Abstract

This thesis constitutes a study of the Sarva-tathāgata-tattva-samgraha, 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 Anandagarbha 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-samgraha 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-samgraha 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 mandalas. 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 mandalas 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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<td><em>Yamada Isshi's edition of the STTS</em>.</td>
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TTP.

TSD.
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Tibetan Sources


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


Chinese Sources


— (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-maṇḍala as the STTS, (TSD. Vol. 18, No. 871, pp. 291-3-18–297-3-7).


—: *Jiao-wang-jing-kai-ti*. (TSD. Vol. 61, No. 2222, pp. 5-3-1–7-2-22).


**Other Chinese Sources**

*Da-le-jin-gang-bu-kong-zhen-shi-san-mei-ye-jing*, this text was translated by Amoghavajra, and is also called *Li-qu-jing* (Japanese Ri-shu-kyō) in Japanese Shingon tradition, (TSD. Vol. 8, No. 243).

*Da-le-jin-gang-bu-kong-zhen-shi-san-mei-ye-jing*, this text was translated by Amoghavajra, and is also called *Li-qu-jing* (Japanese Ri-shu-kyō) in Japanese Shingon tradition, (TSD. Vol. 8, No. 243).

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———: *Mandara no kenkyū* (Study of Mandala), Kōyasan Daigaku, 1927.


**Korean Sources**

Heo Il-Bum and Kim Young-Deok (trs.): *Dae-il-gyung* (Mahāvairocana sūtra) and *Keum-gang-jung-gyung* (Amoghavajra's version of STTS), etc., translated into modern Korean from the Goryeo Tripitaka written in classical Chinese, Dong-guk University Press, Seoul, Korea, 1994.

**Mandala Sources**


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**Secondary Sources**


Cabezon, Jose Ignacio & Jackson, Roger R. (ed.): Tibetan Literature; Studies in Genre, Snow Lion Publication, USA, 1996.


———: “*Jyotirmāṇjari: Abhayākaragupta’s Commentary on Homa Rites*”, Bulletin of the Research Institute of Esoteric Buddhist Culture (*Mikkyō Bunka kenkyūsho Kiyo*), Vol. 8, December 1994, Kōyasan University, Japan.

———: “*Śākyamuni’s Enlightenment According to the Yoga Tantra*”, Sambhāsa 6, 1985, pp. 87-94.


Introduction

1. Meaning of the title Sarvatathāgata-tattvasamgraha

The Sanskrit title of the text Sarva-tathāgata-tattva-samgraha-nāma-mahāyāna-sūtra is translated into English as Mahāyāna Sūtra Called the Compendium of Truth of All the Tathāgatas. Although labelled a Mahāyāna sūtra, being based on the philosophy of Mahāyāna Buddhism, especially the Yogācāra school, 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-samgraha-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. 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

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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, Aksobhya 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.

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 *Sarvatathāgatatattvasamgraha*

The Buddhist tantras broadly divide into four categories or classes, namely, *Kriya* (action)-, *Caryā* (performance)-, *Yoga* (meditation)- and *Anuttarayoga* (supreme meditation)-tantras. Within these four classes, the STTS is classified as the principal text of the *Yoga-tantras*. The Tibetan monk and scholar Mkhas-grub-rje 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*. Within this classification, the STTS constitutes the fundamental *tantra* and the *Vajraśekhara tantra* serves as the explanatory *tantra*. 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*. 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

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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 *Kriya-tantras* treat 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 Wintemitz, *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' (*mādyogya*); thirdly, *Kriya* (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 Wintemitz, *History of Indian Literature*, Vol. I, pp. 560-561).


7. Ibid., p. 25.

According to Nakamura Hajime, the original name of the *Vajraśekhara tantra* is the *Vajraśekhara-mahāgubyūhoyogatantra*. 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).

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considers the Vajrasekhaṇa 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 translated as Outline of the Eighteen Assemblies of the Vajraśeṣhara Sūtra (hereafter abbreviated OEA VS) and Dou-bu-tuo-lo-ni-mu translatable as Eye of the Dhāraṇī of All the Families, the Vajraśeṣhara sūtra in its original form consisted of one hundred thousand gāthās and eighteen assemblies preached in the different places of the Buddhist heavens. 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 Vajraśeṣhara sūtra and its relationship to the STTS.

The OEA VS 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 OEA VS and the Sanskrit version of the STTS, it is evident that the STTS was in existence during the time of Amoghavajra. However, since the Vajraśeṣhara 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 OEA VS have ever existed. Moreover the actual existence of the Vajraśeṣhara 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


The Chinese title of this text is literally translated into English as Outline of the Eighteen Assemblies of the Vajraśeṣhara-sūtra-yoga. In abbreviating it to OEA VS, I have omitted the word yoga (Chinese yu-qie) on purpose because the word yoga is problematic. The OEA VS text reads Vajraśeṣhara-sūtra-yoga, but its footnote reads Vajraśeṣhara-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 Vajraśeṣhara-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 Vajraśeṣhara-yoga.


11. According to the Japanese commentator Donjaku (1674-1742 CE) in his commentary on STTS, the Sanskrit text, thirty-two syllables become one śloka. (TSD. Vol. 61, No. 2225, p. 128-2-6). 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-Sangraha, Introduction, p. 26. There are two Sanskrit Devanagari 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.

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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 Ōsak, *Mikkyō no Rekishi*, pp. 64-65 and its footnote; pp. 71-72.


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Consequently, this text, like the first text, does not provide a positive proof for the existence of the *Vajraśekhara sutra* 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-qiue-bai-lai-zhen-shi-she-da-cheng-xian-zhang-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-samgraha-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-qiue-bai-lai-zhen-shi-she-da-cheng-xian-zhang-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-samgraha-mahāyāna-abhisamaya-mahākalpa-rāja-sūtra*.

There is one complete Tibetan version translated from Sanskrit by Śraddhākāravarma and Rin-chen-bzang-po called *De-bzhin-gshegs-pa thams-cad-kyi de-kho-na-nyid bs dus-pa zhes-by a-ba they-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 *Tantrārthāvātārā* was translated into Tibetan by 'Jam-dpal-go-cha under the title of *Rgyud-kyi don-la 'jug-pa.*\(^ {19}\) Śākyamitra's commentary called *Kosalālamkārā-tattva-samgraha-tīkā* was translated by Dharmāśīrbhadra and Rinchen-bzang-po under the title of *De-kho-na-nyid bs dus-pa'i rgya-cher bs had-pa ko-sa-la'i rgyan.*\(^ {20}\) Ānandagarbha's commentary called *Sarva-tathāgata-
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tattvasaṃgraha-mahāyānābhisamaya-nāma-tantra-vyākhyā-tattvālokakāri-nāma
was translated by Thugs-rje-chen-po and ’Phags-pa-shes-rab under the title of De-
bdzin-gshegs-pa thams-cad-kyi de-kho-na-nyid bsdus-pa theg-pa chen-po mngon-
par rtogs-pa zhes-byar ba'i rgyud-kyi bshad-pa de-kho-na-nyid snang-bar byed-pa
zhes-byar ba. While Buddhaguhya’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. 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.
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).
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detailed records, but according to some Chinese sources, he arrived in China from northern India in 980 CE. 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, Amoghavajra 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 letter dedicated to the emperor by Amoghavajra just before his death, in which, he writes:

“... I travelled the five regions (of India) 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....”

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 Śrīvijaya (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 Śrīhala (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 acārya, 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).
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 Vajrasekhara sūtra including the STTS might have already been in existence. However, so far no one has discovered the Sanskrit version of the Vajrasekhara 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 Vajrasekhara 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 Vajrasekhara 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 reads:

“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 Vajra-sphere, the second is called Conquest of the Three Worlds, the third is called Conversion of the Entire World and the fourth is called Universal Success.”

Relying on this evidence, Japanese scholars, such as Matsunaga Yūkei, 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, Mkhas-grub-rje (1385–1483 CE).

29. Vajradhātu-mandala is described in S. part one (pp. 3-152).
30. Trilokajagadvinaya-mandala: S. part two (pp. 153-313).
31. Sakalajagadvinaya-mandala: S. part three (pp. 314-381).
32. Sarvārthasiddhi-mandala: S. part four (pp. 382-434).
33. Matsunaga Yūkei, Mikkō 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 reads:

"Next, (the text) completely explains the recitations of the verses about the secret-assistance-means (upāya) 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 (siddhiṣṭ), 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, 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-māṇḍa) 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."

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).
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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-ju-qie-zhong-lue-chu-nian-song-jing,42 is translated into English as Recitation-sūtra abridged from the Vajrasekhara-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 Vajradhūtu, and I also salute

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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 sādavidyā under Master Śāntijānā. At the age of fifteen, he went to West India, where he studied Dharmakīrti's śāstra 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 Hīmyāna treatises and the doctrine of yoga, 'The Three Mysteries' and dhāraṇī. Leaving India, he travelled to Ceylon and Śrīvijaya (Sumatra), where he was apparently taught a Vajrayāna tradition distinct from that taught at Nālandā. From Śrīvijaya, 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 Ryūken (ed.): Mikkyō Jiten, p. 241).
42. TSD. Vol. 18, No. 866, pp. 223-2-22-253-3-10.
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 Akanisṭha 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.  

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.”

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. 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 mandalas, 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. 342-2-9-351-2-14, T. pp. 220-3-3-228-4-6. The thirty-seven deities include the five Tathāgatas, i.e. Vairocana, Aksobhya, Ratnasambhava, Amitābha (or Lokesvararāja) and Amoghasiddhi, the sixteen Mahābodhisattvas, the four Paramitās, 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.
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-

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47. Tāranātha, History of Buddhism in India, pp. 274~283.
48. The contemporaries of Buddhaguhya included the great logician Kalyāṇagupta, Haribhadra, Sundaravijñāna, Sāgaramahā, Prabhākara, Pūrṇavardhana, the great vajrācārya Buddhajñānapāda and his disciple Buddhaśānti, and in Kashmir, the ācārya Padmākaraghoṣa, the logician Dharmākaradatta and Simhamukha, 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-tsa-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-srong-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.\(^5\) 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.\(^5\)\(^2\) On the other hand, there are scholars such as Matsunaga Yūkei,\(^5\)\(^3\) 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 acārya Nāgārjuna,\(^5\)\(^4\) but no concrete information is available about his life.\(^5\)\(^5\) 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 acārya Śākyaprabha. According to Tāranātha, since Śākyamitra composed his commentary on the STTS in Kosala, he called it Kosālālāmkaṇa. In the latter part of his life, he went to Kashmir and intensively worked for the welfare of the living beings.\(^5\)\(^6\) Thus, in order to calculate the dates of Śākyamitra, we need to establish the dates of the Indian king Devapāla and of the acārya Śākyaprabha. Tāranātha says that king Devapāla ruled for forty-eight years, his son Rāsapāla ruled for twelve years, and Rāsapāla’s son was Dharmapāla.

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\(^{51}\) 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, Mikkyo no Rekishi, p 68.

\(^{54}\) 'Gos lo-tsa-ba also gives the same information about Śākyamitra as a disciple of Nāgārjuna. He mentions that the acārya Nāgārjuna, who was a disciple of Saraha, had four chief disciples, namely, Śākyamitra, Āryadeva, Nāgabodhi and Candrakirti. (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. The ācārya Śākyaprābha 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 Tārānātha’s chronology is undermined by Bu-ston who states in his history that Devapāla was the grandson of Dharmapāla and the father of Mahipāla. Maurice Wintenitz states that Śākyamitra is mentioned by Tārānātha as a contemporary of Devapāla of Bengal (about 850 CE). Keith Dowman also mentions that King Devapāla ruled between 810 CE and 840 CE. On the basis of this evidence, Śākyamitra was active in the middle of the ninth century.

Concerning the dates of Ānandagarbha, Toganoo Shōun argues that he lived in the tenth century and wrote two commentaries on the STTS, the Tattvāloka, as already mentioned above, and the Vajradhātu-mahāmandalopāyiķā, which describes the rites that deal with the worship and consecration of the Vajradhātu-mandala. However, Tārānātha 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). 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.
60. Keith Dowman, Masters of Mahāmudrā, p. 50.
63. Tārānātha, History of Buddhism in India, pp. 284–287.

According to Tārānātha, Masuraksita, 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 Khri-ral (Ral-pa-can). The Tibetan king Ral-pa-can, from 814 CE to 836 CE according to ’Gos lo-tsa-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, Atīśa 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 Sarvatathāgatātattvāsamgraha

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 Jing-
gang-ding-jing-da-yu-qie-mi-mi-xin-di-fa-men-yi-jie, 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. I (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 Brahmagāla 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-pitaka. 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 Retsu, 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.
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Buddhism declined in India, there lived a bhadanta. 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.”

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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.


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 Konkana and Sahya in Southern India. 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, Vajrabodhi states: "After the death of the Buddha, there was one bhadanta called Nāgārjuna. 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 Toganoo Shōun's Mandara no kenkyū, 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 Amaravati, 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-dhatu). 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 sadhaka 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-dhatu), 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 samādhi, the bhadanta recorded it in the esoteric sūtras."

68. Matsunaga Yūkei, Mikkyō no Retsushi, 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 Taranātha (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 Madhyamikāsāstra text. The second was a tantric master, the ārya Nāgārjuna, who lived in the seventh century. He probably composed the Bodhicitta-vivarana, the commentary on the Guhyasamāja (the Tantratīkā) and the Pāliyakrama. 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, Sahāra (633 CE).
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 Nāgaprabodhi who was seven hundred years old and a disciple of Nāgarjuna. Although seven hundred years old, Nāgaprabodhi looked young. Vajrabodhi attended on Nāgaprabodhi as his master for seven years and learned from him the Vajraśekharayogasūtra, the doctrine of Vairocanadharani, the Mahāyānasūtras 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 Nāgarjuna to Nāgaprabodhi, Vajrabodhi, Amoghadajra and so forth. Following the Japanese tantric tradition, we can assume that Nāgarjuna, the master of Nāgaprabodhi 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 Nāgarjuna.75 Donjaku also recognises it as a fact that Nāgarjuna opened the iron stūpa, and was initiated by Vajrasattva personally while inside the stūpa.76 However, the Nāgarjuna referred to by these scholars must be the second tantric Nāgarjuna who lived in the seventh century.

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

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

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71. The Sanskrit term pañca-abhiṣeka means consecrations of the five families of the Vajradhātu, which consist of Buddha-, Vajra-, Padma-, Ratna- and Karma-families.
73. Nakamura Hajime, Indian Buddhism, p. 324.
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.
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 Nāgārjuna who lived in the seventh century with the Madhyamaka Nāgārjuna 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 Nāgārjuna 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 Nāgārjunas; the first Nāgabodhi was a disciple of the first Madhyamaka Nāgārjuna and the second Nāgabodhi was a disciple of the second tantric Nāgārjuna. Concerning the biography of Nāgabodhi, Tāranātha mentions that "Nāgabodhi was born into a brahman family of Bhaṭṭagala in the east. He became a disciple of the acārya Nāgārjuna, received ordination, and became a master of the three pītakas. He served the acārya Nāgārjuna for as long as Nāgārjuna 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)." According to Gos lo-tsa-ba, the acārya Nāgārjuna who was a disciple of Saraha had four chief disciples, namely, Śākyamitra, Āryadeva, Nāgabodhi and Candrakīrti. According to Bu-ston, Nāgabodhi composed the Guhyasamāja-manḍala-vidhi, the Pañca-krama-ṭikā and many other works.

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 Nāgārjuna who lived in the second century. David S. Ruegg argues "The Indo-Tibetan records frequently identify some tantric masters, namely, the ārya Nāgārjuna, 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." Finally, there is another story which explains why Vajrabodhi did not succeed in bringing the whole of the Vajraśekhara 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.
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 Sarvatathāgatatattvasamgraha

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:-


\(^{82}\) TSD. Vol. 18, No. 903, pp. 898-3-1-900-1-19.
"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),
2. Tri-loka-vijaya (Conquest of the Three Worlds),
3. Sakala-jagad-vinaya (Conversion of the Entire World),
4. Sarva-artha-siddhi (Universal Success).

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

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-samgraha-kalpa-rāja. The title as given in the Sanskrit version is Sarva-tathāgata-tattva-samgraha 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 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-mahāyānābhisamaya 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-samgraha nāma Mahāyāna-sūtra.

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 Mahāmandala. The next three chapters in the Sanskrit version

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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 Vedāngas, namely as 'that which lays down the ritual and prescribed rules for ceremonial and sacrificial acts'. (David Snellgrove, Sarva-Tathāgata-Tattva-Samgraha, Introduction, pp. 7~9).
deal with the rites relating to Vajraguhya Vajramandala, Vajrajñāna Dharmamanḍala and Vajrakārya Karmamanḍala. The fifth and final chapter of part one serves as an epilogue.

The title of the second part as given in the OEA VS refers to part two of the Sanskrit version which 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 OEA VS broadly corresponds to the name of chapter 6 in the Sanskrit edition, which is ‘Extensive Rites of the Great Manḍala of the Conquest of the Three Worlds’.

The third part of the OEA VS 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 OEA VS 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 Manḍala of the Conversion of the Entire World.

Finally, the fourth part of the OEA VS 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 Manḍala of the Universal Success.

The OEA VS 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 manḍala and related rituals, but explains the secret methods of the various attainments corresponding to the four families, i.e. Tathāgata, Vajra, Padma and Mani (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
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Āveśā (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 Bhadraikalpā. They manifest all the Bodhisattvas of the Bhadraikalpā.

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, Abhiśeka, Padma and Karma (respectively). These are regarded as the four Knowledges, namely, Mirror-like-Wisdom (ādarsajñāna), Equality-Wisdom (samaśajñāna), Discriminating-Wisdom (pratyavekaśajñāna) and the Active-Wisdom (kṛtyaṇuśṭhānapajñāna). Furthermore, each of the (main) mandalas establishes six mandalas, i.e. mahā-mandala, samaya-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 abhisambodhīs. 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 samādhi 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 eyes in Yoga, namely, the Dharma Eye which indicates subjugation (vaśikarana), the

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90. According to the BHS (p. 406), the term Bhadraikalpā means 'a kalpa such as the present in which five Buddhas are to appear (four, from Krakucchanda to Śākyamuni, and the fifth, Maitreyā)'.

91. The four kinds of eyes in this context indicate the four kinds of homa rites, namely, subjugation (vaśikarana), attraction (ākaraṇa), destruction (abhicāraṇa) and pacification (śāntika). However, according to the Sarvadurgatiparisodhana tantra, the four kinds of
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Effulgent Eye which indicates attraction (ākarsana), 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 (samaya-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 (vasākaranā) 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 Aksobhya, 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, Sarvadurgatiparisodhana Tantra, pp. 68-72). According to the Vajrasekharayogahomavidhi (Chinese Jin-gang-ding-yu-jiue-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, attracion 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.
94. TSD. Vol. 61, No. 2225, p. 157-1-12-25.
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 Trilokacakra. 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 Sarvatothāgatatauttarasaṃgraha

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-so-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-so-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.

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*Ri-ta-sö-gya-ri-go-bu-shin-kan*, several copies of which are extant in Japan,\(^9^9\) 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.\(^1^0^0\) 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 *maha-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 Śubhakarasimha (637–735 CE),\(^1^0^1\) who arrived in China in 716 CE and together with the monk Yi-xing (d. 727 CE) translated into Chinese the *Mahāvairocana sūtra*.\(^1^0^2\)

The second *mandala* called *Jin-gang-jie-jiu-hui-da-man-tu-luo,*\(^1^0^3\) (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*\(^1^0^4\) which consists of nine squares are also extant in Japan. The first assembly, the *Vajra-dhatu-maha-mandala* (ch. 1 of the *STTS*), is positioned in the centre. Out of the other eight *mandalas* which surround the *Vajra-dhatu-maha-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

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99. Ibid., pp. 16–18.
101. Ibid., p. 440.
104. Two *mandalas* have been regarded as the most important *mandalas* in Japanese Shingon tradition, namely, the *Garbhakosadihātu-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 *Garbhakosadihātu-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 *Garbhakosadihātu-mandala* represents ‘knowledge’ and the *Vajradhātu-mandala* represents ‘principle’. From the above this should be in reverse.) One of the main differences between the *Garbhakosadihātu-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.
fourth the Vajra-kārya-karma-maṇḍala (ch. 4), in the middle-left, the fifth the Vajra-siddhi-catūr-mudrā-maṇḍala (ch. 5-A) in the upper-left, the sixth the Ekamudrā-maṇḍala or Mahāyānābhisamayamaṇḍala (ch. 5-B) in the upper-middle, the seventh the Naya-maṇḍala in the upper-right, the eighth the Triloka-vijaya-mahā-maṇḍala\(^\text{105}\) (ch. 6) in the middle-right, and the ninth the Krodha-guhya-mudrā-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.\(^\text{106}\) Two similar Vajraḥātu-mahāmaṇḍalas are preserved in the eastern chapel of Chachapuri Monastery (Tshatsha-puri Gompa, Ladakh, India), and also four different Vajraḥātu-mahāmaṇḍalas and one Trilokavijaya-mahāmaṇḍala (ch. 6 of the STTS) are painted on the walls of Alchi Monastery (Alchi Gompa, Ladakh, India),\(^\text{107}\) which was built, according to Togao Shōun,\(^\text{108}\) in the time of the Tibetan translator Rinchen-bzang-po (958~1055 CE). In addition, The Ngor Collection,\(^\text{109}\) 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. Vajraḥātu-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.

\(^{108}\) Togao Shōun, Mandara no kenkyū, pp. 201~203.

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 Mahāmandala*, *Vajraguhya Vajramandala*, *Vajrajñāna Dharmamandala* and *Vajrakārya Karmamandala* respectively. Though chapter 5 of the Sanskrit STTS contains some information on two *mandalas*, i.e. *Vajrasiddhi Caturmudrāmanḍala* and *Mahāyānābhisamayamandala*, 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 *mandala* in its title. However, according to Amoghavajra, part one comprises six *mandalas*,³ i.e. *Vajradhātu Mahāmandala*, *Dhāranīmanḍala*, *Sūkṣma Vajramandala*, *Sarvatathāgatavistararūpā Karma-mandala*, *Caturmudrāmanḍala* and *Ekamudrāmanḍala*. Ānandagarbha also classifies part one as consisting of six *mandalas*, i.e. *Vajradhātu Mahāmanḍala*, *Dhāranīmanḍala*, *Dharmamandala*, *Karmamandala*, *Caturmudrāmanḍala* and *Ekamudrāmanḍala*. Concerning the classification of the six *mandalas*, the only difference between the Sanskrit STTS and Amoghavajra (or Ānandagarbha) is that the former regards the last two *mandalas* as subordinate *mandalas* but the latter regards them as main *mandalas*.

Chapter 1. Vajradhātu Mahāmaṇḍala

The first maṇḍala is called the mahā-maṇḍala 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 (samyak-sambodhi) 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 maṇḍala.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

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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.


There are ten Bodhisattva-Bhūmis which are as follows:—Pramuditā (Joyful), Vimalā (Pure), Prabhakāri (Illuminating), Arciṃmati (Radiant), Sudurjayā (Very-difficult-to-conquer), Abhimukhi (Face to face), Dūraṅgama (Far-going), Acalā (Immovable), Sādhumati (Stage of the good Beings) and Dharmamegha (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).


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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 Akanistha gods."

Concerning the word ‘I’, Japanese commentators such as Donjaku assert that since Vajrapāni (alias Vajrasattva)16 himself heard the doctrines of the STTS directly from Mahāvairocana and since the STTS text was assembled by Vajrapāni, ‘I’ in this context should be regarded as Vajrapāni.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

\[\text{Tattvāloka reads: "Then this Buddha-field of all the Tathāgatas".}\]

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, Vajrapāni 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 (\textit{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 Vajrapāni is the listener. Since Vajrapāni is Vairocana, Vajrapāni’s listening means Mahāvairocana listening to himself.” (TSD. Vol. 61, No. 2225, pp. 125-3-4-126-1-19).
19. Based upon Mkhas-grub-ri'e'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 Buddhaghauhya 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 (adphāṇaka-samādhīta) as an endeavour for enlightenment on the bodhi-manda and it ends with his returning from Mount Sumeru to Buddhagaya after his complete enlightenment. Indian and Japanese commentators say that the term ‘Lord’ (bhagavati) is an epithet given to one who conquers the four evils (māra), namely, afflictions (klesa), aggregates (skandha), death (mṛtyu) and demi-god (devaputra). The term ‘Lord’ in this context indicates the great compassionate (mahā-krpo) Vairocana.20 With regard to the abode of the king of the Akanisṭha gods,21 the Japanese commentator, Ennin (793~864 CE) comments that the Akanisṭha heaven is not the uppermost heaven (out of the seventeen heavens belonging to) the realm of form (rupa-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 Sarvārthasiddha stayed on the bank of the Nairanjana River, his mental body (manomaya-kāya) was guided to the Akanisṭha 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 Nairanjana. The second theory maintained by Anandagarbha 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).


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

“It was attended, honouring 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, Vajrapāṇī, Avalokiteśvara, Ākāśagarbha, Vajramuṇi, Mañjuśrī, Sahajātārāṃśaviveka-dharmacakrapraṃavartin, Gaganagaṇa and Sarvamārabalapramardan, 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 Jambudvīpa. 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 Vairocana are as follows:-

(a) The Lord was endowed with various distinctive kinds of knowledge of the pledges (samaya) and the vajra-empowerment (vajra-adhisthāna) of all the Tathāgatas.

(b) He was bestowed with the consecration of the Dharmasovereignty over the three worlds by means of the gem-diadem of all the Tathāgatas.

(c) He was the great yoga-lord of the omniscient knowledge of all the Tathāgatas.

(d) He was the accomplished one in the sameness of all mudrās 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 Vairocana perpetually persisting in the three times, the Tathāgata and the complete Body, Speech and Mind Vajra.\(^{34}\)

Regarding the above descriptions of the virtues of Vairocana, Japanese commentators such as Donjaku state that the above five paragraphs refer to the five Wisdoms 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 Vajrasekhara 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".

\(^{34}\) Tantrārthāvatāra-vyākhyāna, a commentary by Padmavajra on Buddhaghuya'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
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Vairocana.\(^{37}\) Paragraph (a) indicates Mirror-like-Wisdom and the character of Aksobhya who is positioned to the east of Vairocana in the \textit{mahā-maṇḍala} of the \textit{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 \textit{mahā-maṇḍala} of the \textit{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, Ānandagarbha\(^{40}\) 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 \textit{yoga}-lord by means of the attainment of the perfection of wisdom, paragraph (d) explains the perfect comprehension of the Action\(^{41}\)-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.), \textit{Introduction to the Buddhist Tantric Systems}, p. 222, footnote).

\(^{37}\) According to the 	extit{Milkyō 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 \textit{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 (\textit{dharmadhātuvabhāvajñāna}) as Mahāvairocana is transformed and realised through the ninth pure-consciousness (\textit{amalavijñāna}), Mirror-like-Wisdom (\textit{ādarśajñāna}) as Aksobhya is transformed and realised through the eighth store-consciousness (\textit{alayavijñāna}), Equality-Wisdom (\textit{samatajñāna}) as Ratnasambhava is transformed and realised through the seventh ego-consciousness (\textit{kliṣṭa-manas}), Discriminating-Wisdom (\textit{pratyavakṣanajñāna}) as Amitābha is transformed and realised through the sixth mental-consciousness (\textit{manovijñāna}), and Active-Wisdom (\textit{kṛtyānusṭhanajñāna}) 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 \textit{Dharma-dhātu} while sitting on the Lion-seat, Aksobhya abides in the Gate of Enlightenment-thought (\textit{bodhicitta}) while sitting on the Elephant-seat, Ratnasambhava abides in the Gate of Blessed-virtues (\textit{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 (\textit{vīrya}) while sitting on the \textit{Garuda}-seat. (TSD. Vol. 61, No. 2225, p. 121-1-4-10).


\(^{40}\) \textit{Tatvāloka}, 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 Mahāvairocana, 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 union 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, 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 dharmas pure by nature, 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.

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

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 Akanistha.

Both Chinese versions insert: “Tathāgata”.

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

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

Tibetan reads: “the accomplished one with the pure nature of all dharmas”.

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


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 dharmas 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.”
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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 Akanistha, 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 (śīla) of Vairocana, Vajrasattva and the rest, arisen from that (non-dual) thought. 48 However, Śākyamitra 49 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 Akanistha 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

50. TSD. Vol. 61, No. 2223, pp. 28-3-24-30-2-8.
This text was translated by Amoghavajra.
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paragraph (j) indicates that Karma-paramita 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*. \(^5\)

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”\(^5\) and ending with the words, “the Buddhas became merged into one”,\(^5\) 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.\(^5\)

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 *Akanisṭha* 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

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\(^5\) *Kosalālamkāra*, TTP. Vol. 70, No. 3326, p. 194-1-4-5-2.


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


conclave and approached the place where the Bodhisattva Mahāsattva\(^{57}\) Sarvārthasiddhi\(^{58}\) was seated on the spot of enlightenment (bodhi-manda).\(^{59}\) 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 nature\(^{60}\) of all the Tathāgatas?’\(^{61}\) Then, the Bodhisattva Mahāsattva Sarvārthasiddhi, being admonished by all the Tathāgatas, abandoned the imperturbable concentration (āśphānaka-samādhi),\(^{62}\) bowed down before all the Tathāgatas and said: ‘O Lord Tathāgatas, please instruct me about the essence of that nature\(^{63}\) 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 it\(^{64}\) through the meditation that discerns your mind and by reciting at will this self-perfected mantra: OM CITTA-PRATIVEDHAM KAROM. (I penetrate the mind.)’ Then, the Bodhisattva\(^{65}\) said this to all the Tathāgatas: ‘O Lord Tathāgatas, just as instructed, I perceive in my heart the form of a 66lunar 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 Bodhisattva\(^{68}\) to raise the thought of enlightenment (bodhi-citta) with this self-perfected mantra: ‘OM BODHI-CITTAM

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57. Chinese 2 omits: “Mahāsattva”.
58. Ennin states that the Bodhisattva Mahāsattva Sarvārthasiddhi indicates Vajrasattva. (TSD. Vol. 61, No. 2223, p. 34-i-1-2).
59. Concerning the position of the bodhi-manda, following the opinion of Ānandagarbha, bodhi-manda is a certain place located in the Akaniśṭha heaven. However, the STTS text reads: “The Buddha Śākyamuni having become completely enlightened, approached his Seat of Enlightenment (bodhi-manda) under the Bodhi-tree from the summit of Mount Sumeru.” (S. p. 556). Therefore, according to the STTS, the bodhi-manda must be located at Buddhagaya 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 Kosalālāmkāra that Siddhārtha had difficulties in becoming a Buddha by means of the four dhyānas because the āśphānaka-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 awakened from his meditation. (Tadeusz Skorupski, Śākyamuni’s Enlightenment according to the Yoga Tantra, p. 90; Kosalālāmkāra, 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: “pura”.
67. Tibetan reads: “As it is cleansed”.
68. Tibetan reads: “Mahābodhisattva”.

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UPTADAYAMI. (I raise the thought of enlightenment.) Then, once again, having raised the thought of enlightenment just as instructed by all the Tathāgatas, the Bodhisattva said: “That form, I truly see it as a lunar disc.” 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 stabilise the production of that thought as Samantabhadra of all the Tathāgatas, you should envisage a vajra-form on the lunar disc inside your heart by means of this mantra: OM TIṢṬHA VAJRA. (Abide vajra!)

(n) The Bodhisattva spoke up: “O Lord Tathāgatas, I behold a vajra on the lunar disc.” All the Tathāgatas replied: “Make firm this thought-vajra as Samantabhadra of all the Tathāgatas with this mantra: OM VAJRĀṬMAKO ’HAM. (I am of the vajra-nature.)” Then all the 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 Mahābodhisattva Sarvārtha-siddhi with the vajra-name-consecration, saying: ‘Vajrādhaṭṭu, Vajrādhaṭṭu.’

(o) Then, the Mahābodhisattva Vajrādhaṭṭu said this to all the Tathāgatas: ‘O Lord Tathāgatas, I perceive myself as the Body 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, reciting at will this self-perfected mantra: OM YATHA SARVA-TATHĀGATĀS TATHĀHAM. (I am just as all the Tathāgatas are.)”

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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”.
80. Tibetan omits: “Mahā” and Chinese 1 reads: “Bodhisattva Mahāsattva”.
81. Tibetan inserts: “duly”.
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 Mahābodhisattva Vajradhātu himself became perfectly enlightened as a Tathāgata, and bowing down before all the Tathāgatas said this: 'Bless me, O Lord Tathāgatas, 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 Tathāgata Vajradhātu became completely awakened to the knowledge of the sameness of all the Tathāgatas, penetrating into the secret pledge of the knowledge-mudrā of the vajra-sameness of all the Tathāgatas, and becoming pure by nature in the realisation of the knowledge of the sameness of the Dharma of all the Tathāgatas, and becoming the repository of the naturally luminous knowledge of the complete sameness of all the Tathāgatas and thus he became a Tathāgata, an Arhat and a perfectly enlightened Buddha. 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 Sākyamuni's life as recorded in the Buddhist Scriptures. Therefore, the STTS starts its story from the moment just before Sākyamuni's enlightenment. According to the Buddhist Scriptures, Sākyamuni used the method of controlled breathing as used in the method of the imperturbable concentration (āśphānaka-samādhi). However, despite controlled

84. Chinese reads: “Bodhisattva Mahāsattva”.
85. Tibetan reads: “all the Tathāgatas”.
86. Chinese omits: “Tathāgata” and reads: “Mahābodhisattva”.
87. Chinese omits: “secret”.
88. Chinese inserts: “supreme”.
89. Chinese omits: “mudrā”.
90. Chinese 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 omits: “complete”.
94. Chinese reads: “he accomplished the naturally luminous knowledge of the complete sameness of all the Tathāgatas”.
96. concerning the āśphānaka-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 āśphānaka-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 (drdha-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 āśphānaka-samādhi is described twice in the Recitation-sūtra:-

(i) "For the benefit of converting innumerable living beings, the dhārani-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 Dharmadātu, and the mudrā of snapping the fingers makes (him) rise up from his seat. The dhārani-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 (vajrāmaka) and the fifth abhisambodhi, which is paragraph (o), is
called Revelation-Enlightenment resulting from equality with all the Tathāgatas
(sarvatathāgata-samatā). 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). Ānandagarbha regards the above quotations concerning the five
abhisambodhis as the first samādhi called the initial yoga. 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.

b. Tathāgata Vajradhātu

According to the STTS, after Śākyamuni attained perfect enlightenment through the
cfive abhisambodhis taught by all the Tathāgatas manifested in their sambhoga-
kāyas, 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, performed the great precious
gem-consecration of Ākāsagarbha. They generated the dharma-
knowledge of Avalokiteśvara, and having become established in the
universal activity of all the Tathāgatas, 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 Vajradhātu in the essence of all the Tathāgatas, and
they placed him on the lion-seat of all the Tathāgatas facing
towards all directions. Then the Tathāgatas Aksobhya,
Ratnasambhava, Lokeśvararāja 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.
102. TSD. Vol. 61, No. 2223, pp. 36-1-29-1-8; 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".
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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.”

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

"With regard to the Vajradhatu-mandala, at first, the Buddha (Vairocana) revealed it in the abode of the king of the Akanistha gods for the sake of the Bodhisattvas belonging to the Tenth Stage (bhūmi) such as Vajrapāni 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 Vajradhatu-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 Akanistha 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 Akanistha heaven, he quotes a relevant passage from the commentary of Śākyamitra:-

"This mandala (of the Vajradhatu), which comprises a circle of residents accomplishing the fruition of the Buddha and Bodhisattva Dharma, was revealed in the engaging palace of Akanistha 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 (Akanistha 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 (Akanistha heaven)."

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." David Snellgrove regards the palace of the king of gods in Akanistha heaven as the place understood to be on the summit of Mount Sumeru. Donjakū states that Śākyamuni, having attained complete enlightenment in the Akanistha heaven as (the state of the fourth dhyāna, went to the summit of Mount Sumeru in order to turn the wheel of Dharma. Šākyamitra states that Śākyamuni having performed all kinds of activity previously in the abode (of the king) of the Akanistha gods, went from Akanistha heaven to

112. David Snellgrove, Indo-Tibetan Buddhism, p. 120.
113. TSD. Vol. 61, No. 2225, p. 209-2-5-3-7.
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Sumeru in order to sit on the victorious lion-seat.\textsuperscript{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 fourWisdoms become the four Buddhas.\textsuperscript{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 \textit{vajra-samādhi} of Vairocana. In the \textit{mandala}-rite, they are drawn in the \textit{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, Aksobhya, Ratnasambhava, Amitābha (or Lokesvararāja) and Amoghasiddhi, the sixteen Mahābodhisattvas\textsuperscript{116} who are divided into sets of four relating to the Buddha-families,\textsuperscript{117} the four Pāramitās, i.e. Sattvavajrī, Ratnavajrī, Dharmavajrī and Karmavajrī, the four Internal Offerings (Rūjās), i.e. Vajralasyā, Vajramālā, Vajragītī and Vajranrtyā, the four External Offerings, i.e. Vajrādhipā, Vajrapuspā, Vajrālokā and Vajragandhā, and the four Guardians, i.e. Vajrāṅkuśa, Vajrapāśa, Vajrasphota and Vajrāvesa. 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 \textit{mandalas} in the \textit{STTS}, the descriptions of the thirty-two deities appear only in this section that deals with the \textit{mahā-mandala} of the \textit{Vajradhātu}. The characteristics of these thirty-two deities are explained in the \textit{STTS}.

(1) Four Mahābodhisattvas of the \textit{Vajra} Family:-

Vajrasattva is ‘Great Thought of Enlightenment (mahābodhicitta)’, Vajrārāja is ‘Pledge of Attracting all the Tathāgatas (sarvatathāgatākarśanasamaya)’, Vajrarāga is ‘Knowledge of Delighting all the Tathāgatas (sarvatathāgatāgata-

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\textsuperscript{114} Kosalālamskāra, TTP. Vol. 70, No. 3326, p. 201-3-6-7.
\textsuperscript{115} Ibid., p. 201-5-3-5.
\textsuperscript{116} David Snellgrove states that the sixteen Mahābodhisattvas are presented as aspects of Buddhahood, all ultimately arising from Vairocana's mental concentration (\textit{samādhi}) 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, Vajrapāni and Vajradhāra. (David Snellgrove, \textit{Sarva-Tathāgata-Tattva-Saṅgaha}, Introduction, p. 25).
\textsuperscript{117} The first group surrounding Aksobhya in the \textit{mahā-mandala} of the \textit{Vajradhātu} is Vajrasattva, Vajrārāja, Vajrārāga and Vajrasādhu; the second group surrounding Ratnasambhava is Vajraratna, Vajratejas, Vajraketu and Vajrāhāsa; the third group surrounding Amitābha is Vajradharma, Vajratāktā, Vajrabetu and Vajrābhāsa; the fourth group surrounding Amoghasiddhi is Vajrakarma, Vajrarakṣa, Vajryakṣa and Vajrasandhi. Ennin asserts: “The reason that the \textit{STTS} starts with explaining the \textit{samādhis} of the four Bodhisattvas surrounding Aksobhya in the east of Vairocana is that the \textit{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).
anurāganajñāna) 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 (mahābhīṣeka)’, Vajrāṭjas 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 (sarvatathāgatamahābhīṣekasattvas)’.\(^{121}\)

(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 Vajrāṭṣa is ‘Knowledge of Non-Diffusion of Speech of all the Tathāgatas (sarvatathāgatavākprapañcavinivartanajñāna)’. These are ‘Great Knowledge Beings of all the Tathāgatas (sarvatathāgatamahājñānasattvas)’.\(^{125}\)

(4) Four Mahābodhisattvas of the Karma Family:-

Vajrakarma is ‘Activity of Extensive Rites of Worshipping all the Tathāgatas (sarvatathāgata-vidhihīvistarakarma)’, Vajrārakṣa is ‘Strong Armour of Great Heroism\(^{126}\) (mahāvīryadrīḍhakavaca)’, Vajrayakṣa is ‘Great Expediency of all the Tathāgatas (sarvatathāgatamahopayā)’ and Vajrāndhi is ‘Knowledge of all the Mudrās\(^{128}\) (sarvanudrājñāna)’. These are ‘Beings of the Great Action of all the Tathāgatas (sarvatathāgatamahākarmasattvas)’.\(^{129}\)

(5) Four Paramītā Bodhisattvas:-

Sattvavajrī is ‘Knowledge Pledge of all the Tathāgatas (sarvatathāgata-jñānasamayā)’, Ratnavajrī is ‘Great Consecration (mahābhīṣeka)’, Dharmavajrī is ‘Vajra Dharmahood (vajradharmatā)’ and Karmavajrī is ‘All Worship (sarvapūjā)’. These are ‘Paramītās of all the Tathāgatas (sarvatathāgata-pāramitās)’\(^{130}\).

