to his satisfaction, one can accomplish all the desired activities in a moment.”¹⁷⁰

b-2. *Pratinṛtya-offering*

“While dancing in the same way, one should hold the left hand with the right fist. Having turned it round, one should place the tip of the forefinger on the forehead.¹⁷¹

¹⁶². *Kosalālaṅkāra*, TTP. Vol. 70, No. 3326, p. 296-1-6~2-3; *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 269-1-5~8.

¹⁶³. *Kosalālaṅkāra*, TTP. Vol. 70, No. 3326, p. 296-2-3~8.

¹⁶⁴. Tibetan reads: “two forefingers”.

¹⁶⁵. Chinese 2 omits “*Vajra*”.

¹⁶⁶. Chinese 2 reads: “the *mahā-mudrā* of Trilokavijaya”.

¹⁶⁷. Chinese 2 reads: “one should make the gesture of shooting the *vajra*-arrow”.

¹⁶⁸. *Kosalālaṅkāra* adds: “at the heart”. (TTP. Vol. 70, No. 3326, p. 296-5-2).

¹⁶⁹. *Kosalālaṅkāra*, TTP. Vol. 70, No. 3326, p. 296-5-4.

¹⁷⁰. S. p. 218-1~8, T. p. 246-4-7~5-1, C2. p. 382-2-7~14.

¹⁷¹. Chinese 2 reads: “While executing the *vajra*-dance in the same way one should hold the right fist with the left hand. Having turned it round, one should place it on the forehead, and then place the forefinger in the mouth.”

While dancing in the same way, one should encircle the sun¹⁷² and summon it.

Having raised the *vajra*-banner, one can laugh with Vajrāttahāsā¹⁷³ (*Vajra*-loud-laughter).

By means of this rite of worshipping, one can satisfy all men including kings with power and splendour or with gifts and hope.”¹⁷⁴

b-3. *Upanṛtya-offering*

“Then, having finished the dance, and having placed over one's heart the tips of the forefingers which are joined together like a lotus-bud, one should bow down with thoughts (as if) trembling. While dancing again in the same way, one should cut off the hindrances with the *vajra*-sword.

Just as one turns round the wheel of a fire-brand, in the same way one should turn the wheel-*mandala*.

While singing with the *vajra*-sound, one should worship Vajrapāṇi. By means of this offering-rite, one attains everything eternally.”¹⁷⁵

b-4. *Jñānanṛtya-offering*

“The fingers of the *vajra*-wrath should be stretched upwards, and their tips should be joined. Having turned them round, one should place the tips of the forefingers on the crown.¹⁷⁶

By means of the *vajra*-action, one should display the supreme *mandala* of the universal action,¹⁷⁷ according to the dance-rite. Then, one should re-establish it over the heart.

Then, while executing the dance-rite, one should bind (the *mudrā* of) Vajrarakṣa. Having bound (the *mudrā* of) Vajradamṣṭra, one should press with the *vajra*-fist.¹⁷⁸

By means of this offering-rite, one can execute all rituals. Having executed the four rites of the offerings, one should untie the *mudrā* according to the rite.”¹⁷⁹

The functions of these four kinds of dance-offerings are explained by Ānandagarbha.¹⁸⁰ The *nṛtya*-offerings are the means of worshipping employed for the purpose of generating the thought of enlightenment, the *pratinṛtya*-offerings are

¹⁷². Chinese 2 reads: “the sun-*mandala*”.

¹⁷³. Tibetan reads: “the *vajra*-laugh, so-called, *ha ha*”.

¹⁷⁴. S. pp. 218-15~219-4, T. p. 246-5-2~4, C2. p. 382-2-21~26.

¹⁷⁵. S. p. 219-10~15, T. p. 246-5-5~7, C2. p. 382-3-4~9.

¹⁷⁶. Chinese 2 reads: “Having turned them round, one should place them on the crown, and should place their forefingers in the mouth.”

¹⁷⁷. Tibetan reads: “the universal body”.

¹⁷⁸. Chinese 2 reads: “Having joined both hands, (one forms the *mudrā* of) Vajradamṣṭra, and the two *vajra*-fists press each other.”

¹⁷⁹. S. p. 220-6~13, T. pp. 246-5-7~247-1-2, C2. p. 382-3-15~22.

¹⁸⁰. *Tattvāloka*, TTP. Vol. 71, No. 3333, pp. 269-2-8~270-2-3.

used for attaining the perfection of giving (*dāna-pāramitā*), and the *upanṛtya*-offerings are used for attaining the perfection of wisdom (*prajñā-pāramitā*). Since the perfections of giving and of wisdom are the first and the last of the six perfections, the *pratinṛtya*-offerings and the *upanṛtya*-offerings symbolise attaining all the six perfections. The final *jñānanṛtya*-offerings, which include the method of releasing the *mudrā* which symbolises the liberation from bondage, refer to the methods of the imperishable *yoga*.

3. *Mudrā-Knowledge*

The *mudrā*-knowledge or attainment-knowledge of this *mandala* is entitled ‘*krodha-guhya-mudrā-jñāna*’.¹⁸¹ The Sanskrit term *krodha-guhya* indicates the *Krodhaguhya Mudrāmandala*.

“If one generates the wrathful thought, and (imagines) destroying someone whose name is called by a *vajra* clasped¹⁸² with one's hands, his heart will burst.

If one (imagines) holding and pressing down with one's teeth the lower lip of someone whose name is called, his head will burst quickly, as soon as he transgresses one's command.

If one (imagines) closing one's eyes possessing the great vision of Vajrakrodha, and beholding someone whose name is called, his eyes will burst.

While meditating on Vajrakrodha, if one (imagines) pressing upon one's heart with one's *vajra*-bond, the mind (of someone whose name is called) will burst open.”¹⁸³

In this rite, Vajrakrodha indicates a wrathful deity chosen by the *sādhaka* in this *mandala*. This rite begins with performing deity-*yoga*. In this *yoga*, the *sādhaka* visualises and worships his deity with the dance-offerings. Then, the *sādhaka* can summon, draw in, bind and subdue deities, especially evil deities, by means of the powers of the body, speech, vision and mind of his deity.

4. Conclusion

Since the *Krodhaguhya Mudrāmandala* has the characteristics of the *samaya-mudrā* represented by symbols and gestures, this *mandala* is filled with the symbols of the deities of the *Trilokavijaya Mahāmaṇḍala*. Most images of the symbols drawn in the *mandala* are basically similar to those of the *Vajraguhya Vajramandala* (ch. 2), the main difference being that all the symbols of the *Krodhaguhya Mudrāmandala* are placed inside flames, which symbolise the wrathful aspects. The rite of entry into this *mandala* employs the sixteen dance-offerings derived from the gestures of Indian ritual dances. These sixteen dance-offerings symbolise the sixteen female-shaped Mahābodhisattvas of the *Vajra-*

¹⁸¹. Chinese 2 reads: “*krodha-vajra-mudrā-jñāna*”.

¹⁸². Only Tibetan misreads “clasped” (Sanskrit *grhya*) as “secret” (*guhya*).

¹⁸³. S. p. 221-2~9, T. p. 247-1-3~5, C2. p. 383-1-1~8.

family represented by the symbols in the *mandala*. Thus, the *sādhaka* worships Vajrahūmkāra with these sixteen dance-offerings in order to generate the nature of Vajrahūmkāra in his mind and to subdue evil beings by the powers of Vajrahūmkāra.

Chapter 8. Vajrakula Dharmajñānasamayamandalā

Chapter 8 of the *STTS*¹⁸⁴ provides an exposition of the *Vajrakula Dharmajñānasamayamandalā* which is classified as the *dharma-mandala* and constitutes the supreme *dharma-mudrā*. This *mandala* focuses on the Wrathful Speech of Vajrapāṇi. Like the *Vajrajñāna Dharmamandalā* (ch. 3), this *mandala* also contains the main thirty-seven deities, and each deity is drawn in the centre of a *vajra* holding its own symbol. As Amoghavajra¹⁸⁵ points out the *mudrā*-knowledge of this *mandala* deals with the destruction-rite (*abhicāraka*) and explains the various meditational methods, such as controlling the mind with the subtle-*vajra*, all of which are derived from those described in the *Vajrajñāna Dharmamandalā* (ch. 3). In addition, the secret rite of this *mandala* explains four methods of subduing or destroying evil beings by practising the deity-*yoga* of Vajrahūmkāra.

1. Structural Analysis of Chapter 8

(1) The first section of chapter 8 of the *STTS* starting with the words, “Then the Lord”¹⁸⁶ and ending with the words, “*OM SŪKṢMA VAJRA MUṢTI KRODHA BANDHA BANDHA HŪM PHAT*”,¹⁸⁷ provides an exposition of the second *samādhi* called the supreme *mandala*-king of the *Vajrakula Dharmajñāna-samayamandalā*. Thus, this section displays twenty-one deities' names excluding the names of the four Pāramitās, the eight Offerings and the four Door-guardians out of the main thirty-seven deities of this *mandala*. Each name of the sixteen wrathful Mahābodhisattvas includes two Sanskrit words, i.e. *krodha* (wrath) and *sūkṣma* (subtle) referring to the *sūkṣma-jñāna* (subtle-knowledge).

(2) The next section starting with the words, “Then ¹⁸⁸Vajrapāṇi once again enunciated this *Vajrakula Sūkṣmajñānasamayamandalā*”¹⁸⁹ and ending with the words, “One should place the *vajra* into both hands¹⁹⁰ (of the pupil)”,¹⁹¹ explains the *mandala*-rites of the *Vajrakula Dharmajñānasamayamandalā*.

(3) The next section starting with the words, “Then, one should teach the subtle-knowledges of the *vajra*-wrath”¹⁹² and ending with the words, “*HŪM HRDAYĀKARŚANA KRODHA PRAVIŚA KĀYAM HRDAYAM CCHINDA*

¹⁸⁴. S. chapter 8, pp. 225~235, T. pp. 247-3-2~248-3-3, C2. pp. 383-3-14~385-3-25.

¹⁸⁵ *OEAVS*, TSD. Vol. 18, No. 869, p. 285-2-11~13.

¹⁸⁶. *atha bhagavām*: S. p. 225-3, T. p. 247-3-2, C2. p. 383-3-15.

¹⁸⁷. S. p. 227-18, T. p. 247-4-4, C2. p. 384-2-24~25.

¹⁸⁸. Chinese 2 inserts: “the Bodhisattva Mahāsattva”.

¹⁸⁹. *atha vajrapāṇih punar apīdaṇ vajrakulasūkṣmajñānasamayamandalam udājahāra*: S. p. 228-1~2, T. p. 247-4-4, C2. p. 384-2-26~3-1.

¹⁹⁰. Sanskrit reads: “the hand”. Chinese 2 omits: “both hands”.

¹⁹¹. *vajram yathāvat pāṇau dattvā*: S. p. 229-3~4, T. p. 247-5-3, C2. p. 384-3-18.

¹⁹². *tato vajrakrodhasūkṣmajñānāni śikṣayet*: S. p. 229-4~5, T. p. 247-5-3, C2. p. 384-3-19.

*BHINDA KADDHĀ KADDHA*¹⁹³ ¹⁹⁴*PHAT*,¹⁹⁵ explains the *mudrā*-knowledge of the *Vajrakula Dharmajñānasamayamandala* consisting of four kinds of meditational practices and a secret rite.

(4) The final section starting with the words, “Then, one should teach the knowledge of the *dharma*¹⁹⁶-*mudrā* of the *Vajra*-family”¹⁹⁷ and ending with the words, “The *karma-mudrās* briefly are accomplished according to the rite”,¹⁹⁸ briefly explains the basic characteristics of the four *mudrās* of the *Vajrakula Dharmajñānasamayamandala*.¹⁹⁹

2. *Samādhis of Vairocana and Four Chief Mahābodhisattvas*

Chapter 8 of the *STTS* begins with five *samādhis* of Vairocana and four chief Mahābodhisattvas, i.e. Vajrapāṇi, Vajragarbha, Vajranetra and Vajraviśva, who represent the four families, i.e. *Vajra*, *Ratna*, *Padma* and *Karma* respectively. These four Mahābodhisattvas represent and replace the four Tathāgatas of the *Vajradhātu*. The *STTS* explains the five *samādhis*:-

“Then, the Lord once again having entered the *samādhi* called the *Mudrā*-Empowerment of the *Samādhi*-Knowledge of the *Vajra*-Family of All the Tathāgatas, pronounced this supreme *vidyā* (of his²⁰⁰): ‘*OM SARVA-TATHĀGATA SŪKṢMA VAJRA KRODHA HŪM PHAT*’.

Then, the Mahākrodharājā²⁰¹ Vajrapāṇi pronounced this supreme *vidyā* of the subtle-*vajra* of conquering the three worlds: ‘*OM SŪKṢMA VAJRA KRODHĀKRAMA HŪM PHAT*’.

Then, the Bodhisattva Vajragarbha pronounced this supreme *vidyā* of the subtle-*vajra* of conquering the three worlds: ‘*OM SŪKṢMA VAJRA RATNA* ²⁰²*KRODHĀKRAMA HŪM PHAT*’.

Then, the Bodhisattva Vajranetra pronounced this supreme *vidyā* of the subtle-*vajra* of conquering the three worlds: ‘*OM SŪKṢMA VAJRA PADMA KRODHĀKRAMA HŪM PHAT*’.

Then, the Bodhisattva Vajraviśva pronounced this supreme *vidyā* of the subtle-*vajra* of conquering the three worlds: ‘*OM SŪKṢMA VAJRA KARMA KRODHĀKRAMA HŪM PHAT*’.”²⁰³

¹⁹³. Tibetan reads: “*KATA KATA*”.

¹⁹⁴. *Tattvāloka* and Tibetan both insert: “*HŪM*”.

¹⁹⁵. S. p. 233-14~15, T. p. 248-2-5, C2. p. 385-3~8.

¹⁹⁶. Chinese 2 inserts: “*maṇḍala*”.

¹⁹⁷. *tato vajrakuladharmanudrājñānam śikṣayet*: S. p. 234-1, T. p. 248-2-5~6, C2. p. 385-3-9.

¹⁹⁸. *karmamudrāḥ samāsenā siddhim yānti yathāvidhir iti*: S. p. 235-3~4, T. p. 248-3-2, C2. p. 385-3-25.

¹⁹⁹. Cf. *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 139-1-2~2-6.

²⁰⁰. Tibetan and Chinese 2 both omit: “his”.

²⁰¹. Tibetan omits: “*Mahā*”.

²⁰². Only Sanskrit omits: “*KRODHA*”.

²⁰³. S. pp. 225-3~226-6, T. p. 247-3-2~7, C2. pp. 383-3-15~384-1-10.

From this chapter (ch. 8 of part two) up to the last chapter of part four (ch. 22-b) there is a common pattern in each of the opening sections consisting of the *samādhis* of Vairocana and four chief Mahābodhisattvas except the expositions of three *maṇḍalas* classified as *eka-mudrā-maṇḍala*, i.e. *Vajrahūmkāra Maṇḍala*²⁰⁴ (containing only the *samādhi* of Vajrapāṇi), *Sarvajagadvinaya Maṇḍala*²⁰⁵ (containing only the *samādhi* of Avalokiteśvara), and *Sarvārthaśiddhi Maṇḍala*²⁰⁶ (containing only the *samādhi* of Ākāśagarbha).

3. *Mandala Rites*

a. *Structure of the Vajrakula Dharmajñānasamayamaṇḍala*

The *Trilokavijaya Mahāmaṇḍala* is comparable to the *Vajrakula Dharmajñāna-samayamaṇḍala* because the latter is constructed in conformity with the former. However, one difference is that in this latter *maṇḍala* each deity is drawn in the centre of the *vajra* symbolising the *vajra*-subtle-knowledge like the *Vajrajñāna Dharmamaṇḍala* (ch. 3):-

“The supreme *Dharmamaṇḍala* (of the *Vajra*-family) has the basic design of the *Vajradhātu* (*Mahāmaṇḍala*) and is called ‘*Kroḍhajñāna* (Wrathful Knowledge)’.

One should design the whole *maṇḍala* in conformity with the (*Trilokavijaya*) *Mahāmaṇḍala*. At the centre of (the whole *maṇḍala*), one should draw the Buddha (Vairocana) placed in the centre of the knowledge-*vajra*.

One should draw (four) symbols²⁰⁷ on all sides of the Buddha. Having approached with the *vajra*-impulse, one should correctly position (four Mahābodhisattvas), namely, Trilokavijaya and the others in (the centres of) the four-fold *maṇḍalas*. On all their sides, the Vajrakrodhas should be positioned according to the rite.”²⁰⁸

According to the STTS, this *Vajrakula Dharmajñānasamayamaṇḍala* is also called *Vajrakula Sūkṣmajñānasamayamaṇḍala*, the meaning of which is explained by Ānandagarbha as the subtle-knowledge (*sūkṣma-jñāna*) of the *Vajra*-family indicating the subtle-*vajra* (*sūkṣma-vajra*) and the pledge-*maṇḍala* (*samaya-maṇḍala*) of this subtle-*vajra* is called *dharma-maṇḍala*.²⁰⁹ As stated in the section on the *Vajrajñāna Dharmamaṇḍala* (ch. 3), since the subtle-*vajra* is the knowledge-*vajra* and is regarded as the symbol of this *maṇḍala*, the Buddha Vairocana is drawn in the centre of the knowledge-*vajra*. In this *maṇḍala*, Vairocana assumes the posture of meditation and holds the subtle-*vajra* over his

²⁰⁴. S. pp. 250-6~252-3 of chapter 10, T. p. 249-4-8~5-6, C2. pp. 388-3-9~389-1-3.

²⁰⁵. S. pp. 379~380-7 of chapter 18-b, T. pp. 260-5-6~261-1-5, C2. p. 411-2-20~3-15.

²⁰⁶. S. p. 433 of chapter 22-b, T. p. 266-2-4~8, C2. pp. 422-3-23~423-1-8.

²⁰⁷. Tibetan reads: “all the essential images of the Buddha”.

²⁰⁸. S. p. 228-3~11, T. p. 247-4-4~7, C2. p. 384-3-2~9.

²⁰⁹. *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 272-5-1~2.

heart and is drawn above a horizontal five-pronged blazing *vajra* on the lion-seat, surrounded by the four symbols of his four Pāramitās. The four Hūṃkāras and the other deities adopt a sitting cross-legged posture and hold over their hearts their own attributes with their hands formed into the *vajra*-bond.²¹⁰ Like Vairocana, each of these deities is also drawn in the centre of the knowledge-*vajra*.

b. Entry into the Mandala

Since the ritual of the entry into this *mandala* is basically identical with the ritual of the *Trilokavijaya Mahāmandala*, most of the details such as the *vajra*-master's entry-rite are omitted in this section of the STTS. However, the tantric vow is particularly emphasised:-

"In the beginning, as soon as (the pupil) enters (the *mandala*), (the *vajra*-master) should say to the pupil:²¹¹ 'Now you have been consecrated in the nature of Vajrakrodha of all the Tathāgatas by the Lord Vajrapāṇi. Exert yourself. In order to realise the goals that range from liberating the whole and complete sphere of living beings up to the acquisition of the highest attainment of the benefit and welfare of all the Tathāgatas, one may kill all living beings by Vajrakrodha as a token of their purification. Who again will dare to speak about (killing) all evil beings?' Having said thus, (the *vajra*-master) should remove the face-cover (of the pupil). Then, having revealed the whole *mandala*, (the *vajra*-master) should place the *vajra* into both hands²¹² (of the pupil).'"²¹³

The key phrase in this quotation, "One may kill all living beings by Vajrakrodha as a token of their purification. Who again will dare to speak about (killing) all evil beings?", interpreted on the basis of the story of Vajrapāṇi's subjugation and the conversion of Maheśvara, is that the *sādhaka* should kill and resuscitate all living beings, and definitely all evil beings, for their purification and conversion by means of Vajrahūṃkāra visualised as the *sādhaka* himself.

4. Mudrā-Knowledge

a. Vajrakrodhasūksmajñāna

The term *Vajrakrodhasūksmajñāna* means the knowledge of the subtle (-*vajra*) of Vajrakrodha referring to Vajrahūṃkāra or any wrathful deity chosen by the *sādhaka*. It is divided into four kinds of meditation practices, by means of which the *sādhaka* gains the powers of destroying all evil beings. The following sections (a), (b), (c) and (d) basically employ the same meditation methods as those

²¹⁰. Ibid., p. 273-1-3~2-2.

²¹¹. Sanskrit and Tibetan both omit: "to the pupil".

²¹². Sanskrit reads: "the hand". Chinese 2 omits: "both hands".

²¹³. S. p. 228-14~229-4, T. p. 247-4-8~5-3, C2. p. 384-3-11~18.

described in the *Vajrajñāna Dharmamaṇḍala* (ch. 3), i.e. four *dhyānas*, four *brahma-vihāras*, four *ārūpya-samāpattis* and three *vimokṣa-mukhas* respectively.

(a) “(The *sādhaka*) should (reflect upon the subtle-*vajra* at the tip of his nose) and make the subtle-*vajra* steadfast in union with Vajrahūmkāra. Then, if he applies it (from the tip of his nose) to (the nose of) someone (while joining in Vajrahūmkāra and reciting) the syllable *HŪM*, the life of that²¹⁴ one is destroyed.

Having made the subtle-*vajra* steadfast, he should diffuse it (like breathing out) according to the rite. Where he diffuses it, there the enemy is destroyed.

In union with Vajrahūmkāra, he should execute the rite of the subtle-*vajra*. Where he diffuses it in wrath (into the worlds in all directions), there living beings²¹⁵ will be destroyed totally.

In the same way, he should withdraw it (like breathing in). While joining in (the deity-) *yoga*, if he wishes, he can restore the life²¹⁶ (of someone who has been destroyed) completely without exception.”²¹⁷

(b) “He should steadfastly remain hostile²¹⁸ against someone. By means of diffusing friendliness, he can destroy that one by hostility.

By means of diffusing hostility, he (should engender) compassion towards someone. By means of that compassion, he can destroy all evil beings.

If he conceives that both *dharma*s and *adharma*s²¹⁹ have luminousness²²⁰ by their nature, he can destroy living beings by means of (reciting) the syllable *HŪM* (and performing the Vajrahūmkāra-*yoga*).

Heretics are not the vessels for the Buddhahood. For the benefit of their purification, he should destroy them by means of (reciting) the syllable *HŪM* (and performing the Vajrahūmkāra-*yoga*).”²²¹

(c) “He should draw an image of the *vajra* in his mind. (If he imagines that) it descends into the centre of someone's house, he can destroy the family therein.

In the same way, he should visualise the heart-*vajra* (referring to Vajrasattva) according to the subtle (-*vajra*) rite. (If he imagines

²¹⁴ Chinese 2 inserts: “evil”.

²¹⁵ Chinese 2 reads: “evil beings”.

²¹⁶ Chinese 2 reads: “the life of an evil being”.

²¹⁷ S. p. 229-6~13, T. p. 247-5-3~6, C2. p. 384-3-20~27.

²¹⁸ Compared with Tibetan and Chinese 2, the Sanskrit term *vajraṇ* written in the Yamada Isshi's *STTS* (page 230 line 1) and Lokesh Chandra's *Devanāgarī* edition (page 79 line 29) is the misprint for the Sanskrit term *vairāṇ*, which means ‘hostile’.

²¹⁹ Ānandagarbha interprets *dharma*s and *adharma*s in this context referring to ten virtues (*kuśala*) and ten sins (*akuśala*). (*Tattvāloka*, TTP. Vol. 71, No. 3333, pp. 274-1-2~3).

²²⁰ Chinese 2 reads: “purity”.

²²¹ S. p. 230-1~8, T. pp. 247-5-7~248-1-2, C2. p. 385-1-5~12.

that) an image of Mahābodhisattva²²² descends (into the centre of someone's house), he can destroy the family (therein).

He should visualise a great image of Vajrapāṇi. If (he conceives that the great image of Vajrapāṇi) descends into the kingdom²²³ (filled) with various sorts of vices, he can destroy it together with its king.²²⁴

He should visualise an image of the Buddha endowed with the best of all forms. If (he conceives that the image of the Buddha) descends into the kingdom²²⁵ (filled with various sorts of vices), he can destroy that kingdom²²⁶ permanently.”²²⁷²²⁸

(d) “By means of the subtle-vajra, he should visualise an image of the moon as himself. If he descends into some place with his mind, he can cause destruction there.

He should visualise a vajra inside the moon as himself. Being greatly enraged, if he descends into some place with his mind, he can destroy the family of that place instantly.

He should visualise Vajrapāṇi as himself. If he descends into some place with his mind, he can destroy that place instantly.

He should visualise an image of the Buddha as himself. If he descends into some place with his mind, he can destroy the kingdom²²⁹ of that place instantly.”²³⁰²³¹

In section (a), the *sādhaka* meditates on the subtle-vajra together with performing the *yoga* of Vajrahūmkāra (or his deity-yoga) and reciting the syllable *HŪM*. Thus, by means of employing the subtle-vajra and deity-yoga, the *sādhaka* destroys all evil beings. Section (b) explains the methods of cultivating feelings. In order to cultivate feelings effectively, the *sādhaka* meditates on binary opposites, i.e. friendliness and hostility, compassion and hostility, *dharma*s and *adharma*s, and purification and destruction. Sections (c) and (d) both explain the methods of destroying evil families or places, but differ in section (c) where the *sādhaka* accomplishes destruction by means of the objects visualised by himself, whereas in

²²². Only Sanskrit reads: “a great image of Bodhisattva”.

²²³. Tibetan reads: “*samsāra*” instead of “kingdom”.

²²⁴. Tibetan reads: “queen” instead of “king”.

Chinese 2 reads: “In *samsāra*, who does evil actions against *Dharma* can be a man or a woman. While he conceives of an image of Vajrapāṇi, he should destroy whoever has done evil actions.”

²²⁵. Tibetan reads: “the place where is perceived”.

²²⁶. Tibetan reads: “*samsāra*” instead of “kingdom”.

²²⁷. Chinese 2 reads: “According to the instruction, he should conceive of an image of Buddha endowed with the best of all forms. While conceiving of it, he should destroy whoever mocks at *Dharma* and acts against *Dharma*, in *samsāra*.”

²²⁸. S. p. 231-1~8, T. p. 248-1-2~5, C2. p. 385-1-20~27.

²²⁹. Tibetan reads: “*samsāra*” instead of “kingdom”.

²³⁰. Chinese 2 reads: “He should conceive of an image of the Buddha as himself. If he wishes to destroy someone who acts against *Dharma*, that one will be destroyed instantly.”

²³¹. S. p. 232-1~8, T. p. 248-1-6~8, C2. p. 385-2-5~12.

section (d) the *sādhaka* does it by himself, i.e. by means of the objects visualised as himself.

b. Secret Rite

"In union with Vajrakrodha (*vajrakrodha-samāpatti*), if (the *sādhaka*) moves his (visualised) body, and embraces someone whose name is called (with his visualised body) while reciting: Vajrahūmkāra, that one will die.

He enters the state of the subtle-*vajra*. As soon as he breathes out the subtle (-*vajra*) from his nose while (reciting) the syllable '*HŪM*', he can even destroy the three worlds.

If he performs the rite of the subtle-*vajra*, and in wrath he beholds anyone with the *vajra*-vision, that one will be either blind or dead.

If he enters the orifice (*bhaga*) of someone, and summons the heart of that one with his mind, he can bring that one under either his or Yama's control."²³²

This rite explains four methods of destroying evil beings by means of the *yoga* of Vajrahūmkāra. In this rite, the *sādhaka* visualises Vajrahūmkāra as himself, and subdues evil beings by means of the visualised Vajrahūmkāra's body, speech, vision and mind. Thus, the above four segments refer to the four *mudrās* of Vajrahūmkāra, i.e. body-*mudrā*, speech-*mudrā*, vision-*mudrā* and mind-*mudrā* respectively.

5. Conclusion

All the rites of the *Vajrakula Dharmajñānasamayamandala* are related to meditation (*saṃādhi*) and the subtle-*vajra* (*sūkṣma-vajra*) symbolising knowledge and truth. Thus, every deity drawn in this *mandala* holds its own symbol, assumes the posture for meditation and is positioned at the centre of the subtle-*vajra* or knowledge-*vajra*. In addition, the *mudrā*-knowledge of this *mandala* focuses on the meditation like the *Vajrajñāna Dharmamandala* (ch. 3). However, while the purpose of the *Vajrajñāna Dharmamandala* is to generate the thought of enlightenment and eventually to attain Buddhahood through controlling the mind, the purpose of the *Vajrakula Dharmajñānasamayamandala* is to destroy all evil beings, or symbolically to eliminate all hindrances and sufferings arisen in the mind, by means of the deity of Vajrahūmkāra or the *sādhaka*'s chosen deity.

²³². S. p. 233-2~9, T. p. 248-2-1~4, C2. p. 385-2-19~26.

Chapter 9. Vajrakula Karmamandalā

Chapter 9 of the STTS²³³ explains the *Vajrakula Karmamandalā* which is classified as the *karma-mandala* and constitutes the supreme *karma-mudrā*. This *mandala* focuses on the Wrathful Action of Vajrapāṇi. Since this is the *mandala* of worshipping Vairocana and the four Hūṃkāras, all the other deities have female appearances. This *mandala* explains the *homa*-rite (burnt-offering) as its attainment-knowledge. The OEAVS of Amoghavajra provides a short summary of this chapter:-

“The fourth *mandala* (of the *Trilokavijaya*) is called the *karma-mandala*. It also contains thirty-seven deities. (This section of the *tantra*) explains the rite of entering the *mandala*. In this section, the *homa*-rite is explained to the pupil. Thus, if one makes extensive offerings in front of the immeasurable Buddhas and Bodhisattvas, one can then accomplish *siddhis* quickly. The text also explains twenty-five kinds of *homa* hearths (*kunda*) and the methods of offering in accordance with their types.”²³⁴

One of the slight differences between the OEAVS and the STTS is found in this quotation, because there is no description of the hearths employed for the *homa* rite in the STTS. Instead the STTS explains the sixteen kinds of substances (*dravya*) used for burning and the methods of executing the *homa* rite by means of burning them.

1. Structural Analysis of Chapter 9

(1) The first section of chapter 9 of the STTS starting with the words, “Then, the Lord entered the *saṃādhi* called the Empowerment Generated from the Pledge of the *Vajra*-Action of all the Tathāgatas”²³⁵ and ending with the words, “They remained resting on the lunar discs”,²³⁶ provides an exposition of the second *saṃādhi* called the supreme *mandala*-king of the *Vajrakula Karmamandalā*. This section contains the five *saṃādhis* of Vairocana and the four chief Mahābodhisattvas.

(2) The next section starting with the words, “Then, the Mahābodhisattva²³⁷ Vajrapāṇi”²³⁸ and ending with the words, “Then, in this *karmamandala* one should execute the extensive rite correctly”,²³⁹ explains the *mandala*-rites of the *Vajrakula Karmamandalā*. This section enumerates the names of the sixteen

²³³. S. chapter 9, pp. 236~245, T. pp. 248-3-3~249-2-7, C2. pp. 385-3-26~388-1-4.

²³⁴. OEAVS, TSD. Vol. 18, No. 869, p. 285-2-16~17.

²³⁵. *atha bhagavāṇi sarvatathāgatavajrakarmasamayasambhavādhiśṭhānan nāma samādhiṃ samāpadya*: S. p. 236-2~3, T. p. 248-3-3, C2. p. 385-3-27~28.

²³⁶. *candramandalāny āśrityāvasthitā iti*: S. p. 238-2, T. p. 248-4-2~3, C2. p. 386-2-2.

²³⁷. *Tattvāloka* omits: “Mahābodhisattva”.

²³⁸. *atha vajrapāṇir mahābodhisattva*: S. p. 238-3, T. p. 248-4-3. Chinese 2 omits.

²³⁹. *athātra karmamandalē yathāvad vidhvistaraṇ lṛtvā*: S. p. 240-1, T. p. 248-5-2, C2. p. 386-3-17~18.

Mahābodhisattvas of the *mandala*, but does not provide detailed information about the entry-rite into the *mandala*.

(3) The next section starting with the words, “One should generate the knowledges of the action²⁴⁰ of the *Vajra*-family”²⁴¹ and ending with the words, “*OM VAJRA-DHARA GUHYA SIDHYA HŪM*”,²⁴² explains the attainment-knowledge of the *Vajrakula Karmamandala*. This section focuses on the *homa* rite and a secret rite.

(4) The final section starting with the words, “Then, one should teach the knowledge of the *mahāmudrā* of the action of the *Vajra*-family”²⁴³ and ending with the words, “by means of the *vajra*-action”,²⁴⁴ provides a short summary of the four *mudrās* of the *Vajrakula Karmamandala*.²⁴⁵

2. Structure of the *Vajrakula Karmamandala*

Like the *Vajrakārya Karmamandala* (ch. 4) the sixteen Mahābodhisattvas in this *mandala* appear in feminine form because according to the *STTS* female deities generated from Vajrapāṇi's heart dwell in the lunar discs of this *mandala*, and also their names in the Sanskrit *STTS* have feminine endings.²⁴⁶

“The supreme *Karmamandala* (of the *Vajra*-family) has the basic design of the *Vajradhātu* (*Mahāmandala*) and is called ‘*Karmavajra* (Action-*Vajra*).’

One should design the whole *mandala*²⁴⁷ in conformity with the (*Trilokavijaya*) *Mahāmandala*. One should place an image of the Buddha (Vairocana) in the centre of the (whole) *mandala*. One should place (four) symbols of (four Pāramitās) on all sides of the Buddha.

Having approached the four-fold *mandala* with the *vajra*-impulse, one should correctly arrange four Lords, i.e. *Vajra* (-*hūmkāra*) and the others (namely, *Ratnahūmkāra*, *Dharmahūmkāra* and *Karmahūmkāra*). One should place the Mahāsattvas²⁴⁸ at their sides.”²⁴⁹

This *mandala* has the same external structure and positions as those of the *Trilokavijaya Mahāmandala* and contains the main thirty-seven deities. However, since this is classified as the *karma-mandala* denoting the offering-*mandala* only Vairocana and the four Hūmkāras have male forms, and the other deities excluding the four Pāramitās drawn as their symbols in this *mandala* have female bodily

²⁴⁰. Tibetan omits: “action”. Chinese 2 reads: “the supreme action-knowledges”.

²⁴¹. *vajrakulakarmajñānāny utpādayet*: S. p. 240-2, T. p. 248-5-2, C2. p. 386-3-18.

²⁴². S. p. 244-14, T. p. 249-2-4, C2. p. 387-3-25.

²⁴³. *tato vajrakulakarmamahāmudrājñānaṃ śikṣayet*: S. p. 245-1, T. p. 249-2-4~5, C2. p. 387-3-26.

²⁴⁴. *vajrakarmaprayogataḥ*: S. p. 245-7, T. p. 249-2-6, C2. p. 388-1-4.

²⁴⁵. Cf. *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 139-2-6~4-2.

²⁴⁶. S. pp. 237-11~239, T. p. 248-3-8~5-2, C2. p. 386-1-25~3-16.

²⁴⁷. Chinese 2 reads: “five *mandalas*”.

²⁴⁸. Tibetan reads: “Mahāpūjās (Great Offerings).”

²⁴⁹. S. p. 238-5~13, T. p. 248-4-3~6, C2. p. 386-2-4~11.

shapes. In addition, sixteen *Bhadrakalpa* Mahābodhisattvas are also drawn in female form in this *mandala*.

3. *Homa Rite*

This section of the *STTS* which refers to the *homa*²⁵⁰ rite describes the sixteen kinds of substances (*dravya*), the *homa* rituals related to them, and the attainments acquired as their results. However, the explanations given are brief and general. An independent manual devoted entirely to the *homa* rites entitled *Jin-gang-ding-yu-qie-hu-mo-yi-gui* (*Vajraśekhara-yoga-homa-vidhi*)²⁵¹ and translated into Chinese by Amoghavajra provides much more detailed information about the *homa* rite belonging to the *Yoga-Tantra* class than the *STTS*. In addition, this text also has some descriptions of *homa* hearths which have been mentioned in the introductory section of the *OEAVS* of Amoghavajra. Thus, before dealing with the *homa* rite of the *STTS* it will be useful to summarise and quote here the relevant *homa* rite from this text.

“In the case of the pacification rite the hearth is round in shape and is adorned with a wheel. The firewood of sweet taste (*madhura*) is used as its offertory wood (*samidh*) and white-coloured items are used in this rite. The *sādhaka* forms the *mudrā* of the Buddha and performs this rite from dusk to midnight while facing north reciting the *mantra*: ‘*OM SARVA-PĀPA DAHANA VAJRĀYA SVĀHĀ*’.

In the case of the acquisition of prosperity rite the hearth is square in shape and is adorned with a three-pronged *vajra*. The firewood of the fruit tree is used as its offertory wood and yellow-coloured items are used in this rite. The *sādhaka* forms the *mudrā* belonging to the Gem-family and performs this rite at forenoon while facing east reciting the *mantra*: ‘*OM VAJRA PUṢTAYE SVĀHĀ*’.

In the case of the destruction rite the hearth is triangular in shape and is adorned with a one-pronged *vajra*. The firewood of bitter taste is used as its offertory wood and black-coloured items are used in this rite. The *sādhaka* forms the *mudrā* of Vajrakrodha belonging to the *Vajra*-family and performs this rite at noon while facing south reciting the *mantra*: ‘*HŪM VAJRASATTVĀYA PHAT*’.

²⁵⁰. According to David Snellgrove (*Indo-Tibetan Buddhism*, pp 238~240), the Sanskrit term *homa*, which is connected with the verbal root *hu-* meaning ‘to offer’, means simply an oblation made from Vedic times onward, usually as a burnt offering. The practice of making such an offering to the gods was taken up by Buddhists during the Mahāyāna period, and it was mentioned in connection with the consecration ceremony as performed according to the *Mañjuśrīmūlakalpa*. It comes to be closely associated with rites involving ‘mundane’ aspirations, the size and shape of the sacrificial hearth and the items which are consumed in the fire depending upon the kind of rite, tranquil or prospering, subduing or destroying, which is to be performed.

²⁵¹. TSD. Vol. 18, No. 908 (pp. 916~920-2-16); No. 909 (pp. 920-2-17~924-3-9).

In the case of the attraction rite the hearth is shaped like a *vajra* and is adorned with a hook. The firewood of the thorny tree is used as its offertory wood and red-coloured items are used in this rite. The *sādhaka* forms the *mudrā* of Vajrāñkuśa (*Vajra*-hook) and performs this rite at all times while looking in all directions reciting the *mantra*: ‘*OM VAJRĀKARŚAYA JAH*’.

In the case of the subjugation rite the hearth is shaped like a long lotus leaf and is adorned with a lotus. The firewood of the flowering tree is used as its offertory wood and red-coloured items are used in this rite. The *sādhaka* forms the *mudrā* belonging to the Lotus-family and performs this rite during the latter half of the night while facing west reciting the *mantra*: ‘*HŪM VAJRĀVEŚAYA JAH*’.²⁵²

As can be seen this text classifies the *homa* rite as the five groups, i.e. pacification (*śāntika*), acquisition of prosperity (*pauṣṭika*), destruction (*abhicāraka*), attraction (*ākarsana*) and subjugation (*vaśikarana*).

The STTS explains the *homa* rite as follows:-

“(a) If one lights the fire with the firewood of sweet taste²⁵³ with a well-concentrated mind, and offers there the sesame seeds while joining in the *saṃapatti* of Vajrakrodha, one can consume sins.

If one lights the sacrificial fire (*hutāśana*) with the same firewood, and burns grains continually, one can surely obtain prosperity for the house.

If the learned one lights the fire with the firewood of sweet taste,²⁵⁴ and burns new leaves of the *dūrvā* grass mixed with ghee, one can gain longevity.

If one lights the sacrificial fire with the same firewood, and burns the new leaves of the *kuśa* grass together with oil, one can be protected perpetually.²⁵⁵

(b) If one lights the fire with the firewood of thorny trees²⁵⁶ while abiding in the *saṃādhi* of Vajrakrodha, and burns thorny branches, one can attract (anything).

If the very wrathful one lights the fire with the same firewood, and burns red flowers and fruits, he can gratify the world.

If the angry yogin lights the fire with the same firewood, and burns the rust of iron, he can attain the *vajra*-bond.²⁵⁷

²⁵². The above quotation is a summarised and modified translation. In order to obtain more detailed and slightly different information about the *homa* rite in English, see “*Jyotirmañjari: Abhayākaragupta's Commentary on Homa Rites*” (pp. 206~236) translated from the Tibetan by Tadeusz Skorupski.

²⁵³. Chinese 2 reads: “the auspicious firewoods mixed with honey”.

²⁵⁴. Chinese 2 reads: “the auspicious firewoods mixed with honey”.

²⁵⁵. S. p. 240-4~11, T. p. 248-5-2~5, C2. p. 387-1-8~15.

²⁵⁶. Sanskrit reads: “sea-salt”.

²⁵⁷. Chinese 2 reads: “the Vajrasattva-bond”.

If he lights the fire with the same firewood with a well-concentrated mind, and burns the fruit of bitter taste, he can generate killing out of wrath instantly.²⁵⁸

(c) If the wise one in wrath lights the sacrificial fire with the firewood of sour taste, and burns fruits and flowers of the tamarind tree (*āmla*),²⁵⁹ this is the supreme subjugation.

If one lights the fire with the same firewood with a well-concentrated mind, and burns the fruits of the mango tree (*kāma*) in wrath, one can assume any shape at will.

If one lights the sacrificial fire with the same firewood, and burns a bunch of flowers of the ‘invisible’ tree (*adrśya*), one becomes invisible at will.

If one lights the fire with the same firewood with a well-concentrated mind, and burns the flowers of the ‘sky-creeper’ tree (*ākāśavalli*), one can fly in the sky.²⁶⁰

(d) If the wrathful one lights the fire with the firewood of bitter taste²⁶¹ with a well-concentrated mind, and burns the flower of the *vajra* (*vajra-puspa*²⁶²), he can control the *vajra*.

If the very wrathful one lights the fire with the same firewood, and burns the *sauri*²⁶³-garland of someone, he can control that man.

If the wrathful one lights the fire with the same firewood with a well-concentrated mind, and burns the garland of Vajrapāṇi, he can control (Vajrapāṇi).

If the very wrathful one lights the fire with the same firewood, and burns monastic robes, he can control the Buddha²⁶⁴ instantly.”²⁶⁵

This *homa* rite is performed together with deity-*yoga*. Thus, the *sādhaka* generates the wrathful thought in his mind by means of joining in Vajrahūmkāra or his own deity, and then executes the *homa* rite on the *maṇḍala*. In section (a), the first segment refers to the *homa* rite of pacification, and the other three segments refer to the *homa* rite of acquisition of prosperity, longevity and protection respectively. In section (b), the first two segments refer to the *homa* rite of attraction, and the other two segments refer to the *homa* rite of destruction. In section (c), the first segment refers to the *homa* rite of subjugation, and the other three segments explain the

²⁵⁸. S. p. 241-1~8, T. pp. 248-5-6~249-1-1, C2. p. 387-1-23~2-5.
Chinese 2 reads: “one can destroy all evils instantly”.

²⁵⁹. Tibetan reads: “fruits and leaves of sour taste”. Chinese 2 reads: “flowers and fruits of sour taste”.

²⁶⁰. S. p. 242-1~8, T. p. 249-1-1~4, C2. p. 387-2-11~18.
The above sections, (a), (b) and (c) are also translated into English by David Snellgrove, *Indo-Tibetan Buddhism*, p. 239.

²⁶¹. Sanskrit adds: “giving vigour”.

²⁶². Yamada Isshi interprets the *vajra-puspa* as referring to the sesame-blossom. Yamada Isshi, *STTS*, S. p. 243, footnote.

²⁶³. Chinese 2 omits: “*sauri*”. Yamada Isshi regards the *sauri* as the name of a plant. Yamada Isshi, *STTS*, S. p. 243, footnote.

²⁶⁴. Chinese 2 omits: “the Buddha”.

²⁶⁵. S. p. 243-1~8, T. p. 249-1-5~8, C2. p. 387-2-24~3-3.

methods of gaining supernatural powers by means of using the *homa* rite of pacification. Section (d) explains the methods of controlling even Vajrapāṇi or the Buddha by means of using the *homa* rite of subjugation.

4. Secret Rite

“While staying with a (visualised) beloved woman (all night), if one inserts and moves the black pigment (*añjana*) into her orifice (*bhaga*), and then smears there with that black pigment (*añjana*), one can subdue (all deities).

If one inserts the red arsenic (*manahśilā*) into her orifice and covers it with the *vajra*-bond, one can gain four attainments due to the four modes.

If one inserts the yellow pigment (*rocanā*) into her orifice and presses it together with the secret fist, one can become identical to Vajradhara (or Vajrahūṃkāra) at the time of the site (where the pigment has been inserted) radiating.

If one inserts the golden coloured perfume-powder (*kuṇkuma*) into her orifice and places (the *mudrā* of) Sattvavajrī at that orifice, one can become identical to Vajradhara (or Vajrahūṃkāra) at the time of its radiating.”²⁶⁶

Before performing this rite the *sādhaka* meditates on the subtle-*vajra* and visualises his female-shaped deity chosen in this *mandala* while reciting the relevant *mantra* and forming the relevant *mudrā*. Thus, a beloved woman in the first segment refers to the *sādhaka*'s female deity drawn in this *mandala*. Ānandagarbha regards the word orifice (*bhaga*) as a lotus (*padma*)²⁶⁷ which symbolises the female sexual organ. Both Śākyamitra and Ānandagarbha interpret the four modes in the second segment as referring to four actions, i.e. moving, warming, rising smoke and radiating, and also the four attainments as referring to four supernatural powers, i.e. subjugation (of deities), nimble-footedness, invisibility and flying.²⁶⁸

5. Conclusion

In order to generate the nature of wrathful Vajrapāṇi and conquer all evil beings the *Vajrakula Karmamandala* describes the means of worship or offering. Thus, the worship is manifested in the *mandala* as female deities worshipping Vairocana and the four Hūṃkāras, the basic method of which is similar to that of the *Vajrakārya Karmamandala* (ch. 4). As a practice of worship the rite of *homa* or burnt offering is introduced for various attainments. The peculiar characteristic of this *homa* rite in this *mandala*, which is explained only in this chapter of the *STTS*, is that the *sādhaka* performs the *homa* rite in union with his deity.

²⁶⁶. S. p. 244-2~9, T. p. 249-2-1~3, C2. p. 387-3-12~19.

²⁶⁷. *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 281-1-8.

²⁶⁸. *Kosalālamkāra*, TTP. Vol. 70, No. 3326, p. 303-2-4~5; *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 281-3-3~4.

Chapter 10. Epilogue of the Trilokavijaya

Chapter 10 of the Sanskrit STTS serving as an epilogue of the *Trilokavijaya* explains two *mandalas* and related rites, i.e. *Trilokavijaya Caturmudrāmaṇḍala* and *Vajrahūmkāra Mandala*. Like the *Vajrasiddhi Caturmudrāmaṇḍala* (ch. 5-A), the *Trilokavijaya Caturmudrāmaṇḍala* is classified as the *catur-mudrā-maṇḍala*, and the *Vajrahūmkāra Mandala* whose name is not specified in the STTS is classified as the *eka-mudrā-maṇḍala* like the *Mahāyānābhisaṃyamamaṇḍala* (ch. 5-B).

A. *Trilokavijaya Caturmudrāmaṇḍala*

The *Trilokavijaya Caturmudrāmaṇḍala*²⁶⁹ has the function of assembling and accomplishing the essence of the previous four *maṇḍalas* of the *Vajra*-family in one *maṇḍala*. Thus, this *maṇḍala* consists of the image of Vairocana and the four Hūmkāras' symbols representing the previous four *maṇḍalas*.

A-1. Structural Analysis of the First Part of Chapter 10

(1) The first section of the first part of chapter 10 of the STTS starting with the words, “Then, the Lord once again entered the *samādhi* called the *Mudrā*-Empowerment of the *Vajra*-Pledge of all the Tathāgatas”²⁷⁰ and ending with the words, “*HŪM VAJRA KARMĀGRI KRT*”,²⁷¹ provides an exposition of the fifth *samādhi* of the supreme *maṇḍala*-king of the *Trilokavijaya Caturmudrāmaṇḍala*. This *samādhi*-section enumerates the names of five deities constituting this *maṇḍala* expressed in the form of *mantra*, i.e. Sarvatathāgatavajrasamayā (as Vairocana), Vajrī (as Vajrapāṇi), Bhṛkuṭī (as Vajragarbha), Padmavajrī (as Vajranetra) and Vajrakarmāgrī (as Vajraviśva).

(2) The next section starting with the words, “Then, the Mahābodhisattva²⁷² Vajrapāṇi”²⁷³ and ending with the words, “One should perform the extensive rite”,²⁷⁴ gives a concise description of the *maṇḍala*-rites of the *Trilokavijaya Caturmudrāmaṇḍala*.

(3) The next section starting with the words, “After (the pupil) enters (the *maṇḍala*), (the master) should teach the knowledge of the secret *mudrā* of the

²⁶⁹. S. pp. 246~250-5 of chapter 10, T. p. 249-2-7~4-8, C2. p. 388-1-5~3-8.

²⁷⁰. *atha bhagavān punar api sarvatathāgatavajrasamayamudrādhishṭānan nāma samādhiṃ samāpadya*: S. p. 246-2, T. p. 249-2-7~8, C2. p. 388-1-6.

²⁷¹. S. p. 247-6, T. p. 249-3-3, C2. p. 388-1-21.

Tattvāloka reads: “*HŪM VAJRA KARMA GRĪ GRD.*” Tibetan reads: “*HŪM VAJRA KARMĀGRI KAT.*”

²⁷². *Tattvāloka* omits: “*Mahā*”. Chinese 2 reads: “*Bodhisattva Mahāsattva*”.

²⁷³. *atha vajrapāṇir mahābodhisattvah*: S. p. 247-7, T. p. 249-3-3, C2. p. 388-1-22.

²⁷⁴. *vidhvistaraṇ kṛtvā*: S. p. 248-2, T. p. 249-3-6, C2. p. 388-1-28~29.

*Caturmudrāmandala*²⁷⁵ and ending with the words, “*HO VAJRA KĀMA*”,²⁷⁶ explains the attainment-knowledge of the *Trilokavijaya Caturmudrāmandala*.

(4) The final section starting with the words, “Then, one should teach correctly the four *samaya-mudrās*, i.e. a three-pronged lance signified by the *vajra* and (three) other symbols,²⁷⁷ together with the extensive rites”²⁷⁸ and ending with the words, “One should place the tips of the forefingers”²⁷⁹ explains the *samaya-mudrā* of the *Trilokavijaya Caturmudrāmandala*. This section also includes the description of the dance-offering-worship (*nṛtyopahārapūjā*). This description is divided into four segments, which refer to four dance-offerings, i.e. *nṛtya*-offering, *pratinṛtya*-offering, *upanṛtya*-offering and *jñānanṛtya*-offering, quoted from the four dance-offerings out of sixteen dance-offerings described in the *Krodhaguhyā Mudrāmandala* (ch. 7). In addition, these four dance-offerings refer to the *mudrās* of four representative and wrathful Mahābodhisattvas.²⁸⁰

A-2. Structure of the *Trilokavijaya Caturmudrāmandala*

“The supreme *Mudrāmandala*²⁸¹ (of the *Vajra*-family) has the basic design of the *Vajradhātu* (*Mahāmandala*) and is called ‘*Krodhavajra* (Wrathful *Vajra*)’.²⁸²

The whole *mandala* should be designed in conformity with the (*Trilokavijaya*) *Mahāmandala*. One should draw *Trilokavijaya* (or *Vajrahūmkāra*) and the rest on all sides of the Buddha (Vairocana).”²⁸³

This description shows that this *mandala* consists of Vairocana and the four Hūmkāras, but it is not clear whether the four Hūmkāras refer to their images or to their symbols. Both Ānandagarbha²⁸⁴ and Śākyamitra²⁸⁵ regard them as symbols and explain that the image of Vairocana abiding in meditation is drawn at the centre of the *mandala* and in the positions of the four Hūmkāras are drawn their four characteristic symbols, which are manifested in the *Krodhaguhyā Mudrāmandala* (ch. 7). These four symbols are: (1) a blazing five-pronged *vajra* of Vajrahūmkāra

²⁷⁵. *praveśya caturmudrāmandalam guhyamudrājñānam śikṣayet*: S. p. 248-2~3, T. p. 249-3-6, C2. p. 388-1-29~2-1.

²⁷⁶. S. p. 249-5, T. p. 249-4-3, C2. p. 388-2-21.

Tattvāloka and Tibetan both read: “*HO VAJRA KARMA*”.

²⁷⁷. Chinese 2 reads: “four *samaya-mudrās*, i.e. *vajra*, gem, lotus and three-pronged lance”.

²⁷⁸. *tato yathāvad vajrākrāntitrīśulamudrādyāḥ catasrah samayamudrāḥ savidhivistarāḥ śikṣayitvā*: S. p. 249-6~7, T. p. 249-4-3~4, C2. p. 388-2-22~23.

²⁷⁹. *tarjanī mukhasusthiteti*: S. p. 250-4~5, T. p. 249-4-7~8, C2. p. 388-3-7.

Chinese 2 reads: “One should place the forefingers in the mouth.”

²⁸⁰. Cf. *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 139-4-3~5-7.

²⁸¹. Chinese 2 reads: “*Caturmudrāmandala*”.

²⁸². Tibetan and Chinese 2 both read: “*Vajralkrodhā*”.

²⁸³. Chinese 2 reads: “the image of the Buddha”.

S. p. 247-9~13, T. p. 249-3-4~5, C2. p. 388-1-24~27.

²⁸⁴. *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 283-1-1~7.

²⁸⁵. *Kosalālāmkāra*, TTP. Vol. 70, No. 3326, p. 304-1-5~6.

above a three-pronged lance, (2) a five-pronged *vajra* whose top has a wish-granting-gem in the centre of an eight-spoked wheel, (3) a sixteen-petalled lotus above an eight-petalled lotus, which is marked with a *vajra*, and (4) a crossed *vajra* surrounded by minute crossed *vajras* above Indra's three-pronged *vajra*. In addition, these symbols are drawn on their characteristic seats or vehicles, i.e. elephant, horse, peacock and *Garuda* respectively. Thus, this *mandala* consists of the image of Vairocana and the four symbols of the four Hūmkāras of the four directions. However, Amoghavajra argues that this *mandala* consists of twenty-one deities²⁸⁶ excluding sixteen wrathful Mahābodhisattvas out of the main thirty-seven deities.

A-3. Attainment-Knowledge

The attainment-knowledge of the *Trilokavijaya Caturmudrāmandala* consists of two rites, i.e. the rite of attaining the knowledge of the secret *mudrā* (*guhya-mudrā-jñāna*) and the rite of attaining the knowledge of the secret and concealed *mudrā* (*guhya-rahasya-mudrā-jñāna*). The *guhyamudrājñāna* describes the means of attaining the nature of the four Hūmkāras symbolising the previous four *mandalas* and the *guhyarahasyamudrājñāna* describes the means of attaining the ultimate success (*siddhi*).

a. Guhyamudrājñāna

“(a) If one draws one's *catur-mudrā-mandala* (in one's mind), and abides there together with a woman while reciting (the appropriate spell of) the pure essence (*śuddha-dharmatā*),²⁸⁷ one attains the *siddhi*.

(b) If one draws one's *catur-mudrā-mandala*, and looks at the woman with passion while reciting the pure essence, one attains the *siddhi*.

(c) If one draws one's *catur-mudrā-mandala*, and kisses the beautiful woman while promoting the pure essence, one attains the *siddhi*.

(d) If one draws one's *catur-mudrā-mandala*, and embraces her in union while reciting the pure essence, one obtains the perfect *siddhi*.

In this case, these are (the *mantras* of) the *mudrās* of the pure essence:-

‘*OM SARVA-TATHĀGATA VIŚUDDHA-DHARMATE HOH*’.

‘*OM VAJRA VIŚUDDHA-DR̥STI JJAH*’.

‘*OM SVA-BHĀVA VIŚUDDHA-MUKHE HŪM*’.

²⁸⁶. *OEAWS*, TSD. Vol. 18, No. 869, p. 285-2-18.

²⁸⁷. In this section, Chinese 2 regards the term *śuddha-dharmatā* as an adjective modifying the term *catur-mudrā-mandala*, and translates: “if one draws by oneself the *catur-mudrā-śuddha-dharmatā-mandala* according to the instruction, and talks with one's partner”.

'*OM SARVA-VIŚUDDHA-KĀYĀ-VĀÑ-MANAH KARMAVAJRĪ HAN'*."²⁸⁸

In this context, Śākyamitra²⁸⁹ interprets the term woman as symbolising *samaya-mudrā*. He explains that the phrase ‘abiding together with a woman’ means ‘binding the appropriate *samaya-mudrā*’. In contrast, since Ānandagarbha²⁹⁰ understands the above rite within the context of *Anuttarayoga*, he explains it as ‘having an aspiration for a woman by means of the *mahā-mudrā* (bodily image) of Vajrahūmkāra’ and, as a result, the *sādhaka* becomes identical to Vajrahūmkāra. In addition, through the ritual of paragraphs (b), (c) and (d), the *sādhaka* becomes identical to Ratnahūmkāra, Dharmahūmkāra and Karmahūmkāra respectively. Concerning the words pure essence (*śuddha-dharmatā*), Śākyamitra literally interprets ‘reciting the pure essence’ as ‘reciting that all the *dharmas* are pure by nature’. However, Ānandagarbha explains each of the above four spells as the pure essence corresponding to each of the respective four paragraphs.

In order to give a better understanding of the four classifications of the *tantras*, i.e. *Kriyā*, *Caryā*, *Yoga* and *Anuttarayoga*, a metaphor is used for the degrees of courtship, i.e. laughing for *Kriyā tantras*, mutual gazing for *Caryā tantras*, holding hands for *Yoga tantras*, and union for *Anuttarayoga tantras*.²⁹¹ The above description shows the origin of this metaphor, i.e. abiding, looking, kissing and intimate embracing. However, the purpose of this metaphor here is to guide the *sādhaka* to attain *siddhis* effectively and quickly. In this rite each stage produces *siddhi* but the fourth and final stage particularly produces the perfect *siddhi* (*sarvasiddhi*).

b. Guhyarahasyamudrājñāna

“If one enters this *mandala*, and then gratifies the best women²⁹² with the five kinds of sensual enjoyments (*kāmasadguna*), one attains the supreme success (*siddhi*).”²⁹³

Śākyamitra²⁹⁴ regards the five kinds of sensual enjoyments as form, sound, smell, taste and touch, all of which arise in the mind between a deity and a *sādhaka*, and he explains that with these five elements the *sādhaka* gratifies and worships his well-concentrated mind. He adds that the *mudrās* desired are symbolised in this rite as women. Ānandagarbha²⁹⁵ also explains that the women indicate the *mudrās* of

²⁸⁸. S. p. 248-4~16, T. p. 249-3-6~4-2, C2. p. 388-2-2~16.

²⁸⁹. *Kosalālamkāra*, TTP. Vol. 70, No. 3326, p. 304-2-2~4-2.

