



Secret Signs of Heroines and Heroes

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

♥ Tsunehiko Sugiki



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Tsunehiko Sugiki



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Cover Image Information

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

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

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

Abbreviations

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

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

About the Author

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Preface

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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PART I
Introduction and Editorial Policy

1. Introduction: Secret Signs in the Buddhist Saṃvara Literature¹

1.1. On the Terms for “Secret Signs”

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

¹ (Sugiki 2005) is a draft version of this chapter.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

¹⁵ See PH (Sheth [1963] 1986).

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

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

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

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

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

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

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

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

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

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

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

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

²³ *mudrāpratimudrāguhyaacchomakāvīrabhāryācaturvargāṇām lakṣaṇam* (*Cakrasaṃvara*, Skt ed. (Gray 2012), 24.2.14, and *Abhidhānottara*, Skt ed., 45.11).

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

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

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

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

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

(1) Gesture signs:

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

(2) Jargon signs:

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

(3) Features of yoginīs:

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

(4) Hand sign or worship:

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

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

(5) Things that must be kept secret:

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

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

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

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

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

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

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

1.3. Way (1): Gestures That Are Exchanged

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

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

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

³⁰ *Cakrasaṃvara*, Skt ed. (Gray 2012), 21.1cd: *yā sprśate śikhāṇī nārī śiras tasyāḥ pradarśayet*.

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

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

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

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

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

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

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

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

³⁴ *Hevajra*, Skt ed. (Snellgrove 1959), 1.7.1–22.

³⁵ *Hevajra*, Skt ed. (Snellgrove 1959), 1.7.8cd: *yadi mālāhastam darśayanti tatra militavyam iti kathayanti*.

The *Sūtakamelāpaka* teaches this form of gesture performance with specific messages and calls it *kāyacchomā* (“code by [use of] the body”).³⁶ Among the tantras belonging to the Saṃvara cycle, the *Cakrasaṃvara* (Skt ed. (Gray 2012), 20.2–7b and 9c–13), *Abhidhānottara* (Skt ed., 42.2–7 and 10–14b), and *Vajradāka* (Skt ed., 8.1–6) contain discourses that deal with this form of gesture performance.³⁷ For example, a yoginī’s gesture of slapping her belly delivers the message, “We are hungry”.³⁸ The yoginī’s gesture of showing her forehead delivers the message, “I came from the sky.”³⁹ This form of gesture performance with specific messages is called *chomaka* (and equivalent, “secret code”) in those tantras, and in the *Cakrasaṃvara* (Skt ed. (Gray 2012), the title of Chapter 20), it is also called *hastamudrā* (“hand gesture”). In his *Abhidhānottaraṅgi* (D 1414, 205v1–v3), Śūraṃgavajra associates the twenty-four gesture practices of *Abhidhānottara* 42.2–14b⁴⁰ with the twenty-four pairs of heroes and yoginīs who reside in the Mind, Speech, and Body Circles of the fivefold maṇḍala of Heruka (Appendix A).

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

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

³⁶ *Sūtakamelāpaka*, Skt ed. (Wedemeyer 2007), p. 476, l. 8.

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

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

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

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

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

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

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

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

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

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

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

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

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

1.6. Way (4): Jargon That Is Exchanged

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

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

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

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

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

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

1.7. Way (5): Exchanging Gestures and Jargon

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Table 1. Classifications of yoginīs.

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

Source: Table by author.

Table 2. Classifications of yoginīs and types of features.

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

Source: Table by author.

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

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

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

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

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

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

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

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

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

⁶⁴ For more on her symbol, see the next footnote.

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

⁶⁶ For her symbol, see the next footnote.

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

Table 3. Cont.

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

Source: Table by author.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Source: Table by author.

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

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

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

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

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

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

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

1.9. Way (7): Hand Sign or Worship

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

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

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

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

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

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

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

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

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

Table 5. The hand sign or worship in the *Herukābhyudaya*.⁸⁷

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

Source: Table by author.

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

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

⁸⁴ For the date of Śāsvatavajra, see (Sakurai 2004, p. 815).

⁸⁵ For the date of Umāpatideva, see (English 2002, p. 13).

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

Table 6. The hand worship in Jayabhadra’s *Cakrasaṃvarapañjikā*.⁸⁸

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

Source: Table by author.

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

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

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

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

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

Table 7. The hand worship in Bhavabhaṭṭa’s *Cakrasaṃvaraviṛṭti*.⁹⁰

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

Source: Table by author.

Table 8. The hand worship in Śūraṃgavajra’s *Abhidhānottaraviṛṭti*.⁹²

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

Source: Table by author.

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

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

⁹² Śūraṃgavajra’s *Abhidhānottaraviṛṭti*, D 1414, 134r5–v2. In the *Abhidhānottaraviṛṭti*, this practice is named **hastapūjā*.

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

Table 9. The hand worship in Śāśvatavajra's *Hastapūjāvidhi*.⁹⁴

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

Source: Table by author.

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

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

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

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

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

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

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

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

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

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

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

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

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

Table 10. Cont.

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

Source: Table by author.

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

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

1.10.1. Associating the Secret Signs with the Form of Heruka

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

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

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

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

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

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

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

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

1.10.2. Associating the Secret Signs with the Maṇḍala of Heruka

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

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

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

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

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

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

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

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

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

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

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

Source: Table by author.

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

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

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

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

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

Internalizing the secret signs, or teaching the symbolic correspondences between external secret signs and parts or aspects of one’s body and mind, is the other distinctive characteristic of the discourses on secret signs in the *Ḍākārṇava*. All twelve chapters, which deal with various forms of secret signs as outlined earlier, contain teachings on the inner aspects or interiorized forms of the external secret signs. Chapters 35 and 36 teach only the internal forms of secret signs. Table 12 shows some of the details from Chapter 26.¹⁰⁹ In the table, explanations given after the numbers ((1), (2), ...) describe the inner aspect of the external secret signs (gestures) indicated by (a) and (b). Items (a) and (b) refer to the gestures, which a yoginī shows, and the response gestures, which a yogin presents, respectively.

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

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

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

Source: Table by author.

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

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

¹¹¹ *Ḍākārṇava*, Skt ed., 26.6–43.

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

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

1.11. Conclusions

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

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

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

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

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

2. Outline and Parallel Passages

2.1. *Dākārṇava*, Chapters 26–37

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

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

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

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

Table 13. Cont.

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

Source: Table by author.

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

2.1.1. *Dākārṇava*, Chapter 26

Passages 26.1–5:

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

Passages 26.6–43:

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

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

Table 14. *Ḍākārṇava* 26 and parallel passages.

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

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

Table 14. Cont.

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

- ¹³¹ *Cakrasaṃvara*, Skt ed. (Gray 2012), 20.7d: paṭṭiṣaṃ tasyāḥ pradarsāyēt // and 22.6a: paṭṭiṣaṃ darśayed yā tu.
- ¹³² *Hevajra*, Skt ed. (Snellgrove 1959), I.7.4cd: paṭaṃ saṃdarśayed yas tu trīśūlaṃ tasya darśayet (paṭa for paṭṭiṣa = paṭiṣa) // stanaṃ darśayed yas tu sīmān tasya pradarsāyēt /
- ¹³³ *Abhidhānottara*, Skt ed., 42.8b and 44.6a (see my edition in Part 3 of this monograph).
- ¹³⁴ *Mahāmudrātilaka* 14.3 (D 420, 77r3): / gang zhig gzhibs pa ston byad pa // de la rtse gsum bstan par bya // gang zhig gtsug phud ston byed pa // de la mtshog ma bstan par bya //; the Sanskrit manuscript (26r3–r4) reads as yā *paṭṭi (paṭṭikā ac.) mudrāṃ darśayet tasyāḥ trīśūla darśayeta / yā ikhāṃ darśayet tasyāṅgapradhānaṃ darśayet // yā śikhāṃ darśayet tasyāṅgapradhānaṃ darśayet //
- ¹³⁵ *Samṃvarodaya*, Skt ed. (Tsuda 1974), 9.4c: paṭiṣaṃ darśayed yas tu.
- ¹³⁶ *Cakrasaṃvara*, Skt ed. (Gray 2012), 22.7ab: medinīm darśayed yā tu vaktraṃ tasyāḥ pradarsāyēt /
- ¹³⁷ *Hevajra*, Skt ed. (Snellgrove 1959), I.7.5cd: medinīm darśayed yas tu cakraṃ tasya pradarsāyēt //
- ¹³⁸ *Abhidhānottara*, Skt ed., 44.7ab (see my edition in Part 3 of this monograph).
- ¹³⁹ *Samṃvarodaya*, Skt ed. (Tsuda 1974), 9.5cd: medinīm darśayed yas tu cakraṃ tasya pradarsāyēt //
- ¹⁴⁰ *Cakrasaṃvara*, Skt ed. (Gray 2012), 20.3a: udaraṃ tāḍayed yā tu, and 21.5cd: udaraṃ darśayed yā tu nābhīm tasyāḥ pradarsāyēt //
- ¹⁴¹ *Abhidhānottara*, Skt ed., 42.3a and 43.5cd (see my edition in Part 3 of this monograph).
- ¹⁴² *Vajradāka*, Skt ed. (Sugiki 2003), 7.3ab: udaraṃ darśayed yā tu nābhīm tasyāḥ pradarsāyēt / and 8.2a: udaraṃ tāḍayed yas tu.
- ¹⁴³ *Sampuṭodbhava*, Skt ed. (Dharmachakra Translation Committee [2020] 2021), 4.4.4ab: udaraṃ darśayed yā tu nābhīm tasyāḥ pradarsāyēt /
- ¹⁴⁴ *Cakrasaṃvara*, Skt ed. (Gray 2012), 21.9ab: ākāśaṃ darśayed yā tu sūryaṃ tasyāḥ pradarsāyēt /
- ¹⁴⁵ *Abhidhānottara*, Skt ed., 43.9ab (see my edition in Part 3 of this monograph).
- ¹⁴⁶ *Vajradāka*, Skt ed. (Sugiki 2003), 7.6cd: ākāśaṃ darśayed yā tu sūryaṃ tasyāḥ pradarsāyēt //
- ¹⁴⁷ *Sampuṭodbhava*, Skt ed. (Dharmachakra Translation Committee [2020] 2021), 4.4.8ab: ākāśaṃ darśayed yā tu sūryaṃ tasyāḥ pradarsāyēt /
- ¹⁴⁸ *Mahāmudrātilaka* 14.10cd (D 420, 77r6): / gang zhig nam mkha' ston byed pa // de la nyi ma bstan par bya //; the Sanskrit manuscript does not contain this verse.
- ¹⁴⁹ *Cakrasaṃvara*, Skt ed. (Gray 2012), 22.7cd: bhṛkuṭīm darśayed yā tu sīmāntaṃ [tasyāḥ pradarsāyēt] //
- ¹⁵⁰ *Abhidhānottara*, Skt ed., 44.7cd (see my edition in Part 3 of this monograph).
- ¹⁵¹ *Mahāmudrātilaka*, 14.11cd (D 420, 77r7): / gang zhig khro gnyer ston byed pa // de la mtshams ni bstan par bya //; the Sanskrit manuscript does not contain this verse.
- ¹⁵² *Samṃvarodaya*, Skt ed. (Tsuda 1974), 9.6ab: bhṛkuṭīm darśayed yas tu śikhāṃ tasya tu darśayet /

Table 14. Cont.

<i>Ḍākārṇava</i> (26.17ab)	<i>Cakrasaṃvara</i> (21.9cd), ¹⁵³ <i>Abhidhānottara</i> (43.9cd), ¹⁵⁴ <i>Vajradāka</i> (7.7ab), ¹⁵⁵ <i>Samputodbhava</i> (4.4.8cd), ¹⁵⁶ and <i>Mahāmudrātilaka</i> (14.10ab). ¹⁵⁷
<i>Ḍākārṇava</i> (26.18ab)	May be a revision of the versions found in the <i>Cakrasaṃvara</i> (21.7), ¹⁵⁸ <i>Abhidhānottara</i> (43.7), ¹⁵⁹ <i>Vajradāka</i> (7.4c–5), ¹⁶⁰ <i>Samputodbhava</i> (4.4.5c–6), ¹⁶¹ and <i>Mahāmudrātilaka</i> (14.9ab). ¹⁶²
<i>Ḍākārṇava</i> (26.19ab)	May be a revision of the versions found in the <i>Hevajra</i> (1.7.5ab), ¹⁶³ <i>Cakrasaṃvara</i> (21.5ab), ¹⁶⁴ <i>Abhidhānottara</i> (43.5ab), ¹⁶⁵ and <i>Samvarodaya</i> (9.5ab). ¹⁶⁶
<i>Ḍākārṇava</i> (26.20ab)	May be a revision of the versions found in the <i>Cakrasaṃvara</i> (21.4ab), ¹⁶⁷ <i>Abhidhānottara</i> (43.4ab), ¹⁶⁸ <i>Vajradāka</i> (7.5ab), ¹⁶⁹ <i>Samputodbhava</i> (4.4.6ab), ¹⁷⁰ and <i>Mahāmudrātilaka</i> (14.5ab). ¹⁷¹
<i>Ḍākārṇava</i> (26.21ab)	May be a revision of the versions found in the <i>Cakrasaṃvara</i> (21.6), ¹⁷² <i>Abhidhānottara</i> (43.6), ¹⁷³ <i>Vajradāka</i> (7.12cd), ¹⁷⁴ and <i>Mahāmudrātilaka</i> (14.8). ¹⁷⁵

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

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

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

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

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

¹⁵⁸ *Cakrasaṃvara*, Skt ed. (Gray 2012), 21.7: jānuṃ darśayed yā tu jaṅghām tasyāḥ pradarśayet / pādaḥ darśayed yā tu pādatalaṃ tasyāḥ pradarśayet //

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

¹⁶⁰ *Vajradāka*, Skt ed. (Sugiki 2003), 7.4c–5: jānu darśayed yā tu jaṅghām tasyāḥ pradarśayet // hastaṃ darśayed yā tu bāhuṃ tasyāḥ pradarśayet / pādāṃ darśayed yā tu talaṃ tasyāḥ pradarśayet //

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

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

¹⁶³ *Hevajra*, Skt ed. (Snellgrove 1959), 1.7.5ab: stanāṃ darśayed yas tu sīmān tasya pradarśayet /

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

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

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

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

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

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

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

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

¹⁷² *Cakrasaṃvara*, Skt ed. (Gray 2012), 21.6: guhyaṃ darśayed yā tu liṅgaṃ tasyāḥ pradarśayet / ūruṃ darśayed yā tu apānaṃ tasyāḥ pradarśayet //

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

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

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

Table 14. Cont.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Table 14. Cont.