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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”.
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”.
126. Chinese 1 adds: “all the Tathāgatas”.
127. Tibetan and Chinese 1 insert: “Binding”.
128. Chinese 1 adds: “all the Tathāgatas”.
(6) Eight Goddesses of Offering:—
Vajralasyā 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 Vajranrtya is ‘Highest Performance of Worship¹³¹ of all the Tathāgatas (sarvatathāgatānuttarapujākarmakarī)’. These are ‘Secret Offerings of all the Tathāgatas (sarvatathāgataguhapujīyā)’.¹³²
Vajradhūpā is ‘Entrance of Knowledge of all the Tathāgatas (sarvatathāgata-jñānāveṣā)’, Vajrapuspā is ‘Accumulation¹³³ of Qualities of Great Enlightenment (mahābodhyāngasamcayā)’, Vajrālokā is ‘Dharma¹³⁴ Lamp of all the Tathāgatas (sarvatathāgataharmālokā)’ and Vajragandhā is ‘Scent of Moral Conduct, Concentration, Wisdom, Emancipation and Vision of the Knowledge of Emancipation (śilasamādhiprajñāvimuktivimuktijñānadarśanagandhā)’. These are ‘Female Servants of all the Tathāgatas (sarvatathāgatājñānkāryas)’.¹³⁵

(7) Four Guardians of the Maṇḍala Gates:—
Vajrākṣaṇa, Vajrapāsa, Vajrasphota and Vajrāveṣa are ‘Attracting, Entering, Binding and Subjugating ¹³⁶ all the Tathāgatas (sarvatathāgatasamākarṣaṇa, praveṣa, bandha, vaśīkaraṇa)’ respectively. These are ‘Beings who Execute the Orders of all the Tathāgatas (sarvatathāgatājñānakaras)’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 samādhi 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”.
¹³³ Both Chinese versions read: “Pledge”, instead of “Accumulation”.
¹³⁴ Chinese 1 omits: “Dharma”.
¹³⁶ Both Chinese versions insert: “the Pledge of”.
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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-bhumi. 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 with wisdom, and
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, *Vajralasyā*, (*Vajramālā*, *Vajragītā* and *Vajranrtyā*) 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*, (*Vajrapuspā*, *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. *Vajrānkuśā*, *Vajrapāśa*, *Vajrasphota* and *Vajrāveśa*) are Heart, Affection toward Living Beings, Exertion of Teaching and Perfection of Wisdom.”

**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

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thirty-seven deities possess the five Wisdoms. He also maintains that this section of the STTS explains the samādhīs and mantras of only thirty-two deities excluding the five Buddhas because the samādhīs and mantras of the five Buddhas have already been demonstrated as the five samādhīs and mantras of the five abhisambodhis. Anandagarbha regards the samādhi of attracting the thirty-two deities as the second samādhi called the supreme maṇḍala-king. In the context of Mahāyāna Buddhism, we can understand these thirty-seven deities as referring to the thirty-seven Bodhipaśīka dharmas. These Bodhipaśīka 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, Vajraāja, Vajraāga and Vajraśādu); the samādhi called Gem-Empowerment-Vajra is for attracting the deities of the second group (Vajraraṇa, Vajrājeyas, Vajraketu and Vajraṃhāṣa); the samādhi called Dharma-Empowerment-Vajra is for attracting the deities of the third group (Vajradharma, Vajraṭikṣa, Vajrahetu and Vajrabhāṣa); the samādhi called Action-Empowerment-Vajra is for attracting the deities of the fourth group (Vajrakarma, Vajraṇakṣa, 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, and became consecrated with the great precious gem-consecration generated from the space of all the

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139. TSD. Vol. 61, No. 2225, p. 121-1-24-26.
140. Ibid., p. 212-1-19-23.
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."
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Tathāgatas. He acquired the highest 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. 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 the Mahābodhisattva Samantabhadra of all the Tathāgatas. 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 Lord 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. 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. Due to the Vajrasattva-samādhi having the nature of Samantabhadra and of steadfastness, and through

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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 Wisdows. (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 Taitoku Shinshō 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”.

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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-form\textsuperscript{152} created\textsuperscript{153} by the Body, Speech and Mind Vajra of all the Tathāgatas,\textsuperscript{154} they emerged from the heart(s) of all the Tathāgatas, and became located on the hand\textsuperscript{155} (of the Lord).\textsuperscript{156}

Then, from that vajra there emerged beams of multi-coloured and vajra-shaped rays,\textsuperscript{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,\textsuperscript{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 families\textsuperscript{159} of all the Tathāgatas, approached the seat of the great enlightenment, vanquished all the Māras, and attained the great enlightenment\textsuperscript{160} of the sameness of all the Tathāgatas.

They set in motion the wheel of the Dharma,\textsuperscript{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 samādhi 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:-

\textsuperscript{152} Tibetan reads: "Vajradhātu".
\textsuperscript{153} Tibetan reads: "resembling".
\textsuperscript{154} Chinese 1 reads: "Having generated the vajra-form from the Body, Speech and Mind Vajra of all the Tathāgatas".
\textsuperscript{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.
\textsuperscript{156} Both Chinese versions add: "of the Buddha".
\textsuperscript{157} Tibetan reads: "rays resembling that vajra". Chinese 1 reads: "Then from that vajra there emerged vajra-shaped various colours".
\textsuperscript{158} Chinese 1 omits: "sphere".
\textsuperscript{159} Both Chinese versions omit: "families".
\textsuperscript{160} Chinese 2 inserts: "highest".
\textsuperscript{161} Chinese 2 inserts: "fruit".
\textsuperscript{162} Tibetan: "excellent Dharma".
\textsuperscript{163} Chinese 2 inserts: "pledge".
'Bravo! I am the self-existent Samantabhadra, the steadfast being. Though without a body due to steadfastness, I assume a being's 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 of the Knowledge of all the Tathāgatas, the Lord conferred upon this Mahābodhisattva 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 from 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, liberation of the entire sphere of living beings, bestowing sovereignty on all, experiencing complete pleasure and satisfaction, 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 hand and shook it at his heart (with his right hand), and then holding it in a boastful manner, he recited this joyful utterance:-

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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). Anandagarbha 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).”
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'This is the highest success-vajra of all the Buddhas. The vajra placed in my hand and I abide in the vajra.'

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. 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. 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 samādhi, and which Ânandagarbha calls the supreme action-king. The STTS reads:-

"Then having drawn the sign for the snapping of the vajra-fingers for empowering the assembly of all the Tathāgatas, the Lord pronounced this hrdaya for empowering the assembly of all the Tathāgatas:-

'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, made of vajras, jewels and gems where the Lord..."
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Tathāgata 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 feet 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 wheel 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 Lord 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, made of vajras, jewels and gems. Having entered and positioned (themselves), they recited this joyful utterance:-

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

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” and ending with the words, “The sound HE should be uttered for the one whose name is bestowed” explains the activities of the master and the extensive rite of entering all the mandalas.

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

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186. Tibetan and both Chinese versions insert: “Tathāgata”.
188. Chinese 1 omits: “feet”.
189. Both Chinese versions insert: “mandala”.
192. Chinese 1 adds: “Buddha Vairocana”.
193. Tibetan and both Chinese versions read: “great” instead of “powerful”.
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. However, Ānandagarbha 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 Vajrārya as Prāmodyarāja-vajrārya, Ākāśagarbha and Vajrādhya as Ākāśagarbha-vajrādhya, Suviryārya and Duryodhana as Suviryārya-duryodhana, and Vajramuṣṭi and Agrasamaya as Vajramuṣṭi-agrasamaya.

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
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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. The Vajradhātu Mahāmaṇḍala is explained by the Lord Vajradhāra. The method of constructing the maṇḍala is described in the STTS:

"Now, I will explain the supreme Mahāmaṇḍala (of the Tathāgata-family). 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 Vajradhāra and the others. The maṇḍala of Ratnasambhava is filled with Vajragarbha and the others. The maṇḍala of


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 (dhatu) of knowledge, solid and unbreakable like a diamond (vajra), the Vajradhātu-maṇḍala is the maṇḍala revealed by the Tathāgata Vajradhātu. (Toganoo Shōun, *Mandara no kenkyū*, p. 196).

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

206. The maṇḍala of Akṣobhya includes Vajradhāra (or Vajrasattva), Vajrākārṣa (or Vajrarāja), Vajradhanu (or Vajrarāga) and Vajraraśa (or Vajrasāḍhū).

207. The maṇḍala of Ratnasambhava includes Vajragarbha (or Vajraratna), Vajraprabha (or Vajrājān), Vajrayasti (or Vajrājā), and Vajrapṛti (or Vajrāśa).
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Amitāyus is purified with Vajranetra and the others. The *mandala* of Amoghasiddhi should be drawn with Vajraviśva and the others. 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*.

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) Aksobhya: 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 Garuda-seat. He forms the *mudrā* of fearlessness and also the *mudrā* of universal-*vajra* (*viśva-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.
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 mandala. Thus,
while reciting the hrdayas from Sattvavajri up to Vajrāvesa, one
should draw and position the deities from Sattvavajri up to
Vajrāvesa, and one should induce the forms of the thirty-two
deities visualised in space to descend into the mandala and to
merge into one with the forms of the thirty-two deities drawn
inside the mandala.”

(6) Sattvavajri: She holds a red five-pronged vajra, and sits on a lotus and moon
seat.
(7) Ratnavajri: She holds a five-pronged vajra attached with the top of the wish-
granting-gem, and sits on a lotus and moon seat.
(8) Dharmavajri: 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) Karmavajri: 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 Bhadrakalpa Bodhisattvas sit on the sattva-
seats above lotuses and moons because it is said that the leading Chiefes, 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 khatvānga-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.
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(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) Vajrāhāsa: 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) Vajratikṣa: 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) Vajrāhetu: 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) Vajrabhāsa: 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) Vajralasyā: 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 vīnā.
(29) Vajranṛtyā: 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) Vajrāuspā: 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 Vajranṛtyā 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) Vajrāsphota: 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.”

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 Bhadrakalpa. As in the sixth part of the introduction, Amoghavajra states that there are the sixteen Bhadrakalpa Mahābodhisattvas these one thousand Buddhas of the Bhadrakalpa can be simplified as the sixteen principal Bodhisattvas such as Maitreya.

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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 Toganoo Shōun. (Toganoo Shōun, Mandara no kenyū, pp. 231–240).

212. Tattvāloka, TTP. Vol. 71, No. 3333, pp. 185-3-7–8.
Toganoo Shōun (Mandara no kenyū, 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 Bhadrakalpa refer to one thousand Buddhas. In this context, the number ‘one thousand’ symbolises countless and immeasurable Nirmāṇabuddhas. These one thousand Buddhas of the Bhadrakalpa can be simplified as the sixteen principal Bodhisattvas such as Maitreya.

213. According to Sarvadurgatiparipāśodhana Tantra (Tadeusz Skorupski, pp. 9–10), the names of the sixteen Bhadrakalpa 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."

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 Mahāmandala of the Gobushinkan, 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 is seated on a lotus. This mandala also contains the external Vajra-families, i.e., the twenty Hindu deities drawn in the external mandala, which appear not in the Vajradhātu Mahāmandala but in the Trilokavijaya Mahāmandala of the Sanskrit STTS (ch. 6).

In the eastern chapel of Chachapuri Monastery Vairocana sits in the centre of a Vajradhātu-mahāmandala, 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 mandala. At Alchi Monastery, Vairocana sits in the centre of a Vajradhātu-mahāmandala, 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

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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. According to the Vajradhātu-mahāmandala of The Ngor Collection, Vairocana has four faces pointing towards the four directions, and the four Paramitās 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 Mandala

c-1. Master’s Rite

According to the ritual of entering the Vajradhātu Mahāmandala as described in the STTS, it is essential for the vajra-master to enter himself into the mandala just before guiding his pupil to enter it. The vajra-master’s activity in the mandala involves sitting in the centre of the mandala and visualising as well as assembling all the deities drawn in the mandala 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-mandala 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 mandala), and takes possession of (divine knowledge) by means of the mudrā of (Vajra-) Sphota. Now this is the hṛdaya 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 Vajrāṅkuṣa, 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 mandalas together with Vajrasattva enter the assembly in the mandala. Then while meditating on the mahā-mudrā of Vajrasattva, 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-) Ankuṣa, (Vajrapāsa, Vajrāṅkuṣa and Vajrāṅkuṣa-mudrās) at all the gates, the vajra-master should lead the Samayas with the mudrās of the highest

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219. Only the Sanskrit reads: “Vajradhāra”.

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mahā-karma. As with the mudrās of the chief Samayas, so with the mudrās of Sattvavajri, (Ratnavajri, Dharmavajri and Karmavajri), he should attain the status of Mahāsattva, pronouncing; ‘JAH HŪM VĀM 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.”

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 Sattvavajri, and the mudrā of Sattvavajri is made by stretching out the two middle fingers of the vajra-bond. 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). ‘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 VĀM HOH, the STTS states that this is the hrdaya of summoning, drawing in, binding and subduing the Mahāsattvas. The secret Offerings in this context refer to the eight Offerings (Pūjās), i.e. Vajrāsya, Vajramālā, Vajragītā, Vajrānṛtyā, Vajradhūpā, Vajrapuspā, Vajrālokā and Vajrāgandhā.

c-2. Pupil’s Rite

In this section the STTS 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:-

221. Kosalālanākāra, 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).
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 VĀM HOH. The mantra JAH indicates Vajrānṛtya who summons the divinities, HŪM indicates Vajrāsya who draws them in, VĀM indicates Vajrasphota who binds them, and HOH indicates Vajrāvēda who completes the pervasion of the mandala by wisdom.” (David Snellgrove, Indo-Tibetan Buddhism, pp. 222~223).
He should prostrate himself (on the ground) with his whole body, stretching out the *vajra-āṇjali* and (pronouncing) this *mantra*:

‘*OM SARVATATHĀGATA PŪJOPASTHĀNĀYĀTMĀNAM NIRVĀṬAYĀMI SARVATATHĀGATA VAJRASATTVA-ADHITIŚTHASVARĀ 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-āṇjali* over his heart, he should prostrate himself (on the ground) with his forehead, (pronouncing) this *mantra*:

‘*OM SARVATATHĀGATA PŪJĀBHIŚEKAYĀTMĀNAM NIRVĀṬAYĀMI SARVATATHĀGATA VAJRARATNA-ABHISIŃCA 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-āṇjali* on his head, he should prostrate himself (on the ground) with his face, (pronouncing) this *mantra*:

‘*OM SARVATATHĀGATA PŪJAPRAVARTANĀYĀTMĀNAM NIRVĀṬAYĀMI 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-āṇjali* from his head and placed it over his heart, he should prostrate himself (on the ground) with his forehead, (pronouncing) this *mantra*:

‘*OM SARVATATHĀGATA PŪJAKARMANE ĀTMĀNAM NIRVĀṬAYĀMI 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
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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 family’²²⁹ of all the

²²⁵ Kosalalāmākāra, 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 Kosalalāmākāra, 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 Aksobhya, 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, Sarvadurgatiparisodhana Tantra (Tadeusz Skorupski, p. 14) and Tattvāloka both support the above explanation.


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”.

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Tathāgatas. I shall generate within you the vajra-knowledge,\textsuperscript{230} and you will obtain the attainment of all the Tathāgatas through this knowledge as well as all the other attainments. But\textsuperscript{231} you should not tell anyone who has not seen the (Vajradhatu) Mahāmandala, otherwise your pledge will fail.'

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

'This is your pledge-vajra.\textsuperscript{233} If you divulge it to anyone, it will split your head.'

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

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

\textsuperscript{235}VAJRRODAKA THAH. (Vajra-water!)

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

'From now on, I am your Vajrapāni. 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!'\textsuperscript{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 Vajrāvesa (Vajra-Enchantment),\textsuperscript{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.\textsuperscript{238}

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

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

\textsuperscript{230} Tibetan omits: “vajra”.
\textsuperscript{231} Tibetan inserts: “when such knowledge is generated”.
\textsuperscript{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”.
\textsuperscript{233} Tibetan reads: “your vajra-pledge”.
\textsuperscript{234} Both Chinese versions transliterate this verse without translating it.
\textsuperscript{235} Tibetan inserts: “Om”.
\textsuperscript{236} Only Chinese 2 transliterates this verse without translating it.
\textsuperscript{237} Kosālalāṁkāra, TTP. Vol. 70, No. 3326, p. 236-3-1.
\textsuperscript{238} Tattvāloka, TTP. Vol. 71, No. 3333, p. 190-4-8-5-1.
‘This pledge-vajra\(^{239}\) is recalled as Vajrasattva. May the highest vajra-knowledge enter you this very day.’\(^{240}\)\(^{241}\) \(\text{VAJRAVESA AH.}\)

Then, having closed his fist in anger, (the vajra-master) should burst open the mudrā of Sattvavajri (of his pupil), and then enunciate at will the \(\text{Mahāyānābhisamaya}\) (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 fears\(^{244}\) 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 Sattvavajri), (the pupil) should release it over his heart\(^{245}\) by (pronouncing) this hrdaya:-

\[\begin{array}{c}
\text{‘\text{TIŚTHA VAJRA DRDHO ME BHAVA, ŚŚVATO ME BHAVA, HRDAYAM ME ‘DHITIŚTHA, SARVA-SIDDHIM CA ME PRAYACCHA HŪM, HA HA HA HOH. (Vajra abide! Make me steadfast! Make me perpetual! Empower my heart! Bestow all attainments upon me!’)’}}
\end{array}\]

In this rite, ‘closing the fist in anger (krodhamuśti)’ means the gesture of making a hook with the forefinger of the left hand.\(^{246}\) By means of this hook, the mudrā of Sattvavajri is pulled and opened. Ānandagarbha\(^{247}\) states that there are two different views concerning the term ‘\text{Mahāyānābhisamaya}.’ According to the first view, it is regarded as indicating the mantra: ‘\text{VAJRASATTVA AH AH AH}.’, which should be

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\(^{239}\) Tibetan reads: “vajra-pledge”.

\(^{240}\) Both Chinese versions transliterate this verse without translating it.

\(^{241}\) Tibetan inserts: “\text{OM}”.

\(^{242}\) Tibetan reads: “he should recite the words of the \text{Mahāyānābhisamaya} at will”. Chinese 1 reads: “he should recite the one-hundred-letter mantra of the \text{Mahāyānābhisamaya} 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. (\text{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.”

\(^{246}\) Kosalalāmikāra, TTP. Vol. 70, No. 3326, p. 236-4-2-3.

\(^{247}\) Tattvāloka, TTP. Vol. 71, No. 3333, p. 191-2-8-3-1.
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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 ‘Mahāyānābhīṣamaya’ refers to the one-hundred-letter vidyā of the
Vajra-family, and Mahāyānābhīṣamaya 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:-
‘PRATICCHA 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 CAKSŪDHĀṬANA
TAT PARAH UDGHĀṬAYATI SARVĀKSO VAJRACAKSUR
ANUṬTARAM. (Today Vajrasattva himself is eagerly engaged in
opening your eyes. One who casts his eyes everywhere opens the
highest Vajra-eyes.)’
254 ‘HE VAJRA PĀṢYA. (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

250. Kosālālaṁkāra, TTP. Vol. 70, No. 3326, p. 236-4-4; TSD. Vol. 61, No. 2225, p. 327-1-
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 mandala, 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 Šākyamitra, the mahā-mandala should be shown to the pupil in the order which starts with Vajrānātha and ends with Vairocana. The Sanskrit term for 'extraordinary occurrences' is 'prātiḥārya'.

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

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

*VAJRĀBHISĪNCA. (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!'

"OM VAJRĀDHIPATI TVĀM ABHISĪNÇĀMI TIŚṬHA VAJRA SAMAYAS TVĀM. (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 VAJRASATTVĀ TVĀM ABHISĪNÇĀMI VAJRA-NĀMĀBHĪSEKATAH 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."

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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.
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The reason for guiding the pupil into the *Vajradhātu Mahāmaṇḍala* 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. 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).

4. Mudrā Rites

The tantric rituals in the *STTS* basically start with *samādhi*, proceed through to *maṇḍala* and end with *mudrā*. The *mudrā*, 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 *maṇḍala* 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 *maṇḍala*; the *samaya-mudrā* refers to the mind of deity and is manifested as the attributes of deities in the *maṇḍala*; the *dharma-mudrā* refers to the speech of deity and is manifested as the seed-syllables (*bijā*) of deities in the *maṇḍala* 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 *maṇḍala* 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. Together with the *mudrās*, the pupil should perform the evocation-ritual (*sadhana*), 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

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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 (*dekti*) of a god. (E. Dale Saunders, *Mudrā: A Study of Symbolic Gestures in Japanese Buddhist Sculpture*, p. 7).
According to Ānandagarbha, in the case of those who have already obtained the pledge and the consecration in the manḍala, the master should explain the knowledge of whatever attainments are wished for. Thus, the section of the Sanskrit STTS (pages 73–76), which follows after the section of the manḍala-rite, describes the various methods of the samādhi for gaining the four categorised attainments. After pupils enter the manḍala and are consecrated, as a result of the manḍala-rite, they can be divided into two groups, namely, those who have seen something in the manḍala 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 (artha-siddhi), the mudrā-knowledge of generating the attainment of supernatural vajra-powers (vajra-rddhisiddhi), the mudrā-knowledge of generating the attainment of the supernatural powers of Vajravidyādhara (vajra-vidyādharasiddhi), and the mudrā-knowledge of generating the supreme attainment of all the Tathāgatas (sarvatathāgatottamasiddhi). The second group of pupils who are on the level (bhumi) of the transcendental world, can attain the highest perfect enlightenment by degrees. The STTS describes the four categorised attainments in the following way:-

b-1. The Attainment of Wishes (Artha-siddhi)

“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.”

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. 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

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263. Tattvāloka, TTP. Vol. 71, No. 3333, pp. 135-2-8-3-3.  
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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 (Vajrādhisiddhi)

“When one enters the state of the vajra-possession (vajrāveśa),
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,

270. Ibid., p. 237-4-7-8.
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dharma-mudrā and karma-mudrā. According to Ānandagarbha, having performed the deity-yoga (which is united with the chosen deity in samādhi), the sādхaka should visualise as himself the four Mahābodhisattvas abiding in the lunar discs, namely, Vajrasattva, Vajratatna, Vajradharma and Vajrakarma respectively, while reciting the relevant hrdayas, i.e. VAJRADHARA, RATNADHARA, DHARMADHARA and KARMADHARA.

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

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

Joining in the entire pure samādhi, 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.”

In this context, ‘All the Tathāgatas’ means the Buddhas and Bodhisattvas. 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. The five supernatural knowledges (abhijñā) consist of (1) divine eyes (divyacakṣus), (2) divine ears (divyaśrotra), (3) mind reading (paracittājñāna), (4) recollection of the previous existence (pūrvanivāsanasmṛti) and (5) miraculous powers (ṛddhi). According to Śākyamitra, 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 sādḥaka gradually

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273. Tattvāloka, TTP. Vol. 71, No. 3333, p. 197-1-5-3-1.
274. Chinese 2 reads: “universal vajra-samādhi”.

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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, 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-hṛdaya and takes vows. Secondly, the rite of binding the secret mudrās is performed in the state of generating the vajra-possession through samādhi, and it consists of four movements of hand gestures: (1) clapping gently the hands forming the vajra-ānijali, (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."

According to Ānandagarbha, these four hand gestures are also used for the evocation rite together with the four relevant mantras. This yoga-rite is one of the rapid ways of attaining Buddhahood, and is suitable especially for those who have a passionate nature. 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.

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282. “OM VAJRASATTVAH SVAYAM TE 'DYA HRDAYE SAMAVASTHITAH, NIRBHIDIYA TATKSANAM YAYAD YADI BRUYAD IDAN NAYAM.”
This vow-hṛdaya has already appeared in the third step of the previous pupil’s maṇḍala-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”. (Kosalalāmākāra, 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 Saṭṭvavajri. (Tattvāloka, TTP. Vol. 71, No. 3333, p. 198-1-3-5).
285. According to Ānandagarbha (Tattvāloka, TTP. Vol. 71, No. 3333, p. 198-3-6-5-3), the four mantras are Vajravasiḥ Hūṃ, Vajravisaḥ Aḥ, Vajraḥana Hūṃ and Vajrāhara Hīṃ respectively. The Sanskrit STTS (S. p. 78-5-8) slightly differently reads: “Vajrāvasaḥ, Vajravisaḥ, Vajraḥana and Vajrāhara”.
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d. Rites of the Four Mudrās

The STTS explains the preliminary rites of binding the four mudrās of the thirty-seven deities of the Vajradhātu Mahāmanḍala. 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 Vajrasattva)."

"If one forms (the hand gesture of) Sattvavajri, one can become identical to Vajradhara."

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

"Having made firmly the vajra-pride (which indicates the karma-mudrā of Vajrasattva), one can gain the pleasure of Vajrasattva."

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)." Since the pupil’s own deity is chosen after the manḍala-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 manḍala because, according to the STTS, 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-

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."\textsuperscript{296}

The phrase "beginning with examining thought" refers to "the five abhisambodhis".\textsuperscript{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 Vajrājetas) and visualise a luminous circle which is called the sun-mandala. Concentrating on it, he should diffuse its brightness up to the space-realm.\textsuperscript{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.\textsuperscript{299} As the result of the above rite, the sādhaka can attain knowledge, longevity, power, youth, omnipresence, and even Buddhahood.\textsuperscript{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,\textsuperscript{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."\textsuperscript{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".\textsuperscript{303} Slightly differing from Śākyamitra's view, Ānandagarbha describes the left hand of Vajrasattva holding a bell with the vajra-fist.\textsuperscript{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-
pronged vajra on the tongue from the letter HŪM; the mind-vajra means meditating upon Vajrasattva.\textsuperscript{305} By means of the body, speech and mind vajra, the sādhaka realises the nature of Vajrasattva. According to the STTS,\textsuperscript{306} the images of all the other deities from Vajrarāja up to Vajrāvesa 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),\textsuperscript{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 (sādhuh) of mind while reciting: 'JAH HŪM VAM HOH.'\textsuperscript{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.\textsuperscript{309} The rite is defined as referring to deity-yoga,\textsuperscript{310} by which the sādhaka attains complete union with Jñānasattva.\textsuperscript{311}

\textsuperscript{305} Ibid., p. 200-2-3.
\textsuperscript{307} According to Anandagarbha, 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: 'Āf'. (Tattvāloka, TTP. Vol. 71, No. 3333, p. 201-3-8-4-1).
\textsuperscript{308} S. pp. 80-2-81-6, T. p. 231-3-4-2, C1. p. 220-2-3-17, C2. pp. 355-3-24-356-1-2.
\textsuperscript{309} Kosālālāmākāra, Vol. 70, No. 3326, p. 241-2-3-5.
\textsuperscript{310} Ibid., p. 240-4-5.
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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 dharmas, 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 maṇḍala in his mind. In this maṇḍala which is drawn in the mind, he transforms the actual deity known as Jñānasattva into the symbol of the deity known as Samayasattva. Then he realises Vajrasattva abiding in the maṇḍala as himself. Paragraph (c) denotes the method of perfecting the mahā-mudrās of the other deities ranging from Vajrarāja up to Vajrāvesa. 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, all the hand gestures described in the samaya-mudrā rite begin with forming the vajra-bandha (vajra-anjali). This vajra-bandha is defined as the well bound vajra-anjali. The way of forming the vajra-anjali is that the palms of the hands (anjali) 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 as examples:-

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

315. Only Tibetan reads: “vajra-band”, instead of “Sattvavajrī”.
316. Chinese 2 adds: “Akṣobhya”.

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(3) Ratnasambhava: (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 Paramitas.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 Vajradhatu?15

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 dharm-

317. Tibetan omits: “thumbs”.
318. According to Anandagarbha, the samaya-mudrās described in (3), (4) and (5) correspond to Ratnasambhava and Ratnavajri, Amitābha and Dharmavajri, and Amoghasiddhi and Karmavajri respectively. (Tattvāloka, TTP. Vol. 71, No. 3333, p. 204-3-5-4-3).
320. Tibetan reads: “Vajrasattva-samādhi”.
323. The STTS in this section omits the dharma-mudrās of four Paramitas (i.e. Sattvavajri, Ratnavajri, Dharmavajri and Karmavajri) 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. Śākyamittra interprets the term Vajradhātu as the Vajradhātu-maṇḍala. (Kosālamkāra, Vol. 70, No. 3326, p. 246-1-6-7). However, Anandagarbha regards it as the Body, Speech and Mind Vajra of all the Tathāgatas. (Tattvāloka, TTP. Vol. 71, No. 3333, p. 206-4-7-8).
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 VAJRAJÑANAM, then his body, speech and mind become a vajra.  

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. The karma-mudrās of the five Tathāgatas are as follows in the STTS

"(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) Aksobhya: The hand gesture of Aksobhya 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 fingertips).

(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-fist).

(4) Amitābha: The hand gesture of Amitāyus (alias Amitābha) is known as supreme samādhi (which is made by sitting cross-legged, placing the two vajra-fists on the hip, joining together the

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327. Tattvāloka, TTP. Vol. 71, No. 3333, p. 206-4-8-5-1.
fingernails of the two bent forefingers, and meeting each tip of the
two thumbs downwards with each of the two forefingers3).
(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-fist3)."

The means of perfecting the karma-mudrās of the thirty-seven deities is by
meditating on a crossed vajra in the heart. 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. 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-āñjali, the tongue, and the separated
vajra-fists whose origin is the vajra-fist of the samaya-mudrā respectively.

Chapter 5. Rite of Discharging the Four Mudrās

According to the commentary by Ānandagarbha: "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
to all the mudrās' and ending with the words, 'This has been said by the Lord

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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
207-5-5-6.
335. F.D. Lessing and Alex Wayman (trs.), Introduction to the Buddhist Tantric Systems, pp.
235-237.
338. atha sarvamudrānām sāmānyo mokṣavidhivistar bhavati: S. p. 96-1, T. p. 233-2-4-5, C1.
p. 223-1-5-6, C2. p. 358-3-22.
Samantabhadra 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’.

(b) Then, one should consecrate (all the mudrās) by placing the mudrā of Ratnavajra 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):

‘OM RATNA-VAJRA-ABHISIIMCA. (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 satisfy (all the mudrās) with the hrdaya: ‘VAJRA TUSYA HOH.’

Those whose mudrās are discharged, bound and satisfied with this rite will obtain the vajra-essence, and become identified with Vajrasattva.

Reciting: ‘Vajrasattvaḥ’ once gives the joy that is wished for. As soon as one recites it, one is successful, as Vajrapāṇi has said.”

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. Paragraph (b) deals with the methods of consecrating and making steadfast all the mudrās. Concerning the method of the consecration, Anandagarbha explains that the sādhaka binds the samaya-mudrā of Akāśagarbha at his heart, and places it between his eyebrows. Then, if he consecrates all the mudrās with the hrdaya: ‘VAJRARATNA-ABHIŚIÑCA’, all the mudrās are consecrated by the gem-diadem of
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 maṇḍalas 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 maṇḍala-rites such as constructing and entering the maṇḍala 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 maṇḍala-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 maṇḍalas. 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.
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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.
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Chapter 2. Vajraguhya Vajramandala

Since most basic and essential ritual methods are introduced and explained in the Vajradhatu Mahāmandala as the key mandala, the expositions of the five other mandalas of the Vajradhatu are relatively brief. The exposition of Vajraguhya Vajramandala (or Vajraguhya Mahāvajramandala) 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 Vajradhatu Mahāmandala. This second samādhi in this chapter enumerates the names of the five Tathāgatas, the sixteen Mahābodhisattvas, and so forth. The five Tathāgatas, for instance, are manifested in the form of vidyā, i.e. Vajradhātuviśvarī, Vajravajrini, Ratnavajrini, Dharmavajrini and Karmavajrini, 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). The Vajraguhya Vajramandala like the Vajradhatu 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 Vajradhatu Mahāmandala. The images of these female deities are shown in the Vajradhatu Guhyadhāraṇīmandala of the Gobushinkan, which contains the thirty-four deities in total, i.e., Vairocana (though Vajradhātuviśvarī 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 Mahāmandalas at Alchi Monastery also consists of all the

In addition, there are enumerated the names of the four Pāramitās, i.e. Guhyasattvavajrī, Guhyaratnavajrī, Guhyadharmavajrī and Guhyakarmavajrī, and the four Internal Offerings, i.e. Vajraguhyaapūjāsāmayā (Vajrayāsā), Vajraguhyaśriapūjāsāmayā (Vajrayāsā), Vajraguhyaśrīapūjāsāmayā (Vajrayāśriapūjāsāmayā) and Vajraguhyaśrīapūjāsāmayā (Vajrayāśriapūjāsāmayā). 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 OEAWS, TSD. Vol. 18, No. 869, p. 284-3-24-25.
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.

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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*), Amoghavajra and Ānandagarbha name this *mandala*, which constitutes the supreme *samaya-mudrā* and focuses on the Mind of Vairocana, *Dhāraṇīmandala* (of the *Vajradhātu*). 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*.

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” and ending with the words, “They are positioned in the four corners of the lunar disc”, 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)* and

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353. Śākyamitra defines the term *vajra-guhya* as the instruction of the attainment of the secret purposes, and the term *mahā-vajramandala* 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*. (*Tattvālōka*, Vol. 71, No. 3333, p. 213-5-8).


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).


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ending with the words, “One should teach the knowledge of the vajra-secret-mudrā”, explains the maṇḍala-rites of the Vajraguhya Vajramāṇḍala.

(3) The next section starting with the words, “Thus, at first, one should teach the knowledge of the vajra-secret-body-mudrā” and ending with the words, “VAJRA-GUHYA-SAMAYA HAM”, 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” and ending with the words, “Whatever is the supreme pledge should be divided into two in exactly the same way”, briefly describes the rite of binding the four mudrās of the Vajraguhya Vajramāṇḍala.

(5) The next section starting with the words, “Then, I will explain the way of perfecting these (four mudrās)” and ending with the words, “They should not abandon their own husbands”, explains a common method of perfecting all the four mudrās of the Vajraguhya Vajramāṇḍala.

(6) The next section starting with the words, “Then, there are the actions such as the binding of all these mudrās and others” and ending with the words, “OM GUHYA-SAMAYA-TĀLA SAH”, explains the rite of discharging the four mudrās of the Vajraguhya Vajramāṇḍala.

(7) The final section, “While reciting: ‘VAJRASATTVA’ at will, if one performs in this pledge (-maṇḍala) all the activities (explained in this) maṇḍala, one can become a supreme doer of all attainments.” includes a summary and concise description for accomplishing all the mudrā-rites of the Vajraguhya Vajramāṇḍala.

2. Samādhi of the Vajraguhya Vajramāṇḍala

    Sanskrit omits: “mahā”.
    Tibetan and Tattvāloka both read: “They should abandon their eternal husbands.”
370. The above divisions and analyses of the Sanskrit STTS are reconstructed on the basis of Anandagarbha’s commentary focusing on the textual sequence and the ritual procedure. Cf. Tattvāloka, TTP. Vol. 71, No. 3333, p. 136-1-2-3-5.
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The main purpose of the second *samādhi* called the supreme *maṇḍala*-king is to evoke all the deities, particularly the thirty-seven deities, for the *maṇḍala* rites. Thus, the second *samādhi* constitutes the doctrinal basis of the *maṇḍala* because each *maṇḍala* described in the STTS is constructed on the basis of its second *samādhi*. Thus, the *maṇḍala* is defined as the manifested form of the second *samādhi*. The following characteristics relating to the *Vajraguhya Vajramanḍala* can be examined on the basis of information provided by the *samādhi*-section of this *maṇḍala*.

(1) The STTS reads:-

“The Lord Vajrapāṇi entered the *samādhi* called ‘Vajra Generated from All the *Vajradhāraṇī*-Samayas’ of All the Tathāgatas’. In this *samādhi*, he conceived and emitted the Goddesses of the *Samaya-mudrā* of the *Vajradhāraṇī* from the hearts of all the Tathāgatas and he also brought forth the knowledges of the *Vajradhāraṇī* of all the Tathāgatas and of all the Buddhas in all the universes.”

Evidently the term *dhāraṇī*-maṇḍala, which is employed by Amoghavajra and Ānandagarbha, originates from this quotation and this *maṇḍala* consists of the female deities that exist in the *maṇḍala* in symbolic forms.

(2) The STTS reads:-

“The Lord transformed himself into the symbols of the *Samaya-mudrās* of all the Tathāgatas.”

Thus, this *maṇḍala* consists not of images but of the distinguishing symbols (*sva-cihna*) 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 Mahāmaṇḍala* 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 Mahāmaṇḍala*, because the symbols of the thirty-seven deities replace their images in the *Vajraguhya Mahāvajramanḍala*. These characteristics are implemented in the construction of this *maṇḍala*.

3. Maṇḍala Rites

The major function of all the *maṇḍala*-rites described in the STTS is to provide the *sādhaka* with the pledge and the consecration. In terms of the relationship between

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372. Concerning the meaning of the *samayas* (pledges) in this context, Śākyamitra asserts that they are the *hrdayas*, *mudrās* and *maṇḍalas*. (*Kosalalamkāra*, 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 *manaḍala*-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 *manaḍala* symbolises the original vow of the deities of the *Vajradhātu Mahāmanaḍala* 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 *manaḍala* also corresponds almost exactly to the *Vajradhātu Mahāmanaḍala* in its general disposition and placement.373

“The supreme *Vajramandala* (of the Tathāgata-family) has the basic design of the *Vajradhātu* (Mahāmanaḍala) and is called ‘Vajraguhya (Vajra-secret)’. The whole *manaḍala* should be designed in conformity with the (Vajradhātu) Mahāmanaḍala.

One should draw the (five) Buddha-*mudrās* in the centres of every *manaḍala*. A stūpa (*caitya*), well placed on the seat (*paryāṅka*), is called *Vajradhātuvirāti* (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 *Śvabhiseka* (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 *manaḍalas*.

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-) *manaḍala*.378 One should draw the characteristic *mudrās* in the *manaḍala* of Vajralasyā and the others. One should also draw the distinguishing symbols on the outer parts following the appropriate order. One should draw the

375. Chinese 2 omits: “two” and inserts: “vajra”.
376. Chinese 2 reads: “Vajrabāṣa”, instead of “between two *vajras*”.
377. Chinese 2 reads: “a *vajra*-great-fire-wheel”.
378. Chinese 2 reads: “mahā-*manaḍala*”.

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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 maṇḍala comprising the symbols signified by a vajra. 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. 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. 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-vīnā 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 Sphoṭa; a vajra-bell is drawn for Vajrāvēśa. 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."

The Samaya Assembly of the Nine Assemblies Mandala displays not only the symbols of the thirty-seven deities and the sixteen Bhadrakalpa Mahābodhisattvas,
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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 Satvavajri by himself, and enters (the mandala). Upon entering it, he should turn to the right. After presenting the mudrā to the Lord Vajrapāni, he should duly release it over his heart. Having correctly performed the actions at the four gates with the karma-mudrās of Vajrākūśa and the others (Vajrapāśa, Vajrāsphota and Vajrāvesa), he should step forward. Having done this, he should induce (his) pupil 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. Then, he should teach (his pupil) the mudrā-knowledge of the Vajraguhya (Vajramandala)."

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. 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 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-hṛdaya".
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)."
(vaśikarana), attraction (ākārśana), 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 Vajramanḍala 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 Guhyadhāranimāṇḍala of the Gobushikan.

a-1. Body-Mudrā of the Vajra-Secret (Vajraguhyahākyāmudrā)

“One makes one’s hands and feet like the posture of salutation (aṇjali) (sitting) in the centre of a lunar disc. Then if one visualises a vajra whilst (imagining) the mouth is gaping, one can gratify even Vajrini.

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, one can summon even Aṇkuśi.

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).

If one encircles one’s heart by crossing one’s both arms and (imagines putting the armour on) oneself by means of the vajra-armour (of Vajrarakṣa), one can protect even the Buddha himself.”

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 Vajrini. The way of attracting or invoking a goddess explained in the second segment is achieved by means of the sādhaka’s imitating...
and visualising the posture and image of Vajrarāja (alias Vajrānkuśa) who bends his arm like a hook and calls his consort Aṅkuśi 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 Rativajra 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 (Vajraguhyadrśtimudrā)

"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’ (dipta-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)."

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 (Vajraguhyāvānmudrā)

"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): ‘JJAH JJAH JJAH JJAH’, one can attract all living beings like Vajradhara.