²⁹⁰. *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 283-3-2~4-7.

²⁹¹. Alex Wayman, “Buddhism: Esoteric Buddhism”, *The Encyclopaedia of Religion*, Vol. 2, p. 472~482; Joseph M. Kitagawa and Mark D. Cummings (ed.), *Buddhism and Asian History*, p. 244.

²⁹². Sanskrit reads: “the wives of others”. *Tattvāloka* reads: “the best women of others”.

²⁹³. S. p. 249-2~3, T. p. 249-4-2~3, C2. p. 388-2-18~19.

²⁹⁴. *Kosalālamkāra*, TTP. Vol. 70, No. 3326, p. 304-4-5~6.

²⁹⁵. *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 283-5-2~8.

Vajrahūmkāra and the others. However, differing from Śākyamitra, he regards the five kinds of sensual enjoyments as the five Wisdoms of the five Tathāgatas.

This rite can be interpreted as the *sādhaka* drawing the *Trilokavijaya Caturmudrāmandala* in his mind and entering this *mandala* according to the instruction. Then, if he visualises five deities, i.e. Vairocana and the four Hūmkāras, representing the five Tathāgatas' Wisdoms, and unites them with the desired deities chosen from one of the previous four *mandalas* and visualised in female form, he gains all the attainments mentioned in the previous four *mandalas*.

A-4. Conclusion

The *Trilokavijaya Caturmudrāmandala* consists of the image of Vairocana and the four Hūmkāras' symbols representing the previous four *mandalas* of the *Vajra*-family as well as the four *mudrās* of wrathful Vajrapāṇi, i.e. the Body, Mind, Speech and Action of wrathful Vajrapāṇi. These four Hūmkāras' symbols refer to the four female deities, namely, the four Pāramitās of the *Vajra*-family who help the *sādhaka* to generate the four Hūmkāras in his mind. Thus, the purpose of this *mandala* is to guide the *sādhaka* to visualise the four Pāramitās by means of meditating on the four symbols and to realise the nature of the four Hūmkāras by means of the four visualised Pāramitās.

B. Vajrahūmkāra Mandala

The *Vajrahūmkāra Mandala*²⁹⁶ is revealed for the benefit of those who wish to conquer all evil beings in the simplest way. Since this *mandala* focuses on only a single deity, i.e. wrathful Vajrapāṇi or Vajrahūmkāra, who predominates over the previous five *mandalas* of the *Vajra*-family, Vajrahūmkāra occupies the centre of the *mandala*.

B-1. Structural Analysis of the Second Part of Chapter 10

- (1) The first section of the second part of chapter 10 of the STTS, which refers to the paragraph “Then, the Mahābodhisattva²⁹⁷ Vajrapāṇi once again pronounced the wrathful pledge of his *vajra*-pledge²⁹⁸: ‘*HŪM*’.”,²⁹⁹ provides an exposition of the second *saṃādhi* called the supreme *mandala*-king of the *Vajrahūmkāra Mandala*, i.e. the *saṃādhi* of assembling and blessing Vajrahūmkāra or wrathful Vajrapāṇi.
- (2) The next section starting with the words, “Then, he explains this *mandala*”³⁰⁰ and ending with the words, “Then, one should perform the extensive rite of all the

²⁹⁶. S. pp. 250-6~252-3 of chapter 10, T. p. 249-4-8~5-6, C2. pp. 388-3-9~389-1-3.

²⁹⁷. *Tattvāloka* and Chinese 2 read: “Bodhisattva Mahāsattva”.

²⁹⁸. Chinese 2 reads: “the *vidyā* of the *vajra*-wrath-pledge of his family”.

²⁹⁹. *atha vajrapāṇir mahābodhisattvah punar apīman svavajrasamayakrodhasamayam abhāsat hūm*: S. p. 250-6~8, T. p. 249-4-8, C2. p. 388-3-9~11.

³⁰⁰. *athāsyā mandalam bhavati*: S. p. 250-9, T. p. 249-4-8, C2. p. 388-3-12.

attainments in this secret *mandala*”,³⁰¹ briefly explains the *mandala*-rites of the *Vajrahūmkāra Maṇḍala*.

(3) The next section starting with the words, “One should explain the knowledge of the secret *mudrā* of Vajrahūmkāra”³⁰² and ending with the words, “*HŪM VAJRA SAMAYA HŪM*”,³⁰³ explains the attainment-knowledge which consists of two rites of the *Vajrahūmkāra Maṇḍala*.

(4) The next section, which refers to the paragraph “Then, (the master) should teach (the pupil) the binding of four³⁰⁴ *mudrās* so that the attainments are realised. As in the *maṇḍala*, the same attainment is realised in all the images which are drawn on cloth³⁰⁵ or whatever else.”,³⁰⁶ means that if the *sādhaka* performs the rite of binding the four *mudrās* of the *Vajrahūmkāra Maṇḍala*, he can gain all the attainments described in the previous *maṇḍalas* of the *Trilokavijaya*. The detailed information about the four *mudrās* of Vajrahūmkāra has already been provided in the *Trilokavijaya Mahāmaṇḍala* (ch. 6).

(5) The final section starting with the words, “Then, Vajrapāṇi proclaimed this to all the Tathāgatas”³⁰⁷ and ending with the words, “This well-spoken *sūtra* is the supreme Vajrayāna, the secret of all the Tathāgatas, and the compendium of the Mahāyāna”,³⁰⁸ constitutes the closing section of the *Trilokavijaya*, which includes a verse praising Vajrahūmkāra by all the Tathāgatas.³⁰⁹

B-2. Structure of the *Vajrahūmkāra Maṇḍala*

According to the STTS, Vajrapāṇi pronounces a seed-syllable (*bija*): “*HŪM*”, which is known as the wrathful pledge of his *vajra*-pledge and then explains the following *Vajrahūmkāra Maṇḍala*:

“The supreme *Guhya maṇḍala* (of the *Vajra*-family) has the basic design of the *Vajradhātu* (*Mahāmaṇḍala*) and is called ‘Vajrahūmkāra (*Vajra-hūm*-performer)’.³¹⁰

^{301.} *athātra guhyamaṇḍale sarvasiddhi vidhivistaram kṛtvā*: S. p. 251-1, T. p. 249-5-2~3, C2. p. 388-3-19~20.

Tibetan reads: “Then, one should perform all the extensive rites (of this secret *mudrā-maṇḍala*).”

^{302.} *vajrahūmkāraguhyahamudrājñānam udīryat*: S. p. 251-2, T. p. 249-5-3, C2. p. 388-3-20.

Chinese 2 reads: “Vajratrilokavijaya” instead of “Vajrahūmkāra”.

^{303.} S. p. 251-11, T. p. 249-5-5, C2. p. 388-3-29.

^{304.} Only Tibetan omits: “four”.

^{305.} *Tattvāloka* and Tibetan both read: “in those drawn on cloth or whatever else, and also in all the forms made of cast or whatever else”.

^{306.} *tato yathāvan mudrābandhacatuṣṭayam śikṣayet tataiva siddhayaḥ saṃbhavantīti yathā maṇḍale evam paṭādiṣu likhitānām sarvapratimāśv api sāmānyā siddhir iti*: S. p. 252-1~3, T. p. 249-5-5~6, C2. p. 389-1-1~3.

^{307.} *atha vajrapāṇih sarvatathāgatān āhūyaivam āha*: S. p. 252-4, T. p. 249-5-7, C2. p. 389-1-4~5.

^{308.} *subhāsitam idam sūtram vajrayānam anuttaram sarvatathāgatam guhyam mahāyānābhīsamgraham iti*: S. p. 252-11~13, T. p. 250-1-2, C2. p. 389-1-12~13.

^{309.} Cf. *Tattvāloka*, TTP, Vol. 71, No. 3333, pp. 139-5-7~140-2-4.

^{310.} Chinese 2 reads: “Trilokavijaya” instead of “Vajrahūmkāra”.

One should draw the external *maṇḍala*³¹¹ in conformity with the (*Trilokavijaya*) *Mahāmaṇḍala*. In its centre one should draw Vajradhara³¹² correctly on the lunar-disc,³¹³ who has the bodily image (*mahā-mudrā*) of Vajrahūmkāra gripping a *vajra* with his hands and assuming the *pratyālīdha* posture.³¹⁴ His colour and form should be drawn according to the instruction.”³¹⁵

According to the *Trilokavijaya Mahāmaṇḍala* (ch. 6), the *maṇḍala* of the Tathāgata Akṣobhya positioned to the east of Vairocana is called the *maṇḍala* of Vajrahūmkāra. Thus, the above *maṇḍala* deals with only the central deity positioned in the centre of the eastern quarter of the *Trilokavijaya Mahāmaṇḍala*, that is, Vajrahūmkāra. The detailed image of Vajrahūmkāra has already been described in the *Trilokavijaya Mahāmaṇḍala*. Ānandagarbha comments that Vajrahūmkāra in this *maṇḍala* is drawn as either having four faces and eight arms or having one face and two arms.³¹⁶ Differing from Śākyamitra and Ānandagarbha, Amoghavajra argues that this *maṇḍala* contains seventeen deities³¹⁷ referring to Vajrahūmkāra, four Pāramitās, eight Offerings and four Door-guardians.

B-3. Attainment-Knowledge

The attainment-knowledge of the *Vajrahūmkāra Maṇḍala* is two-fold, i.e. the knowledge of the secret-*mudrā* of Vajrahūmkāra (*Vajrahūmkāra*³¹⁸-*guhya-mudrā-jñāna*), which refers to the method of attaining the *samaya-mudrā* of Vajrahūmkāra, and the knowledge of the concealed evocation-*mudrā* of Vajrahūmkāra (*Vajrahūmkāra*³¹⁹-*rahasya-sādhana-mudrā-jñāna*),³²⁰ which refers to the method of attaining the *mahā-mudrā* of Vajrahūmkāra.

a. *Vajrahūmkāraguhya-mudrā-jñāna*

“One enters this *maṇḍala* and forms (the *samaya-mudrā* of) Trilokavijaya with one's forefinger. Then, if one puts it into the

³¹¹. Only Tibetan reads: “the whole *maṇḍala*”.

³¹². Sanskrit reads: “Vajrin”. It seems that the Sanskrit STTS uses in this context the term “Vajrin” instead of “Vajradhara”, both of which have the same meaning, in order to keep the traditional Indian metre.

Ānandagarbha interprets it as “the *vajra* of Vajrahūmkāra”. (*Tattvāloka*, TTP. Vol. 71, No. 3333, p. 287-1-3).

³¹³. Ānandagarbha comments that the lunar-disc is drawn on the elephant. (*Tattvāloka*, TTP. Vol. 71, No. 3333, p. 287-1-4).

³¹⁴. Chinese 2 reads: “In the centre, according to the instruction, one should draw a *Vajra* positioned on the lunar-disc, and this *Vajra* is Trilokavijaya who holds the *mahā-mudrā* according to the rite, and assumes the *pratyālīdha* posture.”

³¹⁵. S. p. 250-10~15, T. p. 249-4-8~5-2, C2. p. 388-3-13~18.

³¹⁶. *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 287-1-6~8.

³¹⁷. *OEAVS*, TSD. Vol. 18, No. 869, p. 285-2-21.

³¹⁸. Chinese 2 reads: “*vajra-trilokavijaya*”.

³¹⁹. Chinese 2 reads: “*vajra-trilokavijaya*”.

³²⁰. Tibetan reads: “*Vajrahūmkāra-mudrā-jñāna*”.

orifice (*bhaga*) and performs the rite, one attains success in all actions.

Here is the *sādhana-hṛdaya*:-

‘*HŪM VAJRA SAMAYA KRT*’.”³²¹

Śākyamitra explains that either one makes the *vajra*-fist with one's left hand and makes the form of the Trilokavijaya's pointing finger with one's right forefinger; or one makes the *vajra*-fist with one's right hand and makes the form of the Trilokavijaya's pointing finger with one's left forefinger. Then, if one puts it into the orifice while reciting the *mantra* and meditating on Vajrahūmkāra, one attains the success.³²² Neither Śākyamitra nor Ānandagarbha provides any comment about the term orifice (*bhaga*) in this rite. However, it can be interpreted as symbolising the sexual organ of his female-shaped deity visualised by the *sādhaka*. This is the method of accomplishing all actions described in the previous *maṇḍalas* of the *Trilokavijaya* by means of forming the *samaya-mudrā* of Vajrahūmkāra.

b. Vajrahūmkārarahasyasādhanamudrājñāna

“One enters the *maṇḍala* duly and concentrates on the supreme bodily image (*mahā-mudrā*). Being united with Vajrahūmkāra, one can become a performer of all actions.

Here is the *sādhana-hṛdaya*:-

‘*HŪM VAJRA SAMAYA HŪM*’.”³²³

This is the method of being identical to Vajrahūmkāra by means of binding the *mahā-mudrā* of Vajrahūmkāra, which refers to the *sādhaka*'s visualisation and evocation of Vajrahūmkāra.

B-4. Conclusion

Both the *Mahāyānābhisaṃyamaṇḍala* (ch. 5-B) and the *Vajrahūmkāra Maṇḍala* are regarded as the *eka-mudrā-maṇḍala* and are represented by one single deity, Vajrasattva or Vajrapāṇi. However, in the *Vajrahūmkāra Maṇḍala*, Vajrasattva or Vajrapāṇi has a wrathful image and a different posture, so he is named Vajrahūmkāra and occupies the centre of the *maṇḍala* which is the position of Vairocana. Since this *maṇḍala* has only the image of Vajrahūmkāra, the function of this *maṇḍala* is to guide the *sādhaka* in realising the nature of Vajrahūmkāra who dominates all the six *maṇḍalas* of the *Vajra*-family and to gain all the attainments described in the previous five *maṇḍalas*. Thus, if the *sādhaka* becomes identical to Vajrahūmkāra through this *maṇḍala*, he can subjugate all evil beings and eliminate all kinds of spiritual obstacles and defilements by means of the power of Vajrahūmkāra.

³²¹. S. p. 251-3~6, T. p. 249-5-3~4, C2. p. 388-3-21~24.

³²². *Kosalālamkāra*, TTP. Vol. 70, No. 3326, p. 305-2-5~8.

³²³. S. p. 251-8~11, T. p. 249-5-4~5, C2. p. 388-3-26~29.

Chapter 11. Trilokacakra Mahāmaṇḍala

Chapter 11 of the STTS³²⁴ provides an exposition of the *Trilokacakra Mahāmaṇḍala* which constitutes the supreme *mahā-mudrā*. While the *Trilokavijaya Mahāmaṇḍala* (ch. 6) is the *maṇḍala* of conquering and converting all evil beings in the three realms, the *Trilokacakra Mahāmaṇḍala* is the *maṇḍala* of turning the *Dharma*-wheel for all evil beings, especially the external-*Vajra*-family, who have been already conquered and converted. Amoghavajra³²⁵ provides the following outline of this chapter:-

“For the benefit of the assembly of the external-*Vajra*-family, (Vajrapāṇi) explains four *maṇḍalas*. Every (member of the external-*Vajra*-family) explains both its own *mantra* and *mudrā*, and presents them to the Buddha. For their sake, the Buddha (as Vajrapāṇi) explains the (*Trilokacakra*) *Mahāmaṇḍala* by the (first) command (*ājñā*) (of Vairocana). It contains (the main) thirty-seven deities. (This section of the *tantra*) explains the rite of guiding the pupil to enter (the *maṇḍala*). For the benefit of the pupil, the text explains the rites of employing the external-*Vajra*-family. In this, it explains the *mantras* and *mudrās* of both the great Buddha-crown (*uṣṇīṣa*) and the glory-assembled-Buddha-crown (*tejorāśi*),³²⁶ which can be understood as the method of reciting a monosyllabic word-crown-wheel.”³²⁷

1. Structural Analysis of Chapter 11

(1) The first section of chapter 11 of the STTS starting with the words, “Then, the Lord all the Tathāgatas once again gathered together in a conclave”³²⁸ and ending with the words, “*OM VAJRA-KARMA SĀDHAYA*³²⁹ *KRT*³³⁰”,³³¹ provides an exposition of the second *samādhi* called the supreme *maṇḍala*-king of the

³²⁴. S. chapter 11, pp. 253~280, T. pp. 250-1-3~252-2-4, C2. pp. 389-1-14~393-3-15.

³²⁵. *OEAVS*, TSD. Vol. 18, No. 869, p. 285-2-22~26.

³²⁶. This is one of the incarnations of Śākyamuni. According to the *DoC* (p. 113), there are five heads of Buddha. The first is the white canopy (*sitāta-patra*) over his head, which is not only the symbol of pure mercy but also one of the titles of Avalokiteśvara. The second is the victorious (*jaya*) head of Buddha, which is the symbol of wisdom and is manifested as a sword. The third is the all-conquering (*vijaya*) head of Buddha, which is the symbol of unexcelled power of preaching and is manifested as a golden wheel. The fourth is the glory-assembled (*tejorāśi*) head of Buddha or the fire-accumulated head of Buddha, which is the symbol of authority and is manifested as an insignia. The fifth is the hindrance-eliminated (*vikīrṇa*) head of Buddha, which is the symbol of the destruction of all delusion and is manifested as a hook.

³²⁷. It is *ekākṣara-uṣṇīṣa-cakra* in Sanskrit. This is the first seed syllable ‘*bhrūm*’ which Mahāvairocana uttered, after having entered into the first *samādhi*.

³²⁸. *atha bhagavantah sarvatathāgatāḥ punar api samājām āpadya*: S. p. 253-2, T. p. 250-1-3, C2. p. 389-1-15.

³²⁹. Tibetan reads: “*SAMAYA*”.

³³⁰. *Tattvāloka* reads: “*KR*”.

³³¹. S. p. 267-4, T. p. 251-1-5~6, C2. p. 391-2-14~15.

Trilokacakra Mahāmaṇḍala. The introduction of this section includes a story about Maheśvara's resuscitation and consecration.

(2) The next section starting with the words, “Then, ³³²Vajrapāṇi”³³³ and ending with the words, “in conformity with the *Mahāmaṇḍala* of the *Vajra-samaya* (referring to the *Trilokavijaya Mahāmaṇḍala*)”,³³⁴ provides the detailed *mandala*-rites of the *Trilokacakra Mahāmaṇḍala*.

(3) The final section starting with the words, “Then, one should teach the binding of the *mahā-mudrās*”³³⁵ and ending with the words, “the *mudrās* of the servant”,³³⁶ explains the *mudrā*-rite as the means for the attainments, focusing on only the *mahā-mudrās* of the *Trilokacakra Mahāmaṇḍala*.³³⁷

2. Introductory Scene: Maheśvara's Resuscitation and Consecration

The story³³⁸ of Vajrapāṇi's victory over Maheśvara described in the opening section of the *Trilokavijaya Mahāmaṇḍala* is continued here in the opening section³³⁹ of the *Trilokacakra Mahāmaṇḍala*. In the section of the *Trilokavijaya Mahāmaṇḍala*, the story ends with Vajrapāṇi treading down Maheśvara with his left foot and Umā with his right foot, and from the contact with the sole of Vajrapāṇi's foot, Maheśvara, while meditating, reaches the level of the Tathāgata called Bhasmusvaranirghoṣa (Soundless Lord of Ashes) not in the *Akanīṣṭha* heaven, but in the realm known as *Bhasmacchatra* (Umbrella of Ashes) which is the realm of the dead. In this section, the story resumes with Maheśvara still under Vajrapāṇi's foot. In this part of the story Maheśvara's consciousness returns from the realm known as *Bhasmacchatra* while all the Tathāgatas recite the *hrdaya* and bind the *mudrā*.³⁴⁰ Afterwards, by reciting the *hrdaya* and binding the *mudrā*³⁴¹ which have been performed by Vajrapāṇi, Maheśvara is released from under the

³³². Tibetan and *Tattvāloka* both add: “Lord”. Chinese 2 adds: “Bodhisattva Mahāsattva”.

³³³. *atha vajrapāṇir*: S. p. 267-5, T. p. 251-1-6, C2. p. 391-2-16.

³³⁴. *yathā vajrasamayamahāmaṇḍala iti*: S. p. 275-11~12, T. p. 251-4-8, C2. p. 393-1-13.

³³⁵. *tato mahāmudrābandhaṃ śikṣayet*: S. p. 275-13, T. p. 251-4-8~5-1, C2. p. 393-1-13~14.

³³⁶. *cetamudrāḥ*: S. p. 280-4, T. p. 252-2-3, C2. p. 393-3-15.

Chinese 2 omits.

³³⁷. Cf. *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 140-2-5~3-8.

³³⁸. S. pp. 157~169, T. pp. 239-4-6~241-4-7, C2. pp. 370-1-22~372-3-2.

³³⁹. S. pp. 253~257-6, T. p. 250-1-3~3-2, C2. p. 389-1-14~3-14.

³⁴⁰. According to the equivalent section of the *STTS*, the *hrdaya* of summoning the consciousness of the dead (*mṛtavijñānākarṣaṇahṛdaya*) is “*OM VAJRASATTVA HŪṂ JJAṄ*” and the *mudrā* used for the same purpose is “One makes the secret-hook steadfastly and should stretch out the tips (of the fingers) equally. If one places it on the forehead of the dead, the dead one will regain his life.”

³⁴¹. In this section, the *hrdaya* used by Vajrapāṇi is known as ‘foot-lifting’ (*pāda-uccāra*): “*OM VAJRA MUṄ*”. The accompanying *mudrā* is described as follows:-

“Having raised the fingers of the *vajra*-wrath, one should fasten the tips of both sides. Having turned round the two *vajras*, one should lift them from below.” (Chinese 2 reads differently: “One raises equally the fingers of the *vajra*-wrath and makes them firmly without fastening the surfaces of the fingers. One turns them round and forms the two *vajras*. Then, one lifts them gradually from below to the forehead.”).

sole of Vajrapāṇi's foot and is resuscitated. He revives by the empowerment of all the Tathāgatas and is consecrated as 'crown prince (*yauvarājya*)' both for the welfare of all living beings and for converting evil beings. Then, once again, by reciting the *hrdaya* and binding the *mudrā*,³⁴² Vajrapāṇi generates Tathāgata Candrottara from the sole of his foot. This Tathāgata Candrottara enters and consecrates the forehead of Maheśvara. While resting on the left side of Vajrapāṇi, Maheśvara, who is now converted to become a friend of Vajrapāṇi, receives from all the Tathāgatas not only a *vajra*-lance into his hand, but also the *vajra*-name of Vajravidyottama.

As both David Snellgrove and Yamada Isshi³⁴³ point out, two *vajra*-names given to Maheśvara are used in this section of the STTS³⁴⁴ at the same time, i.e. Vajravidyottama and Krodhavajra. Śākyamitra explains that it is called Vajravidyottama because of the knowledge originating from beneath the Vajrapāṇi's foot, and it is called Krodhavajra because of the manifestation of self-power.³⁴⁵

3. *Mandala Rites*

a. Structure of the *Trilokacakra Mahāmandala*

One of the significant characteristics of this *mandala* is that the sixteen Hindu deities known as the external-*Vajra*-family replace the sixteen wrathful Mahābodhisattvas of the *Trilokavijaya Mahāmandala*, and occupy their positions in the *mandala*. The rest of the Hindu gods and goddesses are also present in this *mandala*.

"(a) The supreme *Mahāmandala* (of the external-*Vajra*-family) resembles the *Dharmacakra* (*Dharma*-wheel). One should measure out the whole *mandala*. Here is the measuring-*hrdaya*: '*OM VAJRA SŪTRĀKARSA YA SARVA-MANDALĀN HŪM*'.

One should insert the peg made of the acacia catechu (*khadira*) in the centre of the *mandala*. Then, having made a double thread, one should measure with it. Here is the peg-*hrdaya*: '*OM VAJRA KĪLA KĪLAYA SARVA-VIGHNĀN BANDHAYA HŪM PHAT*'.

³⁴². The *hrdaya*, in this section, is known as the *candrapāda* (moon-foot) which is regarded as the *mudrā* of the thought of enlightenment of all the Tathāgatas:-
"*OM CANDROTTARE SAMANTABHADRA KIRĀNI MAHĀVAJRINI HŪM*".

The accompanying *mudrā* is described as follows:-
"Having made the *vajra*-bond steadfastly, one should raise the little fingers and the thumbs equally. Having raised them equally, one should stretch them forth. This is known as the *candraprabha* (moon-splendour)."

³⁴³. David Snellgrove, *Sarva-Tathāgata-Tattva-Saṅgraha*, Introduction, pp. 47~50; Yamada Isshi, STTS, S. p. 260, footnote.

³⁴⁴. STTS reads: "Then the Bodhisattva Mahāsattva Vajravidyottama while greeting the feet of the Lord Vajrapāṇi, presented his own *hrdaya*: '*OM SUMBHA NISUMBHA VAJRA VIDYOTTAMA HŪM PHAT*'. Then the Vidyārāja Krodhavajra while greeting the feet of the Lord, recited his own *hrdaya*: '*HŪM VAJRA ŚŪLA*'." (S. p. 260-7~12, T. p. 250-4-5~7, C2. p. 390-2-2~8).

³⁴⁵. *Kosalālamkāra*, TTP. Vol. 71, No. 3326, p. 4-5-2~3.

One should measure the wheel-*mandala* with the four threads joined together. Having approached its outside, and having made in the same way either (thread) double or triple, one should measure the external *mandala*. The boundary should be drawn in the manner of the spokes of a wheel,³⁴⁶ and the lines of the corners should be also measured out. This is the rite of measuring. Then, following the measured line, one should fill it with pure colours.³⁴⁷ Having duly formed the great *vajra*-fist with the left hand, one should colour (the *mandala*) at will.³⁴⁸ Here is the colouring-*hrdaya*: ‘*OM VAJRA RAṄGA SAMAYA HŪṂ*’.

Then, having sat in the centre (of the *mandala*), the *vajra*-master should concentrate his thought (on Vajrahūmkāra), opening the four *vajra*-gates with his mind. Here is the *hrdaya* of opening the gate: ‘*OM VAJRODGHĀTANA SAMAYA PRAVIŚA ŚIGHRAM SMARA VAJRA SAMAYA HŪṂ PHAT*’.

(b) One should set up an image of the Buddha (Vairocana) upon a four-cornered altar made of gold, silver, or variegated clay.³⁴⁹

One should position the four (chief)³⁵⁰ Mahāsattvas in the (four) directions of the Buddha (Vairocana). Vajrapāṇi positioned in presence of (Vairocana) is called Trilokavijaya (alias Vajrahūmkāra).³⁵¹

Upon casting the thread in or out (of the *mandala*) with concentrated thought, one should draw a line with the *vajra*-impulse (*vajra*-vega).

Having approached the first *mandala*³⁵² with the *vajra*-impulse, one should duly draw Vajramāyā (alias Māyāvajra) and the others (Vajraghaṇṭa, Maunavajra and Vajrāyudha).

Having approached the second *mandala*³⁵³ with the *vajra*-impulse, one should place (four) Vajrakrodhas, namely, Vajrkundali to the east and the others (Vajraprabha, Vajradanḍa and Vajrapiṅgala).

³⁴⁶. This sentence is translated from the Tibetan. Chinese 2 reads: “All corners should be divided according to the rite.”

³⁴⁷. Chinese 2 inserts: “five”.

³⁴⁸. Tibetan reads: “One should grasp (the painting) by forming the *vajra*-fist with the left hand according to the rite. Having drawn (the *mandala*) in the beginning, one (colours) it at will.”

³⁴⁹. Chinese 2 reads: “According to the rule, (a Buddha-throne) made of gold, silver, clay, or painted cloth should be set up towards the four directions. A square Buddha-image should be (positioned) according to instruction.”

The above sentence is duplicated from the construction-section of the *mahā-mandala* of the *Trilokavijaya*. However, Chinese 2 translates the same two sentences differently. Compare this with the previous Chinese 2 translation in the equivalent footnote.

³⁵⁰. Chinese 2 adds: “secret”.

³⁵¹. Chinese 2 reads: “In the centre, one should position Vajrapāṇi who has the image of wrathful Trilokavijaya.”

³⁵². Chinese 2 adds: “towards the east”.

³⁵³. Chinese 2 adds: “towards the south”.

Then, (having approached) the four gates (of the internal *mandala*) with the *vajra*-impulse, one should duly draw all (four Gaṇapatis³⁵⁴), namely, Vajraśauṇḍa and the others (Vajramālā, Vajravaśī and Vijayavajra).

Having approached the third *mandala*³⁵⁵ with the *vajra*-impulse, one should duly draw Vajramusala and the others (Vajrānila, Vajrānala and Vajrabhairava).

Having approached the fourth *mandala*³⁵⁶ with the *vajra*-impulse, one should duly draw (four) Cetas, namely, Vajrāñkuṣa and the others (Vajrakāla, Vajravināyaka and Nāgavajra).

Having approached the external *mandala* with the *vajra*-impulse, one should duly place and draw all the consorts³⁵⁷ (of the above gods). Then, one should also draw (four) Door-guardians (i.e. Vajrāñkuṣa, Vajrapāśa, Vajrasphota and Vajrāveśa) at all the *vajra*-gates (of the external *mandala*)."³⁵⁸

The above description can be broadly divided into two parts. The first part (section a) provides some basic information about the preliminary performance such as measuring and colouring, and the second part (section b) provides some detailed information on the Hindu deities and their positions in the *mandala*. Concerning section (a), Ānandagarbha explains that without entering this *Mahāmandala*, one cannot obtain the attainments explained in the realms of the *sattvas* who have already become converted. Such is the purpose of explaining this *mandala*. The shape of this *mandala* is round because it resembles the wheel. The peg used in the *mandala* is made of the acacia catechu and its shape is like a pronged *vajra* whose top has a five-pronged *vajra*. In addition, the above peg-*hrdaya* should be recited one hundred and eight times while this *vajra*-shaped peg is inserted into the centre of this *mandala*. The five-coloured thread is also used in the *mandala*.³⁵⁹ Concerning the colouring, for example, the five colours used are white, blue, yellow, red and green. These five colours symbolically represent the five Tathāgatas as well as the five elements, i.e. water, fire, earth, space and wind respectively.

Concerning section (b), according to Ānandagarbha,³⁶⁰ all the details of both Vairocana and four chief Mahāsattvas described in the *mandala* are entirely based upon the description of the *Trilokavijaya Mahāmandala* (ch. 6). Thus, Vairocana is positioned in the centre of this *mandala*, and the four chief Mahābodhisattvas, i.e. Vajrapāṇi (or Vajrahūṃkāra), Vajragarbha (or Ratnahūṃkāra), Vajranetra (or

³⁵⁴. As Yamada Isshi (*STTS*, S. 271, footnote) points out, Chinese 2 changes the order. According to Chinese 2, the above section describing the four Gaṇapatis is placed after the following section describing the four Cetas positioned in the fourth *mandala*.

³⁵⁵. Chinese 2 adds: "towards the west".

³⁵⁶. Chinese 2 adds: "towards the north".

³⁵⁷. Tibetan adds: "beneath the gods".

³⁵⁸. S. pp. 267-7~273-3, T. p. 251-1-6~3-7, C2. pp. 391-2-18~392-2-18.

³⁵⁹. *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 289-5-2~5.

³⁶⁰. Ibid., p. 290-2-1~5.

Dharmahūmkāra) and Vajraviśva (or Karmahūmkāra), are positioned around Vairocana clockwise starting from the east. Additionally, Maheśvara and Umā are also drawn under Vajrapāṇi's feet like in the *Trilokavijaya Mahāmaṇḍala*. However, David Snellgrove³⁶¹ argues that since Vajrapāṇi dominates this *maṇḍala* by means of his bodily proportions and fierce aspect, Vajrapāṇi occupies both the centre of the *maṇḍala* and the eastern quarter. Snellgrove adds that though the position of Vajravidyottama (alias Krodhvajra) is not specified, since he took up his position to the left of Vajrapāṇi as his friend, this can also indicate his position in the *maṇḍala*, in other words, Maheśvara in this *maṇḍala* can be positioned to the left of Vajrapāṇi differing from the *Trilokavijaya Mahāmaṇḍala*.

As we have already seen in the section of the external-*Vajra*-family (ch. 6), the above five group-names, each of which consists of four Hindu deities, are known as Vidyārāja (or Vidyārājyaka), Vajrakrodha, Gaṇapati, Dūta and Ceta³⁶² (or Cetaka) respectively. The four deities included in the third group Gaṇapati, i.e. Vajraśauṇḍa, Vajramālā, Vajravaśī and Vijayavajra, are positioned at the four gates of the internal *maṇḍala* clockwise starting from the east.

Regarding the consorts occupying the external *maṇḍala*, the consorts of the first group called Vidyārāja, i.e. Krodhvajrāgni,³⁶³ Vajrasauvarnī, Vajrakaumārī, Vajraśānti and Vajramuṣṭi, and additionally Vajravilayā, who is the consort of the third group member Vajraśauṇḍa, are positioned in the eastern part of the external *maṇḍala*. The consorts of the second group called Vajrakrodha, i.e. Vajrāmṛtā, Vajrakānti, Daṇḍavajrāgrā and Vajramekhalā, and additionally Vajrāśanā, who is the consort of the third group member Vajramālā, are positioned in the southern part. The consorts of the fourth group called Dūta, i.e. Vajradūti, Vegavajriṇī, Vajrajvālā and Vajravikāṭā, and additionally Vajravasanā, who is the consort of the third group member Vajravaśī, are positioned in the western part. The consorts of the fifth group called Ceta, i.e. Vajramukhī, Vajrakālī, Vajrapūtanā and Vajramakarī, and additionally Vajravaśā, who is the consort of the third group member Vijayavajra, are positioned in the northern part.³⁶⁴ As can be seen, the consorts of the third group called Gaṇapati, i.e. Vajravilayā, Vajrāśanā, Vajravasanā and Vajravaśā are individually positioned at the four directions of the external *maṇḍala* clockwise starting from the east in the same direction as their masters.

³⁶¹. David Snellgrove, *Sarva-Tathāgata-Tattva-Saṅgraha*, Introduction, pages, 42, 47 & 48.

³⁶². David Snellgrove argues that since the members of the group Ceta, whose literal meaning is 'servant', are clearly the door-guardians, they should be positioned at the four gates rather than in the fourth *maṇḍala* of the northern quarter. (*Sarva-Tathāgata-Tattva-Saṅgraha*, Introduction, p. 48).

³⁶³. Only in the case of Umā, Ānandagarbha does not use the Tibetan term equivalent for Krodhvajrāgni in Sanskrit, which is known as Umā's *vajra*-name, but uses the Tibetan term *dka'-zlog-ma*, which is regarded as another name for Umā according to the Tibetan dictionary.

³⁶⁴. *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 290-3-4-7.

b. Entry into the *Mandala*

(1) In this *mandala* the *vajra*-master himself begins with binding the *terintiri-mudrā* of Vajrakrodha as in the ritual of the *Trilokavijaya Mahāmandala*. Then he gives the vow-*hrdaya* to his pupil: “I will generate the *vajra*-pledge-knowledge.³⁶⁵ You should not tell anyone, otherwise you will die without avoiding misfortune and will fall into hell.”

(2) After this, he explains to his pupil how to bind the *terintiri-mudrā* of Vajrakrodha, and gives him a warning, “If a binder transgress the pledge, this *vajra*-wrath-pledge will consume his family and will destroy his whole body from his head (downwards).”

(3) Then he explains the binding of the *karma-mudrā* and its *hrdaya*.

(4) Next comes the water-consecration.

(5) The pupil is then required to enter the *mandala* covering his face.

(6) After this, the pupil throws the garland into the *mandala* and removes his face-cover.

(7) Then, the *vajra*-master shows the *mandala* to his pupil. According to the *STTS*, while the *vajra*-master reveals this *mandala* to his pupil, even though his pupil's chosen deity has already been decided, he does not tell his pupil about the chosen deity until his pupil takes his vows with the vow-*hrdaya*. This is because this *mandala* consists mostly of Hindu deities and their consorts. Thus, the other three *mandalas* of the *Trilokacakra* also emphasise the vow-*hrdaya* in the *mandala*-rite.

(8) Next comes the consecration of the garland characterised by the *vajra-ratna*, and then comes the consecration of the *karma-vajra*. As usual, this ritual concludes with the *vajra*-name-consecration.³⁶⁶

4. *Mudrā Rites*

The *STTS*³⁶⁷ in this section is divided into two parts: the first part refers to the methods of binding the *mahā-mudrās* of Vairocana, four Hūmkāras and five Hindu-deity-groups, while the second part refers to the benefits acquired as the result of accomplishing the *mudrās*. The *mudrās* of both the great Buddha-crown (*usnīṣa*)³⁶⁸ and the glory-assembled-Buddha-crown (*tejorāśi*), which have already mentioned by Amoghavajra, are quoted here as examples:-

“(a) Having made the *vajra*-bond (*vajra-bandha*) steadfastly, one puts one's thumbs into it, and joins them together. Then, one bends

³⁶⁵ Ānandagarbha comments that the *vajra*-pledge-knowledge refers to the *mudrās* of the *mandala*, that is, the *mudrās* of all the deities included in this *mandala* from Vairocana in the centre up to the consorts in the external *mandala*. (*Tattvāloka*, TTP. Vol. 71, No. 3333, p. 290-5-1~2).

³⁶⁶ S. pp. 273-6~275-12, T. p. 251-3-7~4-8, C2. pp. 392-2-20~393-1-13.

³⁶⁷ S. pp. 275-13~280-4, T. pp. 251-4-8~252-2-3, C2. p. 393-1-13~3-15.

³⁶⁸ Jaschke, in his Tibetan-English dictionary (p. 433), explains that the Sanskrit term *usnīṣa* (Tibetan *gtsug*) means the conical or flame-shaped hair-tuft on the crown of the Buddha, which in later times was represented as an excrescence of the skull itself.

the forefingers, and covers it with them. This is known as the Being-crown (*Sattva-usṇīṣa*).³⁶⁹

(b) Having formed the *vajra*-bond, one raises up the thumbs, the middle fingers, and the little fingers. This is known as the glory-assemblage (*tejorāśi*), and it is the glory-assembled Supreme Spirit.”³⁷⁰³⁷¹

As can be seen, the *mahā-mudrās* in this rite denote not visualising the images of the deities, but making the hand gestures (*samaya-mudrās*) referring to the deities. Paragraph (a) refers to the *mudrā* of the great Buddha-crown which is called the Being-crown (*Sattva-usṇīṣa*) in this rite, and paragraph (b) refers to the *mudrā* of the glory-assembled-Buddha-crown. In order to understand these two *mudrā*-rites effectively, it is necessary to quote a relevant description from the *saṃādhi*-section of the *Trilokacakra Mahāmandala*:-

“(c) Then the Lord Vairocana, who is a Tathāgata, an Arhat and a perfectly enlightened Buddha, pronounced the following (*mantra*) of the crown (*usṇīṣa*) of all the Tathāgatas: ‘*OM VAJRA-SATTVOŚNĪṢA HŪṂ PHAT*’.

(d) As soon as this was pronounced, the bodily forms of the Lord Vajrapāṇi emerged from the crowns of all the Tathāgatas, and became transformed as multi-coloured rays. Having shined forth all the universes, they once again surrounded the forehead of the Lord Vajrapāṇi, and became transformed and established as the glory-assemblage (*tejorāśi*) of the crown of all the Tathāgatas. Then from the glory-assemblage there brought forth the following (*mantra*) of the crown of all the Tathāgatas: ‘*OM NAMAS SARVATATHĀGATOŚNĪṢA TEJORĀŚI ANAVALOKITA MŪRDHA HŪṂ JVĀLA DHAKA VIDHAKA DARA VIDARA HŪṂ PHAT*’.”³⁷²

Paragraphs (c) and (d) correspond to paragraphs (a) and (b). Thus, in order to accomplish the great Buddha-crown or Being-crown (*Sattva-usṇīṣa*), the *sādhaka* visualises Vairocana while making the hand gesture described in paragraph (a) and reciting the *mantra* described in paragraph (c). In order to accomplish the glory-assembled-Buddha-crown, the *sādhaka* places his hands, which are bound according to the instruction described in paragraph (b), on his crown while reciting the *mantra* and visualising the image of Vajrapāṇi described in paragraph (d). According to the explanation in the *STTS* the benefits of these two *mudrās* are that

³⁶⁹. Chinese 2 reads: “One makes the *vajra*-bond steadfastly with the two hands, and stretches out the two thumbs, and bends the two forefingers equally. This is the *mudrā* of the Being-crown.”

³⁷⁰. Chinese 2 reads: “One forms the *vajra*-bond again, and one raises up the two thumbs and middle fingers. This is named as the *mudrā* of the glory-assembled crown, that is, the supreme pledge of the glory-assembled Buddha.”

³⁷¹. S. pp. 275-14~276-2, T. p. 251-5-1~2, C2. p. 393-1-15~18.

³⁷². S. p. 258, T. p. 250-3-5~4-1, C2. pp. 389-3-22~390-1-7.

the great crown (*mahā-uṣṇīṣa*)³⁷³ gives great protection, and the glory-assembled³⁷⁴ (*tejorāśi*) grants success (*siddhi*).³⁷⁵

5. Conclusion

The *Trilokacakra Mahāmaṇḍala* consists of Vairocana, four Hūṃkāras and forty-two Hindu deities. Though, according to the command of Vairocana, the *Trilokacakra Mahāmaṇḍala* is explained by wrathful Vajrapāṇi or Vajrahūṃkāra for the benefit of the external-*Vajra*-family consisting of the forty-two Hindu deities, the real purpose of this *maṇḍala* is to instruct heretics, especially Hindus who honour Hindu deities, in generating the thought of enlightenment. Moreover, in this *maṇḍala*, as the four Hūṃkāras are surrounded by sixteen Hindu deities, even Hindus may identify with one of the four Hūṃkāras after attaining one of the sixteen Hindu deities by deity-*yoga*.

³⁷³. Chinese 2 reads: “the *mudrā* of the Being-crown”.

³⁷⁴. Chinese 2 adds: “*mahā-mudrā*”.

³⁷⁵. S. p. 278-11, T. p. 252-1-6, C2. p. 393-3-1~1.

Chapter 12. Sarvavajrakula Vajramandala

Chapter 12 of the *STTS*³⁷⁶ provides an exposition of the *Sarvavajrakula Vajramandala* which is classified as the *dhāraṇī-mandala* of the *Trilokacakra* and constitutes the supreme *samaya-mudrā*. According to Amoghavajra,³⁷⁷ this *mandala* is called the *samaya-mandala* (of the *Trilokacakra*), which contains (the main) thirty-seven deities. This *mandala* symbolises the minds of the deities of the *Trilokacakra Mandala*, and all the deities have female appearances, which are drawn as their attributes.

1. Structural Analysis of Chapter 12

- (1) The first section of chapter 12 of the *STTS* starting with the words, “Then once again the Lord”³⁷⁸ and ending with the words, “*OM VAJRA HĀRINT³⁷⁹ HŪM*”,³⁸⁰ provides an exposition of the second *samādhi* called the supreme *mandala*-king of the *Sarvavajrakula Vajramandala*.
- (2) The next section starting with the words, “Then, Vajrapāṇi once again”³⁸¹ and ending with the words, “One should reveal the *mandala* correctly”,³⁸² explains the *mandala*-rites of the *Sarvavajrakula Vajramandala*.
- (3) The next section starting with the words, “One should explain the secret of the *samaya-mudrā*”³⁸³ and ending with the words, “The Lord Vajradhara said thus”,³⁸⁴ explains the attainment-knowledge of the *Sarvavajrakula Vajramandala*.
- (4) The final section starting with the words, “Then, one should teach the *samaya-mudrās*”³⁸⁵ and ending with the words, “One should quickly take (them) away in that manner”,³⁸⁶ explains the *mudrā*-rite focusing on only the *samaya-mudrās* of the *Sarvavajrakula Vajramandala*.³⁸⁷

2. Structure of the Sarvavajrakula Vajramandala

Like the two previous *dhāraṇī-mandalas*, i.e. the *Vajraguhya Vajramandala* (ch. 2) and the *Krodhaguhya Mudrāmandala* (ch. 7), this *mandala* mainly contains the symbols (*mudrās*) as the particular attributes of the deities.

“As for the supreme *Vajramandala* (of the external-*Vajra*-family), one should design the external *mandala* which is square and has

³⁷⁶. S. chapter 12, pp. 281~291, T. p. 252-2-4~5-8, C2. pp. 393-3-16~395-1-27.

³⁷⁷. *OEAVS*, TSD. Vol. 18, No. 869, p. 285-2-27~29.

³⁷⁸. *atha bhagavām punar api*: S. p. 281-3, T. p. 252-2-4, C2. p. 393-3-17.

³⁷⁹. *Tattvāloka* reads: “*HARINT*”. Tibetan reads: “*HARANI*”.

³⁸⁰. S. p. 286-11, T. p. 252-3-7, C2. p. 394-2-26.

³⁸¹. *atha vajrapāṇih punar api*: S. p. 287-2, T. p. 252-3-7, C2. p. 394-2-28.

³⁸². *mandalam yathāvad darśayitvā*: S. p. 288-11, T. p. 252-4-7, C2. p. 394-3-22.

³⁸³. *samayamudrārahasyam brūyāt*: S. p. 288-12, T. p. 252-4-7, C2. p. 394-3-22~23.

³⁸⁴. *āha bhagavān vajradharaḥ*: S. p. 289-7~8, T. p. 252-5-1, C2. p. 395-1-3.

³⁸⁵. *ataḥ samayamudrāḥ śikṣayitavyāḥ*: S. p. 289-9, T. p. 252-5-1~2, C2. p. 395-1-4.

³⁸⁶. *sahasā hāriṇī tatheti*: S. p. 291-2, T. p. 252-5-7, C2. p. 395-1-24.

³⁸⁷. Cf. *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 140-3-8~5-2.

gates³⁸⁸ to the north (and three other directions). On the inside, it has an eastern gate (and three other gates) in the same way.

In its centre one should position the image of the Buddha (Vairocana) in the correct order. In the four positions of Trilokavijaya (or Vajrahūmkāra) and the others around him, one should draw the chief *vajra-mudrās* in conformity with the *mandala*. On all sides (of each Hūmkāra's symbol), one should draw the symbols of the (external-*Vajra*-) family. One should position the four Door-guardians, i.e. Vajraśaunḍa and the others (i.e. Vajramālā, Vajravaśī and Vijayavajra). One should draw from the left,³⁸⁹ Bhīmā, Śrī, Sarasvatī and Durgā in the ³⁹⁰corners and their *mudrās* in the external corners. In the external *maṇḍala*, one should duly draw the goddesses.”³⁹¹

This description contains information about the order of designing the gates of the external and internal squares, which is also applied to all the *maṇḍalas* of the *STTS*. This *maṇḍala* consists of three parts, i.e. the external square, the internal square and the centre circle. The external square has four gates which are designed clockwise from the north, and the internal square also has four gates which are designed clockwise from the east. In the centre circle, Vairocana on the lion-seat is positioned at the centre. He is surrounded by the four attributes of the four Hūmkāras, i.e. a three-pronged spear marked by a *vajra* on the elephant-seat, a *vajra*-gem in the centre of a wheel on the horse-seat, an eight-petalled lotus marked by a sixteen-pronged *vajra* on the peacock-seat, and a crossed *vajra* surrounded by minute crossed *vajras* above a three-pronged *vajra* on the Garuda-seat.³⁹²

The sixteen images of the Hindu deities in the previous *maṇḍala* are replaced by their sixteen attributes in this *maṇḍala*. In the east a wheel, a bell, a stick and a *vajra* are drawn. In the south a sun disc, a lunar disc, a stick and a flame are drawn. In the west a pestle, an ensign, a stick and a club with an ornamental knob are drawn. In the north a hook, a rod, a battle-axe and a noose are drawn.³⁹³ Regarding the four Door-guardians, Ānandagarbha explains that both Vajraśaunḍa and Vajramālā are positioned as a pair at the four gates of the internal *maṇḍala*, and both Vajravaśī and Vijayavajra are positioned as a pair at the four gates of the external *maṇḍala*.³⁹⁴

Bhīmā is positioned in the southeast quarter (bottom left);³⁹⁵ Śrī is positioned in the southwest quarter (upper left); Sarasvatī is positioned in the northwest quarter (upper right); and Durgā is positioned in the northeast quarter (bottom right). In

³⁸⁸. Chinese 2 reads: “four gates”.

³⁸⁹. Chinese 2 omits: “from the left”.

³⁹⁰. Chinese 2 inserts: “internal”.

³⁹¹. S. p. 287-4~14, T. p. 252-3-7~4-4, C2. p. 394-3-1~11.

³⁹². *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 295-1-7~2-1.

³⁹³. *Ibid.*, p. 295-3-1~6.

³⁹⁴. *Ibid.*, p. 295-2-3~4.

³⁹⁵. Since the bottom of the *maṇḍala* is normally regarded as the east, the southeast quarter indicates the bottom left.

addition, the symbols of these four deities are also drawn in the external corners, i.e. a sword³⁹⁶ as the *mudrā* of Bhīmā; a lotus as the *mudrā* of Śrī; a vīṇā as the *mudrā* of Sarasvatī; and a spear as the *mudrā* of Durgā.³⁹⁷ The positions of the goddesses in the external *mandala* are identical to the previous *Trilokavijaya Mahāmandala*.

3. Attainment-Knowledge

The attainment-knowledge of the *Sarvavajrakula Vajramandala* is entitled ‘Secret of the *Samaya-mudrās* (*samaya-mudrā-rahasya*)’. Ānandagarbha explains that the term *rahasya* (secret) means the *sādhaka* concealing the bodily forms of the goddesses such as Umā, and abiding in the symbols such as a three-pronged spear. Thus, the secret of the *samaya-mudrās* denotes the attainment of the secret goddesses manifested as the *samaya-mudrās*.³⁹⁸

“These *samaya-mudrās* (of the *Sarvavajrakula Vajramandala*) become the eminent performers of all your actions, because they follow you like mothers, sisters, wives and daughters. Here is the *hrdaya*: ‘*OM SARVA VAJRA*³⁹⁹ *GĀMINI SARVA BHAKSE*⁴⁰⁰ *SĀDHAYA GUHYA VAJRINI HŪM PHAT*’.

If one recites this (*hrdaya*) once, one can subdue and take possession of all female (deities) without committing sin. As long as one likes, one can possess all and be successful. Then, having perceived all the *mudrās* with mind while thinking of the purity of all, one attains the ultimate of all actions.”⁴⁰¹

This rite refers to the means of attaining the goddesses represented by symbols in the *mandala*. Thus, the *sādhaka* draws in his mind a symbol chosen in this *mandala*, and meditates on the symbol while making the relevant hand gesture (*samaya-mudrā*) and reciting the relevant *hrdaya*. Then, he attains the female deity indicated by the symbol.

4. Conclusion

Since the *Sarvavajrakula Vajramandala* is the *dhārani-mandala* or *samaya-mandala* symbolising the minds of the deities of the external-Vajra-family, the bodily images of most deities of the previous *Trilokacakra Mahāmandala* are replaced by their attributes or symbols in the *mandala* except Vairocana, the four Door-guardians and the four deities, i.e. Bhīmā, Śrī, Sarasvatī and Durgā. This *mandala* which is also specially devised for Hindus explains the means of attaining Buddhahood by generating the female goddesses through meditating on symbols drawn in the *mandala* and by subduing and controlling them.

³⁹⁶ Śākyamitra regards the *mudrā* of Bhīmā as a conch shell. (*Kosalālamkāra*, TTP. Vol. 71, No. 3326, p. 8-4-8).

³⁹⁷ *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 295-2-4~7.

³⁹⁸ Ibid., p. 296-3-5~6.

³⁹⁹ Tibetan omits: “*VAJRA*”.

⁴⁰⁰ Tibetan reads: “*VAKTRE*”.

⁴⁰¹ S. pp. 288-13~289-7, T. p. 252-4-7~5-1, C2. pp. 394-3-23~395-1-2.

Chapter 13. Sarvavajrakula Dharmasamayamandalā

Chapter 13 of the *STTS*⁴⁰² provides an exposition of the *Sarvavajrakula Dharmasamayamandalā* which is classified as the *dharma-mandalā* of the *Trilokacakra* and constitutes the supreme *dharma-mudrā*. Thus, all the deities positioned in this *mandala* assume the meditation postures and hold their own attributes at their hearts.⁴⁰³ In addition, this chapter explains the *dharma-mudrās* of all the deities, which refer to meditation practices as the means of attainment.

1. Structural Analysis of Chapter 13

(1) The first section of chapter 13 of the *STTS* starting with the words, “Then, once again the Lord”⁴⁰⁴ and ending with the words, “*OM VIBHA VIBHA HŪM PHAT*”,⁴⁰⁵ provides an exposition of the second *samādhi* called the supreme *mandala*-king of the *Sarvavajrakula Dharmasamayamandalā*.

(2) The next section starting with the words, “Then, Vajrapāṇi once again announced this *Sarvavajrakula Dharmasamayamandalā*”⁴⁰⁶ and ending with the words, “Then, having removed the face-cover (of the pupil), (the *vajra*-master) should reveal the *mandala*”,⁴⁰⁷ explains the *mandala*-rites of the *Sarvavajrakula Dharmasamayamandalā*.

(3) The final section starting with the words, “One should teach the *mudrā*-knowledge of the *Dharma-samaya*”⁴⁰⁸ and ending with the words, “No drink is comparable to water”,⁴⁰⁹ explains the attainment-knowledge of the *Sarvavajrakula Dharmasamayamandalā*.⁴¹⁰

2. Structure of the *Sarvavajrakula Dharmasamayamandalā*

The *STTS* provides only the following brief information about the *Sarvavajrakula Dharmasamayamandalā* because the bodily images and symbols of the deities drawn in this *mandala* are described in the previous two *mandalas* of the *Trilokacakra*:-

“As for the supreme *Mahāsamayamandalā* (of the external-*Vajra*-family),⁴¹¹ one should design the whole *mandala* in conformity with the *Trilokacakra* (*Mahāmandala*). Then, one should draw all

⁴⁰². S. chapter 13, pp. 292~298, T. pp. 252-5-8~253-3-3, C2. pp. 395-2-1~396-1-25.

⁴⁰³. *Kosalālaṅkāra*, TTP. Vol. 71, No. 3326, p. 10-3-3~4.

⁴⁰⁴. *atha bhagavāṁ punar api*: S. p. 292-3, T. pp. 252-5-8~253-1-1, C2. p. 395-2-8.

⁴⁰⁵. S. p. 295-4, T. p. 253-1-7, C2. p. 395-3-23.

⁴⁰⁶. *atha vajrapāṇih punar apīḍanī sarvavajrakula dharmasamayamandalam abhāṣat*: S. p. 295-6~7, T. p. 253-1-7~8, C2. p. 395-3-24~25.

⁴⁰⁷. *tato mukhabandham muktvā mandalam darśya*: S. p. 296-6, T. p. 253-2-4, C2. p. 396-1-12.

⁴⁰⁸. *dharmasamayamudrājñānaṁ śikṣayet*: S. p. 296-6~7, T. p. 253-2-4~5, C2. p. 396-1-12~13.

⁴⁰⁹. *jalāt tulyo na vai rasa iti*: S. p. 298-2, T. p. 253-3-2, C2. p. 396-1-25.

⁴¹⁰. Cf. *Tattvāloka*, TTP. Vol. 71, No. 3333, pp. 140-5-2~141-1-4.

⁴¹¹. Sanskrit reads: “*Mahāmandala*”. Chinese 2 reads: “*Mahādharmasamayamandalā*”.

(the deities) abiding in *samādhi*,⁴¹² namely, Buddha (Vairocana), Vajradhara (or Vajrahūmkāra) and the others, who hold their own attributes at their hearts in conformity with the *dharma-maṇḍala* (of the *Trilokavijaya*)."⁴¹³

Ānandagarbha explains that the term *Mahāsamayamaṇḍala* means the *maṇḍala* generated through *samādhi* as all *dharmas* are pure by nature.⁴¹⁴ As already mentioned, all the deities in this *maṇḍala* assume the postures of meditation and hold their own symbols at their hearts like the two previous *dharma-maṇḍalas*, i.e. *Vajrajñāna Dharmamaṇḍala* (ch. 3) and *Vajrakula Dharmajñānasamayamaṇḍala* (ch. 8), with the slight difference between this *maṇḍala* and the two previous *dharma-maṇḍalas* being that each of the deities in the two previous *dharma-maṇḍalas* is drawn in the centre of the *vajra* symbolising the knowledge-vajra or the subtle-vajra. On the basis of the above description, it is evident that this *maṇḍala* has basically the same external shape and also the same deities as those of the *Trilokacakra Mahāmaṇḍala*. Thus, according to Amoghavajra, this *maṇḍala* also contains (the main) thirty-seven deities,⁴¹⁵ which implies that the same numbers of deities are drawn in this *maṇḍala* as those of the previous two *maṇḍalas* of the *Trilokacakra*. However, according to Ānandagarbha,⁴¹⁶ the internal *maṇḍala* of the *Sarvavajrakula Dharmasamayamaṇḍala* consists of Vairocana, the four Hūmkāras (including Vajravidyottama placed on the feet of Vajrahūmkāra) and the four Door-guardians (i.e. Vajrāṅkuśa, Vajrapāśa, Vajrasphoṭa and Vajrāveśa) at the four gates of the internal *maṇḍala*; and its external *maṇḍala* consists of twenty Hindu deities (i.e. four Vidyārājas, four Vajrakrodhas, four Gaṇapatis, four Dūtas and four Ceṭas).

3. Attainment-Knowledge

The attainment-knowledge of the *Sarvavajrakula Dharmasamayamaṇḍala* is entitled the *Dharma-samaya-mudrā-jñāna*. The term *dharma-samaya* indicates the *Sarvavajrakula Dharmasamayamaṇḍala*, and the term *mudrā* in this context represents the sealing of the realms of living beings in *samādhi*.⁴¹⁷ Thus, the *mudrās* described in this *maṇḍala* contain the nature of *samādhis* of all the deities which are positioned in this *maṇḍala*.

“(a) (The nature of the *samādhis*) of the Buddha, Vajradhara and the others are in accordance with the *dharma-maṇḍala* (of the *Trilokavijaya*). The meditation (*dhyāna*) of Vajravidyottama is endowed with total equanimity.”⁴¹⁸

⁴¹². Chinese 2 reads: “in correct order”.

⁴¹³. S. p. 295-8~11, T. p. 253-1-8~2-1, C2. pp. 395-3-26~396-1-2.

⁴¹⁴. *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 298-4-1~2.

⁴¹⁵. *OEAVS*, TSD. Vol. 18, No. 869, p. 285-3-1~4.

⁴¹⁶. *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 298-4-7~5-7.

⁴¹⁷. Ibid., p. 300-1-7.

⁴¹⁸. Chinese 2 reads: “the cause of tranquillity”.