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

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

Table 14. Cont.

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

Source: Table by author.

Passages 26.44–45:

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

Passages 46–47:

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

Passages 26.48–50:

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

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

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

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

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

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

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

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

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

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

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

Passages 26.51–54:

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

Passage 26.55–56:

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

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

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

Passages 26.57–58b:

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

Passages 26.58c–60:

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

Passages 26.61–64:

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

Passage 26.65:

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

2.1.2. Dākārṇava, Chapter 27

Passages 27.1–9:

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

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

Passages 27.10–12:

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

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

Passages 27.14–15:

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

Passages 27.16–17:

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

Passages 27.18–19:

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

Passage 27.20:

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

Passage 27.21:

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

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

Passages 27.22–24:

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

Passages 27.25–27:

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

Passage 27.28:

This is the same formulaic verse to end the chapter.

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

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

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

Passages 28.5c–6b:

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

Table 15. *Ḍākārṇava* 28 and Parallel Passages.

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

Passages 28.6c–7:

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

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

Passages 28.8–9:

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

Passages 28.10–11:

The Blessed One explains another etymology of her name.

Passages 28.12ab:

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

Passages 28.12c–15b:

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

Passages 28.15c–17:

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

Passage 28.18:

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

Passages 28.19:

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

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

Passage 28.20:

This is the same formulaic verse to end the chapter.

2.1.4. *Ḍākārṇava*, Chapter 29

Passages 29.1–10b:

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

Table 16. *Ḍākārṇava* 29 and parallel passages.

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

Source: Table by author.

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

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

²³⁸ *Ḍākārṇava*, Skt ed., 10.45–48: vāme ghaṇṭākheṭadantaṃ muṣalapāśakapālakaṃ / dhanukhaṭvāṅgapustan tu piṭṭāni tarjanīva ca // ghughuramālā śrīṃkhalam śilā śmaśānadhūlikam / bhokaṃ ḍukkārdracarmaṃ ca lambitakacaḍorikā // codanacitikāṣṭhī ca silā pharī tu mastakam / kaṅkālam daṇḍikā caiva netrabukaguṇavarttinīm // śaniścaram kilakaṇ ca bijapūraṃkapattram / sūcis tu kāyacarmaṃ ca meghavṛṣṭivṛkṣā'sikam //

²³⁹ *Ḍākārṇava*, Skt ed., 15.39c–43b: vāme ghaṇṭā khetadantaṃ muṣalam pāśakapālakaṃ // dhanukhaṭvāṅgapustan tu piṭṭāni tarjanīva ca / ghurghuramālā śrīṃkhalā śilā śmaśānadhūlikā / bhokaṃ ḍakārdracarmaṃ ca lambitakacaḍorikā / codanacitikāṣṭhī ca gudā pharī tu mastakam // kaṅkālarātrikā caiva netrabukkaguṇavartikā / śaniścaram kilakaṇ ca bijapūrakapattrakam // sūcis tu kāyacarmaṃ ca meghavṛṣṭivṛkṣāṅkuśam /

²⁴⁰ *Ḍākārṇava*, Skt ed., 10.41–44: akṣiṇe sastravrṇḍaṇ ca vajrāsikuntasūlakam / paraśukarttibāṇaṇ ca śūlabhinnan tu mudgaram // cakraḍamarucchurikā daṇḍabhiṇḍipālakaṃ / śaṃkhakālahadaṇḍikā mayūrapicchikā tathā // kākapakṣā kūcikā ca agnikuṇḍī tu parvatam // laguḍadarpaṇavīṇā / gulphapāṇis tu phupphusaṃ // antrarāhunigaḍas tu haḍidurbhūśajalikā / kabandham jvālatailaṇ ca bhairavarūpaṃ tu kramāt //

²⁴¹ *Ḍākārṇava*, Skt ed., 15.35c–39b: vajrāsikuntatrisūlan dakṣiṇe tu yathākramāt // paraśuṃ karttibāṇam ca śūlabhinnan tu mudgaram / cakraḍamarucchurikā daṇḍabhiṇḍipālakaṃ // śaṅkhakālahadaṇḍikā mayūrapicchikā tathā // kākapakṣa-ṃ-kūcikā ca agnikuṇḍī tu parvatam // laguḍā darpaṇam vīṇā gulphapāṇis tu phupphusaṃ / antrarāhunigaḍas tu haḍim dubhūśajalikā // kabandhajvālatailaṇ ca bhairavarūpan tu kramāt /

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

Passage 29.10c:

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

Passages 29.10d–11:

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

Passages 29.12–13b:

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

Passages 29.13–16:

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

Passages 29.17–18b:

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

Passages 29.18c–21:

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

Passages 29.22–23:

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

Passage 29.24:

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

Passage 29.25:

This is the same formulaic verse to end the chapter.

2.1.5. Dākārṇava, Chapter 30

Passages 30.1–9b:

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

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

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

Passages 30.9c–10b:

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

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

Passages 30.10c–14b:

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

Passages 30.14c–16:

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

Passages 30.17–18b:

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

Passage 30.18:

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

Passages 30.19–20b:

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

Passages 30.20c–22b:

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

Passages 30.22c–24b:

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

Passages 30.24c–25:

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

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

Passage 30.26:

This is the same formulaic verse to end the chapter.

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

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

Passages 31.7–9:

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

Passages 31.10–12:

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

Passages 31.13a–15:

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

Passage 31.16:

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

Passages 31.17–22b:

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

Table 17. *Ḍākārṇava* 31 and parallel passages.

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

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

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

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

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

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

²⁴⁹ *Samvarodaya*, Skt ed. (Tsuda 1974), 19.35–38:

²⁵⁰ *Vārāhikalpa*, Skt ed., 18.70c–73: uttamādhamabhedena kathayate śṛṇu guhyakāḥ // nābhi kāmikasvargasya bindunā rūpadehinaḥ / ūrdhvanārūpadhātus ca śubham taṃ paribheditam // yanto bhavati māsānām

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

Passages 31.22c–23:

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

Passages 31.24–25:

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

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

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

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

Passages 31.26–28:

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

Passage 31.29:

This is the same formulaic verse to end the chapter.

2.1.7. *Ḍākārṇava, Chapter 32*

Passages 32.1–7:

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

Passages 32.8–10:

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

Passages 32.11–14:

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

Passages 32.15–17b:

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

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

Passages 32.17cd–18:

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

Passages 32.19–20:

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

Passages 32.21–26:

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

Passage 32.27:

This is the same formulaic verse to end the chapter.

*2.1.8. Dākāṛṇava, Chapter 33***Passages 33.1–2b:**

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

Passages 33.2c–14b:

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

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

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

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

Table 18. *Ḍākārṇava* 33 and parallel passages.

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

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

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

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

²⁵⁸ *Abhidhānottara*, Skt ed., 45.10.

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

Passages 33.14c–18:

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

Passages 33.19–20b:

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

Passages 33.20c–22b:

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

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- / pañkti dhvajah / chando mālā / calo vāyuh / mrgapati paśuh / maṇḍalam samam / śvāsam catuspatham / janaḥ phalgusam / mahākṣara mahāpaśuh / ccha cchāgalaḥ / na narah / ba balivardah / ma mahiṣah / bha bhakṣaṇam / āpyakā rājapuruṣah / stha sthitiḥ / mukhasparśane bhuktam / dantasparśane trptam / hrī lajjā / śūnyasparśane mithunā / ūrusparśane evaṃ kuru sāmpratam //
- ²⁶⁰ *Sampuṭodbhava*, Skt ed. (Dharmachakra Translation Committee [2020] 2021), 4.1.11: potaṅgī, pratipotaṅgī, gamu, lumba, nigara, caṭuka, hṛdaya, kauravā, karṇikā, alikaraṇa, varāha, śravaṇa, manthāna, nara, tālikā, naraka, amuka, kākhiḷā, śvasana, paridhi, virati, krūraḥ, anta, alika, bhagini, mudaka, grhāṇa, mudrā, dantasparśa, gandhavāhini, āgamaṇam, sthānāt, kiraṇau, lambo, dantau, nirodha, vijñapti, dhūmra, dhūmrapiyā, sānu, sarito, aṅgulyā, vadana, rājikā, adanā, pañkti, chando, calo, mrgapati, maṇḍala, sama, phālguṣa, mahākṣara, cchā, nā, go, ma, bhā, hā, arpakā iti / stha iti / mukhasparśane, dantasparśane, hrīkā, śūnyasparśane, ūrusparśane, adhastāt / mudrā pratimudrā vidhīyate //; and 7.1.16c–18: potaṅgy abhivādanam pratipotaṅgī pratyabhivādanam // gamur gacchāmity uktam bhavati / lumba āgacchāmity evam / nigaram dehīty uktam bhavati / caṭukam grhāṇam ity uktam bhavati / hṛdayam vīram ity uktam bhavati / kauravam mārāṇam proktam bhavati / karṇikā ghaṇṭā -m- ity uktam bhavati / alikaraṇam śira ity uktam bhavati / varāham keśam ity uktam bhavati / śravaṇaḥ karṇaḥ / manthānam amṛtam / narah samāgamam ity uktam bhavati / tālikā dākinī / narakam iti maṇḍalam / amukam śmaśānam / kākhiḷā dvāram / śvasaneti brāhmaṇaḥ / paridhiḥ kṣatriyaḥ / viratir vaiśyaḥ / krūra iti sūdraḥ / antaś caṇḍālagrham / ālikam paśuh / bhagini dākinī / mudakam medaḥ / grhāṇeti kvacinmudrā / dantaḥ sprṣati jihvayā bubhuṅksitam ity uktam bhavati / tṛṣṇā gandhavāhini / āgamaṇam iti kutaḥ / sthānam ity amukaḥ / kiraṇaḥ puṣpam / lambodarah / dantahāsyam ity uktam bhavati / nirodho vṛṣṭiḥ / vijñāptis trptiḥ / dhūmra meghā dhūmrapiyāḥ / parvatāḥ sānu / sarito nadyaḥ / aṅgulyo vāyavaḥ / vadano mukham / rājikā jihvā / adanā dantaḥ / pañktir dhvajah / chando mālā / calo vāyuh / mrgapatiḥ paśuh / maṇḍalam samam / śvāsāś catuspatham / janaḥ phālguṣam / mahākṣaram mahāpaśuh // chā chāgalam / nā iti narah / go iti balivardah / ma iti mahiṣah / bhā iti bhakṣaṇam kvacit / hā iti paryāyah / apyakā iti rājapuruṣah / stha iti sthitiḥ / mukhasparśane bhukta iti / dantasparśane trpta iti / ho iti kvacit paryāyah / hrīkā lajjā / śūnyasparśane maithunaḥ kurusveti / ūrusparśane evaṃ kuru sāmpratam //
- ²⁶¹ *Mahāmudrātilaka* 13.7d–8a, 9d–10, and 16c (D 420, 76r6–v3): / na ga raṃ ni bdag byin bshad // / bha ta ka ni khyod khyer gyur / ... / raṃ pa tshangs pa grags pa ste // / rgyal rigs lus su bstan pa 'o / / chags bral rje zhes bstan pa ste // chags pa dmangs rigs zhes byar dran // tsha ṇḍa lī ni gzhu zhes bshad // ... / so ni a da na ru bstan //; the Sanskrit manuscript (24v2–25r3) reads as dehi me nagaram proktam prāticcha vaṭakam smṛtam // ... brahma gaureṣkakah khyātaḥ kāyaḥ kṣatriyaḥ smṛtaḥ // ... veśā rāgeṭi vikhyātaḥ sūdras tatprātapakṣakah / caṇḍarāś cāpa ity uktam ... daśanā adanāḥ smṛtāḥ /

Passages 33.22c–24b:

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

Passages 33.24c–25b:

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

Passages 33.25–26:

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

Passages 33.27–31:

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

Passage 33.32:

This is the same formulaic verse to end the chapter.

2.1.9. Dākārṇava, Chapter 34

Passages 34.1–21b:

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

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

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

Table 19. *Ḍākārṇava* 34 and parallel passages.

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

Source: Table by author.

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

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

Passages 34.21c–22b:

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

Passages 34.22c–27:

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

Passage 34.28:

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

Passages 34.29–30:

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

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

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

Passage 34.31:

This is the same formulaic verse to end the chapter.

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

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

Passages 35.7–9b:

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

Passages 35.9c–11:

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

Passage 35.12:

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

Passage 35.13:

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

Passages 35.14–15:

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

Passage 35.16:

This is the same formulaic verse to end the chapter.