If one concentrates on (reciting) distinctly the sound-word (sabda-vāc): ‘HŪM HŪM HŪM HŪM’, one can kill all living beings like falling rocks on Mount Meru.

401 Chinese 2 reads: “sound-word”.
402. Chinese 2 reads: “wrathful-word”.

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If one recites distinctly the subtle-word (sūkṣma-vāc): ‘HAM HAM HAM HAM’, one can protect this whole world and even the Victor having the vajra-nature.”

These four rituals focus on the four seed-syllables (bija), i.e. HOH, JIAH, 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 (Vajraguhyacittamudrā)

“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 Vajragarbha who is endowed with all the most excellent forms, one can attract Vajrapāṇi.

If one visualises oneself as Vajranetra who is endowed with all the most excellent forms, one can destroy all the dharmas.

If one visualises oneself as Vajraviśva who is endowed with all the most excellent forms, one can protect the Universal Vajra.”

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)’.

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. Sattvavajri, Ratnavajri, Dharmavajri and Karmavajri 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 (Vajraguhyamudrā):-

“If one meditates on Sattvavajri in one’s heart, and beholds her with the vajra-vision, one can take possession of the whole world.

If one meditates on Ratnavajri in one’s heart, and beholds her with the vajra-vision, one can subdue all.

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403. Chinese 2 reads: “all evil beings”.
405. Tibetan reads: “Dharmanetra”.
406. Tibetan reads: “one can gather all the dharmas”. Chinese 2 reads: “one can destroy evil beings with all the dharmas”.
Part One

If one meditates on Dharmavajri in one's heart, and beholds her with the wrathful-vision, one can destroy the whole world. If one meditates on Karmavajri 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 Vajramañḍala

The STTS 410 describes briefly the methods of binding the four mudrās of the deities of the Vajraguhya Vajramañḍala. 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 Mahāmaṇḍala. 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 Vajramañḍala. 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 Vajramañḍala 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 Vajrapāni 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 Mahāmaṇḍala 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.

Chapter 3. Vajrājñāna Dharmanamandala

Chapter 3 of the STTS\(^{411}\) explains the significance of assembling the Vajrājñāna Dharmanamandala (or Vajrasūkṣma Jñānamandala) which constitutes the supreme dharma-mudrā and focuses on the Speech of Vairocana. Ānandaṅgabha and Śākyamitra name this mandala, which also contains the main thirty-seven deities, Dharmanamandala (of the Vajradhātu). A common characteristic of the names of the sixteen Mahābodhisattvas\(^{412}\) manifested through the second samādhi of the Vajrājñāna Dharmanamandala is that each of the sixteen Mahābodhisattvas is given the name of a ‘Knowledge-Symbol’ (jñāna-mudrā). Since their names are compounds and masculine in form, the word ‘Symbol’ occurs at the end of each as mudrā and not in the typically feminine form as mudrā.\(^{413}\)

According to Amoghavajra, the specific characteristic of this mandala, which he names Śūkṣma (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 Mahāmamandala, the STTS chapter mentions only the following difference:

“Having executed an extensive rite of entering (this mandala) in conformity with the (Vajradhātu) Mahāmamandala, (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 Vajrājñāna Dharmanamandala is devoted to the various skills exercised in meditation. According to Amoghavajra,\(^{417}\) this section explains the sūkṣma-vajra-samādhi of the sādhaka in practising the four dhyānas, four brahma-vihāras (perfect-states) and three vimokṣa-mukhas.

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\(^{413}\) David Snellgrove, Sarva-Tathāgata-Tattva-Saṃgraha, Introduction, p. 36.


\(^{415}\) Tibetan reads: “jñāna-mudrā”. Chinese 2 reads: “mahā-jñāna-cihna”.


Part One

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” and ending with the words, “They entered the samādhis of their own hearts, and remained there”, provides an exposition of the second samādhi called the supreme maṇḍala-king of the Vajrañāna Dharmamanḍala.

(2) The next section starting with the words, “Then, Vajrapāni once again enunciated this Vajrasūkṣma Jñānamanḍala for the purpose of accomplishing the samādhi, the knowledge and the supernatural knowledge of all the Tathāgatas” and ending with the words, “(The master) should place the sign of knowledge into both hands (of his pupil)”, explains the maṇḍala-rites of the Vajrañāna Dharmamanḍala.

(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” and ending with the words, “One can accomplish the universal action”, explains the mudrā-knowledge consisting of the meditative practices, which are common to the Abhidharma and Mahāyāna Buddhism, i.e. the four dhīyānas, four brahmavihāras, four ārāpyasamāpattis 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” and ending with the words, “Having divided (it) into two, one should reunite (them)”, briefly describes the rite of binding the four mudrās of the Vajrañāna Dharmamanḍala.

2. Structure of the Vajrañāna Dharmamanḍala

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This *manda*la has the same structure and images of the thirty-seven deities as those of the *Vajradhātu Mahāmanda*la, the only specific difference being that each deity, except four Pāramitās drawn as four symbols, in this *manda*la is drawn in the centre of a *vajra* in the posture of meditation, holding its own symbol at the heart.

"The supreme Dharmamaṇḍala" (of the Tathāgata-family) has the basic design of the *Vajradhātu (Mahāmaṇḍala)* and is called ‘*Vajrasūkṣma* (*Vajra-subtle’). One should place the Mahāsattvas (inside this *manda*la) in conformity with the (*Vajradhātu*) *Mahāmaṇḍala*. 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, abides in *samādhi* and forms a *vajra*-bond with both hands."

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*. Sākyamitra 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*. As for the reason each deity is drawn in the centre of a *vajra*, Toganoo 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 *manda*la. 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*."

The *Sūkṣma Assembly of the Nine Assemblies Maṇḍala* consists of the main thirty-seven deities, the sixteen *Bhadra*kalpa Mahābodhisattvas and the twenty Hindu deities. Except the twenty Hindu deities, each of the other deities sits on a

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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*-hrdaya’, Sākyamitra asserts that the *sva-mudrā*-hrdaya 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*-hrdaya. (*Kosalālāmkāra*, Vol. 70, No. 3326, p. 262-2-5-6).
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 Sūkṣmamandaṇḍala* of the Gōbushinkan,\(^{434}\) 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 *Vajraṭāṇa Dharmamandaṇḍala* 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 bodhipākṣikas, there are eight groups of dharmas which the bodhisattva practises, i.e. (1) the three vimoṣamukhas or three samādhis (2) the four dhīyanas, (3) the four brahmavihāras or four apramāṇas (4) the four ārūpyasamāpattis (5) the eight vimoṣas (6) the eight abhībhāvāyatanas (7) the nine anupūrvasamāpattis (8) the ten kṛṣṇāyatana.\(^{435}\) Out of these eight classes, this section of the *STTS* (S. pp. 123–126) explains the four dhīyanas, four brahmavihāras, four ārūpyasamāpattis and three vimoṣamukhas respectively from the point of view of the yoga-tantra, where a subtle-*vajra* is used as the object of meditation.

a. Four Dhīyanas

“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).

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\(^{436}\) Chinese 2 reads: “gradually moving (attention) from the tongue to the palate”.

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Furthermore, if everything is completely steadfast, the knowledge of samādhi can be accomplished."437

This practice of the four dhyānas438 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 Brahmavihāras

“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”.

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).


Part One

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 apramāṇas (immeasurables), which cultivate four feelings, i.e. maitri (friendliness), karuṇā (compassion), muditā (joy) and upekkhā (equanimity), whereby the mind becomes gentle and peaceful. Ānanda-garhīṇa 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 (hrdayavajra) of the Bodhisattva in all directions. In the same way, while concentrating on the subtle-vajra, one should visualise a great image of Vajrapani 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.

The original title for this practice of the four ārūpyasamāpattis (immaterial samāpattis) in the STTS is ‘the knowledge of recollecting all the Tathāgatas’ (sarvatathāgatāsmīta-nirvāṇa). According to the Mahāprajñā-pāramitā-sūtra, 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

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442. Saññayamitra comments that the heart-vajra in this context indicates Vajrasattva. (Kosalālāmīkāra, 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”.
445. Saññayamitra comments that all the Tathāgatas in this context refer to all the Buddhas and Bodhisattvas. (Kosalālāmīkāra, TTP. Vol. 70, No. 3326, p. 263-5-5-6), but Ānanda-garhīṇa regards all the Tathāgatas as referring to the nature of the following four, i.e. the five-pronged vajra, Hrdvajra Bodhisattva, Vajrasattva and Vairocana. (Tatvāloka, TTP. Vol. 71, No. 3333, p. 225-5-2-3).
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."

The three vimokṣamukhas (emancipation-entrances) consist of śūnyatā (emptiness), ānimitta (causelessness) and apranihita (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. 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, and end with attaining liberation.

e. Secret Rite

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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) in the following way:

"Uttering once with the vajra-sound: ‘Indeed, I am identical to the Tathāgata.’, one can gratify all living beings through the union of the two organs (indriya). 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."

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 sādhu 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 Vajrañāṇa Dharmamandala which constitutes the supreme dharma-mudrā represents the Speech of Vairocana, and consists of the main thirty-seven deities,
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 *mandala* is the subtle-*vajra* symbolising the Pure-Absolute-Knowledge of Vairocana. The specific function of this *mandala* 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 *mandala* 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 *saṃsāra*. 

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Chapter 4. Vajrakārāya Karmamāndala

Chapter 4 of the STTS explains the significance of assembling the Vajrakārāya Karmamāndala which constitutes the supreme karma-mudrā and focuses on the Marvelous Action of Vairocana. The sixteen Mahābodhisattvas of the Vajrakārāya Karmamāndala, 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, the Consecration-Offerings of all the Tathāgatas, the Dharma-Offerings of all the Tathāgatas and the Action-Offerings of all the Tathāgatas.

Amoghavajra explains the Vajrakārāya Karmamāndala 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. 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.

The section of the mudrā-knowledge of the Vajrakārāya Karmamāndala 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 samādhi called the Vajra-Empowerment of the Action-Pledge Penetrated by the Extensive Rite of the Supreme Worship of all the Tathāgatas” and ending with the words, “They are the Ritual-Offerings of all the Tathāgatas” and ending with the words, “They are the Ritual-Offerings of all the Tathāgatas” and ending with the words, “They are the Ritual-Offerings of all the Tathāgatas” and ending with the words, “They are the Ritual-Offerings of all the Tathāgatas” and ending with the words, “They are the Ritual-Offerings of all the Tathāgatas” and ending with the words, “They are the Ritual-Offerings of all the Tathāgatas” and ending with the words, “They are the Ritual-Offerings of all the Tathāgatas” and ending with the words, “They are the Ritual-Offerings of all the Tathāgatas” and ending with the words, “They are the Ritual-Offerings of all the Tathāgatas” and ending with the 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Tathāgatas”,⁴⁶² provides an exposition of the second samādhi called the supreme maṇḍala-king of the Vajrakāya Karmanāḍala.

(2) The next section starting with the words, “Now comes the karma-maṇḍala 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 maṇḍala-rites of the Vajrakāya Karmanāḍala.

(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, mahābodhicittanispattijñāna, sarvabuddha-, dharma- and samādhipuṣajñāna, and also a secret rite of making the four offerings known as rahasya-puṣajñāna.

(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 Vajrakāya Karmanāḍala.⁴⁶⁹

2. Maṇḍala Rites

According to the samādhi-section of the Vajrakāya Karmanāḍala,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 maṇḍala. 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 Mahāmaṇḍala. Basically, the rite of entering this maṇḍala begins with

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⁴⁶⁸. karmapiṇḍāḥ samāsena karmapiṇḍā dviḥdikṣāt iti: S. p. 141-7-8, T. p. 238-1-6-7, C2. p. 368-1-5-6.
the rite of the *Vajradhātu Mahāmanḍala*, but on entry the pupil is given a special pledge and also a crossed emblem symbolising this *manḍala*.

### a. Structure of the Vajrakārya Karmamandala

“The supreme *Karmamandala* (of the Tathāgata-family) has the basic design of the *Vajradhātu* (*Mahāmanḍala*) and is called ‘Vajrakārya (*Vajra*-performance)’. One should place the (five) Buddha-images in conformity with the (*Vajradhātu*) *Mahāmanḍala*, and then should draw the goddesses possessing their own symbols (*mudrās*) in accordance with Vajrasattva and the other (deities described in the *Vajradhātu Mahāmanḍala*).”

According to this brief description, this *manḍala*’s external structure and images of the five Tathāgatas are the same as those of the *Vajradhātu Mahāmanḍala*, 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 Mahāmanḍala*. Since the four Pāramitās and the eight Offerings have female appearances in the *Vajradhātu Mahāmanḍala*, Śākyamitra\(^{471}\) 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 Vajralāsya and the rest (Vajramālā, Vajrakīti and Vajraṇāṭyā) respectively. The four Mahāsattvas, i.e. Vajrakarma and the rest (Vajrarakṣa, Vajrayaśa 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. Vajraraṇa and the rest (Vajrātejas, Vajraketu and Vajrāhāsā), assume the forms of the four Gaṇapūjas. The four Mahāsattvas belonging to the Dharma-family, i.e. Vajradharma and the rest (Vajratikṣa, Vajrabetu and Vajrabhāṣa), assume the forms of the four Dharmapūjas. The four Guardians also assume female forms.

In the *Vajradhātu Karmapijñāmanḍala* 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 Maṇḍala*\(^{475}\) 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 Maṇḍala

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\(^{472}\) *Tattvāloka*, TTP. Vol. 71, No. 3333, p. 229-4-8-5-1.  
\(^{473}\) *Kosālamkara*, TTP. Vol. 70, No. 3326, p. 267-3-8-4-2.  
Part One

“In the beginning, (the pupil) should enter (the mandala) in conformity with entering the (Vajradhātu) Mahāmāndala.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-mandala, (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-mandala 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 mandala, 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. Mahābodhicittanispattipūjāmudrājñāna

“(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: “Mahāmāndala”.
477 Chinese 2 reads: “the pupil”.
478 Chinese 2 adds: “Mahāsattva”.
479 Chinese 2 reads: “emblem of the Karma-family”.
481 Kosalālaṃkāra, TTP. Vol. 70, No. 3326, p. 267-4-7-5-1.
482 Ibid., p. 267-5-1-2.
Part One

(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 Karmamaṇḍala. Thus, the sādhaka visualises himself as one of the five Tathāgatas, particularly Akṣobhya, who is worshipped with the four offerings, i.e. wantonness (lāṣyā), garland, song and dance by the four Mahābodhisattvas, i.e. Vajrasattva assuming the bodily form of Vajralāṣyā, Vajrarāja assuming the bodily form of Vajramālā, Vajraraṅga assuming the bodily form of Vajragītā, and Vajrasādhū assuming the bodily form of Vajraṇ̄ḍāya 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. Sarvabuddhapujāmudrājñāna

"(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-punya) 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

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 Anandagarbha, 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. Segment (h) involves blessing the entire accumulation of merit. The method described in this segment (h) is based on ‘the transfer of merit (parināmana-punya)’, common to later Mahāyāna, whereby merit itself leads to enlightenment, and a bodhisattva shares his ‘roots of merit’ with all beings.

c. Dharmapūjāmudrājñāna

“(i) The dharmas are luminous by nature, and, indeed, from the beginning, they are pure by nature. One who offers oneself among these dharmas can gain extreme happiness.

(j) The letter ‘A’ is regarded as supreme in the collection of all the dharmas. One destroys all sufferings with this dharma-mudrā.

(k) The cause of all these dharmas is the Tathāgata. If one makes an offering of the wheel of the good dharma, one can become a dharma-holder.

(l) Having said that all the dharmas are by nature like echoes, and having made this dharma-offering, one can gain self-fulfilment.”

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 dharmas of the prajñāpāramitā. 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 dharmas do not arise, segment (k) involves meditating on the wheel of the dharma because the cause of all these dharmas is the Tathāgata, and segment (l) involves meditating on the state of absolute inactivity for these dharmas are said to be separated from the true meaning of the words.

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489. Tibetan reads: “pledge”, instead of “good dharma”.
491. Tibetan reads: “pledge”, instead of “good dharma”.
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.”

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 (rupa-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 hair\(^{494}\) in strong passionate union with the Buddhas, one can become identical to Vajraratna.

If one dedicates the supreme pleasure of being kissed\(^{495}\) 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 organs\(^{496}\) (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 (rupa-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


\(^{494}\) 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.
Shōun\textsuperscript{498} interprets these four secret offerings as the means in which the \textit{sādhaka} worships all the Buddhas with complete happiness attained through union with his deity. He adds that both the previous rite (\textit{samādhipūjāmadrājñāna}) and the above rite are illustrated in the \textit{Vajradhātu Karmapūjāmanḍala} of the \textit{Gobushinkan}.\textsuperscript{499}

4. Conclusion

The \textit{Vajrakārya Kumamaniḍala} constitutes the supreme \textit{karma-mudrā} and represents the Marvellous Action of Vairocana. Since this \textit{manḍala} focuses on the Action of Vairocana, the key word in this \textit{manḍala} is ‘worship or offering (\textit{pūjā})’. This concept of worship is manifested in the constructed \textit{manḍala} as the female-shaped thirty-two deities offering their symbols to the five Tathāgatas. Thus, the function of this \textit{manḍala} is to guide the \textit{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 \textit{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.

\textsuperscript{498} Toganoo Shōun, \textit{Mandara no kenkyū}, pp. 295–297.
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 Mahāyānābhisamayamaṇḍala. 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 maṇḍala. The Mahāyānābhisamayamaṇḍala 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 maṇḍalas, although they are relatively simpler, the sādhaka can attain not only the accomplishment of the practices in the previous four maṇḍalas, but also complete enlightenment.

A. Vajrasiddhi Caturmudrāmaṇḍala

The first part of chapter 5 of the STTS 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 Vajramanḍala, Vajrañāna Dharmamanḍala and Vajrakāya Karma­maṇḍala). 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. 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, 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). For their benefit, this Vajrasiddhi Mudrāmaṇḍala, which becomes the pledge (samaya) of the maṇḍala of the family of all the Tathāgatas, is consecrated in order to realise the goals that range from the liberation of the entire and complete sphere of living beings, experiencing complete

502. Chinese 2 omits: “who are deficient in strength”.
503. Chinese 2 omits: “the Vajradhātu and the rest”.

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benefit, pleasure and satisfaction to the highest attainment of the
vajra of all the Tathāgatas.”505

The samādhi-section of this mandala506 enumerates the names of only five
Tathāgatas in correct order, i.e. Sarvatathāgatamūrti, Vajrasattvamūrti, 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 sādhaṅka 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-MUSTI HĀM”,509 provides an exposition of the fifth samādhi510
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

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510. When Anandaagarbha 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 of
the four main mandalas, i.e. Vajradhātu, Trilokaviyāja, Sakalajagadvertaya and
Sarvaartha-siddhī, and also because its composition is a symbolic synthesis of the basic
principles of the four mandalas, i.e. mahā-, dharani-, dharma- and karma-mandalas.
Part One

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 Vajrasattva ... and ending with the words, “They can achieve the supreme attainment within a year”, constitutes the concluding part of the Vajrasiddhi Caturmudrāmaṇḍala.

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 Mūḍrāmaṇḍala (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).”

Ānandagarbha explains that this maṇḍala consists of Vairocana and the four symbols of four Pāramitās. 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. The Vajradhātu Caturmudrāmaṇḍala of the Gobushinkan seems to support the view of Śākyamitra because it consists of...

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515. Tibetan and Kosalālamkāra both read: “Sattvavajri”.
520. A vajra as the symbol of Sattvavajri is drawn in the place of Akṣobhya, a gem as the symbol of Ratnavajrā in the place of Ratnasambhava, a lotus as the symbol of Dharmavajrā in the place of Amitābha, and a crossed vajra as the symbol of Karmavajrā in the place of Amoghasiddhi. (Tattvdloka, TTP. Vol. 71, No. 3333, p. 234-1-2-5).
Part One

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 manḍala 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 Manḍala⁵²³ 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 manḍala the four symbols of four Internal Offerings, i.e. a vajra with three prongs at both ends, a garland, a vajra-vīṇā 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) manḍalas, i.e. Akṣobhya's manḍala and the rest, should be constructed in accordance with the Vajrasiddhi Caturmudrāmanḍala, and their own mudrās should also be drawn in conformity with the (Vajrasiddhi) Caturmudrāmanḍala in order to gain all the attainments.⁵²⁴ Ānandagarbha defines the term Vajrasiddhi Caturmudrāmanḍala whereby 'Vajrasiddhi' indicates Vairocana, and 'Caturmudrāmanḍala' means the manḍala containing the four symbols of the four Pāramitās who are Vairocana's attendant Mahābodhisattvas. He provides some detailed information about the caturmudrāmanḍalas of four Tathāgatas, namely, Akṣobhya, Ratnasambhava, Amitābha and Amoghasiddhi. The caturmudrāmanḍala 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 Vajrarāja and the mudrā of Vajrasādhu.⁵²⁵

A-3. Mudrā-Knowledge

The mudrā-knowledge section of the Vajrasiddhi Caturmudrāmanḍala can be divided into two, i.e. the rite of perfecting the four mudrās explained in the previous four manḍalas of the Vajradhātu and the secret rite of perfecting the previous four manḍalas 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.

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Part One

(b) Having controlled one's own organ, one should seize it using the vajra-fist. 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."

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)', 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. 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 (sarvatathāgata-mudrā-samaya)', 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." Since the above rite uses the vajra-fist instead of using the vajra-bond which is the original cause of all samaya-mudrās, Toganoo Šōun 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 Caturmudrāmanḍala of the Gobushinkan. The title of segment (c) is 'the essence of all the mudrās (vajra-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".
528 Chinese 2 reads: "sarvatathāgata-kula-mudrā-samaya".
531 Toganoo Šōun, Mandara no kenkyū, p. 308.
Part One

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 (gītā)’ refers to Vajragītā, etc.; ‘dance (nṛtya)’ refers to Vajranrūṭa, etc.; ‘flavour (rasa)’ 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 samādhi, he can accomplish all the karma-mudrās.

b. Secret Rite of Perfecting the Four Mandalas

“(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 (cātāya)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 (sūkṣma-vajra), one should meditate while concentrating the mind. The subtle-vajra-maṇḍala becomes the principle of controlling the samādhi.

(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 Vajrakārya537 (Karma-) maṇḍala.”538

These four segments (a–d) entitled ‘the secret mudrā-knowledge of perfecting all the maṇḍalas (sarva-maṇḍala-sādhikā-rahasya-mudrā-jiñāna)’ 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 (bodhicitta) 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

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”.
539. Tatvāloka, 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 Caturmudrāmandala of the Gobushikin.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
Vajramanḍala by forming hand gestures (samaya-mudrā) because this manḍala is
classified as the dhāraṇī-manḍala 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 Vajrasūkṣma Jñānāmanḍala (or Vajraṭīna Dharmamandala)
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-manḍala in this context indicates the
Vajrasūkṣma Jñānāmanḍala. Finally, segment (d) describes the method of
accomplishing the Vajrakārya Karmamanḍala, 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 manḍalas and the four mudrās, uses the methods
of making the four mudrās.

A-4. Conclusion

The Vajrasiddhi Caturmudrāmanḍala symbolically unites the previous four
manḍalas of the Vajradhātu into a single manḍala, 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 manḍalas 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-manḍala 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-hu (Iconographic Section), Vol. 2, p. 145; Lokesh Chandra, A Ninth Century
Scroll of the Vajradhātu Mandala, p. 336; Toganoo Shōun, Kongōchōkyō no Kenkyū,
also attains the four Wisdoms simultaneously, i.e. Mirror-like-Wisdom, Equality-Wisdom, Discriminating-Wisdom and Active-Wisdom.

B. Mahāyānābhisamayamandala

The second part of chapter 5 of the STTS consists of the exposition of the sixth mandala of the Vajradhātu, called Mahāyānābhisamayamandala (Maṇḍala of the Perfect Comprehension of the Mahāyāna), and a closing ceremony of the Vajradhātu. Amoghavajra and Ānandagarbha name this sixth and last mandala as Ekamudrāmandala (of the Vajradhātu). Since the STTS does not use the term eka-mudrā-mandala (one-seal-mandala), some commentators such as Donjaku and David Snellgrove 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 represented by Vajrasattva. Toganoo 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.

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” and ending with the words, “VAJRASATTVA”, provides an exposition of the second samādhi called the supreme mandala-king of the Mahāyānābhisamayamandala. Since this mandala focuses on only a single deity, Vajrasattva, the second samādhi of this mandala consists in assembling and blessing only Vajrasattva.

(2) The next section starting with the words, “Then, the Lord Mahābodhisattva Vajrapāṇi” and ending with the words, “You will die immediately”, explains the mandala-rites of the Mahāyānābhisamayamandala.
(3) The next section starting with the words, "Then, one should teach the knowledge of accomplishing the supreme attainment of Vajrasattva," 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 manḍalas" and ending with the words, "The pledge-obligation should be given", 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)" and ending with the words, "Such is done in accordance with the extensive rite of the Vajradhātu Mahāmaṇḍala", summarises all the attainments acquired by means of binding the four mudrās of Vajrasattva described in the Mahāyānābhisamayamandala which are the same as those of the Vajradhātu Mahāmaṇḍala.

(6) The final section starting with the words, "Then, all the Tathāgatas gathered together in a conclave" and ending with the words, "One can attain in this present life the unlimited and imperishable bliss", constitutes the closing section of part one, which includes a verse praising Vajrasattva (alias Vajrapāni) by all the Tathāgatas.

B-2. Structure of the Mahāyānābhisamayamandala

According to the STTS, only Vairocana enters the samādhi called ‘pledge-vajra (samaya-vajra)’ of the supreme attainment of all the Tathāgatas’, and Vajrasattva appears from Vairocana’s heart. Thus, the Mahāyānābhisamayamandala contains only Vajrasattva representing eka-mudrā, by which the sādhaka can achieve all the attainments of the previous five maṇḍalas of the Vajradhātu.

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Part One

"The supreme Sattvamandala (of the Tathāgata family) has the basic design of the Vajradhātu (Mahāmaṇḍala) and is called 'Vajrasattva'. The external maṇḍala should be designed in conformity with the (Vajradhātu) Mahāmaṇḍala, and Vajrasattva should be placed at the centre of a lunar disc."

Ānandagarbha comments that the image of Vajrasattva is either made as a cast or sculpture, or drawn on a cloth. The Vajradhātu Ekamudrāmaṇḍala of the Gobushinkan, 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 Maṇḍala shows Vairocana in jñāna-muṣṭi-mudrā, and there are four vases drawn in the four corners, which symbolise the four wisdoms of the four Tathāgatas. These two maṇḍalas 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 maṇḍala like the previous five maṇḍalas.

According to Amoghavajra, however, the Mahāyānabhisamayamandala 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. 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 Paramitas, 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.

B-3. Mudrā-Knowledge

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 maṇḍala. In order to bring down the divine essence, five vases filled with various substances are placed in the five sectors of the maṇḍala, i.e. one at the centre, and the other four at the four corners. (Giuseppe Tucci, The Theory and Practice of the Maṇḍala, p. 24).
Part One

The mudrā-knowledge section of the *Mahāyānābhisamayamandala* 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 *Mahāyānābhisamayamandala*, 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 that involves summoning his deity (sva-deva).573

a. Vajrasattvottamasiddhisiddhanā

“If one, who has ascended to the full-moon-mandala and has seized the mahā-mudrā, visualises Vajrasattva as oneself, one can be quickly successful.”574

Śākyamittra 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 mandala. Ānandagarbha explains this rite:-

“In conformity with the rite of the *Vajradhātu Mahāmanḍala*, 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. Sarvamanḍalaguhyasamayajñāna

“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.

MAHA-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

577. S. p. 150-12-14, T. p. 239-1-7-8, C2. p. 369-1-26-29.  

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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 Vajrapāni:

“(a) Then all the Tathāgatas once again gathered together in a conclave, and bestowed applause on the Lord Sarvatathāgata-rāhipati Mahābodhicitta Vajrasattva Mahāvajrapāni with the following hrdaya of vajra-joy:-
(b) OM, Bravo to you, Vajrasattva! Bravo to you, Vajra-ratna! Bravo to you, Vajrapāni! 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.”

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. Each of the main mandalas enunciated in the STTS closes with the same paragraph as paragraph (b). 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. This ceremony seems a kind of confirmation or approval ritual given by the vajra-master to his pupil who has already generated the thought.

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582. Tattvāloka, TTP. Vol. 71, No. 3333, p. 239-3-5-7.

The above same paragraph appears nine more times in the whole STTS text:-

of enlightenment manifested as Vajrasattva from the heart, and has successfully completed all the practices of the Vajradhātu.

The Vajradhātu Maṇḍala (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. The six manḍalas of the Vajradhātu denote the six stages of enlightenment accomplished by the sādhaka in sequence. The first four manḍalas represent Body, Mind, Speech and Action of Vairocana respectively, and the catur-mudrā-manḍala gathers together the essence of the four manḍalas in one. The sixth and final eka-mudrā-manḍala concludes with Vajrasattva who is the representative of Vajrayāna Buddhism as well as symbolic guide leading to Vairocana. The ultimate end of the Vajradhātu Maṇḍala 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.

Part Two

Vajra-Pledge of All the Tathāgatas

Part two of the Sanskrit STTS is divided into nine chapters (chs. 6-14) which subdivide into two groups, classified under two manḍalas, the first of which (chs. 6-10) is the Trilokavijaya (the conquest of the three worlds) and the second (chs. 11-14-a) 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 Vajrapāni. According to the Sanskrit STTS, the first manḍala consists of five chapters. The first four chapters are entitled Trilokavijaya Mahāmanḍala (ch. 6), Krodhaguhya Mudrāmanḍala (ch. 7), Vajrakula Dharmajñānasamayamanḍala (ch. 8), and Vajrakula Karmamanḍala (ch. 9). The fifth chapter (ch. 10) forms an epilogue of the Trilokavijaya, like the previous Vajradhātu Manḍala, containing the rites of two manḍalas, i.e. Trilokavijaya Caturmudrāmanḍala and Vajrāḥukāra Manḍala. The second manḍala of four chapters are entitled Trilokacakra Mahāmanḍala (ch. 11), Sarvavajrakula Vajramanḍala (ch. 12), Sarvavajrakula Dharmasamayamanḍala (ch. 13), and Sarvavajrakula Karmamanḍala (ch. 14-a). The last chapter also includes a section which forms an epilogue of the Trilokacakra (ch. 14-b). In summary, the Trilokavijaya Manḍala consists of six manḍalas classified into mahā-, dhāraṇi-, dharma-, karma-, caturmudrā- and ekamudrā-manḍalas, but the Trilokacakra Manḍala consists of four manḍalas classified into mahā-, dhāraṇi-, dharma- and karma-manḍalas. Donjaku argues that the four manḍalas of the Trilokacakra symbolise the four Maras conquered by the Buddha Śākyamuni.

According to David Snellgrove, the main difference between the Trilokavijaya and the Trilokacakra Manḍalas 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 Manḍala. 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.

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Part Two

of the Sanskrit STTS. Although the Trilokavijaya Maṇḍala consisting of six maṇḍalas and the Trilokacakra Maṇḍala consisting of four maṇḍalas which excludes the caṭurmudrāmaṇḍala 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.

Chapter 6. Trilokavijaya Mahāmaṇḍala

The Sanskrit term tri-loka (Tibetan ‘jig-rten-gsum) literally meaning the three worlds consisting of heaven, earth and hell, relates to the term trai-dhātuka (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). However, according to the Mikkyō Jiten, the three worlds symbolise three fundamental poisons (tri-doṣa), i.e. lust (rāga), hatred (dveṣa) and delusion (moha) causing the continual process of rebirths in the various realms. 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.

1. 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 Tathāgatas with these one hundred and eight names” and ending with the words, “May you generate your own family”, 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 Vajrahumkāra) 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” and ending with the words, “Those evil spirits fell into the

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6. Śākyamitra comments that the rulers of hell are Śatakratu (an epithet of Indra) and Viṣṇu, the ruler of earth is Mahēśvara, and the ruler of heaven is Brahma. (Kosalāliṅkāra, TTP. Vol. 70, No. 3326, p. 280-1-1-2).
9. Tibetan reads: “the Lord Commander of all the Tathāgatas, Great-Wheel-Ruler”. Chinese 2 reads: “the Bodhisattva Mahāsattva Great-Wheel-Ruler Vajrapāṇi”.
great ocean”, includes narratives about Vajrapani’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 Mahāsattva Vajrapani once again said this to the Lord and ending with the words, “The sound HE should be uttered for the one whose name is bestowed”, explains the detailed mandala-rites of the Trilokavijaya Mahāmandala. This section includes the names of the sixteen Mahābodhisattvas of the Trilokavijaya Mahāmandala. 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 knowledges” and ending with the words, “HUM HAM”, explains the mudrā-knowledge of the Trilokavijaya Mahāmandala 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 mudrā-knowledge of the essence of the pledge of the Trilokavijaya Mahāmandala” and ending with the words, “This is the rite of all the mudrās”, describes the rites of binding the four mudrās of the Trilokavijaya Mahāmandala.

(6) The final section starting with the words, “Now comes the mudrā-bond common to the Trilokavijaya Mahāmandala” and ending with the words, “One should accomplish all actions”, comprises three miscellaneous mudrā-rites of the
Trilokavijaya Mahāmandala, i.e. firstly, the general mudrā-binding for accomplishing the various goals; secondly, the mudrā-binding used for the mandala-construction; and finally, the basic evocation-rite used for all the mudrās of the Trilokavijaya Mahāmandala, which is explained by the STTS that when one assumes the pratītyālīḍha 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-alankāra)’ which was located across

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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-Bhumi (see footnote of part one), in the tenth Bodhisattva-Bhumi, the Bodhisattva enters the Stage of Consecration (abhiseka-bhumi).
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-fu’ 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-krodha-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-īśvara).\(^{34}\) The Bodhisattva Vajradhara, pressing (Mahēśvara) with his leg, recited the vajra-arising-mantra. As soon as (Mahēśvara) 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 Vajrapāni's victory over Mahēśvara,\(^{37}\) within the context of Tantric tradition. Part two of the STTS emphasises Vajrapāni as the chief of yaksas 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 Snellgrove\(^{38}\) and Ronald Davidson.\(^{39}\) The latter defines Mahēśvara 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, Mahēśvara 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

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\(^{34}\) Regarding the above statement: "After Mahēśvara 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 Tathāgata Fear-Lord (Bhaya-īśvara)", 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 Bhasmeśvaranirghosa (Soundless Lord of Ashes)". Thus, three slightly different points are found in comparing these two texts. Firstly, while the place which Mahēśvara attained complete enlightenment is described in the OEV S 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 Mahēśvara as the Tathāgata in the OEV S is 'Fear-Lord', compared to 'Soundless Lord of Ashes' in the STTS.


\(^{37}\) In this context Mahēśvara indicates Śiva the Hindu god of destruction. Thus, the subjugation of Mahēśvara can be symbolised as the conquest of death.


\(^{39}\) 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, Mahēśvara represents the reality of intractable mental events turning into the gnosis of awakening following their consecration, in this case by Vajrapāni’s foot. Without such determined resistance to the teaching, Mahēśvara never would have achieved his mythic goal of final emancipation as the buddha Bhasmeśvara-nirghośa. 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 Mahēśvara all come to rest in the universal diagram.  

According to the STTS, having conquered and converted the commanders and their consorts of all three worlds, such as Mahēśvara and Umā, Vajrapāni summoned and conquered the various kinds of evil beings, i.e. the formation of a circle of all evil beings (sarvaduṣṭamāṇḍalabandha), the evil spirits (duṣṭagraha) such as Dākinī, the diseases (vyāḍhi) such as Jvara (fever), and the multitude fallen into the three evil states (tryapāyaragatikāra) 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 Vajrapāni induced (all the gods) to enter (the māṇḍala) correctly, he duly revealed the entire mahā-māṇḍala, 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, Mahēśvara 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

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40. Ibid., p. 549.
42. The three evil states are all obstructions (sarvāvaraṇa), hindrances (nīvaraṇa), and the obstructions resulting from past actions (karmāvaraṇa).
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wandering in space, for example, Amṛtakundalā was named as Vajrakundali (*Vajra*-Ear-Ring), Indu as Vajraprabha (*Vajra*-Splendour), Mahādaṇḍāgra as Vajradanḍa (*Vajra*-Stick), and Pīṅgalā as Vajrapingalā (*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 Vajraśaunḍa (*Vajra*-Liqueur), Madhukara as Vajramālā (*Vajra*-Garland), Jaya as Vajravaśi (*Vajra*-Power), and Jayāvaha as Vijayavajra (Conquest-*Vajra*). Thus, these gods were initiated as Company-Leaders (*gaṇa-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, Vṛāhā was named as Vajrāṅkuśa (*Vajra*-Hook), Yama as Vajrakāla (*Vajra*-Time), Prthivīcūlikā as Vajrānāyaka (*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 Krodhavajraṁīṭi (Wrath-*Vajra*-Fire), the goddess Rukmiṇī as Vajrasaumini (Vajra-Gold), the goddess Śaśṭhī as Vajrakumārī (Vajra-Maiden), the goddess Brahmanī as Vajrashānti (Vajra-Tranquillity), and the goddess Indrāṇī as Vajramuṣṭi (Vajra-Fist). Thus, these goddesses were initiated as Vajra-Queens (*vajra-cījanikā*). Then, he bestowed (the names) on all the consorts (of the commanders) wandering in space, for example, the goddess Amṛtā was named as Vajrāṃṛtā (Vajra-Immortal), the goddess Rohini as Vajrāṅkāṇī (Vajra-Brightness), the goddess Daṇḍadhārini as Daṇḍavajraṅgā (Stick-*Vajra*-Best), and the goddess Jāṭāhārini as Vajramekhālā (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 Māruṇi was named as Vajravilāyā (Vajra-Death), the goddess Aśanā as Vajrāśanā (Vajra-Eating), the goddess Vasanā as Vajrāvasanā (Vajra-Passion), and the goddess Rātī as Vajravaśā (Vajra-Desire). Thus, these goddesses were initiated as Courtesans (*gaṇikā*). Then, he bestowed (the names) on all the

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43. Tibetan reads: “Krodhavajri" (Tibetan khro-bo-rdo-rje-ma).
consorts (of the commanders) living on the earth, for example, the goddess Śiva was named as Vajraduti (Vajra-Female-Messenger), the goddess Vāyavī as Vegavajrīṇi (Speed-Vajra-Holder), the goddess Āgnerdhryā as Vajrāvālā (Vajra-Illumination), and the goddess Kāuberī as Vajrāvikāṭā (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 Vārāhī was named as Vajramukhi (Vajra-Mouth), the goddess Camūnda as Vajrakālī (Vajra-Death), the goddess Chinnanāsā as Vajrapūtā (Vajra-Disease), and the goddess Vārunī as Vajramakari (Vajra-Sea-Monster). Thus, these goddesses were initiated as Vajra-Female-Servants (vajra-ceti).”

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 Vajrahumkāra 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 Vajrahumkāra 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 Monastery and the Trilokavijaya-mahāmaṇḍala of The Ngor Collection 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, Maheśvara and Umā are placed at the feet of Vajrapāṇi at the east of Vajrahumkāra, 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

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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.
the deities have a compassionate appearance. However, the Trilokavijaya Mahāmandala is revealed by wrathful Vajrapāni, and all the thirty-seven deities have wrathful bodily forms in order to conquer and control the major Hindu deities such as Mahēśvara and Umā, called the external-Vajra-family. Śākyamitra comments that the Trilokavijaya Mahāmandala is regarded as the abhicāraka (destroying)-mandala 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 Mahāmandala:

“The supreme Mahāmandala (of the Vajra-family) has the basic design of the Vajradhātu (Mahāmandala) 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 SŪTRAṬ MAṬIKRAMA. (Vajra-pledge, do not transgress the thread!)’

(This mandala) 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 mandala should be drawn, in-laid with vajras and gems in all corners of the mandala 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 mandalas are decorated on the edge of the vajra-pillars. Where the mandala has been measured out with a thread, it should be filled with 50 colours.

Now follows this colouring51-recitation (raṅga-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 VAJRODGHĀṬAYA 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

49. Ānandagarbha comments that the words ‘vajra-pledge (vajra-samaya)’ mean that it is the vajra which Vajrapāni 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. (Kosalālaṃkāra, TTP. Vol. 70, No. 3326, p. 286-4-1).
50. Chinese 2 inserts: “five”.

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Now follows this hrdaya of summoning all the Tathāgatas:–

‘OM VAIJRA JVALĀGNI PRADĪPTAKARSAYA SARVA-TATHĀGATANŚ MAHĀ-VAIJRA 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 maṇḍala of Vajrahumkāra according to the instruction.