- (b) As this world is identical with illusion (*māyā*), so suffering is identical with the bell (*ghaṇṭa*).⁴¹⁹ Liberation is for all sufferings,⁴²⁰ and the *vajra* is the best among destructive weapons.
- (c) Supreme wrath is for the subjugation of living beings, and the nature of Soma is constant killing. No destruction is equal to the stick (*danḍa*), and false doctrine is the cause of fear.⁴²¹
- (d) No courage is comparable to intoxication, and no bond is comparable to the garland (*mālā*). The passionate woman subjugates the world, and the patient mother is not conquered.
- (e) The blow is the supreme punishment, and the wind is (the best) touch. The most excellent splendour is fire,⁴²⁴ and blood is the best among foods.
- (f) When the pure hook enters, all the dead stand on their feet. No hindrance is comparable to fear, and no drink is comparable to water.”⁴²⁵

In the previous section, since Ānandagarbha argues that the internal *mandala* of the *Sarvavajrakula Dharmasamayamandala* mainly consists of Vairocana, the four Hūṃkāras and the four Door-guardians, he regards the Buddha, Vajradhara and the others described in paragraph (a) as referring to Vairocana, the four Hūṃkāras and the four Door-guardians. Concerning the characteristics of the *samādhis* of these nine deities, he explains that the *samādhi* of Vairocana is endowed with assembling all the Tathāgatas; the *samādhi* of Vajrahūṃkāra is endowed with teaching, destroying, descending and bringing back all the Tathāgatas; the *samādhi* of Ratnahūṃkāra is endowed with the pledge of the consecration; the *samādhi* of Dharmahūṃkāra is endowed with the essence of the perfection of wisdom (*prajñā-pāramitā*); the *samādhi* of Karmahūṃkāra is endowed with the essence of the perfection of endeavour (*vīrya-pāramitā*); the *samādhi* of wrathful Vajrāṇkuśa is endowed with attracting all the Tathāgatas; the *samādhi* of wrathful Vajrapāśa is endowed with drawing in all the Tathāgatas; the *samādhi* of wrathful Vajrasphoṭa is endowed with binding all the Tathāgatas; and the *samādhi* of wrathful Vajrāveśa is endowed with subjugating all the Tathāgatas.⁴²⁶ The nature of these nine attributes is the *dharma* which is very pure by nature. As can be seen in the above, the meditation or the *samādhi* of Vajravidyottama is endowed with total equality. In

⁴¹⁹. Chinese 2 reads: “the sound of a bell”.

⁴²⁰. All sufferings indicate the 108 sufferings explained in the Bodhisattva-*bhūmi*. (*Tattvāloka*, TTP. Vol. 71, No. 3333, p. 300-2-8).

⁴²¹. Chinese 2 inserts: “*vajra*”.

⁴²². Chinese 2 inserts: “*vajra*”.

⁴²³. Chinese 2 inserts: “*vajra*”.

⁴²⁴. Chinese 2 inserts: “*vajra*”.

⁴²⁵. S. pp. 296-8~298-3, T. p. 253-2-5~3-2, C2. p. 396-1-14~25.

⁴²⁶. *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 300-2-1~6.

this context, total equanimity means the equanimity of all the *dharmas* which are pure by nature in the *Dharma-dhātu*.⁴²⁷

Paragraphs (b), (c), (d), (e) and (f), refer to the *samādhīs* of the four Vidyārājas, the *samādhīs* of the four Vajrakrodhas, the *samādhīs* of the four Gaṇapatis, the *samādhīs* of the four Dūtas, and the *samādhīs* of the four Ceṭas.

4. Conclusion

The *Sarvavajrakula Dharmasamayamandala* focuses on the *dharmas* or natures of all the deities drawn in this *mandala*, and explains the characteristics of the *samādhīs* of all the deities. The meditation on the deities of this *mandala*, especially Hindu deities, is performed together with the methods explained by the previous two *dharma-mandalas*, on the basis of the concept that all the *dharmas* are pure by nature, which means that there is no difference between the *dharma* of any deity belonging to either the Tathāgata-family or the *Vajra*-family and the *dharma* of any deity belonging to the external-*Vajra*-family.

⁴²⁷ Ibid., p. 300-2-6.

Chapter 14-a. Sarvavajrakula Karmamāṇḍala

Chapter 14-a of the *STTS*⁴²⁸ provides an exposition of the *Sarvavajrakula Karmamāṇḍala* which is classified as the *karma-māṇḍala* of the *Trilokacakra* and constitutes the supreme *karma-mudrā*. This *māṇḍala* symbolises the offerings of the goddesses positioned in this *māṇḍala*, especially twenty Hindu goddesses. These offerings of goddesses are expressed as the dance-rite of all the deities, which results in attaining all the actions of Vairocana and the four Hūṃkāras.

1. Structural Analysis of Chapter 14-a

(1) The first section of chapter 14-a of the *STTS* starting with the words, “Then the Lord once again entered the *samādhi* called the *Vajra*-Empowerment Generated from the Pledge of the Action of all the Tathāgatas”⁴²⁹ and ending with the words, “Vajracetyah”,⁴³⁰ provides an exposition of the second *samādhi* called the supreme *māṇḍala*-king of the *Sarvavajrakula Karmamāṇḍala*.

(2) The next section starting with the words, “Then, ⁴³¹Vajrapāṇi once again”⁴³² and ending with the words, “Then, (the *vajra*-master) should remove the face-cover (of his pupil)”,⁴³³ explains the *māṇḍala*-rites of the *Sarvavajrakula Karma-māṇḍala*. In the rite of entry into this *māṇḍala*, the *vajra*-master performs the rite of the dance-offerings.

(3) The final section starting with the words, “One should teach the *mudrā*-knowledge of the dance-offering”⁴³⁴ and ending with the words, “One should surely accomplish the attainment of the *karma* (-*mudrās*) of Mahāvajradhara and the others”,⁴³⁵ explains the attainment-knowledge of the *Sarvavajrakula Karma-māṇḍala*.⁴³⁶

2. Structure of the Sarvavajrakula Karmamāṇḍala

Like the previous two *karma-māṇḍalas*, i.e. the *Vajrakārya Karmamāṇḍala* (ch. 4) and the *Vajrakula Karmamāṇḍala* (ch. 9), the *Sarvavajrakula Karmamāṇḍala* focus on worshipping. Thus, all the deities, except for Vairocana, the four Hūṃkāras and Vajravidyottama, have female appearances and dancing postures. In this *māṇḍala*, the twenty Hindu gods occupying the internal *māṇḍala* of the

⁴²⁸. S. chapter 14-a, pp. 299~310, T. pp. 253-3-3~254-2-6, C2. pp. 396-1-26~398-3-2.

⁴²⁹. *atha bhagavāṁ punar api sarvatathāgatakarmasamayodbhava vajrādhishṭhānan nāma samādhiṇi samāpadya*: S. p. 299-2~3, T. p. 253-3-3, C2. p. 396-1-27~28.

⁴³⁰. S. p. 307-13, T. p. 254-1-3, C2. p. 398-1-23.
Chinese 2 omits: “Vajracetyah”.

⁴³¹. Chinese 2 adds: “Bodhisattva Mahāsattva”.

⁴³². *atha vajrapāṇih punar api*: S. p. 308-1, T. p. 254-1-3, C2. p. 398-1-24.

⁴³³. *tato mukhabandham muktvā*: S. p. 309-13, T. p. 254-2-3, C2. p. 398-2-22.

⁴³⁴. *nrtyopahāramudrājñānam śikṣayet*: S. p. 309-13~14, T. p. 254-2-3, C2. p. 398-2-22~23.

⁴³⁵. *mahāvajradharādiś ca karmasiddhi bhaved dhruvam iti*: S. p. 310-8~9, T. p. 254-2-6, C2. p. 398-3-2.

⁴³⁶. Cf. *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 141-1-4~2-5.

Trilocacakra Mahāmaṇḍala are replaced by their consorts occupying the external *maṇḍala* of the *Trilocacakra Mahāmaṇḍala*.

“As for the supreme *Karmamaṇḍala* (of the external-*Vajra*-family), one should design the whole *maṇḍala* in conformity with the *Vajra-maṇḍala*.⁴³⁷

In the (four) chief positions of the *maṇḍala* which surround the Buddha-position at the centre,⁴³⁸ one should place the (four leading) Mahāsattvas in correct order. At the centre of (the *maṇḍala*), one should also place Vajravidyottama accompanied by his consort (Umā or Krodhvajrāgni), who are praised by (four) Secret-dance-offerings, i.e. Vajralāsyā and the others (at the four corners).

In this (internal *maṇḍala*), one should draw the goddesses in the correct order, each of whom has the posture of the dance-offering with either *sva-mudrā* or *prati-mudrā*, in conformity with the *cakra-maṇḍala*. For the purpose of worshipping the Buddha (Vairocana) and Vajradhara⁴³⁹ (or Vajrahūmkāra),⁴⁴⁰ one should draw⁴⁴¹ (Vajra-) Dhūpā and the others in the correct order at the four corners between the gates (of the external *maṇḍala*) by means of the *vajra*-dance.”⁴⁴²

This description gives the details of the structure of the *Sarvavajrakula Karmamaṇḍala*. Vairocana occupies the centre of this *maṇḍala* together with Vajravidyottama and Krodhvajrāgni (or Umā) who are positioned below Vairocana. Four Internal Offerings, i.e. Vajralāsyā, Vajramālā, Vajragitā and Vajranītyā, who have the dancing-postures, are drawn at the four corners of the internal square. Vajrahūmkāra placed at the centre of the eastern quarter is surrounded by the four consorts of the first group, i.e. (1) Vajrasauvarṇī, (2) Vajrakaumārī, (3) Vajrasāntī and (4) Vajramuṣṭī. Ratnahūmkāra placed at the centre of the southern quarter is surrounded by the four consorts of the second group, i.e. (5) Vajrāmṛtā, (6) Vajrakāntī, (7) Daṇḍavajrāgrā and (8) Vajramekhalā. Four gates of the internal *maṇḍala* are occupied by the four consorts of the third group, i.e. (9) Vajravilayā, (10) Vajrāśanā, (11) Vajravasanā and (12) Vajravaśā. Dharmahūmkāra placed at the centre of the western quarter is surrounded by the four consorts of the fourth group, i.e. (13) Vajradūtī, (14) Vegavajrinī, (15) Vajrajvālā and (16) Vajravikātā. Karmahūmkāra placed at the centre of the northern quarter is

⁴³⁷ Ānandagarbha states that the *Vajra-maṇḍala* indicates the *Sarvavajrakula Vajramāṇḍala* (or the *dhāraṇī-maṇḍala* of the *Trilocacakra*), but Śākyamitra states that it indicates the *Trilocavijaya Maṇḍala*. (*Tattvāloka*, TTP. Vol. 72, No. 3333, p. 3-4-1~2; *Kosalālaṅkāra*, TTP. Vol. 71, No. 3326, p. 12-1-7).

⁴³⁸ Chinese 2 reads: “First of all, one should place the image of the Buddha in the centre at the foremost position of the whole *maṇḍala*.”

⁴³⁹ Sanskrit reads: “Vajrin”.

⁴⁴⁰ Chinese 2 omits this phrase.

⁴⁴¹ Chinese 2 adds: “the four Offerings”.

⁴⁴² S. p. 308-3~12, T. p. 254-1-3~7, C2. p. 398-1-26~2-8.

surrounded by the four consorts of the fifth group, i.e. (17) Vajramukhī, (18) Vajrakālī, (19) Vajrapūtanā and (20) Vajramakarī. Each of the ten goddesses (the indicated numbers 1~10) appears in the dance-offering-posture with the *sva-mudrā*, and each of the rest (the indicated numbers 11~20) appears in the dance-offering-posture with the *prati-mudrā*.⁴⁴³ Śākyamitra explains that the *sva-mudrā* indicates the deity's own attribute (*mudrā*) drawn in the *dhāraṇī-maṇḍala*, and the *prati-mudrā* means the counter or opposite *mudrā* of the *sva-mudrā*, for example, as the opposite concept of fire is water, the *prati-mudrā* of the sun is the canopy.⁴⁴⁴

Four External Offerings, namely, Vajradhūpā, Vajrapuṣpā, Vajrālokā and Vajragandhā, who have dancing-postures, are drawn at the four corners of the external square. Regarding the four Door-guardians, while Śākyamitra comments that Vajrāṇkuśa, Vajrapāśa, Vajrasphoṭa and Vajrāveśa are positioned at the four gates of the external square,⁴⁴⁵ Ānandagarbha explains that both Vajraśauṇḍa and Vajramālā are positioned (as a pair) at the four gates of the internal *maṇḍala*, and both Vajravaśī and Vijayavajra are positioned (as a pair) at the four gates of the external *maṇḍala*.⁴⁴⁶

3. Attainment-Knowledge

The attainment-knowledge of the *Sarvavajrakula Karmamandala* is entitled the knowledge of the dance-obloration-*mudrās* (*nṛtyopahāramudrājñāna*). Since this *maṇḍala* emphasises worship, the concept of worshipping in the following rite is expressed as the hand gestures derived from Indian dance.

“The supreme *samaya* (-*mudrās*) of the Buddha (Vairocana), Vajradhara (Vajrahūmkāra) and the others⁴⁴⁷ are made into two (fists). The offerings of Vajralāsyā and the others are made for Vajravidyottama. One should worship the *karma-maṇḍala* with the dance-obloration-offerings⁴⁴⁸ of all the *Vidyās* duly in correct order.

The *mahā-mudrās* should be epitomised by means of the *vajra*-dance. Having made the supreme *samaya* (-*mudrās*) into two (fists), one should release them with the *prati-mudrās* (counter-*mudrās*).⁴⁴⁹ If one worships all the lords (*nāyaka*) with the dance-obloration, one can surely gain the attainments of the actions of Mahāvajradhara and the others.”⁴⁵⁰

⁴⁴³ *Tattvāloka*, TTP. Vol. 72, No. 3333, p. 3-5-1~4.

⁴⁴⁴ *Kosalālamkāra*, TTP. Vol. 71, No. 3326, p. 12-3-5~7.

⁴⁴⁵ Ibid., p. 12-4-1~2.

⁴⁴⁶ *Tattvāloka*, TTP. Vol. 72, No. 3333, pp. 3-5-8~4-1-1.

⁴⁴⁷ According to Ānandagarbha, in this context, the Buddha refers to the four Hūmkāras, and Vajradhara and the others refer to the sixteen wrathful Mahābodhisattvas and the eight Offerings positioned in the *Trilokavijaya Mahāmaṇḍala*. (*Tattvāloka*, TTP. Vol. 72, No. 3333, p. 6-1-1~3).

⁴⁴⁸ Tibetan reads: “*mudrās*”, instead of “offerings”.

⁴⁴⁹ Tibetan reads: “*karma-mudrā*”.

⁴⁵⁰ S. p. 310, T. p. 254-2-3~6, C2. p. 398-2-24~3-2.

The first paragraph explains the essence of the *karma-mudrās* of the deities positioned in the *Sarvavajrakula Karmamandala*. The *karma-mudrās* of Vairocana and the four Hūmkāras begin with making their *samaya-mudrās* into the two fists in accordance with the instruction of the *Trilokavijaya Mahāmaṇḍala*. According to Ānandagarbha, Vajravidyottama represents the twenty Hindu gods, and Vidyās refer to the twenty Hindu goddesses.⁴⁵¹ Thus, in order to worship the Hindu gods including Vajravidyottama, the *sādhaka* makes the hand gestures of the four Internal Offerings (i.e. Vajralāsyā, Vajramālā, Vajragītā and Vajranṛtyā). In addition, in order to worship the *karma-maṇḍala*, the *sādhaka* makes the hand gestures of the twenty Hindu goddesses.

The second paragraph explains the means of attaining Vairocana and the four Hūmkāras by means of the four *mudrās* of the twenty Hindu goddesses. The *mahā-mudrās* in this quotation refer to the hand gestures described in the *Trilokacakra Mahāmaṇḍala*, all of which begin with making the *vajra*-bond (*vajra-bandha*). Just as there are the opposite relationships between the *samaya-mudrās* and the *prati-mudrās*, so there are the opposite relationships between each of the ten goddesses, starting with Vajrasauvarṇī and up to Vajrāśanā, and each of the other ten goddesses, starting with Vajravasanā and up to Vajramakarī. For example, if the pupil makes the hand gesture of Vajrasauvarṇī, his master makes the hand gesture of Vajravasanā. Though there is no mention of the *dharma-mudrās* in this quotation, the *sādhaka* is required to meditate on the deities of this *maṇḍala* and to recite of the relevant *hrdayas*. Finally, the above rite is concluded with worshipping Vairocana and the four Hūmkāras by the dance-rite, and the *sādhaka* gains all the attainments of Vairocana and the four Hūmkāras.

4. Conclusion

The *Sarvavajrakula Karmamandala* focusing on the offerings of goddesses shows Vairocana and the four Hūmkāras worshipped by the dance-offerings of the goddesses, especially the twenty Hindu goddesses. Significantly, there is opposition between the symbols held by the goddesses drawn in the *mandala*, as for instance, the sun and the canopy. Thus, the symbols of the goddesses occupying the western quarter of the *mandala* are the opposites of those of the goddesses occupying the eastern quarter, and the symbols of the goddesses occupying the northern quarter are the opposites of those of the goddesses occupying the southern quarter. This opposition between the symbols drawn in the *maṇḍala* is also applied to the attainment-knowledge of the *Sarvavajrakula Karmamandala* where the symbols are expressed as the hand gestures formed by the master and the pupil. The

⁴⁵¹ *Tattvāloka*, TTP. Vol. 72, No. 3333, p. 6-1-6~8.

However, Śākyamitra regards Vidyās as referring to the four External Offerings (i.e. Vajradhūpā, Vajrapuṣpā, Vajrālokā and Vajragandhā) and the twenty Hindu goddesses positioned in this *maṇḍala*. (*Kosalālanikāra*, TTP. Vol. 71, No. 3326, p. 13-1-3~4).

Part Two

purpose of the *Sarvavajrakula Karmamaṇḍala* is to instruct Hindus in attaining Buddhahood by means of practising the rite of dance-offerings.

Chapter 14-b. Epilogue of the Trilokacakra

The four *mandalas* of the *Trilokacakra Mandala* are dominated by Vairocana and the four Hūmkāras like the *Trilokavijaya Mandala*. Thus, the STTS does not provide the expositions of the *caturmudrāmanḍala* and the *ekamudrāmanḍala* of the *Trilokacakra Mandala* in order to avoid repetition, because they should be the same as those of the *Trilokavijaya Mandala*, i.e. the *Trilokavijaya Caturmudrā-mandala* consisting of Vairocana and the four Hūmkāras, and the *Vajrahūmkāra Mandala* (or *Trilokavijaya Ekamudrāmanḍala*) consisting of Vajrahūmkāra.

Chapter 14-b of the STTS⁴⁵² provides the epilogue of the *Trilokacakra*. This chapter 14-b is divided into two sections, i.e. (i) a set of verses, containing the five secrets enunciated by Vairocana and the four chief Mahābodhisattvas (or the four Hūmkāras), (ii) a verse praising Vajradhara or Vajrahūmkāra by Vairocana, which is the same verse as at the end of chapter 5.

The following five verses represent the five families, i.e. Tathāgata-, *Vajra*-, *Ratna*-, *Padma*- and *Karma*-families, and succinctly express the significances of the five families in relation to the *Trilokacakra Mandala*:-

“The Lord (Vairocana) entered the *samādhi* called the Secret-*Vajra* of all the Tathāgatas, and announced the Secret of all the Tathāgatas: ‘For the benefit of living beings, one should purify the nature of all living beings to be converted by means of passion, and the others.’⁴⁵³

Then Vajrapāṇi announced his own⁴⁵⁴ Secret: ‘For the benefit of all living beings, if one should kill all living beings according to the Buddha's teaching, one is not defiled by sin.’

Then the Bodhisattva Vajragarbha announced his own Jewel-secret: ‘For the benefit of all living beings, if one destroys the thought⁴⁵⁵ of others by uniting with the Buddha-body,⁴⁵⁶ one is not defiled by sin.’

Then the Bodhisattva Vajranetra announced his own *Dharma*-secret: ‘There is no bliss equal to passion. For the benefit of living beings,⁴⁵⁷ if one associates with others' wives by means of offering to the Buddhas,⁴⁵⁸ one obtains merit.’

Then the Bodhisattva Vajraviśva announced his own Action-secret: ‘For the benefit of all living beings, if one should execute

452. S. chapter 14-b, pp. 311~313, T. p. 254-2-7~4-2, C2. pp. 398-3-3~399-1-2.

453. Chinese 2 reads: “All the existing precepts have been generated from the nature of living beings, so all the activities which have been done with passion, etc., for the benefit of living beings, are pure.”

454. Tibetan adds: “*Vajra*”.

455. Tibetan reads: “wealth”.

456. Tibetan reads: “the Buddha's truth”.

457. Sanskrit omits: “for the benefit of living beings”.

458. Chinese 2 reads: “if one acts in the same way as all the Buddhas act, however one acts benefits living beings”.

all activities according to the Buddha's teaching, one gains great merit.”⁴⁵⁹

There are two purposes of the *Vajra*-family described in part two of the *STTS*, the first in the *Trilokavijaya Mandala* to guide the *sādhaka* to eliminate and purify spiritual obstacles and defilements symbolised as all evil beings, and the second in the *Trilokacakra Mandala* to convert and instruct Hindus to attain Buddhahood by employing forty-two Hindu deities called the external-*Vajra*-family. Thus, the above quotation can be interpreted in relation to the second purpose of the *Vajra*-family that in order to attain Buddhahood, the Hindu *sādhaka* should practise the five secrets; firstly, purifying Hindu deities by passion; secondly, killing Hindu deities in deity-*yoga*; thirdly, destroying Hindu deities by *samādhi*; fourthly, uniting with Hindu goddesses by the four *mudrās*; and finally, performing the rite of offerings to Hindu goddesses. It is evident that these secrets have a highly advanced tantric flavour in the antinomian sense that they controvert the norms of ordinary morality. In order to guide the Hindu *sādhaka* to destroy his established attitude towards the Hindu deities, the secrets teach, on the basis of the concept that all the images of the Hindu deities whom the *sādhaka* encounters and experiences in deity-*yoga* have no self-nature, that the *sādhaka* should conquer passion by passion and wrath by wrath.

⁴⁵⁹. S. pp. 311-9~312, T. p. 254-3-1~7, C2. p. 398-3-7~23.
Cf. David Snellgrove, *Sarva-Tathāgata-Tattva-Saṅgraha*, Introduction, p. 51.

Part Three
Dharma-Pledge of All the Tathāgatas

Part three of the Sanskrit *STTS*¹ is divided into four chapters, entitled *Sakalajagadvinaya Mahāmaṇḍala* (ch. 15), *Padmaguhya Mudrāmaṇḍala* (ch. 16), (*Padmakula*) *Jñānamāṇḍala* (ch. 17), and (*Padmakula*) *Karmamaṇḍala* (ch. 18-a). The last chapter also includes a section which forms an epilogue of part three (ch. 18-b) and contains the rites of two *maṇḍalas*, i.e. *Padmakula Caturmudrāmaṇḍala* and *Sarvajagadvinaya Maṇḍala* (or *Padmakula Ekamudrāmaṇḍala*). These six *maṇḍalas* of part three belong to the Lotus-family. David Snellgrove argues that the Lotus-family describes the supernatural powers, for example, subduing beings to one's will, becoming invisible, assuming various bodily forms, flying in the sky, etc.²

According to the Pāli *Majjima Nikāya*, soon after the Buddha Śākyamuni's enlightenment, he decided not to teach what he had attained to others, because he thought that the truth was too profound to understand for human beings who were attached to passion. However, after receiving Brahmā Sahāpati's request, he changed his mind, and started to teach for the benefit of others.³ Thus, part three of the *STTS* was probably motivated by this specific story, and was devised for the conversion of the entire world, because the presiding Buddha refers to either Vairocana or Śākyamuni.⁴ In order to symbolise the Buddha Śākyamuni's compassion and mercy, part three of the *STTS* is dominated by the lotus and Avalokiteśvara. According to Ānandagarbha, part three of the *STTS* explains the significance of assembling the nature of the *Dharma-mudrā* which is the perfection of the wisdom of the Lotus-family as the remedy for ignorance.⁵

¹. S. part three, pp. 314~381, T. pp. 254-4-2~261-1-7, C2. pp. 399-1-3~411-3-21.

². David Snellgrove, *Indo-Tibetan Buddhism*, p. 237.

³. Edward Thomas, *The Life of Buddha as Legend and History*, pp. 81~86.

⁴. David Snellgrove, *Sarva-Tathāgata-Tattva-Saṅgraha*, Introduction, p. 52.

⁵. *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 141-2-5~6.

Chapter 15. Sakalajagadvinaya Mahāmaṇḍala

Chapter 15 of the *STTS*⁶ provides an exposition of the *Sakalajagadvinaya Mahāmaṇḍala* which constitutes the supreme *mahā-mudrā* of the Lotus-family. Amoghavajra provides the outline of this chapter as follows:-

“The third main part is called ‘Conversion of the Entire World (*sakala-jagad-vinaya*)’. It includes six *maṇḍalas*. The first *maṇḍala* (of the *Sakalajagadvinaya*) is called the *mahā-maṇḍala*. It contains (the main) thirty-seven deities. All of them are the transformations of Avalokiteśvara. (This section of the *tantra*) explains the rite of guiding the pupil to enter (the *maṇḍala*), and also explains the sixteen kinds of the *saṃādhi*-rites for the rapid-accomplishment of supernatural knowledge (*abhijñā*).”⁷

This *maṇḍala* focuses on the Compassionate Body of Avalokiteśvara abiding in the heart of Vairocana, and all the deities of this *maṇḍala* are manifestations of Avalokiteśvara. The attainment-knowledge described in this *maṇḍala*, which consists of the sixteen *saṃādhi*-rites for the conversion of all living beings and the acquisition of supernatural powers, employs the meditation on either the lotus or the image of Avalokiteśvara.

1. Structural Analysis of Chapter 15

(1) The first section of chapter 15 of the *STTS* starting with the words, “Then all the Tathāgatas again gathered together in a conclave”⁸ and ending with the words, “They can become even gods”,⁹ opens with a eulogy of Avalokiteśvara who presides as chief Mahābodhisattva of the Lotus-family and is saluted by all the Tathāgatas with one hundred and eight names, beginning with Padmasattva, Mahāpadma, Lokeśvara, Maheśvara, Avalokiteśvara, etc. and ending with Vajranetra.¹⁰ This section also includes an exposition of the second *saṃādhi* called the supreme *maṇḍala*-king of the *Sakalajagadvinaya Mahāmaṇḍala*.

(2) The next section starting with the words, “Then, the Lord Bodhisattva Mahāsattva Avalokiteśvara”¹¹ and ending with the words, “Here is the *dharma*-nature”,¹² explains the detailed *maṇḍala*-rites of the *Sakalajagadvinaya Mahāmaṇḍala*. In this section, the names of the main thirty-seven deities of the *Sakalajagadvinaya Mahāmaṇḍala* are enumerated in the form of *hrdayas*. As

6. S. chapter 15, pp. 315~339, T. pp. 254-4-2~257-2-7, C2. pp. 399-1-8~403-3-26.

7. *OEAVS*, TSD. Vol. 18, No. 869, p. 285-3-8~11.

8. *atha sarvatathāgatāḥ punah saṃājam āgamyā*: S. p. 315-3, T. p. 254-4-2, C2. p. 399-1-10.

9. *devā api bhavanti hi*: S. p. 320-15, T. p. 255-2-6, C2. p. 400-1-4.

10. David Snellgrove, *Sarva-Tathāgata-Tattva-Saṅgraha*, Introduction, p. 52.

11. *atha bhagavān avalokiteśvaro bodhisattvo mahāsattvah*: S. p. 321-1, T. p. 255-2-6, C2. p. 400-1-5.

12. *iyam atra dharmatā*: S. p. 329-12, T. p. 256-2-1, C2. p. 401-3-23.

Chinese 2 reads: “the Lotus-dharma-nature”.

David Snellgrove points out,¹³ the names of the deities belonging to this Lotus-family mostly replaced *Vajra-* with *Padma-* as the first part of a Bodhisattva's name.

(3) The next section starting with the words, "Then, one should teach the knowledge of the *mudrā* of the Lotus-family"¹⁴ and ending with the words, "LOKEŚVARA",¹⁵ explains the attainment-knowledge of the *Sakalajagadvinaya Mahāmaṇḍala* consisting of sixteen *samādhis*.

(4) The final section starting with the words, "Then, one should teach the knowledge of all the *mudrās* of the *mahā-maṇḍala*"¹⁶ and ending with the words, "One should accomplish the *karma-mudrās*",¹⁷ explains the rites of the four *mudrās* of the *Sakalajagadvinaya Mahāmaṇḍala*.¹⁸

2. *Mandala Rites*

The *Sakalajagadvinaya Mahāmaṇḍala* was enunciated by the Mahābodhisattva Avalokiteśvara in order to achieve certain goals, which are according to the STTS¹⁹: (1) giving safety to all the Tathāgatas and all sentient beings, (2) accomplishing the intended tasks, (3) attaining the supreme *siddhis*, (4) attaining the nature of *Vajra*, (5) attaining wisdom, and (6) attaining supernatural knowledges.

a. Structure of the *Sakalajagadvinaya Mahāmaṇḍala*

The *Sakalajagadvinaya Mahāmaṇḍala* has the same external structure with the same positions for the main thirty-seven deities as the *Vajradhātu Mahāmaṇḍala*. A slight difference between the two is that whereas the *Vajradhātu Mahāmaṇḍala* has a wheel-shaped central part adorned with eight *vajra*-pillars inside its internal square, this *maṇḍala* has a lotus-shaped central part adorned with eight petals inside its internal square. According to Ānandagarbha, the *vajra* is drawn at each of the eight petals.²⁰ He also comments that every deity positioned in this *mandala* is drawn on the moon and the lotus-seat.²¹

"The supreme *Mahāmaṇḍala* (of the Lotus-family) has the basic design of the *Vajradhātu* (*Mahāmaṇḍala*) and is called 'Jagadvinaya (Conversion of the World)'.

(This *maṇḍala*) has its four corners embellished with four gates and four arched doorways, joined together by four lines and adorned with silk pennants, wreaths and garlands. The external

13. David Snellgrove, *Sarva-Tathāgata-Tattva-Saṅgraha*, Introduction, p. 52.

14. *tataḥ padmaṭulamudrājñānam* śikṣayet: S. p. 330-1, T. p. 256-2-1~2, C2. p. 401-3-23.

15. S. p. 333-13, T. p. 256-4-1, C2. p. 402-3-9.

Chinese 2 reads: "ABHIŠEKA LOKEŚVARA".

16. *tato mahāmaṇḍalasarvamudrājñānam* śikṣayet: S. p. 334-1, T. p. 256-4-1, C2. p. 402-3-10.

17. *karmamudrāḥ samādhayed iti*: S. p. 339-7~8, T. 257-2-6.

18. Cf. *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 141-2-5~4-2.

19. S. p. 321-1~5, T. p. 255-2-6~8, C2. p. 400-1-5~8.

20. *Tattvāloka*, TTP. Vol. 72, No. 3333, p. 12-2-6~7.

21. Ibid., p. 17-3-8~4-2.

mandala should be drawn, inlaid with *vajras* and gems in every corner of the *mandala* and between the gates and doors. The internal part should be surrounded by a square line. One should start to design a lotus image from the corner of the second gate. In conformity with the eight pillars, one should draw a lotus of eight petals.

One should place an image of the Buddha (Vairocana) at the centre of its lotus-filaments. At the centre of each lotus drawn on all sides of the Buddha, a *vajra*, a gem, a lotus and a crossed lotus should be positioned in correct order.

Having approached the *mandala* of Jagadvinaya²² (located at the lotus-leaf of the eastern quarter) with the *vajra*-impulse, one should draw (at its centre) Lokeśvara²³ (or Avalokiteśvara) who emits all forms.²⁴ On all his sides, one should draw (from the east clockwise) the (four) Mahāsattva Padmacihnahdaras, i.e. Buddha (-padma) (or Padmabuddha) and the others (i.e. Padmarāja, Padmarāga and Padmasādhu) by referring to Vajragarva and the others.²⁵

Having approached the second *mandala*²⁶ (located at the lotus-leaf of the southern quarter) with the *vajra*-impulse in the same way, one should draw at its centre (Avalokiteśvara)²⁷ who has an image of Tathāgata (Amitābha) in the centre of his twisted hair (*jaṭā*).²⁸ On all his sides, one should duly draw the (four Mahāsattva) Padmacihnahdaras (i.e. Padmabhṛkuti, Padmasūrya, Padmaketu and Padmahāsa) in correct order by referring to Bhṛkuṭi and the others.

Having approached the third *mandala*²⁹ (located at the lotus-leaf of the western quarter) with the *vajra*-impulse in the same way, one should draw (at its centre) the Mahāsattva³⁰ (Avalokiteśvara) in equanimity,³¹ who is positioned on the lotus. On all his sides,

22. Chinese 2 reads: “the *mandala* positioned in the east”.

23. Tibetan reads: “Avalokiteśvara”.

24. Śākyamitra explains that the phrase ‘emitting all forms’ means emitting from all the pores of Lokeśvara the bodily forms of the deities existing in the external world and beyond the external world. (*Kosalālamkāra*, TTP. Vol. 71, No. 3326, p. 19-1-5~6). However, Ānandagarbha interprets ‘all forms’ in relation with the *Sakalajagadvinaya Mahāmaṇḍala* where all forms refer to the deities beginning with Buddhapadma (or Padmabuddha) who is regarded as the sixth Mahābodhisattva in this *mandala* ending with Padmāveśa who is the thirty-seventh Mahābodhisattva. (*Tattvāloka*, TTP. Vol. 72, No. 3333, p. 12-3-5).

25. Ānandagarbha states that the phrase ‘by referring to Vajragarva and the others’ refers to the method of the *mahā-mudrās* of Vajrasattva and the others explained from the *Vajradhātu Mandala*. (*Tattvāloka*, TTP. Vol. 72, No. 3333, p. 12-3-6~7).

26. Chinese 2 adds: “positioned in the south”.

27. Chinese 2 reads: “the deity of its own family (*sva-kula-deva*)”.

28. According to the MW (p. 409), the Sanskrit term *jaṭā* means the hair twisted together as worn by Śiva, ascetics and persons in mourning.

29. Chinese 2 adds: “positioned in the west”.

30. Chinese 2 adds: “of its own family”.

31. Chinese 2 omits: “in equanimity”.

one should duly place the (four) Mahāsattvas (Padmacihndharas, i.e. Padmatārā or Tārapadma, Padmakumāra, Padmahetu and Padmabhāṣa) in correct order by referring to Padmālokā and the others.

Having approached the fourth *mandala*³² (located at the lotus-leaf of the northern quarter) with the *vajra*-impulse in the same way, one should draw (at its centre) a four-faced Padma (Avalokiteśvara) holding a lotus-lance. On all his sides, one should draw the (four) Mahāsattva Padmacihndharas (i.e. Padmanarteśvara, Padmarakṣa, Padmayakṣa and Padmamuṣṭi) in accordance with the rite by referring to Vajranṛtyā and the others.

Having approached with the *vajra*-impulse, one should draw the (four) Goddesses in all the (four) corners, i.e. Padmalāsyā and the others (i.e. Padmamālā, Padmagitā and Padmanṛtyā) by referring to Vajralāsyā and the others. Having approached with the *vajra*-impulse, one should draw the four Offering-Goddesses, i.e. Padmadhūpā³³ and the others (i.e. Padmapuṣpā, Padmadīpā and Padmagandhā) in juxtaposition in the external *mandala*. Then, at the four gates of the lotus, one should duly draw all the (four) Gaṇas (or four Door-guardians, i.e. Padmāñkuṣa or Hayagrīva, Padmapāśa or Amoghapāśa, Padmasphoṭa and Padmāveṣa or Padmaghaṇṭa) in accordance to the sense of their *hrdayas*.³⁴

The image of Vairocana is drawn on the lion-seat positioned at the centre of the pistil of the lotus. Ānandagarbha explains that Vairocana has a white-coloured body, holds the five pronged *vajra* with the hands made by the (*karma*-) *mudrā* known as the supreme enlightenment, and has four heads whose first head faces the east.³⁵ Since the Lotus-family represents the wisdom and instruction of the Buddha,³⁶ an eight-petalled lotus symbolises the Eightfold Path (*āryamārga*) taught by the Buddha Śākyamuni. The four symbols of the four Pāramitās, i.e. *vajra*, gem, lotus and crossed lotus, are drawn on the four lotus-seats placed in the four directions of Vairocana. In this *mandala*, the *vajra* indicates a lotus signified by a five-pronged *vajra*, the gem indicates a wish-granting-gem (*cintāmani*) signified only by a lotus, the lotus indicates a *vajra*-lotus of sixteen lotus-petals, and the crossed lotus indicates a crossed lotus of four petals.³⁷

As can be seen, one of the characteristics of this *mandala* is that the four different images of Lokeśvara or Avalokiteśvara are drawn in the positions of the four Tathāgatas. First, Lokesvara when emitting all forms (called Jagadvinaya) has the whitish-red body and hands, and holds a lotus stalk with his left hand and opens

³². Chinese 2 adds: “positioned in the north”.

³³. Tibetan reads: “Padmapūjā”.

³⁴. S. pp. 321-6~327, T. pp. 255-2-8~256-1-1, C2. pp. 400-1-9~401-2-23.

³⁵. *Tattvāloka*, TTP. Vol. 72, No. 3333, p. 17-4-5.

³⁶. David Snellgrove, *Sarva-Tathāgata-Tattva-Saṅgraha*, Introduction, p. 30.

³⁷. *Tattvāloka*, TTP. Vol. 72, No. 3333, p. 12-3-1~3.

the lotus over his heart with his right hand.³⁸ Second, Lokeśvara when having the image of the Tathāgata Amitābha in the centre of his twisted hair (called Jatābuddha or Buddhajaṭā) has a red body, and holds a lotus with his left hand and makes the *karma-mudrā* known as the supreme *samādhi* with his right hand.³⁹ Third, Lokeśvara when abiding in meditation (called Padmasamādhi) has a red body possessing Śatakratu's (or Indra's) appearance and one thousand eyes, and holds the *vajra*-lotus with his left hand made by the *karma-mudrā* known as the supreme *samādhi*.⁴⁰ Fourth, Lokeśvara when having four faces (called Padmāmogheśvara) has the bodily form of Mahādeva, four faces (i.e. blue, yellow, red and green faces) each with a third eye, makes offering-gesture with his first right hand, holds a lotus with his second right hand, a three pronged lance with his first left hand, and a sword with his second left hand.⁴¹

The sixteen deities surrounding the four images of Lokeśvara in this *mandala* are called the Mahāsattva Padmacihndharas (Lotus-sign-holders) because each has the image of Lokeśvara or Avalokiteśvara and symbolise the compassion and mercy of the lotus. Thus, each image of these sixteen Padmacihndharas is the fusion of the image of Lokeśvara or Avalokiteśvara and the corresponding deity out of sixteen Mahābodhisattvas of the *Vajradhātu Mahāmandala*. Śākyamitra describes the detailed images of these sixteen Padmacihndharas:-

- (1) Padmabuddha or Buddhapadma: the body of the Buddha (Śākyamuni) united with Vajragarva (referring to the bodily image or *mahā-mudrā* of Vajrasattva) in the position of Vajrasattva of the *Vajradhātu Mahāmandala*.
- (2) Padmarāja: the image of Lokeśvara endowed with the image of Vajrarāja in place of Vajrarāja, who has four hands, i.e. holding a *vajra* and a sword with his two right hands and holding a lotus and a hook with his two left hands.
- (3) Padmarāga: the image of Lokeśvara endowed with the image of Vajrarāga in place of Vajrarāga.
- (4) Padmasādhu: the image of Lokeśvara endowed with the image of Vajrasādhu in place of Vajrasādhu.
- (5) Padmabhṛkuti: the image of Lokeśvara endowed with the image of Vajraratna in place of Vajraratna, holding a lotus with one hand and holding a garland, a stick and a rope (?) with his other three hands.⁴²

³⁸ Ibid., p. 17-4-7~8.

³⁹ Ibid., p. 17-5-3~4.

⁴⁰ Ibid., p. 18-1-5~6.

⁴¹ Ibid., p. 18-2-3~5.

According to Śākyamitra, Avalokiteśvara or Lokeśvara having four faces holds a lance with his right hand and a lotus with his left hand. (*Kosalālamkāra*, TTP. Vol. 71, No. 3326, p. 19-2-8~3-1).

⁴² Ānandagarbha comments that Padmabhṛkuti indicates the Lord Ākāśagarbha. (*Tattvāloka*, TTP. Vol. 72, No. 3333, p. 12-4-4).

- (6) Padmasūrya: the image of Lokeśvara endowed with the image of Sūrya (or Vajrātejas) in place of Vajrātejas.
- (7) Padmaketu: the image of Lokeśvara endowed with the image of Candra (or Vajraketu) in place of Vajraketu, holding a lotus-jewel-banner.
- (8) Padmahāsa: the image of Lokeśvara possessing eleven faces (these faces are grouped into five, three, two and one) in place of Vajrahāsa.
- (9) Padmatārā or Tārāpadma: the image of Lokeśvara meditating on the *mudrā* of lotus in place of Vajradharma.⁴³
- (10) Padmakumāra: the image of Lokeśvara possessing six youthful faces (or possessing the image of Kumāra) and holding a lotus, a lance and a sword in place of Vajratikṣṇa.
- (11) Padmahetu: the image of Lokeśvara endowed with the image of Viṣṇu in place of Vajrahetu, who has four hands holding a wheel and a stick with his two right hands and holding a lotus and a conch shell with his two left hands.
- (12) Padmabhāṣa: the image of Lokeśvara endowed with the image of Vajrabrahma (?) in place of Vajrabhāṣa.
- (13) Padmanarteśvara: the image of Avalokiteśvara endowed with the image of Narteśvara in place of Vajrakarma.
- (14) Padmarakṣa: the image of Avalokiteśvara endowed with the image of Vajrarakṣa in place of Vajrarakṣa.
- (15) Padmayakṣa: the image of Avalokiteśvara endowed with the image of Vajrayakṣa in place of Vajrayakṣa.
- (16) Padmamuṣṭi: the image of Avalokiteśvara possessing the *vajra*-fists in place of Vajramuṣṭi or Vajrasandhi.⁴⁴

The images of the eight Offerings in this *maṇḍala* are the same as those of the *Vajradhātu Mahāmaṇḍala*, but they hold their own symbols signified by the lotus. The four Door-guardians in this *maṇḍala*, i.e. Padmāñkuṣa (or Hayagrīva), Padmapāṣa (or Amoghapāṣa), Padmasphoṭa and Padmāveṣa (or Padmaghaṇṭa), basically have the images of Avalokiteśvara and hold their own symbols, i.e. the lotus-hook, lotus-noose, lotus-chain and lotus-bell. According to Śākyamitra, Padmāñkuṣa represents Avalokiteśvara endowed with the image of Hayagrīva,⁴⁵ and Padmāveṣa represents Avalokiteśvara possessing six youthful faces.⁴⁶

⁴³. *Kosalālamkāra* reads: “in place of Lokeśvara”, but it misreads “Vajradharma” as “Lokeśvara”.

⁴⁴. *Kosalālamkāra*, TTP. Vol. 71, No. 3326, p. 19-1-6~3-3.

As can be seen, Śākyamitra mostly focuses on the image of the deities, but Ānandagarbha provides some more detailed descriptions such as body-colours and symbols. (*Tattvāloka*, TTP. Vol. 72, No. 3333, pp. 17-4-8~18-3-1).

⁴⁵. Chandra Das explains in his Tibetan-English Dictionary (p. 530) that Hayagrīva (Tibetan *rta-mgrin*) is the name of the deity who has a man's body and a horse's head. This deity neighs fearfully to frighten those who are a danger to Buddhism.

⁴⁶. *Kosalālamkāra*, TTP. Vol. 71, No. 3326, p. 19-3-4~8.

According to Ānandagarbha, like the *Vajradhātu Mahāmaṇḍala*, this *maṇḍala* contains the *Bhadrakalpa* Mahābodhisattvas such as Maitreya, positioned towards the four directions of the external *maṇḍala*. He adds that they assume the meditation postures and hold their attributes, i.e. each of them in the east holds the lotus-vajra and bell; each in the south holds the gem-lotus; each in the west holds the vajra-lotus; and each in the north holds the crossed-lotus.⁴⁷

b. Entry into the Mandala

Since the *Sakalajagadvinaya Mahāmaṇḍala* belongs to the Lotus-family, most terms employed in this *maṇḍala* ritual are related to the lotus, and the colour used in this ritual is white. Thus, the master gives his pupil the lotus-emblem (and the lotus-name) as the consecration in the final stage of the ritual. The basic format of this ritual follows the ritual of the *Vajradhātu Mahāmaṇḍala*.

- (1) The lotus-master⁴⁸ makes the hand gesture (*samaya-mudrā*) of the vajra-lotus,⁴⁹ and enters (the *maṇḍala*). Then, he performs the actions by referring to the *Vajradhātu Mahāmaṇḍala*⁵⁰ while reciting the *hrdaya* (of taking possession of deities): “*OM PADMA SPHOTĀDHITISTHA AH*”.
- (2) Then, in accordance with (the rite described in the *Vajradhātu Mahāmaṇḍala*), he receives the command (given by the main thirty-seven deities of this *maṇḍala*); he consecrates himself with the *samaya-mudrās* (of the thirty-seven deities); he seizes the image of the lotus; he pronounces his own lotus-name; he performs the actions (i.e. summoning, drawing in, binding and subduing all the deities of this *maṇḍala*) with Padmāñkuśa and the others, i.e. (Padmapāśa, Padmasphoṭa and Padmāveśa); and he directs the Mahāsattvas (referring to the thirty-seven deities) with the *dharma-mudrās*.⁵¹ As a result, he acquires the attainments (*siddhis*).
- (3) After this, he should guide his lotus-pupil to enter (this *maṇḍala*).⁵² At first, he gives the vow-*hrdaya* to his lotus-pupil, and utters: “Now, Padmasattva himself

47. *Tattvāloka*, TTP. Vol. 72, No. 3333, p. 17-4-2~5.

48. Ānandagarbha comments that the lotus-master means one who teaches the *mahāyoga* of Jagadvinaya (referring to Avalokiteśvara) and the empowerment. (*Tattvāloka*, TTP. Vol. 72, No. 3333, p. 19-1-8~2-1).

49. According to Śākyamitra, the *samaya-mudrā* of the vajra-lotus means the *samaya-mudrā* of the Lotus-family, and the essential characteristic of this *mudrā* can be understood from the *mudrā* of Sattvavajrī. (*Kosalālamkāra*, TTP. Vol. 71, No. 3326, p. 19-4-3).

50. Śākyamitra explains that the master clasps a garland with the hands formed into the *samaya-mudrā* of the Lotus-family while reciting the vow-mantra, and presents it to Avalokiteśvara Jagadvinaya. Then, he imagines that all of his intended tasks are accomplished by means of generating in his mind the nature of the Lord Avalokiteśvara. (*Kosalālamkāra*, TTP. Vol. 71, No. 3326, p. 19-4-4~6).

51. Chinese 2 reads: “*karma-mudrās*”.

Ānandagarbha comments that the *dharma-mudrās* in this rite do not refer to the *mantras*, but the hand gestures (*samaya-mudrās*). (*Tattvāloka*, TTP. Vol. 72, No. 3333, p. 19-4-3~8).

52. Ānandagarbha explains that after his activities, the master blesses his pupil in the form of Jagadvinaya (or Lokeśvara), and guides his pupil to enter the *maṇḍala*. (*Tattvāloka*, TTP. Vol. 72, No. 3333, p. 20-5-2~3).

exists in you.”⁵³ Then, he gives an order to his pupil:⁵⁴ “You should not tell this secret precept to anyone, otherwise you will die without avoiding misfortune and will fall into hell.”

(4) Next, the pupil makes the *samaya-mudrā* (of Dharmavajrī) while reciting the *hrdaya*: “*OM VAJRA PADMA SAMAYAS TVAM*”. Then, the pupil who wears a white upper garment and whose face is covered with a white bandage enters the *mandala* while reciting the *hrdaya*: “*OM PADMA SAMAYA HŪM*”.

(5) After this, the pupil duly performs (all the appropriate) actions (including throwing the garland into the *mandala* in order to choose his deity),⁵⁵ and is given the lotus-image (*padma-vigraha*)⁵⁶ into his hand while reciting the *hrdaya*: “*OM PADMA HASTA VAJRA-DHARMATĀM PĀLAYA*”. Then if the pupil asks: “What is the nature of the lotus⁵⁷?”, the master answers: “As this red⁵⁸ lotus is not stained by noxiousness, so one will not be stained by sin as long as one conceives of the purity of all.” This is the nature (of the lotus).⁵⁹

In this rite, the last statement about the nature of the lotus means that even though the *sādhaka* does some actions which seem to be against ordinary morality, he will receive no karmic result as long as he follows the master's instruction faithfully and does not lose his concentration during the rite. Thus, the purpose is to help the *sādhaka* to eliminate the feeling of uneasiness and to boost the confidence about all his performances.

3. *Mudrā Rites*

a. *Mudrā-Knowledge*

The attainment-knowledge⁶⁰ of the *Sakalajagadvinaya Mahāmaṇḍala* entitled “*Padmakulamudrājñāna* (the *mudrā*-knowledge of the Lotus-family)” consists of the following sixteen *samādhis*, in four groups of four, which are the means of subjugating or converting the whole world and gaining supernatural powers.

“If one draws a lotus over one's heart, and meditates on the lotus in one's heart, one can control Padmaśrī, and controlling the ordinary female (deities) needs not be mentioned.

If one draws the image of the Buddha over one's forehead, and meditates on it repeatedly, one can obtain the consecration immediately while meditating upon it.

53. Tibetan reads: “in your heart”. Chinese 2 reads: “Now, this rite is the secret of Padmasattva's own family.”

54. Chinese 2 omits.

55. Chinese 2 adds: “(the master) removes the face-covering (of his pupil).”

56. Ānandagarbha interprets the lotus-image as the *vajra*-lotus and the lotus-bell. (*Tattvāloka*, TTP, Vol. 72, No. 3333, p. 22-4-1~2).

57. Only Sanskrit reads: “*vajra*”, instead of “lotus”.

58. Chinese 2 omits: “red”. Tibetan reads: “white”.

59. S. pp. 328~329, T. p. 256-1-1~2-1, C2. p. 401-2-24~3-23.

60. S. pp. 330~333, T. p. 256-2-2~4-1, C2. pp. 401-3-24~402-3-9.

If one meditates on the image of the Buddha inside one's mouth, and extends it towards one's tongue, the Goddess Sarasvatī herself remains in one's mouth perpetually.

If one places a lotus in the centre of one's crown with a well-concentrated mind, and meditates upon the lotus on one's crown, one can subjugate (deities) who are wandering in space.”

According to Ānandagarbha,⁶¹ all the four *samādhis* corresponding to the descriptions of the four segments in this quotation begin with performing deity-*yoga*. For example, in the first segment, if the *sādhaka* generates his deity as himself, and attains the *vajra*-lotus in his mind, he can become identical to Avalokiteśvara, and then he can control not only Padmaśrī (referring to the Avalokiteśvara's consort), but also all the female Yakṣas such as Umā by the four Door-guardians. However, Śākyamitra⁶² regards ‘the lotus’ in the first segment as the image of Avalokiteśvara and interprets ‘the image of the Buddha’ in the second segment as generating the image of Avalokiteśvara and meditating on the body of Amitābha. Similarly Śākyamitra regards ‘the image of the Buddha’ in the third segment as referring to the image of Avalokiteśvara and interprets ‘the lotus at the centre of the crown’ in the fourth segment as meditating on a lotus at the centre of the crown and generating the image of Avalokiteśvara having four faces. In conclusion, this rite shows the means of the attainments gained by generating and visualising the lotus or the image of Avalokiteśvara in the four meditation places in the *sādhaka*'s body, i.e. heart, forehead, tongue and crown.

“If one visualises the supreme⁶³ lotus on the wall or in the sky, this is the supreme subjugation of all living beings.

While visualising the supreme lotus in the sky or in another place, if one can see and hold it, one can move invisibly at will.

While meditating on the crossed lotus on the wall or in the sky, if one can see and hold it, one can assume various forms.

While visualising the *vajra*-lotus in the sky or in another place, if one can (see and) hold it, one can become a Padmavidyādhara instantly.”

This rite is executed in deity-*yoga*. The first segment of this quotation means that if the *sādhaka* practises his deity-*yoga*, and visualises the pure lotus on the wall or in the sky, and then places and meditates it on the heart of any one to be subjugated, that one will be subjugated. Śākyamitra⁶⁴ comments that since the *sādhaka* does not look at the external object, i.e. the lotus, but perceives it with the mind, this method is called supreme. The three *samādhis* described in the other three segments indicate

⁶¹. *Tattvāloka*, TTP. Vol. 72, No. 3333, p. 24-1-4~3-1.

⁶². *Kosalālamkāra*, TTP. Vol. 71, No. 3326, p. 20-3-1~4-5.

⁶³. Chinese 2 reads: “supreme pure”. Śākyamitra also interprets “supreme” as bright or pure. (*Kosalālamkāra*, TTP. Vol. 71, No. 3326, p. 20-4-6).

⁶⁴. *Kosalālamkāra*, TTP. Vol. 71, No. 3326, p. 20-4-7~8.

the means of gaining three different supernatural powers by means of meditating on three kinds of lotus until obtaining the sign. According to Śākyamitra,⁶⁵ the three benefits or supernatural powers gained as a result of these three *samādhis* are related to the Gem-family, the Buddha-family and the *Dharma*-family respectively.

“If one draws Lokeśvara (or Avalokiteśvara) in the *mandala* or in any other place, one can attract (the world) in front of him by means of the supreme *mudrā* of Hayagrīva.

If one draws Lokeśvara in the *mandala* or in any other place, one can subjugate the world (in front of) him by means of the (supreme) *mudrā* of Amoghapāśa.

If one draws Lokeśvara in the *mandala* or in any other place, one can bind (the world) in front of him by means of the supreme *mudrā* of Padmasphoṭa.

If one draws Lokeśvara in the *mandala* or in any other place, one can attain the supreme possession of all in front of him by means of (the supreme *mudrā* of) Padmaghaṇṭa.”

These four *samādhis* correspond to summoning, drawing in, binding and subduing all living beings by means of the four Door-guardians, i.e. Hayagrīva (or Padmāñkuśa), Amoghapāśa (or Padmapāśa), Padmasphoṭa and Padmaghaṇṭa (or Padmāveśa), while practising the *yoga* of Lokeśvara (or Avalokiteśvara).

“If one visualises oneself as the four-lotus-faced (Mahā-) Sattva (referring to Lokeśvara),⁶⁶ and one is successful, one can assume various forms instantly.

If one visualises oneself as the lotus above the lotus (symbolising Lokeśvara abiding in meditation), one can obtain the lotus-words⁶⁷ while being united in the *samādhi* of Vajradharma.

If one visualises oneself as the image of the Buddha (Amitābha) in the centre of the twisted hair of Lokeśvara, one can become identical to Amitāyus.

If one visualises oneself as (the image of Lokeśvara emitting) all forms in *samādhi*, one can become identical to Lokeśvara while joining in the *samādhi* of (Lokeśvara emitting) all forms.”

This rite refers to the means of generating and visualising the four images of Lokeśvara or Avalokiteśvara drawn in the *Sakalajagadvinaya Mahāmandala*, i.e. Lokeśvara emitting all forms at the eastern quarter; Lokeśvara having the image of the Tathāgata Amitābha in the centre of his twisted hair at the southern quarter; Lokeśvara abiding in meditation at the western quarter; and Lokeśvara having four faces holding his symbol at the northern quarter. The order of the above four

⁶⁵. Ibid., pp. 20-5-1~21-1-2.

⁶⁶. Chinese 2 reads: “the four Mahāsattvas at the four lotus-gates”.

⁶⁷. Tibetan reads: “the imperishable dignity”. Chinese 2 reads: “the true words”.

samādhis begins with the image of Lokeśvara at the northern quarter and ends with Lokeśvara at the eastern quarter.

In conclusion, as David Snellgrove points out,⁶⁸ most rites described in part three do not differ in any significant way from those of the previous two parts because the lotus and the image of Lokeśvara (or Avalokiteśvara) merely replace the *vajra* and the image of Vajrasattva (or Vajrahūmkāra in part two) as the central object of meditation.

b. Rites of the Four Mudrās

b-1. Mahāmudrā Rite

The STTS describes the basic and common method of binding all the *mahāmudrās* of the main thirty-seven deities of the *Sakalajagadvinaya Mahāmandala* where the *sādhaka* sits on the centre of the lunar disc of his deity drawn in his mind in accordance with the rules of drawing the *maṇḍala*, and then visualises himself as the bodily image of his deity abiding on the lotus-seat.⁶⁹ The STTS also describes the benefits of the *mahāmudrās* of the thirty-seven deities of this *maṇḍala*. For example, the benefit of the *mahāmudrā* of Vairocana is that if the *sādhaka* binds the *mahāmudrā* of the Buddha (referring to the visualisation of the bodily image of Vairocana), he can become identical to Amitāyus.⁷⁰

b-2. Samayamudrā Rite

The methods of binding all the *samayamudrās* of the *Sakalajagadvinaya Mahāmandala* begin with forming the *vajra*-bond (*vajra-bandha*) or the *vajra-āñjali*. The STTS describes the methods of forming the *samayamudrās* of the thirty-seven deities and their benefits. The method of forming the *samayamudrā* of Vairocana, for example, is that if one forms the *vajra*-bond (described in the *Vajradhātu Mahāmandala*) and raises the thumbs and little fingers equally, whose mudrā is (known as) the *Dharma*-pledge (*dharma-samaya*), one gains the *Buddha-dharma*.⁷¹

b-3. Dharmamudrā Rite

Concerning the *dharmamudrās* of the *Sakalajagadvinaya Mahāmandala*, the STTS⁷² provides only the sixteen individual syllables, which correspond to the sixteen Padmacihna dharas of this *mandala*. According to Ānandagarbha,⁷³ among these sixteen, the first, fifth, ninth and thirteenth syllables, i.e. *Hṛī*,⁷⁴ *Śrī*, *Glī*,⁷⁵ and

⁶⁸ David Snellgrove, *Sarva-Tathāgata-Tattva-Saṅgraha*, Introduction, p. 52.

⁶⁹ S. p. 334-3~4, T. p. 256-4-2, C2. p. 402-3-12~13.

⁷⁰ S. p. 334-6, T. p. 256-4-3, C2. p. 402-3-15.

⁷¹ S. p. 336-2~3, T. p. 256-5-2, C2. p. 403-1-7~8.

⁷² S. p. 339-4~6, T. p. 257-2-6, C2. p. 403-3-9~25.

⁷³ *Tattvāloka*, TTP. Vol. 72, No. 3333, p. 28-1-7~2-5.

⁷⁴ *Tattvāloka* reads: “*Hṛī*”.