*2.1.11. Ḍākārṇava, Chapter 36***Passages 36.1–11:**

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

Passages 36.12–17:

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

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

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

Passages 36.18–21:

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

Passage 36.22:

This is the same formulaic verse to end the chapter.

2.1.12. *Ḍākārṇava*, Chapter 37

Passages 37.1–9b:

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

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

Passages 37.9c–15b:

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

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

Passages 37.15c–19b:

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

Passages 37.19c–21:

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

Passages 37.22–25:

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

Passage 37.26:

This is the same formulaic verse to end the chapter.

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

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

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

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

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

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

Table 20. *Cont.*

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

Source: Table by author.

3. Editorial Policy, Materials, and Language

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

3.1. *Ḍākārṇava*: Editorial Policy

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

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

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

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

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

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

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

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

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

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

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

3.2. *Ḍākārṇava*: Materials Employed

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

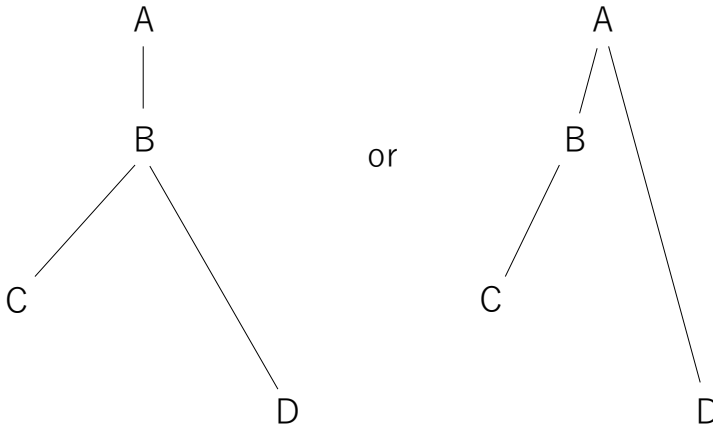


Figure 1. The relationship among the four Sanskrit manuscripts of the *Ḍākārṇava*.
Source: Figure by author.

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

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

I also consulted Padmavajra’s *Bohitā* (“ship” to cross over the waves of reincarnation),²⁹⁴ a commentary on the *Ḍākārṇava*. It is probable that Padmavajra is a teacher of Jayasena, who translated the *Ḍākārṇava* into Tibetan with Dharma yontan, and his *Bohitā* was composed in around the early-to-mid-twelfth century (Sugiki 2022a, p. 19). A fragmentary Sanskrit manuscript of this work (four damaged leaves) is extant and available, that is, NGMPP A 25/3 and A48/9.²⁹⁵ These are different microfilms of the same Sanskrit manuscript. It is a palm leaf, written in hook-topped Newar scripts, and does not contain the folio that mentions the date of production. (It may date back to sometime between the twelfth and thirteenth centuries, no later than the fifteenth century.) Each page has five or six lines. The first leaf is included in NGMPP A 25/3 and the other three leaves are in NGMPP A 48/9. The four leaves are as follows:

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

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

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

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

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

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

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

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

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

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

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

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

3.3.1. Morphological and Orthographical Peculiarities

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

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

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

(1) Verbs and verbals

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

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

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

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

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

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

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

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

²⁹⁷ (Otter 2021, p. 1).

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

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

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

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

Omissions of final consonants:

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

The others (nominative and accusative)

Additions of final consonants:

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

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

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

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

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

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

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

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

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

Exchange of <consonant + i/ī > and <consonant + ya/yā>: pracandā kulapatyām (for pracandā kulapatnī, 26.44a); caṇḍākṣī yoginīpatyām (for caṇḍākṣī yoginīpatnī, 27.14a); kharvarī ca prayogena (for kharvaryās ca prayogena, 31.10a); -vārāhyā (for -vārāhī, 37.1a); yoginī (for yoginyah, 37.2d), etc.

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

Contraction of word induced metrically:

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

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

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

Disagreement or confusion of number, case, and gender:

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

(3) Adverbs

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

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

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

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

(4) Compounds

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

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

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

(5) Sandhi

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

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

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

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

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

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

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

(6) The other orthographical peculiarities

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

3.3.2. Metrical Peculiarities

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

na-vipulā: 26.38cd, 26.45cd, 26.47ab, 28.18cd, 29.10cd, 33.28cd, 35.15cd, and
37.20cd

ma-vipulā: 31.16cd

ra-vipulā: 26.13cd, 26.49ab, 26.57ab, 27.8cd, 27.9ab, 29.2a, 29.5ab, 29.8c, 29.11c,
30.1ab, 32.3cd, 32.10ab, 33.2ab, 33.9c, 37.4a, and 37.8cd

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

3.4. *Ḍākārṇava*: Editorial Conventions

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

³⁰¹ (Schott 2019, p. 149).

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

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

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

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

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

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

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

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

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

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

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

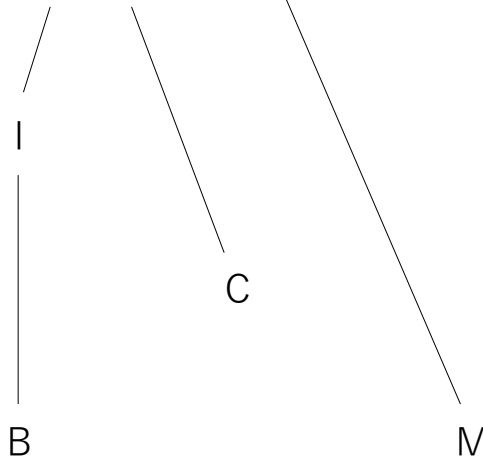


Figure 2. The relationship among the four Sanskrit manuscripts of the *Abhidhānottara*.
Source: Figure by author.

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

I used manuscript I, the oldest, as the base. Some of its leaves are missing. However, manuscript B is helpful; it seems to have been copied directly from or a very close indirect copy of manuscript I³⁰⁵ before the leaves were lost. Therefore, most passages contained in the missing leaves in manuscript I can be restored from manuscript B. However, there are more scribal errors in manuscript B.

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

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

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

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

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

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

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

tantra [comprising] of 100,000 [verses]" (*rtsa ba'i rgyud 'bum pa*) (D 1414, 120r2–v3).³⁰⁶ The *Abhidhānottara* does not explicitly define itself that way. Most likely, the root tantra of 100,000 verses³⁰⁷ is imaginary, and Śūraṃgavajra mentioned it for the authorization of the *Abhidhānottara*.

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

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

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

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

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

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

3.6. On the Name of the “Abhidhānottara”

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

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

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

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

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

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

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

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

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

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

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

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

PART II
The *Ḍākāṛṇava*:
Critical Edition and Translation

Ḍākārṇava, Chapter 26

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

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

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

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

sāmānyā hetudātā ca bhāvakī sumanas tathā /³¹⁹

³¹¹ lakṣaṇa (for lakṣaṇam)] ABCD (mtshan nyid Tib) ◇ mudrā (m.c. for mudrāṇām)] ABCD (phyag rgya Tib)

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

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

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

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

³¹⁶ kūrmajā] ABD (rus sbal skyes ma Tib); kurmmajā C ◇ sekā] corr. (dbang ma Tib); mekā ABC; sékā D; cf. sekā *Hevajra* (I.1.16c) and *Samputodbhava* (1.2.37c) ◇ viṣṭā] corr. (non ma Tib); viṣṭā ABCD; cf. viṣṭā *Hevajra* (I.1.16b) and *Samputodbhava* (1.2.37d)

³¹⁷ rus sbal] D; ru sbal P

³¹⁸ (Last) ma] D; mo P

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

lalanā ca rasanā ca avadhūtī hr̥ṣṭavadanā //26.3//³²⁰

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

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

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

pravaṇā coṣmā siddhā ca vṛddhā sarvajanapriyā /³²⁶

kampanī sāraṇī haṃsā trivṛttā kāmīnī grahā //26.4//³²⁷

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

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

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

caṇḍikā mārādārikā candrasūryāgnirāhukā /³³⁰

ṣaṭtrimṣatināḍināṃ tu ekekasya tu dvādaśam //26.5//³³¹

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

/ sum cu rtsa drug rtsa nmams la /³³² / re re la ni bcu gnyis te //

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

³²¹ sbyin ma] D; byin ma P

³²² su ma na] D; su ma ni P

³²³ la la nā] D; la la na P ◇ ra sa nā] D; ra sa dang P

³²⁴ ngag] D; dag P

³²⁵ The name of the fourteenth channel, *bhāvakī*, which is the same as that of the seventh channel, is derived from *pāvakī* (“fire”) in the *Hevajra* (I.1.18b) and *Sampuṭodbhava* (1.2.39b).

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

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

³²⁸ dro ma] D; dro P

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

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

³³¹ -nāḍināṃ] ACD (rtsa nmams la Tib); nāḍināṃ B ◇ ekekasya (for ekaikasya)] A (re re la Tib); ekaikasya BCD

³³² sum cu] D; sum bcu P

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

bhedabhinnā tu sarvañ ca uddeśam mudrikām punaḥ /³³⁴

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

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

ekāṅguli darśayec ca tasya dvāṅguli darśayet //26.6//³³⁵

adhorddhasamānakam tu aṅguṣṭha darśayet punaḥ /³³⁶

sarveṣam tu nāḍinām tu tac cādūrddhasamānakam //26.7//³³⁷

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

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

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

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

³³⁴ -bhinnā] ABD (phye ba Tib); bhinnān C ◇ uddeśam mudrikām (for uddeśam mudrāṅam)] A (phyag rgya mdor bstan pa Tib); uddeśam mudrikām B; uddeśam mudrikā C; uddeśā mudrikām D

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

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

³³⁷ sarveṣam (for sarvāsam)] ABCD (thams cad Tib) ◇ nāḍinām] ACD (rtsa and mams Tib); nāḍī B ◇ tac] ABCD; 'di mams Tib ◇ cādūrddha- (for cādhaūrdhva-)] AD ('og dang steng du Tib); cā'rddha B; cādūrddha C ◇ -samānakam] ABCD; mnyam rengs pa Tib

³³⁸ gnas] D; ni P

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

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

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

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

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

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

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

³⁴¹ -jña (for -jñam or *m.c.* for -jñena)] ABCD (mkhyen pas Tib)

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

³⁴³ de yi] D; de'i P

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

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

³⁴⁶ anāmikāṃ] A (ming med Tib); anāmikā BC; anāmikāṃ D

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

³⁴⁸ de yi] D; da yi or nga yi P ◇ ston pa] D; sten pa P

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

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

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

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

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

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

(5) He should show a *paṭīsa* (*paṭṭīśa*) spear³⁵⁹ to her who shows the forehead. On that (forehead) he binds the pleasure [that is] to be known by itself. [The pleasure is] connected with the seal.³⁶⁰

cakraṃ darśayed yas tu medinī tasya pradarśayet /³⁶¹
 uṣṇīṣān nābhikaṃ yāti tambhaye dvayapāṇinā //26.12//³⁶²

³⁵² tarjanī (for tarjanīm)] ABCD (sdigs mdzub Tib) ◇ yā] ABD (gang gi Tib); yās C ◇ madhyamā (for madhyamām)] ABD (gung mo Tib); madhyamām ca C

³⁵³ -prayogeṇa] A (rab sbyor bas Tib); prayoge na BCD ◇ utkṣipyate] ABC ('phang bar bya Tib); uchchipyate D ◇ sukham] A (bde ba Tib); mukhaṃ BCD

³⁵⁴ sdigs mdzub] D; sdigs 'jub P

³⁵⁵ pa dma'i] D; pad ma'i P

³⁵⁶ According to the *Bohitā*, the practice of *vajra* and lotus means the practice of sexual yoga with external females.

³⁵⁷ lalāṭa (for lalāṭam)] ACD (dpral bar Tib); lalāṭa B ◇ paṭīsaṃ (for paṭṭīsaṃ)] ABD; paṭīsaṃ C; dar dpyangs Tib; cf. dar dpyangs and dar *Bohitā* (D 1419, 195r2–r3) and paṭṭīsaṃ *Cakrasaṃvara* (20.7d and 22.6a), *Abhidhānottara* (42.7b, whose oldest Sanskrit manuscript reads as *paṭīsan*, and 44.6a), and so on ◇ tasya (for tasyā)] ABCD (de yi Tib) ◇ darśayet] AC; pradarśayet B; bradarśayet D; rab bstan bya Tib

³⁵⁸ svasaṃvedya-] ABC (rang gis rig pa'i Tib); svayaṃvedya D

³⁵⁹ Most likely the word *paṭīsa* comes from *paṭṭīśa* (a kind of spear or a trident, cf. *Cakrasaṃvara*, 22.6a and so on). However, it appears that Padmavajra (the author of the *Bohitā*) and Jayasena (a translator of the *Dākārṇava*) interpreted it as coming from *paṭṭa* (*dar dpyangs*, or a cloth or turban). According to the *Bohitā* (D 1419, 195r2–r3), showing the turban (*dar dpyangs*) indicates making the form of a turban (*dar*) with the forefinger and middle finger and placing it on the forehead. Perhaps this comes from Kāṇha's comment on the *Hevajra* (Skt ed. (Snellgrove 1959), I.7.4c). In his *Yogaratanmālā*, Kāṇha also interpreted *paṭṭīśa* in the sense of *paṭṭa*. For the confusion between *paṭṭīśa* and *paṭṭa*, see also Hatley (2007, p. 415, footnote 112).