Now follows this hrdaya of the vajra-impulse:–

‘OM VAIJRA VEGĀKRAMA HŪM.’

Having trodden the thread in all the maṇḍalas such as the Vajradhātu and the others, one can go into all (the maṇḍalas).

Then, follows this mudrā57:–

One should draw a line with the mind. Upon casting the vajra-thread in or out (of the maṇḍala), one should not transgress the pledge.

In the centre (of the first maṇḍala), one should draw the Mahāsattva Vajrapāṇi who has the colour of the brilliant dark blue lotus, and is united with Vajrahumkāra.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 (pratyālidha) 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 hrdaya60:–

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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 maṇḍala. (Kosalālaṃkāra, 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. Anandagarbha explains ‘being united with Vajrahumkāra’ 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 maṇḍala 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 (= Vajraviḍvā, 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 maṇḍala, but in the centre of the eastern quarter called the maṇḍala of Vajrahumkāra.
'HŪM.'
Everywhere in his 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 Vajrāvesa (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 (Mahāmandala).
Having approached the supreme external mandala with the vajra-impulse, in its corners, one should position four Offering-Goddesses.
Atkusa 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 mandala.  
Like the Vajradhātu Mahāmandala, 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-, Vajrahumkāra-, Ratnāhumkāra-, Dharmāhumkāra- and Karmāhumkāra-mandalas. The Vairocana-mandala consists of white-coloured Vairocana and his four Pāramitās. Vairocana or Buddhahumkāra, 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 Mandala, these four Pāramitās are manifested not as their symbols, but as bodily forms.
The Vajrahumkāra-, Ratnāhumkāra-, Dharmāhumkāra- and Karmāhumkāra-mandalas correspond to the four Tathāgatas-mandalas of the Vajradhātu Mahāmandala. The Vajrahumkāra-mandala positioned to the east of Vairocana-

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60. Chinese 2 reads: “the fundamental hrdaya”.
61. Chinese 2 reads: “Vajrapāni”.
mandala consists of blue-coloured Vajrahumkāra (or wrathful Vajrapāni) who is treading on Maheśvara and Umā, and his surrounding four wrathful Mahābodhisattvas; the Ratnahumkāra-mandala consists of yellow-coloured Ratnahumkāra (or Vajrābhiseka) who has received the consecration of the Vajra-family in the place of Ratnasambhava, and his surrounding four wrathful Mahābodhisattvas; the Dharmahumkāra-mandala consists of red-coloured Dharmahumkāra (or Vajrāvesa) who has the bodily form of a maiden in the place of Amitābha, and his surrounding four wrathful Mahābodhisattvas; the Karmahumkāra-mandala consists of green-coloured Karmahumkāra (or Vajrakarma) who is endowed with the form of Vajrakarma in the place of Amoghasiddhi, and his surrounding four wrathful Mahābodhisattvas.

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 Vajrahumkāra's image as wrathful Vajrapāni treading on Maheśvara and Umā at the centre of the Vajrahumkāra-mandala, is supported by both Tibetan mandalas, i.e. the Trilokavijaya-mandala at Alchi Monastery and the Trilokavijaya-mahāmandala of The Ngor Collection. However, differing from the STTS, the Trilokavijayakarma Assembly of the Nine Assemblies Manḍala shows that the wrathful Tathāgata Akṣobhya is drawn at the

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64. According to the Mikkyō Jiten, there are three kinds of bodily forms of Vajrahumkāra. The first form of Vajrahumkāra 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 Vajrahumkāra is wrapped in flames. The second form of Vajrahumkāra 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 Vajrahumkāra 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).

centre of the Vajrahūṃkāra-mṇḍala, and the image of wrathful Vajrapāṇī treading on Maheśvara and Umā is placed at the east of Aksobhya. In addition, though there is no mention of Bhadrakālpa Mahābodhisattvas in the above quotation, this mṇḍala also contains the images of the sixteen Bhadrakālpa Mahābodhisattvas.

b. Entry into the Manḍala

“(a) In the beginning, as soon as the vajra-master binds the terintiri⁶⁹-mudrā of Vajrakrodha by himself, he should enter (the mṇḍala 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 terintiri⁷⁰-mudrā of Vajrakrodha upon his heart.⁷¹ Having executed the rituals with Vajrāṇkuśa 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 mṇḍala) with this rite, the vajra-master himself should bind the terintiri⁷³-mudrā of Vajrakrodha, 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 mṇḍala) 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 Vajrāvesa while (reciting) the following hrdaya:-

⁷⁵VAJRĀVEŚA AḤ.

⁶⁹. Tibetan reads: “tirintari”.
⁷⁰. Tibetan reads: “tirintiri”.
⁷¹. According to Śākyamitra and Ānandagarbha (Kosalālaṃkāra, 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 Vajraḥātu Mahāmāṇḍala: “TĪṢṬHA VAJRA DRDHU ME BHAVA ŚĀṆVATO ME BHADA HRDAYAM ME ’DHITIṢṬHA SARVA-SIDDHIŅ CA ME PRAYACCHA HŪM HA 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 (adhisthita) of all the Tathāgatas.”
⁷³. Tibetan reads: “tirintiri”.
⁷⁴. Tibetan reads: “PRAVIŠĀ ME”.
⁷⁵. Tibetan and Chinese 2 both insert: “OM”. 150
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. By means of (pronouncing) the HŪṂ sound, he tames, obliges, and comforts all living beings. Vajrapāṇi always guides him to accomplish all the rituals. Next, he should receive the vow-ḥṛdaya. After that, having removed the face-cover (of the pupil), (the vajra-master) shows him the Trilokavijaya Mahāmāndala. As soon as he sees the māndala, he gets rid of all evil and is able to conquer all the three worlds. By means of (pronouncing) the HŪṂ sound, he summons, draws in, binds, subjugates, and rules all the deities such as Mahādeva. Due to the empowerment of all the Tathāgatas, the Mahābodhisattva 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-emblem 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:—

*OM VAJRA KROḌHA TVĀM ABHIŚIMCĀMI VAJRA-NĀMĀBHĪSEKATAH 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.”
Paragraph (a) describes the vajra-master's activities. The basic procedure of the rites of entry into this maṇḍala follows the rite described in the *Vajradhātu Mahāmaṇḍala*. However, in this rite the vajra-master begins with binding the terintiri-mudrā of Vajrakrodha not with binding the mudrā of Sattvavajri. The terintiri-mudrā is the mudrā of making infinite mutual relationships between the sādhaka and Vajrakrodhas such as Vajrahumkāra. This mudrā is employed for assembling the entire Vajra-family. 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.”

Differing from the function of the mudrā of Sattvavajri described in the *Vajradhātu Mahāmaṇḍala* which guides the pupil to generate the thought of enlightenment, the terintiri-mudrā of Vajrakrodha described in this maṇḍala 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 maṇḍala, he wears a blue upper-garment and covers his face with a blue bandage. The ultimate result attained by the pupil through entering this maṇḍala 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 Hūṃkāras, the rite of summoning deities (*devādyākāraśaṇamudrājñāna*), the rite of performing the four mudrās of Vajrahumkāra (*caturvīḍhamudrājñāna*), the rite of sealing all living beings (*sarvasattvaṃdṛaṃdṛajñāna*), 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
“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 (a crossed vajra) possessing the assemblage of flame on the crown of the head, one can protect this entire world.”

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. Devādyākarsaṇamudrājñāna

“If one draws Vajrāṇuṣa 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 Vajrāṇuṣa 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 Vajrāṇuṣa on one’s erected penis (medhra),92 and shakes it, one can summon all goddesses such as Uma.

If one draws Vajrāṇuṣa 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 Vajrāṇuṣa 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

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88. Sanskrit reads: “being-vajra”.
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 Vajrāṇuṣa’s own mudrā, and then places and shakes it”.
93. Tibetan reads: “forefinger (’dzuh-mo)”, but Tattvāloka (TTP. Vol. 71, No. 3333, p. 259-5-3) and Kosalalāmākāra (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.
Vajrāntuṣa, i.e. making a hook with the forefinger of the right hand. The second segment describes the method of forming the image of Vajrāntuṣa pressing a deity like Vajrahumkāra who likewise presses Mahēśvara and Umapī 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 ‘linga’. 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 Umapī are united together. The fourth segment is also explained by Ānandagarbha whereby the sādhaka generates Vajrāntuṣa 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 pratyāliḍha posture and (pronounces) once (Vajra-) Hūṃkāra in a state of the vajra-possession (vajra-āveṣa), one can instantly take possession of the entire world. If one utters correctly with vajra-melody the hṛdaya 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 Vajrahumkāra. 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 Vajrahumkāra by means of performing the four mudrās of Vajrahumkāra, 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 Vajrahumkāra in the pratyāliḍha posture wrapped in flames. The second segment refers to the sādhaka's transforming the visualised Vajrahumkāra of four faces and eight arms into himself, while pronouncing the four HŪM sounds.102 In this segment, the hṛdaya of all the

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97. Ibid., p. 259-5-3-5.
98. According to the MW, the Sanskrit word 'pratyāliḍha' 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. (Kosalālaṃkāra, TTP. Vol. 70, No. 3326, p. 288-4-6-7).
99. Chinese 2 translates the Sanskrit “hṛdaya” as “mind”, so it reads: “One should conceive of the Lords, all the Buddhas in one's mind.”
Buddhas possessing the four HŪM sounds refers to the supreme viđyā recited by Vairocan, i.e. “OM SUMBHA NISUMBHA HŪM, GRHNA GRHNA HŪM, GRHNAAYA HŪM, ĀNAYA HO BHAGAVAN VAJRA HŪM PHAT”, which has four HŪM sounds. The third segment focuses on the wrathful eyes of Vajrahumkāra having the function of destruction. The words “meditating upon Vajrakrodha” in this context refer to the deity-yoga of Vajrahumkāra. Dānapāla translates the words ‘one can destroy the entire world’ as ‘one can destroy all evils in the world’. 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 Vajrahumkāra has the function of Vajrakavaca (alias Vajrarakṣa), protecting all living beings.

a-4. Sarvasattvamudraṇamudrāyānāna

“If one can embrace any (deity) while meditating upon Vajrakrodha, one can seal that one by means of muttering: “Vajrahumkāra”.

One should clearly utter: ‘TTAKKI 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 samādhi 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 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.”

This rite consists of five segments instead of the usual four segments. In this rite, the sādhaka visualises Vajrahumkāra as himself, and unites with his chosen deity. The first four segments correspond to the four mudrās, i.e. body-mudrā (or maha-mudrā), speech-mudrā, vision-mudrā and mind-mudrā respectively, and the fifth segment refers to the conclusion of this rite. According to Ānandagarbha, this fifth segment indicates the mudrā of sealing the body projected by the samādhi of the four mudrās.

103. S. p. 159-6-10, T. p. 240-1-6-7, C2. p. 370-2-29-3-2.

Toganoo 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, Pārvati. Toganoo'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. (Kosalālāmaṭkāra, TTP. Vol. 70, No. 3326, p. 289-3-8).


“Joining with any (deity) while pronouncing the \textit{HÜM} sound and practising the \textit{samāpatti} of unifying the two organs\textsuperscript{109} (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 \textit{HÜM} sound and practising the \textit{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 \textit{HÜM} sound and practising the \textit{samāpatti} of unifying the two organs, if one experiences pleasure, one can inflict suffering upon this (deity). Joining with any (deity) while pronouncing the \textit{HÜM} sound and practising the \textit{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.”\textsuperscript{110}

This secret rite, entitled ‘\textit{rahasya-krodha-mudrā-jñāna}’, refers to the means of subjugating, attracting, destroying and protecting the \textit{sādhaka}’s chosen deity by means of the deity-\textit{yoga}. This deity-\textit{yoga} consists of four meditational methods performed together while pronouncing the \textit{HÜM} sound as well as practising the \textit{samāpatti} of unifying the two organs (\textit{dvayendriyasamāpatti})\textsuperscript{111} which refers to the perfect union between his mentally projected body and his chosen deity’s female body.

\textit{b. Rites of the Four Mudrās}

\textit{b-1. Mahāmudrā Rite}

The \textit{mahāmudrā} section\textsuperscript{112} of the Trilokavijaya Mahāmaṇḍala is divided into two parts, i.e. the ways of binding the \textit{mahāmudrās} and the benefits acquired as the result. The \textit{STTS} in this section explains the \textit{mahāmudrā} of the Buddha Vairocana, the \textit{mahāmudrā} of Vajraḥūṃkāra, and the \textit{mahāmudrā} commonly applied to the other deities. Firstly, the method of practising the \textit{mahāmudrā} of Vairocana is that if one can recollect the Buddha by means of the \textit{Vajradhātu} for the welfare of living beings, one can attain Buddhahood. This method employs the five \textit{abhisambodhis} explained in the \textit{Vajradhātu Mahāmaṇḍala}. Thus, if the \textit{sādhaka} visualises the image of Vairocana while practising the five \textit{abhisambodhis}, he can attain enlightenment. Secondly, the method of practising the \textit{mahāmudrā} of Vajraḥūṃkāra is for the \textit{sādhaka} to imagine the wrathful image of Vajraḥūṃkāra treading on Maheśvara and Umā. Thus, the \textit{STTS} explains that while drawing and

\begin{footnotes}
\footnotetext[109]{Chinese 2 reads: “union of a lotus and a vajra”.


111. The \textit{samāpatti} of unifying the two organs (\textit{dvayendriyasamāpatti}) has already appeared in the secret rites of the previous chapters 3 and 4.

\end{footnotes}
pressing Maheśvara and Umā on the earth, if one can bind the Sattva-mudrā, which denotes in this context visualising the image of Vajrahumkara, one can instantly experience the transformation into the Trilokavijaya Vajrahumkara. 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 Mahāmāndala 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 Hūṃkāras and sixteen wrathful Mahābodhisattvas. For example, the benefit of the mahāmudrā of Vajrahumkara is that the sāḍhaka becomes identical to Vajrahumkara (or Trilokavijaya) and gains all the attributes of Vajrahumkara.

b-2. Samayamudrā Rite

The samayamudrā of the Trilokavijaya Mahāmāndala 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 Hūṃkāras, 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 Vajrapāni drawn in the Trilokavijayakarma Assembly of the Nine Assemblies Maṇḍala.116

b-3. Dharmamudrā Rite

The dharmamudrā section117 of the Trilokavijaya Mahāmāndala enumerates only bīja-mantras (seed-syllables) of Vairocana, the four Hūṃkāras and sixteen wrathful Mahābodhisattvas. For example, the HŪM118-sound is used for summoning both the Buddha (Vairocana) and Vajra (-humkara); the TRAI119-sound is used for Vajragarbha (or Ratnahumkara); the HRIH120-sound is used for Vajragarbha (or Ratnahumkārā); the HRIH120-sound is used for Vajrasena (or Dharmahumkārā); and the A121-sound is used for Vajraviśva (or Karmahumkārā). Thus, it can be understood that the dharmamudrā of

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115. S. p. 204-4-5, T. p. 245-3-3-4, C2. p. 379-3-6-7.
118. Sanskrit reads: "HUM".
119. Tibetan reads: "TRĀM".
120. Tibetan reads: "HRIH".
121. Tibetan reads: "A".
Part Two

Vajrahumkāra, for example, is accomplished by the sādhaka visualising a white five-pronged vajra on the tongue and reciting the letter “HŪṂ”, though the STTS in this section does not explain the methods of perfecting the dharmamudrās of the deities of the Trilokavijaya Mahāmanḍala.

b-4. Karmamudrā Rite

The STTS explains a characteristic of the karmamudrā of the Trilokavijaya Mahāmanḍala:-

“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.”

All the karmamudrās of the Trilokavijaya Mahāmanḍala are generated from the two separate wrath-fists. The vajra-pride refers to the rite of evoking Vajrasattva explained in the Vajradhātu Mahāmanḍala. 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 Mahāmanḍala.

6. Conclusion

One further contribution of the STTS to Tantric Buddhism is in this chapter (chapter 6) which includes two important features, i.e. Vajrapāni's subjugation of Maheśvara and his initiation of Hindu deities. Vajrapāni'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 Mahāmanḍala 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 Vajrahumkāra treading on Maheśvara and Umā, the sādhaka accomplishes subjugation, attraction, destruction and pacification.

Chapter 7. Krodhaguhyā Mudrāmaṇḍala

Chapter 7 of the STTS provides an exposition of the Krodhaguhyā Mudrāmaṇḍala, which is classified as the dhāraṇī-maṇḍala and constitutes the supreme samaya-mudrā. This maṇḍala focuses on the Wrathful Mind of Vajrapāni. 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 Vajraguhyā Vajramanḍala (ch. 2). As Amoghavajra points out this maṇḍala involves various sounds, vajra-songs and vajra-dances, 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 Mahābodhisattvas 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” and ending with the words, “Hīṃ”, provides an exposition of the second samādhi called the supreme maṇḍala-king of the Krodhaguhyā Mudrāmaṇḍala. This section contains only the samādhi 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” and ending with the words, “BANDHA VAJRA”, explains the maṇḍala-rites of the Krodhaguhyā 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

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 secret *mudrā* of wrath” and ending with the words, “HŪM MANO VAIJRA THAH,” explains the *mudrā*-knowledge of the *Krodhaguhya Mudrāmandala*.

(4) The final section starting with the words, “Then, one should teach the knowledge of the secret *mudrā* of the great Vajra-family” and ending with the words, “One should be possessed of the wrath through the wrathful vision”, briefly describes the rite of binding the four *mudrās* of the *Krodhaguhya Mudrāmandala*. A characteristic of all the *mahā-mudrās* of the *Krodhaguhya Mudrāmandala* 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 *Krodhaguhya Mudrāmandala*

This *Mudrāmandala* consists of the deities' symbols derived from the secret nature of the Mind of Vairocana, and is called *Krodhaguhya* because the secrets of the deities are transformed into goddesses and are manifested as symbols.

“The supreme *Vajramandala* (of the Vajra-family) has the basic design of the *Vajradhātu* (Mahāmandala) and is called ‘Krodhaguhya (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*-impulse the *mandala* of Vajrapāṇi (Vajrahūṃkāra-*mandala*), one should horizontally draw
a spear\textsuperscript{139} 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,\textsuperscript{140} and (4) (the symbol of) satisfaction (tus\=ti).\textsuperscript{141}

Having approached with the vajra-impulse the second supreme mandala\textsuperscript{142} (Ratnabhr\={u}k\=ara-m\=andala), 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,\textsuperscript{143} (6) a vajra-sun, (7) a banner,\textsuperscript{144} and (8) a set of teeth having vajras on both sides.

Having approached (with the vajra-impulse) the third supreme mandala\textsuperscript{145} (Dharmabhr\={u}k\=ara-m\=andala), one should draw a divine vajra-lotus,\textsuperscript{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,\textsuperscript{147} and (12) a vajra-tongue.

Having approached with the vajra-impulse the fourth supreme mandala\textsuperscript{148} (Karmabhr\={u}k\=ara-m\=andala), one should draw a vajra above a horizontally (drawn) vajra, which is surrounded by vajras and in great splendour.\textsuperscript{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.\textsuperscript{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 P\=aramit\={a}s, i.e. vajra, vajra-gem, vajra-lotus and crossed vajra. However, in the Trilokavijayasamaya Assembly of the Nine Assemblies Mandala,\textsuperscript{151} the bodily image of Vairocana is replaced by his symbol, i.e. a stupa 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\textsuperscript{152} which corresponds to the Vajraguhya Vajramandala of the STTS (ch. 2).

\begin{itemize}
\item[139] Chinese 2 reads: “vajra-spear”.
\item[140] Chinese 2 reads: “vajra-arrow”.
\item[141] Chinese 2 reads: “finger-snapping aspect”.
\item[142] Chinese 2 adds: “to the south”.
\item[143] Chinese 2 reads: “the vajra-frown having the image of gem”.
\item[144] Chinese 2 reads: “gem-banner”.
\item[145] Chinese 2 adds: “to the west”.
\item[146] Tibetan reads: “the divine object of the Vajra-lotus”.
\item[147] Chinese 2 reads: “vajra-wheel”.
\item[148] Chinese 2 adds: “to the north”.
\item[149] Tibetan reads: “the great splendours of the vajra”.
\item[151] TSD. Tu-xiang-bu (Iconographic Section), Vol. 1, pp. 989–1004.
\item[152] TSD. Tu-xiang-bu (Iconographic Section), Vol. 1, pp. 908–922.
\end{itemize}
Part Two

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 Hūṃkāras and sixteen wrathful Mahābodhisattvas. The Vajrahūṃkāra-māṇḍala in the eastern quarter consists of five symbols. The first one, which is the symbol of Vajrahūṃkāra, 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 Vajrahūṃkāra. The Ratnahūṃkāra-māṇḍala in the southern quarter also consists of five symbols. The first one, which is the symbol of Ratnahūṃkāra, is a five-pronged vajra, the top of which has a wish-granting-gem (cintāmaṇi), drawn in the centre of an eight-spoked wheel. The other four symbols surrounding Ratnahūṃkāra are (5) a vajra-gem in the centre of the frowning brow, (6) a five-pronged vajra in the centre of the sun-māṇḍala, (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 Dharmahūṃkāra-māṇḍala in the western quarter also consists of five symbols. The first one, which is the symbol of Dharmahūṃkāra, is a sixteen-pronged vajra above an eight-petalled lotus. The other four symbols surrounding Dharmahūṃkāra 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 Karmahūṃkāra-māṇḍala in the northern quarter also consists of five symbols. The first one, which is the symbol of Karmahūṃkāra, 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 Karmahūṃkāra 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 Māṇḍala.

The above quotation does not include detailed descriptions about the symbols of eight Offerings, four Door-guardians and sixteen Bhadrakalpa Mahābodhisattvas, because they are the same as the symbols drawn in the Vajraguhya Vajramāṇḍala (ch. 2). It is evident that all the symbols are drawn inside flames. According to Ānandagarbha and Śākyamitrā, since this māṇḍala does not give any clue about the external-Vajra-family, and four māṇḍalas 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 māṇḍala. Toganoo Shōun argues that this Krodhaguhya Mudrāmāṇḍala has the symbols of the external-Vajra-family because the external-Vajra-family occupy the Trilokavijaya

155. Toganoo Shōun, Mandara no kenkyū, pp. 352~353.
Part Two

Mahāmandala of the STTS, and the Trilokavijayasamaya Assembly of the Nine Assemblies Manḍala\textsuperscript{156} shows the symbols of twenty gods of the external-Vajra-family.

b. Entry into the Manḍala

“At first, as soon as (the pupil) enters (the manḍala) in conformity with the rite of entering the Trilokavijaya (Mahāmandala), (the vajra-master) should execute the dance-offering with samaya-mudrā (gesture), prati\textsuperscript{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 Vajradhāra.\textsuperscript{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 hṛdaya assembled in the Vajradhātu (Manḍala) together with the vajra-song.\textsuperscript{159} Having executed the praise-offering for all the Tathāgatas, the vajra-master should burst open the mudrā of Sattvavajrī.\textsuperscript{160} Then, those who have already entered (this manḍala) take possession of (divine knowledge) by means of (the above four kinds of) mudrās.”\textsuperscript{161}

As in the case of the Trilokavijaya Mahāmanḍala, the vajra-master enters this manḍala by binding the terintiri-mudrā of Vajrakrodha. Then, when his pupil enters the manḍala, 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

\textsuperscript{156} TSD. Tu-xiang-bu (Iconographic Section), Vol. 1, pp. 989–1004.

\textsuperscript{157} The Tibetan text translates the Sanskrit word prati as ‘dra-ba, which literally means ‘equal’. However, both Ānandagarbha and Sākyamitra read it as lan, which means ‘reply’.

\textsuperscript{158} Chinese 2 reads: “in front of Vajradhāra”.

\textsuperscript{159} Ānandagarbha comments that the vajra-song refers to the hṛdayas assembled in the Vajradhātus: “OM, Vajrasattva, Assembler! Vajraratna, Superior! Vajradharma, Song-holder! Vajrakarma, Supreme-performer!” (Tattvāloka, TTP. Vol. 71, No. 3333, p. 269-2-2-3).

\textsuperscript{160} The mudrā of Sattvavajri 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. (Kosālaṭāṃkāra, TTP. Vol. 70, No. 3326, p. 296-3-8).

\textsuperscript{161} S. p. 217-8-17, T. p. 246-4-4-7, C2. p. 382-1-25-2-6.
Part Two

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 Vajraraṇa 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 fingers\(^{164}\) of Vajrakrodha, one should bind the mudrā of Vajrahūṃkāra\(^{166}\) 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 steadfast\(^{169}\)).

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. Pratīnṛtya-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.\(^{171}\)

\(^{162}\) 162. Kosalaḷaṃkāra, TTP. Vol. 70, No. 3326, p. 296-1-6-2-3; Tattvāloka, TTP. Vol. 71, No. 3333, p. 269-1-5-8.


\(^{164}\) Tibetan reads: "two forefingers".

\(^{165}\) Chinese 2 omits "Vajra".

\(^{166}\) Chinese 2 reads: "the maha-mudrā of Trilokavijaya".

\(^{167}\) Chinese 2 reads: "one should make the gesture of shooting the vajra-arrow".

\(^{168}\) Kosalaḷaṃkāra adds: "at the heart". (TTP. Vol. 70, No. 3326, p. 296-5-2).


\(^{170}\) 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."
Part Two

While dancing in the same way, one should encircle the sun\textsuperscript{172} and summon it.

Having raised the \textit{vajra}-banner, one can laugh with Vajrāṭṭhāsā\textsuperscript{173} (\textit{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.”\textsuperscript{174}

\textbf{b-3. Upanṛtya-offering}

“They, 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 \textit{vajra}-sword.

Just as one turns round the wheel of a fire-brand, in the same way one should turn the wheel-\textit{mandala}.

While singing with the \textit{vajra}-sound, one should worship Vajrapāṇi. By means of this offering-rite, one attains everything eternally.”\textsuperscript{175}

\textbf{b-4. Jñānanṛtya-offering}

“The fingers of the \textit{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.\textsuperscript{176}

By means of the \textit{vajra}-action, one should display the supreme \textit{mandala} of the universal action,\textsuperscript{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 \textit{mudrā} of) Vajrarakṣa. Having bound (the \textit{mudrā} of) Vajradamaṣṭra, one should press with the \textit{vajra}-fist.\textsuperscript{178}

By means of this offering-rite, one can execute all rituals. Having executed the four rites of the offerings, one should untie the \textit{mudrā} according to the rite.”\textsuperscript{179}

The functions of these four kinds of dance-offerings are explained by Ānandagarbha.\textsuperscript{180} The \textit{nṛtya}-offerings are the means of worshipping employed for the purpose of generating the thought of enlightenment, the \textit{pratīnṛtya}-offerings are

\begin{itemize}
  \item \textsuperscript{172} Chinese 2 reads: “the sun-\textit{mandala}”.
  \item \textsuperscript{173} Tibetan reads: “the \textit{vajra}-laugh, so-called, \textit{ha ha}”.
  \item \textsuperscript{175} S. p. 219-10-15, T. p. 246-5-5-7, C2. p. 382-3-4-9.
  \item \textsuperscript{176} Chinese 2 reads: “Having turned them round, one should place them on the crown, and should place their forefingers in the mouth.”
  \item \textsuperscript{177} Tibetan reads: “the universal body”.
  \item \textsuperscript{178} Chinese 2 reads: “Having joined both hands, (one forms the \textit{mudrā} of) Vajradamaṣṭra, and the two \textit{vajra}-fists press each other.”
  \item \textsuperscript{179} S. p. 220-6-13, T. pp. 246-5-7-247-1-2, C2. p. 382-3-15-22.
  \item \textsuperscript{180} Tattvāloka, TTP. Vol. 71, No. 3333, pp. 269-2-8-270-2-3.
\end{itemize}
used for attaining the perfection of giving (dāna-pāramitā), and the upapraya-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 pratiprāya-offerings and the upapraya-offerings symbolise attaining all the six perfections. The final jñānanprāya-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 maṇḍala is entitled ‘krodha-guhyā-mudrā-jñāna’.181 The Sanskrit term krodha-guhyā indicates the Krodhaguhya Mudrāmaṇḍala.

“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 maṇḍala. 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 Mudrāmaṇḍala has the characteristics of the samaya-mudrā represented by symbols and gestures, this maṇḍala is filled with the symbols of the deities of the Trilokavijaya Mahāmaṇḍala. Most images of the symbols drawn in the maṇḍala are basically similar to those of the Vajraguhya Vajramaṇḍala (ch. 2), the main difference being that all the symbols of the Krodhaguhya Mudrāmaṇḍala are placed inside flames, which symbolise the wrathful aspects. The rite of entry into this maṇḍala 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-

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182. Only Tibetan misreads “clasped” (Sanskrit grhyat) as “secret” (guhyat).
family represented by the symbols in the mandala. Thus, the sādhaka worships Vajrahūṃkāra with these sixteen dance-offerings in order to generate the nature of Vajrahūṃkāra in his mind and to subdue evil beings by the powers of Vajrahūṃkāra.
Chapter 8. Vajrakula Dharmajñānasamayamanḍala

Chapter 8 of the STTS provides an exposition of the Vajrakula Dharmajñānasamayamanḍala which is classified as the dharma-maṇḍala and constitutes the supreme dharma-mudrā. This maṇḍala focuses on the Wrathful Speech of Vajrapāṇi. Like the Vajraẓāna Dharmamanḍala (ch. 3), this maṇḍala also contains the main thirty-seven deities, and each deity is drawn in the centre of a vajra holding its own symbol. As Amoghavajra points out the mudrā-knowledge of this maṇḍala 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 Vajraẓāna Dharmamanḍala (ch. 3). In addition, the secret rite of this maṇḍala explains four methods of subduing or destroying evil beings by practising the deity-yoga of Vajrāhūṃkāra.

1. Structural Analysis of Chapter 8

(1) The first section of chapter 8 of the STTS starting with the words, “Then the Lord” and ending with the words, “OM SŪKṢMA VAJRA MUŚṬI KRODHA BANDHA BANDHA HŪM PHAT”, provides an exposition of the second samādhi called the supreme maṇḍala-king of the Vajrakula Dharmajñānasamayamanḍala. Thus, this section displays twenty-one deities’ names excluding the names of the four Paramitas, the eight Offerings and the four Door-guardians out of the main thirty-seven deities of this maṇḍala. 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 Vajrapāṇi once again enunciated this Vajrakula Sūkṣmajñānasamayamanḍala” and ending with the words, “One should place the vajra into both hands (of the pupil)”, explains the maṇḍala-rites of the Vajrakula Dharmajñānasamayamanḍala.

(3) The next section starting with the words, “Then, one should teach the subtle-knowledges of the vajra-wrath” and ending with the words, “HŪM HRDAYĀKARṢAṆA KRODHĀ PRAVĪṢĀ KĀYAM HRDAYĀṆ CCHINDA

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188. Chinese 2 inserts: “the Bodhisattva Mahāsattva”.
190. Sanskrit reads: “the hand”. Chinese 2 omits: “both hands”.
Part Two

BHINDA KADDA H KADDA \(^{193}\) PHAT\(^{194}\), \(^{195}\) explains the mudrā-knowledge of the Vajrakula Dharmaśāntasamayamandala 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 Dharmaśāntasamayamandala.\(^{199}\)

2. Samādhis of Vairocana and Four Chief Mahā bodhisattvas

Chapter 8 of the STTS begins with five samādhis of Vairocana and four chief Mahā bodhisattvas, i.e. Vajrapāni, Vajragarbha, Vajranetra and Vajraviśva, who represent the four families, i.e. Vajra, Ratna, Padma and Karma respectively. These four Mahā bodhisattvas 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 his\(^{200}\)): ‘OM SARVA-TATHĀGATA SŪKṢMA VAJRA KRODHA HŪM PHAT’.

Then, the Mahākrodharaja\(^{201}\) Vajrapāni pronounced this supreme vidyā of the subtle-vajra of conquering the three worlds: ‘OM SŪKṢMA VAJRA KRODHAKRAMA HŪM PHAT’.

Then, the Bodhisattva Vajragarbha pronounced this supreme vidyā of the subtle-vajra of conquering the three worlds: ‘OM SŪKṢMA VAJRA RATNA KRODHAKRAMA HŪM PHAT’.

Then, the Bodhisattva Vajranetra pronounced this supreme vidyā of the subtle-vajra of conquering the three worlds: ‘OM SŪKṢMA VAJRA PADMA KRODHAKRAMA HŪM PHAT’.

Then, the Bodhisattva Vajraviśva pronounced this supreme vidyā of the subtle-vajra of conquering the three worlds: ‘OM SŪKṢMA VAJRA KARMA KRODHAKRAMA HŪM PHAT’.”\(^{203}\)

193. Tibetan reads: “KATA KATA”.
194. Tattvaloka and Tibetan both insert: “HŪM”.
196. Chinese 2 inserts: “mandala”.
200. Tibetan and Chinese 2 both omit: “his”.
201. Tibetan omits: “Mahā”.
202. Only Sanskrit omits: “KRODHA”.
Part Two

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 mandalas classified as ēka-mudrā-mañḍala, i.e. Vajraḥūmākāra Maṇḍala

(Containing only the samādhi of Vajrapāṇi), Sarvajagadvinaya Maṇḍala

(Containing only the samādhi of Avalokiteśvara), and Sarvārthasiddhi Maṇḍala

(Containing only the samādhi of Ākāśagarbha).

3. Maṇḍala Rites

a. Structure of the Vajrakula Dharmajñānasamayamañḍala

The Trilokavijaya Mahāmaṇḍala is comparable to the Vajrakula Dharmajñāna-samayamañḍala 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 Dharmamanḍala (ch. 3):-

“The supreme Dharmamanḍala (of the Vajra-family) has the basic design of the Vajrajñāna Maṇḍala and is called ‘Krodhajñāna (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) symbols 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.”

According to the STTS, this Vajrakula Dharmajñānasamayamañḍala is also called Vajrakula Sūkṣma-jñānasamayamañḍala, 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-mañḍala (samayamañḍala) of this subtle-vajra is called dharma-mañḍala. As stated in the section on the Vajrajñāna Dharmamanḍala (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.
207. Tibetan reads: “all the essential images of the Buddha”.
Part Two

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. 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 of the Tathāgatas by the Lord Vajrapāni. 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 Vajrapāni’s subjugation and the conversion of Mahēśvara, 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. Vajrakrodhasūkṣmājñāna

The term Vajrakrodhasūkṣmājñāna 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

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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”.
described in the Vajrajñāna Dharmanamandala (ch. 3), i.e. four dhyānas, four brahma-vihāras, four āriyapya-samāpattis and three vimoksa-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 Vajrahumkāra. Then, if he applies it (from the tip of his nose) to (the nose of) someone (while joining in Vajrahumkāra and reciting) the syllable HŪM, the life of that 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 Vajrahumkāra, he should execute the rite of the subtle-vajra. Where he diffuses it in wrath (into the worlds in all directions), there living beings 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 life (of someone who has been destroyed) completely without exception." 217

(b) "He should steadfastly remain hostile 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 dharmas and adharmas have luminousness by their nature, he can destroy living beings by means of (reciting) the syllable HŪM (and performing the Vajrahumkāra-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 Vajrahumkāra-yoga)." 221

(c) "He should draw an image of the vajra in his mind. (If he imagines) 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
Part Two

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 Vajrapāṇī. If (he conceives that the great image of Vajrapāṇī) 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.”227

(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 Vajrapāṇī 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.”230

In section (a), the sādharma meditates on the subtle-vajra together with performing the yoga of Vajrahumkāra (or his deity-yoga) and reciting the syllable HŪM. Thus, by means of employing the subtle-vajra and deity-yoga, the sādharma destroys all evil beings. Section (b) explains the methods of cultivating feelings. In order to cultivate feelings effectively, the sādharma meditates on binary opposites, i.e. friendliness and hostility, compassion and hostility, dharmas and adharmas, 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 sādharma 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”.
225. Tibetan reads: “the place where is perceived”.
226. Tibetan reads: “samsāra” instead of “kingdom”.
227. 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 Vajrapāṇī, he should destroy whoever has done evil actions.”
229. Tibetan reads: “samsāra” instead of “kingdom”.
230. 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.”
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: Vajrahumkāra, that one will die. He enters the state of the subtle-vajra. As soon as he breaths 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 Vajrahumkāra. In this rite, the sādhaka visualises Vajrahumkāra as himself, and subdues evil beings by means of the visualised Vajrahumkāra's body, speech, vision and mind. Thus, the above four segments refer to the four mudrās of Vajrahumkāra, i.e. body-mudrā, speech-mudrā, vision-mudrā and mind-mudrā respectively.

5. Conclusion

All the rites of the Vajrakula Dharmaśīnaśaṣa-vyavašayamanḍala are related to meditation (samaśdhi) and the subtle-vajra (sūkṣma-vajra) symbolising knowledge and truth. Thus, every deity drawn in this manḍala 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 manḍala focuses on the meditation like the Vajraśīna Dharmanamaṇḍala (ch. 3). However, while the purpose of the Vajraśīna Dharmanamaṇḍala is to generate the thought of enlightenment and eventually to attain Buddhahood through controlling the mind, the purpose of the Vajrakula Dharmaśīnaśaṣa-vyavašayamanḍala is to destroy all evil beings, or symbolically to eliminate all hindrances and sufferings arisen in the mind, by means of the deity of Vajrahumkāra or the sādhaka's chosen deity.

Chapter 9. Vajrakula Karmamaṇḍala

Chapter 9 of the *STTS* explains the *Vajrakula Karmamaṇḍala* which is classified as the *karma-maṇḍala* and constitutes the supreme *karma-mudrā*. This *maṇḍala* focuses on the Wrathful Action of Vajrapāṇi. Since this is the *maṇḍala* of worshipping Vairocana and the four Hūṃkāras, all the other deities have female appearances. This *maṇḍala* explains the *homa-rite* (burnt-offering) as its attainment-knowledge. The *OEAVS* of Amoghavajra provides a short summary of this chapter:

"The fourth *maṇḍala* (of the *Trilokavijaya*) is called the *karma-maṇḍala*. It also contains thirty-seven deities. (This section of the *tantra*) explains the rite of entering the *maṇḍala*. In this section, the *homa-rite* is explained to the pupil. Thus, if one makes extensive offerings in front of the immeasurable Buddhas and Boddhisattvas, 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."

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 *samādhi* called the Empowerment Generated from the Pledge of the *Vajra-Action* of all the Tathāgatas" and ending with the words, "They remained resting on the lunar discs", provides an exposition of the second *samādhi* called the supreme *maṇḍala*-king of the *Vajrakula Karmamaṇḍala*. This section contains the five *samādhis* of Vairocana and the four chief Mahābodhisattvas.

(2) The next section starting with the words, "Then, the Mahābodhisattva Vajrapāṇi" and ending with the words, "Then, in this *karmamaṇḍala* one should execute the extensive rite correctly", explains the *maṇḍala*-rites of the *Vajrakula Karmamaṇḍala*. This section enumerates the names of the sixteen

237. *Tattvāloka* omits: "Mahābodhisattva".
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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 action\(^{240}\) of the Vajra-family”\(^{241}\) and ending with the words, “OM VAJRA-DHARA GUHYA SIDDHYA 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 Vajrakūrja Karmamandala (ch. 4) the sixteen Mahābodhisattvas in this mandala appear in feminine form because according to the STTS female deities generated from Vajrapani’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 (Mahāmāndala) and is called ‘Karmavajra (Action-Vajra).’

One should design the whole mandala\(^{247}\) in conformity with the (Trilokavijaya) Mahāmāndala. One should place an image of the Buddha (Vairocana) in the centre of the (whole) mandala. One should place (four) symbols of (four Paramitas) 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 Mahāsattvas\(^{248}\) at their sides.”\(^{249}\)

This mandala has the same external structure and positions as those of the Trilokavijaya Mahāmāndala 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 Paramitās drawn as their symbols in this mandala have female bodily

\(^{240}\) Tibetan omits: “action”. Chinese 2 reads: “the supreme action-knowledges”.


\(^{242}\) S. p. 244-14, T. p. 249-2-4, C2. p. 387-3-25.


\(^{245}\) Cf. Tattvāloka, TTP. Vol. 71, No. 3333, p. 139-2-6-4-2.


\(^{247}\) 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 manḍala.

3. Homa Rite

This section of the STTS which refers to the homa250 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 OEA VS 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 VAJRAYĀ SVAHĀ’.

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 PŪṬAYE SVAHĀ’.

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 Manjusrimulakalpa. 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 Vajrāṅkuśa (Vajra-hook) and performs this rite at all times while looking in all directions reciting the mantra: ‘OM VAJRĀKARŚAYA JAY’. 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 VAJRAVEŚAYA JAY’.