VI,⁷⁶ refer to not only the four Padmacihndharas (i.e. Padmabuddha, Padmabhṛkuti, Padnatārā and Padmanarteśvara respectively), but also the four Lokeśvaras (i.e. Jagadvinaya, Jatābuddha, Padmasamādhi, and Padmāmogheśvara) and the four Pāramitās. The common method of perfecting these *dharma-mudrās* is to place the relevant syllable on the visualised deity's tongue. However, in case of Vairocana, the *vajra*, instead of the syllable, is placed on the visualised Vairocana's tongue.

b-4. *Karmamudrā Rite*

The *STTS*⁷⁷ explains only the characteristic of the *karmamudrās* of the *Sakalajagadvinaya Mahāmaṇḍala* that one makes the lotus-fist (referring to the fist described in the *samaya-mudrā* of the Lotus-family) into two, and accomplishes the *karma-mudrās*. According to Ānandagarbha,⁷⁸ the *karmamudrā* of Vairocana is the same as the description in the *Vajradhātu Mahāmaṇḍala*, i.e. raising the left lotus-forefinger inside the right fist, which is known as supreme enlightenment and bestowing the enlightenment of the Buddha.

4. Conclusion

The *Sakalajagadvinaya Mahāmaṇḍala* representing the Compassionate Body of Avalokiteśvara or Lokeśvara who is known as the head of the realm of sentient beings belongs to the Lotus-family, which is symbolised as an eight-petalled lotus drawn in the centre of the *maṇḍala*. The main thirty-seven deities placed in this *maṇḍala* have various images of Avalokiteśvara because they are the manifestations of Avalokiteśvara. Thus, the main purpose of this *maṇḍala* is to guide the *sādhaka* to generate in his mind the compassionate and merciful thought of Avalokiteśvara by means of meditating on the bodily image of Avalokiteśvara, and to convert all sentient beings by means of using the various supernatural powers gained through this *maṇḍala*.

75. *Tattvāloka* reads: "GRI".

76. *Tattvāloka* reads: "BRP".

77. S. p. 339-7, T. p. 257-2-6, C2. p. 403-3-26.

78. *Tattvāloka*, TTP. Vol. 72, No. 3333, p. 28-2-6~7.

Chapter 16. Padmaguhya Mudrāmaṇḍala

Chapter 16 of the *STTS*⁷⁹ provides an exposition of the *Padmaguhya Mudrāmaṇḍala*, which is classified as the *dhāraṇī-maṇḍala* and constitutes the supreme *samaya-mudrā* of the Lotus-family. This *maṇḍala* focuses on the Compassionate Mind of Avalokiteśvara abiding in the heart of Vairocana, and also the main thirty-seven deities. Like the previous *dhāraṇī-maṇḍalas*, all of these deities are generated in the form of goddess by the *samādhi*, and are represented by their symbols.

I. Structural Analysis of Chapter 16

- (1) The first section of chapter 16 of the *STTS* starting with the words, “Then the Lord”⁸⁰ and ending with the words, “*OM KARMA SAMAYE HŪM*”,⁸¹ provides an exposition of the second *samādhi* called the supreme *maṇḍala*-king of the *Padmaguhya Mudrāmaṇḍala*. This section displays only the *samādhis* of the five deities, i.e. Vairocana, Vajrapāṇi, Vajragarbha, Vajranetra and Vajraviśva.
- (2) The next section starting with the words, “Then, the Lord⁸² Bodhisattva⁸³ Avalokiteśvara”⁸⁴ and ending with the words, “One should remove the face-cover”,⁸⁵ explains the *maṇḍala*-rites of the *Padmaguhya Mudrāmaṇḍala*. This section includes the feminine names of the thirty-seven deities of the *Padmaguhya Mudrāmaṇḍala* in the form of *hrdaya*.
- (3) The next section starting with the words, “(The master) should generate the knowledge in conformity with the vessel (of his pupil)”⁸⁶ and ending with the words, “*OM VIŚVA-PADMA SAMYOGA SĀDHAYA STRĪH*”,⁸⁷ explains the attainment-knowledge of the *Padmaguhya Mudrāmaṇḍala* consisting of sixteen *samādhis*. This section also explains a secret rite consisting of four secret *samādhis*.
- (4) The final section starting with the words, “Then, one should accordingly teach the knowledge of the *mahā-mudrās* of the secret (goddesses) of the Lotus-family”⁸⁸ and ending with the words, “One should make the ⁸⁹fist into two”,⁹⁰

⁷⁹. S. chapter 16, pp. 340~355, T. pp. 257-2-7~259-1-2, C2. pp. 403-3-27~407-2-13.

⁸⁰. *atha bhagavām*: S. p. 340-2, T. p. 257-2-7, C2. p. 404-1-1.

⁸¹. S. p. 341-4, T. p. 257-3-3, C2. p. 404-1-15.

⁸². Tibetan omits: “Lord”.

⁸³. Tibetan reads: “Mahābodhisattva”. *Tattvāloka* and Chinese 2 both read: “Bodhisattva Mahāsattva”.

⁸⁴. *atha bhagavān āryāvalokiteśvaro bodhisattva*: S. p. 341-5, T. p. 257-3-3, C2. p. 404-1-16.

⁸⁵. *mukhabandham muktvā*: S. p. 347-4~5, T. p. 257-5-8, C2. p. 405-2-8.

⁸⁶. *yathā bhājanatayā jñānāny utpādayet*: S. p. 347-5, T. p. 257-5-8, C2. p. 405-2-8~9.

⁸⁷. S. p. 351-14, T. p. 258-3-4, C2. p. 406-2-18~19.

⁸⁸. *tato yathāvat padmakulaguhya mahāmudrājñānam bhavati*: S. p. 352-1, T. p. 258-3-4~5, C2. p. 406-2-20.

⁸⁹. *Tattvāloka* inserts: “secret”.

⁹⁰. *muṣṭir eva dvividhikṛteti*: S. p. 355-9~10, T. p. 259-1-1, C2. p. 407-2-13.

describes the rites of binding the four *mudrās* of the *Padmaguhya Mudrāmandala*. All the *mahā-mudrās* of the *Padmaguhya Mudrāmandala* appear in the form of the hand gesture as in the case of those of the previous *dhāranī-mandalas* (ch. 2, 7 and 11).⁹¹

2. Structure of the *Padmaguhya Mudrāmandala*

“The supreme *Mudrāmandala*⁹² (of the Lotus-family) has the basic design of the *Vajradhātu* (*Mahāmandala*) and is called ‘*Padmaguhya* (Lotus-secret)’.

The whole *mandala* should be designed in conformity with the (*Sakalajagadvinaya*) *Mahāmandala*. One should draw *Vajradhātvīśvarī* (referring to the *stūpa* well placed)⁹³ on the excellent lotus (drawn) at its centre. On all (four) sides of it, one should draw, in conformity with the previous (*Sakalajagadvinaya Mahāmandala*), the (four) supreme *Samayas*,⁹⁴ i.e. (the symbols of) Dharmavajrī and the others, which are drawn in accordance with self-*vidyās*. (These four symbols are a *vajra*, a gem, a lotus and a crossed lotus drawn on the four lotus-seats).

Having approached the first *mandala* of Viśvarūpa (referring to the *mandala* of Jagadvinaya in the eastern quarter) with the *vajra*-impulse,⁹⁵ one should draw a lotus⁹⁶ surrounded by (minute) lotuses (like a circle) at its centre. On all (the four) sides of it, one should draw the (four) Bodhisattvas' own symbols (endowed with) the lotus characteristics and positioned on the lotuses, (i.e. (1) a five-pronged *vajra* signified by the lotus, whose head faces the east, (2) a lotus-hook, a sword, a *vajra* and a lotus, (3) both an arrow and a bow of the lotus, and (4) the two fists whose fingers of clasping a lotus are snapped⁹⁷).

Having approached the second *mandala* (in the southern quarter) with the *vajra*-impulse in the same way, one should draw *Buddhābhisekā*, i.e. a great lotus⁹⁸ (on the throne of Amitābha placed) in the centre of the twisted hair (of Avalokiteśvara).⁹⁹ On all (four) sides of it, one should duly place the (four) supreme

91. Cf. *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 141-4-2~5-4.

92. Chinese 2 reads: “*Samayamudrāmandala*”.

93. The meaning of the term *Vajradhātvīśvarī* has already been defined in the *Vajraguhya Vajramandala* (ch. 2) as, “The *stūpa* (*caitya*), well placed on the seat (*paryanka*), is called *Vajradhātvīśvarī* (Queen of the *Vajradhātu*).”

94. Chinese 2 reads: “the *mudrās* of the leading *Samayas*”.

95. According to Śākyamitra, the *vajra*-impulse refers to reciting the relevant *mantra* and binding the relevant *mudrā*. (*Kosalālamkāra*, TTP. Vol. 71, No. 3326, p. 25-5-7~8).

96. According to Ānandagarbha, a lotus refers to a *vajra*-lotus with light-red-coloured sixteen petals. (*Tattvāloka*, TTP. Vol. 72, No. 3333, p. 29-3-2~3).

97. *Tattvāloka*, TTP. Vol. 72, No. 3333, p. 29-3-3~4.

98. According to Ānandagarbha, a great lotus refers to a *vajra*-lotus with sixteen petals. (*Tattvāloka*, TTP. Vol. 72, No. 3333, p. 29-3-4~5).

99. *Kosalālamkāra*, TTP. Vol. 71, No. 3326, p. 26-2-3.

samaya (-*mudrās*) endowed with the lotus characteristics in correct order, (i.e. (5) a wish-granting-gem signified by the lotus, (6) a sun-disc in the lotus-centre, (7) a banner having the top of the wish-granting-gem signified by the lotus on the half moon, and (8) a set of teeth inserted between the two five-pronged *vajras* signified by the lotus¹⁰⁰).

Having approached the third *mandala* (in the western quarter) with the *vajra*-impulse, one should place the lotus-*mudrā* on the excellent lotus (referring to a *vajra* on a lotus with sixteen petals¹⁰¹) at its centre. In the same way, on all (four) sides of it, one should duly draw (the four symbols) endowed with the lotus characteristics on the lotus-seats in correct order, (i.e. (9) a *vajra*-lotus, (10) a sword signified by the lotus, (11) an eight-spoked *vajra*-wheel, a conch shell, a club and a lotus in the lotus-centre, and (12) a tongue signified by the lotus¹⁰²).

Having approached the fourth supreme *mandala* (in the northern quarter) with the *vajra*-impulse, one should draw a lotus possessing brightness surrounded by the blazing garland in the centre of a lotus.¹⁰³ On all (four) sides of it, one should duly draw (the four symbols endowed with) the lotus characteristics positioned in the centres of the lotuses in correct order, (i.e. (13) a crossed lotus seized by the dancing-hands, (14) a suit of armour signified by the lotus, (15) a set of teeth signified by the lotus, and (16) a five-pronged *vajra* signified by the lotus, which is gripped by the fists made by the *samaya-mudrā* of the Lotus-family¹⁰⁴).

Having approached with the *vajra*-impulse, one should draw (the symbols of eight) Buddha-Offerings, and also the symbols (of the four female Guardians), i.e. Padmāñkuśī and the others, which are endowed with the lotus characteristics.”¹⁰⁵

The images of the deities drawn in the previous *Sakalajagadvinaya Mahāmandala* are replaced by their symbols in this *mandala*. A main characteristic is that all the symbols drawn in this *mandala* are signified by the lotus symbolising the Lotus-family. As can be seen, since the STTS does not provide detailed information about the sixteen Padmacihnadharas' symbols, the above quotation is reconstructed with the help of commentaries. Thus, the indicated numbers refer to the sixteen Padmacihnadharas' symbols in correct order. In addition, the symbols of the eight Offerings and the four Guardians are the same as the symbols drawn in the *Vajraguhya Vajramandala* (ch. 2), the only difference being that they are signified

¹⁰⁰. *Tattvāloka*, TTP, Vol. 72, No. 3333, p. 29-3-5~6.

¹⁰¹. Ibid., p. 29-3-6~7.

¹⁰². Ibid., p. 29-3-7~8.

¹⁰³. Ānandagarbha simply describes this symbol as a four-petalled crossed lotus. (*Tattvāloka*, TTP, Vol. 72, No. 3333, p. 29-3-8).

¹⁰⁴. *Tattvāloka*, TTP, Vol. 72, No. 3333, p. 29-3-8~4-1.

¹⁰⁵. S. pp. 341-7~345-5, T. p. 257-3-3~5-1, C2. pp. 404-1-18~405-1-3.

by the lotus. According to Ānandagarbha, this *maṇḍala* has the symbols of the *Bhadrakalpa Mahābodhisattvas*, i.e. the lotus-*vajras* and bells in the east, the gem-lotuses in the south, the *vajra*-lotuses in the west, and the crossed-lotuses in the north, all of which are wrapped in the blazing garlands.¹⁰⁶

3. Attainment-Knowledge

The attainment-knowledge of the *Padmaguhya Mudrāmaṇḍala* consists of sixteen *saṃādhis*, which are divided into four groups, i.e. *Uttamasiddhinispattiñāna*, *Arthanispattiñāna*, *Anurāgañājñāna* and *Abhicārajñāna*. Each group consists of four *saṃādhis* corresponding to four *mudrās*. These four kinds of knowledge are taught by the master according to the capacity of his pupil. The capacity of the pupil is decided by a test in the *maṇḍala*-rite. When the pupil enters the *maṇḍala*, the master asks his pupil; “What kind of light have you seen?” If the pupil sees the white light, the master teaches the *Uttamasiddhinispattiñāna*. If he sees the yellow, the master teaches the *Arthanispattiñāna*. If he sees the red, the master teaches the *Anurāgañājñāna*. If he sees the black, the master teaches the *Abhicārajñāna*. If he sees various colours, the master teaches all these four kinds of knowledge. According to the *STTS*, this test also can be applied to all the *maṇḍalas* including the *Vajradhātu Mahāmaṇḍala*.¹⁰⁷

a. *Uttamasiddhinispattiñāna*

The *Uttamasiddhinispattiñāna* refers to gaining the supreme attainments of the four deities occupying the positions of the four Tathāgatas in this *maṇḍala*.

“If one visualises oneself as the bodily image (*mahā-mudrā*) of the Mahāsattva Lokeśvara (or Avalokiteśvara) assuming universal form (*viśvarūpa*), one can gain the supreme attainment.

If one meditates on the *saṃaya* (-*mudrā*) consecrated by the Buddha (Amitābha) steadfastly, and visualises oneself (as Jatābuddha), one gains the supreme attainment.

If one visualises oneself as the Mahāsattva Padmapadma with a well-concentrated mind, one gains the supreme attainment.

If one accomplishes the *karma-mudrā* endowed with the self-existent Amogheśvara in conformity with the rite, one can gain the supreme attainment quickly.”¹⁰⁸

This rite means that if the *sādhaka* visualises himself as the four deities, i.e. Jagadvinaya, Jatābuddha, Padmasamādhi and Padmāmogheśvara, who represent the four families and the four *mudrās* in this *maṇḍala*, together with performing the four *mudrās* of these four deities, he gains the powers of the four deities.

b. *Arthanispattiñāna*

¹⁰⁶. *Tattvāloka*, TTP. Vol. 72, No. 3333, p. 29-4-5~6.

¹⁰⁷. S. pp. 346-13~347-8, T. pp. 257-5-5~258-1-1, C2. p. 405-2-2~12.

¹⁰⁸. S. pp. 347-10~348-2, T. p. 258-1-1~4, C2. p. 405-2-24~3-5.

The *Arthanispattiñāna* refers to gaining gems by the deity-*yoga* of Lokeśvara.

“If one (imagines) placing a piece of gold inside one's mouth in conformity with the rite, and visualises oneself as the bodily image (*mahā-mudrā*) of Viśveśvara (referring to Jagadvinaya), one can transform a piece (of gold) up to one thousandfold.

If one (imagines) seizing a one-eighth ounce of gold while making the supreme *samaya* (-*mudrā*) (of Lokeśvara) steadfastly, and visualises oneself (as Lokeśvara), one can transform a piece (of gold) up to one thousandfold.

If one (imagines) placing a pearl inside one's mouth in conformity with the rite, and visualises oneself as Lokeśvara, one can transform a piece (of gold) up to one thousandfold.

If one (imagines) seizing all gems with both hands while forming the *karma-mudrā* (of Lokeśvara), and visualises oneself (as Lokeśvara), one can transform a piece (of gold) up to one thousandfold.”¹⁰⁹

This rite explains the means of transforming into gold by means of performing either the four *mudrās* of Lokeśvara or the four *mudrās* of the *sādhaka*'s chosen deity. According to Ānandagarbha, in this rite, the *sādhaka* should visualise his deity as having a yellow body and gratify the deity in order to gain gems.¹¹⁰

c. *Anurāgaṇajñāna*

The *Anurāgaṇajñāna* refers to gratifying the female deities by the deity-*yoga* of Lokeśvara.

“If one visualises oneself as the bodily image (*mahā-mudrā*) of Viśveśvara (referring to Jagadvinaya) while clasping the (red) lotus, and abides (in meditation) in front of some (female deity to be accomplished), one can gratify that (female deity).

If one clasps the red lotus firmly (with the hand gestures) made by the great *samaya-mudrā* (of Lokeśvara), and visualises oneself (as Lokeśvara), one can gratify all female (deities).

If one visualises oneself (as Lokeśvara) while clasping the lotus in the same way, and beholds (the whole world) with the *vajra*-vision, one can gratify the whole world.

If one (visualises oneself as Lokeśvara) while clasping the lotus (with the hand gestures) made by the *karma-mudrā* (of Lokeśvara) in conformity with the rite and turning it round with both hands, one can gratify all female (deities).”¹¹¹

In order to help the *sādhaka* to gratify and control the female deities manifested as the symbols in this *mandala*, this rite suggests the means of performing the four *mudrās* of Lokeśvara. In addition, the red lotus symbolising passion is used as an aid in this rite.

¹⁰⁹. S. p. 348-9~16, T. p. 258-1-5~8, C2. p. 405-3-12~19.

¹¹⁰. *Tattvāloka*, TTP. Vol. 72, No. 3333, p. 30-5-8.

¹¹¹. S. p. 349-7~14, T. p. 258-2-1~4, C2. pp. 405-3-27~406-1-6.

d. Abhicārajñāna

The *Abhicārajñāna* refers to destroying the deities by the deity-*yoga* of Lokeśvara.

“Visualising oneself as the bodily image (*mahā-mudrā*) of Viśveśvara (referring to Jagadvinaya),¹¹² if one cuts off the lotus in front of some (deity), one can instantly cause that (deity) to die.¹¹³

Clasping the lotus steadfastly in the right manner, and destroying it entirely by means of the supreme *samaya* (-*mudrā*) (of Lokeśvara), one can destroy (the deity) whose name is pronounced.

Uniting with the *samādhi-mudrā* (referring to Padmasamādhi), and clasping the lotus in the same way, if one cuts off the lotus, one can destroy (the deity) whose name is pronounced.

Clasping the lotus in conformity with the rite by means of the *karma-mudrā* (of Lokeśvara),¹¹⁴ if one in wrath wishes to destroy some (deity), one can deprive (that deity's) of life.”¹¹⁵

This rite explains that if the *sādhaka* generates the wrathful thought and attains the four deities, i.e. Jagadvinaya, Jaṭābuddha, Padmasamādhi and Padmāmogheśvara, having the images of Lokeśvara and representing the four *mudrās*, he can destroy the deities by means of using the lotus, which symbolises the heart of the deity.

e. Secret Rite

The STTS in this section explains a secret rite consisting of four secret *samādhis*, entitled ‘*Dharma-samaya-rahasya-mudrā-jñāna*’, whose meaning is interpreted by Śākyamitra as the secret knowledge of the *samaya-mudrās* of the *Dharma*-family (or Lotus-family).¹¹⁶

“While assuming a female (deity) (of this *maṇḍala*) as the lotus¹¹⁷ and also (assuming) oneself as the *vajra* placed upon it (the lotus), if one amuses the supreme Vajrapadmā in *samāpatti*, one gains the attainment.

While assuming a female (deity) as the lotus (placed on the twisted hair of Lokeśvara) and also (assuming) oneself as the Buddha (Amitābha) upon it (i.e. Amitābha in the centre of the twisted hair of Lokeśvara), if one amuses Buddhamukūṭa in meditation, one gains the attainment.

¹¹². Tibetan reads: “Viśvajñānamahaśvara”.

¹¹³. Tibetan adds: “by means of the *mudrā*-lotus”.

¹¹⁴. Tibetan reads: “forming the *karma-mudrā*, revolving it and throwing it down”.

¹¹⁵. S. p. 350-5~12, T. p. 258-2-5~7, C2. p. 406-1-13~20.

¹¹⁶. *Kosalālaṅkāra*, TTP. Vol. 71, No. 3326, p. 27-4-1~2.

¹¹⁷. Śākyamitra interprets the lotus as referring to the lotus-seat, but Ānandagarbha regards it as the *vajra*-lotus of Jagadvinaya. (*Kosalālaṅkāra*, TTP. Vol. 71, No. 3326, p. 27-4-3; *Tattvāloka*, TTP. Vol. 72, No. 3333, p. 32-1-1).

While assuming a female (deity) as the lotus and also (assuming) oneself as the lotus placed upon it, if one amuses the supreme Padmapadmā, one obtains the attainment of purity.

While assuming a female (deity) as the lotus and also (assuming) oneself as the crossed (lotus) placed upon it, if one amuses the supreme Viśvapadmā, one obtains the universal success.”¹¹⁸

This rite refers to being identical to the four deities, i.e. Jagadvinaya, Jatābuddha, Padmasamādhi and Padmāmogheśvara, by means of the union between the four deities visualised as the *sādhaka* himself and the consorts of the four deities manifested as symbols in this *mandala*. David Snellgrove regards this rite as referring to gaining success by means of sexual *yoga*.¹¹⁹

4. Conclusion

Three characteristics of the *Padmaguhya Mudrāmaṇḍala*, which represents the Compassionate Mind of Avalokiteśvara, are significant: firstly, all the symbols drawn in this *mandala* are signified by the lotus symbolising the Lotus-family; secondly, the rite of entry into this *mandala* explains a test which helps the master to decide the capacity of his pupil and can be applied to the other *mandalas*; finally, the attainment-knowledge of this *mandala* refers to the means of attaining the four goals, i.e. the supreme attainment (*siddhi*), the acquisition of gold, gratification and destruction, by means of visualising the four images of Avalokiteśvara or Lokeśvara as well as performing the four *mudrās* of Avalokiteśvara.

¹¹⁸. S. p. 351-2~9, T. p. 258-3-1~3, C2. p. 406-2-3~10.

¹¹⁹. David Snellgrove, *Sarva-Tathāgata-Tattva-Saṅgraha*, Introduction, p. 53.

Chapter 17. (Padmakula) Jñānamanḍala

Chapter 17 of the *STTS*¹²⁰ provides an exposition of the (*Padmakula*) *Jñānamanḍala*, which is classified as the *dharma-maṇḍala* and constitutes the supreme *dharma-mudrā* of the Lotus-family. This *maṇḍala* focuses on the Compassionate Speech of Avalokiteśvara abiding in the heart of Vairocana, and also the main thirty-seven deities. Since this *maṇḍala* symbolises the knowledge of the Lotus-family, the names of the main thirty-seven deities of this *maṇḍala* have the word ‘knowledge (*jñāna*)’. For example, the names of the five deities of the *Sakalajagadvinaya Mahāmaṇḍala*, i.e. Vairocana (centre), Jagadvinaya (east), Jaṭabuddha (south), Padmasamādhi (west) and Padmāmogheśvara (north), are changed into Jñānabuddha (centre), Jñānaviśveśvara (east), Jñānabuddhamukuta (south), Jñānadharmeśvara (west) and Jñānāmogeśvara (north).¹²¹

1. Structural Analysis of Chapter 17

(1) The first section of chapter 17 of the *STTS* starting with the words, “Then once again the Lord entered the *saṃādhi* called the Lotus Generated and Empowered from the Pledge of the *Dharma-Pledge*¹²²-Knowledge of all the Tathāgatas”¹²³ and ending with the words, “*OM KARMA-DHARMA HŪM*”,¹²⁴ provides an exposition of the second *saṃādhi* called the supreme *maṇḍala*-king of the (*Padmakula*) *Jñānamanḍala*.

(2) The next section starting with the words, “Then, the Bodhisattva Mahāsattva Avalokiteśvara”¹²⁵ and ending with the words, “You will be tormented”,¹²⁶ explains the *maṇḍala*-rites of the (*Padmakula*) *Jñānamanḍala*. This section is divided into two parts, i.e. the first part (the *maṇḍala*-construction) consisting of a brief description of characteristics and the *hrdayas* referring to the main deities' names of this *maṇḍala*, the second part (entry into the *maṇḍala*) focusing briefly on the making of a vow.

(3) The next section starting with the words, “Then; one should generate this knowledge”¹²⁷ and ending with the words, “*OM KARMA-PADMA HOH*”,¹²⁸ explains the attainment-knowledge of the (*Padmakula*) *Jñānamanḍala* consisting of sixteen *saṃādhis*, which suggest the means of attaining four kinds of supernatural powers such as flying.

¹²⁰. S. chapter 17, pp. 356~364, T. p. 259-2-1, C2, p. 407-3-12~16.

¹²¹. S. p. 358-2~6, T. p. 259-1-2~4-7, C2, pp. 407-2-14~409-1-7.

¹²². Tibetan, Chinese 2 and *Tattvāloka* omit: “Pledge”.

¹²³. *atha bhagavāṁ punar api sarvatathāgatadharmasamayajñāna samayasambhavādhishṭhānan padman nāma saṃādhiṁ samāpadya*: S. p. 356-2~3, T. p. 259-1-2~3, C2, p. 407-2-15~16.

¹²⁴. S. p. 357-6, T. p. 259-1-6, C2, p. 407-3-2.

¹²⁵. *athāryāvalokiteśvaro bodhisattvo mahāsattva*: S. p. 357-7, T. p. 259-1-6, C2, p. 407-3-3.

¹²⁶. *duḥkhāni veti*: S. p. 359-18, T. p. 259-2-6, C2, p. 408-1-24.

¹²⁷. *tato 'syā jñānāny utpādayet*: S. p. 360-1, T. p. 259-2-6, C2, p. 408-2-21.

¹²⁸. S. p. 363-9, T. p. 259-4-4, C2, p. 408-3-28.

(4) The final section starting with the words, “Then, one should teach the knowledge of the *mahā-mudrā* of the *Jñānamandala*”¹²⁹ and ending with the words, “One should make the *karma-mudrā* into two”,¹³⁰ succinctly describes the characteristics of the four *mudrās* of the (*Padmakula*) *Jñānamandala*. In this section, the description showing the characteristic of the *dharma-mudrās* of this *mandala* is omitted because, according to Ānandagarbha,¹³¹ the *dharma-mudrās* of this *mandala* referring to the individual syllables are the same as those of the *Sakalajagadvinaya Mahāmandala* and the basic method of perfecting these *dharma-mudrās* has already been explained in the *Vajradhātu Mahāmandala*.¹³²

2. Structure of the (*Padmakula*) *Jñānamandala*

As has already been mentioned, the (*Padmakula*) *Jñānamandala* is the *dharma-mandala* like the *Vajrajñāna Dharmamandala* (ch. 3), and each of the deities drawn in this *mandala* holds his/her own attribute and sits cross-legged on the five-pronged *vajra* symbolising knowledge. The STTS provides only the following brief information because the bodily images and symbols of the deities drawn in this *mandala* are described in the previous two *mandalas*, i.e. the *Sakalajagadvinaya Mahāmandala* and the *Padmaguhya Mudrāmandala*:

“The supreme *Jñānamandala*¹³³ (of the Lotus-family) has the basic design of the *Vajradhātu* (*Mahāmandala*) and is called ‘*Dharmajñāna*¹³⁴ (*Dharma-knowledge*)’. The whole *mandala* should be designed in conformity with the (*Sakalajagadvinaya*) *Mahāmandala*. In the centre, one should draw the Tathāgata *Jñānavajra*.¹³⁵ On all sides of it, in conformity with the rite, one should draw the Mahāsattvas, i.e. Viśveśvara (referring to Jagadvinaya placed in the centre of the eastern quarter) and the others, who are abiding in *samādhi*.¹³⁶”

The centre of this *mandala* is occupied by the Tathāgata *Jñānavajra* in the middle of the eight-petalled lotus. This Tathāgata *Jñānavajra* refers to the image of the Tathāgata Vairocana positioned in the centre of the five-pronged *vajra* drawn in the lunar disc on the lion and lotus-seat signified by the lotus.¹³⁷ Except the four symbols representing the four Pāramitās surrounding the Tathāgata *Jñānavajra*, all

¹²⁹. *tato jñānamandalamahāmudrājñānam śikṣayet*: S. p. 363-10, T. p. 259-4-4~5, C2. p. 409-1-1.

¹³⁰. *karmamudrā dvidhikṛtā iti*: S. p. 363-14~15, T. p. 259-4-6, C2. p. 409-1-5.

Chinese 2 reads: “One should perform the *karma* (-*mudrā*) in conformity with the rite.”

¹³¹. *Tattvāloka*, TTP. Vol. 72, No. 3333, p. 37-1-3~4.

¹³². Cf. *Tattvāloka*, TTP. Vol. 71, No. 3333, pp. 141-5-4~142-1-7.

¹³³. Chinese 2 reads: “*Dharmajñānamandala*”.

¹³⁴. Chinese 2 adds: “*mandala*”.

¹³⁵. Chinese 2 reads: “the image of the Tathāgata Mahājñānavajra in conformity with the rite”.

¹³⁶. S. p. 357-9~14, T. p. 259-1-6~8, C2. p. 407-3-5~10.

¹³⁷. *Tattvāloka*, TTP. Vol. 72, No. 3333, p. 35-2-8~3-2; *Kosalālaṅkāra*, TTP. Vol. 71, No. 3326, p. 30-2-4~5.

the other deities, i.e. the thirty-two main deities and the *Bhadrakalpa Mahābodhisattvas*, hold their own attributes at their hearts and assume the meditation postures on the five-pronged *vajras* placed on the lotus and lunar disc-seats.

3. Attainment-Knowledge

According to the *STTS*,¹³⁸ the attainment-knowledge of the (*Padmakula Jñānamandala*) consists of the four sets of *samādhi*-rites as the methods of attaining the four kinds of supernatural powers.

“By means of the *samāpatti* of Lokeśvara, one should meditate on a lotus over one's heart. As soon as one attains the lotus-*samādhi*, one flies rapidly.

By means of the *samāpatti* of Lokeśvara, one should meditate on the lotus on one's forehead. If one performs this practice steadfastly, one flies in space.

By means of the *samādhi* of Lokeśvara, one should meditate on the lotus on one's tongue. As soon as one is successful, one moves through the air.

By means of the *samādhi* of Lokeśvara, one should meditate on the lotus on the crown of one's head. As soon as one is successful, one rises upwards rapidly.”

The phrase “the *samāpatti* of Lokeśvara” in this quotation is interpreted by Śākyamitra as generating the image of Lokeśvara through deity-*yoga*.¹³⁹ Thus, this rite explains the methods of flying in which the *sādhaka* generates the image of Lokeśvara through his deity-*yoga* and meditates on the image of the lotus in the four places of his body. Ānandagarbha interprets this rite slightly differently in that while performing his deity-*yoga* according to the instruction of the *Sakalajagadvinaya Mahāmandala*, if the *sādhaka* binds his deity's *mahā-mudrā* described in the (*Padmakula Jñānamandala*), and meditates upon the *vajra*-lotus on the lunar disc in the four places of his body together with reciting the appropriate *hrdayas*, he gains attainments.¹⁴⁰

“One should meditate on a lotus-image in space or elsewhere. As soon as one is successful in this rite, one becomes invisible.

One should meditate on the lotus-image in space or elsewhere. Then if one visualises oneself as riding it,¹⁴¹ one can become invisible.

¹³⁸. S. pp. 360~363-9, T. p. 259-2-6~4-4, C2. p. 408-1-25~3-28.

As Yamada Isshi has pointed out, the corresponding part of Chinese 2 is wrongly edited, i.e. S. pp. 360~361-8 corresponding to C2. p. 408-2-21~3-18; S. pp. 361-9~362-10 corresponding to C2. p. 408-1-25~2-17; S. pp. 362-11~363-9 corresponding to C2. p. 408-2-18~20 & p. 408-3-19~28.

¹³⁹. *Kosalālamkāra*, TTP. Vol. 71, No. 3326, p. 30-3-5.

¹⁴⁰. *Tattvāloka*, TTP. Vol. 72, No. 3333, pp. 35-5-2~36-1-1.

¹⁴¹. Chinese 2 reads: “that lotus”.

One should meditate on the lotus-image in space or elsewhere. If one sees and clasps it,¹⁴² one becomes invisible rapidly.

One should meditate on the lotus-image in space or elsewhere. As soon as one sees and eats that lotus, one becomes invisible.”

This rite refers to the *sādhaka* becoming invisible by means of generating the image of the lotus in space and identifying himself with space. Ānandagarbha interprets the second segment of this quotation that while performing his deity-*yoga*, if the *sādhaka* generates the lotus in space or elsewhere, and then sits himself on the lotus and meditates on the image of Lokeśvara, he gains the attainment.¹⁴³

“If one clasps with the hand the lotus-image adorned with a variety of colours and forms, and binds the *mahā-mudrā* (referring to meditating on the bodily image of Lokeśvara), one can assume all forms.

If one draws the lotus-image adorned with a variety of colours and forms, and mediates on its essence, one can assume various forms.

If one meditates on the lotus-image adorned with a variety of colours and forms in space or elsewhere, one will assume any form as one's speech.¹⁴⁴

If one makes the lotus-image adorned with a variety of colours and forms, and flies in space by riding it, one can surely assume any form at will.”

This rite refers to assuming all forms by means of performing the *yoga* of Lokeśvara and using the four forms of the lotus-image. Concerning the phrase “a variety of colours and forms”, Ānandagarbha explains that a variety of colours and forms refer to the colours such as blue and the forms such as round. He adds that the first lotus-image described in the above quotation is constructed by a cast, in sculpture, or in clay; the second lotus-image is drawn by the skilled artists on cloth, wall, or board; the third lotus-image is visualised in space or elsewhere by the *sādhaka*; and the fourth lotus-image is made (with a piece of wood) by skilled artists.¹⁴⁵

“One should duly bind the *mahā-mudrā* of (one's chosen deity) once with a concentrated mind.¹⁴⁶ Then, if one clasps the lotus, and presents it (to one's deity), one can surely gain control over others.

¹⁴². Chinese 2 reads: “that lotus”.

¹⁴³. Ibid., pp. 36-1-3~5.

¹⁴⁴. Chinese 2 reads: “at will”.

¹⁴⁵. *Tattvāloka*, TTP. Vol. 72, No. 3333, p. 36-2-1~3-3.

¹⁴⁶. Chinese 2 reads: “One should bind the *saṃḍhi-mahā-mudrā* of whosoever being chosen once in conformity with the rite.”

One should duly bind the *mudrā* of (one's chosen deity) once, which is known as the *samaya*.¹⁴⁷ Then, if one clasps the lotus with that (*mudrā*), and presents it (to one's deity), one can gain control over others.

One should bind the virtuous (*dharma-*) *mudrā* of (one's chosen deity) once, which arises out of *saṃādhi*. Then, if one presents the knowledge-lotus (to one's deity), one can gain control over others rapidly.

One should bind the *mudrā* of (one's chosen deity) once, which is named as the *karma* possessing the *samaya*. As soon as one presents the lotus (to one's deity), one can gain control over others."

This rite refers to gaining control over others. The four segments of the above quotation respectively correspond to practising the deity-*yogas* of Jñānaviśeśvara and his four Mahāsattvas (in the eastern quarter of this *maṇḍala*), the deity-*yogas* of Jñānabuddhamukuṭa and his four Mahāsattvas (in the southern quarter), the deity-*yogas* of Jñānadharmeśvara and his four Mahāsattvas (in the western quarter) and the deity-*yogas* of Jñānāmogeśvara and his four Mahāsattvas (in the northern quarter), which represent the four families and the four *mudrās* in the (*Padmakula*) *Jñānamanḍala*.

4. Conclusion

The (*Padmakula*) *Jñānamanḍala* representing the Compassionate Speech of Avalokiteśvara and symbolising the knowledge in which all the deities abide in meditation on the five-pronged *vajras* describes the means of meditation and guides the *sādhaka* to attain the four kinds of supernatural powers, i.e. flying, becoming invisible, assuming all forms and gaining control over others, by means of practising deity-*yoga* and using the image of the lotus.

¹⁴⁷. Tibetan reads: "One should bind (the *mudrā*) known as the *samaya-mudrā* of whosoever is being chosen." Chinese 2 reads: "One should bind the *mahājñāna-samaya-mudrā* of whosoever is being chosen once in conformity with the rite."

Chapter 18-a. (Padmakula) Karmamandala

Chapter 18-a of the *STTS*¹⁴⁸ provides an exposition of the (*Padmakula*) *Karmamandala*, which is classified as the *karma-mandala* and constitutes the supreme *karma-mudrā* of the Lotus-family. This *mandala* focuses on the Compassionate Action of Avalokiteśvara abiding in the heart of Vairocana, and also the main thirty-seven deities. Amoghavajra provides a brief outline for this chapter:-

“The fourth *mandala* (of the *Sakalajagadvinaya*) is called the *karma-mandala*. It contains (the main) thirty-seven deities. All of them are the transformations of Avalokiteśvara. (This section of the *tantra*) explains the rite of guiding the pupil to enter (the *mandala*), and also explains the rite of worshipping the Lotus-family, the methods of averting sin, protecting retribution, and preventing the karmic hindrance of affliction (*paryavasthāna-karma-āvarana*).”¹⁴⁹

1. Structural Analysis of Chapter 18-a

(1) The first section of chapter 18-a of the *STTS* starting with the words, “Then the Lord once again”¹⁵⁰ and ending with the words, “*OM VIŚVA KARMI*¹⁵¹ *HŪM*”,¹⁵² provides an exposition of the second *saṃādhi* called the supreme *mandala*-king of the (*Padmakula*) *Karmamandala*.

(2) The next section starting with the words, “Then, the Bodhisattva Mahāsattva¹⁵³ Avalokiteśvara”¹⁵⁴ and ending with the words, “Otherwise you will fall into hell”,¹⁵⁵ briefly explains the *mandala*-rites of the (*Padmakula*) *Karmamandala*.

(3) The next section starting with the words, “Then, one should generate the knowledge”¹⁵⁶ and ending with the words, “*OM MAHĀ-SUKHA PADMA DRDHA HAN*¹⁵⁷”,¹⁵⁸ explains the attainment-knowledge of the (*Padmakula*) *Karmamandala* consisting of sixteen *saṃādhis*. This section also explains a secret rite consisting of four secret *saṃādhis*.

(4) The final section starting with the words, “Then, one should teach the *mahā-mudrās* of the *Karma (-mandala)* accordingly”¹⁵⁹ and ending with the words,

¹⁴⁸. S. chapter 18-a, pp. 365~374, T. pp. 259-4-7~260-3-8, C2. pp. 409-1-8~410-3-28.

¹⁴⁹. *OEAVS*, TSD. Vol. 18, No. 869, p. 285-3-18~20.

¹⁵⁰. *atha bhagavām punar api*: S. p. 365-2, T. p. 259-4-7, C2. p. 409-1-14.

¹⁵¹. Tibetan and *Tattvāloka* both read: “*KARMA*”. Chinese 2 reads: “*KARMI*”.

¹⁵². S. p. 366-4, T. p. 259-5-2, C2. p. 409-2-4.

¹⁵³. Tibetan and *Tattvāloka* both omit: “Mahāsattva”.

¹⁵⁴. *athāryāvalokiteśvaro bodhisattvo mahāsattva*: S. p. 366-5, T. p. 259-5-2~3, C2. p. 409-2-5.

¹⁵⁵. *mā te narakapatanam bhaved iti*: S. p. 368-15, T. p. 260-1-2, C2. p. 410-1-4.

¹⁵⁶. *tato jñānāny utpādayed iti*: S. p. 368-16, T. p. 260-1-2~3, C2. p. 410-1-5.

¹⁵⁷. Tibetan reads: “*HŪM*”.

¹⁵⁸. S. p. 373-7, T. p. 260-3-6, C2. p. 410-3-23.

¹⁵⁹. *tataḥ karmamahāmudrām yathāvac chikṣayet*: S. p. 373-8, T. p. 260-3-6, C2. p. 410-3-24.

“One should accomplish the *karma-mudrās*”,¹⁶⁰ briefly describes the four *mudrās* of the (*Padmakula*) *Karmamandala*.¹⁶¹

2. Structure of the (*Padmakula*) *Karmamandala*

Concerning the method of constructing the (*Padmakula*) *Karmamandala*, the STTS¹⁶² provides only the following brief description, and enumerates the *hrdayas* referring to the main deities' names of this *mandala*:-

“The supreme *Karmamandala* (of the Lotus-family) has the basic design of the *Vajradhātu* (*Mahāmaṇḍala*) and is called ‘*Padmakarma* (Lotus-action)’. The whole *maṇḍala* should be designed in conformity with the (*Sakalajagadvinaya*) *Mahāmaṇḍala*. On all sides of the Buddha, one should draw all the Padmacihndharas.”¹⁶³

According to Śākyamitra, since this is the *karma-maṇḍala* which consists of the offering-goddesses, the deities in this *maṇḍala* assume the female forms and hold their own attributes with both hands. In addition, since this *maṇḍala* belongs to the Lotus-family, all the attributes are signified by the wreath of the lotus.¹⁶⁴ However, like the *Vajrakārya Karmamandala* (ch. 4), the five Buddhas in this *maṇḍala*, i.e. Vairocana, Jagadvinaya, Jatābuddha, Padmasamādhi and Padmāmogheśvara have not female, but male appearances. Their images are the same as those of the *Sakalajagadvinaya Mahāmaṇḍala*. Thus, except these five deities, the other main thirty-two deities and the *Bhadrakalpa* Mahābodhisattvas have female appearances and make the gesture of offering.

3. Attainment-Knowledge

The attainment-knowledge of the (*Padmakula*) *Karmamandala* consists of the four kinds of knowledge, i.e. knowledge of confessing sins (*pāpa-deśanā-jñāna*), knowledge of destroying all hindrances (*sarvāvaraṇa-parikṣaya-jñāna*), knowledge of worshipping all the Tathāgatas (*sarvatathāgata-pūjā-jñāna*) and knowledge of attainments (*siddhi-jñāna*).

This section also includes a secret rite of practising sexual *yoga*, entitled ‘*Karma-rahasya-mudrā-jñāna*’, which means the knowledge of the secret *mudrā* of the (*Padmakula*) *Karmamandala*.

a. *Pāpadēśanājñāna*

“If one meditates on the *mahā-mudrā* of Lokeśvara (referring to Jagadvinaya) with a well-concentrated mind, and confesses all sins, one can remove all sins quickly.

¹⁶⁰. *karmamudrāḥ sa sādhayed iti*: S. p. 373-12, T. p. 260-3-8, C2. p. 410-3-28.

Tattvāloka reads: “One should correctly fasten the *karma-mudrā*.”

¹⁶¹. Cf. Tattvāloka, TTP. Vol. 71, No. 3333, p. 142-1-7~3-2.

¹⁶². S. pp. 366-7~368-12, T. pp. 259-5-3~260-1-1, C2. p. 409-2-7~3-26.

¹⁶³. S. p. 366-7~10, T. p. 259-5-3~4, C2. p. 409-2-7~10.

¹⁶⁴. *Kosalālamkāra*, TTP. Vol. 71, No. 3326, p. 31-3-6~7.

If one binds the supreme *samaya* (-*mudrā*) (of Jatābuddha) with the *samādhi* of Lokeśvara, and confesses all sins, one can purify the inexpiable sins (*ānantarya*).¹⁶⁵

If one meditates on the *samādhi* of Lokeśvara (referring to Padmasamādhi) with a well-concentrated mind, and confesses all sins, one can destroy all sins.

If one duly binds the succinct *karma-mudrā* (of Padmāmogheśvara) once, and confesses all sins, one can completely purify all actions.”¹⁶⁶

b. Sarvāvaraṇaparikṣayajñāna

“If one meditates on the *mahā-mudrā* of Lokeśvara (referring to Jagadvinaya) with a well-concentrated mind while reciting: ‘ŚUDHYA, ŚUDHYA’, one can purify all actions.

If one binds the *karma-samaya* (-*mudrā*) (of Jatābuddha) with the *samādhi* of Lokeśvara while reciting: ‘BUDHYA, BUDHYA’, one can purify all actions.

If one meditates on the *dharma-mudrā* (of Padmasamādhi) with the *samāpatti* of Lokeśvara while reciting: ‘DHĪ, DHĪ, DHĪ, DHĪ’, one can purify all actions.

If one binds the *karma-mudrā* (of Padmāmogheśvara) with the *samādhi* of Lokeśvara while reciting: ‘HĪ, HĪ, HĪ, HĪ’, one can purify all actions.”¹⁶⁷

c. Sarvatathāgata-pūjājñāna

“If one binds the *mahā-mudrā* of Lokeśvara (referring to Jagadvinaya) with a well-concentrated mind while reciting: ‘OM, OM, OM’, one can set all offerings in motion.

If one binds the supreme *samaya* (-*mudrā*) (of Jatābuddha) with the *samādhi* of Lokeśvara while reciting: ‘BHŪR, BHŪR, BHŪR, BHŪR’, one can worship all the Buddhas.

If one meditates on the ¹⁶⁸*dharma*-lotus (of Padmasamādhi) with the *samāpatti* of Lokeśvara while reciting: ‘HE, HE, HE, HE’, one can worship all the Buddhas.

If one firmly binds the *karma-mudrā* (of Padmāmogheśvara) consisting of the lotus with a concentrated mind while reciting: ‘DHE, DHE, DHE, DHE’, one can worship all the Buddhas.”¹⁶⁹

d. Siddhijñāna

¹⁶⁵. According to the *BHS* (pp. 95~96), there are five inexpiable sins, i.e. killing of a mother, father, or an arhat, causing dissension in the order of monks, and deliberately causing a Tathāgata's blood to flow.

¹⁶⁶. S. p. 369-1~8, T. p. 260-1-3~6, C2. p. 410-1-6~13.

¹⁶⁷. S. pp. 369-15~370-6, T. p. 260-1-7~2-2, C2. p. 410-1-24~2-3.

¹⁶⁸. Chinese 2 inserts: “pure”.

¹⁶⁹. S. pp. 370-13~371-4, T. p. 260-2-3~6, C2. p. 410-2-10~17.

"If one binds the *mahā-mudrā* of Lokeśvara (referring to Jagadvinaya) with a well-concentrated mind while reciting: '*HRI*, *HRĪ*, *HRĪ*, *HRĪ*', one can attain Lokeśvara.

If one binds the supreme *samaya* (-*mudrā*) (of Jatābuddha) with the *samādhi* of Lokeśvara while reciting: '*ŚRĪ*, *ŚRĪ*, *ŚRĪ*, *ŚRĪ*', one can obtain the supreme attainment.

If one meditates on the *samāpatti* of Lokeśvara (referring to Padmasamādhi) with a well-concentrated mind while reciting: '*DHIK*, *DHIK*, *DHIK*, *DHIK*', one attains the lotus-wrath.

If one binds the *karma-mudrā* (of Padmāmogheśvara) consisting of the virtuous great lotus while reciting: '*SIH*, *SIH*, *SIH*, *SIH*', one gains the lotus¹⁷⁰-attainment."¹⁷¹

A common feature of the rites described in (a), (b), (c) and (d), is that each rite consists of four *samādhis* corresponding to the four *mudrās* and the four deity-*yogas* (i.e. Jagadvinaya, Jatābuddha, Padmasamādhi and Padmāmogheśvara). Thus, in each rite, the *sādhaka* practises the *yoga* of his deity while performing the *mahā-mudrā* of Jagadvinaya, the *samaya-mudrā* of Jatābuddha, the *dharma-mudrā* of Padmasamādhi and the *karma-mudrā* of Padmāmogheśvara. As a result of the four kinds of *samādhi*-rites described in the above quotation, the *sādhaka* attains four goals, i.e. (a) destroying all sins, (b) removing all defilements and purifying all actions, (c) gathering all merits, and (d) gaining the powers of deities.

e. Secret Rite

"If one amuses all female (deities) in union with Lokeśvara (Lokeśvara-*samāpatti*) while uttering: '*AHO*, *SUKHA*', one can worship all the Buddhas.

If one amuses all female (deities) in union with Lokeśvara while uttering: '*PRIYA*, *PRIYA*', one attains the delight of the Buddhas.¹⁷²

If one amuses all female (deities) in union with Lokeśvara while uttering: '*AHO*, *RATI*', one obtains joy always.

If one amuses all female (deities) in union with Lokeśvara while uttering: '*SUKHA*, *SUKHA*', one will not lose one's bliss."¹⁷³

The basic point of this rite is that the *sādhaka* becomes identical to Lokeśvara through the sexual *yoga*, i.e. the perfect union between his visualised image as Lokeśvara and his chosen female deity's image.

4. Conclusion

The previous three *karma-maṇḍalas*, i.e. the *Vajrakārya Karmamaṇḍala* (ch. 4), the *Vajrakula Karmamaṇḍala* (ch. 9), and the *Sarvavajrakula Karma-maṇḍala*

¹⁷⁰. Tibetan and Chinese 2 both read: "universal".

¹⁷¹. S. pp. 371-11~372-2, T. p. 260-2-7~3-2, C2. p. 410-2-24~3-3.

¹⁷². Tibetan reads: "one rejoices the Lord Buddha".

¹⁷³. S. pp. 372-9~373-2, T. p. 260-3-3~5, C2. p. 410-3-10~17.

Part Three

(ch. 14-a), focus on actions of deities, and suggest the means of worship or offering in order to gain the attainments. However, the (*Padmakula*) *Karmamandala* representing the Compassionate Action of Avalokiteśvara focuses on defiled actions of all sentient beings, and describes the means of purifying all defiled actions in union with Lokeśvara.

Chapter 18-b. Epilogue of Part Three

Chapter 18-b of the Sanskrit *STTS* serves as an epilogue of part three, and explains two *maṇḍalas* and related rites, i.e. *Padmakula Caturmudrāmaṇḍala* classified as the *catur-mudrā-mandala* and *Sarvajagadvinaya Maṇḍala* classified as the *eka-mudrā-mandala*.

A. *Padmakula Caturmudrāmaṇḍala*

The *Padmakula Caturmudrāmaṇḍala*¹⁷⁴ is the *maṇḍala* of collecting the essential factors of the previous four *maṇḍalas* of the Lotus-family. This *maṇḍala* consists of Vairocana and four symbols, which represent the previous four *maṇḍalas*. Thus, the *sādhaka* gains the attainments described in the previous four *maṇḍalas* through this *maṇḍala*.

A-1. Structural Analysis of the First Part of Chapter 18-b

(1) The first section of the first part of chapter 18-b of the *STTS* starting with the words, “Then the Lord once again entered the *saṃādhi* called the Empowerment of the *Samaya-Mudrā* of the *Vajra-Dharma*”¹⁷⁵ and ending with the words, “*OM SARVA MUKHI*¹⁷⁶ *HŪM*”,¹⁷⁷ provides an exposition of the fifth *saṃādhi* called the supreme *maṇḍala*-king of the *Padmakula Caturmudrāmaṇḍala*.

(2) The next section starting with the words, “Then, the Bodhisattva Mahāsattva Avalokiteśvara”¹⁷⁸ and ending with the words, “You will die immediately due to the adverse action”,¹⁷⁹ provides a concise description of the *maṇḍala*-rites of the *Padmakula Caturmudrāmaṇḍala*.

(3) The next section starting with the words, “Then, one should generate the knowledge”¹⁸⁰ and ending with the words, “*OM SĀDHAYA PADMA RĀGA SAMAYA AH*”,¹⁸¹ explains the attainment-knowledge of the *Padmakula Caturmudrāmaṇḍala*. This section also explains the knowledge of the secret-mudrā.

(4) The final section, “Then, one should teach the binding¹⁸² of all the *mudrās*¹⁸³ such as the *mahā-mudrā* and the rest.”,¹⁸⁴ refers to the rite of binding the four *mudrās* of the *Padmakula Caturmudrāmaṇḍala*.¹⁸⁵

¹⁷⁴. S. pp. 375~378 of chapter 18-b, T. p. 260-4-1~5-6, C2. p. 411-1-1~2-19.

¹⁷⁵. *atha bhagavān punar api vajradharmasamayamudrā adhiṣṭhānan nāma saṃādhim samāpadya*: S. p. 375-4~5, T. p. 260-4-1, C2. p. 411-1-1.

¹⁷⁶. Tibetan reads: “*MUKHE*”.

¹⁷⁷. S. p. 376-4, T. p. 260-4-3, C2. p. 411-1-12.

¹⁷⁸. *athāryāvalokiteśvaro bodhisattvo mahāsattva*: S. p. 376-5, T. p. 260-4-3~4, C2. p. 411-1-13.

¹⁷⁹. *akāla maraṇam viṣamakriyayeti*: S. p. 376-13, T. p. 260-4-7, C2. p. 411-1-22.

Tibetan and *Tattvāloka* both read: “At the time of not avoiding the misfortune, you will fall into hell.”

¹⁸⁰. *tato jñānāny utpādayet*: S. p. 377-1, T. p. 260-4-7, C2. 411-1-23.

¹⁸¹. S. p. 378-9, T. p. 260-5-5, C2. p. 411-2-18.

¹⁸². Tibetan omits: “binding”.

A-2. Structure of the *Padmakula Caturmudrāmaṇḍala*

“The supreme *Caturmudrāmaṇḍala* (of the Lotus-family) has the basic design of the *Vajradhātu (Mahāmaṇḍala)* and is equal to the (*Sakalajagad-vinaya*) *Mahāmaṇḍala*. In the centre of the (*Catur-*) *mudrā-maṇḍala* one should place the image of the Buddha (Vairocana). On all sides of him, one should draw the *vajra*-lotus and the others.”¹⁸⁶

The external shape of the *Padmakula Caturmudrāmaṇḍala* is designed in conformity with the *Vajradhātu Mahāmaṇḍala*, but its centre circle has the eight-petaled lotus like the *Sakalajagadvinaya Mahāmaṇḍala*. This *maṇḍala* consists of the image of Vairocana and the four symbols of four deities, i.e. Jagadvinaya, Jatābuddha, Padmasamādhi and Padmāmogheśvara. The image of Vairocana is made, cast, or drawn in the centre of the lotus.¹⁸⁷ Opinions differ between the two commentators concerning the four symbols and their positions. Ānandagarbha explains that the four symbols are drawn in the positions of the four deities, i.e. a five-pronged *vajra* signified by the lotus for Jagadvinaya in the centre of the eastern quarter; a wish-granting-gem signified by the lotus for Jatābuddha in the centre of the southern quarter; a sixteen-petalled *vajra*-lotus for Padmasamādhi in the centre of the western quarter; and a four-petalled lotus, whose centre is white and has four coloured petals, i.e. blue, yellow, red and green, for Padmāmogheśvara in the centre of the northern quarter.¹⁸⁸ However, according to Śākyamitra, the four symbols indicate a *vajra*-lotus referring to a lotus signified by the *vajra*, a gem-lotus, a lotus, and a lotus signified by the *karma-vajra* (crossed *vajra*), and these four symbols are drawn in the positions of four Pāramitās around Vairocana.¹⁸⁹ Concerning the positions of these four symbols, it is evident that Ānandagarbha's opinion is more appropriate than Śākyamitra. Amoghavajra argues that this *maṇḍala* contains twenty-one deities¹⁹⁰ excluding the sixteen Mahāsattva Padmacihnaśharas out of the main thirty-seven deities.

A-3. Attainment-Knowledge

The attainment-knowledge of the *Padmakula Caturmudrāmaṇḍala* consists of the following four *saṃādhis* for attaining the four deities of this *maṇḍala*.

¹⁸³. Tibetan reads: “all the *mahā-mudrās*”.

¹⁸⁴. *tato mahāmudrādisarvamudrābandham* śikṣayet: S. p. 378-10, T. p. 260-5-5, C2. p. 411-2-19.

¹⁸⁵. Cf. *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 142-3-2~4-5.

¹⁸⁶. S. p. 376-7~10, T. p. 260-4-4~6, C2. p. 411-1-15~18.

¹⁸⁷. *Kosalālaṅkāra*, TTP. Vol. 71, No. 3326, p. 32-4-6~8.

¹⁸⁸. *Tattvāloka*, TTP. Vol. 72, No. 3333, p. 40-4-3~8.

¹⁸⁹. *Kosalālaṅkāra*, TTP. Vol. 71, No. 3326, p. 32-5-1~2.

¹⁹⁰. *OEAVS*, TSD. Vol. 18, No. 869, p. 285-3-21.

"If one clasps the lotus¹⁹¹ with the hand,¹⁹² and smells¹⁹³ it carefully, and then worships the Buddhas with its scent, one gains the attainment (of Lokeśvara).¹⁹⁴

If one places the image of the Buddha (Amitābha) in the centre of the twisted hair (of Lokeśvara) with a concentrated mind, and walks around showing pride,¹⁹⁵ one can subjugate the whole world.

If one visualises the great image of the lotus on the lotus (referring to the lotus of Padmasamādhi) in *samādhi*, and abides (in deity-*yoga*, i.e. visualising oneself as wrathful Padmasamādhi) according to the rite, one can kill all evil beings¹⁹⁶ with the mind (by means of the visualised lotus).

If one makes the four-faced lotus,¹⁹⁷ and clasps and revolves it with the hand, one achieves (all the actions) such as taking possession of (divine knowledge)."¹⁹⁸

This rite refers to practising the *yoga* of the four deities, i.e. Jagadvinaya, Jatābuddha, Padmasamādhi and Padmāmogheśvara, by means of performing their four *mudrās* and meditating on their four symbols, which represent and symbolise the four previous *mandalas* of the Lotus-family. As results of this rite, the *sādhaka* gains all the attainments of the four deities.

A-4. Conclusion

The *Padmakula Caturmudrāmandala* which has the function of assembling the essential principles of the previous four *mandalas* of the Lotus-family, i.e. the Body, Mind, Speech and Action of the Compassionate Avalokiteśvara, consists of the image of Vairocana and the four symbols of the four deities (i.e. Jagadvinaya, Jatābuddha, Padmasamādhi and Padmāmogheśvara). In this *mandala*, these four deities' symbols refer to the four Pāramitās of the Lotus-family which help the *sādhaka* to generate the four deities in his mind. Thus, this *mandala* describes the simplest way of attaining the four deities simultaneously, i.e. meditation on the four symbols of the four deities drawn in this *mandala*. The *sādhaka*'s attainment of the four deities through this *mandala* means the attainment of the Body, Mind, Speech and Action of Avalokiteśvara.

B. Sarvajagadvinaya Mandala

¹⁹¹ Ānandagarbha interprets the lotus as referring to a sixteen-petalled lotus made of wood. (*Tattvāloka*, TTP. Vol. 72, No. 3333, p. 40-5-7~8).

¹⁹² Chinese 2 reads: "both hands".

¹⁹³ Tibetan and *Kosalālamkāra* both read: "obscures and smells". *Tattvāloka* reads: "meditates".

¹⁹⁴ Tibetan and Chinese 2 both add: "rapidly".

¹⁹⁵ Tibetan reads: "vajra-pride".

¹⁹⁶ Sanskrit and Tibetan omit: "all evil beings".

¹⁹⁷ Tibetan reads: "crossed lotus".

¹⁹⁸ S. p. 377-2~9, T. p. 260-4-7~5-2, C2. p. 411-1-24~2-2.