³⁶⁰ According to the *Bohitā* (D 1419, 195r4), “[The pleasure is] connected with the seal” means the union of emptiness and compassion. The seal (*mudrā*) probably represents emptiness, and the pleasure (*sukha*), compassion.

³⁶¹ yas (for yā)] ABCD (gang gi Tib) ◇ medinī (for medinīm)] ABCD (sa gzhi Tib) ◇ tasya (for tasyāḥ)] ABCD (de yi Tib)

³⁶² uṣṇīṣān] ABC (gtsug tor Tib); uṣṇīṣān D ◇ tambhaye (for stambhayed)] ABCD (rengs par bya Tib) ◇ -pāṇinā] ACD (lag pa and kyis Tib); pāṇino B

/ gang gi 'khor lo ston pa na // de yi sa gzhi rab bstan bya /
 / gtsug tor dang ni lter 'gro ba // lag pa gnyis kyis rengs par bya //

(6) He should indicate [the surface of] the ground to her who shows a disk. [The pleasure] moves from the head to the navel. He should fix [it] firmly by means of the two hands.³⁶³

netraṃ darśayed yā tu darpaṇaṃ tasya pradarśayet /³⁶⁴
 prabhāsvaraṃ paśyateṭi divyendriyasukāraṇāt //26.13//³⁶⁵
 / gang gi mig ni ston pa dang // de yi me long rab bstan bya /
 / lha rdzas dbang po rnams kyi rgyus // 'od gsal ba ni mthong bar 'gyur //

(7) He should show a mirror to her who shows the eyes. It means that he experiences the luminous (*prabhāsvara*) by way of [his] sensory faculties divine [in meditation].

udaraṃ tāḍayed yā tu nābhi tasya pradarśayet /³⁶⁶
 dharmadhātusvarūpaṅ ca bhāti vijñānam aṣṭakam //26.14//³⁶⁷
 / gang gi lto bar rdeg byed pa // de yi lte bar rab bstan bya /
 / chos kyi dbyings kyi rang bzhin du // mnam shes brgyad po snang bar 'gyur //

(8) He should show the navel to her who slaps the belly. Having the nature of the *Dharma Sphere* (*dharmahātu*), the Eightfold Consciousness shines.³⁶⁸

ākāśaṃ darśayed yā tu sūryaṃ tasya pradarśayet /³⁶⁹
 śūnyatā karuṇā samyak nāliyoge ca paśyate //26.15//³⁷⁰

³⁶³ According to the *Bohitā* (D 1419, 195r5), the two hands mean the *prāṇa* and *apāna* winds, and a practitioner fixes the pleasure firmly on the navel area by controlling their movement.

³⁶⁴ netraṃ] ABD (mig Tib); mantraṃ C ◇ tasya (for tasyāḥ)] ABCD (de yi Tib) ◇ pradarśayet] BD (rab bstan bya Tib); pradarśayeta A; pradarśaye C

³⁶⁵ prabhāsvaraṃ] ABC ('od gsal ba Tib); prabhāsvaraṃ D ◇ divyendriya-] ABC (lha rdzas dbang po rnams kyi Tib); divyandriya D ◇ sukāraṇāt] *corr.*; sukāraṇāta A; mukāraṇāta B; makārayet C; mukāraṇāt D; rgyus Tib

³⁶⁶ tāḍayed] ABD (rdeg byed pa Tib); tāḍdyated C ◇ yā tu (gang gi Tib)] A; yo tra B; yātra CD ◇ nābhi (for nābhiṃ)] ABD (lte bar Tib); nābhiṃ C ◇ tasya (for tasyāḥ)] ABCD (de yi Tib) ◇ pradarśayet] BCD (rab bstan bya Tib); pradarśayeta A

³⁶⁷ -svarūpaṅ] BCD (rang bzhin Tib); svarūṅ A ◇ bhāti] ABD (snang bar 'gyur Tib); bhoti C ◇ vijñānam aṣṭakam] AB (mnam shes brgyad po Tib); vijñānaṣṭakam C; vijñānamastakam D

³⁶⁸ The Eightfold Consciousness is the concept originally developed in the tradition of the mind-only philosophy in Mahāyāna. It refers to the eight aspects of one's consciousness, namely, the Visual, Auditory, Olfactory, Gustatory, Tactile, Mental, Afflicted Mental, and Storehouse Consciousnesses.

³⁶⁹ darśayed yā] ABC (gang gi and ston pa na Tib); darśayec cā D ◇ sūryaṃ] ABC (nyi ma Tib); sūryya D ◇ tasya (for tasyāḥ)] ABCD (de yi Tib)

³⁷⁰ śūnyatā (for śūnyatām)] D (stong nyid Tib); śūnyatā A; śūnyatā B; śūnyatām C ◇ karuṇā (for karuṇām)] ABCD (snying rje Tib) ◇ samyak] AB (yang dag par); samya C; sammyak D ◇ nāli-] A (rtsa yi Tib); nīli BCD ◇ paśyate] ABC (mthong Tib); paśyat D

/ gang gi nam mkha' ston pa na /³⁷¹ / de yi nyi ma rab bstan bya /
/ stong nyid snying rje yang dag par // rtsa yi rnal 'byor nyid kyis mthong //

(9) He should indicate the sun to her who indicates the sky. He sees [the union of] emptiness and compassion rightly in the union of inner channels.

bhṛkuṭīn darśayed yā tu sīmāntaṃ tasya darśayet /³⁷²
krīdate samyak yogātmā'nubhavaṃ jñāyate svayam //26.16//³⁷³
/ gang gi khro gnyer ston pa na // de yi mtshams kyi mtha' bstan bya /
/ bdag nyid yang dag sbyor rol cing // rang gis rjes su myong ba shes //

(10) He should show the parting of the hair (viz., top of the head) to her who shows the furrowed brow. The one intent on yoga enjoys rightly. The experience is known spontaneously.³⁷⁴

nadīn darśayed yā tu samudraṃ tasya darśayet /³⁷⁵
ekabhūmiprayogeṇa sarvabhūmi praśasyate //26.17//³⁷⁶
/ gang gi chu bo ston pa na // de yi rgya mtsho rab bstan bya /³⁷⁷
/ sa gcig gi ni rab sbyor bas // thams cad sar ni rab tu bsngags //

(11) He should show an ocean to her who shows a river. All lands are proclaimed by practicing one land.³⁷⁸

jānuṃ darśayed yā tu pādan tasya pradārśayet /³⁷⁹
sugatiṃ gatikāle tu indriyavastu taṅ gataḥ //26.18//³⁸⁰
/ gang gi pus mo ston pa na /³⁸¹ / de yi rkang pa rab bstan bya /

³⁷¹ nam mkha'] D; namkha' P

³⁷² bhṛkuṭīn (for bhṛkuṭīm)] ABD (khro gnyer Tib); bhṛkuṭīm C ◇ sīmāntaṃ (for sīmantaṃ)] AB (mtshams kyi mtha' Tib); sīmān C; sīmān D; cf. sīmāntaṃ *Cakrasaṃvara* (22.7d) and sīmāntataḥ *Abhidhānottara* (44.7d) ◇ tasya (for tasyā)] ABCD (de yi Tib) ◇ darśayet] AB (bstan bya Tib); pradārśayet CD

³⁷³ samyak] ABC (yang dag Tib); saṃmyak D ◇ -'nubhavaṃ (for -'nubhavo)] ABCD (rjes su myong ba Tib)

³⁷⁴ The *Bohitā* (D 1419, 195v1) states that verses 26.16–42 are “easy to understand” (*rtogs par sla'o*) and skips explaining them.

³⁷⁵ nadīn (for nadīm)] ABD (chu bo Tib); tadīn ca C ◇ yā] ABD (gang gi Tib); yās C ◇ tasya (for tasyā)] ABCD (de yi Tib)

³⁷⁶ -prayogeṇa] *corr.* (rab sbyor bas Tib); prayogena ABCD ◇ -bhūmi (for -bhūmīḥ)] ABCD (sar Tib)

³⁷⁷ de yi] D; de'i P

³⁷⁸ If you perform a practice of one land, it means that you practice all lands. All lands and one land correspond to the yogin's ocean and the yogini's river, respectively.

³⁷⁹ jānuṃ] AC (pus mo Tib); jānūṃ B; jānu D ◇ yā] ABD (gang gi Tib); yās C ◇ tasya (for tasyāḥ)] ABCD (de yi Tib)

³⁸⁰ -kāle] ABC (dus su Tib); kāre D ◇ taṅ (for tad)] ABCD (de Tib)

³⁸¹ gang gi] D; gang gis P

/ bde 'gror 'gro ba'i dus su ni // dbang po'i dngos po de 'gro'o //

(12) He should show the foot to her who shows the knee. When going to the good state of existence, [he will have] reached that [known] reality (*-vastu tam*) through the sensory faculties.³⁸²

stanam saṃdarśayed yā tu pīḍin tasya pradarśayet /³⁸³

sukham bhogātmakam jātā yāvad ā bhavasamplavaḥ //26.19//³⁸⁴

/ gang gi nu ma ston pa na // de yi gdan ni rab bstan bya /

/ bde ba longs spyod bdag nyid skyes // kun nas srid pa 'dzag bar du'o //

(13) He should show [the gesture of] pressing to her who shows the breast. Pleasure, whose nature is enjoyment, is engendered until the end of transmigration.

bāhuṃ darśayed yā tu hastan tasya pradarśayet /³⁸⁵

jvalitā daṇḍavad bhāti pañcāmṛteṣu juhuyet //26.20//³⁸⁶

/ gang gi dpung pa ston pa na // de yi lag pa rab bstan bya /

/ 'bar ba dbyug pa bzhin snang la // bdud rtsi lnga rnam bsreg par bya //

(14) He should show the hand to her who shows the arm. Flaming up in the form of a cane, [an inner fire] shines. He should make an offering of the fivefold nectar into [the inner] fire.

ūrū darśayed yā tu guhyam tasya pradarśayet /³⁸⁷

kodaṇḍākāraprāṇa madhyameṣu ca līnakam //26.21//³⁸⁸

/ gang gi brla ni ston pa na // de yi gsang ba rab bstan bya /

/ gzhu yi dbyug pa'i rnam pa'i srog // dbu ma rnam su'ang thim pa 'o //

³⁸² The *Bohitā* does not comment on this verse. I interpret “the good state of existence” (*sugati*) as indicating particularly the state of human, which was traditionally taught in Buddhism to be the best among the five or six states of existences for making a progress in religious training.

³⁸³ saṃdarśayed] AC (ston pa na Tib); saṃ darśayed B; darśayad D ◇ yā] ABC (gang gi Tib); yās D ◇ pīḍin (probably for pīḍām)] ABD; pīḍim C; gdan Tib; cf. sīmām *Hevajra* (1.7.5b) and *Samvarodaya* (9.5b) and cibukam *Cakrasaṃvara* (21.5b) and *Abhidhānottara* (43.5b) ◇ tasya (for tasyāḥ)] ABCD (de yi Tib) ◇ pradarśayet] ABD (rab bstan bya Tib); pradarśaye C

³⁸⁴ jātā (for jātam)] ABCD (skyes Tib) ◇ yāvad] ABC (bar du Tib); jāvad D

³⁸⁵ bāhuṃ] ABD (dpung pa Tib); bāhūṃ ca C ◇ darśayed] ABC (ston pa na Tib); darśayad D ◇ tasya (for tasyāḥ)] ABCD (de yi Tib)

³⁸⁶ jvalitā] ABD ('bar ba Tib); jvālītā C ◇ daṇḍavad] ABC (dbyug pa bzhin Tib); ṇḍavad D ◇ pañcāmṛteṣu (for -mṛtena, -mṛtair, or -mṛtāni)] ABCD (bdud rtsi lnga rnam Tib) ◇ juhuyet (for juhuyāt)] AB (bsreg par bya Tib); juhūyā C; juhuyāt D

³⁸⁷ ūrū] A (brla Tib); ūru B; ūrūṃ C; uru D ◇ tasya (for tasyāḥ)] ABCD (de yi Tib)

³⁸⁸ -kāra-] ABC (rnam pa'i Tib); kāram D ◇ -prāṇa (for -prāṇānam)] ABD (srog Tib); yat prāṇa C ◇ madhyameṣu] ABD (dbu ma rnam su Tib); madhyeṣu C

(15) He should show the secret (the genital organs area) to her who shows the thighs. Vital winds shaped like a bow (viz., wind wheels) are absorbed into the middles.³⁸⁹

jihvā saṃdarśayed yā tu tāluṃ tasya pradarśayet /³⁹⁰
 caṇḍālī sarvanāḍḍiṣu militvā tu vyavasthitā //26.22//
 / gang gi lce ni ston pa na // de yi rkan ni rab bstan bya /³⁹¹
 / gtum mo thams cad rtsa ru ni // bsdus nas rnam par gnas pa yin //

(16) He should show the palate to her who shows the tongue. Caṇḍālī (an inner fire) comes together and remains in all inner channels.

oṣṭhaṃ darśayed yā tu cibukaṃ tasya pradarśayet /³⁹²
 avācyasarvadharmatvaṃ vismr̥ti sarvam indriyām //26.23//³⁹³
 / gang gi mchu ni ston pa na /³⁹⁴ / de yi kos ko rab bstan bya /
 / thams cad chos nyid brjod med pa // dbang po kun gyi dran pa bral //

(17) He should show the chin to her who shows the lip. The inexpressible reality of all phenomenal existences is beyond recollection through all sensory faculties.

aṅgulyagraṃ darśayed yā tu nakhan tasya pradarśayet /³⁹⁵
 bhavāgre sukharūpaṃ tu cchedanā paśyate dhruvam //26.24//³⁹⁶
 / gang gi sor mo'i rtse ston pa /³⁹⁷ / de yi sen mo rab bstan bya /³⁹⁸
 / srid pa'i rtse mor bde ba'i gzugs // gcod par nges par mthong bar 'gyur//

(18) He should show the nail to her who shows the finger tip. The embodied pleasure is at the top of the transmigratory existence. He certainly sees [it] after cutting.³⁹⁹

³⁸⁹ The *Bohitā* does not comment on this verse 26.21cd. This verse seems to mean that the vital winds moving in the body are gathered to the wind wheel below the navel chakra to ignite an inner fire in the middle of that from which the middle channel *avadhūtī* extends upward.