As can be seen this text classifies the homa rite as the five groups, i.e. pacification (śāntika), acquisition of prosperity (pausṭika), destruction (abhicāraka), attraction (ākārṣana) and subjugation (vaśikarana).

The STTS explains the homa rite as follows:-

“(a) If one lights the fire with the firewood of sweet taste with a well-concentrated mind, and offers there the sesame seeds while joining in the samāpatti 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, and burns new leaves of the dīrvā 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.
(b) If one lights the fire with the firewood of thorny trees while abiding in the samādhi 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.”

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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 “Jyotirmāñjari: 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. Sanskrit reads: “sea-salt”.
256. Chinese 2 reads: “the Vajrasattva-bond”.
257. Chinese 2 reads: “the Vajrasattva-bond”.

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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 (ākāśavalī), 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-puspa262), he can control the vajra.

If the very wrathful one lights the fire with the same firewood, and burns the sauri263 garment 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 Vajrāhūmkāra or his own deity, and then executes the homa rite on the mandala. 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

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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”.

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”.


264. Chinese 2 omits: “the Buddha”.


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methods of gaining supernatural powers by means of using the *homa* rite of pacification. Section (d) explains the methods of controlling even Vajrapāni 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 (*aṅjana*) into her orifice (*bhaga*), and then smears there with that black pigment (*aṅjana*), 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 (*kuṅkuma*) into her orifice and places (the *mudrā* of) Sattvavajri (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 *maṇḍala* 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 *maṇḍala*. 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 Vajrapāni and conquer all evil beings the *Vajrakula Karmamāṇḍala* describes the means of worship or offering. Thus, the worship is manifested in the *maṇḍala* as female deities worshipping Vairocana and the four Hūṃkāras, the basic method of which is similar to that of the *Vajrakārya Karmamāṇḍala* (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 *maṇḍala*, which is explained only in this chapter of the *STTS*, is that the *sādhaka* performs the *homa* rite in union with his deity.

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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 Caturmudrāmanḍala and Vajrāhamkāra Mandala. Like the Vajrasiddhi Caturmudrāmanḍala (ch. 5-A), the Trilokavijaya Caturmudrāmanḍala is classified as the catur-mudrā-maṇḍala, and the Vajrāhamkāra Mandala whose name is not specified in the STTS is classified as the eka-mudrā-maṇḍala like the Mahāyānābhisamayamaṇḍala (ch. 5-B).

A. Trilokavijaya Caturmudrāmanḍala

The Trilokavijaya Caturmudrāmanḍala 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 Hūṃkāras' 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 MudrāEmpowerment of the Vajra-Pledge of all the Tathāgatas” and ending with the words, “HŪM VAJRA KARMĀGRI KRT” provides an exposition of the fifth samādhi of the supreme maṇḍala-king of the Trilokavijaya Caturmudrāmanḍala. This samādhi-section enumerates the names of five deities constituting this maṇḍala expressed in the form of mantra, i.e. Sarvatathāgata-vajrasamayā (as Vairocana), Vajrī (as Vajrapāni), Bhrkūṭi (as Vajragarbha), Padmavajrī (as Vajranetra) and Vajrakarmāgri (as Vajrāviśva).

(2) The next section starting with the words, “Then, the Mahābodhisattva Vajrapāni” and ending with the words, “One should perform the extensive rite” gives a concise description of the maṇḍala-rites of the Trilokavijaya Caturmudrāmanḍala.

(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

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272. Tattvdoloka reads: “HŪM VAJRA KARMA GRI GRD.” Tibetan reads: “HŪM VAJRA KARMĀGRI KAT.”
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Caturmudrāmandala and ending with the words, “HO VAJRA KĀMA”, 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, together with the extensive rites” and ending with the words, “One should place the tips of the forefingers” 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 Krodhaguhya Mudrāmandala (ch. 7). In addition, these four dance-offerings refer to the mudrās of four representative and wrathful Mahābodhisattvas.

A-2. Structure of the Trilokavijaya Caturmudrāmandala

“The supreme Mudrāmandala (of the Vajra-family) has the basic design of the Vajradhātu (Mahāmandala) and is called ‘Krodhavajra (Wrathful Vajra)’. The whole mandala should be designed in conformity with the (Trilokavijaya) Mahāmandala. One should draw Trilokavijaya (or Vajrahūṃkāra) and the rest on all sides of the Buddha (Vairocana).” This description shows that this mandala consists of Vairocana and the four Hūṃkāras, but it is not clear whether the four Hūṃkāras refer to their images or to their symbols. Both Ānandagarbha and Śākyamitra 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 Hūṃkāras are drawn their four characteristic symbols, which are manifested in the Krodhaguhya Mudrāmandala (ch. 7). These four symbols are: (1) a blazing five-pronged vajra of Vajrahūṃkāra

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277. Chinese 2 reads: “four samaya-mudrās, i.e. vajra, gem, lotus and three-pronged lance”.
280. Chinese 2 reads: “One should place the forefingers in the mouth.”
281. Cf. Tattvāloka, TTP. Vol. 71, No. 3333, p. 139-4-3-5-7.
283. Tibetan and Chinese 2 both read: “Vajrakrodha”.
284. Chinese 2 reads: “the image of the Buddha”.
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 maṇḍala consists of the image of Vairocana and the four symbols of the four Hūṃkāras of the four directions. However, Amoghavajra argues that this maṇḍala consists of twenty-one deities excluding sixteen wrathful Mahābodhisattvas out of the main thirty-seven deities.

A-3. Attainment-Knowledge

The attainment-knowledge of the Trilokavijaya Caturmudrāmaṇḍala 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 Hūṃkāras symbolising the previous four maṇḍalas and the guhyarahasyamudrājñāna describes the means of attaining the ultimate success (siddhi).

a. Guhyamudrājñāna

“(a) If one draws one's catur-mudrā-maṇḍala (in one's mind), and abides there together with a woman while reciting (the appropriate spell of) the pure essence (suddha-dharmatā), one attains the siddhi.

(b) If one draws one's catur-mudrā-maṇḍala, and looks at the woman with passion while reciting the pure essence, one attains the siddhi.

(c) If one draws one's catur-mudrā-maṇḍala, and kisses the beautiful woman while promoting the pure essence, one attains the siddhi.

(d) If one draws one's catur-mudrā-maṇḍala, 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 HOṀ'.

'OM VAJRA VIŚUDDHA-DRŚṬI JJAH'.

'OM SVA-BHĀVA VIŚUDDHA-MUKHE HŪṀ'.


287. In this section, Chinese 2 regards the term suddha-dharmatā as an adjective modifying the term catur-mudrā-maṇḍala, and translates: "if one draws by oneself the catur-mudrā-suddha-dharmatā-maṇḍala according to the instruction, and talks with one's partner".
In this context, Śākyamitra 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 Ānandagarbha 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 Vajrabhairava’ and, as a result, the sādhaka becomes identical to Vajrabhairava. In addition, through the ritual of paragraphs (b), (c) and (d), the sādhaka becomes identical to Ratnākaraśāntara, Dharmākaraśāntara and Karmākaraśāntara 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. 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 women with the five kinds of sensual enjoyments (kāmasadgūna), one attains the supreme success (siddhi).” Śākyamitra 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. Ānandagarbha also explains that the women indicate the mudrās of...
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 Caturmudrāmanḍala in his mind and entering this manḍala 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 manḍalas and visualised in female form, he gains all the attainments mentioned in the previous four manḍalas.

A-4. Conclusion

The Trilokavijaya Caturmudrāmanḍala consists of the image of Vairocana and the four Hūmkāras’ symbols representing the previous four manḍalas 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 manḍala 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 Manḍala

The Vajrahūmkāra Manḍala is revealed for the benefit of those who wish to conquer all evil beings in the simplest way. Since this manḍala focuses on only a single deity, i.e. wrathful Vajrapāṇi or Vajrahūmkāra, who predominates over the previous five manḍalas of the Vajra-family, Vajrahūmkāra occupies the centre of the manḍala.

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 Mahābodhisattva Vajrapāṇi once again pronounced the wrathful pledge of his vajra-pledge: ‘HŪM’,” provides an exposition of the second samādhi called the supreme manḍala-king of the Vajrahūmkāra Manḍala, i.e. the samādhi of assembling and blessing Vajrahūmkāra or wrathful Vajrapāṇi.

(2) The next section starting with the words, “Then, he explains this manḍala” and ending with the words, “Then, one should perform the extensive rite of all the

297. Tattvālokā and Chinese 2 read: “Bodhisattva Mahāsattva”.
298. Chinese 2 reads: “the vidyā of the vajra-wrath-pledge of his family”.
attainments in this secret maṇḍala”,³⁰¹ briefly explains the maṇḍala-rites of the Vajraḥūṃkāra Maṇḍala.

(3) The next section starting with the words, “One should explain the knowledge of the secret maṇḍra of Vajraḥūṃkāra”³⁰² and ending with the words, “HŪM VAJRA SAMAYA HŪM”,³⁰³ explains the attainment-knowledge which consists of two rites of the Vajraḥūṃkāra Maṇḍala.

(4) The next section, which refers to the paragraph “Then, (the master) should teach (the pupil) the binding of four³⁰⁴ maṇḍras 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 śādhaṇa performs the rite of binding the four maṇḍras of the Vajraḥūṃkāra Maṇḍala, he can gain all the attainments described in the previous maṇḍalas of the Trilokavijaya. The detailed information about the four maṇḍras of Vajraḥūṃkāra 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 Vajraḥūṃkāra by all the Tathāgatas.³⁰⁹

B-2. Structure of the Vajraḥūṃkāra 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 Vajraḥūṃkāra Maṇḍala:-

“The supreme Guhyamāṇḍala (of the Vajra-family) has the basic design of the Vajradhātu (Mahāmaṇḍala) and is called ‘Vajraḥūṃkāra (Vajra-hūṃ-performer)’.³¹⁰

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Tibetan reads: “Then, one should perform all the extensive rites (of this secret maṇḍra-maṇḍala).”

Chinese 2 reads: “Vajratrilokavijaya” instead of “Vajraḥūṃkāra”.


³⁰⁴. Only Tibetan omits: “four”.

³⁰⁵. Tattva-loka 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 yathāvad maṇḍrābhandhacauṣṭayaṃ sīkṣayet tataiva siddhayah sambhavanti yathā maṇḍalā evaṃ patādīsu likhitānāṃ sarvapratināśv api sāmyāḥ siddhir iti: S. p. 252-1-3,


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One should draw the external manḍala\textsuperscript{311} in conformity with the (Trilokavijaya) Mahāmandala. In its centre one should draw Vajradhara\textsuperscript{312} correctly on the lunar-disc,\textsuperscript{313} who has the bodily image (mahā-mudrā) of Vajrahūṃkāra gripping a vajra with his hands and assuming the pratyālīḍha posture.\textsuperscript{314} His colour and form should be drawn according to the instruction.\textsuperscript{315}

According to the Trilokavijaya Mahāmandala (ch. 6), the manḍala of the Tathāgata Aksobhya positioned to the east of Vairocana is called the manḍala of Vajrahūṃkāra. Thus, the above manḍala deals with only the central deity positioned in the centre of the eastern quarter of the Trilokavijaya Mahāmandala, that is, Vajrahūṃkāra. The detailed image of Vajrahūṃkāra has already been described in the Trilokavijaya Mahāmandala. Ānandagarbha comments that Vajrahūṃkāra in this manḍala is drawn as either having four faces and eight arms or having one face and two arms.\textsuperscript{316} Differing from Śākyamitra and Ānandagarbha, Amoghavajra argues that this manḍala contains seventeen deities\textsuperscript{317} referring to Vajrahūṃkāra, four Pāramitās, eight Offerings and four Door-guardians.

B-3. Attainment-Knowledge

The attainment-knowledge of the Vajrahūṃkāra Maṇḍala is two-fold, i.e. the knowledge of the secret-mudrā of Vajrahūṃkāra (Vajrahūṃkāra\textsuperscript{318}-guhya-mudrā-jñāna), which refers to the method of attaining the samaya-mudrā of Vajrahūṃkāra, and the knowledge of the concealed evocation-mudrā of Vajrahūṃkāra (Vajrahūṃkāra\textsuperscript{319}-rahasya-sādhana-mudrā-jñāna),\textsuperscript{320} which refers to the method of attaining the mahā-mudrā of Vajrahūṃkāra.

a. Vajrahūṃkāra-guhya-mudrā-jñāna

“One enters this manḍala and forms (the samaya-mudrā of) Trilokavijaya with one’s forefinger. Then, if one puts it into the

\textsuperscript{311} Only Tibetan reads: “the whole manḍala”.
\textsuperscript{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 Vajrahūṃkāra”. (Tattvāloka, TTP. Vol. 71, No. 3333, p. 287-1-3).
\textsuperscript{313} Ānandagarbha comments that the lunar-disc is drawn on the elephant. (Tattvāloka, TTP. Vol. 71, No. 3333, p. 287-1-4).
\textsuperscript{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 pratyālīḍha posture.”
\textsuperscript{316} Tattvāloka, TTP. Vol. 71, No. 3333, p. 287-1-6-8.
\textsuperscript{317} OEVVS, TSD. Vol. 18, No. 869, p. 285-2-21.
\textsuperscript{318} Chinese 2 reads: “vajra-trilokavijaya”.
\textsuperscript{319} Chinese 2 reads: “vajra-trilokavijaya”.
\textsuperscript{320} Tibetan reads: “Vajrahūṃkāra-mudrā-jñāna”.

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orifice (bhaga) and performs the rite, one attains success in all actions.

Here is the sādhana-hṛdaya:-

‘HŪM VAJRA SAMAYA KRT’.

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 Vajrahumkāra, one attains the success. 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 Vajrahumkāra.

b. Vajrahumkārarahasyasādhanamudrājñāna

“One enters the maṇḍala duly and concentrates on the supreme bodily image (mahā-mudrā). Being united with Vajrahumkāra, one can become a performer of all actions. Here is the sādhana-hṛdaya:-

‘HŪM VAJRA SAMAYA HŪM’.

This is the method of being identical to Vajrahumkāra by means of binding the mahā-mudrā of Vajrahumkāra, which refers to the sādhaka's visualisation and evocation of Vajrahumkāra.

B-4. Conclusion

Both the Mahāyānābhisamayamaṇḍala (ch. 5-B) and the Vajrahumkāra Maṇḍala are regarded as the eka-mudrā-maṇḍala and are represented by one single deity, Vajrasattva or Vajrapāṇi. However, in the Vajrahumkāra Maṇḍala, Vajrasattva or Vajrapāṇi has a wrathful image and a different posture, so he is named Vajrahumkāra and occupies the centre of the maṇḍala which is the position of Vairocana. Since this maṇḍala has only the image of Vajrahumkāra, the function of this maṇḍala is to guide the sādhaka in realising the nature of Vajrahumkāra 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 Vajrahumkāra through this maṇḍala, he can subjugate all evil beings and eliminate all kinds of spiritual obstacles and defilements by means of the power of Vajrahumkāra.

Chapter 11. Trilokacakra Mahāmaṇḍala

Chapter 11 of the STTS 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. Amoghavajra 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 (usṇīṣa) and the glory-assembled-Buddha-crown (tejorāśi), which can be understood as the method of reciting a monosyllabic word-crown-wheel.”

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” and ending with the words, “OM VAJRA-KARMA SADHAYA KRT” provides an exposition of the second samādhi called the supreme maṇḍala-king of the

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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 (sitā-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 (vikūrṇa) head of Buddha, which is the symbol of the destruction of all delusion and is manifested as a hook.
327. It is ebāksara-usṇīṣa-cakra in Sanskrit. This is the first seed syllable ‘bhūṃ’ which Mahāvairocana uttered, after having entered into the first samādhi.
329. Tibetan reads: “SAMAYA”.
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Trilokacakra Mahāmāṇḍala. The introduction of this section includes a story about Mahēṣvara's resuscitation and consecration.

(2) The next section starting with the words, “Then, 332Vajrapāṇi”333 and ending with the words, “in conformity with the Mahāmāṇḍala of the Vajra-samaya (referring to the Trilokavijaya Mahāmāṇḍala)”,334 provides the detailed maṇḍala-rites of the Trilokacakra Mahāmāṇḍala.

(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 Mahāmāṇḍala.337

2. Introductory Scene: Mahēṣvara’s Resuscitation and Consecration

The story338 of Vajrapāṇi’s victory over Mahēṣvara described in the opening section of the Trilokavijaya Mahāmāṇḍala is continued here in the opening section339 of the Trilokacakra Mahāmāṇḍala. In the section of the Trilokavijaya Mahāmāṇḍala, the story ends with Vajrapāṇi treading down Mahēṣvara with his left foot and Umā with his right foot, and from the contact with the sole of Vajrapāṇi’s foot, Mahēṣvara, while meditating, reaches the level of the Tathāgata called Bhasmeśvaranirghoṣa (Soundless Lord of Ashes) not in the Akanistha 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 Mahēṣvara still under Vajrapāṇi’s foot. In this part of the story Mahēṣvara’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 mudrā341 which have been performed by Vajrapāṇi, Mahēṣvara is released from under the

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340. According to the equivalent section of the STTS, the hrdaya of summoning the consciousness of the dead (mrtyuvijñānātsarakṣākhaṇḍāraṇa) is “OM VAJRASATTVA HŪM JHAT” 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 MŪṬ”. 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, 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 Isshi point out, two vajra-names given to Maheśvara are used in this section of the STTS at the same time, i.e. Vajravidyottama and Krodhavajra. Sākyamitra 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.

3. Maṇḍala Rites

a. Structure of the Trilokacakra Mahāmandala

One of the significant characteristics of this maṇḍala 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 maṇḍala. The rest of the Hindu gods and goddesses are also present in this maṇḍala.

"(a) The supreme Mahāmaṇḍala (of the external-Vajra-family) resembles the Dharmacakra (Dharma-wheel). One should measure out the whole maṇḍala. Here is the measuring-hrdaya: ‘OM VAJRA SŪṬRĀKARŚAYA SĀRVA-MANDALĀN HŪM’.

One should insert the peg made of the acacia catechu (khadira) in the centre of the maṇḍala. Then, having made a double thread, one should measure with it. Here is the measur-hrdaya: ‘OM VAJRA KĪLĀ KĪLĀ YĀ SARVA-VIGHNĀN BANDHAYA HŪM PĀṬ’.

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 KIRĀṇI MAHĀVAJRIṆI 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)."


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 PHĀṬ’. Then the Vidyāraja 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).

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, 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. Having duly formed the great vajra-fist with the left hand, one should colour (the mandala) at will. Here is the colouring-ḥṛdaya: ‘OM VAJRA RAŃGA SAMAYA HŪṂ’.

Then, having sat in the centre (of the mandala), the vajra-master should concentrate his thought (on Vajrahūṃkāra), opening the four vajra-gates with his mind. Here is the ḥṛdaya of opening the gate: ‘OM VAJRODGHĀṬANA SAMAYA PRAVīṢA ŚĪGHRAṂ SMĀRA 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. One should position the four (chief) Mahāsattvas in the (four) directions of the Buddha (Vairocana). Vajrapāni positioned in presence of (Vairocana) is called Trilokavijaya (alias Vajrahūṃkāra).

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 with the vajra-impulse, one should duly draw Vajramaya (alias Mayavajra) and the others (Vajraghanta, Maunavajra and Vajrayudha). Having approached the second mandala with the vajra-impulse, one should place (four) Vajrakrodhas, namely, Vajrkundali to the east and the others (Vajraprabha, Vajradanda and Vajrapaṅgala).

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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.”
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”.

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Then, (having approached) the four gates (of the internal mandala) with the vajra-impulse, one should duly draw all (four Gaṇapatis\(^{354}\)), namely, Vajrāṣaṇḍa and the others (Vajramālā, Vajravāsi 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, Vajrānkuśa and the others (Vajrakāla, Vajravīryaka and Nāgavajra).

Having approached the external mandala with the vajra-impulse, one should duly place and draw all the consorts\(^{357}\) (of the above gods). Then, one should also draw (four) Door-guardians (i.e. Vajrānkuśa, 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-hṛdaya 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 Vajrāhūṃkāra), Vajragarbha (or Ratnāhūṃkāra), Vajranetra (or

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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”.


360. Ibid., p. 290-2-1-5.
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Dharmahūṃkāra and Vajraviśva (or Karmahūṃkāra), are positioned around Vairocana clockwise starting from the east. Additionally, Maheśvara and Umā are also drawn under Vajrapāṇi's feet like in the Trilokavijaya Mahāmandala. However, David Snellgrove361 argues that since Vajrapāṇi dominates this mandala by means of his bodily proportions and fierce aspect, Vajrapāṇi occupies both the centre of the mandala and the eastern quarter. Snellgrove adds that though the position of Vajravidyottama (alias Krodhavajra) 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 mandala, in other words, Maheśvara in this mandala can be positioned to the left of Vajrapāṇi differing from the Trilokavijaya Mahāmandala.

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 Ceṭa362 (or Ceṭaka) respectively. The four deities included in the third group Gaṇapati, i.e. Vajraśauṇḍa, Vajramālā, Vajravāsī and Vijayavajra, are positioned at the four gates of the internal mandala clockwise starting from the east.

Regarding the consorts occupying the external mandala, the consorts of the first group called Vidyārāja, i.e. Krodhavajrāgni, Vajrasauvarṇī, Vajrakaumārī, Vajraśauṇḍa and Vajramuṣṭi, and additionally Vajravilaya, who is the consort of the third group member Vajraśauṇḍa, are positioned in the eastern part of the external mandala. The consorts of the second group called Vajrakrodha, i.e. Vajrāṃṛtā, Vajrakāntā, Dāṇḍavajrāgrā and Vajrāmekhālā, and additionally Vajrāsanā, who is the consort of the third group member Vajrāmahā, are positioned in the southern part. The consorts of the fourth group called Dūta, i.e. Vajradūti, Vegavajriṇī, Vajravāsana and Vajravikāṭā, and additionally Vajravasana, who is the consort of the third group member Vajrāvaśī, are positioned in the western part. The consorts of the fifth group called Cēta, i.e. Vajramukhi, Vajrākāli, Vajrāputāna and Vajramakāri, and additionally Vajrāvasa, 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. Vajravilaya, Vajrāsanā, Vajravasana and Vajrāvaśī are individually positioned at the four directions of the external mandala clockwise starting from the east in the same direction as their masters.

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362. David Snellgrove argues that since the members of the group Cēta, whose literal meaning is 'servant', are clearly the door-guardians, they should be positioned at the four gates rather than in the fourth mandala of the northern quarter. (Sarva-Tathāgata-Tattva-Saṅgṛaha, Introduction, p. 48).
363. Only in the case of Umā, Ānandagarbha does not use the Tibetan term equivalent for Krodhavajrāgni 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.
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b. Entry into the Mandala

(1) In this mandala the vajra-master himself begins with binding the terintiri-mudra of Vajrakrodha as in the ritual of the Trilokavijaya Mahamandala. 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-mudra 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-mudra 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. Mudra Rites

The STS in this section is divided into two parts: the first part refers to the methods of binding the maha-mudras of Vairocana, four Hûmkâras and five Hindu-deity-groups, while the second part refers to the benefits acquired as the result of accomplishing the mudras. The mudras of both the great Buddha-crown (usnîsa)368 and the glory-assembled-Buddha-crown (tejorâsi), 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. Anandagarbha comments that the vajra-pledge-knowledge refers to the mudras of the mandala, that is, the mudras of all the deities included in this mandala from Vairocana in the centre up to the consorts in the external mandala. (Tattvdloka, TTP. Vol. 71, No. 3333, p. 290-5-1-2).


368. Jaschke, in his Tibetan-English dictionary (p. 433), explains that the Sanskrit term usnîsa (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.
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the forefingers, and covers it with them. This is known as the Being-crown (Sattva-ushnīṣa).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-assemble (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-ushnīṣa) 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 samādhi-section of the Trilokacakra Mahāmanḍala:-

"(c) Then the Lord Vairocana, who is a Tathāgata, an Arhat and a perfectly enlightened Buddha, pronounced the following (mantra) of the crown (ushnīṣa) of all the Tathāgatas: ‘OM VAJRA-SATTVOSNĪṢA HŪṂ PḤAT”.

(d) As soon as this was pronounced, the bodily forms of the Lord Vajrapāṇī 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 Vajrapāṇī, and became transformed and established as the glory-assemble (tejorāśi) of the crown of all the Tathāgatas. Then from the glory-assemble there brought forth the following (mantra) of the crown of all the Tathāgatas: ‘OM NAMAS SARVATATHĀGATOSNĪṢA TEJORĀŚI ANAVALOKITA MŪRDHA HŪṂ JVĀLA DHAKA VIDHAKA DARA VIDARA HŪṂ PḤAT”.

Paragraphs (c) and (d) correspond to paragraphs (a) and (b). Thus, in order to accomplish the great Buddha-crown or Being-crown (Sattva-ushnīṣa), 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 Vajrapāṇī 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.


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the great crown (*mahā-uṣṇīṣa*)\textsuperscript{373} gives great protection, and the glory-assembled\textsuperscript{374} (*tejorāśi*) grants success (*siddhi*).\textsuperscript{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 Vajrahumkāra 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*.

\textsuperscript{373} Chinese 2 reads: "the mudrā of the Being-crown".

\textsuperscript{374} Chinese 2 adds: "*mahā-mudrā*".

\textsuperscript{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 provides an exposition of the Sarvavajrakula Vajramandala which is classified as the dhāraṇī-mañḍala of the Trilokacakra and constitutes the supreme samaya-mudrā. According to Amoghavajra, this mañḍala is called the samaya-mañḍala (of the Trilokacakra), which contains (the main) thirty-seven deities. This mañḍala symbolises the minds of the deities of the Trilokacakra Mañḍala, 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” and ending with the words, “OM VAJRA HĀRINP HŪM”, provides an exposition of the second samādhi called the supreme mañḍala-kiṅg of the Sarvavajrakula Vajramandala.

(2) The next section starting with the words, “Then, Vajrapāṇī once again” and ending with the words, “One should reveal the mañḍala correctly”, explains the mañḍala-rites of the Sarvavajrakula Vajramandala.

(3) The next section starting with the words, “One should explain the secret of the samaya-mudrā” and ending with the words, “The Lord Vajradhara said thus”, explains the attainment-knowledge of the Sarvavajrakula Vajramandala.

(4) The final section starting with the words, “Then, one should teach the samaya-mudrās” and ending with the words, “One should quickly take (them) away in that manner”, explains the mudrā-rite focusing on only the samaya-mudrās of the Sarvavajrakula Vajramandala.

2. Structure of the Sarvavajrakula Vajramandala

Like the two previous dhāraṇī-mañḍalas, i.e. the Vajraguhya Vajramandala (ch. 2) and the Krodhaguhya Mudrāmañḍala (ch. 7), this mañḍala 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 mañḍala which is square and has

gates\textsuperscript{388} 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 Vajrahumkāra) and the others around him, one should draw the chief vajra-mudrās in conformity with the mandala. On all sides (of each Hūṃkāra's symbol), one should draw the symbols of the (external-Vajra-) family. One should position the four Door-guardians, i.e. Vajraśaṇḍa and the others (i.e. Vajraśaṇḍa, Vajravaśi and Vijayavajra). One should draw from the left\textsuperscript{389} Bhīmā, Śrī, Sarasvatī and Durgā in the \textsuperscript{390}corners and their mudrās in the external corners. In the external mandala, one should duly draw the goddesses.\textsuperscript{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 mandalas of the STTS. This mandala 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 Hūṃkāras, 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 Garuḍa-seat.\textsuperscript{392}

The sixteen images of the Hindu deities in the previous mandala are replaced by their sixteen attributes in this mandala. 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.\textsuperscript{393} Regarding the four Door-guardians, Ānandagarbhā explains that both Vajraśaṇḍa and Vajramālā are positioned as a pair at the four gates of the internal mandala, and both Vajravaśī and Vijayavajra are positioned as a pair at the four gates of the external mandala.\textsuperscript{394}

Bhīmā is positioned in the southeast quarter (bottom left);\textsuperscript{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

\textsuperscript{388} Chinese 2 reads: "four gates".
\textsuperscript{389} Chinese 2 omits: "from the left".
\textsuperscript{390} Chinese 2 inserts: "internal".
\textsuperscript{391} S. p. 287-4-14, T. p. 252-3-7-4-4, C2. p. 394-3-1-11.
\textsuperscript{392} Tattvāloka, TTP. Vol. 71, No. 3333, p. 295-1-7-2-1.
\textsuperscript{393} Ibid., p. 295-3-1-6.
\textsuperscript{394} Ibid., p. 295-2-3-4.
\textsuperscript{395} Since the bottom of the mandala is normally regarded as the east, the southeast quarter indicates the bottom left.
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addition, the symbols of these four deities are also drawn in the external corners, i.e. a sword\textsuperscript{396} as the \textit{mudrā} of Bhīmā; a lotus as the \textit{mudrā} of Śrī; a \textit{vīnā} as the \textit{mudrā} of Sarasvatī; and a spear as the \textit{mudrā} of Durgā.\textsuperscript{397} The positions of the goddesses in the external \textit{maṇḍala} are identical to the previous Trilokavijaya Mahāmaṇḍala.

3. Attainment-Knowledge

The attainment-knowledge of the Sarvavajrakula Vajramāṇḍala is entitled ‘Secret of the Samaya-mudrās (samaya-mudrā-rahasya)’. Ānandagarbha explains that the term \textit{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 \textit{samaya-mudrās} denotes the attainment of the secret goddesses manifested as the \textit{samaya-mudrās}.\textsuperscript{398}

“These \textit{samaya-mudrās} (of the Sarvavajrakula Vajramāṇḍala) become the eminent performers of all your actions, because they follow you like mothers, sisters, wives and daughters. Here is the \textit{ḥṛdaya}: ‘OM SARVA VAJRA\textsuperscript{399} GĀMINI SARVA BHAKSE\textsuperscript{400} SĀDHAYA GUHYA VAJRNA HŪM PHAṬ’.

If one recites this (\textit{ḥṛdaya}) 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 \textit{mudrās} with mind while thinking of the purity of all, one attains the ultimate of all actions.”\textsuperscript{401}

This rite refers to the means of attaining the goddesses represented by symbols in the \textit{maṇḍala}. Thus, the sādhaka draws in his mind a symbol chosen in this \textit{maṇḍala}, and meditates on the symbol while making the relevant hand gesture (\textit{samaya-mudrā}) and reciting the relevant \textit{ḥṛdaya}. Then, he attains the female deity indicated by the symbol.

4. Conclusion

Since the Sarvavajrakula Vajramāṇḍala is the \textit{dīrgha-maṇḍala} or \textit{samaya-maṇḍala} symbolising the minds of the deities of the external-Vajra-family, the bodily images of most deities of the previous Trilokacakra Mahāmaṇḍala are replaced by their attributes or symbols in the \textit{maṇḍala} except Vairocana, the four Door-guardians and the four deities, i.e. Bhīmā, Śrī, Sarasvatī and Durgā. This \textit{maṇḍala} 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 \textit{maṇḍala} and by subduing and controlling them.

\textsuperscript{396} Śākyamitra regards the \textit{mudrā} of Bhīmā as a conch shell. (Kosalālaṅkāra, TTP. Vol. 71, No. 3326, p. 8-4-8).
\textsuperscript{397} Tattvāloka, TTP. Vol. 71, No. 3333, p. 295-2-4-7.
\textsuperscript{398} Ibid., p. 296-3-5-6.
\textsuperscript{399} Tibetan omits: ‘VAJRA’.
\textsuperscript{400} Tibetan reads: ‘VAKTRE’.
Chapter 13. Sarvavajrakula Dharmasamayamanḍala

Chapter 13 of the STTS\(^{402}\) provides an exposition of the Sarvavajrakula Dharmasamayamanḍala which is classified as the dharma-manḍala of the Trilokacakra and constitutes the supreme dharma-mudrā. Thus, all the deities positioned in this manḍala 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 manḍala-king of the Sarvavajrakula Dharmasamayamanḍala.

(2) The next section starting with the words, “Then, Vajrapāṇi once again announced this Sarvavajrakula Dharmasamayamanḍala”\(^{406}\) and ending with the words, “Then, having removed the face-cover (of the pupil), (the vajra-master) should reveal the manḍala”,\(^{407}\) explains the manḍala-rites of the Sarvavajrakula Dharmasamayamanḍala.

(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 Dharmasamayamanḍala.\(^{410}\)

2. Structure of the Sarvavajrakula Dharmasamayamanḍala

The STTS provides only the following brief information about the Sarvavajrakula Dharmasamayamanḍala because the bodily images and symbols of the deities drawn in this manḍala are described in the previous two manḍalas of the Trilokacakra:-

“As for the supreme Mahāsamayamanḍala (of the external-Vajra-family),\(^{411}\) one should design the whole manḍala in conformity with the Trilokacakra (Mahāmanḍala). Then, one should draw all


\(^{403}\) Kosalālaṁkāra, TTP. Vol. 71, No. 3326, p. 10-3-3-4.


\(^{409}\) jalāt tulyo na vai rasa iti: S. p. 298-2, T. p. 253-3-2, C2. p. 396-1-25.


\(^{411}\) Sanskrit reads: “Mahāmanḍala”. Chinese 2 reads: “Mahādharmanayamayamanḍala”.

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(the deities) abiding in samādhi,\textsuperscript{412} namely, Buddha (Vairocana), Vajradhara (or Vajrāhumkāra) and the others, who hold their own attributes at their hearts in conformity with the dharma-maṇḍala (of the Trilokavijāya).\textsuperscript{413}

Ānandagarbha explains that the term Mahāsamayamaṇḍala means the maṇḍala generated through samādhi as all dharmas are pure by nature.\textsuperscript{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. Vajrājñāna Dharmamandala (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,\textsuperscript{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,\textsuperscript{416} the internal maṇḍala of the Sarvavajrakula Dharmasamayamaṇḍala consists of Vairocana, the four Hūṃkāras (including Vajravidyottama placed on the feet of Vajrāhumkāra) and the four Door-guardians (i.e. Vajrāṅkuśa, Vajrapāsa, Vajrasphota and Vajrārāja) 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 Cētas).

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.\textsuperscript{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 Trilokavijāya). The meditation (dhyāna) of Vajravidyottama is endowed with total equanimity.\textsuperscript{418}"

\textsuperscript{412} Chinese 2 reads: "in correct order".

\textsuperscript{413} S. p. 295-8-11, T. p. 253-1-8-2-1, C2. pp. 395-3-26-396-1-2.

\textsuperscript{414} Tattvāloka, TTP. Vol. 71, No. 3333, p. 298-4-1-2.

\textsuperscript{415} OEAS, TSD, Vol. 18, No. 869, p. 285-3-1-4.

\textsuperscript{416} Tattvāloka, TTP. Vol. 71, No. 3333, p. 298-4-7-5-7.

\textsuperscript{417} Ibid., p. 300-1-7.

\textsuperscript{418} Chinese 2 reads: "the cause of tranquillity".
(b) As this world is identical with illusion (māyā), so suffering is identical with the bell (ghanṭa). Liberation is for all sufferings, 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 (danda), and false doctrine is the cause of fear.

(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, 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.

In the previous section, since Anandagarbha argues that the internal mandala of the Sarvavajraikula 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 samādhīs 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 Ratnāhūṃkāra 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 Vajrāṅkuṣa is endowed with attracting all the Tathāgatas; the samādhi of wrathful Vajrapāsa is endowed with drawing in all the Tathāgatas; the samādhi of wrathful Vajrasphota is endowed with binding all the Tathāgatas; and the samādhi of wrathful Vajrāvesa is endowed with subjugating all the Tathāgatas. 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.

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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”.
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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 samādhis of the four Vidyārājas, the samādhis of the four Vajrayoroṣhas, the samādhis of the four Gaṇapatis, the samādhis of the four Dūtas, and the samādhis of the four Cetās.

4. Conclusion

The Sarvavajrakula Dharmasamayamaṇḍala focuses on the dharmas or natures of all the deities drawn in this maṇḍala, and explains the characteristics of the samādhis of all the deities. The meditation on the deities of this maṇḍala, especially Hindu deities, is performed together with the methods explained by the previous two dharma-maṇḍalas, 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 Karmamaṇḍala

Chapter 14-a of the STTS\textsuperscript{428} provides an exposition of the Sarvavajrakula Karmamaṇḍala which is classified as the karma-maṇḍala of the Trilokacakra and constitutes the supreme karma-mudrā. This maṇḍala symbolises the offerings of the goddesses positioned in this maṇḍala, 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”\textsuperscript{429} and ending with the words, “Vajracetyah”,\textsuperscript{430} provides an exposition of the second samādhi called the supreme maṇḍala-king of the Sarvavajrakula Karmamaṇḍala.

(2) The next section starting with the words, “Then, Vajrapāṇi once again”\textsuperscript{431} and ending with the words, “Then, (the vajra-master) should remove the face-cover (of his pupil)”,\textsuperscript{432} explains the maṇḍala-rites of the Sarvavajrakula Karmamaṇḍala. In the rite of entry into this maṇḍala, 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”\textsuperscript{433} and ending with the words, “One should surely accomplish the attainment of the karma (-mudrās) of Mahāvajradhara and the others”,\textsuperscript{434} explains the attainment-knowledge of the Sarvavajrakula Karmamaṇḍala.\textsuperscript{435}

2. Structure of the Sarvavajrakula Karmamaṇḍala

Like the previous two karma-maṇḍalas, i.e. the Vajrakārya Karmamaṇḍala (ch. 4) and the Vajrakula Karmamaṇḍala (ch. 9), the Sarvavajrakula Karmamaṇḍala focus on worshipping. Thus, all the deities, except for Vairocana, the four Hūṃkāras and Vajravidyottama, have female appearances and dancing postures. In this maṇḍala, the twenty Hindu gods occupying the internal maṇḍala of the

\textsuperscript{428} S. chapter 14-a, pp. 299-310, T. pp. 253-3-3-254-2-6, C2. pp. 396-1-26-398-3-2.


\textsuperscript{431} Chinese 2 omits: “Vajracetyah”.


\textsuperscript{435} mahāvajradhāraḥ ca karmadhiḥ bhaved dhruvaḥ iti: S. p. 310-8-9, T. p. 254-2-6, C2. p. 398-3-2.

\textsuperscript{436} Cf. Tattvāloka, TTP. Vol. 71, No. 3333, p. 141-1-4-2-5.
Trilokacakra Mahāmaṇḍala are replaced by their consorts occupying the external maṇḍala of the Trilokacakra Mahāmaṇḍala.

"As for the supreme Karmamandala (of the external-Vajra-family), one should design the whole maṇḍala in conformity with the Vajra-maṇḍala. In the (four) chief positions of the maṇḍala which surround the Buddha-position at the centre, 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 (Uma or Krodhavajrāgni), who are praised by (four) Secret-dance-offerings, i.e. Vajralāśyā 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 Vajradhara (or Vajrahumkāra), one should draw (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."

This description gives the details of the structure of the Sarvavajra-kula Karmamanda. Vairocana occupies the centre of this maṇḍala together with Vajravidyottama and Krodhavajrāgni (or Uma) who are positioned below Vairocana. Four Internal Offerings, i.e. Vajralāśyā, Vajramālā, Vajraguḍā and Vajranṛtyā, who have the dancing-postures, are drawn at the four corners of the internal square. Vajrahumkāra 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) Vajraśānti and (4) Vajramuṣṭi. Ratnāhumkāra placed at the centre of the southern quarter is surrounded by the four consorts of the second group, i.e. (5) Vajrāṃrta, (6) Vajrakānti, (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) Vajrāśānā, (11) Vajravasanaṇ and (12) Vajravaśā. Dharmahumkāra placed at the centre of the western quarter is surrounded by the four consorts of the fourth group, i.e. (13) Vajradūti, (14) Vegavajrini, (15) Vajrajvalī and (16) Vajravikatā. Karmahumkāra placed at the centre of the northern quarter is

437. Anandagarbha states that the Vajra-maṇḍala indicates the Sarvavajra-kula Vajramahaṇḍala (or the dharani-maṇḍala of the Trilokacakra), but Śākyamitra states that it indicates the Trilokavijaya Maṇḍala. (Tattvāloka, TTP. Vol. 72, No. 3333, p. 3-4-1-2; Kosalalāṃkāra, 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”.

surrounded by the four consorts of the fifth group, i.e. (17) Vajramukhī, (18) Vajrakāli, (19) Vajrapūtanā and (20) Vajramakāri. 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*. Šākyamitra explains that the *sva-mudrā* indicates the deity’s own attribute (mudrā) drawn in the dhāraṇī-मंडळ, 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.