Like the two previous *eka-mudrā-maṇḍalas* containing only a dominant single deity, i.e. the *Mahāyānābhisaṃayamaṇḍala* (ch. 5-B) and the *Vajrahūmkāra Maṇḍala* (ch. 10-B), the *Sarvajagadvinaya Maṇḍala*¹⁹⁹ also focuses on only a single deity, i.e. Jagadvinaya or Lokeśvara emitting all forms. Thus, Lokeśvara or Avalokiteśvara, who predominates over the previous five *maṇḍalas* of the Lotus-family, occupies the centre of this *maṇḍala*. According to Amoghavajra, the sixth *maṇḍala* is called the *eka-mudrā-maṇḍala* of the Lotus-family and contains thirteen deities, all of which are the transformations of Avalokiteśvara. (This section of the *tantra*) explains the rite of guiding the pupil to enter (the *maṇḍala*), and also the method of practising (the *samādhi* of summoning) one's chosen deity (*sva-deva*), and the method of practising the perception of both the mundane world (*loka*) and the spiritual world (*aloka*).²⁰⁰

B-1. Structural Analysis of the Second Part of Chapter 18-b

(1) The first section of the second part of chapter 18-b of the *STTS* starting with the words, “Then the Mahābodhisattva²⁰¹ Avalokiteśvara”²⁰² and ending with the words, “*HRĪH*”,²⁰³ provides an exposition of the second *samādhi* called the supreme *maṇḍala*-king of the *Sarvajagadvinaya Maṇḍala*. This section shows only the *samādhi* of Avalokiteśvara, because only a single deity constitutes this *maṇḍala*.

(2) The next section starting with the words, “Then, the Mahābodhisattva²⁰⁴ Avalokiteśvara”²⁰⁵ and ending with the words, “One should be instructed accordingly”,²⁰⁶ briefly explains the *maṇḍala*-rites of the *Sarvajagadvinaya Maṇḍala*.

(3) The next section starting with the words, “One should teach the knowledge of the *Sakalajagadvinaya*”²⁰⁷ and ending with the words, “One is accomplished on the *maṇḍala*”,²⁰⁸ explains the attainment-knowledge of the *Sarvajagadvinaya Maṇḍala*.

(4) The next section starting with the words, “Then, one should teach the binding of the *mudrās* such as the *mahā-mudrā* and the rest”²⁰⁹ and ending with the words,

¹⁹⁹. S. pp. 379~380-7 of chapter 18-b, T. pp. 260-5-6~261-1-5, C2. p. 411-2-20~3-15.

²⁰⁰. *OEAVS*, TSD. Vol. 18, No. 869, pp. 285-3-24~286-1-2.

²⁰¹. Tibetan, Chinese 2 and *Tattvāloka* read: “Bodhisattva Mahāsattva”.

²⁰². *athāryāvalokiteśvaro mahābodhisattva*: S. p. 379-1, T. p. 260-5-6, C2. p. 411-2-20.

²⁰³. S. p. 379-5, T. p. 260-5-7, C2. p. 411-2-25.

²⁰⁴. Tibetan and *Tattvāloka* both read: “Bodhisattva”.

²⁰⁵. *athāryāvalokiteśvaro mahābodhisattva*: S. 379-6 T. 260-5-7, C2. p. 411-2-26.
Chinese 2 omits.

²⁰⁶. *tathaivoltvā*: S. p. 379-13, T. p. 261-1-1~2, 411-3-5~6.

²⁰⁷. *sarvajagadvinayajñānaśikṣayet*: S. p. 379-13, T. p. 261-1-2, C2. p. 411-3-7.

²⁰⁸. *maṇḍale tu sa sidhyati*: S. p. 380-3, T. p. 261-1-3, C2. p. 411-3-12.

²⁰⁹. *tato mahāmudrādimudrābandhamśikṣayet*: S. p. 380-4, T. p. 261-1-4, C2. p. 411-3-13.

“The attainments are achieved accordingly”,²¹⁰ refers to the rite of binding the four *mudrās* of the *Sarvajagadvinaya Mandala*.

(5) The final section starting with the words, “Then, all the Tathāgatas gathered together in a conclave”²¹¹ and ending with the words, “the compendium of the Mahāyāna”²¹² constitutes the closing section of the part three, which includes a verse praising Avalokiteśvara by all the Tathāgatas.²¹³

B-2. Structure of the Sarvajagadvinaya Mandala

The *Sarvajagadvinaya Mandala* borrows its title from the *mandala* positioned in the eastern quarter of the *Sakalajagadvinaya Mahāmandala* (ch. 15), i.e. the *mandala* of Jagadvinaya. Thus, Viśvarūpa described in the following quotation indicates Lokeśvara emitting all forms, who is named as Jagadvinaya.

“As for the *Jagadvinayamandala* (of the Lotus-family), one should draw its external *mandala* in conformity with the (*Sakalajagadvinaya*) *Mahāmandala*, and draw accordingly a lotus in its interior. In its (centre) one should draw Viśvarūpa (Universal Form) embracing all the lotus-petals.”²¹⁴

According to Śākyamitra,²¹⁵ since this *mandala* is revealed for attaining the *mahā-mudrā* of Lokeśvara, the image of Lokeśvara is drawn in the lotus-centre positioned in the middle of the whole *mandala*, and in every lotus-petal surrounding him appear all forms of embracing both the mundane world and the spiritual world, which emerge by means of rays from the body of Lokeśvara. However, as already mentioned, Amoghavajra argues that this *mandala* contains the thirteen deities, which refer to Lokeśvara, eight Offerings and four Door-guardians.

B-3. Attainment-Knowledge

The attainment-knowledge of the *Sarvajagadvinaya Mandala* is entitled *Sarvajagadvinayajñāna* (the knowledge of attaining Sarvajagadvinaya), which refers to realising fully the *mahā-mudrā* of Lokeśvara. This section also explains a secret rite, entitled *Jagadvinayarahasyamudrājñāna* (the knowledge of the secret *mudrā* of Jagadvinaya).

a. Sarvajagadvinayajñāna

“If one draws the *mandala* known as Jagadvinaya, and meditates on the *mahā-mudrā* (of Jagadvinaya), one can become equal to Viśvadhara.”²¹⁶

²¹⁰. *tathaiva siddhaya iti*: S. p. 380-6~7, T. p. 261-1-5, C2. p. 411-3-15.

²¹¹. *atha sarvatathāgatāḥ punaḥ samājam āgamya*: S. p. 380-8, T. p. 261-1-5, C2. p. 411-3-16.

²¹². *mahāyānābhisaṃgraham iti*: S. p. 380-13~14, T. p. 261-1-6, C2. p. 411-3-21.

²¹³. Cf. *Tattvāloka*, TTP. Vol. 71, No. 3333, pp. 142-4-5~143-1-1.

²¹⁴. S. p. 379-8~11, T. pp. 260-5-8~261-1-1, C2. p. 411-3-1~4.

²¹⁵. *Kosalālampkāra*, TTP. Vol. 71, No. 3326, p. 33-2-1~8.

²¹⁶. S. p. 379-14~15, T. p. 261-1-2, C2. p. 411-3-8~9.

This rite refers to attaining Jagadvinaya by means of performing the *yoga* of Jagadvinaya. According to Śākyamitra,²¹⁷ the *sādhaka* draws and enters the *Sarvajagadvinaya Mandala*, and then while abiding in it, if he executes the activities such as confessing sins, and meditates on the *mahā-mudrā* of the Lord Viśvarūpa, i.e. the bodily image of Jagadvinaya, he can become identical to Viśvadhara or Jagadvinaya.

b. Secret Rite

“Meditating on the *saṃādhi* of Viśvarūpa with a well-concentrated mind, one is successful in the *mandala* through the union of the two organs.”²¹⁸

This rite refers to attaining Jagadvinaya by means of the perfect union between the *sādhaka*'s mentally projected body and the visualised Jagadvinaya's body, i.e. by means of the *sādhaka* visualising himself as Jagadvinaya abiding in the *mandala*.

B-4. Conclusion

In order to generate and to realise Avalokiteśvara, while the previous *Padmakula Caturmudrāmandala* suggests the means of attaining the four deities (i.e. Jagadvinaya, Jāṭabuddha, Padmasamādhi and Padmāmogheśvara), the *Sarvajagadvinaya Mandala* which is the *eka-mudrā-mandala* of the Lotus-family focuses on only Jagadvinaya because the four deities are the four different images of Avalokiteśvara or Lokeśvara. Thus, the *yoga* of Jagadvinaya described in this *mandala* guarantees all the attainments such as the supernatural powers explained in the previous five *mandalas* of the Lotus-family. In addition, by means of the power of the compassionate Avalokiteśvara the *sādhaka* converts all sentient beings.

²¹⁷. *Kosalālamkāra*, TTP. Vol. 71, No. 3326, p. 33-3-3~5.

²¹⁸. Chinese 2 reads: “the union of vajra and lotus”.
S. p. 380-2~3, T. p. 261-1-3~4, C2. p. 411-3-11~12.

Part Four
Karma-Pledge of All the Tathāgatas

Part four of the Sanskrit STTS¹ is divided into four chapters, entitled *Sarvārthasiddhi Mahāmaṇḍala* (ch. 19), *Ratnaguhya Mudrāmaṇḍala* (ch. 20), (*Maṇikula*) *Jñānamāṇḍala* (ch. 21), and (*Maṇikula*) *Karmamaṇḍala* (ch. 22-a). The last chapter also includes a section which forms an epilogue to part four (ch. 22-b) and contains the rites of two *maṇḍalas*, i.e. *Maṇikula Caturmudrāmaṇḍala* and *Sarvārthasiddhi Maṇḍala* (or *Maṇikula Ekamudrāmaṇḍala*). These six *maṇḍalas* of part four belong to the *Karma*-family or Gem-family. Concerning the relationship between the Gem-family and the *Karma*-family, Ānandagarbha comments that since all the words of the Gem-family are endowed with actions to complete all the thoughts of all living beings, they are known as the pledge of the *Karma*-family.² He also explains the function of the Gem-family as generating the *karma-mudrā* of completing all wishes of all living beings as a remedy for avarice.³ Thus, the Gem-family specialises in the gaining of wealth with special instructions for discovering hidden treasure.⁴

This fourth part of the STTS is dominated by the Mahābodhisattva Ākāśagarbha and all six *mandalas* in this part are enunciated by him. The ultimate purpose of the Gem-family is to guide the *sādhaka* to generate the nature of Ākāśagarbha or Vajragarbha and to eliminate avarice with the help of Ākāśagarbha, the bestower of gems. David Snellgrove⁵ argues that the first four *mandalas* of part four have exactly the same principal thirty-seven divinities as in the *Vajradhātu Maṇḍala* and the only complications are caused by their variant names, which have been concocted mainly by replacing the first part of the name, *Vajra*-, by *Mani*- or *Ratna*- and in the case of the fourth (*Maṇikula*) *Karmamaṇḍala* by a combination of *Maṇiratna*- . In addition, in the case of the third (*Maṇikula*) *Jñānamāṇḍala*, the distinctive part of the Bodhisattva's name is prefixed by *Manijñāna*-.

1. S. part four, pp. 382~434, T. pp. 261-1-7~266-3-3, C2. pp. 411-3-22~423-1-14.

2. *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 144-3-2~3.

3. Ibid., p. 143-1-1~2.

4. David Snellgrove, *Indo-Tibetan Buddhism*, p. 237.

5. David Snellgrove, *Sarva-Tathāgata-Tattva-Saṅgraha*, Introduction, p. 55.

Chapter 19. Sarvārthasiddhi Mahāmaṇḍala

Chapter 19 of the STTS⁶ provides an exposition of the *Sarvārthasiddhi Mahāmaṇḍala* which constitutes the supreme *mahā-mudrā* of the Gem-family. Amoghavajra outlines this chapter as follows:-

“The fourth main part is called ‘Universal Success (*sarvārtha-siddhi*)’. It includes six *mandalas*. The first *mandala* (of the *Sarvārthasiddhi*) is called the *mahā-maṇḍala*. It contains (the main) thirty-seven deities. (This section of the *tantra*) explains the rite of guiding the pupil to enter (the *mandala*). By means of entering this *maṇḍala*, (the pupil) can eliminate the karmic effects of poverty. The text explains the ways of seeking abundant riches, and seeking both Buddha-Bodhisattva-hood and glory in this world.”⁷

1. Structural Analysis of Chapter 19

(1) The first section of chapter 19 of the STTS starting with the words, “Then all the Tathāgatas once again”⁸ and ending with the words, “This is produced for the benefit of the world”,⁹ opens with a eulogy to Ākāśagarbha, who as the presiding Mahābodhisattva in part four of the STTS is praised with one hundred and eight names, just as Vajradhara (ch. 1), Vajrapāṇi (ch. 6) and Avalokiteśvara (ch. 15) were praised by all the Tathāgatas. These one hundred and eight names begin with Ākāśagarbha and end with Vajragarbha.¹⁰ This section also provides an exposition of the second *saṃādhi* called the supreme *mandala-king* of the *Sarvārthasiddhi Mahāmaṇḍala*.

(2) The next section starting with the words, “Then, the Bodhisattva Mahāsattva Ākāśagarbha”¹¹ and ending with the words, “One should reveal the *Mahāmaṇḍala*”,¹² explains the detailed *maṇḍala*-rites of the *Sarvārthasiddhi Mahāmaṇḍala*.

(3) The next section starting with the words, “Then, one should perform the worship in one's power”¹³ and ending with the words, “*OM SARVA-KARMA*¹⁴ *SPHOTA SAMYOGA*”,¹⁵ explains the means of gaining hidden treasure as the

⁶. S. chapter 19, pp. 383~403, T. pp. 261-1-8~263-3-4, C2. pp. 411-3-22~416-1-21.

⁷. *OEAVS*, TSD, Vol. 18, No. 869, p. 286-1-3~6.

According to the Sanskrit STTS, the way of seeking both Buddha-Bodhisattva-hood and glory in this world is explained not in this chapter but in the next chapter (ch. 20, S. pp. 409-5~411, T. pp. 263-5-6~264-2-4, C2. pp. 417-2-14~418-1-15).

⁸. *atha khalu sarvatathāgatāḥ punah*: S. p. 383-2, T. p. 261-1-8, C2. p. 411-3-23.

⁹. *idam saṃbhūtaṁ jagadarthatā iti*: S. p. 388-8~9, T. p. 261-4-7, C2. p. 412-3-7.

¹⁰. David Snellgrove, *Sarva-Tathāgata-Tattva-Saṅgraha*, Introduction, p. 54.

¹¹. *athākāśagarbho bodhisattvo mahāsattva*: S. p. 388-10, T. p. 261-4-7~8, C2. p. 412-3-17.

¹². *mahāmaṇḍalam darśayet*: S. p. 394-11, T. p. 262-2-8, C2. p. 414-1-20~21.

¹³. *tato yathāvibhavataḥ pūjān kṛtvā*: S. p. 394-13, T. p. 262-2-8~3-1, C2. p. 414-1-22~23.

¹⁴. *Tattvāloka* omits: “*KARMA*”.

¹⁵. S. p. 398-14, T. p. 262-5-2~3, C2. p. 415-1-14~15.

attainment-knowledge of the *Sarvārthasiddhi Mahāmandala*. This section also includes a secret rite.

(4) The final section starting with the words, “Then, one should teach the knowledge of all the *mudrās* of the great Gem-family”¹⁶ and ending with the words, “Having made the gem-fist¹⁷ into two, one should accomplish the *karma-mudrās*”,¹⁸ explains the rites of binding the four *mudrās* of the *Sarvārthasiddhi Mahāmandala*.¹⁹

2. *Mandala Rites*

a. Structure of the *Sarvārthasiddhi Mahāmandala*

The *Sarvārthasiddhi Mahāmandala* enunciated by Ākāśagarbha has the same basic structure as that of the *Vajradhātu Mahāmandala* and also contains the main thirty-seven deities at the same positions corresponding to those of the *Vajradhātu Mahāmandala*.

“The supreme *Mahāmandala* (of the Gem-family) has the basic design of the *Vajradhātu (Mahāmandala)* and is called ‘*Sarvasiddhi* (Universal Fulfilment)’.

(This *mandala*) has its four corners embellished with four gates and four arched doorways, joined together by four lines and adorned with silk pennants, wreaths and garlands. The external *mandala* should be drawn, inlaid with *vajras* and gems in every corner of the *mandala*²⁰ and between the gates and doors. In the interior a castle, which is generated from the *vajra*-gem, is designed and constructed correctly in conformity with the supreme eight pillars. It is adorned with the five *mandalas* which radiate brightness of the various gems.

(In the centre of the whole *mandala*) one should place the Buddha (Vairocana), who is surrounded by the (four) self-*mudrās* (drawn in the positions of the four Pāramitās, i.e. the *vajra*-gem referring to the symbol of Vajramaṇi, the gem-garland referring to the symbol of Vajraratnāṅkura, the gem in the lotus referring to the symbol of Vajraratnapadma and the gem encircled by minute gems referring to the symbol of Vajraratnavarṣa).

Having approached the *mandala* of Sarvāśāsiddhi²¹ (located at the eastern quarter) with the *vajra*-impulse, one should place Vajragarbha and draw Ratnavarapradā there (in its centre).²² On

¹⁶. *tato mahāmaṇikulasarvamudrājñānam śikṣayet*: S. p. 398-15, T. p. 262-5-3, C2. p. 415-1-16.

¹⁷. Tibetan reads: “*gem-mudrā*”.

¹⁸. *ratnamuśīm dvidhikṛtya karmamudrās tu sādhayed iti*: S. p. 403-10~11, T. p. 263-3-3, C2. p. 416-1-19.

¹⁹. Cf. *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 143-1-1~2-4.

²⁰. Tibetan reads: “*mahā-mandala*”.

²¹. Chinese 2 adds: “positioned in the east”.

²². Chinese 2 reads: “One should draw Vajragarbha who assumes the image of Ratnavarapradā in accordance with the instruction.”

all sides of him, one should duly draw the (four) Mahāsattvas endowed with the gem-symbols (*ratna-mudrā*) in correct order, (i.e. (1) Vajramanīcīhna or Maṇīcīhna, (2) Ratnāñkuśa or Ratnarāja, (3) Manirāga, and (4) Ratnatuṣṭi or Maṇīsādhū).

Having approached the *mandala* of Ratnamāla²³ (located at the southern quarter) with the *vajra*-impulse, one should duly draw the supreme Ratnamālādhara there in its centre. On all sides of him, one should duly draw the (four) Mahāsattvas holding the jewel-attributes (*mani-cihna*) in (their) hands in correct order, (i.e. (5) Ratnamāla or Sarvatathāgatābhisekamāla, (6) Maṇīsūrya, (7) Cintāmanīdhvaja or Maṇīśrī, and (8) Ratnāttahāsa or Maṇīhāsa).

Having approached the *mandala* of Ratnapadma²⁴ (located at the western quarter) with the *vajra*-impulse, one should place and draw the omnipresent Ratnapadmadhara there (in its centre). On all sides of him, one should duly draw the (four) Mahāsattvas holding the jewel-attributes in correct order, (i.e. (9) Samādhijñānagarbha, (10) Ratnakośa, (11) Maṇīcakra, and (12) Ratnabhāṣa or Maṇībhāṣa).

Having approached the *mandala* of Ratnavṛṣṭi²⁵ (located at the northern quarter) with the *vajra*-impulse, one should draw the Mahāsattva Ratnavṛṣṭi showering gems there (in its centre). On all sides of him, one should duly draw the (four) Mahāsattvas forming the hand-gestures and possessing the gem attributes, (i.e. (13) Maṇīpūja, (14) Maṇībandhakavaca or Maṇīkavaca, (15) Maṇīdamṣṭra or Maṇīyakṣa, and (16) Maṇīratna or Maṇīmuṣṭi) in conformity with the rite.

Having approached with the *vajra*-impulse, in every part of the corner, one should duly draw Ratnalāsyā (or Ratnarati) and the others (i.e. Ratnamālā, Ratnagītā or Maṇīgītā, and Ratnanītyā or Maṇīnītyā) in correct order. Having approached the supreme external *mandala* with the *vajra*-impulse, one should draw Dhūpapūjā (Dhūparatnā or Ratnadhūpā) and the others (i.e. Puṣpāmaṇi or Ratnapuṣpā, Ratnāloka, and Maṇigandhā or Ratnagandhā) in the corners of the external *mandala*. The (four) Door-guardians (i.e. Sarvaratnākarṣa or Ratnāñkuśa, Ratnapāśa, Maṇībandha or Ratnaphoṭa, and Maṇīratnāveṣa or Ratnāveṣa) should be placed in the centre of the four gates.”²⁶

In this *mandala*, the names of the five deities occupying the positions of the five Tathāgatas are Vairocana, Sarvārthaśiddhi, Ratnadr̥ṣṭi, Ratnapadma and Ratnavṛṣṭi.

²³. Chinese 2 adds: “positioned in the south”.

Śākyamitra explains that the *mandala* of Ratnamāla is the *mandala* of the gem-garland which is held in both hands by the Lord Vajrapatna. (*Kosalālamkāra*, TTP. Vol. 71, No. 3326, p. 36-3-4).

²⁴. Chinese 2 adds: “positioned in the west”.

²⁵. Chinese 2 adds: “positioned in the north”.

²⁶. S. pp. 388-13~393-12, T. pp. 261-5-1~262-2-3, C2. pp. 412-3-20~414-1-5.

The image of Vairocana is the same as in the *Vajradhātu Mahāmaṇḍala*, but the other four deities in common have the image of Vajragarbha or Ākāśagarbha. Thus, firstly, Sarvārthasiddhi (in the centre of the eastern quarter) has an image of Vajragarbha forming with his right hand ‘the gesture of bestowing gems’ which indicates the hand-gesture of placing on the knee with the palm of the right hand facing upwards.²⁷ Secondly, Ratnadr̥ṣṭi (in the centre of the southern quarter) has an image of Vajragarbha holding the gem-garland in his hands. Thirdly, Ratnapadma (in the centre of the western quarter) has an image of Vajragarbha holding the gem-lotus in his hands and abiding in *samādhi*.²⁸ Finally, Ratnavr̥ṣṭi (in the centre of the northern quarter) has an image of Vajragarbha pouring and casting the mould of all gems.²⁹

The sixteen Mahāsattvas (marked as the indicated numbers), the four Internal Offerings, the four External Offerings and the four Door-guardians are endowed with the same characteristics as those of the *Vajradhātu Mahāmaṇḍala* but they have the golden-coloured bodies adorned with various ornaments and hold their own attributes signified by the gem or jewel in their hands.³⁰ Though there is no mention about the *Bhadralakpa* Mahābodhisattvas in the above quotation, Ānandagarbha argues that the *Bhadralakpa* Mahābodhisattvas such as Maitreya, are drawn towards the four directions of the external *mandala*.³¹

b. Entry into the Maṇḍala

The master instructing the rites of the Gem-family is called the precious gem-master (*manīratna-ācārya*) because he holds the precious gem in his hand while performing the rituals in the *maṇḍala*. The entry rite into the *Sarvārthasiddhi Mahāmaṇḍala* also begins with the master's activities. Since its basic format follows the ritual of the *Vajradhātu Mahāmaṇḍala*, as can be seen in the following quotation, the STTS in this section emphasises the specific characteristics found only in the rite of the *Sarvārthasiddhi Mahāmaṇḍala*.

(1) (Having drawn the *Sarvārthasiddhi Mahāmaṇḍala*), the precious gem-master himself enters this *Mahāmaṇḍala* in accordance with (the rite of the *Vajradhātu Mahāmaṇḍala*) and performs the extensive rite by himself.

Śākyamitra explains this master's activities:-

“Having performed the four salutations, the master consecrates himself with the flask blessed by the *vajra*-gem, and forms the *samaya-mudrā* of Vajraratnāñkura over his heart. Then, having

27. *Kosalālaṅkāra*, TTP. Vol. 71, No. 3326, p. 36-2-7~3-2.

According to Ānandagarbha, Sarvārthasiddhi holds a bell in a boastful manner with the gem-fist (formed by the left hand) and forms the *mudrā* of supreme giving with the right hand possessing a *vajra*-gem. (*Tattvāloka*, TTP. Vol. 72, No. 3333, p. 54-1-6~7).

28. *Tattvāloka*, TTP. Vol. 72, No. 3333, p. 48-2-2~3.

29. *Kosalālaṅkāra*, TTP. Vol. 71, No. 3326, p. 36-4-2~5.

30. *Tattvāloka*, TTP. Vol. 72, No. 3333, p. 54-1-2~4.

31. Ibid., p. 54-1-1; p. 54-4-7~8.

clasped a garland and recited the *hrdaya* of entering (the *mandala*), he enters. After this, he presents the garland to the Lord Vajragarbha who abides in place of Aksobhya, and receives it back again. Having bound it round his head, he wishes: ‘Now, all the master’s actions are fully realised in myself.’ Then he empowers himself and receives the order.”³²

According to Ānandagarbha,³³ in this rite the master performs the *yoga* of Ākāśagarbha (or Vajragarbha) and transforms himself as Ākāśagarbha in *samādhi*.

(2) Then, he consecrates his jewel-pupil with a jar of water blessed by the gem, and induces (his pupil) to form the *samaya-mudrā* of Vajramanī while reciting the *hrdaya*: ‘*OM VAJRA-MANI SAMAYA VAM*’.

(3) Next, (the pupil) wearing an upper garment³⁴ made of the cloth obtained in accordance with the colour and covering his eyes with the same kind of (cloth), enters (the *mandala*) while reciting the *hrdaya*: ‘*OM HŪM MANI RĀJA KULAM*’.

(4) When he enters (the *mandala*), (the master) utters: ‘You should not tell this³⁵ to anyone, otherwise you will not escape from poverty and suffering during your whole life, and you will remain in hell for a long time.’ Having spoken thus, (the master) bursts open the *samaya*³⁶ (-*mudrā* of Vajramanī) and enunciates the *Mahāyānābhisaṃaya* (perfect comprehension of the *Mahāyāna*).

(5) Then, (the master) asks (his pupil) with the *vajra*-sound: ‘Where is the great treasure?’ and ‘How is it obtained?’. Then (the master) encourages the Lord Bodhisattva³⁷ Ākāśagarbha to tell all. After (Ākāśagarbha) has spoken, (the master) removes (his pupil's) face-cover and reveals the *Mahāmandala*.

(6) Next, he announces the consecration-pledge of all the Tathāgatas until the Lord Tathāgata approaches. Then, having performed the rite of worshipping within his power, (the pupil) accomplishes all actions.”³⁸

3. Attainment-Knowledge

3-1. *Jñānamudrā*

The attainment-knowledge³⁹ of the *Sarvārthaśiddhi Mahāmaṇḍala* entitled ‘*Jñānamudrā* (the knowledge-*mudrā*)’ consists of four sets of rites. The term *Jñānamudrā* means the *mudrā* of the natural disposition upon which (the *sādhaka*)

32. *Kosalālamkāra*, TTP. Vol. 71, No. 3326, p. 36-5-1~3.

33. *Tattvāloka*, TTP. Vol. 72, No. 3333, p. 48-2-5~8.

34. Chinese 2 omits.

35. Chinese 2 reads: “this secret”.

36. Tibetan reads: “make the *samaya* into two”.

Ānandagarbha interprets that ‘making the *samaya* into two’ means ‘breaking the *samaya-mudrā* of Vajramanī formed by the right hand by means of the wrathful fist formed by the left hand’. (*Tattvāloka*, TTP. Vol. 72, No. 3333, p. 48-3-5~6).

37. Tibetan and Chinese 2 both add: “Mahāsattva”.

38. S. pp. 393-13~394, T. p. 262-2-3~3-1, C2. p. 414-1-6~23.

39. S. pp. 395~397, T. p. 262-3-1~4-7, C2. p. 414-1-24~3-27.

meditates after having executed his own deity-*yoga* possessed of the four *mudrās*.⁴⁰ The following four sets of meditation methods aim at finding and gaining hidden treasure:-

“If one visualises (himself as) the bodily image (*mahā-mudrā*) of Vajragarbha (referring to Sarvārthasiddhi) with a well-concentrated mind, wherever one digs for the treasure trove, there one sees the treasure trove.

If one forms the supreme *samaya* (-*mudrā*) (of Ratnadṛṣṭi) and presses the (*samaya*-) *mudrā* where the treasure trove is perceived, it appears itself at this time.

If one joins in the *samādhi* of Vajragarbha (referring to Ratnapadma) with a well-concentrated mind, one knows in thought (*manas*) where the treasure trove is located.

If one forms the *karma-mudrā* in the *samādhi* of Vajragarbha (referring to Ratnavṛṣṭi), wherever one can take possession of that *mudrā*, there one can see the treasure trove.”

“If one meditates on the *mahā-mudrā* (of Sarvārthasiddhi), wherever one's body is wrapped, there the gem-deposit is perceived through the nature of *samaya*.

If one forms the supreme *samaya* (-*mudrā*) (of Ratnadṛṣṭi), wherever one takes possession of it and breaks it open, there one can discern and obtain the treasure trove which is full of great gems.

If one joins in the *samādhi-mudrā* (of Ratnapadma) and takes possession of it, one can know by oneself the whereabouts of the treasure trove which is full of great gems.

If one forms the *karma-mudrā* (of Ratnavṛṣṭi) and takes possession of it thoroughly, wherever one binds the *samaya* (-*mudrā*) with both hands, there one can point out the treasure.”

“If one joins in the *mahā-mudrā* (of Sarvārthasiddhi) wherever some doubt is raised, there the treasure trove containing gems can be discerned through knowledge (*jñāna*).

If one forms the supreme *samaya* (-*mudrā*) (of Ratnadṛṣṭi) where some doubt is raised, and releases it by oneself, there one can point out the treasure.

If one joins in the *samādhi-mudrā* (of Ratnapadma) and generates the knowledge where some doubt is definitely raised, there the treasure is definitely discerned.

If one forms the *karma-mudrā* (of Ratnavṛṣṭi) where some doubt is raised and breaks it open in accordance with the rite, the treasure will be found there.”

⁴⁰ *Kosalālamkāra*, TTP. Vol. 71, No. 3326, p. 37-3-1.

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"If one joins in the *mahā-mudrā* (of Sarvārthasiddhi) and searches for the treasure troves, wherever one remains and takes possession of (the *mudrā*), there one can point out (the treasure).

If one forms the supreme *samaya* (-*mudrā*) (of Ratnadṛṣṭi) and searches for the treasures, wherever one remains and makes (the *mudrā*) steadfast, there one can point out the treasure.

If one joins in the *samādhi-mudrā* (of Ratnapadma) and searches for the treasure trove, wherever one remains and generates knowledge, there one can point out the treasure.

If one forms the *karma-mudrā* (of Ratnavṛṣṭi) and searches for the treasures, wherever one remains and revolves the *karma-mudrā*, there one can point out (the treasure)."

These rites refer to the *sādhaka* performing deity-yoga together with the four *mudrās* of the deity in order to gain hidden treasure. The common feature of these rites is that each rite consists of the four verses or four segments corresponding to not only the four *mudrās*, but also the deity-yogas of the four deities and their families, i.e. Sarvārthasiddhi and his family, Ratnadṛṣṭi and his family, Ratnapadma and his family, and Ratnavṛṣṭi and his family. Thus, in each rite the first segment describes the *sādhaka* performing the deity-yoga of Sarvārthasiddhi or one of his family members while visualising the bodily image (*mahā-mudrā*) of the deity and reciting the relevant *hrdaya*, and then the *sādhaka* visualises himself as the golden-coloured bodily image of Ākāśagarbha, and generates Vajraratna abiding in himself.

The second segment describes the *sādhaka* performing the deity-yoga of Ratnadṛṣṭi or one of his family members while forming the hand gesture (*samaya-mudrā*) of the deity with his hands and reciting the relevant *hrdaya*, and then the *sādhaka* visualises himself as Ratnadṛṣṭi or one of his family members.

The third segment describes the *sādhaka* performing the deity-yoga of Ratnapadma or one of his family members while visualising himself as Ratnapadma or one of his family members, and draws the relevant *hrdaya* (*dharma-mudrā*) on his tongue with his mind.

The fourth segment describes the *sādhaka* performing the deity-yoga of Ratnavṛṣṭi or one of his family members while forming the hand gesture (*karma-mudrā*) of the deity with his hands and reciting the relevant *hrdaya*, and then the *sādhaka* visualises himself as Ratnavṛṣṭi or one of his family members. In conclusion, the *sādhaka* generates Vajraratna abiding in himself by means of his deity-yoga, and discovers hidden treasure with the help of the generated and visualised Vajraratna.⁴¹

3-2. Secret Rite

⁴¹. *Tattvāloka*, TTP. Vol. 72, No. 3333, pp. 59-3-6~60-5-5.

The secret rite entitled ‘*Manirahasyamudrājñāna*’,⁴² whose meaning is the secret *mudrā*-knowledge of the Jewel-family, employs, as a method of attainment, the four *mudrās* and sexual deity-*yoga*, i.e. the perfect union between the *sādhaka* and his deity.

“One should search for the treasure trove through the union of the two organs (*dvaya-indriya-samāpatti*).⁴³ If one meditates on the *mahā-mudrā* (of Sarvārthasiddhi) and takes possession of it, one can gain treasure.

While forming the supreme *samaya* (-*mudrā*) (of Ratnadṛṣṭi), one should love the female (deity) in the same way. Wherever one makes the *mudrā* steadfast, there one can point out treasure.

One should search for the treasure trove through the union of the two organs. If one meditates on the *jñāna-mudrā* (or *dharma-mudrā*) (of Ratnapadma), one produces the knowledge of treasure. One forms the *karma-mudrā* (of Ratnavṛṣṭi) through the union of the two organs. Then, wherever one should break open the *mudrā*, there one can point out treasure.”⁴⁴

This secret rite refers to gaining hidden treasure by means of the sexual union in *saṃādhi* between the *sādhaka*'s chosen deity visualised as himself and the deity's consort. In this rite the *sādhaka* uses the four *mudrās* of his chosen deity in order to summon, draw in, bind and subdue his deity effectively.

4. Conclusion

The *Sarvārthasiddhi Mahāmaṇḍala* is revealed by Ākāśagarbha or Vajragarbha, who is generated by Vajrasattva abiding in Vairocana and endowed with the image and nature of Vajraratna. Since this *maṇḍala* is dominated by Ākāśagarbha symbolising giving or generosity and represents the Body of Ākāśagarbha, the main characteristic of the *maṇḍala* is that the four deities occupying the positions of the four Tathāgatas, i.e. Sarvārthasiddhi, Ratnadṛṣṭi, Ratnapadma and Ratnavṛṣṭi, have the images of Ākāśagarbha. The other deities in the *maṇḍala* also have the characteristics of Ākāśagarbha because they are generated from the *saṃādhi* of Ākāśagarbha. In addition, all the deities of the *maṇḍala* except Vairocana hold their own attributes signified by the gem or jewel. The purpose of this *maṇḍala* guides the *sādhaka* to generate Ākāśagarbha in his mind by means of deity-*yoga* and to find hidden treasure with the help of Ākāśagarbha. Thus, the *sādhaka* eliminates poverty for himself with gained treasure, and by sharing it with others he keeps those who have already been converted as Buddhists and accomplishes perfection of generosity (*dāna-pāramitā*).

⁴². Tibetan and Chinese 2 both read: “*Rahasyamudrājñāna*”.

⁴³. Chinese 2 in this paragraph interprets “the union of the two organs” as “the union of *vajra* and lotus”.

⁴⁴. S. p. 398-2~9, T. p. 262-4-7~5-2, C2. p. 415-1~8.

Chapter 20. Ratnaguhyā Mudrāmaṇḍala

Chapter 20 of the *STTS*⁴⁵ provides an exposition of the *Ratnaguhyā Mudrāmaṇḍala*, which is classified as the *dhāraṇī-maṇḍala* and constitutes the supreme *samaya-mudrā* of the Gem-family. Since this *maṇḍala* symbolises the minds of the main thirty-seven deities generated by Ākāśagarbha, it is called ‘*Ratnaguhyā* (gem-secret)’ meaning the secret of the minds of the Gem-family. Like the previous *dhāraṇī-maṇḍalas*, all the goddesses generated through the *samādhi* are manifested as their symbols in the *maṇḍala*. Amoghavajra outlines this chapter as follows:-

“The second *maṇḍala* (of the *Sarvārthaśiddhi*) is called the *guhya-samaya-maṇḍala*. It contains (the main) thirty-seven deities. (This section of the *tantra*) explains the rite of guiding the pupil to enter (the *maṇḍala*). The text explains the method of seeking the treasure trove (*nidhāna*), and the method of rapid completion of the collection (*samāsa*) of merit (*punya*) for perfection of generosity (*dāna-pāramitā*).⁴⁶⁴⁷

1. Structural Analysis of Chapter 20

- (1) The first section of chapter 20 of the *STTS* starting with the words, “Then the Lord once again”⁴⁸ and ending with the words, “*OM SARVĀBHIŠEKA*⁴⁹ *PŪJĀ SAMAYE HŪM*”,⁵⁰ provides an exposition of the second *samādhi* called the supreme *maṇḍala*-king of the *Ratnaguhyā Mudrāmaṇḍala*.
- (2) The next section starting with the words, “Then, the Lord”⁵¹ and ending with the words, “Otherwise you will suffer great poverty, and you will fall into hell immediately after death”,⁵² explains the *maṇḍala*-rites of the *Ratnaguhyā Mudrāmaṇḍala*.

45. S. chapter 20, pp. 404~415, T. pp. 263-3-4~264-4-7, C2. pp. 416-2-1~419-1-4.

46. *Dāna-pāramitā* is one of six or ten *pāramitās*. The six chief *pāramitās* are *dāna* (giving, generosity, liberality), *śīla* (virtuous conduct, morality, righteousness), *ksānti* (forbearance, patience), *vīrya* (energy), *dhyāna* (meditation) and *prajñā* (wisdom). The four supplementary *pāramitās* are *upāya* or *upāya-kauśalya* (skilfulness in the choice or adaptation of the means for conversion or welfare), *prāṇidhāna* (aspiration or resolution), *bala* (strength, power) and *jñāna* (knowledge). (Har Dayal, *The Bodhisattva Doctrine in Buddhist Sanskrit Literature*, the chapter five).

47. *OEAVS*, TSD. Vol. 18, No. 869, p. 286-1-7~9.

According to the Sanskrit *STTS*, the explanation of the treasure trove (*nidhāna*) is mentioned not in this chapter, but in the previous chapter (ch. 19, S. pp. 395~397, T. p. 262-3-1~4-7, C2. p. 414-1-24~3-27).

48. *atha bhagavām punar api*: S. p. 404-2, T. p. 263-3-4, C2. p. 416-2-7.

49. Tibetan reads: “*SARVA-TATHĀGATA ABHIŠEKA*”. Chinese 2 reads: “*RATNĀBHIŠEKA*”.

50. S. p. 405-6, T. p. 263-3-8, C2. p. 416-2-20~21.

51. *atha bhagavān*: S. p. 405-7, T. p. 263-3-8, C2. p. 416-2-22.

Chinese 2 omits: “Lord”.

52. *mā te mahādārindryam akālakriyā narakapatanam syād*: S. p. 409-3~4, T. p. 263-5-5~6, C2. p. 417-2-12.

(3) The next section starting with the words, “One should generate the knowledge of the pledge of one's jewel”⁵³ and ending with the words, “*OM KARMA SIDDHIH*”,⁵⁴ explains the attainment-knowledge of the *Ratnaguhya Mudrā-mandala* gaining kingship and consecration. This section also includes a secret rite.

(4) The final section starting with the words, “Then, one should teach the binding of the *mahā-mudrās* (explained) in this *mandala*”⁵⁵ and ending with the words, ‘Having made the supreme secret-of-secret-fist into two, one should perform all the actions”,⁵⁶ describes the rites of binding the four *mudrās* of the *Ratnaguhya Mudrāmandala*. Like the previous *dhāraṇī-mandalas* (chs. 2, 7, 11 and 16), all the *mahā-mudrās* of the *Ratnaguhya Mudrāmandala* appear in the form of hand gestures.⁵⁷

2. Structure of the *Ratnaguhya Mudrāmandala*

“The supreme ⁵⁸*Mudrāmandala* (of the Gem-family) has the basic design of the *Vajradhātu* (*Mahāmaṇḍala*) and is called ‘*Ratnaguhya* (Gem-secret)’.

The whole *mandala* should be designed in conformity with the (*Sarvārthaśiddhi*) *Mahāmaṇḍala*. In its centre one should draw the symbol (*mudrā*) of the Buddha (Vairocana) according to the instruction. (On the positions of the four Pāramitās), one should draw a jewel placed on the seat (*paryanka*) before the *Vajradhātu*,⁵⁹ a jewel-garland,⁶⁰ a jewel in the lotus,⁶¹ and a jewel encircled by (minute) jewels⁶² (clockwise from the east).⁶³

53. *svamanisamayajñānāny utpādayet*: S. p. 409-4, T. p. 263-5-6, C2. p. 417-2-13.

54. S. p. 412-14, T. p. 264-2-8, C2. p. 418-2-1.

55. *athātra maṇḍale mahāmudrābandho bhavati*: S. p. 413-1, T. p. 264-2-8, C2. p. 418-2-2.

56. *guhyaguhyāgramuṣṭis tu dvividhikṛtya sarvakarmikā iti*: S. p. 415-9~10, T. p. 264-4-6, C2. p. 419-1-3~4.

Chinese 2 reads: “One should execute all the *mudrās* employed in the secret worship of this family by means of the supreme fist in conformity with the rite.”

57. Cf. *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 143-2-4~3-5.

58. Chinese 2 inserts: “self (*sva*)”.

59. Śākyamitra interprets the phrase “before the *Vajradhātu*” as referring to the place of Sattvavajrī. (*Kosalālamkāra*, TTP. Vol. 71, No. 3326, p. 41-3-5~6). It is evident that the *Vajradhātu* in this context indicates the symbol of Vairocana because it is called *Vajradhātviśvarī* (Queen of the *Vajradhātu*) according to the *Vajraguhya Vajramandala* (ch. 2).

60. Chinese 2 adds: “in the south”.

61. Chinese 2 adds: “in the west”.

62. Chinese 2 adds: “in the north”.

63. Concerning these four symbols occupying the places of the four Pāramitās, Ānandagarbha adds that the place of Sattvavajrī is occupied by a wish-granting-gem (*cintāmani*) signified by a five-pronged *vajra* whose top faces the east and is endowed with a blazing (light); that the place of Ratnavajrī is occupied by a garland of the precious gem; that the place of Dharmavajrī is occupied by a wish-granting-gem in the centre of the sixteen lotus-petals; and that the place of Karmavajrī is occupied by a wish-granting-gem encircled by minute jewels. (*Tattvāloka*, TTP. Vol. 72, No. 3333, p. 65-2-3~6).

Having approached the *mandala* of Sarvasiddhi⁶⁴ with the *vajra*-impulse, one should draw the great *vajra*-jewel⁶⁵ in the centre of the *vajra*-gem. On all sides of it, the gem-master should duly draw (the four Mahāsattvas') own symbols endowed with the jewel (-sign) in correct order, (i.e. (1) a five-pronged *vajra* signified by the jewel, (2) a hook signified by the jewel, (3) both an arrow and a bow of the gem, and (4) the image of finger-snapping by the two fists wrists of which bear the jewels⁶⁶).

Having approached the second *mandala*⁶⁷ in the same way, one should draw in its centre the jewel possessed of two eyes. On all sides of it, one should duly draw (the four Mahāsattvas') own symbols endowed with the jewel-sign in correct order, (i.e. (5) a garland of the wish-granting-gem, (6) a jewel in the centre of the solar disc, (7) a banner of the wish-granting-gem endowed with a gem-handle on a half moon, and (8) a jewel in a set of teeth inserted between the two *vajras*⁶⁸).

Having approached (the third *mandala*)⁶⁹ with the *vajra*-impulse, one should draw the jewel in the lotus (at its centre). One should duly draw (the four Mahāsattvas') own symbols endowed with the jewel-sign⁷⁰ on all sides of it in correct order, (i.e. (9) a sixteen-petalled lotus having the wish-granting-gem,⁷¹ (10) a sword signified by the jewel, (11) a jewel in the centre of the eight-spoked wheel, and (12) a tongue signified by a jewel⁷²).

Having approached the fourth supreme *mandala*⁷³ with the *vajra*-impulse, one should place in its (centre) the gem-shower endowed with the *vajra* and gem. It is duly surrounded by (the four) *karma-mudrās* endowed with the jewel-sign in correct order, (i.e. (13) a universal *vajra* signified by the jewel, (14) a set of armour signified by a jewel, (15) a set of teeth signified by a jewel, and (16) a five-pronged *vajra* signified by a jewel which is firmly clasped by the fist of the pledge⁷⁴)."⁷⁵

The external structure of the *Ratnaguhyā Mudrāmandala* is the same as that of the previous *Sarvārthasiddhi Mahāmandala*. The main characteristic is that the

⁶⁴. Chinese 2 adds: "positioned in the east".

⁶⁵. Only Sanskrit reads: "great gem-jewel (*mahā-ratna-maṇi*)".

⁶⁶. *Tattvāloka*, TTP. Vol. 72, No. 3333, p. 65-2-7~3-1.

⁶⁷. Chinese 2 adds: "positioned in the south".

⁶⁸. *Kosalālamkāra*, TTP. Vol. 71, No. 3326, p. 41-4-8~5-2; *Tattvāloka*, TTP. Vol. 72, No. 3333, p. 65-3-2~5.

⁶⁹. Chinese 2 adds: "positioned in the west".

⁷⁰. Sanskrit and Tibetan both omit this sentence.

⁷¹. Concerning this first symbol, Śākyamitra asserts that an image of giving the jewel with both hands on the lotus is drawn. (*Kosalālamkāra*, TTP. Vol. 71, No. 3326, p. 41-5-2~4).

⁷². *Tattvāloka*, TTP. Vol. 72, No. 3333, p. 65-3-5~7.

⁷³. Chinese 2 adds: "positioned in the north".

⁷⁴. *Tattvāloka*, TTP. Vol. 72, No. 3333, p. 65-3-8~4-2.

⁷⁵. S. pp. 405-9~408-9, T. p. 263-4-1~5-3, C2. pp. 416-2-24~417-1-26.

mandala is filled with the deities' symbols which are basically similar to those of the *Vajraguhya Vajramandala* (ch. 2), but since the *Ratnaguhyā Mudrāmandala* belongs to the Gem-family, all the symbols in this *mandala* are either directly related to or signified by the jewel (*mani*) or gem (*ratna*).

Though not specified in the above quotation, a *stūpa* well placed on the seat called *Vajradhātvīśvarī* (Queen of the *Vajradhātu*) is the symbol of Vairocana according to the *Vajraguhya Vajramandala* (ch. 2). However, in the above quotation, the great *vajra*-jewel in the centre of the *vajra*-gem, the symbol of Sarvārthaśiddhi, is explained by Śākyamitra as a great jewel signified by the *vajra* in the centre of jewel consisting of eight parts, six corners, or twenty parts.⁷⁶ Ānandagarbha adds that a wish-granting-gem signified by the five-pronged *vajra* is drawn in the centre of the eight-spoke-wheel-shaped jewel.⁷⁷ The jewel possessed of two eyes, the symbol of Ratnadṛṣṭi, is given a slightly different interpretation by Śākyamitra and Ānandagarbha. While the former comments a jewel drawn with two eyes are made in its centre,⁷⁸ the latter describes a wish-granting-gem drawn in the middle of the two eyes.⁷⁹ The jewel in the lotus, the symbol of Ratnapadma, which according to Ānandagarbha is a sixteen-petalled lotus having the wish-granting-gem is the same as the symbol of Samādhijñānagarbha (marked as the indicated number (9) in the above).⁸⁰ The gem-shower, the symbol of Ratnavṛṣṭi, is endowed with the *vajra* and gem, which according to Ānandagarbha is a wish-granting-gem showering gems encircled by minute jewels.⁸¹

In the above quotation, the indicated numbers refer to the sixteen Mahāsattvas' symbols in correct order. In addition, the description of the symbols of the eight Offerings and the four Guardians is omitted because they are the same as the symbols drawn in the *Vajraguhya Vajramandala* (ch. 2), the only difference being that they are signified by the jewel or gem. According to Ānandagarbha, this *mandala* bears the symbols of the *Bhadrakalpa* Mahābodhisattvas at the four directions of the external *mandala*.⁸²

3. Attainment-Knowledge

3-1. *Manisamayajñāna*

The attainment-knowledge⁸³ of the *Ratnaguhyā Mudrāmandala* is entitled 'Manisamayajñāna', which means the knowledge of the *samaya-mandala* (or *dhārani-mandala*) of the Jewel-family. This knowledge which guarantees the

⁷⁶. *Kosalālamkāra*, TTP. Vol. 71, No. 3326, p. 41-4-2~3.

⁷⁷. *Tattvāloka*, TTP. Vol. 72, No. 3333, p. 65-2-1~2.

⁷⁸. *Kosalālamkāra*, TTP. Vol. 71, No. 3326, p. 41-4-6.

⁷⁹. *Tattvāloka*, TTP. Vol. 72, No. 3333, p. 65-3-1~2.

⁸⁰. Ibid., p. 65-3-5~6.

⁸¹. Ibid., p. 65-3-7~8.

⁸². Ibid., p. 65-4-7~5-1.

⁸³. S. pp. 409-4~411, T. pp. 263-5-6~264-2-4, C2. pp. 417-2-13~418-1-15.

sādhaka kingship and consecration is generated from meditating on the symbol of Sarvārthasiddhi, i.e. *vajra*-gem (*vajra-ratna*) referring to the wish-granting-gem signified by the five-pronged *vajra*.

"If one draws the *vajra*-gem in space through the *saṃādhi* of Vajraratna (referring to the deity-*yoga* of Sarvārthasiddhi or one of his family members), and places it on one's forehead, one can surely become a king.

If one forms the supreme *saṃaya* (-*mudrā*)⁸⁴ (of Ratnadrṣṭi or one of his family members) and draws the *vajra*-gem in space,⁸⁵ and places it in the consecration-positions,⁸⁶ one surely gains kingship.⁸⁷

If one draws the *vajra*-gem in space⁸⁸ through the *saṃādhi* of Vajraratna (referring to the deity-*yoga* of Ratnapadma or one of his family members),⁸⁹ and places it (in the position of consecrating) the knowledge-gem, one can make oneself a king.⁹⁰

If one forms the *karma-mudrā* (of Ratnavṛṣṭi or one of his family members) and draws the *vajra*-gem in space, and places it in one's own position, one can make oneself a king.⁹¹"

"If one meditates on the *vajra*-gem over (one's) heart, and visualises the bodily image (of one's deity), one attains the supreme marvellous consecration (of Sarvārthasiddhi).

If one meditates on the *vajra*-gem on (one's) forehead with a well-concentrated mind, and forms (the *saṃaya-mudrā* of) Ratnavajrī, one can become a king everywhere.

If one meditates on the *vajra*-gem on (one's) tongue through the *saṃādhi* of Vajraratna, one can attain consecration in *Dharma*-kingship.

If one meditates on the *vajra*-gem on one's crown with a well-concentrated mind, and forms the *karma-mudrā* (of one's deity), one can become a master of good-action."

"If one draws the *vajra*-gem on a cloth (or wall, board) or elsewhere (while conceiving of Vajraratna) as oneself, and meditates on the *mahā-mudrā*, one can become a great king (of the *mahā-mudrās*).

If one draws the highest *vajra*-gem on a cloth or elsewhere (while conceiving of Vajraratna) as oneself, and meditates on Sattvavajrī

⁸⁴. Tibetan reads: "(the *saṃaya-mudrā* of) Ratnavajrī".

⁸⁵. Only Sanskrit omits: "in space".

⁸⁶. Tibetan reads: "at one's own position".

⁸⁷. Chinese 2 reads: "gem-consecration".

⁸⁸. Only Sanskrit omits: "in space".

⁸⁹. Chinese 2 reads: "the great *dharma*-gem-*saṃādhi*".

⁹⁰. Chinese 2 reads: "gains great *Dharma*-kingship".

⁹¹. Chinese 2 reads: "gains *Karma*-kingship".

(referring to the *vajra* in the moon), one can become a lord of the *samaya* (-*mudrās*).

If one draws the *vajra*-gem on a cloth or elsewhere (while conceiving of Vajraratna) as oneself, and meditates on the *dhyāna-mudrā*,⁹² one can surely become a lord of the *dharma* (-*mudrās*).

If one draws the highest *vajra*-gem on a cloth or elsewhere (while conceiving of Vajraratna as oneself), and meditates on the *karma-mudrā*, one can become a lord of the *karma* (-*mudrās*)."

"If one conceives of the *vajra*-gem made of gold, silver, or any other gem (as the highest *vajra*-gem) and visualises it at (one's) heart, one will be consecrated.

If one conceives of the *vajra*-gem made of gold or any other gem as the highest (*vajra*-gem) and visualises it on (one's) forehead, one can become a king with a great treasure.

If one conceives of the *vajra*-gem made of gold or any other gem (as the highest *vajra*-gem) and visualises it in one's mouth, one can become a lord of speech.

If one conceives of the *vajra*-gem made of gold or any other gem (as the highest *vajra*-gem) and visualises it on (one's) crown, one can become a lord of universal action."

As in the attainment-knowledge of the previous *Sarvārthasiddhi Mahāmandala*, according to Ānandagarbha,⁹³ the four segments in each paragraph of the above quotation refer to the deity-*yogas* of the four deities and their families, i.e. Sarvārthasiddhi and his family, Ratnadrṣṭi and his family, Ratnapadma and his family, and Rathnavṛṣṭi and his family. These four sets of rites refer to gaining kingship and consecration in the mundane and supramundane worlds by means of meditating on the *vajra*-gem and practising the deity-*yoga* together with binding the deity's four *mudrās*.

3-b. Secret Rite

The secret rite of the *Ratnaguhya Mudrāmandala* entitled 'Maṇikulasamaya-mudrārahasyajñāna (the secret-knowledge of the *samaya-mudrās* of the Jewel-family)' refers to gaining the attainments by means of sexual *yoga*, i.e. the unity of the divine and the mundane.

"If one binds the great *vajra*-jewel and inserts the jewel into the female (deity's) sexual organ (*stribhaga*)⁹⁴ while meditating on the *mahā-mudrā* (of one's deity), one gains fulfilment.

⁹². Chinese 2 reads: "dharma-mudrā".

⁹³. *Tattvāloka*, TTP, Vol. 72, No. 3333, pp. 66-1-1~67-3-5.

⁹⁴. Śākyamitra interprets the above phrase 'binding the great *vajra*-jewel' as 'making with a piece of wood or gold the great *vajra*-jewel which indicates the jewel signified by the *vajra* and provides the supreme attainment of wishes'. In addition, he comments that the term 'female' in this context symbolises the hand gesture (*samaya-mudrā*) and 'sexual organ' indicates the internal space (formed by both hands). Thus, when the *sādhaka* approaches or attains the

If one binds the jewel of the supreme *samaya* (-*mudrā*) and (inserts the jewel into) the female (deity's) sexual organ while forming the supreme *samaya* (-*mudrā*) (of one's deity), one can gain fulfilment in all consecrations.

If one binds the great *vajra*-jewel and inserts the jewel into the female (deity's) sexual organ while meditating on the *dharma-mudrā* (of one's deity), one can gain the supreme fulfilment.

If one binds the jewel of the *karma-mudrā* and (inserts the jewel into) the female (deity's) sexual organ while forming the *karma-mudrā* (of one's deity), one can gain the supreme fulfilment in all actions.”⁹⁵

The above four segments also refer to the deity-*yogas* of the four deities and their families, i.e. Sarvārthasiddhi and his family, Ratnadr̥ṣṭi and his family, Ratnapadma and his family, and Ratnavṛṣṭi and his family respectively. This rite demonstrates that by means of deity-*yoga* and the four *mudrās*, the *sādhaka* performs perfect sexual union between his chosen deity, whose image is visualised as himself in conformity with the description of the previous *Sarvārthasiddhi Mahāmaṇḍala*, and the corresponding female deity generated in the *Ratnaguhya Mudrāmaṇḍala* because all the deities in this *mandala* are generated in the form of a goddess during *samādhi*. As the result of this rite, the *sādhaka* is identical to and gains the power of Sarvārthasiddhi, Ratnadr̥ṣṭi, Ratnapadma and Ratnavṛṣṭi.

4. Conclusion

Since the *Ratnaguhya Mudrāmaṇḍala* representing the Mind of Ākāśagarbha is the *dhāraṇī-maṇḍala* of the Gem-family, the bodily images of the deities of the *Sarvārthasiddhi Mahāmaṇḍala* are replaced in this *maṇḍala* by their symbols or attributes, most of which are designed in conformity to those of the *Vajraguhya Vajramāṇḍala* (ch. 2), but are signified by the jewel or gem symbolising Ākāśagarbha or the Gem-family. Thus, in order to gain the attainments described in this chapter, i.e. kingship and consecration, the *sādhaka* begins with the meditation on the symbols such as the *vajra*-gem drawn in the *maṇḍala*. By means of meditating on the symbol of his chosen deity, the *sādhaka* attains his deity, and finally generates Ākāśagarbha abiding in his mind. The kingship described in this chapter symbolises *Dharma*-kingship in that the *sādhaka* can perfectly control his body, speech, mind and action.

deity, he puts the *vajra*-jewel into the hole (formed by both hands). (*Kosalālambikāra*, TTP. Vol. 71, No. 3326, p. 42-4-3~5).

⁹⁵. S. p. 412-2~9, T. p. 264-2-5~7, C2. p. 418-1-17~24.

Chapter 21. (*Maṇikula*) *Jñānamandala*

Chapter 21 of the *STTS*⁹⁶ provides an exposition of the (*Maṇikula*) *Jñānamandala*, which is classified as the *dharma-mandala* and constitutes the supreme *dharma-mudrā* of the Gem-family. This *mandala* also focuses on the main thirty-seven deities, who in the *mandala* hold their own attributes and sit cross-legged on the five-pronged *vajras* symbolising knowledge of the Gem-family. According to Amoghavajra, the *STTS* in this chapter explains the method of practising the *samādhi* of the Gem-family, which is a method of gazing at the Bodhisattva Ākāśagarbha (or Vajragarbha), after calming the mind, making the mind endure, making the mind gently harmonious, and liberating the mind.⁹⁷

1. Structural Analysis of Chapter 21

- (1) The first section starting with the words, “Then the Lord once again”⁹⁸ and ending with the words, “*OM SARVĀBHIŠEKA-JÑĀNA HŪM*”,⁹⁹ provides an exposition of the second *samādhi* called the supreme *mandala*-king of the (*Maṇikula*) *Jñānamandala*.
- (2) The next section starting with the words, “Then, the Bodhisattva Mahāsattva Ākāśagarbha”¹⁰⁰ and ending with the words, “You should not tell¹⁰¹ anyone who has not seen the *Dharma-mandala*,¹⁰² otherwise you will die instantly without attaining success”,¹⁰³ explains the *mandala*-rites of the (*Maṇikula*) *Jñānamandala*.
- (3) The next section starting with the words, “One should generate the knowledge of the *dharma* of the Gem-family”¹⁰⁴ and ending with the words, “*SARVA GUHYA JÑĀNA SARVA-SIDDHIM ME PRAYACCHA HŪM*”,¹⁰⁵ explains the attainment-knowledge of the (*Maṇikula*) *Jñānamandala* consisting of four sets of *samādhi* rites. This section also includes a secret rite.
- (4) The final section starting with the words, “Then, one should bind the *mahā-mudrā* accordingly”¹⁰⁶ and ending with the words, “One should establish

⁹⁶. S. chapter 21, pp. 416~423, T. pp. 264-4-7~265-3-6, C2. p. 419-1-5~420-3-22.