³⁹⁰ jihvā (for jihvām)] ABCD (lce Tib) ◇ tasya (for tasyāḥ)] ABCD (de yi Tib)

³⁹¹ de yi] D; de'i P

³⁹² tasya (for tasyāḥ)] ABCD (de yi Tib) ◇ pradarśayet] AD (rab bstan bya Tib); darśayet BC

³⁹³ sarvam indriyām (for sarvendriyāṅām)] ABD (dbang po kun gyi Tib); sarvvaṃm indriyaṃ C

³⁹⁴ ston pa] D; stan pa P

³⁹⁵ aṅgulya-] ABD (sor mo'i Tib); aṅgulyā C ◇ tasya (for tasyāḥ)] ABCD (de yi Tib) ◇ nakhan] ABC (sen mo Tib); naṣan D ◇ pradarśayet] ABD (rab bstan bya Tib); pradarśaye C

³⁹⁶ This line is omitted in B and C. ◇ bhavāgre] A (srid pa'i rtse mor Tib); bhavāgre D ◇ -rūpaṃ] A (gzugs Tib); rūvaṃ D ◇ cchedanā (for cchedanāt)] AD (gcod par Tib)

³⁹⁷ gang gi] D; gang gis P

³⁹⁸ sen mo] D; son mo P

³⁹⁹ The *Bohitā* does not comment on verse 26.24cd. I interpret the internal meanings of “the embodied pleasure” (*sukharūpa*), “the top of the transmigratory existence” (*bhavāgra*), and “cutting” (*chedana*) as the nectar or mind of awakening, the chakra in the head, and cutting the movements of the vital winds in the left and right channels, respectively.

kacaṃ darśayed yā tu mālān tasya pradarśayet /⁴⁰⁰
kuṭīlaṃ sarvavargaṅ ca iṅsyate jñānarūpikam //26.25//⁴⁰¹
/ gang gi skra ni ston pa na // de yi phreng ba rab bstan bya /
/ g-yo can sems can gyi ni ste // ye shes gzugs can du blta 'o //

(19) He should show a wreath [on the head] to her who shows the hair. All groups [of letters] are seen as [moving] crookedly⁴⁰² and having the nature of gnosis.

śikhāṃ darśayed yā tu pādānguṣṭhāsya pradarśayet /⁴⁰³
maṅisūtravat prāṇa dīsyate madhyamāvisām //26.26//⁴⁰⁴
/ gang gi spyi gtsug ston pa na // de yi rkang mtheb rab bstan bya /
/ nor bu'i skud pa bzhin du srog // dbu mar 'ong ba mthong bar 'gyur //

(20) He should show the big toe to her who shows the top of the head. [Shaped] like a string of pearls, the vital wind is shown entering the middle [channel *avadhūtī*].

kaṅṭhan darśayed yā tu grīvān tasya pradarśayet /⁴⁰⁵
padmaṃ sarvajagam paśyet kumaṅḍalāmṛtaṃ yathā //26.27//⁴⁰⁶
/ gang gi mgrin pa ston pa na // de yi skye ba rab bstan bya /
/ spyi blugs bdud rtsi ji lta bar // pa dmar skye 'gro thams cad mthong //⁴⁰⁷

(21) He should show the neck to her who shows the throat. He should see the whole world being in a lotus as nectar in a jar.

⁴⁰⁰ This line is omitted in B and C. ◇ kacaṃ] A (skra Tib); kavacaṃ D ◇ mālān (for mālāṃ)] ABCD (phreng ba Tib) ◇ tasya (for tasyāḥ)] ABCD (de yi Tib) ◇ pradarśayet] ABC (rab bstan bya Tib); darśayet D

⁴⁰¹ -vargaṅ] ABC; varāṅ D; sems can gyi Tib ◇ iṅsyate] *corr.* (blta Tib); iṅsyate AB; icchate CD

⁴⁰² I consider the word *kuṭīlaṃ* ([moving] crookedly) to have been derived from *ak ag kuṭīlāyāṃ gatau / atra sarvatogamaṇaṃ kuṭīlā gatīḥ* / (“[the verbal root] *ak* or *ag* is [used] in [the sense of] ‘to move crookedly’; here, to move crookedly [means] to be omnipresent”) in the well-known etymology of the word *ḍākini* (for example, *Guṇavati*, Skt ed. (CIHTS 1992), p. 3, lines 10–15), according to which moving crookedly means omnipresence.

⁴⁰³ śikhāṃ] ABC (spyi gtsug Tib); śikhān D ◇ pādānguṣṭhāsya (for -nguṣṭham asyāḥ)] *em.* (de yi rkang mtheb Tib); pādānguṣṭhāsyam AB; pādānguṣṭhasya C; pādānguṣṭhāsyam D; cf. *Tasya* used as *tasyāḥ* in the previous verses. It is also possible that *asya* is used as *asyāḥ*. Therefore, I have changed *asyāṃ* to *asya*.

⁴⁰⁴ prāṇa (for prāṇo)] ABCD (srog Tib) ◇ madhyamā-] ACD (dbu mar Tib); madhyapā (the last letter is not clear) B ◇ -visām (for -viṣṭaḥ)] ABC ('ong ba Tib); piśā D; cf. *visa* (“enter”) PH

⁴⁰⁵ kaṅṭhan] ABD (mgrin pa Tib); kaṅṭhaṃ ca C ◇ grīvān (for grīvāṃ)] ABCD; skye ba Tib ◇ tasya (tasyāḥ)] ABCD (de yi Tib)

⁴⁰⁶ padmaṃ] ABD (pa dmar Tib); padmaṃ ca C ◇ -jagam (for -jagat)] AD (skye 'gro Tib); jam BC ◇ kumaṅḍalā- (for kamaṅḍalva-)] ABac (spyi blugs Tib); kṣumaṅḍalā Bpc; kukṣumaṅḍalā C; kumaṅḍa D

⁴⁰⁷ pa dmar] D; pad mar P

sūryaṃ darśayed yā tu ākāśan tasya pradarśayet /⁴⁰⁸

hr̥dayodbhūtaṃ sarvalokaṃ jñāyate paramākṣarāt //26.28//⁴⁰⁹

/ gang gi nyi ma ston pa na // de yi nam mkha' bstan par bya /⁴¹⁰

/ snying ga las byung 'jig rten kun // mchog tu zag med las shes 'gyur //

(22) He should show the sky to her who shows the sun. The entire world is known to be produced from the heart, [namely] from the best letter [in the heart].⁴¹¹

medinīn darśayed yā tu pādatalaṃ pradarśayet /⁴¹²

śravaty amṛtānkuraṃ † yas † tu padmapattraṃ ivāmbunā //26.29//⁴¹³

/ gang gi sa ni ston pa na // rkang pa'i mthil ni rab bstan bya /

/ pa dma'i 'dab 'dra'i chu yis ni /⁴¹⁴ / bdud rtsi'i myu gu 'dzag par 'gyur //

(23) He should show the sole of the foot [to her] who shows the ground. A sprout of nectar flows as a lotus petal with water.⁴¹⁵

gaṇḍan darśayed yā tu kapolaṃ tasya darśayet /⁴¹⁶

sarvasaṃdhiṣu nāḍināṃ prabhavaty ākāśavāsanām //26.30//⁴¹⁷

/ gang gi mur gong ston pa na /⁴¹⁸ / de yi mkhur ba rab bstan bya /

/ sems can kun gyi rtsa rnam kyī // nus pas nam mkha'i gnas rnam su'o //⁴¹⁹

⁴⁰⁸ sūryaṃ] D (nyi ma Tib); suryaṃ AD; suryyaṃ B; sūrya C ◇ tasya (for tasyāḥ)] ABCD (de yi Tib)

⁴⁰⁹ hr̥dayodbhūtaṃ (for -dbhūto)] ABD (snying ga las byung Tib); hr̥dayād bhūtaṃ C ◇ -lokaṃ (for -loko)] ABC (jig rten Tib); rokaṃ D ◇ -mākṣarāt] ABCD; zag med las Tib

⁴¹⁰ nam mkha'] D; namkha' P

⁴¹¹ The *Bohitā* does not comment on this verse. I interpret the best letter in the heart to be *hūm*, the letter that is often taught to be visualized in the heart as representing consciousness. The whole world is produced from one's consciousness.

⁴¹² medinīn (for medinīm)] ABC (sa Tib); medinī D ◇ darśayed yā] ABpcCD (gang gi and ston pa na Tib); darśaye bhyā Bac ◇ -talaṃ] ABC (mthil Tib); taraṃ D ◇ pradarśayet] ABD (rab bstan bya Tib); pradarśaye C

⁴¹³ śravaty] *corr.* ('dzag par 'gyur Tib); śravaty ABCD ◇ - tānkuraṃ † yas †] AB; tākulaṃ yas C; tāṃkulaṃ yas D; myu gu Tib ◇ -mbunā] ACD; mbuno B

⁴¹⁴ pa dma'i] D; pad ma'i P

⁴¹⁵ Verse 26.29cd is unclear and probably corrupted. The *Bohitā* does not comment on this verse. The verse may mean "[A drop of] nectar [in the form of] a sprout flows like [a drop of] water [does] on a lotus petal", or alternatively, the words *amṛtānkuraṃ yas* may be a corruption of *amṛtāmburayas* (stream of nectar). The word *ānkura* (sprout) may have some secret meaning.

⁴¹⁶ (First) darśayed] ABD (ston pa na Tib); daśayed C ◇ kapolaṃ] A (mkhur ba Tib); kapālan B; kapālaṃ C; pāraṃ D ◇ tasya (for tasyā)] ABCD (de yi Tib) ◇ darśayet] ABC; pradarśayet D; rab bstan bya Tib

⁴¹⁷ -saṃdhiṣu] C; saṃdhiṣu ABD; sems can Tib ◇ prabhavaty] ABpc; prabhāva Bac; prabhāvaty C; prabhavādy D; nus pas Tib ◇ ākāśa-] AbpcCD (nam mkha'i Tib); kāśa Bac; ◇ -vāsanām (for -vāsanam)] AD (gnas rnam su Tib); vāsanām BC

⁴¹⁸ mur gong] D; mur gongs P

⁴¹⁹ nam mkha'i] D; namkha'i P

(24) He should show the cheek (*kapola*) to her who shows the cheek (*gaṇḍa*). He is master of all junctures of the inner channels, [which] causes abiding in the sky.

liṅgaṃ darśayed yā tu aṅḍaṃ tasya pradarśayet /⁴²⁰
akṣara kṣaram āyāta atrottare samudrajām //26.31//⁴²¹
/ gang gi ling ga ston pa na // de yi rlig pa rab bstan bya /
/ 'gyur med 'gyur bar 'gro 'gyur ba // de ni rlig mtshams phyag rgya skyes //

(25) He should show the testicles to her who shows the penis (or female genital). The imperishable becomes the perishable. The ocean-born is in that and the upper [parts].⁴²²

kumaṅḍalaṃ darśayed yā tu parvataṃ tasya pradarśayet /⁴²³
sravaty amṛtadhārā tu parvatābhyām nadī yathā //26.32//⁴²⁴
/ gang gi spyi blugs ston pa na // ri bo de yi rab bstan bya /
/ ri las thur du chu bo bzhin // bdud rtsi'i rgyun ni 'dzag par 'gyur //

(26) He should show a mountain to her who shows a water jar. A stream of nectar flows as a river [does] from two mountains.⁴²⁵

karṇaṃ sprśati yā nārī pṛṣṭhavaṃśa pradarśayet /⁴²⁶
sahajasambodhi yā tu prāpyate śrutigocarāt //26.33//⁴²⁷
/ bud med gang zhig rna bar reg // rgyab kyi rgyud ni rab bstan bya /

⁴²⁰ aṅḍaṃ] ABC (rlig pa Tib); aṅḍām D ◇ tasya (for tasyāḥ)] ABCD (de yi Tib) ◇ pradarśayet] ABC (rab bstan bya Tib); pradarśaye D

⁴²¹ akṣara (for akṣaram)] ABC ('gyur med Tib); akṣaram D; ◇ kṣaram] *em.* ('gyur bar Tib); kṣaryam A; kṣarāryam BCD ◇ āyāta] ABC ('gro 'gyur ba Tib); āyāt D ◇ atrottare] ABD; aṣṭātottaran C; rlig mtshams Tib ◇ samudrajām (for -jam)] AD; sadrajā B; svadrajā C; de and phyag rgya skyes Tib

⁴²² I interpret verse 26.31cd, on which the *Bohitā* gives no comment, as follows: The imperishable truth assumes the form of the perishable bodily fluid (semen or nectar). The ocean-born, which indicate the semen or nectar, is in that part of the body (namely the testicles or the penis) and the upper part of the body (that is, the chakra in the head, where the semen or nectar is produced).