Four External Offerings, namely, Vajradhūpa, Vajrapūṣpā, Vajrālokā and Vajragandhā, who have dancing-postures, are drawn at the four corners of the external square. Regarding the four Door-guardians, while Šākyamitra comments that Vajraruṣa, Vajrapāśa, Vajrasphota and Vajrāvesa are positioned at the four gates of the external square, Ånandagarbha explains that both Vajraśaunḍa and Vajramālā are positioned (as a pair) at the four gates of the internal मंडळ, and both Vajravaśi and Vijayavajra are positioned (as a pair) at the four gates of the external मंडळ.

3. Attainment-Knowledge

The attainment-knowledge of the Sarvavajraśakula Karmamāṇḍala is entitled the knowledge of the dance-oblation-mudrās (नृत्योपाहरमुद्राज्ञान). Since this मंडळ 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 (Vajrahumkāra) and the others are made into two (fists). The offerings of Vajralasyā and the others are made for Vajravidyottama. One should worship the karma-मंडळ with the dance-oblation-offerings 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). If one worships all the lords (नायकों) with the dance-oblation, one can surely gain the attainments of the actions of Mahāvajradhara and the others.”

445. Ibid., p. 12-4-1-2.
446. *Tattvāloka*, TTP. Vol. 72, No. 3333, pp. 3-5-8-4-1-1.
447. According to Ånandagarbha, in this context, the Buddha refers to the four Hūṃkāras, and Vajradhara and the others refer to the sixteen wrathful Mahābodhisattvas and the eight Offerings positioned in the Trilokavijaya Mahāमंडळa. (*Tattvāloka*, TTP. Vol. 72, No. 3333, p. 6-1-1-3).
448. Tibetan reads: “mudrās”, instead of “offerings”.
449. Tibetan reads: "karma-mudrā".
The first paragraph explains the essence of the karma-mudrās of the deities positioned in the Sarvavajrakula Karmamanḍala. The karma-mudrās of Vairocana and the four Hūmākaras begin with making their samaya-mudrās into the two fists in accordance with the instruction of the Trilokavijaya Mahāmāndala. According to Ānandagarbha, Vajravidyottama represents the twenty Hindu gods, and Vidyās refer to the twenty Hindu goddesses. Thus, in order to worship the Hindu gods including Vajravidyottama, the sādhaka makes the hand gestures of the four Internal Offerings (i.e. Vajralāṣya, Vajramāla, Vajragīta and Vajraṇṛtyā). In addition, in order to worship the karma-mandala, the sādhaka makes the hand gestures of the twenty Hindu goddesses.

The second paragraph explains the means of attaining Vairocana and the four Hūmākaras 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 Mahāmāndala, all of which begin with making the vajra-bond (vajra-bandha). Just as there are the opposite relationships between the samaya-mudrās and the pratimudrās, so there are the opposite relationships between each of the ten goddesses, starting with Vajrasauvarṇī and up to Vajraśanā, and each of the other ten goddesses, starting with Vajravasanā and up to Vajramakari. 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 mandala and to recite of the relevant hrdayas. Finally, the above rite is concluded with worshipping Vairocana and the four Hūmākaras by the dance-rite, and the sādhaka gains all the attainments of Vairocana and the four Hūmākaras.

4. Conclusion

The Sarvavajrakula Karmamanḍala focusing on the offerings of goddesses shows Vairocana and the four Hūmākaras 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 mandala is also applied to the attainment-knowledge of the Sarvavajrakula Karmamanḍala 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, Vajrapuspā, Vajraṇāloki and Vajraṇgandhā) and the twenty Hindu goddesses positioned in this mandala. (Kosalālāṃkāra, TTP. Vol. 71, No. 3326, p. 13-1-3-4).
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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 manḍalas of the Trilokacakra Maṇḍala are dominated by Vairocana and the four Hūṃkāras like the Trilokavijaya Maṇḍala. Thus, the STTS does not provide the expositions of the caturmudrāmaṇḍala and the ekamudrāmaṇḍala of the Trilokacakra Maṇḍala in order to avoid repetition, because they should be the same as those of the Trilokavijaya Maṇḍala, i.e. the Trilokavijaya Caturmudrā-maṇḍala consisting of Vairocana and the four Hūṃkāras, and the Vajrahūṃkāra Maṇḍala (or Trilokavijaya Ekamudrāmaṇḍala) consisting of Vajrahūṃkāra.

Chapter 14-b of the STTS 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 Hūṃkāras), (ii) a verse praising Vajradhara or Vajrahūṃkāra 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-, Ratnapadm- and Karma-families, and succinctly express the significances of the five families in relation to the Trilokacakra Maṇḍala:

"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.'

Then Vajrapāṇi announced his own 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 thought of others by imitating with the Buddha-body, 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, if one associates with others’ wives by means of offering to the Buddhas, one obtains merit.’

Then the Bodhisattva Vajraviśva announced his own Action-secret: ‘For the benefit of all living beings, if one should execute

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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”.

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all activities according to the Buddha's teaching, one gains great merit."\textsuperscript{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.

\textsuperscript{459} S. pp. 311-9~312, T. p. 254-3-1~7, C2. p. 398-3-7~23.
Part Three

Dharma-Pledge of All the Tathāgatas

Part three of the Sanskrit *STTS* is divided into four chapters, entitled *Sakalajagadvinaya Mahāmāndala* (ch. 15), *Padmaguhya Mudrāmāndala* (ch. 16), *Padmakula Jñānamāndala* (ch. 17), and *Padmakula Karmāmāndala* (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 Caturmudrāmāndala* and *Sarvajagadvinaya Manḍala* (or *Padmakula Ekamudrāmāndala*). 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

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Chapter 15. Sakalajagadvinaya Mahāmaṇḍala

Chapter 15 of the STTS\(^6\) provides an exposition of the Sakalajagadvinaya Mahāmaṇḍala which constitutes the supreme mahā-muḍrā 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 samādhi-rites for the rapid-accomplishment of supernatural knowledge (abhiṣikṣa).”\(^7\)

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 samādhi-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, Lokesvara, Mahēśvara, Avalokiteśvara, etc. and ending with Vajranetra.\(^{10}\) This section also includes an exposition of the second samādhi 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

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\(^{7}\) OEAVS, TSD. Vol. 18, No. 869, p. 285-3-8-11.


\(^{10}\) David Snellgrove, Sarva-Tathāgata-Tattva-Saṅgraha, Introduction, p. 52.


\(^{12}\) iyam atra dharma-nātā: S. p. 329-12, T. p. 256-2-1, C2. p. 401-3-23.

Chinese 2 reads: “the Lotus-dharma-nature”.

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David Snellgrove points out, 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” and ending with the words, “LOKESVARA”, explains the attainment-knowledge of the Sakalajagadvinaya Mahāmanḍala 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-manḍala” and ending with the words, “One should accomplish the karma-mudrās”, explains the rites of the four mudrās of the Sakalajagadvinaya Mahāmanḍala.

2. Manḍala Rites

The Sakalajagadvinaya Mahāmanḍala was enunciated by the Mahābodhisattva Avalokiteśvara in order to achieve certain goals, which are according to the STTS:

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 Mahāmanḍala

The Sakalajagadvinaya Mahāmanḍala has the same external structure with the same positions for the main thirty-seven deities as the Vajradhātu Mahāmanḍala. A slight difference between the two is that whereas the Vajradhātu Mahāmanḍala has a wheel-shaped central part adorned with eight vajra-pillars inside its internal square, this manḍala 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. He also comments that every deity positioned in this manḍala is drawn on the moon and the lotus-seat.

“The supreme Mahāmanḍala (of the Lotus-family) has the basic design of the Vajradhātu (Mahāmanḍala) and is called ‘Jagadvinaya (Conversion of the World)’.

(This manḍala) 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

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Chinese 2 reads: “ABHISEKA LOKEŚVARA”.
17. karmanudrāh samādhyed iti: S. p. 339-7-8, T. 257-2-6.
20. Tatavālōka, 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 Jagadvinaya (located at the lotus-leaf of the eastern quarter) with the vajra-impulse, one should draw (at its centre) Lokesvara (or Avalokiteśvara) who emits all forms. On all his sides, one should draw (from the east clockwise) the (four) Mahāsattva Padmaciññadharas, i.e. Buddha (-padma) (or Padmabuddha) and the others (i.e. Padmarāja, Padmarāga and Padmasādhana) by referring to Vajragarva and the others.

Having approached the second mandala (located at the lotus-leaf of the southern quarter) with the vajra-impulse in the same way, one should draw at its centre (Avalokiteśvara) who has an image of Tathāgata (Amitābha) in the centre of his twisted hair (jata). On all his sides, one should duly draw the (four Mahāsattva) Padmaciññadharas (i.e. Padmahṛkuti, Padmāśīra, Padmāketa and Padmahāsa) in correct order by referring to Bhīkaṇi and the others.

Having approached the third mandala (located at the lotus-leaf of the western quarter) with the vajra-impulse in the same way, one should draw (at its centre) the Mahāsattva (Avalokiteśvara) in equanimity, who is positioned on the lotus. On all his sides,

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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. (Kosalālaṁkāra, TTP. Vol. 71, No. 3326, p. 19-1-5-6). However, Ānandagarbha interprets ‘all forms’ in relation with the Sakalajagadvinaya Mahāmandala where all forms refer to the deities beginning with Buddhapadma (or Padmabuddha) who is regarded as the sixth Mahābodhisattva in this mandala ending with Padmāśīra 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).
27. Chinese 2 reads: “the deity of its own family (sva-kula-deva)”.
28. According to the MW (p. 409), the Sanskrit term jata 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”.

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one should duly place the (four) Mahāsattvas (Padmaciññadhāras, i.e. Padmatārā or Tārāpadma, Padmakumāra, Padmāhetu and Padmabhāṣa) in correct order by referring to Padmālokā and the others.

Having approached the fourth mandala\(^\text{32}\) (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 Padmaciññadhāras (i.e. Padmanarteśvara, Padmarājasi, Padmayaksa and Padmamūṣṭi) in accordance with the rite by referring to Vajraṃṭyū and the others.

Having approached with the vajra-impulse, one should draw the (four) Goddesses in all the (four) corners, i.e. Padmalasya and the others (i.e. Padmamāla, Padmagītā and Padmanṛṣṭyā) by referring to Vajralasya and the others. Having approached with the vajra-impulse, one should draw the four Offering-Goddesses, i.e. Padmadhupa\(^\text{33}\) and the others (i.e. Padmapuspa, Padmaḍīpā and Padmāghanṭa) 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. Padmāṅkuśa or Hayagrīva, Padmapāśa or Amoghaṇṭa, Padmaśphota and Padmāveṣa or Padmāghanṭa) in accordance to the sense of their hrdayas.\(^\text{34}\)

The image of Vairocana is drawn on the lion-seat positioned at the centre of the pistil of the lotus. Ānandagarbhā 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.\(^\text{35}\) Since the Lotus-family represents the wisdom and instruction of the Buddha,\(^\text{36}\) 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 (cintāmanī) 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.\(^\text{37}\)

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, Lokeśvara when emitting all forms (called Jagadvinaya) has the whitish-red body and hands, and holds a lotus stalk with his left hand and opens

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\(^{32}\) Chinese 2 adds: “positioned in the north”.

\(^{33}\) Tibetan reads: “Padmapūjā”.


\(^{35}\) Tattvāloka, TTP. Vol. 72, No. 3333, p. 17-4-5.


\(^{37}\) Tattvāloka, TTP. Vol. 72, No. 3333, p. 12-3-1-3.
the lotus over his heart with his right hand. Second, Lokesvara 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. Third, Lokesvara 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. Fourth, Lokesvara 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.

The sixteen deities surrounding the four images of Lokesvara in this maṇḍala are called the Mahāsattva Padmacihnadharas (Lotus-sign-holders) because each has the image of Lokesvara or Avalokiteśvara and symbolise the compassion and mercy of the lotus. Thus, each image of these sixteen Padmacihnadharas is the fusion of the image of Lokesvara or Avalokiteśvara and the corresponding deity out of sixteen Mahābodhisattvas of the Vajradhātu Mahāmaṇḍala. Śākyamitra describes the detailed images of these sixteen Padmacihnadharas:-

(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 Mahāmaṇḍala.
(2) Padmarāja: the image of Lokesvara 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 Lokesvara endowed with the image of Vajrarāga in place of Vajrarāga.
(4) Padmasādhu: the image of Lokesvara endowed with the image of Vajrasādhu in place of Vajrasādhu.
(5) Padmabhrkuti: the image of Lokesvara 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.

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.
42. According to Śākyamitra, Avalokiteśvara or Lokesvara having four faces holds a lance with his right hand and a lotus with his left hand. (Kosalālaṃkāra, TTP. Vol. 71, No. 3326, p. 19-2-8-3-1).
43. Ānandagarbha comments that Padmabhṛkuti indicates the Lord Ākāśagarbha. (Tattvāloka, TTP. Vol. 72, No. 3333, p. 12-4-4).
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(6) Padmasūrya: the image of Lokeśvara endowed with the image of Sūrya (or Vajrācejjas) in place of Vajrācejjas.

(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 Vajrāhāsa.

(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 Vajrātikṣa.

(11) Padmahetu: the image of Lokeśvara endowed with the image of Viṣṇu in place of Vajrāhetau, 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) Padmabhāsa: the image of Lokeśvara endowed with the image of Vajra-Brahma (?) in place of Vajrabhāsa.

(13) Padmanartheśvara: 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) Padmayaksa: the image of Avalokiteśvara endowed with the image of Vajrayakṣa in place of Vajrayakṣa.

(16) Padmamusti: the image of Avalokiteśvara possessing the vajra-fists in place of Vajramusti or Vajrasandhi.\(^{44}\)

The images of the eight Offerings in this mandala are the same as those of the Vajradhātu Mahāmandala, but they hold their own symbols signified by the lotus. The four Door-guardians in this mandala, i.e. Padmānīkṣuṣa (or Hayagrīva), Padmapāṣa (or Amoghapāṣa), Padmasphota and Padmāveśa (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, Padmānīkṣuṣa represents Avalokiteśvara endowed with the image of Hayagrīva,\(^{45}\) and Padmāveśa represents Avalokiteśvara possessing six youthful faces.\(^{46}\)

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\(^{43}\) Kosalalāṃkāra reads: “in place of Lokeśvara”, but it misreads “Vajradharma” as “Lokeśvara”.

\(^{44}\) Kosalalāṃkāra, 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. (Tattvālokā, 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-mgriṅ) 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.

\(^{46}\) Kosalalāṃkāra, TTP. Vol. 71, No. 3326, p. 19-3-4-8.
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According to Ānandagarbha, like the Vajradhātu Mahāmandala, 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 Maṇḍala

Since the Sakalajagadvinaya Mahāmandala 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 Mahāmandala.

(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 Mahāmandala50 while reciting the hrdaya (of taking possession of deities): “OM PADMA SPHOTĀDHITIṢṬHA AḤ”.

(2) Then, in accordance with (the rite described in the Vajradhātu Mahāmandala), 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 Padmānūsa and the others, i.e. (Padmapāsa, Padmasphoṭa and Padmāveṣa); 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-hṛdaya to his lotus-pupil, and utters: “Now, Padmasattva himself

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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 Sattvavrajī. (Kosalālaṃkāra, 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. (Kosalālaṃkāra, 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 Lokesvara), and guides his pupil to enter the maṇḍala. (Tattvāloka, TTP. Vol. 72, No. 3333, p. 20-5-2-3).
exists in you." Then, he gives an order to his pupil: “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 hṛdaya: “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 hṛdaya: “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), and is given the lotus-image (padma-vigraha) into his hand while reciting the hṛdaya: “OM PADMA HASTA VAJRA-DHARMATĀM PĀLAYA”. Then if the pupil asks: “What is the nature of the lotus?” the master answers: “As this red 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).

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-knowledge of the Sakalajagadvinaya Mahāmandala 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 Padmaśri, 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”.


If one meditates on the image of the Buddha inside one's mouth, and extends it towards one's tongue, the Goddess Sarasvati 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, 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 Padmaśri (referring to the Avalokiteśvara's consort), but also all the female Yakṣas such as Umā by the four Door-guardians. However, Śākyamitra 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 supreme 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. Śākyamitra 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. Tattvdloka, TTP. Vol. 72, No. 3333, p. 24-1-4-3-1.
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, 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 Lokesvara (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 Lokesvara in the mandala or in any other place, one can subjugate the world (in front of) him by means of the (supreme) mudrā of Amoghapāsa.
If one draws Lokesvara in the mandala or in any other place, one can bind (the world) in front of him by means of the supreme mudrā of Padmasphota.
If one draws Lokesvara 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) Padmaghanta.”

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 Padmāṇkuśa), Amoghapāsa (or Padmapāsa), Padmasphota and Padmaghanta (or Padmāveśa), while practising the yoga of Lokesvara (or Avalokiteśvara).

“If one visualises oneself as the four-lotus-faced (Mahā-) Sattva (referring to Lokesvara), and one is successful, one can assume various forms instantly.
If one visualises oneself as the lotus above the lotus (symbolising Lokesvara abiding in meditation), one can obtain the lotus-words 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 Lokesvara, one can become identical to Amitāyus.
If one visualises oneself as (the image of Lokesvara emitting) all forms in samādhi, one can become identical to Lokesvara while joining in the samādhi of (Lokesvara emitting) all forms.”

This rite refers to the means of generating and visualising the four images of Lokesvara or Avalokiteśvara drawn in the Sakalajagadvinaya Mahāmandala, i.e. Lokesvara emitting all forms at the eastern quarter; Lokesvara having the image of the Tathāgata Amitābha in the centre of his twisted hair at the southern quarter; Lokesvara abiding in meditation at the western quarter; and Lokesvara having four faces holding his symbol at the northern quarter. The order of the above four

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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 Lokesvara at the northern quarter and ends with Lokesvara at the eastern quarter.

In conclusion, as David Snellgrove points out, 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 Lokesvara (or Avalokiteśvara) merely replace the vajra and the image of Vajrasattva (or Vajrahūṃkāra 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 Mahāmaṇḍala 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. The STTS also describes the benefits of the mahāmudrā 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.

b-2. Samayamudrā Rite

The methods of binding all the samayamudrās of the Sakalajagadvinaya Mahāmaṇḍala begin with forming the vajra-bond (vajra-bandha) or the vajra-arājali. 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 Vajradhatu Mahāmaṇḍala) and raises the thumbs and little fingers equally, whose mudrā is (known as) the Dharma-pledge (dharma-samaya), one gains the Buddha-dharma.

b-3. Dharmamudrā Rite

Concerning the dharmamudrās of the Sakalajagadvinaya Mahāmaṇḍala, the STTS provides only the sixteen individual syllables, which correspond to the sixteen Padmacihnadharas of this maṇḍala. According to Ānandagarbha, among these sixteen, the first, fifth, ninth and thirteenth syllables, i.e. HRT, ŚRī, GI, and

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73. Tattvāloka, TTP. Vol. 72, No. 3333, p. 28-1-7-2-5.
74. Tattvāloka reads: “HRI".
VI,\textsuperscript{76} refer to not only the four Padmacihnadharas (i.e. Padmabuddha, Padmabhūkti, Padmatārā and Padmanartesvara respectively), but also the four Lokeśvaras (i.e. Jagadvinaya, Jataubuddha, Padmasamādhi, and Padmāmogheśvara) and the four Paramitas. The common method of perfecting these dharmamudrās 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.

\subsection*{b-4. Karmamudrā Rite}

The STTS\textsuperscript{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 Ānandagarbhā,\textsuperscript{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.

\section*{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.

\textsuperscript{75} Tattvālōka reads: “GRI”.
\textsuperscript{76} Tattvālōka reads: “BRP”.
\textsuperscript{78} Tattvālōka, TTP. Vol. 72, No. 3333, p. 28-2-6-7.
Chapter 16. Padmaguhya Mudrāmanḍala

Chapter 16 of the STTS provides an exposition of the Padmaguhya Mudrāmanḍala, which is classified as the dhārani-mandala and constitutes the supreme samaya-mudrā of the Lotus-family. This mandala focuses on the Compassionate Mind of Avalokiteśvara abiding in the heart of Vairocana, and also the main thirty-seven deities. Like the previous dhārani-mandalas, all of these deities are generated in the form of goddess by the samādhi, and are represented by their symbols.

1. Structural Analysis of Chapter 16

(1) The first section of chapter 16 of the STTS starting with the words, “Then the Lord” and ending with the words, “OM KARMA SAMAYE HŪM”, provides an exposition of the second samādhi called the supreme mandala-king of the Padmaguhya Mudrāmanḍala. 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 Lord Bodhisattva Avalokiteśvara” explains the mandala-rites of the Padmaguhya Mudrāmanḍala. This section includes the feminine names of the thirty-seven deities of the Padmaguhya Mudrāmanḍala 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)” and ending with the words, “OM VIŚVA-PADMA SAMYOGA SĀDHAYA STRIH” explains the attainment-knowledge of the Padmaguhya Mudrāmanḍala 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” and ending with the words, “One should make the fist into two”,

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82. Tibetan omits: “Lord”.
83. Tibetan reads: “Mahābodhisattva”. Tattvāloka and Chinese 2 both read: “Bodhisattva Mahāsattva”.
89. Tattvāloka inserts: “secret”.

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describes the rites of binding the four mudrās of the Padmaguhya Mudrāmaṇḍala. All the mahā-mudrās of the Padmaguhya Mudrāmaṇḍala appear in the form of the hand gesture as in the case of those of the previous dhāranī-maṇḍalas (ch. 2, 7 and 11).

2. Structure of the Padmaguhya Mudrāmaṇḍala

“The supreme Mudrāmaṇḍala (of the Lotus-family) has the basic design of the Vajradhātu (Mahāmaṇḍala) and is called ‘Padmaguhya (Lotus-secret)’.

The whole maṇḍala should be designed in conformity with the (Sakalajagadvinaya) Mahāmaṇḍala. One should draw Vajradhātiśvarī (referring to the stūpa well placed) on the excellent lotus (drawn) at its centre. On all (four) sides of it, one should draw, in conformity with the previous (Sakalajagadvinaya Mahāmaṇḍala), the (four) supreme Samayas, i.e. (the symbols of) Dharmavajri 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 maṇḍala of Viśvarūpa (referring to the maṇḍala of Jagadvinaya in the eastern quarter) with the vajra-impulse, one should draw a lotus 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 snapped.

Having approached the second maṇḍala (in the southern quarter) with the vajra-impulse in the same way, one should draw Buddhābhiseka, i.e. a great lotus (on the throne of Amitābha placed) in the centre of the twisted hair (of Avalokiteśvara). On all (four) sides of it, one should duly place the (four) supreme

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92. Chinese 2 reads: “Samayamudrāmaṇḍala”.
93. The meaning of the term Vajradhātiśvarī has already been defined in the Vajraguhya Vajramandala (ch. 2) as, “The stūpa (caitya), well placed on the seat (paryānka), is called Vajradhātiśvarī (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. (Kosalālāṃkāra, TTP. Vol. 71, No. 3326, p. 25-5-7-8).
96. According to Anandagarbha, 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 Anandagarbha, a great lotus refers to a vajra-lotus with sixteen petals. (Tattvāloka, TTP. Vol. 72, No. 3333, p. 29-3-4-5).
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 lotus\(^{100}\).

Having approached the third mandala (in the western quarter) with the vajra-impulse, one should place the lotus-mudra on the excellent lotus (referring to a vajra on a lotus with sixteen petals\(^{101}\)) 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 lotus\(^{102}\).

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-family\(^{104}\).

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. Padmānākuśi and the others, which are endowed with the lotus characteristics.\(^ {105} \)

The images of the deities drawn in the previous Sakalajagadvinaya Mahāmaṇḍala are replaced by their symbols in this maṇḍala. A main characteristic is that all the symbols drawn in this maṇḍala are signified by the lotus symbolising the Lotus-family. As can be seen, since the STTS does not provide detailed information about the sixteen Padmacihñadhāras' symbols, the above quotation is reconstructed with the help of commentaries. Thus, the indicated numbers refer to the sixteen Padmacihñadhāras' 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.
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by the lotus. According to Anandagarbha, this *mandala* 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 *samādhis*, which are divided into four groups, i.e. *Uttamasiddhinispattijñāna*, *Arthanispattijñāna*, *Anurāgajñāna* and *Abhicārajñāna*. Each group consists of four *samādhis* 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 *Uttamasiddhinispattijñāna*. If he sees the yellow, the master teaches the *Arthanispattijñāna*. If he sees the red, the master teaches the *Anurāgajñāna*. 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. Uttamasiddhinispattijñāna

The *Uttamasiddhinispattijñāna* 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 Lokesvara (or Avalokiteśvara) assuming universal form (*viśvarūpa*), one can gain the supreme attainment.

If one meditates on the *samaya* (*-mudrā*) consecrated by the Buddha (Amitābha) steadfastly, and visualises oneself (as Jaṭābuddha), 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, Jaṭābuddha, Padmasamādhī 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. Arthanispattijñāna

106. Tattvāloka, TTP. Vol. 72, No. 3333, p. 29-4-5-6.
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The *Arthanispatijñāna* 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. *Anurāganajñāna*

The *Anurāganajñāna* 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 *maṇḍala*, 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.


\(^{110}\) *Tattvaloka*, TTP. Vol. 72, No. 3333, p. 30-5-8.

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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, Jatābuddha, 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 lotus\(^ {117}\) 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 Buddhamukutā in meditation, one gains the attainment."

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\(^{112}\) Tibetan reads: "Viśvajñānāmahēśvara".

\(^{113}\) Tibetan adds: "by means of the mudrā-lotus".

\(^{114}\) Tibetan reads: "forming the karma-mudrā, revolving it and throwing it down".


\(^{116}\) Kosalaalāmākāra, 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. (Kosalaalāmākāra, TTP. Vol. 71, No. 3326, p. 27-4-3; Tattvāloka, TTP. Vol. 72, No. 3333, p. 32-1-1).
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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, Jaṭābuddha, 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 maṇḍala. 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 maṇḍala are signified by the lotus symbolising the Lotus-family; secondly, the rite of entry into this maṇḍala explains a test which helps the master to decide the capacity of his pupil and can be applied to the other maṇḍalas; finally, the attainment-knowledge of this maṇḍala 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.

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Chapter 17. (Padmakula) Jñānamandala

Chapter 17 of the STTS provides an exposition of the (Padmakula) Jñānamandala, which is classified as the dharma-mandala and constitutes the supreme dharma-mudrā of the Lotus-family. This mandala focuses on the Compassionate Dharma Speech of Avalokiteśvara abiding in the heart of Vairocana, and also the main thirty-seven deities. Since this mandala symbolises the knowledge of the Lotus-family, the names of the main thirty-seven deities of this mandala have the word ‘knowledge (jñāna)’. For example, the names of the five deities of the Sakalajagadvinaya Mahāmandala, i.e. Vairocana (centre), Jagadvinaya (east), Jatābuddha (south), Padmasamādhi (west) and Padmāmogheśvara (north), are changed into Jñānabuddha (centre), Jñānaviśveśvara (east), Jñānabuddhamukuta (south), Jñānadharmeśvara (west) and Jñānāmogheśvara (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 samādhi called the Lotus Generated and Empowered from the Pledge of the Dharma-Pledge—Knowledge of all the Tathāgatas” and ending with the words, “OM KARMA-DHARMA HŪM”, provides an exposition of the second samādhi called the supreme mandala-king of the (Padmakula) Jñānamandala.

(2) The next section starting with the words, “Then, the Bodhisattva Mahāsattva Avalokiteśvara” and ending with the words, “You will be tormented”, explains the mandala-rites of the (Padmakula) Jñānamandala. This section is divided into two parts, i.e. the first part (the mandala-construction) consisting of a brief description of characteristics and the hrdayas referring to the main deities’ names of this mandala, the second part (entry into the mandala) focusing briefly on the making of a vow.

(3) The next section starting with the words, “Then, one should generate this knowledge” and ending with the words, “OM KARMA-PADMA HŪH”, explains the attainment-knowledge of the (Padmakula) Jñānamandala consisting of sixteen samādhis, which suggest the means of attaining four kinds of supernatural powers such as flying.

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122. Tibetan, Chinese 2 and Tattvaloka omit; “Pledge”.
(4) The final section starting with the words, "Then, one should teach the knowledge of the mahā-mudrā of the Jñānamaṇḍala" and ending with the words, "One should make the karma-mudrā into two", succinctly describes the characteristics of the four mudrās of the (Padmakula) Jñānamaṇḍala. In this section, the description showing the characteristic of the dharma-mudrās of this maṇḍala is omitted because, according to Anandagarbha, the dharma-mudrās of this maṇḍala referring to the individual syllables are the same as those of the Sakalajagadvinaya Mahāmaṇḍala and the basic method of perfecting these dharma-mudrās has already been explained in the Vajradhātu Mahāmaṇḍala.

2. Structure of the (Padmakula) Jñānamaṇḍala

As has already been mentioned, the (Padmakula) Jñānamaṇḍala is the dharma-maṇḍala like the Vajrajñāna Dharmanamaṇḍala (ch. 3), and each of the deities drawn in this maṇḍala 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 maṇḍala are described in the previous two maṇḍalas, i.e. the Sakalajagadvinaya Mahāmaṇḍala and the Padmaguhya Mudrāmaṇḍala:

"The supreme Jñānamaṇḍala (of the Lotus-family) has the basic design of the Vajradhātu (Mahāmaṇḍala) and is called ‘Dharma-jñāna’ (Dharma-knowledge). The whole maṇḍala should be designed in conformity with the (Sakalajagadvinaya) Mahāmaṇḍala. In the centre, one should draw the Tathāgata Jñānavajra. 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."

The centre of this maṇḍala 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. Except the four symbols representing the four Pāramitās surrounding the Tathāgata Jñānavajra, all...
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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, 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. 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 Mahāmāndala, 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.

"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, one can become invisible.

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140. Tattvāloka, TTP. Vol. 72, No. 3333, pp. 35-5-2–36-1-1.

141. Chinese 2 reads: “that lotus”.
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One should meditate on the lotus-image in space or elsewhere. If one sees and clasps it, one becomes invisible rapidly. 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 maha-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 meditates 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 maha-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.

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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 samādhi-maha-mudrā of whosoever being chosen once in conformity with the rite.”

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One should duly bind the mudrā of (one's chosen deity) once, which is known as the *samaya*. 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 *samādhi*. 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 Jñānaviśveśvara and his four Mahāsattvas (in the eastern quarter of this *mandala*), the deity-*yogas* of Jñānabuddhamukuta and his four Mahāsattvas (in the southern quarter), the deity-*yogas* of Jñānadharmesvara and his four Mahāsattvas (in the western quarter) and the deity-*yogas* of Jñānāmogesvara and his four Mahāsattvas (in the northern quarter), which represent the four families and the four mudrās in the (Padmakula) Jñānamandala.

4. Conclusion

The (Padmakula) Jñānamandala 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.

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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) Karmamaṇḍala

Chapter 18-a of the STTS\textsuperscript{148} provides an exposition of the (Padmakula) Karmamaṇḍala, which is classified as the karma-маṇḍala and constitutes the supreme karma-mudrā of the Lotus-family. This мaṇḍaḷa 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 мaṇḍаḷa (of the Sakalajagadvinaya) is called the karma-mаṇḍaḷa. 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 мaṇḍaḷa), 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).”\textsuperscript{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”\textsuperscript{150} and ending with the words, “OM VIŚVA KARMI HŪM”,\textsuperscript{152} provides an exposition of the second samādhi called the supreme мaṇḍaḷa-king of the (Padmakula) Karmamaṇḍala.

(2) The next section starting with the words, “Then, the Bodhisattva Mahāsattva”\textsuperscript{153} Avalokiteśvara\textsuperscript{154} and ending with the words, “Otherwise you will fall into hell”,\textsuperscript{155} briefly explains the мaṇḍaḷa-rites of the (Padmakula) Karmamaṇḍala.

(3) The next section starting with the words, “Then, one should generate the knowledge”\textsuperscript{156} and ending with the words, “OM MAHĀ-SUKHA PADMA DRDHĀ HAN”,\textsuperscript{157} explains the attainment-knowledge of the (Padmakula) Karmamaṇḍala 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 teach the mahā-mudrās of the Karma (-мaṇḍaḷa) accordingly”\textsuperscript{159} and ending with the words,


\textsuperscript{149} OEAVS, TSD. Vol. 18, No. 869, p. 285-3-18–20.


\textsuperscript{151} Tibetan and Tattvāloka both read: “KARMA”. Chinese 2 reads: “KARMI”.


\textsuperscript{153} Tibetan and Tattvāloka both omit: “Mahāsattva”


\textsuperscript{157} Tibetan reads: “HŪM”.

\textsuperscript{158} S. p. 373-7, T. p. 260-3-6, C2. p. 410-3-23.

\textsuperscript{159} tataḥ karmamahāmudrāṁ yathāvac chikṣayet: S. p. 373-8, T. p. 260-3-6, C2. p. 410-3-24.
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“One should accomplish the *karma-mudrās*, briefly describes the four *mudrās* of the (Padmakula) Karmamandala.\(^{160}\)

2. Structure of the (Padmakula) Karmamandala

Concerning the method of constructing the (Padmakula) Karmamandala, the STTS\(^{162}\) 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 (Mahāmandala) and is called ‘Padmakarma (Lotus-action)’. The whole *mandala* should be designed in conformity with the (Śakalajagadvinaya) Mahāmandala. On all sides of the Buddha, one should draw all the Padmacihnadharas.”\(^{163}\)

According to Śākyamitra, since this is the *karma-mandala* which consists of the offering-goddesses, the deities in this *mandala* assume the female forms and hold their own attributes with both hands. In addition, since this *mandala* belongs to the Lotus-family, all the attributes are signified by the wreath of the lotus.\(^{164}\) However, like the Vajrakīrya Karmamandala (ch. 4), the five Buddhas in this *mandala*, i.e. Vairocana, Jagadvinaya, Jātābuddha, Padmasamādhi and Padmāmogheśvara have not female, but male appearances. Their images are the same as those of the Śakalajagadvinaya Mahāmandala. 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-pariksaya-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. Pāpadesanā-jñāna

“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.


Tattvāloka reads: “One should correctly fasten the *karma-mudrā*."


164. Kosalālaṃkāra, TTP. Vol. 71, No. 3326, p. 31-3-6-7.
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If one binds the supreme samaya (-mudrā) (of Jātābuddha) 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. Sarvāvaranapariksayajñāna

"If one meditates on the mahā-mudrā of Lokeśvara (referring to Jagadvinaya) with a well-concentrated mind while reciting: ‘ŚUDDHYA, ŚUDDHYA’, one can purify all actions.

If one binds the karma-samaya (-mudrā) (of Jātābuddha) with the samādhi of Lokeśvara while reciting: ‘BUDHYA, BUDHYA’, one can purify all actions.

If one meditates on the dhāraṇa-mudrā (of Padmasamādhi) with the samāpatti of Lokeśvara while reciting: ‘DHI, DHI, DHI, DHI’, one can purify all actions.

If one binds the karma-mudrā (of Padmāmogheśvara) with the samādhi of Lokeśvara while reciting: ‘HI, HI, HI, HI’, one can purify all actions."^{167}

c. Sarvatathāgatapujajñāna

"If one binds the mahā-mudrā of Lokeśvara (referring to Jagadvinaya) with a well-concentrated mind while reciting: ‘OM, OM, OM, OM’, one can set all offerings in motion.

If one binds the supreme samaya (-mudrā) (of Jātābuddha) with the samādhi of Lokeśvara while reciting: ‘BHŪR, BHŪR, BHŪR, BHŪR’, one can worship all the Buddhas.

If one meditates on the dhāraṇa-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

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^{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.


^{168} Chinese 2 inserts: “pure”.


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“If one binds the mahā-mudrā of Lokesvara (referring to Jagadvinaya) with a well-concentrated mind while reciting: ‘HRI, HRI, HRI, HRI’, one can attain Lokesvara.

If one binds the supreme samaya-mudrā (of Jatābuddha) with the samādhi of Lokesvara while reciting: ‘ŚRI, ŚRI, ŚRI, ŚRI’, one can obtain the supreme attainment.

If one meditates on the samāpatti of Lokesvara (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 Padmamoghesvara) consisting of the virtuous great lotus while reciting: ‘SīH, SīH, SīH, SīH’, one gains the lotus-attainment.”

A common feature of the rites described in (a), (b), (c) and (d), is that each rite consists of four samādhīs corresponding to the four mudrās and the four deity-yogas (i.e. Jagadvinaya, Jatābuddha, Padmasamādhi and Padmamoghesvara). 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 Padmamoghesvara. 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 Lokesvara (Lokesvara-samāpatti) while uttering: ‘AHO, SUKHA’, one can worship all the Buddhas.

If one amuses all female (deities) in union with Lokesvara while uttering: ‘PRIYA, PRIYA’, one attains the delight of the Buddhas.172

If one amuses all female (deities) in union with Lokesvara while uttering: ‘AHO, RATI’, one obtains joy always.

If one amuses all female (deities) in union with Lokesvara 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 Lokesvara through the sexual yoga, i.e. the perfect union between his visualised image as Lokesvara and his chosen female deity's image.

4. Conclusion

The previous three karma-mandalas, i.e. the Vajrayāna Karma-mandala (ch. 4), the Vajrakula Karma-mandala (ch. 9), and the Sarvavajrakula Karma-mandala

170. Tibetan and Chinese 2 both read: “universal”.
172. Tibetan reads: “one rejoices the Lord Buddha”.
(ch. 14-a), focus on actions of deities, and suggest the means of worship or offering in order to gain the attainments. However, the \textit{(Padmakula) Karmamaṇḍala} 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-maṇḍala and Sarvajagadvinaya Maṇḍala classified as the eka-mudrā-maṇḍala.

A. Padmakula Caturmudrāmaṇḍala

The Padmakula Caturmudrāmaṇḍala174 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 samādhi called the Empowerment of the Samaya-Mudrā of the Vajra-Dharma”175 and ending with the words, “OM SARVA MUKH176 HŪM”,177 provides an exposition of the fifth samādhi 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 AḤ”,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 mudrās183 such as the mahā-mudrā and the rest.”,184 refers to the rite of binding the four mudrās of the Padmakula Caturmudrāmaṇḍala.185

176. Tibetan reads: “MUKHE”.
    Tibetan and Tattvaloka both read: “At the time of not avoiding the misfortune, you will fall into hell.”
182. Tibetan omits: “binding”.

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Part Three

A-2. Structure of the Padmakula Caturmudrāmāndala

“The supreme Caturmudrāmāndala (of the Lotus-family) has the basic design of the Vajrādhātu (Mahāmāndala) and is equal to the (Sakalajagad-vinaya) Mahāmāndala. In the centre of the (Catur-) mudrā-māndala one should place the image of the Buddha (Vairocana). On all sides of him, one should draw the vajra-lotus and the others.”

The external shape of the Padmakula Caturmudrāmāndala is designed in conformity with the Vajrādhātu Mahāmāndala, but its centre circle has the eight-petalled lotus like the Sakalajagadvinaya Mahāmāndala. This māndala consists of the image of Vairocana and the four symbols of four deities, i.e. Jagadvinaya, Jaṭābuddha, Padmasamādhī and Padmāmogheśvara. The image of Vairocana is made, cast, or drawn in the centre of the lotus. 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 Jaṭābuddha in the centre of the southern quarter; a sixteen-petalled vajra-lotus for Padmasamādhī 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. 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. Concerning the positions of these four symbols, it is evident that Ānandagarbha’s opinion is more appropriate than Śākyamitra. Amoghavajra argues that this māndala contains twenty-one deities excluding the sixteen Mahāsattva Padmacihnadharas out of the main thirty-seven deities.

A-3. Attainment-Knowledge

The attainment-knowledge of the Padmakula Caturmudrāmāndala consists of the following four samādhis for attaining the four deities of this māndala.

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183. Tibetan reads: “all the mahā-mudrās”.
188. Tattvāloka, TTP. Vol. 72, No. 3333, p. 40-4-3-8.
"If one clasps the lotus with the hand, and smells it carefully, and then worships the Buddhas with its scent, one gains the attainment (of Lokeśvara).

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, 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 beings with the mind (by means of the visualised lotus).

If one makes the four-faced lotus and clasps and revolves it with the hand, one achieves (all the actions) such as taking possession of (divine knowledge)."

This rite refers to practising the yoga of the four deities, i.e. Jagadvinaya, Jaṭābuddha, Padmāsamādhi and Padmāmogheśvara, by means of performing their four mudrās and meditating on their four symbols, which represent and symbolise the four previous maṇḍalas of the Lotus-family. As results of this rite, the sādhaka gains all the attainments of the four deities.