⁹⁷. *OEAVS*, TSD. Vol. 18, No. 869, p. 286-1-10~13.

⁹⁸. *atha bhagavān punar api*: S. p. 416-2, T. p. 264-4-7, C2. p. 419-1-6.

⁹⁹. S. p. 417-6, T. p. 264-5-3, C2. p. 419-1-23.

¹⁰⁰. *athākāśagarbho bodhisattvo mahāsattvah*: S. p. 417-7, T. p. 264-5-3, C2. p. 419-1-24.

¹⁰¹. Chinese 2 adds: “this secret *Dharma*”.

¹⁰². Tibetan and Chinese 2 both omit: “*mandala*”.

¹⁰³. *na tvayā adṛṣṭadharmaṇḍalasya vaktavyam mā te marañakālah śīghram evāsiddhasya syād*: S. p. 419-2~3, T. p. 264-5-8, C2. p. 419-2-26~3-2.

Chinese 2 reads: “without avoiding misfortune”, instead of “without attaining success”.

¹⁰⁴. *maṇikuladharmaṇḍāny utpādayet*: S. p. 419-4, T. pp. 264-5-8~265-1-1, C2. p. 419-3-3.

¹⁰⁵. S. p. 422-14, T. p. 265-3-3, C2. p. 420-2-25~27.

¹⁰⁶. *tato mahāmudrāṇ yathāvad badhnīyāt*: S. p. 422-15, T. p. 265-3-4, C2. p. 420-2-28.

succinctly the *karma-mudrās* in conformity with the positions”,¹⁰⁷ briefly describes the rites of binding the four *mudrās* of the (*Manikula*) *Jñānamandala*.¹⁰⁸

2. Structure of the (*Manikula*) *Jñānamandala*

“The supreme *Jñānamandala*¹⁰⁹ (of the Gem-family) has the basic design of the *Vajradhātu* (*Mahāmandala*) and is called ‘*Ratnajñāna* (Gem-knowledge)’.¹¹⁰

The whole *mandala* should be designed in conformity with the (*Sarvārthasiddhi*) *Mahāmandala*. One should draw (the deities who hold their own) emblems over their hearts in conformity with the *Dharmamandala*.¹¹¹

Like the previous *dharma-mandalas*, the deities in the (*Manikula*) *Jñānamandala* sit cross-legged and hold their own symbols over their hearts by forming the *vajra*-bond with both hands.¹¹² In addition, each of these deities is drawn in the centre of the five-pronged-*vajra* on the lunar-disc.¹¹³

3. Attainment-Knowledge

3-a. *Manikuladharmajñāna*

The attainment-knowledge¹¹⁴ of the (*Manikula*) *Jñānamandala* entitled ‘*Manikula-dharmajñāna*’, which means the knowledge of the *dharma* (-*mandala*) of the Jewel-family, consists of the following four sets of *saṃādhis*.

“Having drawn Vajragarbha (or Ākāśagarbha) on a cloth or elsewhere in *saṃādhi* (i.e. with thought having attained one pointedness), one should meditate on him. Then, one should plead while uttering: ‘Bestow the gem (of accomplishing all) wishes!’. ”

Having drawn Vajragarbha on a cloth or elsewhere in *saṃādhi*, one should meditate on him. Then, one should plead while uttering once: ‘Bestow, bestow the gem!’. ”

Having drawn Vajragarbha on a cloth or elsewhere, one should reflect on him in *saṃāpatti*. Then, one should plead for knowledge (while uttering): ‘Bestow good *dharma*!’. ”

Having drawn Vajragarbha on a cloth or elsewhere, one should reflect on him in *saṃāpatti*. Then, one should plead (while uttering): ‘Bestow good action!’. ”

¹⁰⁷. *karmamudrāḥ samāsenā yathā sthāneṣū saṃsthayed iti*: S. p. 423-4~5, T. p. 265-3-5, C2. p. 420-3-20.

¹⁰⁸. Cf. *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 143-3-5~4-7.

¹⁰⁹. Chinese 2 reads: “*sva-jñāna-mandala*”.

¹¹⁰. Chinese 2 reads: “*Svaratnajñāna*”.

¹¹¹. S. p. 417-9~12, T. p. 264-5-3~5, C2. p. 419-1-26~2-1.

¹¹². *Kosalālaṅkāra*, TTP. Vol. 71, No. 3326, p. 44-5-7~8.

¹¹³. *Tattvāloka*, TTP. Vol. 72, No. 3333, p. 71-3-3~5.

¹¹⁴. S. pp. 419-5~421, T. p. 265-1-1~2-7, C2. pp. 419-3-4~420-2-8.

"One should visualise the Satsattva (or Mahāsattva) Ākāśagarbha in space or elsewhere with a well-concentrated mind, and should plead for the fulfilment of intended wishes (*artha*).

One should visualise the Satsattva Ākāśagarbha in space or elsewhere with a well-concentrated mind, and should plead for the accumulation of gems.

One should visualise the Satsattva Ākāśagarbha in space or elsewhere with a well-concentrated mind, and should plead for the perfection of *dharmas*.

One should visualise the Satsattva Ākāśagarbha in space or elsewhere with a well-concentrated mind, and should plead for the accumulation of actions."

"One should draw Vajragarbha in (one's) heart with a well-concentrated mind and meditate upon him. Whenever one feels (one's) heart throbbing, one will receive the treasure from the attained (one's deity).

One should draw and meditate upon Vajragarbha on (one's) forehead. Whenever one feels (one's) head shaking, one gains consecration.

One should insert and meditate upon Vajragarbha in (one's) mouth. Whenever one feels (one's mouth) open, one accomplishes that word (= what one says).

One should place and meditate upon Vajragarbha on one's crown. Whenever one feels (one's crown) radiating, one can fly."

"If one meditates upon the bodily image (*mahā-mudrā*) of Vajragarbha with a well-concentrated mind, and pleads: 'Bestow the *siddhi* on me!' (while reciting): '*ILI-RATNA*', one attains the *siddhi*.

If one forms the *samaya* (-*mudrā*) of Ākāśagarbha with a well-concentrated mind, and pleads: '(Bestow) the consecrations (on me)!' (while reciting): '*MILI-RATNA*', one attains (the consecrations).

If one enters the *samādhi* of Vajragarbha with a well-concentrated mind, and pleads: 'Bestow the *dharma* on me!' (while reciting): '*CILI-RATNA*', one attains (the *dharma*).

If one forms the supreme *karma* (-*mudrā*) of Ākāśagarbha with a well-concentrated mind, and pleads: '(Bestow) all gems (on me)!' (while reciting): '*KILI-RATNA*', one gains (the gems)."

Four Vajragarbhas or Ākāśagarbhas described in each paragraph of the above quotation refer to the four deities and their families, i.e. Sarvārthasiddhi and his family, Ratnadṛṣṭi and his family, Ratnapadma and his family, and Ratnavīrṣṭi and his family respectively. The above four sets of *samādhis* represent a practice of a course of meditative techniques consisting of four stages. In the first stage, the *sādhaka* begins his meditation through the visible external object, i.e. the image of

Ākāśagarbha or Vajragarbha drawn on the *mandala*. In the second stage, he transforms the meditative object from the visible into invisible space. In the third stage, he transfers it from the external world into his internal body, i.e. the four consecration-places of the body. In the last stage, he completes his meditation by generating the deity-*yoga* by means of the four *mudrās* and visualising his deity as himself. As a result of these *samādhi*-practices, the *sādhaka* gains the power of Sarvārthaśiddhi, Ratnadṛṣṭi, Ratnapadma and Ratnavṛṣṭi.

3-b. Secret Rite

The secret rite of the (*Manikula*) *Jñānamandala* is entitled ‘*Manijñāna-rahasyamudrājñāna*’ which means the knowledge of the secret *mudrā* of the *Jñāna* (-*mandala*) of the Jewel-family. Ānandagarbha interprets the secret *mudrā* in this context as rejoicing in the presence of Vajragarbha and being united with him¹¹⁵:

“Through the union of the two organs¹¹⁶ (*dvayendriya-samāpatti*), if one conceives of Vajragarbha in space or elsewhere, one attains supreme success.

Through the union of the two organs, if one conceives of Vajragarbha as if actually drawing (the image of Vajragarbha), one can attain consecration.

Through the union of the two organs, if one conceives of Vajragarbha as if enjoying a beautiful woman, one can gratify the whole world.

Through the union of the two organs, if one conceives of Vajragarbha (who assumes an infinite number of) forms of the dust particles in all regions of space, one can surely attain universal success.”¹¹⁷

According to Ānandagarbha, the four segments of this quotation correspond to the deity-*yogas* of the four deities and their families, i.e. Sarvārthaśiddhi and his family, Ratnadṛṣṭi and his family, Ratnapadma and his family, and Ratnavṛṣṭi and his family respectively.¹¹⁸ As already seen several times in the previous chapters, this secret rite also employs the method known as the *dvayendriyasamāpatti*, which according to Śākyamitra¹¹⁹ is when at the time of executing the chosen deity-*yoga*, the *sādhaka* summons, draws in, binds, and controls the deity's organ in his organ, and then realises union with his deity. Through this *dvayendriyasamāpatti*, the *sādhaka* perfects all his actions universally.

4. Conclusion

¹¹⁵. *Tattvāloka*, TTP. Vol. 72, No. 3333, p. 73-3-3~4.

¹¹⁶. Chinese 2 reads: “the union of *vajra* and lotus”.

¹¹⁷. S. p. 422-2~9, T. p. 265-2-8-3-2, C2. p. 420-2-10~17.

¹¹⁸. *Tattvāloka*, TTP. Vol. 72, No. 3333, pp. 73-3-4~74-2-4.

¹¹⁹. *Kosalālamkāra*, TTP. Vol. 71, No. 3326, p. 45-3-8~5-1.

The (*Manikula*) *Jñānamandala* represents the Speech of Ākāśagarbha, which is manifested in the *mandala* as the main thirty-seven deities of the Gem-family abiding in *samādhi*. Since this *mandala* emphasises the *samādhi*, the *sādhaka* is required to practise the various *samādhi*-skills in order to generate Ākāśagarbha and to fulfil all the wishes of all living beings as a remedy for avarice. The attainments gained as a result of the *samādhi*-practices described in this chapter are summarised as the fulfilment of intended wishes, the accumulation of gems, the perfection of *dharma*s and the accumulation of actions.

Chapter 22-a. (*Maṇikula*) Karmamandala

Chapter 22-a of the *STTS*¹²⁰ provides an exposition of the (*Maṇikula*) *Karmamandala*, which is classified as the *karma-mandala* and constitutes the supreme *karma-mudrā* of the Gem-family. Amoghavajra provides a brief outline for this chapter as follows:-

“The fourth *mandala* (of the *Sarvārthasiddhi*) is called the *karma-mandala*. It contains (the main) thirty-seven deities. (This section of the *tantra*) explains the rite of guiding the pupil to enter (the *mandala*), and explains not only the method of empowerment of the action of digging for the treasure trove, but also the rite of the great worship of all the Buddhas in the Gem-family.”¹²¹

1. Structural Analysis of Chapter 22-a

(1) The first section of chapter 22-a of the *STTS* starting with the words, “Then the Lord once again”¹²² and ending with the words, “*OM VIŚVĀBHISEKE*”,¹²³ provides an exposition of the second *samādhi* called the supreme *mandala*-king of the (*Maṇikula*) *Karmamandala*.

(2) The next section starting with the words, “Then, the Bodhisattva Mahāsattva Ākāśagarbha”¹²⁴ and ending with the words, “You will die. One should say thus”,¹²⁵ explains the *mandala*-rites of the (*Maṇikula*) *Karmamandala*.

(3) The next section starting with the words, “One should teach the knowledge of the *Karma (-mandala)* of the Gem-(family)”¹²⁶ and ending with the words, “One can gratify the whole world”,¹²⁷ explains the attainment-knowledge of the (*Maṇikula*) *Karmamandala*. A secret rite is included in this section.

(4) The final section starting with the words, “Then, accordingly one gains the supreme attainment through the knowledge of the *mahā-mudrās*”¹²⁸ and ending with the words, “One should accomplish the *karma-mudrās*”,¹²⁹ briefly describes the four *mudrās* of the (*Maṇikula*) *Karmamandala*.¹³⁰

¹²⁰. S. chapter 22-a, pp. 424~429, T. pp. 265-3-6~266-1-4, C2. pp. 421-1-1~422-2-15.

¹²¹. *OEAVS*, TSD. Vol. 18, No. 869, p. 286-1-14~16.

¹²². *atha bhagavāṁ punar api*: S. p. 424-2, T. p. 265-3-6, C2. p. 421-1-7.

¹²³. S. p. 425-2, T. p. 265-4-3, C2. p. 421-1-23.

Tibetan reads: “*OM VIŚVĀBHISEKA HŪM*.” *Tattvāloka* reads: “*OM VAJRA VIŚVĀBHISEKE HŪM*.”

¹²⁴. *athākāśagarbho bodhisattvo mahāsattva*: S. p. 425-3, T. p. 265-4-3, C2. p. 421-1-24.

Tibetan reads: “*ārya-Ākāśagarbha*”.

¹²⁵. *maraṇaṁ bhaved iti uktvā*: S. p. 427-14, T. p. 265-5-4, C2. p. 422-1-3.

¹²⁶. *maṇikarmajñānāni śikṣayet*: S. p. 427-15, T. p. 265-5-4, C2. p. 422-1-3.

Tibetan omits: “Gem”. *Tattvāloka* reads: “Gem-family”.

¹²⁷. *sarvalokam sa rāgayed iti*: S. p. 428-12, T. p. 266-1-1, C2. p. 422-1-21.

¹²⁸. *tato yathāvan mahāmudrājñānenottamasiddhaya iti*: S. p. 428-13, T. p. 266-1-1, C2. p. 422-1-22.

¹²⁹. *karmamudrāḥ samādhayed iti*: S. p. 429-7~8, T. p. 266-1-3, C2. p. 422-2-15.

¹³⁰. Cf. *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 143-4-7~5-7.

2. Structure of the (*Maṇikula*) Karmamāṇḍala

“The supreme *Karmamāṇḍala* (of the Gem-family) has the basic design of the *Vajradhātu* (*Mahāmāṇḍala*) and is called ‘*Ratnakarma* (Gem-Action)’.

The whole *māṇḍala* should be designed in conformity with the (*Sarvārthaśiddhi*) *Mahāmāṇḍala*. In its centre one should duly place the image of the Buddha (Vairocana). One should draw the Ratnasattvī¹³¹ in conformity with the Mahāsattvas.”¹³²

As in the previous *karma-māṇḍalas*, only the five deities occupying the five Tathāgatas' positions in the *māṇḍala*, i.e. Vairocana, Sarvārthaśiddhi, Ratnadr̥ṣṭi, Ratnapadma and Ratnavṛṣṭi assume male forms and their images are the same as those of the *Sarvārthaśiddhi Mahāmāṇḍala*, but the other deities including *Bhadrakalpa* Mahābodhisattvas assume female forms though they refer to those of the *Sarvārthaśiddhi Mahāmāṇḍala*. Since the (*Maṇikula*) *Karmamāṇḍala* symbolises worshipping all the Tathāgatas, these deities make the gestures of offering their attributes signified by the gem or jewel to the five deities occupying the five Tathāgatas' positions.

3. Attainment-Knowledge

3-a. *Maṇikarmajñāna*

The attainment-knowledge of the (*Maṇikula*) *Karmamāṇḍala* entitled ‘*Manikarmajñāna*’, which means the (attainment-) knowledge of the *karma (-māṇḍala)* of the Jewel (-family), guides the *sādhaka* to achieve the following four goals, i.e. the empowerment of all the Tathāgatas, the consecration of all the Tathāgatas, the conversion of all living beings, and the accomplishment of all wishes.

“While making the bodily image (*mahā-mudrā*) of Vajragarbha with a well-concentrated mind, if one worships all the Buddhas with all offerings, one can control them.

While forming the supreme *samaya-mudrā* (of Vajragarbha) in *samādhi*, if one worships all the Buddhas (with all offerings), one can attain the self-¹³³consecrations.

While joining in the *samādhi* of Vajragarbha with a well-concentrated mind, if one worships all the Buddhas (with all offerings), one can destroy anything in the world.

While forming the *karma-mudrā* (of Vajragarbha) in the *samādhi* of Vajragarbha, if one worships all the Buddhas (with all offerings), one can accomplish all wishes instantly.”¹³⁴

According to Ānandagarbha, these four goals correspond to the deity-*yogas* of the four deities and their families respectively, i.e. Sarvārthaśiddhi and his family,

¹³¹. Tibetan reads: “Ratnapūjās”.

¹³². S. p. 425-5~9, T. p. 265-4-3~5, C2. p. 421-1-26~2-5.

¹³³. Chinese 2 inserts: “gem”.

¹³⁴. S. pp. 427-16~428-4, T. p. 265-5-4~7, C2. p. 422-1-4~11.

Ratnadṛṣṭi and his family, Ratnapadma and his family, and Ratnavṛṣṭi and his family.¹³⁵ In this rite the *sādhaka* generates and visualises the image of his deity described in the *Sarvārthasiddhi Mahāmaṇḍala* by the four *mudrās* of the deity, and worships the visualised deity with the female deities generated through the (*Manikula*) *Karmamandala*. Then, he gains the power of his deity.

3-b. Secret Rite

The secret rite of the (*Manikula*) *Karmamandala* called ‘*Rahasyamudrākarmajñāna* (the knowledge of the action of the secret *mudrā*)’ refers to gratifying the whole world by means of performing sexual deity-*yoga* and worshipping all the Buddhas.

“If one performs the union of the two organs (*dvaya-indriya-samāpatti*)¹³⁶ through the *saṃādhi* of Vajragarbha, and worships all the Buddhas, one can gratify the whole world.”¹³⁷

According to this quotation, while visualising himself as the bodily image of his chosen deity described in the *Sarvārthasiddhi Mahāmaṇḍala*, if the *sādhaka* generates the deity's consort by means of reciting the relevant *vidyā* described in the (*Manikula*) *Karmamandala*, and unites and worships himself as his deity with the deity's consort, then he gains the power of his deity and gratifies the whole world.

4. Conclusion

The (*Manikula*) *Karmamandala* represents the Action of Ākāśagarbha. In this *maṇḍala*, the female thirty-two out of the main thirty-seven deities of the Gem-family offer their own attributes signified by the gem or jewel to the five male deities, i.e. Vairocana, Sarvārthasiddhi, Ratnadṛṣṭi, Ratnapadma and Ratnavṛṣṭi. Thus, as the female deities worship these five deities in the *maṇḍala*, if the *sādhaka* visualises and worships Ākāśagarbha by means of the female deities generated through the *vidyās* described in this chapter, then he can attain the nature of Ākāśagarbha.

¹³⁵. *Tattvāloka*, TTP. Vol. 72, No. 3333, pp. 75-5-5~76-2-7.

¹³⁶. Chinese 2 interprets “the union of the two organs” as “the union of *vajra* and lotus”.

¹³⁷. S. p. 428-11~12, T. pp. 265-5-8~266-1-1, C2. p. 422-1-20~21.

Chapter 22-b. Epilogue of Part Four

As chapter 18-b serves as an epilogue of part three, so chapter 22-b of the Sanskrit STTS serves as an epilogue of part four and provides information about two *maṇḍalas* and related rites, i.e. *Maṇikula Caturmudrāmaṇḍala* classified as the *catur-mudrā-maṇḍala* and *Sarvārthaśiddhi Maṇḍala* classified as the *eka-mudrā-maṇḍala*.

A. *Maṇikula Caturmudrāmaṇḍala*

Since the *Maṇikula Caturmudrāmaṇḍala*¹³⁸ consists of the basic and essential qualities of the previous four *maṇḍalas* of the Gem-family, corresponding to the four *mudrās*, they are represented as four symbols in the *maṇḍala*, and the *sādhaka* gains the attainments described in the previous four *maṇḍalas* by means of performing the rite in this *maṇḍala*.

A-1. Structural Analysis of the First Part of Chapter 22-b

- (1) The first section of the first part of chapter 22-b of the STTS starting with the words, “Then the Lord”¹³⁹ and ending with the words, “*OM VIŚVA DRSTI*”,¹⁴⁰ provides an exposition of the fifth *saṃādhi* called the supreme *maṇḍala*-king of the *Maṇikula Caturmudrāmaṇḍala*.
- (2) The next section starting with the words, “Then, the Bodhisattva Ākāśagarbha”¹⁴¹ and ending with the words, “You should not tell anyone”,¹⁴² gives a concise description for the *maṇḍala*-rites of the *Maṇikula Caturmudrāmaṇḍala*.
- (3) The next section starting with the words, “Then, one should generate the knowledge”¹⁴³ and ending with the words, “*HA HA HA HA TRAH*”,¹⁴⁴ explains the attainment-knowledge of the *Maṇikula Caturmudrāmaṇḍala*.
- (4) The final section, i.e. “Then, one should teach the four practices in conformity with the binding of the four *mudrās*. One should be accomplished in like manner.”,¹⁴⁵ refers to the rite of binding the four *mudrās* of the *Maṇikula Caturmudrāmaṇḍala*.¹⁴⁶

¹³⁸. S. pp. 430~432 of chapter 22-b, T. p. 266-1-4~2-4, C2. p. 422-2-16~3-22.

¹³⁹. *atha bhagavān*: S. p. 430-4, T. p. 266-1-4, C2. p. 422-2-18.

¹⁴⁰. S. p. 431-6, T. p. 266-1-7, C2. p. 422-2-29.

¹⁴¹. *athāryākāśagarbho bodhisattva*: S. p. 431-7, T. p. 266-1-7, C2. p. 422-3-1.

Tibetan and Chinese 2 both read: “Bodhisattva Mahāsattva Ākāśagarbha”. *Tattvāloka* reads: “Bodhisattva Ākāśagarbha”.

¹⁴². *na tvayā kasyacid valkavyam iti*: S. p. 431-11~12, T. p. 266-2-1, C2. p. 422-3-5~6.

¹⁴³. *tato jñānāny utpādayet*: S. p. 431-13, T. p. 266-2-1, C2. 422-3-7.

¹⁴⁴. S. 432-10, T. p. 266-2-4, C2. p. 422-3-20.

Tibetan reads: “*HA HA HA TVA*”. *Tattvāloka* reads: “*HI HI HA HA HA TA*”.

¹⁴⁵. *tato yathāvac caturmudrābandham caturvidham śikṣayet tathaiva siddhaya iti*: S. p. 432-11~12, T. p. 266-2-4, C2. p. 422-3-21~22.

A-2. Structure of the *Manikula Caturmudrāmandala*

The *Manikula Caturmudrāmandala* focuses on Vairocana and the four symbols representing the previous four *maṇḍalas* of the Gem-family.

“As for the supreme *Mudrāmandala*¹⁴⁷ (of the Gem-family), one should construct the *mandala* by means of (drawing the previous) *Caturmudrā (-maṇḍalas)*.¹⁴⁸”

A difference of interpretation concerns Vairocana placed in the centre of the *mandala*. Whereas Ānandagarbha comments that the image of Vairocana is drawn in conformity with the description of the *Sarvārthaśiddhi Mahāmaṇḍala*, Śākyamitra replaces the image of Vairocana with the symbol, i.e. the octagon-gem-shaped *stūpa*. However, both commentators agree that around Vairocana the four symbols are drawn in the positions of the four Tathāgatas, i.e. the gem signified by the *vajra* for Sarvārthaśiddhi, the gem signified by the gem for Ratnadrṣṭi, the gem signified by the lotus for Ratnapadma, and the gem signified by the crossed *vajra* for Ratnavṛṣṭi.¹⁴⁹ According to Amoghavajra, this *mandala* contains twenty-one deities, excluding the sixteen Mahāsattvas out of the main thirty-seven deities.¹⁵⁰

A-3. Attainment-Knowledge

The attainment-knowledge of the *Manikula Caturmudrāmandala* refers to gaining the power of Vajraratna by means of executing the deity-*yoga* of Vajraratna on the forehead as follows:-

“If one binds the *vajra*-gem in the *samādhi* of Vajraratna, and places it on (one's) forehead, one can gain the universal attainment.”¹⁵¹

Śākyamitra explains that the *samādhi* of Vajraratna means the meditation (*samādhi*) on the bodily image (*mahā-mudrā*) of Ākāśagarbha, and ‘binding the *vajra*-gem (*vajra-ratna*)’ refers to forming the gesture (*mudrā*) of Vajraratna.¹⁵² While Śākyamitra regards the *vajra*-gem as the hand gesture, Ānandagarbha literally interprets it as the wish-granting-gem signified by the five-pronged *vajra*. Thus, according to Ānandagarbha, while executing his deity-*yoga*, the *sādhaka* emanates the golden coloured *vajra*-gem on the lunar disc of his forehead generated from the syllable *TRA* (or *TRAH*, the *vidyā* of Vajraratna).¹⁵³

Tibetan reads: “Then one should teach the four *mudrās*. One should accomplish all the attainments accordingly.”

¹⁴⁶. Cf. *Tattvāloka*, TTP. Vol. 71, No. 3333, pp. 143-5-7~144-1-8.

¹⁴⁷. Chinese 2 reads: “*Caturmudrāmaṇḍala*”.

¹⁴⁸. Chinese 2 reads: “the previous *Caturmudrāmaṇḍalas*”.
S. p. 431-9~10, T. p. 266-1-8, C2. p. 422-3-3~4.

¹⁴⁹. *Kosalālamkāra*, TTP. Vol. 71, No. 3326, p. 47-4-3~5; *Tattvāloka*, TTP. Vol. 72, No. 3333, p. 77-3-8~4-4.

¹⁵⁰. *OEAVS*, TSD. Vol. 18, No. 869, p. 286-1-17.

¹⁵¹. S. p. 431-14~15, T. p. 266-2-1~2, C2. p. 422-3-8~9.

¹⁵². *Kosalālamkāra*, TTP. Vol. 71, No. 3326, p. 47-4-7~8.

¹⁵³. *Tattvāloka*, TTP. Vol. 72, No. 3333, pp. 77-5-3~78-1-1.

A-4. Secret Rite

The STTS explains the following secret rite of the *Maṇikula Caturmudrāmaṇḍala* called ‘*Rahasyamudrā* (the secret mudrā)’:-

“If one puts together two foreheads of either the master and consort or the female (deity) and male (deity), and makes the two kiss (each other), one is successful.”¹⁵⁴

According to Ānandagarbha, the master in this quotation refers to the deities such as Sarvārthasiddhi, and the consort refers to the female-shaped (sixteen) Mahāsattvas and (eight) Offerings described in the (*Maṇikula*) *Karmamaṇḍala*.¹⁵⁵ In this rite if the *sādhaka* visualises himself as the partner of his chosen male or female deity and also generates his deity, and joins the pair together perfectly in his sexual deity-yoga, then he is identical to his deity.

A-5. Conclusion

The *Maṇikula Caturmudrāmaṇḍala* consists of Vairocana and the four symbols of the four deities (i.e. Sarvārthasiddhi, Ratnadṛṣṭi, Ratnapadma and Ratnavṛṣṭi), in which the four deities' symbols refer to the four Pāramitās of the Gem-family guiding the *sādhaka* to generate the four deities in his mind. Since this *maṇḍala* has the function of assembling the essential principles of the previous four *maṇḍalas* of the Gem-family, i.e. the Body, Mind, Speech and Action of Ākāśagarbha, the *sādhaka* attains the four deities by means of meditating on the four symbols to realise the Body, Mind, Speech and Action of Ākāśagarbha which are symbolised as the four deities.

B. Sarvārthasiddhi Maṇḍala

Since the *Sarvārthasiddhi Maṇḍala*¹⁵⁶ focuses on only the image of a predominant deity of the family, i.e. Ākāśagarbha, or more specifically, Sarvārthasiddhi having an image of Ākāśagarbha, and contains the essence of all the attainments of the Gem-family, this is regarded as an *eka-mudrā-maṇḍala*. Thus, if the *sādhaka* successfully practises the deity-yoga of Sarvārthasiddhi in the *maṇḍala*, then he gains all the attainments of the Gem-family. According to Amoghavajra, the sixth *maṇḍala* (of the Gem-family) is called the *eka-mudrā-maṇḍala* and contains thirteen deities. This section of the *tantra* explains the rite of guiding the pupil to enter the *maṇḍala*, and also explains the *saṃādhi* of both cultivating a single deity and cultivating all the Yakṣas, who are the manifestations of the Lord Vajradhara Ākāśagarbha.¹⁵⁷

B-1. Structural Analysis of the Second Part of Chapter 22-b

¹⁵⁴. Chinese 2 reads: “one gains the attainment of the secret method”.

S. p. 432-5~6, T. p. 266-2-3, C2. p. 422-3-15~16.

¹⁵⁵. *Tattvāloka*, TTP. Vol. 72, No. 3333, p. 78-1-2~3.

¹⁵⁶. S. p. 433 of chapter 22-b, T. p. 266-2-4~8, C2. pp. 422-3-23~423-1-8.

¹⁵⁷. *OEAVS*, TSD. Vol. 18, No. 869, p. 286-1-19~21.

- (1) The first section of the second part of chapter 22-b of the *STTS* starting with the words, “Then the Bodhisattva Mahāsattva Ākāśagarbha”¹⁵⁸ and ending with the words, “VAJRA RATNA HŪM”,¹⁵⁹ provides an exposition of the second *samādhi* called the supreme *mandala*-king of the *Sarvārthasiddhi Mandala*.
- (2) The next section starting with the words, “Then, this is (the description of) the *mandala*”¹⁶⁰ and ending with the words, “One should draw the *mandala* of universal¹⁶¹ success accordingly”,¹⁶² briefly explains the *mandala*-rites of the *Sarvārthasiddhi Mandala*.
- (3) The next section starting with the words, “Then, one should teach this *mudrā*-knowledge of the secret knowledge”¹⁶³ and ending with the words, “One obtains the attainment of ordinance”,¹⁶⁴ explains the attainment-knowledge of the *Sarvārthasiddhi Mandala*.
- (4) The next section, i.e. “Then, one should teach the *mudrā*-knowledge of the four signs.¹⁶⁵ Having drawn either the *sattvas* on cloths, or the *mudrās* on *mandalas*,¹⁶⁶ one is accomplished.”,¹⁶⁷ refers to the rite of binding the four *mudrās* of the *Sarvārthasiddhi Mandala*.
- (5) The final section starting with the words, “Then, all the Tathāgatas gathered together in a conclave”¹⁶⁸ and ending with the words, “the compendium of the Mahāyāna”,¹⁶⁹ constitutes the closing section of part four, which includes a verse praising Ākāśagarbha by all the Tathāgatas.¹⁷⁰

B-2. Structure of the *Sarvārthasiddhi Mandala*

The *Sarvārthasiddhi Mandala* focuses on the *mandala* positioned in the eastern quarter of the *Sarvārthasiddhi Mahāmandala* (ch. 19), i.e. the *mandala* of Sarvāśāsiddhi, which is represented by only Lord Sarvārthasiddhi who has an image of Ākāśagarbha or Vajragarbha.

“The supreme *Mahāmandala* (of the Gem-family) should be drawn in conformity with the *mandala* of Sarvasiddhi.”¹⁷¹

¹⁵⁸. *athākāśagarbho bodhisattvo mahāsattva*: S. p. 433-1, T. p. 266-2-4, C2. p. 422-3-23.

¹⁵⁹. S. p. 433-4, T. p. 266-2-5, C2. p. 422-3-26~27.

¹⁶⁰. *athātra mandalam bhavati*: S. p. 433-5, T. p. 266-2-5, C2. p. 422-3-28.

¹⁶¹. Tibetan and *Tattvāloka* both omit: “universal”.

¹⁶². *yathāvat tu samālekhyam sarvasiddhes tu mandalam iti*: S. p. 433-7, T. p. 266-2-6, C2. p. 423-1-2.

¹⁶³. *athātra jñānarahasyamudrājñānam śikṣayet*: S. p. 433-8, T. p. 266-2-6, C2. p. 423-1-3.

¹⁶⁴. *kalpasiddhim avāpnuta iti*: S. p. 433-10, T. p. 266-2-7, C2. p. 423-1-5.

Tibetan and *Tattvāloka* both read: “*karmasiddhi*”.

¹⁶⁵. Tibetan and *Tattvāloka* both read: “the knowledge of the four *mudrās*”.

¹⁶⁶. Chinese 2 adds: “the left lunar circles”.

¹⁶⁷. *tatas caturvidhan mudrājñānam śikṣayet evam paṭādiṣu sattvam mudrām vā mandaleṣu likhya sādhayed iti*: S. p. 433-11~13, T. p. 266-2-7~8, C2. p. 423-1-6~8.

¹⁶⁸. *atha sarvatathāgatāḥ punaḥ samājam āgamyā*: S. p. 434-1, T. p. 266-2-8, C2. p. 423-1-9.

¹⁶⁹. *mahāyānābhisaṃgraham iti*: S. p. 434-6~7, T. p. 266-3-2, C2. p. 423-1-14.

¹⁷⁰. Cf. *Tattvāloka*, TTP, Vol. 71, No. 3333, p. 144-1-8~3-3.

¹⁷¹. S. p. 433-6~7, T. p. 266-2-5~6, C2. p. 423-1-1~2.

Since the words ‘supreme *mahāmandala*’ have already been used for the *Sarvārthasiddhi Mahāmandala*, the supreme *mahāmandala* in this quotation refers to the supreme *mandala* of assuming all the bodily images (*mahā-mudrās*) of the main thirty-seven deities of the *Sarvārthasiddhi Mahāmandala*. As in the *mandala*-structure section of chapter 19, the *Sarvārthasiddhi Mahāmandala* is also called the *mandala* of Sarvasiddhi. Thus, the *Sarvārthasiddhi Mandala* is designed in conformity with the *Sarvārthasiddhi Mahāmandala*, and then the image of Sarvārthasiddhi is drawn on the lotus and the moon positioned in the centre of the *mandala* while reciting the relevant *hrdaya*.¹⁷² As already mentioned, Amoghavajra comments that this *mandala* contains the thirteen deities, which refer to Sarvārthasiddhi, eight Offerings and four Door-guardians.

B-3. Attainment-Knowledge

The attainment-knowledge of the *Sarvārthasiddhi Mandala* entitled ‘*Jñāna-rahasyamudrājñāna* (the knowledge-secret-mudrā-knowledge)’ refers to the secret rite of the *Sarvārthasiddhi Mandala*.

“To the Buddhas, if one offers pleasure attached to ¹⁷³desires (*kāma*) such as form (*rūpa*), one gains the attainment of ordinances (*kalpa*).”¹⁷⁴

This rite demonstrates that the *sādhaka* gains all the attainments of the Gem-family while experiencing positively the desires arising in his mind during his deity-*yoga*, instead of repressing them.

B-4. Conclusion

In order to generate and to realise Ākāśagarbha, whereas the previous *Manikula Caturmudrāmandala* suggests the means of attaining the four deities (i.e. Sarvārthasiddhi, Ratnadrṣṭi, Ratnapadma and Ratnavrṣṭi), the *Sarvārthasiddhi Mandala* which is the *eka-mudrā-mandala* of the Gem-family focuses on only Sarvārthasiddhi because the four deities are the four different images of Ākāśagarbha or Vajragarbha. Thus, if the *sādhaka* performs the deity-*yoga* of Sarvārthasiddhi, he becomes identical to Sarvārthasiddhi and also attains the nature of Ākāśagarbha. By means of the power of Ākāśagarbha, the *sādhaka* gains wealth by means of discovering hidden treasure and accomplishes perfection of generosity (*dāna-pāramitā*).

¹⁷². According to Ānandagarbha, the *hrdaya* recited in this rite is: ‘*OM VAJRA MANIDHARA SARVĀRTHASIDDHIM ME PRAYACCHA HO BHAGAVAN VAJRA RATNA HŪM*’. (*Tattvāloka*, TTP. Vol. 72, No. 3333, p. 80-2-7~8). This *hrdaya* appears in the STTS. (S. p. 433-3~4, T. p. 266-2-5, C2. p. 422-3-25~27).

¹⁷³. Chinese 2 adds: “five”.

Śākyamitra comments that desires in this quotation indicate the five desires arising from the objects of the five senses, i.e. form, sound, smell, taste and touch. (*Kosalālamkāra*, TTP. Vol. 71, No. 3326, p. 48-2-5~6).

¹⁷⁴. Tibetan reads: “actions (*karma*)”.

S. p. 433-9~10, T. p. 266-2-6~7, C2. p. 423-1-4~5.

Part Five
Tantra, Uttaratantra and Anuttaratantra
of the Mahāyāna Sūtra
Called the Compendium of Truth of All the Tathāgatas

According to Amoghavajra,¹ part five of the *STTS* first of all explains the recitations of the verses about the secret-assistance-means (*upāya*) of all the *mandalas*. Then, it unfolds the enlightenment of Buddha Śākyamuni as a Transformation-body (*nirmāṇā-kāya*) manifested in Jambudvīpa. Finally, all the Tathāgatas praise Vajrasattva by invoking his one hundred and eight names. As Amoghavajra concludes, most of part five consists of sets of verses which describe methods of the various *siddhis* connected with all the families described in the first four parts of the *STTS*.

In the Sanskrit *STTS* edited by Yamada Isshi, part five divides into four chapters, i.e. chs. 23, 24, 25, 26-a and 26-b, under the title ‘*Tantra, Uttaratantra and Anuttaratantra* of the Mahāyāna Sūtra Called the Compendium of Truth of All the Tathāgatas’. David Snellgrove regards the meaning of *tantra* in this context as ‘a woven pattern of threads of discourse’ because all four chapters of part five comprise a series of ‘set discourses’, in which the attitude of each family in turn is stated with regard to the various kinds of accomplishments (*siddhis*) which have been dealt with throughout the *STTS*. In the first three chapters of part five, (i.e. chs. 23, 24 and 25), each set begins with a statement relating to ‘All the Tathāgatas’, and is followed by separate statements relating to the four families of the Tathāgata, *Vajra*, *Padma* (Lotus) and *Maṇi* (Jewel) or *Ratna* (Gem), corresponding to the previous four parts of the *STTS*.² Snellgrove adds that chapter 26 (ch. 26-a) entitled ‘Supreme Tantra of All the *Kalpas*’ has a markedly different format, opening with a set of long detailed descriptions of rites or procedures according to each of the families in turn, and giving actual instructions, so becoming a treatise in its own right. Advice is given on the recitation of the divine names for varying long periods of time in front of images, suitable sites for the rites are listed and so on, all with the objective to attain supernatural powers, namely, assuming various bodily forms,

¹. *OEAVS*, TSD. Vol. 18, No. 869, p. 286-1-21~25.

². David Snellgrove, *Sarva-Tathāgata-Tattva-Saṅgraha*, Introduction, p. 59.

flying in the sky, becoming invisible, and subduing beings to one's will. There follows a large number of short verses, some arranged in family sets, as in the previous chapters of part five, but many just single statements, each referred to as a *tantra* (thread). This chapter (ch. 26-b) ends with an epilogue.³

According to Ānandagarbha,⁴ the terms *tantra*, *uttara-tantra* and *anuttara-tantra* have definite meanings within the context of the STTS. The collection of the words explaining the nature of Vairocana and Mahāvairocana is the *tantra*. This *tantra* can be divided into three subordinate *tantras*, namely, *mūla-tantra*, *uttara-tantra* and *anuttara-tantra*. The first four parts of the STTS (from ch. 1 to ch. 22-b) are regarded as the *mūla-tantra*, which explains the nature of all the Tathāgatas common to all sentient beings through the nature of all the *dharma*s of both the mundane world and the supramundane world. The superior speech of the supreme attainment of this *mūla-tantra* is the *uttara-tantra* (chs. 23, 24, and 25), which is not only the cause of attaining Buddhahood and Bodhisattvahood, but also the essence of the beginningless and endless great pledge (*mahā-samaya*) to be received by the higher and the highest *sādhakas* who wish to gain the attainments (*siddhis*) of the supramundane world. The *anuttara-tantra* (ch. 26-a) which contains the detailed description of the ordinances (*kalpas*) of the STTS is explained for those who prefer recitations and simple rites rather than meditation as a means of attainment.

³. Ibid., p. 62.

⁴. *Tattvāloka*, TTP. Vol. 71, No. 3333, pp. 146-5-1~147-1-7.

Chapter 23. Upāyasiddhitantra

Chapter 23 of the *STTS* deals with the means of gaining the supreme attainments by means of the *uttara-tantra* of the *mahā-mandalas* described in the *STTS*, i.e. *Vajradhātu Mahāmandala* (ch. 1) for the five Tathāgatas and the Tathāgata-family, *Trilokavijaya Mahāmandala* (ch. 6) for the *Vajra*-family, *Sakalajagadvinaya Mahāmandala* (ch. 15) for the *Padma*-family and *Sarvārthasiddhi Mahāmandala* (ch. 19) for the *Mani*- or *Ratna*-family. In order to understand this chapter, it is necessary to bear in mind Ānandagarbha's commentary quoted by Mkhās-grub-rje⁵ that the four families, i.e. Tathāgata-family, *Vajra*-family, *Padma*-family and *Mani*-family (or *Ratna*-family) correspond to Body, Mind, Speech and Action, as well as the four *mudrās*, i.e. *Mahā-mudrā*, *Samaya-mudrā*, *Dharma-mudrā* and *Karma-mudrā*. In addition, the four families also correspond to the four mental poisons, i.e. passion or lust (*rāga*), hatred (*dvesa*), delusion (*moha*) and avarice (*mātsarya*). Thus, the purpose of the four families is to help the *sādhaka* in eliminating completely these four poisons arising in the mind.

In the doctrinal analysis of the following chapters (chs. 23, 24, and 25), the indicated letters, i.e. (a)~(e), refer to the five Tathāgatas, Tathāgata-family, *Vajra*-family, *Padma*-family and *Mani*-family respectively. In this analysis, most quotations are summarised and translated from the *STTS*, and some are from the commentaries.

(1) The first section of chapter 23 of the *STTS* starting with the words, “Then the *Mahābodhisattva*⁶ Vajrapāni enunciated this *tantra* of the extensive rite of the great essence of all the Tathāgatas”⁷⁸ and ending with the words, “This is ⁹the extensive rite to gain the supreme attainments of Buddhas and Bodhisattvas of the *mudrās* of all the families”,¹⁰ describes the means of realising the nature of Buddhas and Bodhisattvas by means of meditating on the four *mudrās* which are explained in the *mahā-mandalas* of the four families. This section refers to the means of generating,

⁵. F.D. Lessing and Alex Wayman (trs.), *Introduction to the Buddhist Tantric Systems*, pp. 221~225.

⁶. Tibetan and Chinese 2 both read: “Bodhisattva Mahāsattva”.

⁷. Chinese 2 reads “all the Tathāgatas” as “all the families”. Tibetan reads: “the family of all the Tathāgatas”.

According to Ānandagarbha, the difference between all the Tathāgatas and the family of all the Tathāgatas is that the former refers to the nature of the five Tathāgatas (i.e. Vairocana, Akṣobhya, Ratnasambhava, Amitābha and Amoghasiddhi), but the latter refers to the main thirty-two deities of the *Vajradhātu Mahāmandala* excluding the five Tathāgatas. (*Tattvāloka*, TTP. Vol. 72, No. 3333, p. 81-2-2~4). However, Śākyamitra regards all the Tathāgatas as the circle of the Buddhas and Bodhisattvas. (*Kosalalamkāra*, TTP. Vol. 71, No. 3326, pp. 48-5-8~49-1-1).

⁸. *atha vajrapānir mahābodhisattva idam sarvatathāgatamahātattvavidhvistaratantram udājahāra*: S. p. 436-2~3, T. p. 266-3-3, C2. p. 423-1-15~16.

⁹. *Tattvāloka* inserts: “the *tantra* of”.

¹⁰. *sarvakulamudrāṇām buddhabodhisattvottamasiddhyavāptividhvistarāḥ*: S. p. 440-10~11, T. p. 266-5-7, C2. p. 423-3-20~21.

by means of executing the four *mudrās* of the deities, the nature of (a) Buddha, (b) Vajradhara or Vajrasattva, (c) Vajrahūmkāra, (d) Avalokiteśvara or Lokesvara, (e) Ākāśagarbha or Vajragarbha.

(2) The next section starting with the words, “Then, the Mahābodhisattva Vajrapāṇi”¹¹ and ending with the words, “This is the *tantra* of the extensive rite of the pledges (*samayas*) of all the families”,¹³ describes the means of perfecting the pledges of all the families, i.e. (a) the meditation on passion (*rāga-samāpatti*) and the purification of passion by passion, (b) non-aversion (*avirāga*) to desires (*kāmas*), (c) the manifestation of the great wrath (*mahā-krodha*), (d) perception of the purity of self-nature (*sva-bhāva*), (e) generosity (*dāna*). Ānandagarbha comments that the meditation on the four *mudrās* is accomplished while abiding in the pledge (*samaya*).¹⁴

(3) The next section starting with the words, “Then, the Mahābodhisattva Vajrapāṇi”¹⁵ and ending with the words, “This is the *tantra* of the extensive rite of perfecting the *dharmas*¹⁶ of all the families”,¹⁷ describes the means of attaining the knowledge of the *dharmas-mudrās* of all the families. Thus, this section explains the essence of *dharmas* of the five Tathāgatas and the four families, i.e. (a) the essence of the *dharmas* of the five Tathāgatas is the Buddha, (b) the passion, which is the essence of the *dharmas* of the Tathāgata-family and is the cause of generating the thought of enlightenment (*bodhicitta*), is pure, (c) the wrath which is the essence of the *dharmas* of the *Vajra*-family is pure, (d) as the lotus is not stained with water, the compassion which is the essence of the *dharmas* of the *Padma*-family is not defiled with passion, (e) the essence of the *dharmas* of the *Maṇi*-family is generosity.

(4) The next section starting with the words, “Then, the Mahābodhisattva Vajrapāṇi”¹⁸ and ending with the words, “This is the *tantra* of the extensive rite of perfecting the actions (*karmas*) of all the families”,¹⁹ describes the means of perfecting the actions of all the families, i.e. (a) converting all sentient beings to Buddhahood and Bodhisattvahood, (b) performing the rite of the four sets of sixteen offerings, (which are explained in the *Vajrakārya Karmamandala* (ch. 4), i.e. four offering-*mudrās* of generating the thought of great enlightenment, four offering-*mudrās* of all the Buddhas, four offering-*mudrās* of *dharma*, and four offering-*mudrās* of *saṃādhi*), (c) harming evil beings, (d) converting the sentient

¹¹. S. p. 441-1, T. p. 266-5-7, C2. p. 423-3-22.

¹². Tibetan and *Tattvāloka* both insert: “perfecting (*siddhi*)”.

¹³. *sarvakula samayavidhivistaratantram*: S. p. 442-4, T. p. 267-1-5, C2. p. 424-1-10.

¹⁴. *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 144-3-8.

¹⁵. S. p. 442-5, T. p. 267-1-5~6, C2. p. 424-1-11.

¹⁶. *Tattvāloka* reads: “*dharma-maṇḍalas*”.

¹⁷. *sarvakuladharmasiddhividhivistaratantram*: S. p. 443-10, T. p. 267-2-3, C2. p. 424-1-28.

¹⁸. S. p. 444-1, T. p. 267-2-4, C2. p. 424-2-9.

¹⁹. *sarvakulakarmasiddhividhivistaratantram*: S. p. 445-4, T. p. 267-3-1~2, C2. p. 424-2-25.

beings, as giving safety to those having fears, (e) consecrating the Buddhas and fulfilling all the wishes of the sentient beings.

(5) The next section starting with the words, “Then, the Mahābodhisattva Vajrapāṇi”²⁰ and ending with the words, “This is the *tantra* of attaining the knowledge of the nature of all the families”,²¹ describes the means of attaining the nature (*dharmatā*) of all the families, i.e. (a) meditating on the nature of the five Tathāgatas in the Vajrasattva-*samādhi*, (b) visualising the bodily image (*mahā-mudrā*) of the deity, (c) forming the hand gesture (*samaya-mudrā*) while meditating on the *mahā-mudrā*, (d) meditating on a five-pronged white *vajra* on the tongue,²² (e) meditating on a crossed *vajra* in the heart. Thus, this section refers to the means of accomplishing the evocation (Sanskrit, *sādhana* and Tibetan, *bsgrub-pa*) common to the four-*mudrās* of all the families.

(6) The next section starting with the words, “Then, the Mahābodhisattva Vajrapāṇi”²³ and ending with the words, “This is the *tantra* of the extensive rite of (attaining) the knowledge²⁴ of all the families”,²⁵ describes the means of attaining the knowledge (*jñāna*) of all the families, i.e. (a) abiding in the Vajrasattva-*samādhi* by means of visualising a *vajra* (referring to Vajrasattva) inside the moon (referring to the lunar disc), (b) visualising the deity's bodily image (*mahā-mudrā*) endowed with the splendour of the lunar disc, (c) generating a wrathful thought by means of performing the *yoga* of the wrathful deity, and beholding the *mandala* in space or elsewhere, (d) beholding a subtle (*sūkṣma*)-*vajra* or a line of letters (*akṣarapankti*) in space or elsewhere, (e) perceiving the whole world (*sarvaloka*)²⁶ and beholding the reflected image.

(7) The next section starting with the words, “Then, the Mahābodhisattva Vajrapāṇi”²⁷ and ending with the words, “They appear in front”,²⁸ describes the means of gaining the attainment-knowledge (*siddhi-jñāna*)²⁹ of all the families, i.e. (a) meditating on the image of the Buddha as oneself by means of empowering (Vajra-) sattva,³⁰ (b) beholding the yellowish-white *mandala* in space or elsewhere,

²⁰. S. p. 445-5, T. p. 267-3-2, C2. p. 424-2-26.

²¹. *sarvakuladharmaṭājñānasiddhitantrā*: S. p. 446-7, T. p. 267-3-8, C2. p. 424-3-17.

Tibetan and *Tattvāloka* both read: “This is the *tantra* of the extensive rite of the knowledge of the nature of all the families.”

²². *Kosalālaṃkāra*, TTP. Vol. 71, No. 3326, p. 52-5-7.

²³. S. p. 446-8, T. p. 267-3-8, C2. p. 424-3-18.

²⁴. *Tattvāloka* reads: “attaining the knowledge”. Chinese 2 reads: “attaining the knowledge-*mudrā*”.

²⁵. *sarvakulajñānavidhvistaratantrā*: S. p. 448-6, T. p. 267-4-8, C2. p. 425-1-12.

²⁶. Ānandagarbha interprets *sarvaloka* in this context as referring to Ākāśagarbha. (*Tattvāloka*, TTP. Vol. 72, No. 3333, p. 91-5-2~3).

²⁷. S. p. 448-7, T. p. 267-4-8, C2. p. 425-1-13.

²⁸. *prāg darśayanti*: S. p. 449-11, T. p. 267-5-6, C2. p. 425-2-2.

²⁹. Śākyamitra explains that the attainment-knowledge means the knowledge of the sign of attainment. (*Kosalālaṃkāra*, TTP. Vol. 71, No. 3326, p. 53-5-5~6).

³⁰. *Kosalālaṃkāra*, TTP. Vol. 71, No. 3326, p. 54-1-1.

and visualising the image of the deity as oneself, (c) observing (the image of the deity) in the middle of the blue³¹ (lotus) (seen in the yellowish-white *mandala*), (d) beholding the lotus having the colour blue like the sky (seen in the yellowish-white *mandala*), (e) beholding in space or elsewhere an emanated ray of light endowed with the purity like the sky. Concerning this section, Ānandagarbha comments that the meditation on the *mahā-mudrā* and the others is accomplished at the time of gaining the sign.³²

(8) The next section starting with the words, “Then, the Mahābodhisattva Vajrapāṇi”³³ and ending with the words, “One experiences the five supernatural knowledges. The Lord Ākāśagarbha said thus”³⁴ describes the means of attaining the five supernatural knowledges (*pañcābhijñā*, i.e. divine sight, divine hearing, mind reading, recollection of the previous existence and miraculous powers) of all the families, i.e. (a) abiding in the Vajrasattva-*samādhi* and meditating on the forms of all the Tathāgatas and Bodhisattvas in one's whole body, (b) binding the *mahā-mudrā* of Vajrasattva (referring to performing the deity-*yoga* of Vajrasattva),³⁵ (c) binding the supreme *mudrā* of Trilokavijaya, (d) binding the supreme *mudrā* of Jagadvinaya, (e) binding the supreme *mudrā* of Sarvārthaśiddhi.

(9) The next section starting with the words, “Then”³⁶ and ending with the words, “The Lord Buddhapūja said thus”,³⁷ describes the means of gaining the attainments by means of protecting the truth (*satya*) of all the families by swearing an oath (a) (to the five Tathāgatas) with the words bearing the truth, (b) to the pledge from which generates the Tathāgata-family, (c) to the *Vajra*-holders (referring to the *Vajra*-family), (d) to the Good *Dharma* which is supreme for the great *Padma*-family, (e) to the Buddha-offerings (referring to the *Mani*-family).

(10) The next section starting with the words, “Then”³⁸ and ending with the words, “One attains the self-existent offerings”³⁹ describes the means of attaining the pledge-essence (*samaya-tattva*) of all the families by means of binding the relevant *samaya-mudrās* and reciting the following *hrdayas*, i.e. (a) “SAMAYAS TVAM” (You are the pledge), (b) “SURATAS TVAM” (You are the delight), (c) “HŪM”, (d) “SARVA ŚUDDHA” (Everything is pure), (e) “OM”.

³¹. Chinese 2 reads: “black”. Ānandagarbha and Śākyamitra both interpret the blue (*śyāma*) in this context as referring to the blossom of the blue lotus (*utpala*). (*Tattvāloka*, TTP. Vol. 72, No. 3333, p. 92-3-5~6; *Kosalālaṁkāra*, TTP. Vol. 71, No. 3326, p. 54-1-7).

³². *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 144-5-2.

³³. S. p. 450-1, T. p. 267-5-6, C2. p. 425-2-4.

³⁴. *pañcābhijñām sa paśyatīty āha bhagavān ākāśagarbhabhāt*: S. p. 452-11~12, T. p. 268-2-4, C2. p. 425-3-14~15.

³⁵. *Kosalālaṁkāra*, TTP. Vol. 71, No. 3326, p. 54-3-6~7.

³⁶. S. p. 453-1, T. p. 268-2-5, C2. p. 425-3-17.

³⁷. *ity āha bhagavān buddhapūjāḥ*: S. p. 454-7, T. p. 268-3-4, C2. p. 426-1-9.

³⁸. S. p. 454-9, T. p. 268-3-4, C2. p. 426-1-11.

³⁹. *pūjāś caiva svayambhuvām iti*: S. p. 455-13, T. p. 268-4-3, C2. p. 426-1-29.

(11) The next section starting with the words, “Then, Vajrapāṇi”⁴⁰ and ending with the words, “One can gain the attainment twice”,⁴¹ describes the means of gaining the attainments of all the families by means of binding the *mudrās* of the deities, i.e. (a) Buddha-*mudrā*, (b) *mahā-mudrā* of Vajrasattva, (c) *samaya-mudrā* of Trilokavijaya or Vajrahūmkāra, (d) *dharma-mudrā* of Lokeśvara or Avalokiteśvara, (e) *karma-mudrā* of Vajragarbha or Ākāśagarbha, and also meditating on the images of the deities, i.e. (a) Tathāgata, (b) Vajrasattva, (c) Trilokavijaya, (d) Lokeśvara, (e) Vajragarbha. According to Ānandagarbha, while joining in his deity-*yoga*, if the *sādhaka* invokes his deity into forms such as cloth, and then, meditates on and conjures up his deity, he will accomplish the four *mudrās*.⁴²

(12) The next section starting with the words, “Then”⁴³ and ending with the words, “The Lord Ākāśagarbha said thus”,⁴⁴ describes the means of gaining all the attainments (*siddhis*) of all the families by means of the evocation (*sādhana*), in other words, by means of meditating on the bodily images (*mahā-mudrās*) of the deities, i.e. visualising oneself as (a) Buddha (representing the bodily images of the five Tathāgatas), (b) Vajrapāṇi or Vajrasattva (representing the bodily images of the deities of the Tathāgata-family) while thinking: “I am Desire” (*kāmo ' ham*), (c) *Vajra*-form (representing the bodily images of the deities of the *Vajra*-family), (d) *Padma*-form (representing the bodily images of the deities of the *Padma*-family), (e) blazing *Maniratna*-form (representing the bodily images of the deities of the *Maṇi*-family).

(13) The next section starting with the words, “Then”⁴⁵ and ending with the words, “One gains all the attainments”,⁴⁶ describes the means of attaining the empowerment (*adhiṣṭhāna*), consecration (*abhiṣeka*), meditation (*saṃādhi*), and worship (*pūjā*) of all the families. Thus, according to this section, the empowerment of all the families is accomplished by means of binding the *mudrās*, i.e. (a) *mudrā* of Vajradhātviśvari with a well-concentrated mind, (b) *mudrā* of Sattvavajri with the Vajrasattva-*saṃādhi*, (c) *mudrā* of Vajrahūmkāra with a well-concentrated mind, (d) *mudrā* of Vajrapadma with the Lokeśvara-*saṃādhi*, (e) *mudrā* of Mahāvajramāṇi with the Vajragarbha-*saṃādhi*, and then by means of empowering these *mudrās* at the four sites of the body, i.e. heart, crown (*ūrṇā*), throat, and forehead (with the *mudrās* of the four Pāramitās).

The consecration of all the families is accomplished by means of (a) binding the *mudrā* of Ratnavajri and placing this *mudrā* on the forehead, (b) binding the *mudrā*

⁴⁰. S. p. 456-1, T. p. 268-4-3~4, C2. p. 426-2-2.

⁴¹. *siddhis tu dviguṇā bhavet*: S. p. 457-3, T. p. 268-4-8~5-1, C2. p. 426-2-18.

⁴². *Tattvāloka*, TTP. Vol. 71, No. 3333, pp. 144-5-8~145-1-1.

⁴³. S. p. 457-5, T. p. 268-5-1, C2. p. 426-2-20.

⁴⁴. *ity āha bhagavān Ākāśagarbhaḥ*: S. p. 458-12, T. p. 268-5-8, C2. p. 426-3-12.

⁴⁵. S. p. 459-1, T. p. 268-5-8, C2. p. 426-3-23.