⁴²³ kumaṅḍalaṃ (for kamaṅḍalaṃ)] ABpcD (spyi blugs Tib); kṣumaṅḍalaṃ Bac; kuṣumaṅḍalaṃ C ◇ yā] ABD (gang gi Tib); yās C ◇ tasya (for tasyāḥ)] ABCD (de yi Tib) ◇ pradarśayet] ABD (rab bstan bya Tib); prarśayet C

⁴²⁴ sravaty] *corr.*; śravaty ABCD ('dzag par 'gyur Tib) ◇ amṛta-] D (bdud rtsi'i Tib); āmṛta ABC ◇ parvatābhyām] ABCD; ri las thur du Tib

⁴²⁵ Perhaps the two mountains imply the left and right channels. It is also possible to interpret that *parvatābhyām* ("from two mountains") is used as singular ("from a mountain"), which internally means the chakra in the head.

⁴²⁶ karṇaṃ] ABD (rna bar Tib); karṇa C ◇ sprśati] ABC (reg Tib); sprśamki D ◇ yā nārī] ABD (bud med gang zhig Tib); yo nādī C ◇ -vaṃśa (for -vaṃśaṃ)] AB (rgyud Tib); vaṃsaṃ C; vaṃṣe D ◇ pradarśayet] ABD (rab bstan bya Tib); pradarśaye C

⁴²⁷ sahaja-] ApcD (lhan skyes Tib); tṛptiḥ sarvvasukhīnām tu // sahaja Aac ◇ -sambodhi (*m.c.* for -sambodhir)] ABD (rdzogs byang chub Tib); sambodhim C ◇ yā tu] AD (gang gis Tib); yo tu B; āyātu C

/ gang gi lhan skyes rdzogs byang chub // thos pa'i spyod yul du 'thob
'gyur //⁴²⁸

(27) He should show the back of the neck to a woman who touches the ear. That which is the complete understanding of the innate is attained through perception (hearing) with the ears.

vastram darśayed yā tu raṅgan tasya pradarśayet /⁴²⁹
sarvadharmasvabhāveṣu nairātmyam paśyate kṣaṇāt //26.34//⁴³⁰
/ gang gi gos ni ston pa na // de yi tshon rtsi rab bstan bya /
/ chos thams cad kyi rang bzhin du // skad cig gis ni bdag med mthong //

(28) He should show the color to her who shows the clothes. Immediately he sees all phenomenal existences being naturally devoid of their own selves.

dantenoṣṭha grhyate yā dantakiṭo darśayet /⁴³¹
sarvabhakṣan na vindet vāsanā balaviplavā //26.35//⁴³²
/ gang zhig so yis mchu 'dzin ma // so ni krig krig bstan par bya /
/ bza' ba thams cad med pa nyid // bag chags stobs kyis rnam par 'phel //

(29) He should show gnashing [to her] who nips the lip with the teeth. Should he not know all foods, the impression [of past experiences remaining in his mind] loses [its] power.⁴³³

jihvā lālayed yā tu bhakṣahasta pradarśayet /⁴³⁴
tr̥pti sarvasukhānān tu prāpyate 'moghadarśanāt //26.36//⁴³⁵
/ gang gi lce ni bskyod pa na // za ba'i lag pa rab bstan bya /

⁴²⁸ 'thob] D; thob P

⁴²⁹ vastram] ABD (gos Tib); vastram ca C ◇ darśayed] ABC (ston pa na Tib); darśayed D ◇ raṅgan] ABC (tshon rtsi Tib); raṅga D ◇ tasya (for tasyāḥ)] ABCD (de yi Tib) ◇ pradarśayet] ABC (rab bstan bya Tib); pradadarśayet D

⁴³⁰ -dharma-] ABpcD (chos Tib); dharmā BacC ◇ svabhāveṣu] ABC (rang bzhin du Tib); svābhāveṣu D ◇ nairātmyam] ABC (bdag med Tib); nairātmya D ◇ kṣaṇāt] AB (skad cig gis Tib); kṣaṇā C; ṇāt D

⁴³¹ -noṣṭha (for -nauṣṭho)] ABCD (mchu Tib) ◇ yā (for yayā)] ABD (gang zhig Tib); ca yā C ◇ dantakiṭo (for -kiṭam)] ABCD (so ni krig krig Tib) ◇ darśayet] ABC (bstan par bya Tib); pradarśayet D

⁴³² -bhakṣan] ABD (bza' ba Tib); bhakṣān C ◇ na vindet] ABD; na vinde yā C; med pa nyid Tib ◇ -viplavā] ABCD; rnam par 'phel Tib

⁴³³ The *Bolītā* does not comment on this verse. I interpret verse 26.35c ("Should he not know all foods",) as follows: "Unless he clings to objects of sensory enjoyment, ..."

⁴³⁴ jihvā (for jihvām)] ABCD (lce Tib) ◇ lālayed] ABC (bskyod pa na Tib); lālayad D ◇ -hasta (for -hastam)] ABCD (lag pa Tib)

⁴³⁵ tr̥pti (for tr̥ptiḥ)] ABCD (tshim pa Tib) ◇ -sukhānān] A (bde ba Tib); mukhānān BC; mukhānām D ◇ 'moghadarśanāt] AB; moghadarśanāt C; mogha darśayet D; don yod pa las Tib

/ bde ba kun gyis tshim pa ni /⁴³⁶ / don yod pa las 'thob par 'gyur //

(30) He should show the hand for [eating] foods [to her] who lolls the tongue. Satisfaction with all pleasures is attained through the unfailing perception.

kamaṇin darśayed yā tu skandhan tasya pradarśayet /⁴³⁷

tāḍanaṃ prāṇavāyūnām kumbhakādyaḥ suyantritām //26.37//⁴³⁸

/ gang gi lag pa'i mkhrig ma ston /⁴³⁹ / de yi thal gong rab bstan bya /

/ srog gi rlung rnams la brdung ba // bum can 'khrul 'khor sogs kyis so //

(31) He should show the shoulder to her who shows the wrist.⁴⁴⁰ Beating the vital winds, through [the breath controls] such as *kumbhaka* (retaining the inhaled air in the body), [there will be the state of] being well restrained.⁴⁴¹

nitambaṃ darśayed yā tu kakṣaṃ tasya pradarśayet /⁴⁴²

antarāleṣu sahaja prṣṭha kārūṇyakeṣu ca //26.38//⁴⁴³

/ gang gi rtsib logs ston pa na /⁴⁴⁴ / de yi mchan khung rab bstan bya /⁴⁴⁵

/ nang du lhan cig skyes pa dang // snying rje la yang rig pa 'o //

(32) He should show the armpit to her who shows the hips. The innate is in the interiors [of inner channels], and the back is in compassions.⁴⁴⁶

madhyahasta sprṣed yā tu prṣṭhahastaṃ ca darśayet /⁴⁴⁷

na jānāmi varārohe aham parasvakāyayā //26.39//⁴⁴⁸

⁴³⁶ gyis] D; gyi P

⁴³⁷ kamaṇin (uncertain)] ABCD (lag pa'i mkhrig ma Tib) ◇ tasya (for tasyāḥ)] ABCD (de yi Tib)

⁴³⁸ tāḍanaṃ] AC (brdung ba Tib); tāḍenaṃ BD ◇ kumbhakādyaḥ (for -dinā or -dyāt)] ABC (bum can and sogs kyis Tib); kubhakādyaḥ D ◇ suyantritām] corr.; suyaṃtritām AB; susaṃtritām C; syā 20 yasutritām (the number is inserted) D; 'khrul 'khor Tib

⁴³⁹ mkhrig ma] D; khrig ma P

⁴⁴⁰ I am not certain of the word *kamaṇi*. My translation is based on its Tibetan, *lag pa'i mkhrig ma*.

⁴⁴¹ Beating the vital winds possibly means gathering the vital winds into the middle channel *avadhūtī*.

⁴⁴² tasya (for tasyāḥ)] ABCD (de yi Tib) ◇ pradarśayet] ABC (rab bstan bya Tib); pradarśayet ṛpṭi sarvvamuṣānām tu D

⁴⁴³ antarāleṣu] A (nang du Tib); antārāleṣu B; aṅḍārāleṣu C; antarāla D ◇ sahaja (for sahaṇam)] ABD (lhan cig skyes pa Tib); sahaṇam C ◇ prṣṭha (for prṣṭham)] ABCD; rig pa Tib ◇ kārūṇyakeṣu] em. (snying rje la Tib); kārūkeṣu ABD; kārūkeṣu C

⁴⁴⁴ rtsib logs] D; rtsibs logs P

⁴⁴⁵ mchan khung] D; mtshan khung P

⁴⁴⁶ I am not certain of the meaning of 26.38d (*prṣṭha kārūṇyakeṣu ca*), "And the back is in compassions". Its Tibetan translation (*snying rje la yang rig pa'o*) means "And knowledge is in compassion". The *Bohitā* does not comment on this verse, as mentioned earlier.

⁴⁴⁷ madhyahasta (for hastamadhyam)] ABCD (lag pa'i dbus Tib) ◇ prṣṭhahastaṃ (for hastapṣṭham)] ABCD (lag pa'i rgyab)

⁴⁴⁸ -kāyayā] ABpcC; kāya## Bac; kāyamā D; dus Tib

/ gang gi lag pa'i dbus reg pa // lag pa'i rgyab ni bstan par bya /
 / bdag gis gzhan dang rang gi dus // mchog ma kye he mi shes pa'o //

(33) He should show the back of the hand [to her] who touches the middle of the hand. O excellent lady! I do not recognize [myself and others] by [distinguishing] my body from others'.

hāsyam darśayed yā tu krandanam tasya pradarśayet /⁴⁴⁹
 rāgyavairāgya naṣṭāñ ca parāvṛtya vedanāt //26.40//⁴⁵⁰
 / gang gi rgod pa ston pa na // de yi ngu ba rab bstan bya /
 / mchog tu gnyis med zhugs pa las // 'dod chags 'dod chags bral ba'ang
 nyams //

(34) He should show [the gesture of] crying to her who shows laughter. [Both] greed and absence of greed disappear after desisting from [such] perception.

nāṭyam darśayed yā tu gītaṃ tasya pradarśayet /⁴⁵¹
 tribhuvanam sarva māyāṃ paśyate 'dvebhya bhāvataḥ //26.41//⁴⁵²
 / gang gi gar ni ston pa na // de yi glu ni rab bstan bya /
 / khams gsum thams cad sgyu ma ru // gnyis kyi dngos po las mthong 'gyur //

(35) He should show the act of singing to her who shows the act of dancing. He sees the triple world wholly as an illusion from [the viewpoint of] the nondual reality.

kaṅkālan darśayed yā tu śūlaṃ tasya pradarśayet /⁴⁵³
 mṛtyuvañcanam āyāti nāḍītrayeṣu jvālanāt //26.42//⁴⁵⁴
 / gang gi keng rus ston pa na // de yi rtse mo rab bstan bya /
 / rtsa gsum po ni 'bar ba yis // 'chi ba blu bar 'ong ba yin //⁴⁵⁵

⁴⁴⁹ hāsyam] ACD (rgod pa Tib); hosyakṃ B ◊ krandanam] D (ngu ba Tib); kradanam AB; krandam C ◊ tasya (for tasyāḥ)] ABCD (de yi Tib)

⁴⁵⁰ rāgya-] ABC ('dod chags Tib); rājña D ◊ -vairāgya (*m.c.* for -vairāgyam)] ABCD ('dod chags bral ba Tib) ◊ ca] ABD; caṃ C ◊ parāvṛtya vedanāt] BD; parā++tya vedanāt A; parāvṛtya savedanāt C; mchog tu gnyis med zhugs pa las Tib

⁴⁵¹ nāṭyam] ABD (gar Tib); nāḍhyam C ◊ tasya (for tasyāḥ)] ABCD (de yi Tib)

⁴⁵² sarva (*m.c.* for sarvaṃ)] ABCD (thams cad Tib) ◊ 'dvebhya (*m.c.* for 'dvābhyāṃ or for 'dvaya-)] ABCD; gnyis kyi Tib

⁴⁵³ kaṅkālam] A (keng rus Tib); kaṅkāla B; kaṅkāra C; kaṅkāram D ◊ tu] ABD; *om.* C ◊ śūlaṃ] A (rtse mo Tib); suram B; sūram C; śūram D ◊ tasya (for tasyāḥ)] ABCD (de yi Tib) ◊ pradarśayet] ACD (rab bstan bya Tib); praśayet B

⁴⁵⁴ mṛtyuvañcanam] AB ('chi ba blu bar Tib); mṛtyuvacanam C; mṛtyūvañcanam D ◊ jvālanāt (*m.c.* for jvalanāt)] ABCD ('bar ba yis Tib)

⁴⁵⁵ blu bar] D; slu bar P

(36) He should show a pike to her who shows a skeleton. He attains deceiving death after flaming in the three inner channels.

evaṃ ṣaṭtriṃśa mudrā tu pratimudrās tathā parā /⁴⁵⁶
 bhrātr̥bhaginīcāraṃ tu vijñeyā vajracakrā //26.43//⁴⁵⁷
 / de ltar phyag rgya sum cu drug /⁴⁵⁸ / phyag rgya'i lan ni de bzhin mchog /
 / spun dang sring mor spyod par ni /⁴⁵⁹ / rdo rje'i 'khor lor shes par bya //

The thirty-six [pairs of] seals and response seals are thus to be understood as the practice of the brothers and sisters in the Adamantine Circle.⁴⁶⁰

pracaṇḍā kulapatyāñ ca jñātavyāḥ pīṭhināyakīm /⁴⁶¹
 / rab gtum rigs kyi bdag mor ni // gnas kyi gtso mor shes par bya /

Pracaṇḍā, the lineage mistress, should be known as a female leader of those residing in [the holy sites classified as] *pīṭha*.

prakarṣaparyantarūpa sambhavati bhavārṇave //26.44//⁴⁶²
 caladharmā ca vijñeyā yāvad advayagocaram /⁴⁶³
 ḍākinījālam akhilaṃ sahajārṇavamīlanam //26.45//⁴⁶⁴
 / rab tu gsal ba'i mthar gyur gzugs // srid pa'i rgya mtshor 'byung bar 'gyur //
 / ji srid gnyis su med spyod yul // g-yo ba'i chos kyang shes par bya /
 / mkha' 'gro ma tshogs ma lus pa // lhan cig skyes pa'i rgya mtshor 'dus //

(The meaning of “Pra”—) Having the nature of the upper end of pre-eminence (*prakarṣa*), she emerges in the ocean of existences.