A-4. Conclusion

The Padmakula Caturmudrāmaṇḍala which has the function of assembling the essential principles of the previous four maṇḍalas 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, Jaṭābuddha, Padmāsamādhi and Padmāmogheśvara). In this maṇḍala, 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 maṇḍala describes the simplest way of attaining the four deities simultaneously, i.e. meditation on the four symbols of the four deities drawn in this maṇḍala. The sādhaka's attainment of the four deities through this maṇḍala means the attainment of the Body, Mind, Speech and Action of Avalokiteśvara.

B. Sarvajagadvinaya Maṇḍala

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191. Anandagarbha 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”.
Like the two previous *eka-mudrā-maṇḍalas* containing only a dominant single deity, i.e. the *Mahāyānābhisamayamāṇḍala* (ch. 5-B) and the *Vajrahūmīkāra Mandala* (ch. 10-B), the *Sarvajagadvinaya Maṇḍala* also focuses on only a single deity, i.e. Jagadvinaya or Lokesvara emitting all forms. Thus, Lokesvara or Avalokiteśvara, who predominates over the previous five mandalas 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*).

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 Mahābodhisattva Avalokiteśvara and ending with the words, “HRIṬ”, 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 Mahābodhisattva Avalokiteśvara and ending with the words, “One should be instructed accordingly”, 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* and ending with the words, “One is accomplished on the maṇḍala”, 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 and ending with the words,
“The attainments are achieved accordingly”\textsuperscript{210} refers to the rite of binding the four mudrās of the Sarvajagadvinaya Maṇḍala.

(5) The final section starting with the words, “Then, all the Tathāgatas gathered together in a conclave”\textsuperscript{211} and ending with the words, “the compendium of the Mahāyāna”\textsuperscript{212} constitutes the closing section of the part three, which includes a verse praising Avalokiteśvara by all the Tathāgatas.\textsuperscript{213}

**B-2. Structure of the Sarvajagadvinaya Maṇḍala**

The Sarvajagadvinaya Maṇḍala borrows its title from the maṇḍala positioned in the eastern quarter of the Sakalajagadvinaya Mahāmaṇḍala (ch. 15), i.e. the maṇḍala of Jagadvinaya. Thus, Viśvarūpa described in the following quotation indicates Lokeśvara emitting all forms, who is named as Jagadvinaya.

> “As for the Jagadvinayamaṇḍala (of the Lotus-family), one should draw its external maṇḍala in conformity with the (Sakalajagadvinaya) Mahāmaṇḍala, and draw accordingly a lotus in its interior. In its (centre) one should draw Viśvarūpa (Universal Form) embracing all the lotus-petals.”\textsuperscript{214}

According to Śākyamitra,\textsuperscript{215} since this maṇḍala 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 maṇḍala, 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 maṇḍala contains the thirteen deities, which refer to Lokeśvara, eight Offerings and four Door-guardians.

**B-3. Attainment-Knowledge**

The attainment-knowledge of the Sarvajagadvinaya Maṇḍala 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 Jagadvinayarahasamudrājñāna (the knowledge of the secret mudrā of Jagadvinaya).

a. Sarvajagadvinayajñāna

> “If one draws the maṇḍala known as Jagadvinaya, and meditates on the mahā-mudrā (of Jagadvinaya), one can become equal to Viśvadhara.”\textsuperscript{216}


\textsuperscript{213}. Cf. Tattvāloka, TTP. Vol. 71, No. 3333, pp. 142-4-5-143-1-1.


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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 Maṇḍala, and then while abiding in it, if he executes the activities such as confessing sins, and meditates on the maha-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 samādhi of Viśvarūpa with a well-concentrated mind, one is successful in the maṇḍala 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 maṇḍala.

B-4. Conclusion

In order to generate and to realise Avalokiteśvara, while the previous Padmakula Caturmudrāmaṇḍala suggests the means of attaining the four deities (i.e. Jagadvinaya, Jataḥbuddha, Padmasamādhi and Padmāmogheśvara), the Sarvajagadvinaya Maṇḍala which is the eka-mudrā-maṇḍala of the Lotus-family focuses on only Jagadvinaya because the four deities are the four different images of Avalokiteśvara or Lokesvara. Thus, the yoga of Jagadvinaya described in this maṇḍala guarantees all the attainments such as the supernatural powers explained in the previous five maṇḍalas of the Lotus-family. In addition, by means of the power of the compassionate Avalokiteśvara the sādhaka converts all sentient beings.

218. Chinese 2 reads: “the union of vajra and lotus”.
Part Four

Karma-Pledge of All the Tathāgatas

Part four of the Sanskrit STTS is divided into four chapters, entitled Sarvārthasiddhi Mahāmāndala (ch. 19), Ratnaguhya Mudrāmāndala (ch. 20), (Manikula) Jñānamaṇḍala (ch. 21), and (Manikula) Karmanamāṇḍala (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. Manikula Caturmudrāmāṇḍala and Sarvārthasiddhi Māṇḍala (or Manikula Ekamudrāmāṇḍala). 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. 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. Thus, the Gem-family specialises in the gaining of wealth with special instructions for discovering hidden treasure.

This fourth part of the STTS is dominated by the Mahābodhisattva Ākāśagarbha and all six maṇḍalas 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 Snellgrove argues that the first four maṇḍalas of part four have exactly the same principal thirty-seven divinities as in the Vajradhātu Māṇḍala 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 (Manikula) Karmanamāṇḍala by a combination of Maniratna-. In addition, in the case of the third (Manikula) Jñānamaṇḍala, the distinctive part of the Bodhisattva's name is prefixed by Manijñāna-.

3. Ibid., p. 143-1-1-2.
Part Four

Chapter 19. Sarvārthasiddhi Mahāmaṇḍala

Chapter 19 of the STTS 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 maṇḍalas. The first maṇḍala (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 maṇḍala). 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."

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” and ending with the words, “This is produced for the benefit of the world”, 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), Vajrapani (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. This section also provides an exposition of the second samādhi called the supreme maṇḍala-king of the Sarvārthasiddhi Mahāmaṇḍala.

(2) The next section starting with the words, “Then, the Bodhisattva Mahāsattva Ākāśagarbha” and ending with the words, “One should reveal the Mahāmaṇḍala”, 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" and ending with the words, “OM SARVA-KARMA SPHOTA SAMYOGA”, explains the means of gaining hidden treasure as the

14. Tattvāloka omits: "KARMA".
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attainment-knowledge of the Sarvārthasiddhi Mahāmaṇḍala. 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-fist\(^{17}\) into two, one should accomplish the karma-mudrās”,\(^{18}\) explains the rites of binding the four mudrās of the Sarvārthasiddhi Mahāmaṇḍala.\(^{19}\)

2. Maṇḍala Rites

a. Structure of the Sarvārthasiddhi Mahāmaṇḍala

The Sarvārthasiddhi Mahāmaṇḍala enunciated by Ākāśagarbha has the same basic structure as that of the Vajradhātu Mahāmaṇḍala and also contains the main thirty-seven deities at the same positions corresponding to those of the Vajradhātu Mahāmaṇḍala.

“The supreme Mahāmaṇḍala (of the Gem-family) has the basic design of the Vajradhātu (Mahāmaṇḍala) and is called ‘Sarvasiddhi (Universal Fulfilment)’. (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 maṇḍala should be drawn, inlaid with vajras and gems in every corner of the maṇḍala\(^{20}\) 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 maṇḍalas which radiate brightness of the various gems.

(In the centre of the whole maṇḍala) 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 Vajramāṇi, the gem-garland referring to the symbol of Vajraraññākura, the gem in the lotus referring to the symbol of Vajracintāmaṇi and the gem encircled by minute gems referring to the symbol of Vajraratnavāraṣṭa).

Having approached the maṇḍala of Sarvāśāsādhī\(^{21}\) (located at the eastern quarter) with the vajra-impulse, one should place Vajragarbha and draw Ratnavaraprada there (in its centre).\(^{22}\)

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17. Tibetan reads: “gem-mudrā”.
20. Tibetan reads: “mahā-maṇḍala”.
21. Chinese 2 adds: “positioned in the east”.
22. Chinese 2 reads: “One should draw Vajragarbha who assumes the image of Ratnavaraprada 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) Vajramaničihna or Manicihna, (2) Ratnāṅkuśa or Ratnarāja, (3) Manirāga, and (4) Ratnatuśtri or Manisādhu).

Having approached the mandala of Ratnamāla (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 Sarvatathāgatābhiṣekamāla, (6) Manisūrya, (7) Cintāmanīdhvaja or Manīṣirī, and (8) Ratnaṭṭahāsa or Maniḥāsa).

Having approached the mandala of Ratnapadma (located at the western quarter) with the vajra-impulse, one should duly 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) Samādhijānānagarbha, (10) Ratnakūśa, (11) Manicakra, and (12) Ratnabhāsa or Maniḥbhāsa).

Having approached the mandala of Ratnavrṣṭi (located at the northern quarter) with the vajra-impulse, one should draw the Mahāsattva Ratnavrṣṭi 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) Maṇipūja, (14) Maṇibandhakavaca or Maṇikavaca, (15) Manidamṣṭra or Maniyakṣa, and (16) Maṇiratna or Maṇimūṣṭi) in conformity with the rite.

Having approached with the vajra-impulse, in every part of the corner, one should duly draw Ratnaśāyā (or Ratnarāti) and the others (i.e. Ratnamāla, Ratnagītā or Maṇigītā, and Ratnaṁṛtyā or Maṇiṁṛtyā) in correct order. Having approached the supreme external mandala with the vajra-impulse, one should draw Dhūpadūja (Dhūparatnā or Ratnadhūpā) and the others (i.e. Puspāmaṇi or Ratnapuṣpā, Ratnalokā, and Maṇigandhā or Ratnagandhā) in the corners of the external mandala. The (four) Door-guardians (i.e. Sarvaratnākaraṇa or Ratnāṅkuṣa, Ratnapāṣā, Maṇibandha or Ratnapāṣa, and Maṇiratnāveśa or Ratnāveśa) 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, Sarvārthasiddhi, Ratnadrṣṭi, Ratnapadma and Ratnavrṣṭi.

\(^{23}\) Chinese 2 adds: “positioned in the south”.

\(^{24}\) Chinese 2 adds: “positioned in the west”.

\(^{25}\) Chinese 2 adds: “positioned in the north”.

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The image of Vairocana is the same as in the Vajradhātu Mahāmandala, 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. Secondly, Ratnadṛṣṭi (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. Finally, Ratnavrṣṭi (in the centre of the northern quarter) has an image of Vajragarbha pouring and casting the mould of all gems.

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 Mahāmandala 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. Though there is no mention about the Bhadrakalpa Mahābodhisattvas in the above quotation, Ānandagarbha argues that the Bhadrakalpa Mahābodhisattvas such as Maitreya, are drawn towards the four directions of the external mandala.

b. Entry into the Mandala

The master instructing the rites of the Gem-family is called the precious gem-master (maniratna-ācārya) because he holds the precious gem in his hand while performing the rituals in the mandala. The entry rite into the Sarvārthasiddhi Mahāmandala also begins with the master's activities. Since its basic format follows the ritual of the Vajradhātu Mahāmandala, 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 Mahāmandala.

(1) (Having drawn the Sarvārthasiddhi Mahāmandala), the precious gem-master himself enters this Mahāmandala in accordance with (the rite of the Vajradhātu Mahāmandala) 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 Vajraratnāṅkura over his heart. Then, having

27. Kosalālaṃkāra, 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).
29. Kosalālaṃkāra, 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.
clapsed a garland and recited the *hrdaya* of entering (the *manda*la), he enters. After this, he presents the garland to the Lord Vajragarbha who abides in place of Akṣobhya, 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.”

According to Ānandagarbha, 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 Vajramani while reciting the *hrdaya*: ‘*OM VAJRA-MANI SAMAYA VAM*’.

(3) Next, (the pupil) wearing an upper garment made of the cloth obtained in accordance with the colour and covering his eyes with the same kind of (cloth), enters (the *manda*la) while reciting the *hrdaya*: ‘*OM HŪM MANI RĀJA KULAM*’.

(4) When he enters (the *manda*la), (the master) utters: ‘You should not tell this 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* (-mudrā of Vajramani) and enunciates the *Mahāyānābhīṣamaya* (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 Bodhisattva to tell all. After (Ākāśagarbha) has spoken, (the master) removes (his pupil’s) face-cover and reveals the *Mahāmanda*la.

(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.”

3. Attainment-Knowledge

3-1. *Jñānamudrā*

The attainment-knowledge of the *Sarvārthasiddhi Mahāmanda*la 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)
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 diggs for the treasure trove, there one sees the treasure trove.

If one forms the supreme samaya (-mudrā) (of Ratnadrṣṭi) 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 Ratnadrṣṭi), 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 (jnāna).

If one forms the supreme samaya (-mudrā) (of Ratnadrṣṭi) 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.”

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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 Ratnadrṣṭi) 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, Ratnadrṣṭi 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 Ratnadrṣṭi 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 Ratnadrṣṭi 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

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41. Tattvāloka, TTP. Vol. 72, No. 3333, pp. 59-3-6-60-5-5.
The secret rite entitled ‘Manirahasayamudrájñāna’, 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). If one meditates on the maha-mudrā (of Sarvārthasiddhi) and takes possession of it, one can gain treasure.

While forming the supreme samaya (-mudrā) (of Ratnadrṣṭi), 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 Ratnavrṣṭi) through the union of the two organs. Then, wherever one should break open the mudrā, there one can point out treasure.”

This secret rite refers to gaining hidden treasure by means of the sexual union in samādhi 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 Mahāmandala 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 mandala is dominated by Ākāśagarbha symbolising giving or generosity and represents the Body of Ākāśagarbha, the main characteristic of the mandala is that the four deities occupying the positions of the four Tathāgatas, i.e. Sarvārthasiddhi, Ratnadrṣṭi, Ratnapadma and Ratnavrṣṭi, have the images of Ākāśagarbha. The other deities in the mandala also have the characteristics of Ākāśagarbha because they are generated from the samādhi of Ākāśagarbha. In addition, all the deities of the mandala except Vairocana hold their own attributes signified by the gem or jewel. The purpose of this mandala 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: “Rahasayamudrájñāna”.
43. Chinese 2 in this paragraph interprets “the union of the two organs” as “the union of vajra and lotus”
Chapter 20. Ratnaguhya Mudrāmaṇḍala

Chapter 20 of the STTS provides an exposition of the Ratnaguhya Mudrāmaṇḍala, which is classified as the dharani-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 ‘Ratnaguhya (gem-secret)’ meaning the secret of the minds of the Gem-family. Like the previous dharani-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 Sarvārthasiddhi) 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).”

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” and ending with the words, “OM SARVĀBHIṢEKĀ PŪJĀ SAMAYE HŪM”, provides an exposition of the second samādhi called the supreme maṇḍala-king of the Ratnaguhya Mudrāmaṇḍala.

(2) The next section starting with the words, “Then, the Lord” and ending with the words, “Otherwise you will suffer great poverty, and you will fall into hell immediately after death”, explains the maṇḍala-rites of the Ratnaguhya Mudrāmaṇḍala.

46. Dāna-pāramitā is one of six or ten pāramitās. The six chief pāramitās are ārtha (giving, generosity, liberality), śīla (virtuous conduct, morality, righteousness), kṣīnti (forbearance, patience), virya (energy), dhātā (meditation) and prajñā (wisdom). The four supplementary pāramitās are upāya or upāya-kauśalya (skillfulness in the choice or adaptation of the means for conversion or welfare), pranidhāna (aspiration or resolution), balā (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).

Chinese 2 omits: “Lord”.
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(3) The next section starting with the words, "One should generate the knowledge of the pledge of one's jewel"°3 and ending with the words, "OM KARMA SIDDHI"‟,°4 explains the attainment-knowledge of the Ratnaguhya Mudrāmanda undertaken by the Ratnaguhya Mudrāmanda 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"°5 and ending with the words, 'Having made the supreme secret-of-secret-fist into two, one should perform all the actions",°6 describes the rites of binding the four mudrās of the Ratnaguhya Mudrāmanda. Like the previous dhāraṇī-mandalas (chs. 2, 7, 11 and 16), all the mahā-mudrās of the Ratnaguhya Mudrāmanda appear in the form of hand gestures.°7

2. Structure of the Ratnaguhya Mudrāmanda

"The supreme°8 Mudrāmanda (of the Gem-family) has the basic design of the Vajradhātu (Mahāmanda) and is called 'Ratnaguhya (Gem-secret)'.

The whole mandala should be designed in conformity with the (Sarvārthasiddhi) Mahāmanda. 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 (paryānaka) before the Vajradhātu,°9 a jewel-garland,°10 a jewel in the lotus,°11 and a jewel encircled by (minute) jewels°12 (clockwise from the east).°13


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."

°58. Chinese 2 inserts: "self (sva)".
°59. Śākyamitra interprets the phrase "before the Vajradhātu" as referring to the place of Sattvavajri. (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 Vajradhātvīśvarī (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".

Concerning these four symbols occupying the places of the four Pāramitās, Ānandagarbha adds that the place of Sattvavajri is occupied by a wish-granting-gem (cintāmanī) signified by a five-pronged vajra whose top faces the east and is endowed with a blazing (light); that the place of Ratnavajri is occupied by a garland of the precious gem; that the place of Dharmavajri is occupied by a wish-granting-gem in the centre of the sixteen lotus-petals; and that the place of Karmavajri is occupied by a wish-granting-gem encircled by minute jewels. (Tattvaloka, TTP. Vol. 72, No. 3333, p. 65-2-3-6).

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Having approached the *mandala* of Sarvasiddhi\(^64\) with the vajra-impulse, one should draw the great vajra-jewel\(^65\) 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 jewels\(^66\)).

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-sign\(^70\) on all sides of it in correct order, (i.e. (9) a sixteen-petalled lotus having the wish-granting-gem, (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 jewel\(^72\)).

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 pledge\(^74\)).\(^75\)

The external structure of the *Ratnaguhya Mudrāmandala* is the same as that of the previous *Sarvarthasiddhi Mahāmandala*. The main characteristic is that the

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\(^{64}\) 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”.

\(^{68}\) Kosalalāṃkāra, 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. (Kosalalāṃkāra, 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.

mandala is filled with the deities' symbols which are basically similar to those of the Vajraguhya Vajramandala (ch. 2), but since the Ratnaguhya Mudrāmanḍala 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 Vajradhātuvatīvari (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 Sarvārthasiddhi, 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 Ratnāvrśti, 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. Maṇisamayajñāna

The attainment-knowledge83 of the Ratnaguhya Mudrāmanḍala is entitled 'Maṇisamayajñāna', which means the knowledge of the samaya-mandala (or dhāranī-mandala) of the Jewel-family. This knowledge which guarantees the

79. Tatvāloka, 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.
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 samādhi 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 samaya (-mudrā)84 (of Ratnadṛṣṭi 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 samādhi 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 samaya-mudrā of) Ratnavajri, one can become a king everywhere.

If one meditates on the vajra-gem on (one’s) tongue through the samādhi 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 Sattvavajri

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84. Tibetan reads: “(the samaya-mudrā of) Ratnavajri”.
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-samādhi”.
90. Chinese 2 reads: “gains great Dharma-kingship”.
91. Chinese 2 reads: “gains Karma-kingship”. 

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(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, 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 Anandagarbha, 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 Ratnavṛṣṭi 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 Mudrāmanaḍala entitled ‘Maṇikulasamaya-mudrārahasayajñāna (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) while meditating on the maha-mudrā (of one's deity), one gains fulfilment.

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92. Chinese 2 reads: “dharma-mudrā”.
93. Tatttvāloka, 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, Ratnadṛṣṭi 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 Mahāmandala, and the corresponding female deity generated in the Ratnaguhya Mudrāmandala because all the deities in this maṇḍala 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, Ratnadṛṣṭi, Ratnapadma and Ratnavṛṣṭi.

4. Conclusion

Since the Ratnaguhya Mudrāmandala representing the Mind of Ākāśagarbha is the dhāraṇi-maṇḍala of the Gem-family, the bodily images of the deities of the Sarvārthasiddhi Mahāmandala are replaced in this maṇḍala by their symbols or attributes, most of which are designed in conformity to those of the Vajraguhya Vajramandala (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.

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Chapter 21. (Maṇikula) Jñānānāṃḍaḍa

Chapter 21 of the STTS provides an exposition of the (Maṇikula) Jñānānāṃḍaḍa, which is classified as the dharma-maṇḍala and constitutes the supreme dharma-mudrā of the Gem-family. This maṇḍala also focuses on the main thirty-seven deities, who in the maṇḍala 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.

1. Structural Analysis of Chapter 21

(1) The first section of chapter 21 of the STTS starting with the words, “Then the Lord once again” and ending with the words, “OM SARVĀBHĪṢEKA-JÑĀNA HŪṂ”, provides an exposition of the second samādhi called the supreme maṇḍala-king of the (Maṇikula) Jñānānāṃḍaḍa.

(2) The next section starting with the words, “Then, the Bodhisattva Mahāsattva Ākāśagarbha” and ending with the words, “You should not tell anyone who has not seen the Dharma-maṇḍala, otherwise you will die instantly without attaining success”, explains the maṇḍala rites of the (Maṇikula) Jñānānāṃḍaḍa.

(3) The next section starting with the words, “One should generate the knowledge of the dharma of the Gem-family” and ending with the words, “SARVA GUHYA JÑĀNA SARVA-SIDDHIM ME PRAYACCHA HŪṂ”, explains the attainment-knowledge of the (Maṇikula) Jñānānāṃḍaḍa 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” and ending with the words, “One should establish

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96. S. chapter 21, pp. 416-423, T. pp. 264-4-7-265-3-6, C2. p. 419-1-5-420-3-22.
101. Chinese 2 adds: “this secret Dharma”.
102. Tibetan and Chinese 2 both omit: “maṇḍala”.
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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 ‘Rainajñāna (Gem-knowledge)’*¹¹⁰

The whole manḍala 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 Dharma-mandala.”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 (-manḍala) of the Jewel-family, consists of the following four sets of samādhis.

“Having drawn Vajragarbha (or Ākāśagarbha) on a cloth or elsewhere in samādhi (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 samādhi, 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 samāpatti. 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 samāpatti. Then, one should plead (while uttering): ‘Bestow good action!’.”


¹⁰⁹. Chinese 2 reads: “sva-jñāna-mandala”.

¹¹⁰. Chinese 2 reads: “Svaratnajñāna”.


¹¹³. Tattvāloka., TTP. Vol. 72, No. 3333, p. 71-3-3-5.

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"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, Ratnaḍṛṣṭi and his family, Ratnapadma and his family, and Ratnavṛṣṭi 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
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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 Sarvārthasiddhi, Ratnadṛṣṭi, Ratnapadma and Ratnavṛṣṭi.

3-b. Secret Rite

The secret rite of the (Maṇikula) Jñānamandala is entitled ‘Maṇijñānarahasyamudrājñāna’ 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 (dvayendriyasamāpatti),
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. Sarvārthasiddhi 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”.
118. Tattvāloka, TTP. Vol. 72, No. 3333, pp. 73-3-4-74-2-4.
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The (Manikula) Jñānamañḍala represents the Speech of Ākāśagarbha, which is manifested in the maṇḍala as the main thirty-seven deities of the Gem-family abiding in samādhi. Since this maṇḍala 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 dharmas and the accumulation of actions.
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Chapter 22-a. (Manikula) Karmamaṇḍala

Chapter 22-a of the *STTS*\(^{120}\) provides an exposition of the *Manikula* Karmamaṇḍala, which is classified as the *karma-maṇḍala* and constitutes the supreme *karma-mudrā* of the Gem-family. Amoghavajra provides a brief outline for this chapter as follows:

“The fourth *maṇḍala* (of the *Sarvarthasiddhi*) is called the *karma-maṇḍala*. It contains (the main) thirty-seven deities. (This section of the *tantra*) explains the rite of guiding the pupil to enter (the *maṇḍala*), 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.”\(^{121}\)

I. 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 *maṇḍala*-king of the *(Manikula) Karmamaṇḍala*.

(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 *maṇḍala*-rites of the *(Manikula) Karmamaṇḍala*.

(3) The next section starting with the words, “One should teach the knowledge of the *Karma* *(maṇḍala)* of the Gem-(family)”\(^{126}\) and ending with the words, “One can gratify the whole world”,\(^{127}\) explains the attainment-knowledge of the *(Manikula) Karmamaṇḍala*. 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 *(Manikula) Karmamaṇḍala*.\(^{130}\)

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\(^{121}\) OEAVS, TSD. Vol. 18, No. 869, p. 286-1-14-16.


\(^{124}\) Tibetan reads: “*OM VIŚVĀBHISEKA HŪM.*” Tattvāloka reads: “*OM VAJRA VIŚVĀBHISEKE HŪM.*”


\(^{126}\) Tibetan reads: “ārya-Ākāśagarbha”.


\(^{129}\) Tibetan omits: “Gem”. Tattvāloka reads: “Gem-family”.


\(^{130}\) Cf. Tattvāloka, TTP. Vol. 71, No. 3333, p. 143-4-7~5-7.
2. Structure of the (Manikula) Karmamanḍala

“The supreme Karmamanḍala (of the Gem-family) has the basic design of the Vajradhātu (Mahāmanḍala) and is called ‘Ratnakarma (Gem-Action)’.

The whole manḍala should be designed in conformity with the (Sarvarthasiddhi) Mahāmanḍala. In its centre one should duly place the image of the Buddha (Vairocana). One should draw the Ratnasattvis\(^{131}\) in conformity with the Mahāsattvas.”\(^{132}\)

As in the previous karma-manḍalas, only the five deities occupying the five Tathāgatas' positions in the manḍala, i.e. Vairocana, Sarvārthasiddhi, Ratnadṛṣṭi, Ratnapadma and Ratnavṛṣṭi assume male forms and their images are the same as those of the Sarvārthasiddhi Mahāmanḍala, but the other deities including Bhadrakalpa Mahābodhisattvas assume female forms though they refer to those of the Sarvārthasiddhi Mahāmanḍala. Since the (Manikula) Karmamanḍala 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. Manikarmajñāna

The attainment-knowledge of the (Manikula) Karmamanḍala entitled ‘Maṇi-karmajñāna’, which means the (attainment-) knowledge of the karma (-manḍala) 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 (maha-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.\(^{133}\)consecrations.

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. Sarvārthasiddhi and his family,

\(^{131}\) Tibetan reads: “Ratnapūjās”.
\(^{133}\) Chinese 2 inserts: “gem”.
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Ratnadrṣṭi and his family, Ratnapadma and his family, and Ratnavṛṣṭi and his family. In this rite the sadhaka generates and visualises the image of his deity described in the Sarvārthaśiddhi Mahāmandala 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 ‘Rahasyamudrākarma-jñāna (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) through the samādhi of Vajragarbha, and worships all the Buddhas, one can gratify the whole world.”

According to this quotation, while visualising himself as the bodily image of his chosen deity described in the Sarvārthaśiddhi Mahāmandala, if the sadhaka 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 mandala, 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, Sarvārthaśiddhi, Ratnadrṣṭi, Ratnapadma and Ratnavṛṣṭi. Thus, as the female deities worship these five deities in the mandala, if the sadhaka 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. Tattvaloka, 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”.
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 mandalas and related rites, i.e. Manikula Caturmudrāmaṇḍala classified as the catur-mudrā-maṇḍala and Sarvārthasiddhi Maṇḍala classified as the eka-mudrā-maṇḍala.

A. Manikula Caturmudrāmaṇḍala

Since the Manikula 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 VIṢYA DRŚṬI”,\(^{140}\) provides an exposition of the fifth samādhi called the supreme maṇḍala-king of the Manikula 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 Manikula 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 TRAṆ”,\(^{144}\) explains the attainment-knowledge of the Manikula 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 Manikula Caturmudrāmaṇḍala.\(^{146}\)

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142. na tvayā kasyacid vaktavyam iti: S. p. 431-11-12, T. p. 266-2-1, C2. p. 422-3-5-6.
145. Tattvāloka reads: “Bodhisattva Mahāsattva Ākāśagarbha”.

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A-2. Structure of the Manikula Caturmudrāmāndala

The Manikula Caturmudrāmāndala focuses on Vairocana and the four symbols representing the previous four manālas of the Gem-family.

“As for the supreme Mudrāmāndala (of the Gem-family), one should construct the manāla by means of (drawing the previous) Caturmudrā (-mandalas).”

A difference of interpretation concerns Vairocana placed in the centre of the manāla. Whereas Ānandagarbha comments that the image of Vairocana is drawn in conformity with the description of the Sarvārthasiddhi Mahāmāndala, Sākyamitra 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 Sarvārthasiddhi, the gem signified by the gem for Ratnadrsti, the gem signified by the lotus for Ratnapadma, and the gem signified by the crossed vajra for Ratnavṛśī. According to Amoghavajra, this manāla contains twenty-one deities, excluding the sixteen Mahāsattvas out of the main thirty-seven deities.

A-3. Attainment-Knowledge

The attainment-knowledge of the Manikula Caturmudrāmāndala 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.”

Sākyamitra 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. While Sākyamitra 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).
A-4. Secret Rite

The STTS explains the following secret rite of the Manikula Caturmudrāmanḍala 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 Sarvarthasiddhi, and the consort refers to the female-shaped (sixteen) Mahāsattvas and (eight) Offerings described in the (Manikula) Karmamanḍala.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 Manikula Caturmudrāmanḍala consists of Vairocana and the four symbols of the four deities (i.e. Sarvarthasiddhi, 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 manḍala has the function of assembling the essential principles of the previous four manḍalas 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. Sarvarthasiddhi Maṇḍala

Since the Sarvarthasiddhi Maṇḍala156 focuses on only the image of a predominant deity of the family, i.e. Ākāśagarbha, or more specifically, Sarvarthasiddhi 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 Sarvarthasiddhi 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 samādhi of both cultivating a single deity and cultivating all the Yaksas, 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”.
Part Four

(1) The first section of the second part of chapter 22-b of the STTS starting with the words, “Then the Bodhisattva Mahāsattva Ākāśagarbha” and ending with the words, “VĀJRA RATNA HŪṂ”, provides an exposition of the second samādhi called the supreme maṇḍala-king of the Sarvārthasiddhi Maṇḍala.

(2) The next section starting with the words, “Then, this is (the description of) the maṇḍala” and ending with the words, “One should draw the maṇḍala of universal success accordingly”, briefly explains the maṇḍala-rites of the Sarvārthasiddhi Maṇḍala.

(3) The next section starting with the words, “Then, one should teach this mudrā-knowledge of the secret knowledge and ending with the words, “One obtains the attainment of ordinance”, explains the attainment-knowledge of the Sarvārthasiddhi Maṇḍala.

(4) The next section, i.e. “Then, one should teach the mudrā-knowledge of the four signs. Having drawn either the sativas on cloths, or the mudrās on maṇḍalas one is accomplished.” refers to the rite of binding the four mudrās of the Sarvārthasiddhi Maṇḍala.

(5) The final section starting with the words, “Then, all the Tathāgatas gathered together in a conclave” and ending with the words, “the compendium of the Mahāyāna”, constitutes the closing section of part four, which includes a verse praising Ākāśagarbha by all the Tathāgatas.

B-2. Structure of the Sarvārthasiddhi Maṇḍala

The Sarvārthasiddhi Maṇḍala focuses on the maṇḍala positioned in the eastern quarter of the Sarvārthasiddhi Mahāmandala (ch. 19), i.e. the maṇḍala 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 maṇḍala of Sarvasiddhi.”

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161. Tibetan and Tattvaloka both omit: “universal”.
165. Tibetan and Tattvaloka both read: “karmasiddhi”.
166. Chinese 2 adds: “the left lunar circles”.
Part Four

Since the words ‘supreme mahāmanḍala’ have already been used for the Sarvārthasiddhi Mahāmanḍala, the supreme mahāmanḍala in this quotation refers to the supreme manḍala of assuming all the bodily images (mahā-mudrās) of the main thirty-seven deities of the Sarvārthasiddhi Mahāmanḍala. As in the manḍala-structure section of chapter 19, the Sarvārthasiddhi Mahāmanḍala is also called the manḍala of Sarvasiddhi. Thus, the Sarvārthasiddhi Manḍala is designed in conformity with the Sarvārthasiddhi Mahāmanḍala, and then the image of Sarvārthasiddhi is drawn on the lotus and the moon positioned in the centre of the manḍala while reciting the relevant hrdaya. As already mentioned, Amoghavajra comments that this manḍala contains the thirteen deities, which refer to Sarvārthasiddhi, eight Offerings and four Door-guardians.

B-3. Attainment-Knowledge

The attainment-knowledge of the Sarvārthasiddhi Manḍala entitled ‘Jñāna-rahasyamudrājñāna (the knowledge-secret-mudrā-knowledge)’ refers to the secret rite of the Sarvārthasiddhi Manḍala.

“To the Buddhas, if one offers pleasure attached to desires (kāma) such as form (rūpa), one gains the attainment of ordinances (kalpa).”

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 Manipula Caturmudrāmanḍala suggests the means of attaining the four deities (i.e. Sarvārthasiddhi, Ratnadrsti, Ratnapadma and Ratnavṛṣṭi), the Sarvārthasiddhi Manḍala which is the eka-mudrā-manḍala 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 BHAGAYAN VAJRA RATNA HUM’. (Tattvālokā, 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”. Sākyamitra 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).

According to Amoghapājra, part five of the STTS first of all explains the recitations of the verses about the secret-assistance-means (upāya) of all the maṇḍalas. Then, it unfolds the enlightenment of Buddha Śākyamuni as a Transformation-body (nirmāṇa-kāya) manifested in Jambudvīpa. Finally, all the Tathāgatas praise Vajrāsattva by invoking his one hundred and eight names. As Amoghapājra concludes, most of part five consists of sets of verses which describe methods of the various siddhīs 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 (siddhīs) 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. 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,

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1. OEAVS, TSD. Vol. 18, No. 869, p. 286-1-21-25.
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 dharmas 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.
Chapter 23. Upāyasiddhītantra

Chapter 23 of the STTS deals with the means of gaining the supreme attainments by means of the uttara-tantra of the mahā-maṇḍalas described in the STTS, i.e. Vajradhātu Mahāmaṇḍala (ch. 1) for the five Tathāgatas and the Tathāgata-family, Trilokavijaya Mahāmaṇḍala (ch. 6) for the Vajra-family, Sakalajagadvinaya Mahāmaṇḍala (ch. 15) for the Padma-family and Sarvārthasiddhi Mahāmaṇḍala (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 Mkhas-grub-rgyas 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 (mālsārya). 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 Vajrapāṇi enunciated this tantra of the extensive rite of the great essence of all the Tathāgatas” and ending with the words, “This is the extensive rite to gain the supreme attainments of Buddhas and Bodhisattvas of the mudrās of all the families”, 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-maṇḍalas 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 Mahāmaṇḍala 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. (Kosalalāṃkāra, TTP. Vol. 71, No. 3326, pp. 48-5-8-49-1-1).
9. Tattvāloka inserts: “the tantra of”.
by means of executing the four mudrās of the deities, the nature of (a) Buddha, (b) Vajradhara or Vajrasattva, (c) Vajrahumkāra, (d) Avalokiteśvara or Lokeśvara, (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 (samayās) 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 the dharmas16 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 Mani-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 Vajrakīrya 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 samādhi), (c) harming evil beings, (d) converting the sentient

12. Tibetan and Tattvālōka both insert: “perfecting (siddhi)”.
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 Vajrapāni” and ending with the words, “This is the tantra of attaining the knowledge of the nature of all the families”, 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, (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 Vajrapāni” and ending with the words, “This is the tantra of the extensive rite of attaining the knowledge of all the families”, 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 (sūksma)-vajra or a line of letters (akṣara-paṅkhi) in space or elsewhere, (e) perceiving the whole world (sarvaloka) and beholding the reflected image.

(7) The next section starting with the words, “Then, the Mahābodhisattva Vajrapāni” and ending with the words, “They appear in front”, describes the means of gaining the attainment-knowledge (siddhi-jñāna) of all the families, i.e. (a) meditating on the image of the Buddha as oneself by means of empowering (Vajra-) sattva, (b) beholding the yellowish-white mandala in space or elsewhere,

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   Tibetan and Tattvāloka both read: “This is the tantra of the extensive rite of the knowledge of the nature of all the families.”
24. Tattvāloka reads: “attaining the knowledge”. Chinese 2 reads: “attaining the knowledge-mudrā”.
26. Ānandagarbha interprets sarvaloka in this context as referring to Ākāśagarbha. (Tattvāloka, TTP. Vol. 72, No. 3333, p. 91-5-2-3).
29. Śākyamitra explains that the attainment-knowledge means the knowledge of the sign of attainment. (Kosalaśāntika, TTP. Vol. 71, No. 3326, p. 53-5-5-6).
and visualising the image of the deity as oneself, (c) observing (the image of the
deity) in the middle of the blue\textsuperscript{31} (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.\textsuperscript{32}

(8) The next section starting with the words, “Then, the Mahābodhisattva Vajrāpāṇi”\textsuperscript{33} and ending with the words, “One experiences the five supernatural knowledges. The Lord Ākāśagarbha said thus”,\textsuperscript{34} describes the means of attaining the five supernatural knowledges (pañcābhiṣijñā, 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),\textsuperscript{35} (c) binding the supreme mudrā of Trilokavijaya, (d) binding the supreme mudrā of Jagadvinaya, (e) binding the supreme mudrā of Sarvārthasiddhi.

(9) The next section starting with the words, “Then”\textsuperscript{36} and ending with the words, “The Lord Buddhapūja said thus”,\textsuperscript{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 Mañi-family).

(10) The next section starting with the words, “Then”\textsuperscript{38} and ending with the words, “One attains the self-existent offerings”,\textsuperscript{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 hṛdayas, i.e. (a) “SAMAYAS TVAM” (You are the pledge), (b) “SURATAS TVAM” (You are the delight), (c) “HŪMP”, (d) “SARVA ŚUDDHA” (Everything is pure), (e) “OM”.

\textsuperscript{31} Chinese 2 reads: “black”. Ānandagarbha and Śākyamitra both interpret the blue (ḥvāma) in this context as referring to the blossom of the blue lotus (upāla). (Tattvāloka, TTP. Vol. 72, No. 3333, p. 92-3-5–6; Kosalālāṃkāra, TTP. Vol. 71, No. 3326, p. 54-1-7).

\textsuperscript{32} Tattvāloka, TTP. Vol. 71, No. 3333, p. 144-5-2.


\textsuperscript{35} Kosalālāṃkāra, TTP. Vol. 71, No. 3326, p. 54-3-6–7.


\textsuperscript{38} S. p. 454-9, T. p. 268-3-4, C2. p. 426-1-11.

\textsuperscript{39} pūjāś caiva svayambahuvām 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”\textsuperscript{40} and ending with the words, “One can gain the attainment twice”\textsuperscript{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) maha-mudrā of Vajrasattva, (c) samaya-mudrā of Trilokavijaya or Vajrahūmākāra, (d) dharma-mudrā of Lokesvara 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) Lokesvara, (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.\textsuperscript{42}

(12) The next section starting with the words, “Then”\textsuperscript{43} and ending with the words, “The Lord Ākāśagarbha said thus”,\textsuperscript{44} describes the means of gaining all the attainments (siddhis) of all the families by means of the evocation (sādhanā), 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” (kāma ' 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 Mañjūratna-form (representing the bodily images of the deities of the Mañjū family).