⁴⁶. *sarvasiddhaya*: S. p. 465-3, T. p. 269-4-6~7. Chinese 2 omits. (See, C2. p. 427-3-27).

of Vajradhātviśvarī and meditating on Vairocana on the crown; binding the *mudrā* of Sattvavajrī and meditating on Akṣobhya on the forehead; binding the *mudrā* of Ratnavajrī and meditating on Ratnasambhava in the right ear; binding the *mudrā* of Dharmavajrī and meditating on Amitābha at the back of the head; binding the *mudrā* of Karmavajrī and meditating on Amoghasiddhi in the left ear,⁴⁷ (c) binding Vajrabhiṣekamālā and placing it on the forehead, (d) binding Dharmavajrī and placing it on the head, (e) binding Vajraratnānikurā and placing it on the forehead.⁴⁸

The *samādhi* of all the families is accomplished by means of (a) binding the *mudrās* of the five Tathāgatas with a well-concentrated mind, (b) entering the *samādhi* which empowers being (*sattva-adhisṭhāna*)⁴⁹ with the *vajra-dharma*, (c) conceiving that you are generated from the passion and I am the wrath,⁵⁰ (d) expanding friendliness (*maitri*), (e) entering the *sarvakāśa-samādhi*⁵¹ with a well-concentrated mind. In addition, all of these *samādhi*-rites are performed together with reciting the relevant *hrdayas*, *mudrās*, *mantras* or *vidyās*.⁵²

The worship of all the families is accomplished by means of (a) worshipping oneself as the five Tathāgatas with the four External Offerings, (i.e. Vajradhūpā, Vajrapuṣpā, Vajrālokā and Vajragandhā) with a well-concentrated mind, and then accomplishing the desire of attainment, (b) worshipping oneself as Vajrasattva with the four Secret Offerings (referring to the four Internal Offerings, i.e. Vajralāsyā, Vajramālā, Vajragītā and Vajranṛtyā) while reciting the *vajra*-song (namely, “*OM*, Vajrasattva, Assembler! Vajraratna, Superior! Vajradharma, Song-holder! Vajrakarma, Supreme-performer!”), and then with the sixteen Offerings described in the *Vajrakārya Karmamandala* (ch. 4), (c) worshipping oneself as Vajrahūmkāra with the hand gestures (*karma-mudrās*) of the Secret Offerings⁵³

⁴⁷. *Kosalālamkāra*, TTP. Vol. 71, No. 3326, p. 58-5-3~6; *Tattvāloka*, TTP. Vol. 72, No. 3333, p. 97-2-8~3-5.

⁴⁸. According to Ānandagarbha, Vajrabhiṣekamālā refers to the *terintiri-mudrā* described in the *Trilokavijaya Mahāmandala*, Dharmavajrī refers to the *samaya-mudrā* of Dharmavajrī described in the *Sakalajagadvinaya Mahāmandala*, and Vajraratnānikurā refers to the *samaya-mudrā* of Ratnavajrī described in the *Sarvārthaśiddhi Mahāmandala*. (*Tattvāloka*, TTP. Vol. 72, No. 3333, p. 97-3-5~5-2).

⁴⁹. Śākyamitra interprets ‘being-empowerment (*sattva-adhisṭhāna*)’ as referring to the method of empowering the thought, i.e. the *yoga* of Vajrasattva. (*Kosalālamkāra*, TTP. Vol. 71, No. 3326, p. 59-2-2~7).

⁵⁰. According to Śākyamitra, the passion (*rāga*) symbolises the thought of enlightenment (*bodhicitta*), and the wrath generated from the thought of enlightenment indicates Vajrahūmkāra. (*Kosalālamkāra*, TTP. Vol. 71, No. 3326, p. 59-2-8~3-1).

⁵¹. Chinese 2 reads: “*sarvakāma-samādhi*”.

⁵². According to Ānandagarbha, the *hrdayas*, *mudrās*, *mantras* and *vidyās* refer to the magical formulae described in the *mahā-*, *dhāraṇī-*, *dharma-* and *karma-maṇḍalas* of each family. (*Tattvāloka*, TTP. Vol. 72, No. 3333, pp. 97-5-3~98-4-7).

⁵³. Ānandagarbha regards the Secret Offerings in this rite as the four Internal Offerings of the *Vajra*-family, i.e. Vajralāsyā, Vajramālā, Vajragītā and Vajranṛtyā (*Tattvāloka*, TTP. Vol. 72, No. 3333, p. 99-1-5), but Śākyamitra interprets them as referring to the sixteen Secret Offerings described in the *Kroḍhaguhyā Mudrāmaṇḍala* (ch. 7). (*Kosalālamkāra*, TTP. Vol. 71, No. 3326, p. 59-4-5).

which are formed with the two separated wrathful *vajra*-fists (*krodha-vajra-muṣṭi*) while reciting the *vajra*-song, (d) reciting a profound and great collection of *Sūtras* and presenting it to all the deities of the *Padma*-family with one's mind and speech, (which means worshipping oneself as Avalokiteśvara with the four Secret Offerings of the *Padma*-family, and also with the sixteen Offerings described in the *Padmakula Karmamandala* (ch. 18-a)), (e) honouring all the deities of the *Maṇi*-family with the canopy, banner, trophy and royal offerings (*rāja-pūjāś*), (which means worshipping oneself as Ākāśagarbha with the four Secret Offerings of the *Maṇi*-family, and also with the sixteen Offerings described in the *Manikula Karmamandala* (ch. 22-a)).⁵⁴

(14) The next section starting with the words, “Then”⁵⁵ and ending with the words, “The Lord Vajradhara said thus”,⁵⁶ describes the means of attaining the *siddhis* through the knowledge of the supernatural knowledges (*abhijnā-jñāna*) of all the families. Differing from the previous section (8) which describes the means of attaining the five supernatural knowledges of all the families, this section, though using the same methods, focuses on attaining the *siddhis* such as Buddhahood by means of generating and realising the five supernatural knowledges of all the families through the *yogas* of the deities of all the families. As a result, the *sādhaka* realises (a) Buddha, (b) Vajrasattva, (c) the supreme attainment (referring to the powers of Vajrahūmkāra), (d) the attainment of purity (referring to the powers of Lokeśvara), (e) the best of all attainments (referring to the powers of Sarvārthasiddhi). In this section, the words “wrath (*krodha*)”, “passion (*rāga*)” and “worship (*pūjā*) correspond to the *Vajra*-family, *Padma*-family and *Maṇi*-family respectively. Concerning this section, Ānandagarbha comments that at the time of generating the supernatural knowledges in accordance with the previously explained methods, the *sādhaka* should accomplish the *mandala* and the others as long as he meditates on the four *mudrās* of his deity all night.⁵⁷

(15) The next section starting with the words, “Then”⁵⁸ and ending with the words, “While meditating upon this knowledge of the great enlightenment, one can gain the attainment”,⁵⁹ describes the means of attaining the knowledge of great enlightenment (*mahā-bodhi-jñāna*) of all the families, i.e. (a) abiding in the Vajrasattva-*saṃādhi* and visualising oneself as the Tathāgata, (b) generating and meditating on the bodily image (*mahā-mudrā*) of Vajrasattva, (c) abiding in the Krodharāja-*saṃādhi* (referring to generating the bodily image of Vajrahūmkāra)

⁵⁴. *Tattvāloka*, TTP. Vol. 72, No. 3333, pp. 98-4-8~99-3-8; *Kosalālamkāra*, TTP. Vol. 71, No. 3326, p. 59-3-5~5-7.

⁵⁵. S. p. 465-6, T. p. 269-4-7, C2. p. 427-3-29.

⁵⁶. *ity āha bhagavāṇ vajradharaḥ*: S. p. 466-12, T. p. 269-5-7, C2. p. 428-1-20.

⁵⁷. *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 145-1-6.

⁵⁸. S. p. 467-1, T. p. 269-5-7, C2. p. 428-1-22.

⁵⁹. *mahābodhir iyam jñānam bhāvayam siddhim āpnuyād*: S. p. 468-7, T. p. 270-1-7, C2. p. 428-2-13.

and binding the supreme *samaya* (referring to forming the hand gesture of Trilokavijaya), (d) abiding in the Lokeśvara-*samādhi* (referring to generating the bodily image of Lokeśvara) and reciting the *dharma-mudrā*, (e) abiding in the Vajragarbha-*samādhi* (referring to generating the bodily image of Vajragarbha) and performing the *karma-mudrā*.⁶⁰

(16) The next section starting with the words, “Then, the Mahābodhisattva Vajrapāni”⁶¹ and ending with the words, “The Lord Vajrarakṣa said thus”,⁶² describes the means of attaining gratification (*anurāgana*), subjugation (*vaśikarana*), destruction (*māraṇa*) and protection (*rakṣā*) of all the families. According to this section, the gratification of all the families is accomplished by means of (a) visualising oneself as the Tathāgata for the benefit of all sentient beings and for the perfect enlightenment of oneself, (b) being possessed of the objects in accordance with Vajrasattva (which means adorning oneself with the ornaments of Vajrasattva) and visualising oneself as Vajrasattva, (c) enchanting evil beings with the wrath (of Vajrahūmkāra) for the observance of the Buddha's command and the purification of evil beings, (d) perceiving the passion, explaining (the natural purity of all) the *dharmas* with friendliness (*maitrī*) and compassion (*karuṇā*) (towards all sentient beings), and giving complete protection (to all sentient beings by means of explaining the perfection of wisdom), (e) presenting the consecration (referring to consecrating oneself with the *mudrā* of Vajraratna) and the collection of treasures (referring to adorning oneself as Ākāśagarbha with all the ornaments of the *Maṇi*-family).⁶³

The subjugation of all the families is accomplished by means of (a) meditating on the nature of passion (*rāga*) endowed with purity (*viśuddha*), which gives bliss (*sukha*), for the benefit of all sentient beings, (b) meditating on the nature of desire (*kāma*) having the essence of bliss, while reciting: “*SURATAS TVAM*” (You are the delight), (c) killing evil beings through the deity-*yoga* of the *Vajra*-family for the purpose of observing the Buddha's command, giving purification and protection to sentient beings, and protecting the Buddha's teaching, (d) perceiving the purity of passion (of maturing and liberating the sentient beings) through (observing) the lotus whose petals being fully open, and giving mutual affection between oneself and others (referring to the deities of the *Padma*-family) for conversion (of the sentient beings), (e) placing the *vajra*-gem (*vajra-ratna*) on one's head (*śirṣa*) daily and consecrating oneself in order to receive the consecration of all the Buddhas.⁶⁴

⁶⁰. *Kosalālamkāra*, TTP. Vol. 71, No. 3326, p. 60-3-6~5-6.

⁶¹. S. p. 468-10, T. p. 270-1-8, C2. p. 428-2-15.

⁶². ity āha bhagavāṁ vajrarakṣāḥ: S. p. 474-12, T. p. 270-5-5~6, C2. p. 429-2-20.

⁶³. *Tattvāloka*, TTP. Vol. 72, No. 3333, pp. 101-2-1~102-2-7.

⁶⁴. According to Ānandagarbha, the *sādhaka* receives the consecration of (Vajra-) Ratnāñkura in the realm of all the deities of the *Maṇi*-family through the *mudrā* of Vajraratna. (*Tattvāloka*, TTP. Vol. 72, No. 3333, p. 103-1-2~4).

The destruction of all the families is accomplished by means of (a) killing (the Tathāgatas) with body, speech and mind (referring to killing the Tathāgatas with the mind while uniting in the *yoga* of Vajrahūmkāra⁶⁵), (b) pricking and killing (oneself or one's deity) by the great *vajra* (or by breathing out the subtle-*vajra* from the nose while reciting the syllable 'HŪM' with the wrathful mind),⁶⁶ (c) killing (one's deity) by reciting the syllable 'HŪM' (while uniting in the *yoga* of Vajrahūmkāra), (d) calling out and killing one's deity through the enchanting-*yoga* (*abhicāra-yoga*)⁶⁷ at the time of breaking the promise by oneself, (e) killing one's deity at the time of being unable to bear the sight of the poverty of sentient beings.⁶⁸ This rite of killing the deities of all the families symbolises the complete elimination of passion, hatred, delusion and avarice.

The protection of all the families is accomplished by means of (a) never abandoning all sentient beings (which means endeavour for the benefit of all sentient beings), worshipping oneself as the Buddha, and thinking of the Buddha constantly, (b) reciting the name of Vajrasattva, (c) respecting Vajrahūmkāra with devotion, (d) reciting the name of Lokeśvara (one hundred and eight times), (e) presenting offerings⁶⁹ to the Buddhas and sentient beings daily in one's power.

(17) The final section starting with the words, "Then"⁷⁰ and ending with the words, "This well-spoken *sūtra* is the supreme Vajrayāna, the secret of all the Tathāgatas, and the compendium of the Mahāyāna",⁷¹ constitutes the closing section of chapter 23, which includes a verse praising Vajrapāṇi by all the Tathāgatas.⁷²

⁶⁵. *Tattvāloka*, TTP. Vol. 72, No. 3333, p. 103-1-6~2-8.

⁶⁶. *Kosalālamkāra*, TTP. Vol. 71, No. 3326, p. 62-1-3~4.

⁶⁷. *Tattvāloka*, TTP. Vol. 72, No. 3333, p. 103-4-6~5-3.

⁶⁸. *Kosalālamkāra*, TTP. Vol. 71, No. 3326, p. 62-2-7~3-1.

⁶⁹. According to Śākyamitra, offerings in this rite refer to rice, flower or water. (*Kosalālamkāra*, TTP. Vol. 71, No. 3326, p. 62-5-1~4). Ānandagarbha explains that in this rite the *sādhaka* presents all the deities and all sentient beings with food, fearlessness, *Dharma* and affection through the deity-*yoga* of the *Maṇi*-family six times every day. (*Tattvāloka*, TTP. Vol. 72, No. 3333, p. 104-3-5~4-2).

⁷⁰. S. p. 475-1, T. p. 270-5-6, C2. p. 429-2-22.

⁷¹. *subhāṣitam idaṇ sūtram vajrayānam anuttaram̄ sarvatathāgatam̄ guhyam̄ mahāyānābhisaṃgraham̄ iti*: S. p. 475-10~14, T. p. 271-1-1~3, C2. p. 429-3-1~4.

⁷². Cf. *Tattvāloka*, TTP. Vol. 71, No. 3333, pp. 144-3-3~145-2-8.

Chapter 24. Guhyatantra

Chapter 24 of the *STTS* concerns the method of gaining supreme attainments by means of the *uttara-tantra* of the *dhāraṇī-mandalas* as described in *Vajraguhya Vajramandala* (ch. 2) for the five Tathāgatas and the Tathāgata-family, *Krodhaguhya Mudrāmandala* (ch. 7) for the *Vajra*-family, *Padmaguhya Mudrāmandala* (ch. 16) for the *Padma*-family and *Ratnaguhya Mudrāmandala* (ch. 20) for the *Mani*- or *Ratna*-family. In order to understand this chapter, it is necessary to bear in mind that all the deities generated from the *dhāraṇī-mandalas* have female forms, and the term secret (*guhya*) used in this chapter refers to the female deities as described in the *dhāraṇī-mandalas*.

(1) The first section of chapter 24 of the *STTS* starting with the words, “Then, the Mahābodhisattva⁷³ Vajrapāṇi”⁷⁴ and ending with the words, “As soon as one enters, one will cause to dance”,⁷⁵ describes the means of attaining the nature of the four *mudrās* of all the families explained in the *dhāraṇī-mandalas*. Firstly, the nature of the *mahā-mudrās* of all the families explained in the *dhāraṇī-mandalas* is accomplished by means of (a) entering the *Buddhabodhi-samādhi* with a well-concentrated mind and meditating on the essence of all the Tathāgatas, (b) binding (or meditating on) the (*mahā-*) *mudrā* of Sattvavajrī in the heart while thinking: “You are my beloved consort.”,⁷⁶ and accomplishing all the *mudrās* (referring to the perfect union with the female deity) while uttering: “*DRDHĪ BHAVA*” (Become steadfast!), or otherwise “*GUHYA BHĀRYĀM*” (Secret consort!), (c) killing by means of Vajrahūmkāra generated from the wrath through binding the *mudrā* of Vajrahūmkāra, (d) binding the *saṃādhi-mudrā* (referring to visualising the bodily image of the female deity explained in the *dhāraṇī-mandala* of the *Padma*-family) and beholding the female deity with the *vajra*-vision⁷⁷ (*vajra-drṣṭi*), (e) practising the *saṃāpatti* of uniting the two organs (of the deity and his consort) while uttering “Best Pleasure!”, and offering the organ to all the Tathāgatas.

Secondly, the nature of the *saṃaya-mudrās* of all the families explained in the *dhāraṇī-mandalas* is accomplished by means of (a) reciting: “*SAMAYAS TVAM*” (at the time of forming the *saṃaya-mudrās*) and gratifying all the female deities (referring to the five Tathāgatas having female images, i.e. Vajradhātvīśvarī and the others), (b) gratifying all the female deities without despising the passion (symbolising the thought of enlightenment) and keeping this secret pledge of

⁷³. *Tattvāloka* and Chinese 2 both read: “Bodhisattva Mahāsattva”.

⁷⁴. S. p. 476-2, T. p. 271-1-3~4, C2. p. 429-3-14.

⁷⁵. *ksaṇād āviśya nartati*: S. p. 482-11, T. p. 271-5-2, C2. p. 430-3-18.

⁷⁶. According to Ānandagarbha, “consort” in this context symbolises the nature of gathering the thought of enlightenment (*bodhi-citta*), and “my consort” means generating this *bodhi-citta* in oneself. (*Tattvāloka*, TTP. Vol. 72, No. 3333, p. 105-2-7~8).

⁷⁷. Chinese 2 reads: “*vajra*-fist (*vajra-muṣṭi*).

Vajradhara (which means making firm the thought of enlightenment),⁷⁸ (c) destroying the whole world (referring to the female deities) with the body, speech and mind (*vajras*) of Vajrahūmkāra or the deity for purification, (d) keeping the pledge endowed with purity (i.e. performing the *yoga* of the female deity explained in the *dhāraṇī-mandala* of the *Padma*-family) because the passion endowed with purity is pure but non-initiates' *yogas* are impure, (e) binding Vajramanī⁷⁹ in the *samādhi* of Vajragarbha and taking away the treasures of evil beings.

Thirdly, the nature of the *dharma-mudrās* of all the families explained in the *dhāraṇī-mandalas* is accomplished by means of (a) conceiving of all the *dharma*s as pure by nature with a well-concentrated mind, and performing all rituals, (b) (performing the *yoga* of the female deity while perceiving) that gratifying the female deity is pure, (c) killing all evil beings (by breathing out the subtle-*vajra*) from the nose while reciting the syllable '*HŪṂ*', and abiding in the *samādhi* of the subtle-*vajra* (*sūkṣma-vajra*), (d) gratifying all the female (deities) by meditating on the subtle-*vajra*, and abiding in the *samādhi* of Vajradharma, (e) fulfilling all the wishes by practising the *samāpatti* of uniting the two organs (between the deity and his consort).

Finally, the nature of the *karma-mudrās* of all the families explained in the *dhāraṇī-mandalas* is accomplished by means of entering and possessing the body of the *sādhaka*'s chosen female deity through the female sexual organ by the male deity generated from the *samādhis*, i.e. (a) abiding in Vajrasattva-*samādhi*, (b) abiding in Vajrasattva-*samādhi*, (c) binding the *mudrā* of Vajrahūmkāra (i.e. performing the wrathful deity-*yoga*), (d) binding the *karma-mudrā* of the *Padma*-family and abiding in *Padma-samādhi*, (e) binding Karmavajramanī (i.e. forming a gem with both middle fingers and stretching out the other fingers)⁸⁰ and abiding in Vajraratna-*samādhi*. According to Ānandagarbha, meditation upon the four *mudrās* explained in the *dhāraṇī-mandala* of all the families is achieved in the *uttara-tantra* (by the *sādhaka*) through generating deity-*yoga* by means of the four *mudrās* explained in the *mahā-mandala* of his family, and then by binding the *mahā-mudrā* and the others explained in the *dhāraṇī-mandala*.⁸¹

(2) The next section starting with the words, "Then, the Mahābodhisattva⁸² Vajrapāṇi"⁸³ and ending with the words, "The Lord Vajrasattva said thus",⁸⁴

⁷⁸. *Kosalālamkāra*, TTP. Vol. 71, No. 3326, p. 64-1-3~7.

⁷⁹. According to Ānandagarbha, Vajramanī in this context refers to the *samaya-mudrā* of Mahāvajramanī explained in the *dhāraṇī-mandala* of the *Maṇi*-family, but Śākyamitra interprets Vajramanī as referring to the *samaya-mudrā* of Vajraratnāṅkurā. (*Tattvāloka*, TTP. Vol. 72, No. 3333, p. 107-1-3~4; *Kosalālamkāra*, TTP. Vol. 71, No. 3326, p. 64-3-6).

⁸⁰. *Kosalālamkāra*, TTP. Vol. 71, No. 3326, p. 65-3-2~3.

⁸¹. *Tattvāloka*; TTP. Vol. 71, No. 3333, p. 145-2-8~3-2.

⁸². *Tattvāloka* and Chinese 2 both read: "Bodhisattva Mahāsattva".

⁸³. S. p. 483-1, T. p. 271-5-2~3, C2. p. 430-3-21.

⁸⁴. ity āha bhagavāṁ vajrasattvah: S. p. 485-10, T. p. 272-1-7, C2. p. 431-2-3.

describes the secret attainment of the purity of the *mandalas* of all the families explained in the *dhāraṇī-mandalas*, i.e. by means of entering the *mandalas* constructed in conformity with (a) *Dharma*-wheel (*dharma-cakra*), where the Buddha is encircled by (the symbols of his four) Symbol-consorts (*mudrā-bhāryā*),⁸⁵ (b) (*dhāraṇī-mandala* of) *Vajradhātu*, (c) (*dhāraṇī-mandala* of) *Trilokavijaya*, (d) (*dhāraṇī-mandala* of) *Sakalajagadvinaya*, (e) (*dhāraṇī-mandala* of) *Sarvārthasiddhi*, and then, uttering: (a) “These consorts are yours, O Lord. Grant me all!”,⁸⁶ (b) “Beloved, you are the Pledge, HOH! Vajrasattva, grant me success now!”,⁸⁷ (c) “You have your origin in passion!”,⁸⁸ (d) “O Great Lotus of the Law of Passion! Give me rapid success, O Lord!”,⁸⁹ (e) “O Supreme Perfection of the Expectations of Passion amongst all proposed perfections! O Lord, Great Being, grant success, grant success in all perfections!”^{90,91} In the light of the commentary by Ānandagarbha,⁹² the centres of the *mandalas* are occupied by the female images of the representative deities of the families, i.e. Vairocana, Vajrasattva, Vajrahūṃkāra, Jagadvinaya and Sarvārthasiddhi while the other places of the *mandalas* contain the symbols described in the *dhāraṇī-mandalas*, though these representative deities occupying the centres can be replaced by the *sādhaka*'s chosen deities.

(3) The next section starting with the words, “Then”⁹³ and ending with the words, “The Lord Ākāśagarbha said thus”,⁹⁴ describes the secret attainment of all the *mudrās* of all the families explained in the *dhāraṇī-mandalas* by means of the exhortation of truth (*tattva-codana*), i.e. by means of visualising and exhorting the female deities explained in the *dhāraṇī-mandalas*, (a) exhorting the beloved great goddesses of the Tathāgatas (i.e. the four Pāramitās) who give utter bliss to all the five Tathāgatas, (b) visualising Vajrasattva and uniting the chosen deity with the visualised female deity while uttering: “I myself am Vajrasattva and you are the

⁸⁵. According to Śākyamitra, the Symbol-consorts refer to the four Pāramitās, i.e. Sattvavajrī symbolising ‘perfection of knowledge (*jñāna-pāramitā*)’, Ratnavajrī ‘perfection of generosity (*dāna-pāramitā*)’, Dharmavajrī symbolising ‘perfection of wisdom (*prajñā-pāramitā*)’, and Karmavajrī symbolising ‘perfection of exertion (*vīrya-pāramitā*)’. (*Kosalālambikā*, TTP. Vol. 71, No. 3326, p. 65-3~8~4-4).

⁸⁶. “bhāryā hy etās tava vibho dadasva mama sarvada”.

⁸⁷. “surate samayas tvam hoh vajrasattvādyasidhya mām”.

⁸⁸. “rāgāt tvam asi sambhūta”.

⁸⁹. “rāgadharma-mahāpadma prasidhya laghu me vibho”.

⁹⁰. “sarvābhīprāyasyiddhīnām rāgāśāsiddhir uttamā sidhya sidhya mahāsattva bhagavan sarvasiddhaye”.

⁹¹. David Snellgrove, *Sarva-Tathāgata-Tattva-Sangraha*, Introduction, pp. 63~65.

⁹². According to Ānandagarbha, the bodily images (*mahā-mudrā*) of the representative deities are drawn in conformity with the descriptions of the *mahā-mandalas* while reciting their *dhāraṇī-vidyās*. According to this interpretation, therefore, the bodily images of the representative deities are female. (*Tatrvāloka*, TTP. Vol. 72, No. 3333, pp. 109-2-1~112-1-7).

⁹³. S. p. 485-12, T. p. 272-1-7, C2. p. 431-2-5.

⁹⁴. ity āha bhagavān ākāśagarbhaḥ: S. p. 487-11, T. p. 272-2-7, C2. p. 431-2-29.

consort abiding in my mind!”,⁹⁵ (c), (d), (e), in common, visualising the deity and uniting with the visualised consort, while exhorting (the consort): (c) “Accomplish! Accomplish now in the Pledge! I am the Pledge and you are my lover!”,⁹⁶ (d) “Wake up! Wake up! Great Being! You are my beloved consort!”,⁹⁷ (e) “Performer of all actions! You are my consort! Accomplish now! *Vajra*-holder!”.⁹⁸

(4) The next section starting with the words, “Then, the Mahābodhisattva⁹⁹ Vajrapāni”¹⁰⁰ and ending with the words, “The Lord Ājñākara said thus”,¹⁰¹ describes the secret attainment of the pledges of all the families explained in the *dhāraṇī-maṇḍalas*, when, according to Ānandagarbha,¹⁰² at the time of (the *sādhaka*'s female deities) approaching in front, the *sādhaka* generates and meditates on the *dhāraṇī-mudrās* through perceiving the following secret knowledges, i.e. (a) perceiving that the Buddha's consorts are concealed by means of drawing the *mudrās* for the benefit of the non-initiates, (b) perceiving that (the pledge of the Tathāgata-family) penetrating the thought of all sentient beings (i.e. the nature of the beginningless and endless *Dharmadhātu*) and giving bliss to all sentient beings, is the father of all sentient beings and the highest desire of the supreme pledges, (c) perceiving that the supreme pledge (of the *Vajra*-family) kills the non-initiates who are averse to the purity of passion or believe in the existence of self, (d) perceiving that all (i.e. the three worlds) generated from the gross element (*mahābhūta*) is not impure, (e) perceiving that the female deity (of the *Maṇi*-family) is the supreme gem because one can gather gems (i.e. realising the nature of the *Maṇi*-family) from uniting with the female deity.

(5) The next section starting with the words, “Then”¹⁰³ and ending with the words, “The Lord Vajraratna said thus”,¹⁰⁴ describes the secret attainment of the offerings of all the families explained in the *dhāraṇī-maṇḍalas* by means of meditating on the male deities, such as (a) a Tathāgata encircled by the female deities, (b) Vajrasattva, (c) Vajrahūmkāra, (d) Lokeśvara, (e) Vajragarbha, and offering these male deities the bliss generated from the union with the female deities explained in the *dhāraṇī-maṇḍalas*.

(6) The next section starting with the words, “Then”¹⁰⁵ and ending with the words, “The Lord Vajragarbha said thus”,¹⁰⁶ describes the attainment of the secret

95. “vajrasattvah svayam aham tvam me bhāryā hr̥di sthitā”.

96. “sidhya sidhyādyā samaye samayo haṁ tvam priyā mama”.

97. “budhya budhya mahāsattvi bhāryā me tvam atipriyā”.

98. “sarvakarmakarī bhāryā tvam me sidhyādyā vajriṇī”.

99. *Tattvāloka* and Chinese 2 both read: “Bodhisattva Mahāsattva”.

100. S. p. 488-1, T. p. 272-2-8, C2. p. 431-3-2.

101. ity āha bhagavān ājñākarah: S. p. 489-11, T. p. 272-3-8~4-1, C2. p. 431-3-26.

102. *Tattvāloka*, TTP. Vol. 72, No. 3333, pp. 113-2-7~114-2-4.

103. S. p. 490-1, T. p. 272-4-1, C2. p. 431-3-28.

104. ity āha bhagavān vajraratnah: S. p. 491-8, T. p. 272-5-1, C2. p. 432-1-20.

105. S. p. 491-10, T. p. 272-5-2, C2. p. 432-1-22.

106. ity āha bhagavān vajragarbhah: S. p. 493-3, T. p. 273-1-1~2; C2. p. 432-2-15.

offerings of all the families explained in the *dhāraṇī-mandalas* by means of visualising the male deities, such as (a) a Tathāgata, (b) Vajrasattva, (c) Vajrahūmkāra, (d) Lokeśvara, (e) Vajragarbha, and worshipping these deities with the four Secret Offerings, i.e. Lāsyā, Mālā, Gītā and Nṛtyā, explained in the *dhāraṇī-mandalas*.¹⁰⁷

(7) The next section starting with the words, “Then”¹⁰⁸ and ending with the words, “The Lord Sarvatathāgatacakra said thus”,¹⁰⁹ describes the secret attainment of unveiling the essence of all the families. Ānandagarbha explains that the essence of both the Tathāgatas and the families signifies the essence of all the Tathāgatas, which is attained by means of generating the bodily images of all the deities described in the *mahā-mandalas*.¹¹⁰ According to this section, the Buddha-essence arising from the knowledge of *samādhi* (i.e. five *abhisam̄bodhis*) is attained by means of gratifying the sattvas (i.e. by means of the thought of converting all sentient beings while making the *karma-mudrā* of a Tathāgata and visualising the bodily image of the Tathāgata).

(8) The next section starting with the words, “Then”¹¹¹ and ending with the words, “The Lord Sarvatathāgatacīna said thus”,¹¹² describes the secret attainment of manifesting the symbols or signs of all the families, which is the method of attaining the deity by means of the meditation on the deity's symbol. This section explains the attributes of only the main sixteen Mahābodhisattvas' symbols of the Tathāgata-family described in the *Vajraguhya Vajramandala* (ch. 2), because the characteristics of the corresponding symbols of the other three families are basically the same as those of the Tathāgata-family, though being different in that the symbols of the *Vajra*-family are drawn in the centres of flames, whereas those of the *Padma*-family are signified by the lotus (*padma*), and those of the *Maṇi*- or *Ratna*-family are signified by the jewel (*maṇi*) or gem (*ratna*).

(9) The next section starting with the words, “Then”¹¹³ and ending with the words, “The Lord Vajra¹¹⁴ said thus”,¹¹⁵ describes the secret attainment of generating the *mudrā*-bonds of all the families. According to this section, the method of generating the *mudrā*-bonds of the five Tathāgatas is to sit in the *vajra*-posture of meditation, form the *vajra*-bond, and abide in Vajrasattva-*samādhi*.

^{107.} *Tattvāloka*, TTP. Vol. 72, No. 3333, pp. 114-5-7~115-3-8.

^{108.} S. p. 493-5, T. p. 273-1-2, C2. p. 432-2-17.

^{109.} *ity āha bhagavān sarvatathāgatacakrah*: S. p. 494-8, T. p. 273-2-1, C2. p. 432-3-7.

^{110.} *Tattvāloka*, TTP. Vol. 72, No. 3333, p. 115-4-5~6.

^{111.} S. p. 494-10, T. p. 273-2-2, C2. p. 432-3-10.

^{112.} *ity āha bhagavān sarvatathāgatacīnah*: S. p. 495-12, T. p. 273-2-8, C2. p. 432-3-28.

^{113.} S. p. 495-14, T. p. 273-3-1, C2. p. 433-1-2.

^{114.} Tibetan reads: “Vajrasattva”, and Chinese 2 reads: “Dṛḍha”.

^{115.} *ity āha bhagavān vajrah*: S. p. 497-8, T. p. 273-4-2, C2. p. 433-1-27.

(10) The final section starting with the words, “Then”¹¹⁶ and ending with the words, “the compendium of the Mahāyāna”,¹¹⁷ constitutes the closing section of chapter 24, which includes a verse praising Vajrapāṇi by all the Tathāgatas.¹¹⁸

¹¹⁶. S. p. 497-10, T. p. 273-4-3, C2. p. 433-1-29.

¹¹⁷. *mahāyānābhisaṃgraham iti*: S. p. 498-6~7, T. p. 273-4-6, C2. p. 433-2-7.

¹¹⁸. Cf. *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 145-2-8~4-6.

Chapter 25. Guhyottaratantra

Chapter 25 of the *STTS* is divided into two different parts, the first explaining the *uttara-tantra* of the *dharma-mandalas*¹¹⁹ described in the *STTS*, i.e. *Vajrajñāna Dharmamandala* (ch. 3) for the five Tathāgatas and the Tathāgata-family, *Vajrakula Dharmajñānasamayamandala* (ch. 8) for the *Vajra*-family, (*Padmakula*) *Jñānamandala* (ch. 17) for the *Padma*-family and (*Manikula*) *Jñānamandala* (ch. 21) for the *Mani*- or *Ratna*-family, and the second explaining the *uttara-tantra* of the *karma-mandalas*¹²⁰ described in the *STTS*, i.e. *Vajrakārya Karmamandala* (ch. 4) for the five Tathāgatas and the Tathāgata-family, *Vajrakula Karmamandala* (ch. 9) for the *Vajra*-family, (*Padmakula*) *Karmamandala* (ch. 18-a) for the *Padma*-family and (*Manikula*) *Karmamandala* (ch. 22-a) for the *Mani*- or *Ratna*-family.

(1) The first section of chapter 25 of the *STTS* starting with the words, “Then, the Mahābodhisattva¹²¹ Vajrapāni”¹²² and ending with the words, “The Lord Ratnadhvaja¹²³ said thus”,¹²⁴ describes the means of attaining the nature of the four *mudrās* of all the families explained in the *dharma-mandalas*. Firstly, the nature of the *mahā-mudrās* of all the families explained in the *dharma-mandalas* is accomplished by means of visualising the bodily images of the deities described in the *dharma-mandalas*, i.e. (a) Tathāgata, (b) Mahābodhisattva out of the main sixteen Mahābodhisattvas of the Tathāgata-family, (c) the deity of the *Vajra*-family such as Trilokavijaya, (d) the deity of the *Padma*-family such as Jagadvinaya, (e) the deity of the *Mani*-family such as Sarvārthasiddhi.

Secondly, the nature of the *samaya-mudrās* of all the families explained in the *dharma-mandalas* is accomplished by means of meditating on the subtle-*vajra* (*sūkṣma-vajra*) and visualising oneself as (a) a Tathāgata while reciting: “VAJRA VAJRA”, (b) Vajrasattva while reciting: “VAJRASATTVAM”, (c) Trilokavijaya while reciting: “HŪM HŪM HŪM HŪM”, (d) Jagadvinaya while reciting: “ŚUDHYA ŚUDHYA”, (e) Sarvārthasiddhi while reciting: “SIDHYA SIDHYA”.

Thirdly, the nature of the *dharma-mudrās* of all the families explained in the *dharma-mandalas* is accomplished by means of perceiving that (a) the Good *Dharma*¹²⁵ (i.e. the nature of all the *dharmas*) cannot be expressed in words and is generated from the knowledge of *samādhi*, and the non-arising of the *dharmas* (elements) is conceived of as the syllable ‘A’, (b) this *sūtra* (i.e. the *STTS*) which

¹¹⁹. S. pp. 499~508, T. pp. 273-4-7~275-1-1, C2. pp. 433-2-8~435-1-22.

¹²⁰. S. pp. 509~518, T. pp. 275-1-1~276-1-8, C2. pp. 435-1-23~436-2-28.

¹²¹. Tibetan and Chinese 2 both read: “Bodhisattva Mahāsattva”.

¹²². S. p. 499-2, T. p. 273-4-7, C2. p. 433-2-10.

¹²³. Chinese 2 reads: “Vajraratnadhvaja”.

¹²⁴. ity āha bhagavān ratnadhvajah; S. p. 505-4, T. p. 274-3-7, C2. p. 434-2-27.

¹²⁵. Ānandagarbha interprets the good *dharma* as referring to the *dharma-mudrā* described in the *dharma-mandala*. (*Tattvāloka*, TTP. Vol. 72, No. 3333, p. 121-3-6~7).

gathers the essence of all the Tathāgatas is true, (c) killing is executed for the benefit of evil beings, for the fulfilment of the Buddha-command and for the sake of the conversion of wicked beings, (d) nature (of all the *dharmas*)¹²⁶ is pure¹²⁷ and absolutely real, (e) giving gifts to all sentient beings is for the fulfilment of all their wishes.¹²⁸

Finally, the nature of the *karma-mudrās* of all the families explained in the *dharma-mandalas* is accomplished by means of (a) meditating on the *karma* (-*mudrās*) of the *samādhi* of all the Tathāgatas, (b) meditating on the *karma* (-*mudrās*) of the Vajrasattva-*samādhis*,¹²⁹ (c) killing all the sentient beings who commit inexpiable sins as a token of the purification of evil, as subduing all evil beings by means of killing because evil is the cause of purification,¹³⁰ (d) performing the purification of others while imagining that one has already purified all one's own sins, (e) visualising the deity of the *Mani*-family in order to fulfil all the wishes of the poor.

(2) The next section starting with the words, “Then”¹³¹ and ending with the words, “The Lord Vajrapāṇi¹³² said thus”,¹³³ describes the means of attaining subtle-knowledge (*sūksma-jñāna*) of all the families explained in the *dharma-mandalas*, i.e. (a) meditating on the subtle-vajra (*sūksma-vajra*), (b) observing the precept that one should not explain the *mudrās* and (*mantras*) to those who are neither masters nor pupils, and (meditating on the *mahā-mudrā* of the deity and then meditating on the subtle-vajra¹³⁴), (c) meditating on the subtle-vajra at the tip of the nose while reciting the syllable ‘*HŪM*’, and abiding in *Vajrakrodha-samādhi*, (d) beholding with the vajra-vision (*vajra-drṣṭi*, i.e. the eyes wide open generating the extreme joy of passion) by means of meditating on the subtle-vajra, and abiding in *Mahāpadma-samādhi* (i.e. *Lokesvara-samādhi*), (e) abiding in *Vajraratna-samādhi*, and (attracting) with the very subtle flaming-vision (*dīpta-drṣṭi*, i.e. blinking the eyes and pulling the eyelashes to and fro) by means of meditating on the subtle-vajra. Concerning this section, Ānandagarbha comments that if (the *sādhaka*) meditates upon the subtle-vajra at the time of gaining the sign through meditating upon the *mahā-mudrā* and the others explained in the *dharma-mandala*, he can generate the five supernatural knowledges.¹³⁵

¹²⁶. *Kosalālamkāra*, TTP. Vol. 71, No. 3326, p. 73-3-1.

¹²⁷. Only Tibetan reads: “passion is inherently pure”.

¹²⁸. Cf. David Snellgrove, *Sarva-Tathāgata-Tattva-Saṅgraha*, Introduction, pp. 65~66.

¹²⁹. Vajrasattvā-*samādhis* refer to the *samādhis* of the deities belonging to the Tathāgata-family, and the *samādhis* in this context refer to the *dharma-mandala* of the Tathāgata-family. (*Tattvāloka*, TTP. Vol. 72, No. 3333, p. 122-4-7~8).

¹³⁰. *Tattvāloka*, TTP. Vol. 72, No. 3333, p. 122-5-6~7.

¹³¹. S. p. 505-6, T. p. 274-3-7, C2. p. 434-2-29.

¹³². Tibetan and *Tattvāloka* both read: “Vajramaṇi”.

¹³³. ity āha bhagavān vajrapāṇih: S. p. 506-12, T. p. 274-4-6~7, C2. p. 434-3-21.

¹³⁴. *Tattvāloka*, TTP. Vol. 72, No. 3333, p. 123-3-7~4-7.

¹³⁵. *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 145-5-2~3.

(3) The next section starting with the words, “Then, the Mahābodhisattva¹³⁶ Vajrapāṇi”¹³⁷ and ending with the words, “The Lord Vajragarbha said thus”,¹³⁸ describes the means of attaining the eye-knowledge (*caksur-jñāna*) of all the families explained in the *dharma-maṇḍalas*, i.e. (a) beholding in the space-sphere a white light resembling the star at the time of endeavouring to accomplish the *mudrā* or the *samādhi*, (b) beholding in space the movements of the reflected images of phenomena (e.g. mountain, tree, etc.), (c) beholding with the eye¹³⁹ from the left side to the right side the elements of space (i.e. particles of dust) moving to and fro quickly like clouds, (d) beholding the white-, red-, black-, or yellow¹⁴⁰-*maṇḍalas* (in space with the mind), (e) beholding in space something which is equal to the gem and resembles gold.¹⁴¹

(4) The next section starting with the words, “Then, the Mahābodhisattva¹⁴² Vajrapāṇi”¹⁴³ and ending with the words, “The Lord Vajragarbha said thus”,¹⁴⁴ describes the means of attaining the nature of the four *mudrās* of all the families explained in the *karma-maṇḍalas*. Firstly, the nature of the *mahā-mudrās* of all the families explained in the *karma-maṇḍalas* is accomplished by means of (a) worshipping all the Tathāgatas by means of the deity-yoga of the *karma-maṇḍala*¹⁴⁵ (i.e. visualising a Tathāgata being worshipped by the sixteen female deities explained in the *karma-maṇḍala*), (b) conceiving that I am Passion (i.e. visualising the deity of the Tathāgata-family), and performing the worshipping-rite of the Secret Offerings (i.e. Lāsyā, Mālā, Gītā and Nṛtyā), (c) conceiving that I am Wrath (i.e. visualising the wrathful deity of the *Vajra*-family), and performing the worshipping-rite of the Secret Offerings, (d) conceiving that desire is pure with a concentrated mind, and worshipping the Tathāgatas with the letters having melody, (e) meditating on the *vajra*-pride (*vajra-garva*), making thoughts agitate, and making salutations to the Tathāgatas.

Secondly, the nature of the *saṃaya-mudrās* of all the families explained in the *karma-maṇḍalas* is accomplished by means of (a) meditating on the *karma-saṃaya*

¹³⁶. Tibetan and Chinese 2 both read: “Bodhisattva Mahāsattva”.

¹³⁷. S. p. 507-1, T. p. 274-4-7, C2. p. 434-3-23.

¹³⁸. ity āha bhagavān vajragarbhaḥ: S. p. 508-14, T. p. 274-5-8, C2. p. 435-1-21.

¹³⁹. Chinese 2 reads: “knowledge-eye”.

¹⁴⁰. Tibetan adds: “multi-coloured”.

¹⁴¹. Śākyamitra and Ānandagarbha both explain that the gem in this context indicates the gems of Padmarāga and the others, and gold refers to the gold coin. In addition, according to Ānandagarbha, this rite means the *sādhaka* beholding in space the *dharma-maṇḍala* of the *Maṇi*-family through his deity-yoga of the *Maṇi*-family. (*Kosalālaṅkāra*, TTP. Vol. 71, No. 3326, p. 75-1-4~6; *Tattvāloka*, TTP. Vol. 72, No. 3333, p. 124-4-7~5-3).

¹⁴². *Tattvāloka* and Chinese 2 both read: “Bodhisattva Mahāsattva”.

¹⁴³. S. p. 509-1, T. p. 275-1-1, C2. p. 435-1-23.

¹⁴⁴. ity āha bhagavān vajragarbhaḥ: S. p. 515-8, T. p. 275-5-2, C2. p. 436-1-26.

¹⁴⁵. Tibetan, *Tattvāloka* and *Kosalālaṅkāra* read: “*dharma-maṇḍala*”. (T. p. 275-1-2; *Kosalālaṅkāra*, TTP. Vol. 71, No. 3326, p. 75-1-8; *Tattvāloka*, TTP. Vol. 72, No. 3333, p. 125-1-1).

(referring to the *samaya-mudrā* explained in the *karma-mandala*) in the Tathāgata-samādhi, and worshipping oneself as a Tathāgata, (b) abiding in the Vajrasattva-samādhi while thinking that I, Samantabhadra, am the Desire of bestowing bliss to all sentient beings, and worshipping oneself as Vajrasattva, (c) abiding in the Vajrahūmkāra-yoga while thinking that I, Samantabhadra, am the Wrath of bestowing benefits to all sentient beings, and worshipping oneself as Vajrahūmkāra, (d) visualising oneself as the bodily image of Jagadvinaya while thinking that I, Samantabhadra, am the Passion of bestowing all enjoyments to all sentient beings, and worshipping oneself as Jagadvinaya, (e) visualising oneself as the bodily image of Sarvārthasiddhi while thinking that I, Samantabhadra, am the Lord of bestowing great wealth to all sentient beings, and worshipping oneself as Sarvārthasiddhi.

Thirdly, the nature of the *dharma-mudrās* of all the families explained in the *karma-mandalas* is accomplished by means of (a) forming (the *mudrā* of) the armour by bending the right forefinger while abiding in *samādhi* and placing it on the crown, (b) drawing a naked form of (the chosen) female (deity) on a wall¹⁴⁶ and making one's penis (*medhra*) erect, and then imagining sexual union with the female deity, (c) drawing a *yakṣa*-face (i.e. the face of the female deity) on the ground and scratching its eyes with the nail of the ¹⁴⁷forefinger, (d) holding a lotus with both hands¹⁴⁸ while thinking of the purity of passion, and beholding the female (deity) with the *vajra*-vision, (e) holding a jewel with both hands while abiding in Vajraratna-samādhi, and performing the *yoga* of Ratnahūmkāra.¹⁴⁹

Finally, the nature of the *karma-mudrās* of all the families explained in the *karma-mandalas* is accomplished by means of performing the offering-rites explained in the *karma-mandalas* while abiding in (a) Tathāgata-samādhi, (b) Vajrasattva-samādhi, (c) *Krodha-samādhi*, (d) *Lokeśvara-samādhi*, (e) the Vajragarbha-samādhi.

(5) The next section starting with the words, “Then, the Mahābodhisattva¹⁵⁰ Vajrapāṇi”¹⁵¹ and ending with the words, “The Lord Vajrakarma said thus”,¹⁵² describes the means of attaining the *yogas* of empowerment (*adhiṣṭhāna*) of all the

¹⁴⁶. Chinese 2 reads: “ground”, instead of “wall”.

¹⁴⁷. Chinese 2 adds: “right”.

¹⁴⁸. Ānandagarbha interprets ‘holding a lotus with both hands’ as holding the *vajra*-lotus (stalk) arrogantly with the left hand and opening the lotus over the heart with the right hand. (*Tattvāloka*, TTP. Vol. 72, No. 3333, p. 127-4-2~3).

¹⁴⁹. Śākyamitra explains that ‘holding a jewel with both hands’ symbolise ‘binding the *mudrā* of Vajrākura (or Vajraratnākura)’ and ‘the *yoga* of Ratnahūmkāra’ means performing the Hūmkāra-yoga while abiding in the Vajraratna-samādhi. (*Kosalālāmkāra*, TTP. Vol. 71, No. 3326, p. 76-4-5~8).

¹⁵⁰. Chinese 2 reads: “Bodhisattva Mahāsattva”.

¹⁵¹. S. p. 515-10, T. p. 275-5-3, C2. p. 436-1-28.

Tibetan and *Tattvāloka* both read: “Then, the Lord Vajrapāṇi”.

¹⁵². *ity āha bhagavān vajrakarma*: S. p. 517-4, T. p. 276-1-4, C2. p. 436-2-21.

families explained in the *karma-mandalas*, i.e. (a) performing the Buddha-*yoga* and meditating on the subtle-*vajra*, (b) empowering oneself while thinking: “Vajrasattva, the essence of all, indeed abides in my body!”, and visualising oneself as Vajrasattva while reciting: “VAJRASATTVO ‘HAM!”, (c) empowering oneself while thinking: “As Deity is *Mudrā*, so I am the *Mudrā!*”, and visualising oneself in union with the *mudrā* of the deity, (d) meditating on the white subtle-*vajra* on the tongue while reciting the *dharma-mudrā* (of the deity),¹⁵³ (e) conceiving that the consecration of all the Buddhas, the worship, and the attainment of pledge are (the essence of) the Lord (Ākāśagarbha).

(6) The final section starting with the words, “Then”¹⁵⁴ and ending with the words, “the compendium of the Mahāyāna”,¹⁵⁵ constitutes the closing section of chapter 25, which includes a verse praising Vajrapāṇi by all the Tathāgatas.¹⁵⁶

¹⁵³. *Kosalālamkāra*, TTP. Vol. 71, No. 3326, p. 77-4-1~5.

¹⁵⁴. S. p. 517-6, T. p. 276-1-5, C2. p. 436-2-23.

¹⁵⁵. *mahāyānābhisaṃgraham iti*: S. p. 517-12~13, T. p. 276-1-7, C2. p. 436-2-28.

¹⁵⁶. Cf. *Tattvāloka*, TTP. Vol. 71, No. 3333, pp. 145-4-6~146-1-5.

Chapter 26-a. Anuttaratantra

The full title of chapter 26-a of the Sanskrit *STTS* is ‘*Sarva-kalpa-anuttara-tantra*’ (the Supreme *Tantra* of All the Ordinances). Ānandagarbha explains the purpose and significance of this chapter as follows:-

“The *anuttara-tantra* of all the ordinances is explained for the benefit of those who are fearful of meditation yet wholly desire action. This *anuttara-tantra* of all the ordinances is bestowed by the Lord in order to instruct sentient beings who prefer doing a small amount of good action (*bsod-nams*) than the very extensive action denoting the accomplishment of the *hrdayas*, *mudrās*, *mantras* (or secret *mantras*) and *vidyās* explained in one's family at the time of beholding the *mahā-maṇḍala* of one's family. In this, the words endowed with all the *siddhis* explained in the *mahā-maṇḍala*, *dharani-maṇḍala*, *dharma-maṇḍala* and *karma-maṇḍala* of one's family are called *hrdaya*, *mudrā*, *mantra* and *vidyā* respectively.”¹⁵⁷

As Ānandagarbha points out, the *anuttara-tantra* of the *STTS* emphasises the recitations of the four magical formulae, i.e. *hrdayas*, *mudrās*, *mantras* and *vidyās*, which, in this chapter, mostly refer to the deities' names enumerated in the *maṇḍalas* of the *STTS*. As the means of gaining the attainments, whereas the *uttara-tantra* of the *STTS* (chs. 23, 24, and 25) explains the principles and details of the meditation or deity-*yoga* for the *sādhakas* who can reach the achievement of the highest spiritual level, the *anuttara-tantra* of the *STTS* described in chapter 26-a focuses on the recitations and relevant rites. Thus, this *anuttara-tantra* of the *STTS* dealing with the recitation-rites relating to the *STTS* should be distinguished from the *anuttara-yoga-tantra* emphasising sexual *yoga*.

1. Structural Analysis of Chapter 26-a

(1) The first section of chapter 26-a of the *STTS* starting with the words, “Then, the Bodhisattva Mahāsattva¹⁵⁸ Vajrapāṇi”¹⁵⁹ and ending with the words, “The Lord, Holiness Vajradhara said thus”,¹⁶⁰ describes the correct requisites and rites (*upacāravidhi*) of all the families, i.e. the proper time of beholding the *mahā-maṇḍala*, the number of recitations, the form of cloth, the offerings, the *mudrā*-worship, the posture of sitting cross-legged, etc.

According to this section, the requisites for the *hrdaya*-recitation rite are: (i) beholding the *mahā-maṇḍala* and worshipping (oneself) by (binding the *karma*-) *mudrās* of (the four External) Offerings, i.e. Dhūpā, Puṣpā, Ālokā and Gandhā, (ii) beginning the recitation with the *vajra*-sound (in order to gather deities). The

¹⁵⁷. *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 146-1-5~2-1 or Vol. 72, No. 3333, p. 130-4-2~7.

¹⁵⁸. Only Sanskrit reads: “Mahābodhisattva”.

¹⁵⁹. S. p. 519-2, T. p. 276-1-8, C2. p. 436-3-2.

¹⁶⁰. *ity āha bhagavān āryavajradharaḥ*: S. p. 528-3~4, T. p. 277-5-7, C2. p. 439-1-7.

recitation-rite consists of (i) sitting in the right place at the four phases of the day (i.e. morning, noon, evening and midnight) during four months and worshipping (oneself and all the Tathāgatas) with *mudrās* of (the four External) Offerings, (ii) praising all the Tathāgatas by reciting the one hundred and eight names of the *Mahāyānābhismaya* of all the Tathāgatas (i.e. the invocation-ceremony of reciting the one hundred and eight divine names), (iii) making four separate salutations by forming four separate hand gestures while reciting four relevant *mantras*,¹⁶¹ (iv) enjoying all foods (i.e. fish, meat, garlic, onion, etc.¹⁶²) and all desires (i.e. bathing, wearing clothes, perfuming the body, burning incense, wearing a coronet, and ornamenting¹⁶³), (v) meditating on oneself in front of the image of the Buddha (or visualising oneself as the deity) while reciting (the *hrdaya* of the deity),¹⁶⁴ (vi) reciting (the *hrdaya*) one hundred and eight times with the *vajra*-sound.

The rite of the recitation and *mandala*-performance of the Tathāgata-family consists of (i) drawing the Lord Tathāgata (Vairocana) in the centre of a cloth, (ii) drawing the four Mahāsattvas (i.e. Vajrasattva, Vajraratna, Vajradharma and Vajrakarma)¹⁶⁵ on the lunar discs (of the four Tathāgata's positions) in conformity with the (*Vajrasiddhi*) *Caturmudrāmandala* (ch. 5-A), (iii) drawing (the eight Offering)-goddesses of the family at the (four internal and external) corners, (iv) performing the rite of worship in front of this cloth by reciting (the *hrdaya* of the deity) for four months, (v) reciting (the *hrdaya* of the deity) all night after the four-month-recitation.

The rite of the recitation and *mudrā*-performance of the Tathāgata-family consists of (i) binding the (*samaya-*) *mudrā* (as a hand gesture) of Sattvavajrī in front of (the bodily images of deities drawn on) a cloth, (ii) reciting (the *hrdaya* of the deity) with the *vajra*-sound one hundred thousand times all night, (iii) releasing (the *mudrā*) for a short time at the time of being tired, (iv) binding (the *mudrā*) again and reciting (the *hrdaya* of the deity).

¹⁶¹. The four *mantras* described in this section have already appeared in the previous chapter 1. See the section of pupil's rite of the *Vajradhātu Mahāmandala* (ch. 1) for the details of these *mantras*.

¹⁶². *Tattvāloka*, TTP. Vol. 72, No. 3333, p. 131-2-4~5.

¹⁶³. *Kosalālamkāra*, TTP. Vol. 71, No. 3326, p. 78-3-6~8.

Ānandagarbha regards 'enjoying all desires' in this rite as worshipping oneself as the deity with twenty female deities, i.e. eight Offerings such as Lāsyā (or Vajralāsyā), and sixteen Offerings explained in the *Vajrakārya Karmamandala* (ch. 4). (*Tattvāloka*, TTP. Vol. 72, No. 3333, p. 131-2-3~6).

¹⁶⁴. Reciting the *hrdaya* of the deity refers to pronouncing the name of the deity, but in the case of the five Tathāgatas, '*Vajradhātu*' is pronounced, instead of the five Tathāgatas' individual names, i.e. Vairocana, Akṣobhya, Ratnasambhava, Amitābha and Amoghasiddhi.

¹⁶⁵. In this rite, Vairocana and the four Mahāsattvas can be replaced by the other Tathāgatas and their Mahāsattvas. For instance, in the case of drawing the Tathāgata Akṣobhya in the centre, his four Mahāsattvas occupy the four Tathāgatas' position, i.e. Vajrasattva, Vajrarāja, Vajrarāga and Vajrasādhu. (*Tattvāloka*, TTP. Vol. 72, No. 3333, p. 132-4-4~5-3).

The rite of the recitation and *samādhi*-performance of the Tathāgata-family consists of (i) meditating on the subtle-*vajra*, (ii) practising the *samādhi* in accordance with the *hrdaya* (i.e. meditating on the deity while reciting the *hrdaya* of the deity) for four months, (iii) abiding in *samāpatti* without destroying the posture of sitting cross-legged all night.

The rite of the recitation and *karma*-performance of the Tathāgata-family consists of (i) practising the meditation on the subtle-*vajra*, (ii) making four separate salutations, (iii) worshipping with offerings such as flower and perfume and reciting (the *hrdaya* of the deity) one hundred and eight times with the *vajra*-sound, (iv) performing the rite of worship in front of the *mandala* (i.e. the bodily images of deities drawn on a cloth) by reciting (the *hrdaya*) during one month, (v) reciting (the *hrdaya*) all night.¹⁶⁶ According to Śākyamitra, these four rites (i.e. the *mandala*, *mudrā*, *samādhi* and *karma*) refer to the ways of accomplishing the four *mudrās* of the Tathāgata-family (i.e. *mahā*-, *samaya*-, *dharma*- and *karma-mudrās*), but Ānandagarbha interprets these rites as referring to the ways of gaining the attainments explained in the *mahā*-, *dhāraṇī*-, *dharma*- and *karma-mandalas* of the *Vajradhātu* (ch. 1~4) respectively.¹⁶⁷

The STTS in this section also describes the four rites of the other three families, i.e. *mandala*, *mudrā*, *samādhi* and *karma*, whose basic procedures are similar to those of the Tathāgata-family, but with two main differences as in: Vairocana drawn in the centre of a cloth is replaced by Vajrahūmkāra for the *Vajra*-family, Jagadvinaya for the *Padma*-family and Sarvārthasiddhi for the *Maṇi*-family, and *samaya-mudrā* of Sattvavajrī is replaced by *samaya-mudrā* of Vajrahūmkāra for the *Vajra*-family, *samaya-mudrā* of Dharmavajrī¹⁶⁸ for the *Padma*-family and *samaya-mudrā* of Vajraratna for the *Maṇi*-family.

(2) The next section starting with the words, “Then”¹⁶⁹ and ending with the words, “The Lord, Holiness Vajradhara said thus”,¹⁷⁰ describes the rite of the requisites (*upacāra*) of the *siddhi* common to all the families, i.e. invoking the four auspicious statements explained in this section, and reciting the corresponding magical formulae, (i.e. *hrdaya*, *mudrā*, *mantra* and *vidyā*).

(3) The next section starting with the words, “Then”¹⁷¹ and ending with the words, “The Lord Vajrasattva said thus”,¹⁷² describes the rite of the recitation (*jāpa*) common to all the families. This section explains that while the *sādhaka* recites his deity's name, e.g. Vajrasattva, he should visualise himself as the body of

¹⁶⁶. *Kosalālamkāra*, TTP. Vol. 71, No. 3326, p. 79-3-6~8.

¹⁶⁷. (*Kosalālamkāra*, TTP. Vol. 71, No. 3326, pp. 78-4-5~79-3-8; *Tattvāloka*, TTP. Vol. 72, No. 3333, pp. 132-3-3~133-3-3).

¹⁶⁸. Sanskrit and Tibetan both read: “Padmavajrī”.

¹⁶⁹. S. p. 528-6, T. p. 277-5-8, C2. p. 439-1-9.