⁴⁵⁶ -triṃśa (*m.c.* for -triṃśan)] ABCD (sum cu Tib) ◇ mudrā (for mudrās)] ABD (phyag rgya Tib); mudrām C ◇ parā (equivalent to param or for parāḥ)] ABCD (mchog Tib)

⁴⁵⁷ bhrātr̥-] C (spun Tib); bhrātri AB; bhratri D ◇ vajra-] ABC (rdo rje'i Tib); cakra D

⁴⁵⁸ sum cu] D; sum bcu P

⁴⁵⁹ spyod par] D; spyod pa P

⁴⁶⁰ The Adamantine Circle (*vajracakra*) is the second of the circles that constitute the Heruka maṇḍala expounded in the *Ḍākārṇava* 15. According to the *Bohitā* (D 1419, 195v2–v3), the thirty-six pairs of seals and respondent seals described in 26.6–42 are performed by the thirty-six pairs of heroes and ḍākinīs in the Adamantine Circle.

⁴⁶¹ kula-] ABC (rigs kyi Tib); kura D ◇ -patyāñ (for -patnī)] ABD (bdag mor Tib); pasvām C ◇ jñātavyāḥ (for jñātavyā)] ABC (shes par bya Tib); jñātavyā D ◇ pīṭhi-] ABD (gnas kyi Tib); pīṭhi C ◇ -nāyakīm (for -nāyakī)] ABC (gtso mor Tib); nāyakī D

⁴⁶² prakarṣa-] ABCD; rab tu gsal ba'i Tib ◇ -paryanta-] *em.* (mthar Tib); parya A; paryya BC; prarya D ◇ -rūpa (for -rūpeṇa or -rūpā)] ABD; rūpā C ◇ sambhavati] AB ('byung bar 'gyur Tib); sa sambhavati C; sambhavaṃti D ◇ bhavārṇave] AD (srid pa'i rgya mtshor Tib); bhavorṇave B; savarṇake C

⁴⁶³ cala-] A (g-yo ba'i Tib); cara BCD ◇ vijñeyā (for vijñāyād or vijñeyam)] ABCD (shes par bya Tib)

⁴⁶⁴ -mīlanam] ABC ('dus Tib); mālanam D

(The meaning of “ca[ṅ]”—) One should understand phenomenal existences to be perishable (*cala*) until [attaining] the nondual perception.

(The meaning of “ḍā”—) The entire network of ḍākinīs (*ḍākinī*) is the gathering in the ocean of the innate.

pracaṇḍākṣaravijñeyā sarvastrīmāyarūpiṅī /⁴⁶⁵
 ṛddhipādasvabhāvā tu cchandaṃ sarveṣu mudrayā //26.46//⁴⁶⁶
 / rab gtum yi ges shes par bya /⁴⁶⁷ / thams cad bud med sgyu ma'i gzugs /
 / phyag rgya kun gyis 'dun pa yi // rdzu 'phrul rkang pa'i rang bzhin du //

Pracaṇḍā, who should be understood by [these] letters, assumes the illusionary form of every female. [She] has the nature of the Basis of Psychic Power (*ṛddhipāda*) of Aspiration (*chandas*) out of all [Four Bases of Psychic Power], in terms of the seal (i.e., from the viewpoint that she seals certain Buddhist doctrines).

uktaṃ svabhāvam akhilaṃ sa ṛddhipādam iṣyate /⁴⁶⁸
 mudrā saṃketakā sarvā yoginyotpattilakṣaṇā //26.47//⁴⁶⁹
 / gsungs pa'i rang bzhin ma lus pa /⁴⁷⁰ / de ni rdzu 'phrul rkang par 'dod /
 / phyag rgya'i brda ni ma lus pa // mal 'byor ma bskyed mtshan nyid do //⁴⁷¹

Her nature has been entirely stated: it is known as the Basis of Psychic Power. Every seal is agreed upon, characterized by the appearance of a yoginī.⁴⁷²

maṇḍalacakramadhyeṣu pūrvoktalaghusamvare /⁴⁷³
 saptatrimśātmake madhye mantrāḥ sarveṣu yoginīm //26.48//⁴⁷⁴

⁴⁶⁵ pracaṇḍā-] ABD (rab gtum Tib); pracaṇḍa C ◇ sarva-] ABD (thams cad Tib); sarvā C ◇ -māya- (*m.c.* for -māyā-)] A (folio 24r1) BCD (sgyu ma'i Tib); māyā A (folio 23v12) ◇ -rūpiṅī] *em.* (gzugs Tib); rūpiṅikām A (folio 23v12); rūpiṅikām A (folio 24r1); rūpiṅikām B; rūpiṅikām C; rūpiṅī D

⁴⁶⁶ cchandaṃ (for cchandaḥ)] A (folio 24r1) BCD ('dun pa yi Tib); cchanda A (folio 23v12)

⁴⁶⁷ yi ges] P; yi ge D

⁴⁶⁸ In this line, all neuters are used as masculine. ◇ akhilaṃ] ABC (ma lus pa Tib); akhiraṃ D ◇ sa] ABC (de Tib); *om.* D

⁴⁶⁹ saṃketakā] ACD (brda Tib); saketakā B

⁴⁷⁰ rang bzhin] P; de bzhin D

⁴⁷¹ bskyed] D; skyed P

⁴⁷² The meaning of verse 26.47cd is as follows: how to show the seals or hand gestures is prescribed in the tradition, and a practitioner undertakes the performance of the seals when he meets a yoginī (in other words, when a yoginī appears in his presence).

⁴⁷³ -madhyeṣu (for -madhye)] ABCD (dbus su Tib) ◇ pūrvokta-] AD (sngon bshad Tib); pūktā Bac; pūrvoktā BpcC ◇ -samvare] AB (bde mchog gi Tib); samvaraḥ C; samvale D

⁴⁷⁴ -trimśā-] CD (sum cu Tib); tri+ā A; triśā B ◇ madhye] ABC (dbus su Tib); madhya D ◇ sarveṣu] ABCD; 'di thams cad Tib ◇ yoginīm (for yoginīnām)] ACD (rnal 'byor ma Tib); yoginīm B

/ sngon bshad chung ngu bde mchog gi /⁴⁷⁵ / dkyil 'khor 'khor lo'i dbus
su ste /

/ sum cu bdun bdag nyid dbus su /⁴⁷⁶ / sngags 'di thams cad rnal 'byor
ma'o //

In the middle of the wheel of maṇḍala from the *Laghusaṃvara* taught earlier, [that is,] at the center [of the maṇḍala] comprising the thirty-seven [seats],⁴⁷⁷ there are the mantras of the yoginīs in all.⁴⁷⁸

ḍākinyādidvādaśānām makarādiṣu lagnakām /⁴⁷⁹

pracaṇḍādicaturviṃśaḥ kāle teṣūdbhavāsyā tu //26.49//⁴⁸⁰

/ mkha' 'gro ma sogs bcu gnyis kyi // dus sbyor chu srin la sogs te /

/ rab gtum la sogs nyi shu bzhi // dus de rnam su 'byung ba yin //

The twelve [ḍākinīs] starting with Ḍākinī are [connected] with the [twelve] *lagnas* (celestial intersections) of Makara and the other [zodiac signs].⁴⁸¹ The twenty-four [ḍākinīs] starting with Pracaṇḍā emerge in those divisions of time [based] on that [system] (*asya*).⁴⁸²

sarve ca ekasaṃkrāntī kṣaṇā vā lavādinām /⁴⁸³

anyata sūkṣmsthūlānām jantavānām tu kālayā //26.50//⁴⁸⁴

⁴⁷⁵ chung ngu] D; chung ngu'i P

⁴⁷⁶ sum cu] D; sum bcu P

⁴⁷⁷ According to the *Bohitā* (D 1419, 1967), it refers to the fivefold maṇḍala consisting of the thirty-seven seats of deities (Appendix A), the most popular form of the maṇḍala of Heruka in the Saṃvara tradition, although the *Laghusaṃvara* does not teach that maṇḍala explicitly. In the system explained in 26.48, the goddess residing at the center of the maṇḍala is most likely Pracaṇḍā, to whom all the practices of Chapter 26 are ascribed.

⁴⁷⁸ Given the contents of the edited chapters, it is most likely that “the yoginīs in all” refer to the twelve yoginīs who are the focus of the twelve chapters (Chapters 26–37) of the *Ḍākārṇava* (such as Pracaṇḍā). (“All” indicates all the twelve chapters.) Their respective mantras are visualized at the center of their respective maṇḍalas, comprising the thirty-seven seats. The yoginīs are developed from their mantras visualized at the center.

⁴⁷⁹ -dvādaśānām] C (bcu gnyis kyi Tib); dvādaśānā ABD ◇ makarādiṣu] ApcC (chu srin la sogs Tib); makārādi Aac; makārādiṣu BD ◇ lagnakām (for lagnakam)] ABD (dus sbyor Tib); lagnakam C

⁴⁸⁰ -catur-] ABD (bzhi Tib); catu C ◇ -viṃśaḥ (*m.c.* for -viṃśatih)] AD; vviṃśaṃḥ B; viṃśam C ◇ kāle (for kāleṣu)] AC (dus Tib); kāla BD ◇ teṣū-] AC (de rnam su Tib); teṣu BD ◇ -dbhavāsyā (*m.c.* for -dbhavā asya)] ABD; bhavāsyā C; 'byung ba yin Tib

⁴⁸¹ “The twelve ḍākinīs” indicate the four ḍākinīs on the Great Pleasure Circle (*mahāsukhacakra*) and the eight ḍākinīs on the Pledge Circle (*samayacakra*) of the fivefold maṇḍala of Heruka (Appendix A).

⁴⁸² “The twenty-four ḍākinīs” mean the twenty-four ḍākinīs on the Mind, Speech, and Body Circles of the fivefold maṇḍala of Heruka (Appendix A).

⁴⁸³ sarve (for sarvās)] ABCD (thams cad kyi Tib) ◇ -saṃkrāntī (for -saṃkrāntayaḥ)] ApcD ('pho ba Tib); saṃkrī Aac; saṃkrīkrāntī B; sukriḍākramtī C ◇ vā lavādinām (for vā lavādinā)] Aac; vā rāhur ādinām Apc; vārāhyarādinām B; vārāhyarādinām C; vārāhyarādinām D; yud tsaṃ la sogs pas Tib

⁴⁸⁴ anyata (for anyataḥ)] ABCD; shin tu Tib ◇ sthūlānām] ABC (rags rnam kyi Tib); sthūlānām D ◇ jantavānām (for jantūnām)] ABCD (skye bo rnam kyi Tib) ◇ kālayā (*m.c.* for kālena)] ApcBCD (dus kyi Tib); kālayā Aac

/ skad cig yud tsam la sogs pas // thams cad kyi ni 'pho ba gcig /⁴⁸⁵
 / shin tu phra dang rags nmams kyi // skye bo nmams kyi dus kyi ni //

All of the respective *saṃkrānti* (transits from one place to another) are [based] on the *kṣaṇa*, *lava*, and other [divisions of time], and the other short and long divisions of time of living beings.

varṣamāsapramāṇeṣu yoginīgaṇanā sadā /⁴⁸⁶
 kharādi-ṛtu kṛtvā yānadvayabhir aṅkitam //26.51//⁴⁸⁷
 dvebhir daśaguṇaṃ kṛtvā varṣe ghaṭim eva ca /⁴⁸⁸
 / lor 'gyur ba yi tshad kyi ni /⁴⁸⁹ / rtag tu rnal 'byor ma nmams rtsis /
 / kha ra sogs su dus byas nas // ldog pa gnyis dag gis ni mtshon //
 / gnyis dag bcu yis bsgre byas pa // lo yi chu tshod de bzhin no /

[The lengths of time taken for] the yoginīs [to rotate] is always reckoned [using] the measures of a year and a month.⁴⁹⁰ Multiply 24, 6, and 6 together, divide [this] by 2 twice, and multiply [this] by 10 twice,⁴⁹¹ [then you will obtain the exact number of] *ghaṭis* in 1 year (that is, $24 \times 6 \times 6 \div 2 \div 2 \times 10 \times 10 = 21,600$ *ghaṭis* = 1 year).

ghaṭipaṅceṣu vijñeyā pañcāśītyadhikaṃ śatam //26.52//⁴⁹²
 / brygad cu rtsa lngas lhag pa'i bryga /⁴⁹³ / chu tshod lnga la shes par bya //

[During the rotation, every yoginī] should be known [as staying at each seat] for 5 *ghaṭis* (= 1 *saṃkrānti*). [It takes] 185 [*ghaṭis* for Vajravārāhī at the center and the thirty-six yoginīs on the Adamantine Circle to complete a rotation in that circle] ($5 \times 37 = 185$).