(13) The next section starting with the words, “Then”\textsuperscript{45} and ending with the words, “One gains all the attainments”,\textsuperscript{46} describes the means of attaining the empowerment (adhiśṭhāna), consecration (abhiseka), meditation (samādhi), and worship (pujā) 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 Vajradhātiśvarī with a well-concentrated mind, (b) mudrā of Sattvavajrī with the Vajrasattva-samādhi, (c) mudrā of Vajrahūmākāra with a well-concentrated mind, (d) mudrā of Vajrapadma with the Lokesvara-samādhi, (e) mudrā of Mahāvajramaṇī with the Vajragarbha-samādhi, 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 Ratnavajrī and placing this mudrā on the forehead, (b) binding the mudrā

\begin{footnotes}
\textsuperscript{40} S. p. 456-1, T. p. 268-4-3-4, C2. p. 426-2-2.
\textsuperscript{41} siddhis tu dviguna bhavet: S. p. 457-3, T. p. 268-4-8-5-1, C2. p. 426-2-18.
\textsuperscript{42} Tattvāloka, TTP. Vol. 71, No. 3333, pp. 144-5-8-145-1-1.
\textsuperscript{44} ity āha bhagavān ākāśagarbhaḥ: S. p. 458-12, T. p. 268-5-8, C2. p. 426-3-12.
\textsuperscript{45} S. p. 459-1, T. p. 268-5-8, C2. p. 426-3-23.
\end{footnotes}
of Vajradhātvīśvarī 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 Vajrabhisekamāla and placing it on the forehead, (d) binding Dharmavajrī and placing it on the head, (e) binding Vajraratnāṅkura 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-adhiṣṭhāna)49 with the vajra-dharma, (c) conceiving that you are generated from the passion and I am the wrath,50 (d) expanding friendliness (maitrī), (e) entering the sarvākāśa-samādhi51 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. Vajralasyā, Vajramālā, Vajrāṭa and Vajraṇṛtyā) while reciting the vajra-song (namely, “OM, Vajrasattva, Assembler! Vajrārtha, Superior! Vajradharma, Song-holder! Vajrakarma, Supreme-performer!”), and then with the sixteen Offerings described in the Vajrārtha Karmamandala (ch. 4), (c) worshipping oneself as Vajrahumkāra with the hand gestures (karma-mudrās) of the Secret Offerings53

47. Kosalalāṁkāra, 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, Vajrahumkāra refers to the terintiri-mudrā described in the Trilokavijaya Mahāmandala, Dharmavajrī refers to the samaya-mudrā of Dharmavajrī described in the Sakalajagadvinaya Mahāmandala, and Vajraratnāṅkura refers to the samaya-mudrā of Ratnavajrī described in the Sarvārthasiddhi Mahāmandala. (Tattvāloka, TTP. Vol. 72, No. 3333, p. 97-3-5-5-2).
49. Sakyamitra interprets ‘being-empowerment (sattva-adhiṣṭhāna)’ as referring to the method of empowering the thought, i.e. the yoga of Vajrasattva. (Kosalalāṁkāra, TTP. Vol. 71, No. 3326, p. 59-2-2-7).
50. According to Sakyamitra, the passion (rāga) symbolises the thought of enlightenment (bodhicitta), and the wrath generated from the thought of enlightenment indicates Vajrahumkāra. (Kosalalāṁkāra, TTP. Vol. 71, No. 3326, p. 59-2-8-3-1).
51. Chinese 2 reads: “sarvākāśa-samādhi”.
52. According to Ānandagarbha, the hrdayas, mudrās, mantras and vidyās refer to the magical formulae described in the mahā-, dhārani-, dharmā- and karma-mandalas 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. Vajralasyā, Vajramālā, Vajrāṭa and Vajraṇṛtyā (Tattvāloka, TTP. Vol. 72, No. 3333, p. 99-1-5), but Sakyamitra interprets them as referring to the sixteen Secret Offerings described in the Krodhaśraya Mūdrāmandala (ch. 7). (Kosalalāṁkāra, 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 Karmamaṇḍala (ch. 18-a)), (e) honouring all the deities of the Mani-family with the canopy, banner, trophy and royal offerings (rāja-pūjās), (which means worshipping oneself as Akāśagarbha with the four Secret Offerings of the Mani-family, and also with the sixteen Offerings described in the Manikula Karmamaṇḍala (ch. 22-a)).

(14) The next section starting with the words, “Then” and ending with the words, “The Lord Vajradhara said thus”, describes the means of attaining the siddhis through the knowledge of the supernatural knowledges (abhijñā-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 Vajrahumkāra), (d) the attainment of purity (referring to the powers of Lokesvara), (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 Mani-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.

(15) The next section starting with the words, “Then” and ending with the words, “While meditating upon this knowledge of the great enlightenment, one can gain the attainment”, 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 Vajrahumkāra)

54. Tattvāloka, TTP. Vol. 72, No. 3333, pp. 98-4-8-99-3-8; Kosalālakāra, TTP. Vol. 71, No. 3326, p. 59-3-5-5-7.
and binding the supreme samaya (referring to forming the hand gesture of Trilokavijaya), (d) abiding in the Lokesvara-samādhi (referring to generating the bodily image of Lokesvara) and reciting the dharma-mudrā, (e) abiding in the Vajragarbha-samādhi (referring to generating the bodily image of Vajragarbha) and performing the karma-mudrā.  

(16) The next section starting with the words, “Then, the Mahābodhisattva Vajrapāni” and ending with the words, “The Lord Vajrarakṣa said thus”, describes the means of attaining gratification (anurāga), subjugation (vāśikaraṇa), destruction (māraṇa) and protection (rakṣa) 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 Vajraḥumkāra) 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 (karunā) (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 Ākāṣagarbha with all the ornaments of the Mani-family).  

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 (śīrṣa) daily and consecrating oneself in order to receive the consecration of all the Buddhas.

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60. Kosalālāṃkāra, TTP. Vol. 71, No. 3326, p. 60-3-6-5-6.  
64. According to Ānandagarbha, the sādhaka receives the consecration of (Vajra-) Ratnākūra in the realm of all the deities of the Mani-family through the mudrā of Vajraratna. (Tattvāloka, TTP. Vol. 72, No. 3333, p. 103-1-2-4).
Part Five

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 Vajrahūṃkāra\textsuperscript{65}), (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 ‘\textit{HŪM}’ with the wrathful mind),\textsuperscript{66} (c) killing (one's deity) by reciting the syllable ‘\textit{HŪM}’ (while uniting in the yoga of Vajrahūṃkāra), (d) calling out and killing one's deity through the enchanting-yoga (abhicāra-yoga)\textsuperscript{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.\textsuperscript{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 Vajrahūṃkāra with devotion, (d) reciting the name of Lokesvara (one hundred and eight times), (e) presenting offerings\textsuperscript{69} to the Buddhas and sentient beings daily in one's power.

(17) The final section starting with the words, “Then”\textsuperscript{70} and ending with the words, “This well-spoken \textit{sūtra} is the supreme Vajrayāna, the secret of all the Tathāgatas, and the compendium of the Mahāyāna”,\textsuperscript{71} constitutes the closing section of chapter 23, which includes a verse praising Vajrapāni by all the Tathāgatas.\textsuperscript{72}

\textsuperscript{65} Tattvāloka, TTP. Vol. 72, No. 3333, p. 103-1-6-2-8.
\textsuperscript{66} Kosalālaṃkāra, TTP. Vol. 71, No. 3326, p. 62-1-3-4.
\textsuperscript{67} Tattvāloka, TTP. Vol. 72, No. 3333, p. 103-4-6-5-3.
\textsuperscript{68} Kosalālaṃkāra, TTP. Vol. 71, No. 3326, p. 62-2-7-3-1.
\textsuperscript{69} According to Śikyamitra, offerings in this rite refer to rice, flower or water. (Kosalālaṃkāra, TTP. Vol. 71, No. 3326, p. 62-5-1-4). Anandagarbha 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).
\textsuperscript{71} \textit{subhāsiṇī idaṁ sūtraṁ vajrayānam anuttaram sarvatathāgataṁ guhyam mahā-yānābhisamgraham iti}: S. p. 475-10-14, T. p. 271-1-1-3, C2. p. 429-3-1-4.
\textsuperscript{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-maṇḍalas as described in Vajraguhya Vajramandala (ch. 2) for the five Tathāgatas and the Tathāgata-family, Krodha-guhya Muddrāmaṇḍala (ch. 7) for the Vajra-family, Padmaguhya Muddrāmaṇḍala (ch. 16) for the Padma-family and Ratnaguhya Muddrāmaṇḍala (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-maṇḍalas have female forms, and the term secret (guhya) used in this chapter refers to the female deities as described in the dhāraṇī-maṇḍalas.

(1) The first section of chapter 24 of the STTS starting with the words, “Then, the Mahābodhisattva73 Vajrapāṇī”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-maṇḍalas. Firstly, the nature of the mahā-mudrās of all the families explained in the dhāraṇī-maṇḍalas 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 BHAṆA” (Become steadfast!), or otherwise “GUHYA BHĀRYĀM” (Secret consort!), (c) killing by means of Vajrahumkara generated from the wrath through binding the mudrā of Vajrahumkara, (d) binding the samādhi-mudrā (referring to visualising the bodily image of the female deity explained in the dhāraṇī-maṇḍala of the Padma-family) and beholding the female deity with the vajra-vision77 (vajra-drṣṭi), (e) practising the samāpatti 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 samaya-mudrās of all the families explained in the dhāraṇī-maṇḍalas is accomplished by means of (a) reciting: “SAMAYAS TVAM” (at the time of forming the samaya-mudrās) and gratifying all the female deities (referring to the five Tathāgatas having female images, i.e. Vajradhvīśvarī 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”.
76. According to Anandagarbha, “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).
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 Vajrahūmākāra 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-maṇḍala of the Padma-family) because the passion endowed with purity is pure but non-initiates' yogas are impure, (e) binding Vajramani79 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-maṇḍalas is accomplished by means of (a) conceiving of all the dharmas 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 ‘HŪM’, 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-maṇḍalas 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 Vajrahūmākāra (i.e. performing the wrathful deity-yoga), (d) binding the karma-mudrā of the Padma-family and abiding in Padma-samādhi, (e) binding Karmavajramani (i.e. forming a gem with both middle fingers and stretching out the other fingers)80 and abiding in Vajraratnā-samādhi. According to Ānandagarbha, meditation upon the four mudrās explained in the dhāraṇī-maṇḍala 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-maṇḍala of his family, and then by binding the mahā-mudrā and the others explained in the dhāraṇī-maṇḍala.81

(2) The next section starting with the words, “Then, the Mahābodhisattva82 Vajrapāni”83 and ending with the words, “The Lord Vajrasattva said thus”,84

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78. Kosālālaṃkāra, TTP. Vol. 71, No. 3326, p. 64-1-3-7.
79. According to Ānandagarbha, Vajramaṇi in this context refers to the samaya-mudrā of Mahāvajramani explained in the dhāraṇī-maṇḍala of the Maṇi-family, but Śākyamitra interprets Vajramaṇi as referring to the samaya-mudrā of Vajraratnakūrā. (Tattvāloka, TTP. Vol. 72, No. 3333, p. 107-1-3-4; Kosālālaṃkāra, TTP. Vol. 71, No. 3326, p. 64-3-6).
Part Five describes the secret attainment of the purity of the *mandalas* of all the families explained in the *dhāranī-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-bhārāyanī*), (b) *dhāranī-mandala* of *Vajradhātu*, (c) *dhāranī-mandala* of *Trilokavijaya*, (d) *dhāranī-mandala* of *Sakalajagadvinaya*, (e) *dhāranī-mandala* of *Sarvarthasiddhi*, and then, uttering: (a) “These consorts are yours, O Lord. Grant me all!”85 (b) “Beloved, you are the Pledge, *HOH!* Vajrasattva, grant me success now!”86 (c) “You have your origin in passion!”,87 (d) “O Great Lotus of the Law of Passion! Give me rapid success, O Lord!”,88 (e) “O Supreme Perfection of the Expectations of Passion amongst all proposed perfections! O Lord, Great Being, grant success, grant success in all perfections!”89,90 In the light of the commentary by *Ānandagarbha,*91 the centres of the *mandalas* are occupied by the female images of the representative deities of the families, i.e. *Vairocana*, *Vajrasattva*, *Vajrāhumkara*, *Jagadvinaya* and *Sarvarthasiddhi* while the other places of the *mandalas* contain the symbols described in the *dhāranī-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 *dhāranī-mandalas* by means of the exhortation of truth (*tattva-codana*), i.e. by means of visualising and exhorting the female deities explained in the *dhāranī-mandalas*, (a) exhorting the beloved great goddesses of the Tathāgatas (i.e. the four Paramitas) 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

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86. “bhārāyanī hy eśā tava vibho dadasva mama sarvāda”.
87. “ṣurate samayas tvam hoh vajrasattvādyasidhyā māṁ”.
88. “rāgat tvam asi saṁbhūta”.
89. “rāgadharmamahāpadma prasidhyā laghu me vibho”.
90. “sarvāhpriyāsidhānān rāgāśāsidhān utamā sidhyā sidhyā mahāsattva bhagavan sarvasiddhayā”.
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 *dhārani-vidyās*. According to this interpretation, therefore, the bodily images of the representative deities are female. (*Tattvāloka*, TTP. Vol. 72, No. 3333, pp. 109-2-1-112-1-7).
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 Vajrapāṇī”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-mandalas, when, according to Anandagarbha,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 Mani-family) is the supreme gem because one can gather gems (i.e. realising the nature of the Mani-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-mandalas by means of meditating on the male deities, such as (a) a Tathāgata encircled by the female deities, (b) Vajrasattva, (c) Vajrahūmka, (d) Lokesvara, (e) Vajragarbha, and offering these male deities the bliss generated from the union with the female deities explained in the dhāraṇī-mandalas.

(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

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95. “vajrasattvaḥ svayam aham tvam me bhūryā hṛtyi sthitā”.
96. “sidhiya sidhiyāda samaye samayo 'ham tvam priyā mama”.
97. “budhya budhya mahāsattvi bhūryā me tvam atipriyā”.
98. “sarvakarmakari bhūryā tvam me sidhiyāda vajrīṇi”.
99. Tattvāloka and Chinese 2 both read: “Bodhisattva Mahāsattva”.
102. Tattvāloka, TTP. Vol. 72, No. 3333, pp. 113-2-7-114-2-4.
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) Vajrahūmīkāra, (d) Lokesvara, (e) Vajragarbha, and worshiping these deities with the four Secret Offerings, i.e. Lasyā, 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 Sarvatathāgatacaakra 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 abhisambodhis) 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 Sarvatathāgatacachha 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.

110. Taṭṭvāloka, TTP. Vol. 72, No. 3333, p. 115-4-5-6.
(10) The final section starting with the words, "Then"\textsuperscript{116} and ending with the words, "the compendium of the Mahāyāna",\textsuperscript{117} constitutes the closing section of chapter 24, which includes a verse praising Vajrapāṇi by all the Tathāgatas.\textsuperscript{118}


\textsuperscript{117} mahāyānābhīṣaṅgaram iti: S. p. 498-6-7, T. p. 273-4-6, C2. p. 433-2-7.

\textsuperscript{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 (Maṇikula) Jñānamandala (ch. 21) for the Maṇi- 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 (Maṇikula) Karmamandala (ch. 22-a) for the Maṇi- or Ratna-family.

(1) The first section of chapter 25 of the STTS starting with the words, “Then, the Mahābodhisattva\(^{121}\) Vajrapāṇi\(^{122}\) and ending with the words, “The Lord Ratnadhvaja\(^{123}\) 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 Maṇi-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 (sūksma-vajra) and visualising oneself as (a) a Tathāgata while reciting: “VAJRA VAJRA”, (b) Vajrasattva while reciting: “VAJRASATTVA”, (c) Trilokavijaya while reciting: “HŪM HŪM HŪM HŪM”, (d) Jagadvinaya while reciting: “ŚUDDHYA ŚUDDHYA”, (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

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121. Tibetan and Chinese 2 both read: “Bodhisattva Mahāsattva”.
123. Chinese 2 reads: “Vajraratnadhvaja”.
125. Anandagarbha interprets the good dharma as referring to the dharma-mudrā described in the dharma-mandala. (Tattvāloka, TTF. Vol. 72, No. 3333, p. 121-3-6-7).
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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)\textsuperscript{126} is pure\textsuperscript{127} and absolutely real, (e) giving gifts to all sentient beings is for the fulfilment of all their wishes.\textsuperscript{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,\textsuperscript{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,\textsuperscript{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 Manī-family in order to fulfil all the wishes of the poor.

(2) The next section starting with the words, “Then”\textsuperscript{131} and ending with the words, “The Lord Vajrapāṇi\textsuperscript{132} said thus”,\textsuperscript{133} describes the means of attaining subtle-knowledge (sūkṣma-jiñāna) of all the families explained in the dharma-mandalas, i.e. (a) meditating on the subtle-vajra (sūkṣma-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-vajra),\textsuperscript{134} (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-drsti, 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 (dīptadrsti, 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.\textsuperscript{135}

\textsuperscript{126}Kosalālamkāra, TTP. Vol. 71, No. 3326, p. 73-3-1.
\textsuperscript{127}Only Tibetan reads: “passion is inherently pure”.
\textsuperscript{129}Vajrasattva-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.
\textsuperscript{130Tattvāloka, TTP. Vol. 72, No. 3333, p. 122-5-6-7.}
\textsuperscript{131}S. p. 505-6, T. p. 274-3-7, C2. p. 434-2-29.
\textsuperscript{132}Tibetan and Tattvāloka both read: “Vajramaṇi”.
\textsuperscript{133}ity āha bhagavān vajrapāṇīk: S. p. 506-12, T. p. 274-4-6-7, C2. p. 434-3-21.
\textsuperscript{134}Tattvāloka, TTP. Vol. 72, No. 3333, p. 123-3-7-4-7.
\textsuperscript{135}Tattvāloka, TTP. Vol. 71, No. 3333, p. 145-5-2-3.
(3) The next section starting with the words, “Then, the Mahābodhisattva136 Vajrapāṇī”137 and ending with the words, “The Lord Vajragarbha said thus”,138 describes the means of attaining the eye-knowledge (cakṣur-jñāna) of all the families explained in the dharmamandalas, 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-mandalas (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 Vajrapāṇī”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-mandalas. Firstly, the nature of the mahā-mudrās of all the families explained in the karma-mandalas is accomplished by means of (a) worshipping all the Tathāgatas by means of the deity-yoga of the karma-mandala145 (i.e. visualising a Tathāgata being worshipped by the sixteen female deities explained in the karma-mandala), (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 Nrtyā), (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 samaya-mudrās of all the families explained in the karma-mandalas is accomplished by means of (a) meditating on the karma-samaya

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136 Tibetan and Chinese 2 both read: “Bodhisattva Mahāsattva”.
139. Chinese 2 reads: “knowledge-eye”.
140. Tibetan adds: “multi-coloured”.
141. Sākyamitra and Ānandagarbha both explain that the gem in this context indicates the gems of Paṇḍarāja and the others, and gold refers to the gold coin. In addition, according to Ānandagarbha, this rite means the sādhaka beholding in space the dharmamandala of the Mañi-family through his deity-yoga of the Mañi-family. (Kosalalakāra, TTP. Vol. 71, No. 3326, p. 75-1-4-6; Tatvāloka, TTP. Vol. 72, No. 3333, p. 124-4-7-5-3).
142. Tatvāloka and Chinese 2 both read: “Bodhisattva Mahāsattva”.
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(referring to the samaya-mudrā explained in the karma-maṇḍala) 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 Vajraḥūṃkāra-yoga while thinking that I, Samantabhadra, am the Wrath of bestowing benefits to all sentient beings, and worshipping oneself as Vajraḥūṃkāra, (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 Sarvārtha-siddhi while thinking that I, Samantabhadra, am the Lord of bestowing great wealth to all sentient beings, and worshipping oneself as Sarvārtha-siddhi.

Thirdly, the nature of the dharma-mudrās of all the families explained in the karma-maṇḍalas 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 wall 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 forefinger, (d) holding a lotus with both hands 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 Vajaratna-samādhi, and performing the yoga of Ratnaḥūṃkāra.

Finally, the nature of the karma-mudrās of all the families explained in the karma-maṇḍalas is accomplished by means of performing the offering-rites explained in the karma-maṇḍalas 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 Mahābodhisattva Vajrapāni” and ending with the words, “The Lord Vajrakarma said thus”, describes the means of attaining the yogas of empowerment (adhiṣṭhāna) of all the

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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 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 Vajrāṃkura’ and the yoga of Ratnāḥūṃkāra’ means performing the Humkāra-yoga while abiding in the Vajaratna-samādhi. (Kosalālaṃkāra, TTP. Vol. 71, No. 3326, p. 76-4-5–8).
150. Chinese 2 reads: “Bodhisattva Mahāsattva”.
152. Tibetan and Tattvāloka both read: “Then, the Lord Vajrapāni”.

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families explained in the *karma-mandala*, 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


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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-mandala of one’s family. In this, the words endowed with all the siddhis explained in the mahā-mandala, dhāraṇī-mandala, dharma-mandala and karma-mandala of one’s family are called hrdaya, mudrā, mantra and vidyā respectively.”

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 mandalas 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-mandala, 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-mandala and worshipping (oneself) by (binding the karma-) mudrās of (the four External) Offerings, i.e. Dhūpā, Puspā, Ālokā and Gandhā, (ii) beginning the recitation with the vajra-sound (in order to gather deities). The

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157. Tattvaloka, 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”.
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 Mahāyānābhisamaya 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 maṇḍala-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.
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 Vajrasūdhu. (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. 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. maha-, samaya-, dharma- and karma-mudrās), but Ānandagarbha interprets these rites as referring to the ways of gaining the attainments explained in the maha-, dhārani-, dharma- and karma-mandala of the Vajradhātu (ch. 1–4) respectively.

The STTS in this section also describes the four rites of the other three families, i.e. maṇḍala, 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 Sattvavajri is replaced by samaya-mudrā of Vajrahūmkāra for the Vajra-family, samaya-mudrā of Dharmavajri for the Padma-family and samaya-mudrā of Vajraratna for the Maṇi-family.

(2) The next section starting with the words, “Then” and ending with the words, “The Lord Holiness Vajradhara said thus”, 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” and ending with the words, “The Lord Vajrasattva said thus”, describes the rite of the recitation (japa) 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
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”\textsuperscript{173} and ending with the words, “The Lord Sarvatathāgataratna said thus”,\textsuperscript{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 Mahāmaṇḍala (ch. 1); the four siddhis of the Vajra-family, i.e. (i) the attainment of Trilokavijaya (or Vajraḥūṃkāra), (ii) the attainment of four consecrations, (iii) the attainment of complete pleasure and satisfaction, (iv) the supreme attainment (of Vajradhāra); 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 Maṇi-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 Vajragarbha).

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”\textsuperscript{175} and ending with the words, “It gives (us) the best of all the siddhis”,\textsuperscript{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, “One attains the Buddhahood quickly”,\textsuperscript{177} describes the tantra of the attainment of the merit (punya) 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”\textsuperscript{179} and ending with the words, “The Lord Sarvatathāgatapraṇājñāna said thus”,\textsuperscript{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.

\textsuperscript{174} ity āha bhagavān sarvataḥgatāraṇaḥ: S. p. 533-6, T. p. 279-1-5-6, C2. p. 440-2-8.
\textsuperscript{175} atha sarvakalpopāyaidhītantram anuvāhyāsyāmi: S. p. 533-8, T. p. 279-1-6-7, C2. p. 440-2-10.
\textsuperscript{180} ity āha bhagavān sarvataḥgatāpraṇājñānaḥ: S. p. 536-8, T. p. 279-3-6, C2. p. 440-3-27.
(8) The next section starting with the words, “Then”\textsuperscript{181} and ending with the words, “One attains the \textit{siddhi} quickly”\textsuperscript{182} describes the \textit{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 Mahāsattva\textsuperscript{183} Vajrapāṇi”\textsuperscript{184} and ending with the words, “The Lord Vajrasattva said thus”,\textsuperscript{185} describes the \textit{tantra} of the knowledge originating from the signs (\textit{cīhnas}) of all the families.

(10) The next section starting with the words, “Then”\textsuperscript{186} and ending with the words, “The Lord Vajradhara\textsuperscript{187} said thus”,\textsuperscript{188} describes the \textit{tantra} of the knowledge originating from the ordinances of all the families.

(11) The next section starting with the words, “Then”\textsuperscript{189} and ending with the words, “The Lord Vajradhara said thus”,\textsuperscript{190} describes the \textit{tantra} of the knowledge originating from \textit{hrdaya, mudrā, mantra} and \textit{vidyā} of the ordinances of all the families.

(12) The next section starting with the words, “Then”\textsuperscript{191} and ending with the words, “One can know the past, future and present with the mind”,\textsuperscript{192} describes the \textit{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 \textit{mandala}).

(13) The next section starting with the words, “Now comes the \textit{tantra} of accomplishing the \textit{mudrā} of the secret body, speech and mind \textit{vajra} common to all the families”\textsuperscript{193} and ending with the words, “The Lord Sarvatathāgatavajrasattva said thus”,\textsuperscript{194} describes the \textit{tantra} of accomplishing the \textit{mudrā} of the secret body, speech and mind \textit{vajra} common to all the families. This section explains the body-\textit{mudrās}, speech-\textit{mudrās}, mind-\textit{mudrās} and \textit{vajra-mudrās} of the four families.

\textsuperscript{181} S. p. 536-10, T. p. 279-3-7, C2. p. 440-3-29.
\textsuperscript{182} \textit{sīghraṃ siddhīṃ avāpunē}; 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.

\textsuperscript{183} Only Sanskrit reads: “Mahābodhisattva”.
\textsuperscript{185} \textit{ity aha bhagavān vajrasattvah}; S. p. 538-16, T. p. 279-5-1 (or p. 280-1-6-7), C2. p. 441-2-1.

\textsuperscript{187} \textit{Tattvāloka} and Chinese 2 both read: “Vajraratna”. Tibetan reads: “Vajrasattva”.
\textsuperscript{190} \textit{ity aha bhagavān vajraisrāhah}; S. p. 541-4, T. p. 280-3-1, C2. p. 441-3-7.
\textsuperscript{191} S. p. 541-6, T. p. 280-3-2, C2. p. 441-3-9.
\textsuperscript{192} vedayen manasa sa tu bhavyam bhūtaṃ bhaviṣyaṃ ca; S. p. 542-6-7, T. p. 280-3-6, C2. p. 441-3-21-22.
\textsuperscript{194} \textit{ity aha bhagavān sarvatathāgatavajrasattvah}; S. p. 547-8, T. p. 281-1-7, C2. p. 442-3-23.

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Part Five

(14) The final section starting with the words, "Then"\textsuperscript{195} and ending with the words, "the compendium of the Mahāyāna",\textsuperscript{196} constitutes the closing section of chapter 26-a, which includes a verse praising Vajrapāṇī by all the Tathāgatas.\textsuperscript{197}

\textsuperscript{197} Cf. \textit{Tattvāloka}, TTP. Vol. 71, No. 3333, p. 146-2-1-4-6.
1. Analysis of Chapter 26-b

Ānandagarbha summarises this chapter 26-b\(^{198}\) as follows:-

"Having assembled the *mandalas* 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 Vajrapāni in order to greet Vairocana, and the one hundred and eight names recited in this ceremony starts with Vajradhatu and ends with Vairocana. The second invocation-ceremony is performed by Śākyamuni in order to greet Vajrapāni, and the one hundred and eight names recited in this second ceremony are based upon the names of the sixteen Mahābodhisattvas of the *Vajradhātu Mahāmāndala*, 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 Dharmawheel, which refers to the five *abhisambodhis* described in the beginning section of the *STTS*. Tathāgata Vajradhātu as Vajrapāni 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 *Maṇi*-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 Vairocana\(^{200}\) and Vajrapāni as Śākyamuni on the summit of Mount Sumeru. According to the *STTS* text,\(^{201}\) Vajrapāni 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, Vajrapāni also entered the heart of Vairocana with his body, speech and mind which became transformed into a *vajra*. At last, Vajrapāni as Śākyamuni became identical to Vairocana.

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\(^{199}\) *Tattvaloka*, TTP. Vol. 71, No. 3333, p. 146-4-6–5-1.

\(^{200}\) Chinese 2 in this section uses the term Mahāvairocana instead of Vairocana.

The final section of the STTS 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 Buddhagaya. 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 sādha 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 Vajrahūmuka 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 Lokeshvara in order to eliminate delusion; and part four (representing the Mani-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 sādha's body, mind, speech and action, which correspond to the maha-, samaya-, dharma- and karma-mudrās, and also maha-, dhāranī-, 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 sādha experiences in the process of attaining enlightenment.

Appendix I

The following is the complete translation of the _OEA VS_ (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’.

The _Vajra-śekhara-sūtra-yoga_ 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-saṁgraha-kalpa-raja_). It comprises four main parts: the first is called ‘Vajradhātu (_Vajra-sphere_)’, the second is called ‘Trilokavijaya (Conquest of the Three Worlds)’, the third is called ‘Sakalajagadvinaya (Conversion of the Entire World)’, and the fourth is called ‘Sarvārthasiddhi (Universal Success)’. These four parts manifest the four-knowledge-mudrās (_catur-jñāna-mudrā_).

The first main part contains the following six _maṇḍalas_:--

(The first _maṇḍala_ is called the _mahā-maṇḍala_ of the _Vajradhātu_. (This section of the _tantra_ describes the Enjoyment-body (_sambhoga-kāya_) of Buddha Vairocana, who has attained complete enlightenment (_samyak-sambodhi_) by means of the five consecutive stages of perfect enlightenment (_pañca-abhisambodhi_). Having become a Buddha, he generated the thirty-seven knowledges through the

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2. The footnote of the _OEA VS_ reads: “Vajra-śekhara-yoga-sūtra”.
8. According to the footnote of the _OEA VS_, 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.
vajra-samādhi. The text extensively explains the rites of the mandala. For the benefit of the pupil, the text sets forth the speedy-attainments of both the Bodhisattva-bhūmi and the Buddha-bhūmi.

The second (mandala of the Vajradhātu) is called the dhārani-mandala. 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, which denote (the four homa) rites, namely, subjugation (vaśikarana), attraction (ākārṣana), destruction (abhicāraka) and pacification (śāntika).

The third (mandala of the Vajradhātu) is called the sūkṣma-vajra-mandala (subtle-vajra-mandala). 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 sūkṣma-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). 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.

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-tuo4uo-ni-mu in the general structure section of the introduction).

Regarding the above four rites, based upon the Sarvadurgatiparīśodhana Tantra, David Snellgrove states that the four rites consists of pacification (śāntika), acquisition of prosperity (paustika), 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).

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15. 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).

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The fifth (mandala of the Vajradhātu) is called the catur-mudrā-mandala (four-mudrā-mandala). 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). 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 part called ‘Trilokavijaya’ 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), 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, Vajrapāni having accepted the request of all the Tathāgatas, entered the compassionate-wrath-vajra-samādhi (karuṇa-krodha-vajra-samādhi). 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-alākāra)’ 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

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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 OEAYS 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-karupā-krodha-samaya-vajra-nāma samādhi’. (S. p. 157-19–158-1).
Tathāgata Fear-Lord (Bhaya-īśvara). 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-maṇḍala (of the Trilokavijaya), Vajrasattva induced all the deities to enter (the maṇḍala) and conferred the vajra-names upon them.  

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. Having led all of them to enter (the maṇḍala), (Vajrasattva) ordered all the deities to then* positions in the entire maṇḍala, and said: ‘If all of you come together and enter (the maṇḍala), all the attainments (siddhis) you wish to gain will be accomplished.’ All of these (deities) constitute the external-Vajra-family.  

The first (maṇḍala of the Trilokavijaya) is called the mahā-maṇḍala-vidhi. It contains thirty-seven deities. (This section of the tantra) explains the method of destroying (abhicāraka) and the method of practising the supernatural power.  

The second (maṇḍala of the Trilokavijaya) is called the guhya-maṇḍala (secret-maṇḍala). It contains thirty-seven deities. (This section of the tantra) explains the rites of guiding the pupil (to enter the maṇḍala). These rites include various sounds, vajra-songs and vajra-dances.
The third (maṇḍala of the Trilokavijaya) is called the dharma-maṇḍala.\(^{31}\) It contains thirty-seven deities. (This section of the tantra) explains the rites of guiding the pupil (to enter the maṇḍala). They include the rites of executing the abhicāraka (destruction) with compassion and generosity by means of controlling the mind with the subtle-vāra.

The fourth (maṇḍala of the Trilokavijaya) is called the karma-maṇḍala.\(^{32}\) It contains thirty-seven deities. (This section of the tantra) explains the rites of entering the maṇḍala. 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 (maṇḍala of the Trilokavijaya) is called the catur-mudrā-maṇḍala.\(^{34}\) It contains twenty-one deities. (This section of the tantra) explains the method of accomplishing all sensual enjoyments.\(^{35}\) Facing this maṇḍala, one should aim to realise the attainments of the previously mentioned four maṇḍalas.

The sixth (maṇḍala of the Trilokavijaya) is called the eka-mudrā-maṇḍala.\(^{36}\) It contains seventeen deities. (This section of the tantra) explains the way of entering the maṇḍala and the way of the preliminary activities.

Then, for the benefit of the assembly of the external-Vajra-family, (Vajrapāni) 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 Vajrapāni) explains the mahā-maṇḍala (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 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 (usnīṣa) and the glory-assembled-Buddha-crown (tejorāśi), which can be understood as the method of reciting a monosyllabic word-crown-wheel.

Then, (Vajrapāni) explains the samaya-maṇḍala (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 Vajrapāni) explains the maṇḍala for them. It

\text{\(^{32}\) S. chapter 9, pp. 236-245, T. pp. 248-3-3-249-2-7, C2. pp. 385-3-26-388-1-4.}\\
\text{\(^{33}\) However in the Sanskrit \textit{STTS} text, we can find no description of the hearths employed for the homa rites. Instead, the Sanskrit \textit{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).}\\
\text{\(^{34}\) S. pp. 246-250-5 of chapter 10, T. pp. 249-2-7-4-8, C2. p. 388-1-5-3-8.}\\
\text{\(^{35}\) The Chinese term yao, which means 'medicine or remedy', can be read, in this context, as le, which means 'joy or enjoyment'.}\\
\text{\(^{36}\) S. pp. 250-6-252-3 of chapter 10, T. p. 249-4-8-5-6, C2. pp. 388-3-9-389-1-3.}\\
\text{\(^{38}\) S. chapter 12, pp. 281-291, T. p. 252-2-4-5-8, C2. pp. 393-3-16-395-1-27.}\\
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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, (Vajrapāni) explains the dharma-maṇḍala (of the Trilokacakra) by the third command (of Vairocana). When all deities recite their mantras and present them to the Buddha, the Buddha (as Vajrapāni) explains the maṇḍala for them. It contains thirty-seven deities. (This section of the tantra) explains the rite of guiding the pupil to enter (the maṇḍala), 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, (Vajrapāni) explains the karma-maṇḍala (of the Trilokacakra) by the fourth command (of Vairocana). It contains thirty-seven deities. The text explains the rite of guiding the pupil to enter (the maṇḍala). After each of all the deities utters their own mantra, the Buddha (as Vajrapāni) explains the maṇḍala 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 maṇḍalas:-

The first (maṇḍala of the Sakalajagadvinaya) is called the mahā-maṇḍala. 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 maṇḍala), and also explains the sixteen kinds of the samādhī-rites for the rapid-accomplishment of supernatural knowledge (abhiṣiktayā).

The second (maṇḍala of the Sakalajagadvinaya) is called the samaya-maṇḍala. 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 maṇḍala), and also explains the sixteen kinds of samādhis related to attraction (ākārsana) and subjugation (vaśikaraṇa).

The third (maṇḍala of the Sakalajagadvinaya) is called the dharma-maṇḍala. 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 maṇḍala), and also explains the sixteen kinds of methods of cultivating mind, and seeking wisdom as well as eloquence.

The fourth (maṇḍala of the Sakalajagadvinaya) is called the karma-maṇḍala. 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


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enter (the *manḍala*), and also explains the rite of worshipping the Lotus-family, the methods of averting sin, protecting retribution, and preventing the karmic hindrance of affliction (*parvavastāna-karma-dvaraṇa*).

The fifth (*manḍala* of the *Sakalajagadvinaya*) is called the *catur-mudrā-manḍala*\(^{45}\) 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 *manḍala*), and also explains the method of accomplishing the preliminary activities and the method of accomplishing the preliminary activities of the previous explained four *manḍalas*.

The sixth (*manḍala* of the *Sakalajagadvinaya*) is called the *eka-mudrā-manḍala*\(^{46}\) 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 *manḍala*), 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 *manḍalas*:-

The first (*manḍala* of the *Sarvārthasiddhi*) is called the *mahā-manḍala*\(^{47}\). It contains thirty-seven deities. (This section of the *tantra*) explains the rite of guiding the pupil to enter (the *manḍala*). By means of entering this *manḍala*, (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 (*manḍala* of the *Sarvārthasiddhi*) is called the *guhya-samaya-manḍala*\(^{49}\). It contains thirty-seven deities. (This section of the *tantra*) explains the rite of guiding the pupil to enter (the *manḍala*). The text explains the methods of seeking the treasure trove (*nidhana*),\(^{50}\) and the methods of rapid completion of the collection (*samāsa*) of merit (*punya*) for perfection of generosity (*dāna-pāramiṭā*).

The third (*manḍala* of the *Sarvārthasiddhi*) is called the *dharma-manḍala*.\(^{51}\) It contains thirty-seven deities. (This section of the *tantra*) explains the rite of guiding the pupil to enter (the *manḍala*). The text explains the method of practising the

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\(^{48}\) 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).


\(^{50}\) According to the Sanskrit *STTS*, the explanation for ‘the treasure trove (*nidhana*)’ 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 Akāśagarbha (or Vajragarbha), after calming the mind, making the mind endure, making the mind gently harmonious, and liberating the mind.

The fourth (mandala of the Sarvārthasiddhi) is called the karma-mandala. 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 (mandala of the Sarvārthasiddhi) is the catur-mudrā-mandala. 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 (mandala of the Sarvārthasiddhi) is called the eka-mudrā-mandala. 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 Akāśagarbha.

Next, (the text) completely explains the recitations of the verses about the secret-assistance-means (upāya) of each mandala mentioned previously. Then it unfolds the enlightenment of the eight events of the Buddha's life 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 Tathāgatās 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 Tathāgatās (sarva-tathāgata-guhyā-adhipati-yoga)'. It was explained in the Akanistha heaven.

55. There are several different classifications of the important events of the Buddha's life, three of which are given here:-

Firstly, the Śraddhopotpa-bhāstra 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 Lumbini, (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 Tusita, (2) entry into womb, (3) birth, (4) leaving home, (5) subjugation of Mara, (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 Mahāmāyī), (4) birth from his mother's side in Lumbini, (5) marriage, (6) life in the palace, (7) leaving the palace and practising meditation under two teachers, (8) giving up asceticism, (9) subjection of Mara, (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 (sarvapravacana-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, samaya-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 (kunda). Each hearth is different depending on the purpose.

The fourth assembly is called ‘Vajra-yoga of Conquest of the Three Worlds (trī-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, samaya-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 (samayas) 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 Vārāṇasi. (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-samaya-tattva-yoga)’. It was explained in the Palace of the Paranirmitavāsavarman 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-dākinī-sīla-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. 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, Vajrājea (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 Akanīṣṭha 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 maṇḍalas and the four mudrās. (The text) extensively explains the principle of reality and the rite of establishing the maṇḍala 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 maṇḍalas 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 maṇḍala-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 maṇḍalas, 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 maṇḍala, mantra and mudrā. Then (Vajrasattva) concludes (his instruction). Bodhisattva Samantabhadra explains the limbs (aṅga) of the seventeen deities of the maṇḍala 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 (adhisthāna) 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 maṇḍalas 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 (guhyasamāja-yoga)’. It was explained in the Secret-place, so called, ‘the place of the female organ (bhaga) of the yoga’. It is named as the Palace of Prajñāpāramitā. (The text) explains the throne of teaching the doctrine (i.e. manḍala), 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 Sarvanivraṇa-viśkambhin 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 expediencies 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 samādhi of reality. All the Bodhisattvas separately explain the four manḍalas and the four mudrās.

The sixteenth assembly is called ‘Yoga of Non-dual Equality (advayasamātā-yoga)’. It was explained in the Palace of Dharmadhātu. The Buddha Vairocana, all the Bodhisattvas and the external-Vajra-family, one by one, explain the four manḍalas containing the four mudrās. In this, (the text) explains that transmigration (samsāra) and cessation (nirvāṇa), 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 manḍalas 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 samādhi 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-ratnakāta-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 assembles 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 (lākṣaṇa) and each secondary mark (anuvyāhjana) and each instrument of religious merit (punya-sambhāra) and each instrument of knowledge (jñāna-sambhāra) abide in the enlightenment-position. (The text) states the Unique-Buddha-qualities (āvenika-buddhadharma) 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 āvenika-buddhadharmas: (1) nāsti tathāgatasya skhalitam, (2) nāsti ravitanam, (3) nāsti muṣṭimasrītā, (4) nāsti asamāhitacittam, (5) nāsti nāttvasamaṃjñā, (6) nāsty apratisamkhīyopākṣa, (7) nāsti candaṣṭya hānīḥ, (8) nāsty vīryasva hānīḥ, (9) nāsti smṛtihānīḥ, (10) nāsti samādhihānīḥ, (11) nāsti prajñāyā hānīḥ, (12) nāsty vinuktihānīḥ, (13) sarva-kāya-karma jñānāpiśardgam gamaṇa jñāna-suṣubhiṣvām, (14 and 15) id. with vāk, manah, for kāya, (16-18) atte (17 anāgata, 18 pratyutpanne) ‘dhvany asaṅgam apratihataṃ jñānadārśanaṃ 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, Sambhoga-kāya, Nirmāṇa-kāya and Niṣyandakāya. 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’.