¹⁷⁰. ity āha bhagavān āryavajradharah: S. p. 528-18~19, T. p. 278-1-5, C2. p. 439-1-27.

¹⁷¹. S. p. 529-1, T. p. 278-1-5, C2. p. 439-1-28.

¹⁷². ity āha bhagavān vajrasattvah: S. p. 529-4, T. p. 278-1-7, C2. p. 439-2-4.

his deity, or while meditating on himself before the body of his deity, he should recite *hrdaya*, *mudrā*, *mantra* and *vidyā*.

(4) The next section starting with the words, “Then”¹⁷³ and ending with the words, “The Lord Sarvatathāgataratna said thus”,¹⁷⁴ describes the rites of gaining the various *siddhis* of all the families. This section explains the four *siddhis* of the Tathāgata-family, i.e. (i) the acquisition of hidden treasure, (ii) the attainment of four supernatural powers, (iii) the attainment of Vidyādhara, (iv) the great attainment (of all the Tathāgatas), which have been dealt in the *mudrā*-knowledge section of the *Vajradhātu Mahāmandala* (ch. 1); the four *siddhis* of the *Vajra*-family, i.e. (i) the attainment of Trilokavijaya (or Vajrahūmkāra), (ii) the attainment of four consecrations, (iii) the attainment of complete pleasure and satisfaction, (iv) the supreme attainment (of Vajradhara); the four *siddhis* of the *Padma*-family, i.e. (i) gratification, (ii) subjugation, (iii) protection, (iv) *Padma*-attainment (namely, the attainment of Lokeśvara); and the four *siddhis* of the *Mani*-family, i.e. (i) the attainment of the consecration of all the Tathāgatas, (ii) the attainment of Mahātejas, (iii) the fulfilment of all wishes, (iv) *Ratna*-attainment (namely, the attainment of Vajragarbhā).

According to Ānandagarbha, this section explains the fruits of the magical formula-recitation in order to generate joy for the reciters.

(5) The next section starting with the words, “Now, I will explain the *tantra* of the *siddhi* of the means of all the ordinances”¹⁷⁵ and ending with the words, “It gives (us) the best of all the *siddhis*”,¹⁷⁶ describes the *tantra* of the attainment of the means (*upāya*) of all the ordinances, i.e. the means of *hrdaya*, *mudrā*, *mantra* and *vidyā*, because these four magical formulae cannot be accomplished without the means.

(6) The next section starting with the words, “Then”¹⁷⁷ and ending with the words, “One attains the Buddhahood quickly”,¹⁷⁸ describes the *tantra* of the attainment of the merit (*pūnya*) of all the ordinances, which means that the nature of the four magical formulae, i.e. *hrdaya*, *mudrā*, *mantra* and *vidyā*, confers merit.

(7) The next section starting with the words, “Then”¹⁷⁹ and ending with the words, “The Lord Sarvatathāgataprajñāñāna said thus”,¹⁸⁰ describes the *tantra* of the attainment of the wisdom (*prajñā*) of all the ordinances, which means that the nature of the four magical formulae confers wisdom.

¹⁷³. S. p. 529-6, T. p. 278-1-7, C2. p. 439-2-6.

¹⁷⁴. ity āha bhagavān sarvatathāgataratnah: S. p. 533-6, T. p. 279-1-5~6, C2. p. 440-2-8.

¹⁷⁵. atha sarvakalpopāyasiddhitantram anuvyākhyāsyāmi: S. p. 533-8, T. p. 279-1-6~7, C2. p. 440-2-10.

¹⁷⁶. sarvasiddhipradāṇ varam: S. p. 534-6, T. p. 279-2-3, C2. p. 440-2-23.

¹⁷⁷. S. p. 534-8, T. p. 279-2-3, C2. p. 440-2-25.

¹⁷⁸. śīghram buddhatvam āpnute: S. p. 535-6, T. p. 279-2-8, C2. p. 440-3-9.

¹⁷⁹. S. p. 535-8, T. p. 279-2-8, C2. p. 440-3-11.

¹⁸⁰. ity āha bhagavān sarvatathāgataprajñāñānaḥ: S. p. 536-8, T. p. 279-3-6, C2. p. 440-3-27.

(8) The next section starting with the words, “Then”¹⁸¹ and ending with the words, “One attains the *siddhi* quickly”,¹⁸² describes the *tantra* of the attainment of the accumulation of all the ordinances, which means that the nature of the four magical formulae confers accumulation.

(9) The next section starting with the words, “Then, the Bodhisattva Mahāsattva¹⁸³ Vajrapāṇi”¹⁸⁴ and ending with the words, “The Lord Vajrasattva said thus”,¹⁸⁵ describes the *tantra* of the knowledge originating from the signs (*cihnas*) of all the families.

(10) The next section starting with the words, “Then”¹⁸⁶ and ending with the words, “The Lord Vajradhara¹⁸⁷ said thus”,¹⁸⁸ describes the *tantra* of the knowledge originating from the ordinances of all the families.

(11) The next section starting with the words, “Then”¹⁸⁹ and ending with the words, “The Lord Vajradhara said thus”,¹⁹⁰ describes the *tantra* of the knowledge originating from *hrdaya*, *mudrā*, *mantra* and *vidyā* of the ordinances of all the families.

(12) The next section starting with the words, “Then”¹⁹¹ and ending with the words, “One can know the past, future and present with the mind”,¹⁹² describes the *tantra* generated from the knowledge of all the ordinances. Ānandagarbha comments that if the reciter of the four magical formulae of all the families discerns happiness and unhappiness through his words, he can enter (the *mandala*).

(13) The next section starting with the words, “Now comes the *tantra* of accomplishing the *mudrā* of the secret body, speech and mind *vajra* common to all the families”¹⁹³ and ending with the words, “The Lord Sarvatathāgatavajrasattva said thus”,¹⁹⁴ describes the *tantra* of accomplishing the *mudrā* of the secret body, speech and mind *vajra* common to all the families. This section explains the body-*mudrās*, speech-*mudrās*, mind-*mudrās* and *vajra-mudrās* of the four families.

¹⁸¹. S. p. 536-10, T. p. 279-3-7, C2. p. 440-3-29.

¹⁸². *śigṛham siddhim avāpnute*: S. p. 537-9, T. p. 279-4-3 (or p. 280-1-1), C2. p. 441-1-13.

The Tibetan text duplicates some equivalent Sanskrit pages (S. pp. 536-13~539-14) as follows: T. p. 279-3-8~5-6 & T. pp. 279-5-6~280-2-4.

¹⁸³. Only Sanskrit reads: “Mahābodhisattva”.

¹⁸⁴. S. p. 538-1, T. p. 279-4-4 (or p. 280-1-2), C2. p. 441-1-15.

¹⁸⁵. *ity āha bhagavān vajrasattvah*: S. p. 538-16, T. p. 279-5-1 (or p. 280-1-6~7), C2. p. 441-2-1.

¹⁸⁶. S. p. 539-1, T. p. 279-5-1 (or p. 280-1-7), C2. p. 441-2-3.

¹⁸⁷. *Taittīloka* and Chinese 2 both read: “Vajraratna”. Tibetan reads: “Vajrasattva”.

¹⁸⁸. *ity āha bhagavān vajradharah*: S. p. 540-4, T. p. 280-2-5, C2. p. 441-2-21.

¹⁸⁹. S. p. 540-6, T. p. 280-2-6, C2. p. 441-2-24.

¹⁹⁰. *ity āha bhagavān vajradharah*: S. p. 541-4, T. p. 280-3-1, C2. p. 441-3-7.

¹⁹¹. S. p. 541-6, T. p. 280-3-2, C2. p. 441-3-9.

¹⁹². *vedayen manasā sa tu bhavyam bhūtam bhavisyam ca*: S. p. 542-6~7, T. p. 280-3-6, C2. p. 441-3-21~22.

¹⁹³. *atha sarvakulasādhāraṇaguhyahākāyavākcittavajramudrāsādhanatantram bhavati*: S. p. 542-10~11, T. p. 280-3-7, C2. p. 442-1-8~9.

¹⁹⁴. *ity āha bhagavān sarvatathāgatavajrasattvah*: S. p. 547-8, T. p. 281-1-7, C2. p. 442-3-23.

(14) The final section starting with the words, “Then”¹⁹⁵ and ending with the words, “the compendium of the Mahāyāna”,¹⁹⁶ constitutes the closing section of chapter 26-a, which includes a verse praising Vajrapāṇi by all the Tathāgatas.¹⁹⁷

v

¹⁹⁵. S. p. 548-1, T. p. 281-1-8, C2. p. 442-3-24.

¹⁹⁶. *mahāyānābhisaṅgraham iti*: S. p. 548-9~10, T. p. 281-2-3, C2. p. 443-1-2.

¹⁹⁷. Cf. *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 146-2-1~4-6.

Chapter 26-b. Epilogue

1. Analysis of Chapter 26-b

Ānandagarbha summarises this chapter 26-b¹⁹⁸ as follows:-

➤

“Having assembled the *maṇḍalas* which have been explained, and having consecrated (them) with all the consecrations, (the Lord Śākyamuni) requests the deities to come accordingly, and induces the manifested bodies to enter his body, and praises with one hundred and eight names Vajrasattva who abides in the state of the attainment of perfect enlightenment, and then remains with the demeanour of whatever happiness.”¹⁹⁹

This chapter 26-b begins and ends with the invocation-ceremony of two different groups of one hundred and eight names. The first invocation-ceremony is performed by Vajrapāṇi in order to greet Vairocana, and the one hundred and eight names recited in this ceremony starts with Vajradhātu and ends with Vairocana. The second invocation-ceremony is performed by Śākyamuni in order to greet Vajrapāṇi, and the one hundred and eight names recited in this second ceremony are based upon the names of the sixteen Mahābodhisattvas of the *Vajradhātu Mahāmaṇḍala*, starting with Vajrasattva and ending with Vajramuṣṭi.

Since this chapter 26-b is the concluding part of the whole STTS, it summarises briefly the first four parts of the STTS. Śākyamuni as Vairocana turns the *Dharma*-wheel, which refers to the five *abhisambodhis* described in the beginning section of the STTS. Tathāgata Vajradhātu as Vajrapāṇi turns the *Vajra*-wheel; Tathāgata Trilokavijayin as Trilokavijaya turns the *Krodha*-wheel; Tathāgata Dharmarājan as Avalokiteśvara turns the *Padma*-wheel; (maybe Tathāgata Karmarājan) as Ākāśagarbha turns the *Mani*-wheel. These four wheels refer to the first four parts of the STTS respectively.

The Sanskrit STTS pages 554 and 555 consist of a dialogue between Vairocana²⁰⁰ and Vajrapāṇi as Śākyamuni on the summit of Mount Sumeru. According to the STTS text,²⁰¹ Vajrapāṇi requested Vairocana to descend to the realm of human beings and to turn the supreme *Vajra*-wheel for the benefit of all living beings. Thus, Vairocana invoked all the Tathāgatas and induced them to enter his heart. Then on the request of Vairocana, Vajrapāṇi also entered the heart of Vairocana with his body, speech and mind which became transformed into a *vajra*. At last, Vajrapāṇi as Śākyamuni became identical to Vairocana.

¹⁹⁸. S. chapter 26-b, pp. 549~563, T. pp. 281-2-3~283, C2. pp. 443-1-3~445.

¹⁹⁹. *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 146-4-6~5-1.

²⁰⁰. Chinese 2 in this section uses the term Mahāvairocana instead of Vairocana.

²⁰¹. S. pp. 554~555, T. pp. 281-5-7~282-2-2, C2. pp. 443-3-18~444-1-12.

The final section of the *STTS*²⁰² focuses on the final event of the Buddha Śākyamuni's returning from the summit of Mount Sumeru and gaining complete enlightenment (*anuttara-samyak-sambodhi*) on his *bodhi-maṇḍa* under the *Bodhi*-tree in Buddhagayā. In this section, having defeated the evil beings, the Buddha Śākyamuni attains enlightenment, and praises Vajrapāṇi residing in his heart with one hundred and eight names.

2. Conclusion

The significance of the whole *STTS* is to guide the *sādhaka* to attain Pure-Absolute-Wisdom and to be equal to Vairocana by means of eliminating the four mental poisons (i.e. passion, hatred, delusion and avarice), and attaining the four Wisdoms (i.e. Mirror-like-Wisdom, Equality-Wisdom, Discriminating-Wisdom and Active-Wisdom). Thus, part one of the *STTS* (representing the Tathāgata-family) explains the means of generating the thought of enlightenment symbolised as Vajrasattva in order to eliminate passion; part two (representing the *Vajra*-family) explains the means of generating the wrathful thought symbolised as Vajrahūmkāra in order to eliminate hatred; part three (representing the *Padma*-family or *Dharma*-family) explains the means of generating compassionate thought symbolised as Avalokiteśvara or Lokeśvara in order to eliminate delusion; and part four (representing the *Maṇi*-family or *Karma*-family) explains the means of generating the thought of generosity symbolised as Ākāśagarbha or Vajraratna in order to eliminate avarice. As the means of attaining these goals, the *STTS* focuses on the ways of controlling the *sādhaka*'s body, mind, speech and action, which correspond to the *mahā-*, *saṃaya-*, *dharma-* and *karma-mudrās*, and also *mahā-*, *dhārani-*, *dharma-* and *karma-maṇḍalas* in the rite. Part five of the *STTS* having the function of a supplement to the previous four parts is divided into the *uttara-tantra* emphasising meditation or deity-yoga and the *anuttara-tantra* emphasising recitations and basic rites.

In conclusion, the *STTS*, which can be regarded as the perfection of Mahāyāna philosophy and Bodhisattva doctrine, tries to demonstrate through its symbolism the diverse phenomena of the mind which the *sādhaka* experiences in the process of attaining enlightenment.

²⁰². S. pp. 556~563, T. pp. 282-2-2~283-2-1, C2. pp. 444-1-13~445-2-1.

Appendix I

The following is the complete translation of the *OEAVS* (Outline of the Eighteen Assemblies of the *Vajra-śekhara-sūtra-yoga*), which was translated by Amoghavajra into Chinese under the title ‘*Jin-gang-ding-jing-yu-qie-shi-ba-hui-zhi-gui*’.¹

The *Vajra-śekhara-sūtra-yoga*² consists of one hundred thousand *gāthās* and eighteen assemblies.

The first assembly is called ‘King of the Ordinance of the Compendium of Truth of All the Tathāgatas’ (*Sarva-tathāgata-tattva-samgraha-kalpa-rāja*). It comprises four main parts: the first is called ‘*Vajradhātu* (*Vajra-sphere*)’,³ the second is called ‘*Trilokavijaya* (Conquest of the Three Worlds)⁴, the third is called ‘*Sakalajagadvinaya* (Conversion of the Entire World)⁵ and the fourth is called ‘*Sarvārthasiddhi* (Universal Success)⁶. These four parts manifest the four-knowledge-*mudrās* (*catur-jñāna-mudrā*).

The first main part contains the following six *mandalas*:-

(The first *mandala*) is called the *mahā-mandala* of the *Vajradhātu*.⁷ (This section of the *tantra*) describes the Enjoyment-body (*saṃbhoga-kāya*) of Buddha Vairocana, who has attained complete enlightenment (*samyak-sambodhi*) by means of the five consecutive stages of perfect enlightenment⁸ (*pañca-abhisambodhī*).⁹ Having become a Buddha, he generated the thirty-seven knowledges through the

1. TSD. Vol. 18, No. 869, pp. 284-3-9~287-3-14.

The footnote of the *OEAVS* reads: “*Vajra-śekhara-yoga-sūtra*”.

2. The footnote of the *OEAVS* reads: “*Vajra-śekhara-yoga-sūtra*”.

3. S. part one, pp. 3~152, T. pp. 218~239-2-8, C2. pp. 341~369-2-22.

4. S. part two, pp. 153~313, T. pp. 239-2-8~254-4-2, C2. pp. 369-3-1~399-1-2.

5. S. part three, pp. 314~381, T. pp. 254-4-2~261-1-7, C2. pp. 399-1-3~411-3-21.

6. S. part four, pp. 382~434, T. pp. 261-1-8~266-3-3, C2. pp. 411-3-22~423-1-14.

7. S. chapter 1. pp. 3~99, T. pp. 218~233-4-3, C1. pp. 207~223-2-21, C2. pp. 341~359-2-19.

8. According to the footnote of the *OEAVS*, the five stages are: ‘perceiving the mind’, ‘raising the thought of enlightenment (*bodhi-citta*)’, ‘perfecting the *vajra*-thought’, ‘realising the *vajra*-body’, and ‘perfecting the Buddha-body’. Such are the perfections of the five knowledges.

9. S. pp. 7~9, T. pp. 219-4-2~220-2-1, C1. pp. 207-3-8~208-1-24, C2. pp. 341-3-18~342-2-12.

vajra-samādhi.¹⁰ The text extensively explains the rites of the *mandala*.¹¹ For the benefit of the pupil, the text sets forth the speedy-attainments of both the Bodhisattva-*bhūmi* and the Buddha-*bhūmi*.¹²

The second (*mandala* of the *Vajradhātu*) is called the *dhāraṇī-mandala*.¹³ It contains thirty-seven deities, all of whom abide in the form of Pāramitā (Bodhisattvas). (This section of the *tantra*) explains in an extensive way the rites of entering the *mandala*. For the benefit of the pupil, the text explains the four kinds of eyes,¹⁴ which denote (the four *homa*) rites, namely, subjugation (*vaśikarana*), attraction (*ākarsana*), destruction (*abhicāraka*) and pacification (*sāntika*).¹⁵

The third (*mandala* of the *Vajradhātu*) is called the *sūksma-vajra-mandala* (*subtle-vajra-mandala*).¹⁶ It also contains the thirty-seven deities. Each deity is drawn in the centre of a *vajra*, and has its own *samādhi-mudrā*. (This section of the *tantra*) extensively explains the rites of entering the *mandala*, and guides the pupil to make his mind endure, to make his mind gently harmonious, and to make his mind liberated. The text explains the *sūksma-vajra-samādhi*, which helps in practising the four *dhyānas*, the four-perfect-states (*brahma-vihāras*) and the three-emancipation-entrances (*vimokṣa-mukhas*).

The fourth (*mandala* of the *Vajradhātu*) is called the *karma-mandala* of fully worshipping all the Tathāgatas (*sarva-tathāgata-vistara-pūjā-karma-mandala*).¹⁷ It contains thirty-seven deities. Each deity holds its own symbol and abides in worship. (This section of the *tantra*) explains the method of entering the *mandala*. For the sake of the pupil, the text explains the method of making the sixteen great offerings, and the method of making the four secret offerings.

¹⁰. S. pp. 10~58, T. pp. 220-2-1~228-4-6, C1. pp. 208-1-24~216-1-9, C2. pp. 342-2-13~351-2-14.

¹¹. S. pp. 63~72, T. pp. 229-2-6~230-4-8, C1. pp. 216-3-21~219-1-15, C2. pp. 352-2-8~354-2-27.

¹². S. pp. 73~99, T. pp. 230-4-8~233-4-3, C1. pp. 219-1-15~223-2-21, C2. pp. 354-2-28~359-2-19.

¹³. S. chapter 2. pp. 100~115, T. pp. 233-4-3~235-1-8, C2. pp. 359-2-20~362-3-3.

¹⁴. S. pp. 108-6~109-5, T. p. 234-3-5~4-1, C2. p. 361-2-10~23.

According to the *STTS*, the four kinds of eyes in this context indicate the gaze-*mudrās* of the *vajra*-secret. They consist of the *vajra*-gaze, the flaming-gaze, the wrathful-gaze and the friendliness-gaze. They also correspond to the Four Rites or Four *Homa* rituals respectively. (Cf. the four kinds of eyes explained in the *Dou-bu-tuo-luo-ni-mu* in the general structure section of the introduction).

¹⁵. Regarding the above four rites, based upon the *Sarvadurgatipariśodhana Tantra*, David Snellgrove states that the four rites consists of pacification (*sāntika*), acquisition of prosperity (*pauṣṭika*), subjugation (*vaśikarana*) and destruction (*abhicāraka*): He adds that while the four rites may be performed by means of mental concentration, they are more usually accompanied by the performance of an appropriate *homa* ceremony. (David Snellgrove, *Indo-Tibetan Buddhism*, p. 238).

¹⁶. S. chapter 3. pp. 116~129, T. pp. 235-1-8~236-4-8, C2. pp. 362-3-4~365-2-2.

¹⁷. S. chapter 4. pp. 130~141, T. pp. 236-4-8~238-1-8, C2. pp. 365-2-9~368-1-6.

The fifth (*mandala* of the *Vajradhātu*) is called the *catur-mudrā-mandala* (four-*mudrā-mandala*).¹⁸ For the sake of the pupil, (this section of the *tantra*) gives the method for realising the four kinds of rapid attainment. Through this *mandala*, one should aim to complete the attainments. Facing this *mandala*, one should aim to realise the attainments of the previously mentioned four *mandalas*.

The sixth (*mandala* of the *Vajradhātu*) is called the *eka-mudrā-mandala* (one-*mudrā-mandala*).¹⁹ If one possesses the *mantra* of Vairocana, one can summon seventeen deities, or if one (possesses) the *mantra* of Bodhisattva Vajrasattva, one can summon thirteen deities. (This section of the *tantra*) explains the rite of entering the *mandala*. For the benefit of the pupil, the text explains the preliminary activities, and then it guides the pupil to practise the *samādhi* that involves summoning up his deity (*sva-deva*).

The second main part²⁰ called ‘*Trilokavijaya*’²¹ includes the six *mandalas*:-

Having attained complete enlightenment, the Tathāgata (Vairocana) set in motion the wheel of the *Vajradhātu* on the summit of Mount Sumeru, and conferred the names and the titles upon all the Bodhisattvas. The evil beings, such as Maheśvara, were too obstinate to be easily converted. Therefore, through the propitiatory-rite (*śāntika*),²² they could not be converted. All the Tathāgatas, who pervaded all space and were diffused in the *Dharmadhātu*, greeted Vajrasattva with the praises of one hundred and eight names, and pleaded with him in one voice, ‘All such kinds of deities cannot be converted by means of the propitiatory-rite.’ At that time, Vajrapāṇi having accepted the request of all the Tathāgatas, entered the compassionate-wrath-vajra-samādhi (*karuṇa-krodha-vajra-samādhi*).²³ Having manifested his great dignified body, he subdued (all these deities) with various expedients, and caused them to die.²⁴ After Maheśvara died, he himself looked down, and arrived in the world called ‘Ash-Decoration (Bhasma-alaṅkāra)’ which was located across the worlds as numerous as the sand grains in the sixty-two Ganges rivers, and he attained complete enlightenment. Then, he was named

^{18.} S. pp. 142~148 of chapter 5, T. p. 238-1-8~5-7, C2. pp. 368-1-7~369-1-4.

^{19.} S. pp. 149~151-6 of chapter 5, T. pp. 238-5-7~239-2-3, C2. p. 369-1-5~2-6.

^{20.} S. part two, pp. 153~313, T. pp. 239-2-8~254-4-2, C2. pp. 369-3-1~399-1-2.

^{21.} *Trilokavijaya-mandala*: S. pp. 153~252, T. pp. 239-2-8~250-1-3, C2. pp. 369-3-1~389-1-13.

^{22.} According to the *MW* (p. 1065), the term ‘śāntika’ literally means a propitiatory rite for averting evil. According to the *DoC* (p. 348), it is translated as ‘ji-jing-fa’ in Chinese, which means the ceremonies for restoring peace from calamity. This is one of the *homa* rites.

^{23.} The ‘compassionate-wrath-vajra’ is originally ‘*bei*’ (compassion)-‘*nu*’ (wrath)-‘*jin-gang*’ (*vajra*) in Chinese. The Chinese word ‘*bei*’ literally means ‘compassion’, but the footnote of the *OEAVS* identifies it with the word ‘*fen*’ meaning ‘wrath’ in this context. The second word ‘*nu*’ also means ‘wrath’, and even the compound word ‘*fen-nu*’ also means ‘wrath’. Thus, the footnote reads the compound as ‘wrath-vajra’, instead of ‘compassionate-wrath-vajra’. However, according to the Sanskrit *STTS*, the original title of the ‘*karuṇa-krodha-vajra-samādhi*’ is the ‘*sarva-tathāgata-mahā-karuṇa-upāya-krodha-samaya-vajran nāma samādhi*’. (S. p. 157-19~158-1).

^{24.} S. pp. 157~166-2, T. pp. 239-4-6~241-2-2, C2. pp. 370-1-22~371-3-24.

Tathāgata Fear-Lord (Bhaya-iśvara).²⁵ Bodhisattva Vajradhara, pressing (Maheśvara) with his leg, recited the *vajra*-arising-mantra. As soon as (Maheśvara) was revived, he was already converted. Then having explained the *mahā-mandala* (of the *Trilokavijaya*), Vajrasattva induced all the deities to enter (the *mandala*) and conferred the *vajra*-names upon them.”²⁶

There are five kinds of deities. The first group consists of all the immeasurable gods and their consorts, such as Lord Maheśvara, who live in the upper-spheres (of form and non-form). The second group consists of all the immeasurable gods and their consorts, such as Sūrya, who wander in space. The third group consists of all the immeasurable gods and their consorts, such as the chief Māra, who live in space. The fourth group consists of all the immeasurable gods and their consorts, such as Kośapāla, who live on the earth. The fifth group consists of all the immeasurable gods and their consorts, such as Varāha, who live beneath the earth.²⁷ Having led all of them to enter (the *mandala*), (Vajrasattva) ordered all the deities to their positions in the entire *mandala*, (and said): ‘If all of you come together and enter (the *mandala*), all the attainments (*siddhis*) you wish to gain will be accomplished.’ All of these (deities) constitute the external-*Vajra*-family.

The first (*mandala* of the *Trilokavijaya*) is called the *mahā-mandala-vidhi*. It contains thirty-seven deities.²⁸ (This section of the *tantra*) explains the method of destroying (*abhicāraka*) and the method of practising the supernatural power.²⁹

The second (*mandala* of the *Trilokavijaya*) is called the *guhya-mandala* (secret-*mandala*).³⁰ It contains thirty-seven deities. (This section of the *tantra*) explains the rites of guiding the pupil (to enter the *mandala*). These rites include various sounds, *vajra*-songs and *vajra*-dances.

²⁵. Regarding the above statement: “After Maheśvara died, he himself looked down, and arrived in the world called ‘Ash-Decoration (Bhasma-alāṅkāra)’ which was located across the worlds as numerous as the sand grains in the sixty-two Ganges rivers, and he attained complete enlightenment. Then he was named Tathāgata Fear-Lord (Bhaya-iśvara)”, the Sanskrit *STTS* (S. p. 169), which is the equivalent part, reads: “After Mahādeva fell down at the base of the foot of Vajrapāni he crossed the world-spheres as numerous as the sand grains in the thirty-two Ganges rivers and as numerous as the infinite dust particles in the uppermost world-sphere and, (having arrived) in the world-sphere called Bhasmacchatra (Umbrella of Ashes), he generated a Tathāgata called Bhasmeśvaranirghoṣa (Soundless Lord of Ashes)”. Thus, three slightly different points are found in comparing these two texts. Firstly, while the place which Maheśvara attained complete enlightenment is described in the *OEAVS* as ‘Ash-Decoration’, the Sanskrit *STTS* calls it ‘Umbrella of Ashes’. Secondly, the number of the Ganges rivers is sixty-two in the former, but thirty-two in the latter. Finally, the name of Maheśvara as the Tathāgata in the *OEAVS* is ‘Fear-Lord’, compared to ‘Soundless Lord of Ashes’ in the *STTS*.

²⁶. S. pp. 170~173, T. pp. 241-4-7~242-2-5, C2. pp. 372-3-3~373-2-25.

²⁷. S. pp. 172~173, T. pp. 241-5-7~242-2-5, C2. p. 373-1-7-2-25.

²⁸. For the structure of the *Trilokavijaya Mahāmandala*: S. pp. 186-5~194, T. pp. 243-4-8~244-3-3, C2. pp. 376-1-10~377-3-22. For the entry into the *mandala*: S. pp. 195~197-7, T. p. 244-3-3~4-8, C2. pp. 377-3-23~378-2-8.

²⁹. S. pp. 197-8~210, T. pp. 244-4-8~246-1-7, C2. pp. 378-2-9~381-1-2.

³⁰. S. chapter 7, pp. 211~224, T. pp. 246-1-8~247-3-2, C2. pp. 381-1-3~383-3-8.

The third (*mandala* of the *Trilokavijaya*) is called the *dharma-mandala*.³¹ It contains thirty-seven deities. (This section of the *tantra*) explains the rites of guiding the pupil (to enter the *mandala*). They include the rites of executing the *abhicāraka* (destruction) with compassion and generosity by means of controlling the mind with the subtle-*vajra*.

The fourth (*mandala* of the *Trilokavijaya*) is called the *karma-mandala*.³² It contains thirty-seven deities. (This section of the *tantra*) explains the rite of entering the *mandala*. In this section, the *homa*-rite is explained to the pupil. If one makes extensive offerings in front of the immeasurable Buddhas and Bodhisattvas, one can then accomplish *siddhis* quickly. The text also explains twenty-five kinds of *homa* hearths (*kunda*)³³ and the methods of offering in accordance with their types.

The fifth (*mandala* of the *Trilokavijaya*) is called the *catur-mudrā-mandala*.³⁴ It contains twenty-one deities. (This section of the *tantra*) explains the method of accomplishing all sensual enjoyments.³⁵ Facing this *mandala*, one should aim to realise the attainments of the previously mentioned four *mandalas*.

The sixth (*mandala* of the *Trilokavijaya*) is called the *eka-mudrā-mandala*.³⁶ It contains seventeen deities. (This section of the *tantra*) explains the way of guiding the pupil to enter the *mandala* and the way of the preliminary activities.

Then, for the benefit of the assembly of the external-*Vajra*-family, (Vajrapāṇi) explains four *mandalas*. Every (member of the external-*Vajra*-family) explains both its own *mantra* and *mudrā*, and presents them to the Buddha. For their sake, the Buddha (as Vajrapāṇi) explains the *mahā-mandala* (of the *Trilokacakra*)³⁷ by the (first) command (*ājñā*) (of Vairocana). It contains thirty-seven deities. (This section of the *tantra*) explains the rite of guiding the pupil to enter (the *mandala*). For the benefit of the pupil, the text explains the rites of employing the external-*Vajra*-family. In this, it explains the *mantras* and *mudrās* of both the great Buddha-crown (*uṣṇīṣa*) and the glory-assembled-Buddha-crown (*tejorāśi*), which can be understood as the method of reciting a monosyllabic word-crown-wheel.

Then, (Vajrapāṇi) explains the *saṃyama-mandala* (of the *Trilokacakra*)³⁸ by the second command (of Vairocana). Each of the goddesses presents her own *mantra* (to the Buddha). Then the Buddha (as Vajrapāṇi) explains the *mandala* for them. It

³¹. S. chapter 8, pp. 225~235, T. pp. 247-3-2~248-3-3, C2. pp. 383-3-14~385-3-25.

³². S. chapter 9, pp. 236~245, T. pp. 248-3-3~249-2-7, C2. pp. 385-3-26~388-1-4.

³³. However in the Sanskrit *STTS* text, we can find no description of the hearths employed for the *homa* rites. Instead, the Sanskrit *STTS* explains the sixteen kinds of articles (*dravya*) used for burning and the methods of executing the *homa* rites by means of burning them. (S. pp. 240-3~243, T. pp. 248-5-2~249-2-1, C2. p. 387-1-7~3-10).

³⁴. S. pp. 246~250-5 of chapter 10, T. p. 249-2-7~4-8, C2. p. 388-1-5~3-8.

³⁵. The Chinese term *yao*, which means ‘medicine or remedy’, can be read, in this context, as *le*, which means ‘joy or enjoyment’.

³⁶. S. pp. 250-6~252-3 of chapter 10, T. p. 249-4-8~5-6, C2. pp. 388-3-9~389-1-3.

³⁷. S. chapter 11, pp. 253~280, T. pp. 250-1-3~252-2-4, C2. pp. 389-1-14~393-3-15.

³⁸. S. chapter 12, pp. 281~291, T. p. 252-2-4~5-8, C2. pp. 393-3-16~395-1-27.

contains thirty-seven deities. For the benefit of the pupil, (this section of the *tantra*) explains the method of cultivating the male Yakṣa and female Yakṣa, and gives a full description of all the rites.

Then, (Vajrapāṇi) explains the *dharma-mandala* (of the *Trilocakacakra*)³⁹ by the third command (of Vairocana). When all deities recite their *mantras* and present them to the Buddha, the Buddha (as Vajrapāṇi) explains the *mandala* for them. It contains thirty-seven deities. (This section of the *tantra*) explains the rite of guiding the pupil to enter (the *mandala*), and explains the *dharma-mudrā* of all the deities for the benefit of the pupil. This *mudrā* enables (the pupil) not to transgress the vow.

Then, (Vajrapāṇi) explains the *karma-mandala* (of the *Trilocakacakra*)⁴⁰ by the fourth command (of Vairocana). It contains thirty-seven deities. The text explains the rite of guiding the pupil to enter (the *mandala*). After each of all the deities utters their own *mantra*, the Buddha (as Vajrapāṇi) explains the *mandala* for them. (This section of the *tantra*) explains the dance-rite of all the deities, and explains the method of the speedy-accomplishment of all the actions.

(The third) main part called ‘*Sakalajagadvinaya*’ contains the six *mandalas*:-

The first (*mandala* of the *Sakalajagadvinaya*) is called the *mahā-mandala*.⁴¹ It contains thirty-seven deities. All of them are the transformations of Avalokiteśvara. (This section of the *tantra*) explains the rite of guiding the pupil to enter (the *mandala*), and also explains the sixteen kinds of the *samādhi*-rites for the rapid-accomplishment of supernatural knowledge (*abhijñā*).

The second (*mandala* of the *Sakalajagadvinaya*) is called the *samaya-mandala*.⁴² It contains thirty-seven deities. All of them are the transformations of Avalokiteśvara. (This section of the *tantra*) explains the rite of guiding the pupil to enter (the *mandala*), and also explains the sixteen kinds of *samādhis* related to attraction (*ākarṣana*) and subjugation (*vaśikarana*).

The third (*mandala* of the *Sakalajagadvinaya*) is called the *dharma-mandala*.⁴³ It contains thirty-seven deities. All of them are the transformations of Avalokiteśvara. (This section of the *tantra*) explains the rite of guiding the pupil to enter (the *mandala*), and also explains the sixteen kinds of methods of cultivating mind, and seeking wisdom as well as eloquence.

The fourth (*mandala* of the *Sakalajagadvinaya*) is called the *karma-mandala*.⁴⁴ It contains thirty-seven deities. All of them are the transformations of Avalokiteśvara. (This section of the *tantra*) explains the rite of guiding the pupil to

³⁹. S. chapter 13, pp. 292~298, T. pp. 252-5-8~253-3-3, C2. pp. 395-2-1~396-1-25.

⁴⁰. S. chapter 14-a, pp. 299~310, T. pp. 253-3-3~254-2-6, C2. pp. 396-1-26~398-3-2.

⁴¹. S. chapter 15, pp. 315~339, T. pp. 254-4-2~257-2-7, C2. pp. 399-1-8~403-3-26.

⁴². S. chapter 16, pp. 340~355, T. pp. 257-2-7~259-1-2, C2. pp. 403-3-27~407-2-13.

⁴³. S. chapter 17, pp. 356~364, T. p. 259-1-2~4-7, C2. pp. 407-2-14~409-1-7.

⁴⁴. S. chapter 18-a, pp. 365~374, T. pp. 259-4-7~260-3-8, C2. pp. 409-1-8~410-3-28.

enter (the *mandala*), and also explains the rite of worshipping the Lotus-family, the methods of averting sin, protecting retribution, and preventing the karmic hindrance of affliction (*paryavasthāna-karma-āvaraṇa*).

The fifth (*mandala* of the *Sakalajagadvinaya*) is called the *catur-mudrā-mandala*⁴⁵ of the Lotus-family. It contains twenty-one deities. All of them are the transformations of Avalokiteśvara. (This section of the *tantra*) explains the rite of guiding the pupil to enter (the *mandala*), and also explains the method of accomplishing the preliminary activities and the method of accomplishing the preliminary activities of the previous explained four *mandalas*.

The sixth (*mandala* of the *Sakalajagadvinaya*) is called the *eka-mudrā-mandala*⁴⁶ of the Lotus-family. It contains thirteen deities. All of them are the transformations of Avalokiteśvara. (This section of the *tantra*) explains the rite of guiding the pupil to enter (the *mandala*), and also explains the method of practising (the *samādhi* of summoning) one's chosen deity (*sva-deva*), and the method of practising the perception of both the mundane world (*loka*) and the spiritual world (*aloka*).

(The fourth) main part called 'Sarvārthasiddhi' contains the six *mandalas*:-

The first (*mandala* of the *Sarvārthasiddhi*) is called the *mahā-mandala*.⁴⁷ It contains thirty-seven deities. (This section of the *tantra*) explains the rite of guiding the pupil to enter (the *mandala*). By means of entering this *mandala*, (the pupil) can eliminate the karmic effects of poverty. The text explains the ways of seeking abundant riches, and seeking both Buddha-Bodhisattva-hood and glory in this world.⁴⁸

The second (*mandala* of the *Sarvārthasiddhi*) is called the *guhya-samaya-mandala*.⁴⁹ It contains thirty-seven deities. (This section of the *tantra*) explains the rite of guiding the pupil to enter (the *mandala*). The text explains the methods of seeking the treasure trove (*nidhāna*),⁵⁰ and the methods of rapid completion of the collection (*samāsa*) of merit (*punya*) for perfection of generosity (*dāna-pāramitā*).

The third (*mandala* of the *Sarvārthasiddhi*) is called the *dharma-mandala*.⁵¹ It contains thirty-seven deities. (This section of the *tantra*) explains the rite of guiding the pupil to enter (the *mandala*). The text explains the method of practising the

⁴⁵. S. pp. 375~378 of chapter 18-b, T. p. 260-4-1~5-6, C2. p. 411-1-1~2-19.

⁴⁶. S. pp. 379~380-7 of chapter 18-b, T. pp. 260-5-6~261-1-5, C2. p. 411-2-20~3-15.

⁴⁷. S. chapter 19, pp. 383~403, T. pp. 261-1-8~263-3-4, C2. pp. 411-3-22~416-1-21.

⁴⁸. According to the Sanskrit *STTS*, the way of seeking both Buddha-Bodhisattva-hood and glory in this world is explained not in this chapter, but in the next chapter (S. pp. 409-5~411, T. pp. 263-5-6~264-2-4, C2. pp. 417-2-14~418-1-15).

⁴⁹. S. chapter 20, pp. 404~415, T. pp. 263-3-4~264-4-7, C2. pp. 416-2-1~419-1-4.

⁵⁰. According to the Sanskrit *STTS*, the explanation for 'the treasure trove (*nidhāna*)' is mentioned not in this chapter, but in the previous chapter (S. pp. 395~397, T. p. 262-3-1~4-7, C2. p. 414-1-24~3-27).

⁵¹. S. chapter 21, pp. 416~423, T. pp. 264-4-7~265-3-6, C2. p. 419-1-5~420-3-22.

samādhi of the Gem-family, which is the method of gazing at Bodhisattva Ākāśagarbha (or Vajragarbha), after calming the mind, making the mind endure, making the mind gently harmonious, and liberating the mind.

The fourth (*maṇḍala* of the *Sarvārthasiddhi*) is called the *karma-mandala*.⁵² It contains thirty-seven deities. (This section of the *tantra*) explains the rite of guiding the pupil to enter (the *mandala*), and explains not only the method of empowerment (*adhiṣṭāna*) of the action of digging for the treasure trove (*nidhāna*), but also the rite of the great worship of all the *Buddhas* in the Gem-family.

The fifth (*maṇḍala* of the *Sarvārthasiddhi*) is the *catur-mudrā-mandala*.⁵³ It contains twenty-one deities. (This section of the *tantra*) explains the rite of guiding the pupil to enter (the *mandala*). The text explains the method of accomplishing the preliminary activities, and the method of attainment of the previous four *mandalas*.

The sixth (*maṇḍala* of the *Sarvārthasiddhi*) is called the *eka-mudrā-mandala*.⁵⁴ It contains thirteen deities. (This section of the *tantra*) explains the rite of guiding the pupil to enter (the *mandala*), and also explains the *samādhi* of both cultivating a single deity and cultivating all the Yakṣas, who are the transformations of Lord Vajradhara Ākāśagarbha.

Next, (the text) completely explains the recitations of the verses about the secret-assistance-means (*upāya*) of each *maṇḍala* mentioned previously. Then it unfolds the enlightenment of the eight events of the Buddha's life⁵⁵ as a Transformation-body (*nirmāṇa-kāya*) of the Buddha Śākyamuni manifested in Jambudvīpa. All of these are the illusory transformations of Bodhisattva Samantabhadra. All the Tathāgatas praise again Vajrasattva with the one hundred and eight names. The first assembly has thus been explained.

The second assembly is called 'Yoga of the Secret-king of All the Tathāgatas (*sarva-tathāgata-guhya-adhipati-yoga*)'. It was explained in the *Akanīṣṭha* heaven.

⁵². S. chapter 22-a, pp. 424~429, T. pp. 265-3-6~266-1-4, C2. pp. 421-1-1~422-2-15.

⁵³. S. pp. 430~432 of chapter 22-b, T. p. 266-1-4~2-4, C2. p. 422-2-16~3-22.

⁵⁴. S. p. 433 of chapter 22-b, T. p. 266-2-4~8, C2. pp. 422-3-23~423-1-8.

⁵⁵. There are several different classifications of the important events of the Buddha's life, three of which are given here:-

Firstly, the *Śraddhotpāda-śāstra* lists the eight events as: (1) descent into and residence in the Tuṣita Heaven, (2) entry into his mother's womb, (3) abiding there visibly preaching to the *devas*, (4) birth from mother's side in Lumbinī, (5) leaving home at 19 (or 25) as a hermit, (6) after six years' suffering attaining enlightenment, (7) rolling the *Dharma*-wheel, or preaching, (8) at 80 entering *nirvāṇa*.

Secondly, the Chinese Tian-tai school gives an alternative list: (1) descent from Tuṣita, (2) entry into womb, (3) birth, (4) leaving home, (5) subjugation of Māra, (6) attaining perfect wisdom, (7) preaching, and (8) *nirvāṇa*. (*DoC*. p. 38).

Finally, Mahāyāna lists twelve events: (1) residing in the Tuṣita Heaven, (2) decision to descend into the world, (3) entry into the mother's womb (Queen Mahāmāyā), (4) birth from his mother's side in Lumbinī, (5) marriage, (6) life in the palace, (7) leaving the palace and practising meditation under two teachers, (8) giving up asceticism, (9) subjection of Māra, (10) attaining enlightenment, (11) preaching the doctrine, (12) *nirvāṇa*. (David Snellgrove, *Indo-Tibetan Buddhism*, p. 8).

It comprises four main parts. (The text) gives a full explanation with regard to the principle of subtle reality and subjugation of Maheśvara. Maheśvara pledges with the verse (*gāthā*) before Vajrasattva.

The third assembly is called ‘*Yoga* of All the Teaching-collections (*sarva-pravacana-samudāya-yoga*)’. It was explained in the Palace of the *Dharmadhātu*. All the Tathāgatas in one voice asked Vajrasattva one hundred and eight questions. Vajrasattva answered those questions one by one. This text explains the *mahā-maṇḍala*. It has five families, and each family contains five *maṇḍalas*. Each (*maṇḍala*) contains thirty-seven (deities), all of which make up the *mahā-maṇḍala*. Each of the deities explains the four *mudrās* one by one: *mahā-mudrā*, *saṃaya-mudrā*, *dharma-mudrā* and *karma-mudrā*. Each *mudrā* has the methods of (gaining) the *siddhis*. This text explains one hundred and twenty-five kinds of *homa* hearths (*kūṇḍa*). Each hearth is different depending on the purpose.

The fourth assembly is called ‘*Vajra-yoga* of Conquest of the Three Worlds (*tri-loka-vijaya-vajra-yoga*)’. It was explained on the summit of Mount Sumeru. Each of the eight Mahābodhisattvas, such as Vajragarbha, one by one explains the four *maṇḍalas*. The first assembly explains the subjugation of Maheśvara and states that all the deities enter the *maṇḍala*, and that they are conferred titles and names. It explains the four *maṇḍalas*, namely, the *mahā-maṇḍala*, *saṃaya-maṇḍala*, *dharma-maṇḍala* and *karma-maṇḍala*, and also explains every individual deity (of each *maṇḍala*). (The text) explains the rite of guiding the pupil to enter (the *maṇḍala*) and the method of accomplishment. Afterwards, (the text) explains the order of binding the pledges (*saṃayas*) of all the deities, and it explains the secret commandments and the secret performances.

The fifth assembly is called ‘*Vajra-yoga* of Mundane World and Supramundane World (*loka-aloka-vajra-yoga*)’. It was explained in the space-sphere of Vārāṇasī. (The text) briefly explains the *maṇḍalas* of the five Buddhas, and the *maṇḍalas* of all the Bodhisattvas and all the external-*Vajra*-family. Each *maṇḍala* contains the four (*mudrās*). Each of them has the rite of guiding the pupil to enter (the *maṇḍala*) and the method of gaining the *siddhis*.

The sixth assembly is called ‘Truth-*yoga* of the Pledge of Unceasing-great-joy (*mahā-sukha-amogha-saṃaya-tattva-yoga*)’. It was explained in the Palace of the *Paranirmitavaśavartin* heaven. This text explains the *maṇḍala* of Bodhisattva Samantabhadra, and then it explains the *maṇḍala* of Vairocana. Afterwards, from beginning with Vajragarbha to the ending with Bodhisattva Vajramuṣṭi and the external-*Vajra*-family, (the text) explains the meaning of the principle of wisdom (*prajñā-naya*). Each deity describes the four *maṇḍalas*, and each (*maṇḍala*) has the rite of guiding the pupil to enter (the *maṇḍala*). (The text) gives the meaning of the principle of Perfection of Wisdom (*prajñā-pāramitā-naya*) and the method of (binding) the four *mudrās*. In each chapter (*varga*), (the text) explains the method of gaining the *siddhis* of the mundane world and the supramundane world.

The seventh assembly is called ‘*Yoga* of Samantabhadra’. It was explained in the Palace of the Bodhisattva Samantabhadra. This text explains that from beginning with the Bodhisattva Samantabhadra to the ending with Bodhisattva Vajramuṣṭi and the external-*Vajra*-family, each deity describes the four *mandalas*. (The text) explains the rite of guiding the pupil to enter (the *mandala*), and it explains the method of gaining the *siddhis* of the mundane world and the supramundane world by means of the four *mudrās*. (This text) explains that for the practitioner, there is no special time or place, and without depending on the prohibitions of the mundane world, he should give priority to Buddhahood (*bodhi-citta*) and should depend on the non-prohibition.

The eighth assembly is called ‘Primary-*yoga*’. It was explained in the Palace of Samantabhadra. From beginning with Bodhisattva Samantabhadra to ending with the external-*Vajra*-family, each deity explains the four *mandalas*. (The text) explains the principle of reality and discerning the rites of all the *mandalas*. It is a little bit more detailed than the seventh assembly, but it is nearly the same.

The ninth assembly is called ‘*Yoga* of the Dākini-conduct-net of the Assembly of all the Buddhas (*sarva-buddha-saṅgraha-dākini-śīla-jāla-yoga*)’. It was explained in the Palace of *Mantra*. (The text) explains that one should regard the body as the deity for *yoga*. It blames the *yogis* who seek the image beyond the body. (The text) extensively explains the principle of reality and the origin of the Five-families, and the method of *yoga*, which contains the nine moods, namely, brilliance, bravery, mercy, laughter, wrath, fear, abhorrence, admiration and tranquillity.⁵⁶ From beginning with Bodhisattva Samantabhadra to ending with Vajramuṣṭi, each deity explains the four *mandalas* and the rite of guiding the pupil to enter (the *mandala*) and receiving the four *mudrās*. It also explains the praising-song and the dancing-ritual of the five families.

The tenth assembly is called ‘*Yoga* of Great Pledge (*mahā-samaya-yoga*)’. It was explained in the Palace of the *Dharmadhātu*. Each of the sixteen Mahābodhisattvas, from beginning with Bodhisattva Samantabhadra to ending with Vajramuṣṭi, explains the four *mandalas* and the rite of guiding the pupil to enter (the *mandala*) and receiving the four *mudrās*. In this (assembly), there is the following verse:-

“The fool does not know the meaning of this principle because of ignorance. He tries to seek the Buddha in other places, but he does not know that here is the Buddha. He can not gain (the Buddha) in other places of the worlds in all directions. The mind itself attains the complete enlightenment, and the Buddha can not be said to be in other places.”

⁵⁶. According to the footnote of the text, the above nine moods correspond to the nine deities, i.e. Vajrasattva, Vairocana, Vajradhara, Avalokiteśvara, Vajrateja (alias Vajraprabha), Trilokavijaya, Śākyamuni Buddha, Vajrahāsa and Vairocana in *yoga* respectively.

The eleventh assembly is called ‘*Yoga* of Perfect Comprehension of *Mahāyāna* (*mahāyāna-abhisamaya-yoga*)’. It was explained in the *Akaniṣṭha* heaven. From beginning with Buddha Vairocana to ending with Bodhisattva Vajraviśvakarma and the eight Offerings and the four Guardians, they generate together the *yoga* of the compendium of truth (*tattva-samgraha-yoga*). Each deity contains the four *mandalas* and the four *mudrās*. (The text) extensively explains the principle of reality and the rite of establishing the *mandala* in the mind.

The twelfth assembly is called ‘Supreme *Yoga* of *Samaya*’. It was explained on the enlightenment-seat (*bodhi-maṇḍa*) of the Space-sphere. The leading Bodhisattvas out of four families including Vairocana, and the eight Bodhisattvas including Vajramuṣṭi, and the external-*Vajra*-family, explain the four *mandalas* and the four *mudrās*. This text explains establishing the *maṇḍala* within the body and regarding the body as the deity for *yoga*. It extensively explains that if one perceives the syllable ‘*A*’ in impurity and purity, one will have no hindrance in phenomenon and non-phenomenon.

The thirteenth assembly is called ‘Truth-*Yoga* of Great Pledge (*mahā-samaya-tattva-yoga*)’. It was explained on the *mandala*-seat of *Vajradhātu*. (The text) explains that all the Buddhas in the worlds in all directions solicit Vajrasattva; “O Vajrasattva, please explain the truth of pledge (*samaya-tattva*). We have already received the instruction. For the sake of all the Bodhisattvas, please give an instruction.” Then (Vajrasattva) explains the seventeen-word *mantra* of Samantabhadra, and explains the delightful and efficacious *maṇḍala* containing the thirty-seven (deities). And (he) explains the four *mandalas*, and explains the one hundred and eight path-covenants. (He) explains the attainment of perceiving both the mundane world and the supramundane world. Following all these Bodhisattvas and the external-*Vajra*-family, each deity explains their own *mandala*, *mantra* and *mudrā*. Then (Vajrasattva) concludes (his instruction). Bodhisattva Samantabhadra explains the limbs (*aṅga*) of the seventeen deities of the *mandala* of the secret, each of whom enters the body of its own deity, all of whom become the five deities, and abide together in one lotus-platform. (He) explains that as soon as the monosyllabic *mantra* is transmitted from eyes, mouth and all limbs (*aṅga*), it becomes the *mudrā*. It remains only in the *karma-mudrā* of the *mahā-mudrā*-bond. (The text explains) that if one does not wait for the preparatory performance and does not depend on empowerment (*adhiṣṭhāna*) of bond-protection and does not solicit falsely, the hindrance of the previous karmic sin cannot build up pressure and cannot prevent one from gaining the speedy-attainment.

The fourteenth assembly is called ‘Truth-*yoga* of the *Tathāgata-samaya*’. In this text, Bodhisattva Samantabhadra, the sixteen Mahābodhisattva and the four Guardians become merged into one body. (The text) explains the four *mandalas* and the four *mudrās*. (The text) extensively explains that the five families, having united mutually as the *Tathāgata*-family becomes the *Vajra*-(family) and the Lotus-

family becomes the Jewel-family, and then having entered each other, *Dharmadhātu* becomes the Real (*tathātā*) and Wisdom (*prajñā*) becomes the Truth. The phenomenal world is characterised by difference, but there is no difference in its nature. After (the explanation of) Samantabhadra, all the Bodhisattvas and the external-*Vajra*-family, explain their own *mantra*, *mandala* and *mudrā*.

The fifteenth assembly is called ‘*Yoga* of the Secret Assembly (*guhya-samāja-yoga*)’. It was explained in the Secret-place, so called, ‘the place of the female organ (*bhaga*) of the *yoga*’.⁵⁷ It is named as the Palace of *Prajñāpāramitā*. (The text) explains the throne of teaching the doctrine (i.e. *mandala*), *mudrā* and *mantra*. (The text) contains the moral precepts similar to the words of the mutual-response (*samprayukta*) having the taint of desire for the world. Among the assembly, Bodhisattva Sarvanivāraṇavīskambhin and the others having stood up from the seat, salute the Buddha, and ask: “O Lord! Should not the Mahāsattva speak the words of the mutual-response having all kinds of moral infection?” The Buddha answers: “What kind of form have your words of the mutual-response containing purity? These my words are the empowered letters, so they should be the expedients for converting and entering the Buddha-way, and there is no form and they accomplish great benefits. Therefore, you should have no doubt about them.” After this, (the text) extensively explains the *saṃādhi* of reality. All the Bodhisattvas separately explain the four *mandalas* and the four *mudrās*.

The sixteenth assembly is called ‘*Yoga* of Non-dual Equality (*advaya-samatā-yoga*)’. It was explained in the Palace of the *Dharmadhātu*. The Buddha Vairocana, all the Bodhisattvas and the external-*Vajra*-family, one by one, explain the four *mandalas* containing the four-*mudrās*. In this, (the text) explains that transmigration (*samsāra*) and cessation (*nirvāna*), mundane world (*loka*) and supramundane world (*aloka*), the one and the other, are same without duality. Therefore, when one thinks and perceives, though the distorted consciousnesses of sound, smell, taste, and sense, scatter the mind, if one knows that all of them are the same as the real *Dharmadhātu* without duality, one can attain the complete Buddha-body.

The seventeenth assembly is called ‘*Yoga* of Like Space’. It was explained in the Palace of Reality. Buddha Vairocana, Bodhisattva Samantabhadra and the external-*Vajra*-family, one by one, explain the four *mandalas* containing the four *mudrās*. This text states that (if) a practitioner is united with every individual deity equal in measure to (entire) space, and is united with the *Dharma*-body, (he can) give benefits to all beings. The splendour of *Dharma*-embodiment equal in measure to space is neither coming nor going. This text explains the method of uniting with the *saṃādhi* of space.

⁵⁷. The equivalent Chinese word for ‘the female-organ of the *yoga*’ is ‘*yu-shi-po-jia*’.

The eighteenth assembly is called ‘*Yoga* of *Vajra*-gem-diadem (*vajra-ratna-kūta-yoga*)’. It was explained in the Heaven of the fourth *Dhyāna*. Bodhisattva Vajrasattva having invited the Buddha, for the sake of Mahābrahma Sahāpati, explains the *mandala* of *yoga* of five families and the rite of guiding the pupil to enter (the *mandala*). It contains thirty-seven (deities). (Vajrasattva) also explains the four *mandalas* containing the four *mudrās*. Down to the external-*Vajra*-family, for the sake of the pupil, (Vajrasattva) gives (the way of) learning the mind-recitation: “Having turned the letters of *mantra* onto the right-side on the lunar disc, (the pupil) should concentrate the mind on every individual letter (of the *mantra*). When (the pupil) is united with the principle of reality (in every letter), (the pupil) should start it again.” (Vajrasattva) also explains (the way of) gaining the attainments of the mundane world and the supramundane world: “Counting the beads, one should not limit the number of beads. However, when one realises the entry into reality, one's mind should not be scattered, and one should take the *yoga* of one's deity as the source.” (This text) minutely explains the twenty kinds of non-accomplished-characteristics, and explains the various characteristics which are close to the attainment.

(The text) explains the eighteen assemblies of *Yoga*-doctrine which have the four thousand *gāthās*, the five thousand *gāthās* or the seven thousand *gāthās*. Altogether they become one hundred thousand *gāthās*. (The text) contains the four *mandalas* of the five families and the four *mudrās*, and contains the thirty-seven deities. Each family contains the thirty-seven (deities), or the one deity consists of the thirty-seven (deities), and contains the four *mandalas* and the four *mudrās*. Each of them entered each other like Indra's network made of jewels, all of which illuminate each other endlessly. If a practitioner can perceive the substance of this *yoga* properly, like the universally shining Buddha, each chief member and minor member of the body (*aṅga-pratyāṅga*) and each hair-hole (*roma-kūpa*) and each major mark (*lakṣaṇa*) and each secondary mark (*anuvyañjana*) and each instrument of religious merit (*punya-sambhāra*) and each instrument of knowledge (*jñāna-sambhāra*)⁵⁸ abide in the enlightenment-position. (The text) states the Unique-Buddha-qualities (*āvenīka-buddhadharma*)⁵⁹ of two vehicles (*dvi-yāna*) of *yoga*. (The text) explains the actions of *dharma* of the pledge of the *mandala* equal in

⁵⁸. The *punya-sambhāra* contains five out of six *pāramitās*, i.e. *dāna*, *śīla*, *kṣānti*, *vīrya* and *dhyāna*, and the *jñāna-sambhāra* indicates *prajñā*.

⁵⁹. According to the *BHS*, there are the eighteen *āvenīka-buddhadharmas*: (1) *nāsti tathāgatasya skhalitam*, (2) *nāsti ravitam*, (3) *nāsti muśitasmṛtitā*, (4) *nāsty asamāhitacittam*, (5) *nāsti nānātvasaṃjñā*, (6) *nāsty apratisamkhyāyopekṣā*, (7) *nāsti chandasya hāniḥ*, (8) *nāsti vīryasya hāniḥ*, (9) *nāsti smṛtiḥāniḥ*, (10) *nāsti samādhīhāniḥ*, (11) *nāsti prajñāyā hāniḥ*, (12) *nāsti vimuktihāniḥ*, (13) *sarva-kāya-karma jñānāpūrvam gamam jñānānuparivarti*, (14 and 15) id. with *vāk*, *manah*, for *kāya*, (16-18) *atīte* (17 *anāgate*, 18 *pratyutpanne*) *'dhvany asaṅgam apratihatam jñānadarśanam pravartate*.

measure to space, and the accomplishment (of them) is the same with the mentioned above. Though each is divided, each is not mixed and completely attains the four Bodies, namely, Svabhāva-kāya, Saṁbhoga-kāya, Nirmāṇa-kāya and Niṣyanda-kāya. These immediately give welfare and happiness to all living beings, Bodhisattvas, Śrāvakas, Pratyekabuddhas and Tīrthakas, so it is named as the Doctrine of *Yoga-vajrayāna*.

This is the ‘Outline of Eighteen Assemblies of the *Vajra-śekhara-yoga*’.