⁴⁸⁵ thams cad kyi] D; thams cad kyiis P

⁴⁸⁶ varṣa-] ABC (lor Tib); sarvva D ◇ -māsa-] ABCD; 'gyur ba yi Tib ◇ -gaṇanā] ACD (rtsis Tib); gaṇa nānā B

⁴⁸⁷ yāna-] BD; ..na A; yāṃ na C; ldog pa Tib ◇ -dvayabhir] ABD (gnyis dag gis Tib); dvayābhir C ◇ aṅkitam] ABC (mtshon Tib); aṅkita D

⁴⁸⁸ daśa-] AD (bcu yig Tib); ddeśa BC ◇ varṣe] ABD (lo yi Tib); varṣa C ◇ ghaṭim] ABD; ghaṭitam C ◇ eva ca] ABC (de bzhin Tib); eva ra D

⁴⁸⁹ lor 'gyur ba yi] D; 'khor lor 'gyur ba'i P

⁴⁹⁰ I have translated verses 26.51–54 following the *Bohitā's* comment (D 1419, 196v4–197r3), which seems fit for the text. The maṇḍala used in these verses is the thirteenfold maṇḍala of Heruka expounded in the *Dākārṇava* 15 (and not the fivefold maṇḍala of Heruka applied in the previous verses).

⁴⁹¹ I have interpreted 26.51cd–52a as follows: “Multiply 24 (*kha*, which means ‘[the letters from] *kha* [to *ma*]’), 6 (*rādi* or ‘*ra* to [*sa*]’), and 6 (*rtu* or ‘seasons’) together (*kṛtvā*), divide [this] by 2 twice (*yānadvayabhir aṅkitam* or ‘marked by two courses’), and multiply [this] by 10 twice (*dvebhir daśaguṇaṃ kṛtvā*), ...”.

⁴⁹² vijñeyā (for vijñeyam)] ABC (shes par bya Tib); vijñeyā D ◇ pañcāśīty-] ABD; pañcāśīty C ◇ -adhikaṃ] ABpCd (lhag pa'i Tib); atyadhikaṃ Bac; ādhikaṃ C ◇ śatam] C (bryga Tib); śataḥ ABD

⁴⁹³ brygad cu] D; brygad bcu P

ekadivasamānañ ca ākāśākṣikarākṣikam /⁴⁹⁴

/ nyi ma gcig gi tshad kyang ni // nam mkha' mig dang lag pa mig /

The length of "1 day (12 *saṃkrāntis*)"⁴⁹⁵ is 2220 [*ghaṭis*].⁴⁹⁶

māsam ekasya mānañ ca khakharasarturasah //26.53//⁴⁹⁷

/ zla ba gcig gi tshad kyang ni // mkha' mkha' ro dang dus tshod ro //

The length of "1 month (30 days)"⁴⁹⁸ is 66,600 [*ghaṭis*].⁴⁹⁹

varṣam ekapramāṇaṇ ca khaśūnyākṣirandhran tathā /⁵⁰⁰

randhraparvatamānan tu vijñeyā sarvaḍākinīm //26.54//⁵⁰¹

/ lo gcig gi ni tshad kyang ni // mkha' stong mig dang bug de bzhin /

/ bug pa dang ni ri bo 'o // mkha' 'gro ma kun shes par bya //

And the length of "1 year (12 months = 360 days)"⁵⁰² is 799,200 [*ghaṭis*].⁵⁰³ [For their rotations,] all ḍākinīs should be [thus] understood.

mantram samputayogātmā mūlamantreṣu yo 'pi ca /⁵⁰⁴

⁴⁹⁴ -divasa-] C (nyi ma Tib); disa AB; diśa D

⁴⁹⁵ "1 day (12 *saṃkrāntis*)" is not an actual 1 day but a technical term meaning the length of time taken for Vajravārāhī and the yoginīs on the twelve circles to complete a rotation (1 rotation) in those circles (185 × 12).

⁴⁹⁶ The phrase *ākāśākṣikarākṣikam* literally means "sky, eyes, hands, and eyes", which are code words meaning the numbers 10 (because there are the ten directions in the sky), 2 (because there are two eyes), 2 (because there are two hands), and 2 (because there are two eyes), respectively. Therefore, it means 2220. The number 2220 *ghaṭis* is also the total sum of 1 day (60 *ghaṭis*) × 37 yoginīs.

⁴⁹⁷ māsam] AD (zla ba Tib); māñ B; māsam C ◇ khakha-] ABD (mkha' mkha' Tib); khe kha C ◇ -ṛtu-] ABpcCD (dus tshod Tib); (one letter canceled and illegible) Bac ◇ -rasah] AB (ro Tib); rasa ṛturasah C; rasa D

⁴⁹⁸ "1 month (30 days)" is not an actual 1 month but a technical term referring to the length of time taken for Vajravārāhī and the yoginīs on the 12 circles to complete 30 rotations in those circles (2220 × 30).

⁴⁹⁹ The phrase *khakharasarturasah* literally means "sky, sky, [the letters from] ra to sa, seasons, and [the letters from] ra to sa", which mean the numbers 10, 10, 6, 6, and 6, respectively. Therefore, it means 66,600. The number 66,600 *ghaṭis* is also the total sum of 1 month (1800 *ghaṭis*) × 37 yoginīs.

⁵⁰⁰ -pramāṇaṇ ca] ACD (gcig gi ni tshad kyang Tib); pramāṇam ṇca B ◇ -śūnyā-] ABC (stong Tib); śūnyā D ◇ -randhran] AB (bug Tib); randham C

⁵⁰¹ -mānan tu] ApcBpcD; mānañ ca AacBac; mānaṇ ca C; *n.e.* Tib ◇ -ḍākinīm (for -ḍākinī or *m.c.* for -ḍākinīnām)] ABC (mkha' 'gro ma Tib); ḍākinī D

⁵⁰² "1 year (12 months = 360 days)" is not an actual 1 year but a technical term meaning the length of time taken for Vajravārāhī and the yoginīs on the 12 circles to complete 360 rotations in those circles (66,600 × 12, namely 799,200 × 360).

⁵⁰³ The phrase *khaśūnyākṣirandhran tathā / randhraparvata-* literally means "sky, being empty, eyes, openings, again openings, and mountains", which mean 10, 10, 2, 9, 9, and 7, respectively. Therefore, it means 799,200. The number 799,200 *ghaṭis* is also the total sum of 1 year (21,600 *ghaṭis*) × 37 yoginīs.

⁵⁰⁴ mantram] ABC (gsang sngags Tib); mantra D ◇ samputa-] ABD (kha sbyor Tib); sampūṭa C ◇ -gātmā (for -gāṭma)] ABCD (bdag nyid Tib) ◇ yo 'pi (for ye 'pi)] *corr.*; yo pi ABD; yāpi C; yang Tib

dve dve padasamānan tu yoginy ante padekakam /⁵⁰⁵
 adhikaṃ yad bhavet teṣu varjayet hūṃ-phaḍ-ityādikam //26.55//⁵⁰⁶
 / gsang sngags kha sbyor bdag nyid de /⁵⁰⁷ / rtsa ba'i sngags rnams kyi ni
 yang /
 / rkang pa gnyis gnyis mnyam par ni // rnal 'byor ma'i de rkang pa gcig /
 / de rnams las ni lhag gyur gang // hūṃ phaḍ la sogs spang bar bya //

[Every] mantra is composed by combining (*saṃpuṭayogātmā*) [the successive] two parts of the root mantra.⁵⁰⁸ Every two feet are equated. [Every mantra is] followed by (*ante*) [each] yoginī's single foot [mantra].⁵⁰⁹ He should avoid adding *hūṃ phaḍ* and so on to those [mantras].

oṃ tri na bhu maḥ va śrī na va kaṃ jra pa ḍā kaṃ ka pā ma va hā nā vī ya
 ra hūṃ vī hūṃ rī **pha** śva ṭ rā **pha** ya ṭ **hūṃ** svā hūṃ hā **phaḍ phaḍ svāhā**
 /⁵¹⁰ oṃ praçaṇḍe hūṃ hūṃ phaḍ phaḍ svāhā /⁵¹¹ iti mantraḥ /26.56/
 / oṃ tri na bhu maḥ ba shrī ṇa ba kaṃ dzra pa ḍā kaṃ ka pā ma ba hā nā
bī ya ra hūṃ bī hūṃ rī **pha** shwa ṭ rā **pha** ya ṭ **hūṃ** svā hūṃ hā phaḍ phaḍ
 svā hā /⁵¹² oṃ pra tsa ṇḍe hūṃ hūṃ phaḍ phaḍ svā hā /⁵¹³ zhes bya ba
 ni sngags so //

⁵⁰⁵ yoginy ante (*m.c.* for yoginīnām ante)] ABCD; rnal 'byor ma'i de Tib ◇ padekakam (for padaikakam)] ABCD (rkang pa gcig Tib)

⁵⁰⁶ -phaḍ-ityādikam] ABD (phaḍ la sogs Tib); phadādikaṃ C

⁵⁰⁷ de] D; te P

⁵⁰⁸ Having considered how the mantras are taught in the following passages, I interpret the structure of verse 26.55 as follows: *mantram* [tayoh] *saṃpuṭayogātmā* (for *-tma*) *mūlamantreṣu* *yo (for ye) 'pi ca. The meaning of *api ca* ("further") is weak. "The root mantra" (*mūlamanta*) indicates Heruka's root mantra with forty-eight parts (*pada* or feet), which is expounded in the the *Dākārṇava* 16 and 50-15. See Appendix C.

⁵⁰⁹ The "every two feet" (*dve dve pada-*) indicates every two successive parts of Heruka's root mantra with forty-eight parts. The "equated" (*-samānam*) means to place the letters of the two successive parts alternately one by one. The "[each] yoginī's single foot [mantra]" (literally, "a yoginī [manifesting] as a single foot [mantra]", *yoginy ... padekakam*) refers to each yoginī's mantra, which is not a combination of two successive parts of any mantra. As this passage outlines, every pair of mantras explained below consists of (1) a combination of the two successive parts (two feet) of Heruka's root mantra and (2) each yoginī's mantra.

⁵¹⁰ As this is a mixed mantra composed of the first and second of the forty-eight parts of Heruka's root mantra (Appendix C), I have edited the text accordingly. ◇ śrī na] ABCD; shrī ṇa Tib; however, the Tibetan transcription is right (*-tribhuvana-* for *-tribhuvana-*) according to Chapter 16 of the *Dākārṇava*. ◇ nā vī] ABCD; ṇā pī Tib ◇ ya ra] ABD (ya ra Tib); va ra C ◇ hūṃ rī] *em.* (hūṃ rī Tib); hūṃ re ABCD ◇ pha śva ṭ rā pha ya ṭ hūṃ svā hūṃ hā phaḍ phaḍ svāhā] *em.* (pha shwa ṭ rā pha ya ṭ hūṃ svā hūṃ hā phaḍ phaḍ svā hā Tib); phaḍ śva phaḍ rā phaḍ ya svā hūṃ hā hūṃ ABCD

⁵¹¹ oṃ] supplemented based on Tib (oṃ) and the other yoginīs' mantras in Chapters 27–37; *om.* ABCD

⁵¹² oṃ tri na] D; oṃ tri ṇa P ◇ shrī ṇa] D; shri ṇa P ◇ dzra pa] D; dza ya P ◇ nā bī] *em.*; ṇā pī D; ne pī P ◇ pha shwa ṭ rā pha ya ṭ hūṃ svā hūṃ hā] *em.*; phaḍ shwa phaḍ rā svā ya hā hūṃ hūṃ D; phaḍ shwa phaḍ svā ya hā hūṃ hūṃ P

⁵¹³ pra tsa ṇḍe] P; pra tsa ṇḍi D

Oṃ, homage to glorious Vajraḍāka, [who is] the great Lord of heroes and heroines, *hūṃ hūṃ phaṭ phaṭ svāhā*, to [Vajraḍāka, who is] delighted by shaking the triple world repeatedly, *hūṃ hūṃ phaṭ phaṭ svāhā*.⁵¹⁴ *Oṃ*, O Pracaṇḍā, *hūṃ hūṃ phaṭ phaṭ svāhā*. That is the mantra.

caturbhujā kṛṣṇavarṇā muktakeśā bhayānakā /⁵¹⁵
 prajñopāyātmikā devī śeṣaṃ pūrvoktalakṣaṇam //26.57//⁵¹⁶
 / kha dog nag mo phyag bzhi ma // skra grol 'jigs par mdzad pa mo /
 / lha mo shes rab thabs bdag nyid // lhag ma sngon bshad mtshan nyid do //⁵¹⁷

[Pracaṇḍā] has four arms, is colored black, has hair untied, is terrifying, has the nature of wisdom and means, and is a goddess. The other features are [the same as those] mentioned earlier.

sarveṣān devīnāṃ sadārṇave tulyakābhiḥ punaḥ /⁵¹⁸
 / lha mo 'di rnam thams cad ni // slar yang rtag tu rgya mtsho mnyam /

Again, in the ocean of all goddesses, [Pracaṇḍā is] always equal to them (all of the goddesses).

pravarasukhasaṃprāpte prayojanaṃ samvit bahuḥ //26.58//⁵¹⁹
 / rab mchog bde ba thob pa na // dgos pa mang po yang dag rig //

(The meaning of “Pra”—) When the best (*pravara*) pleasure is attained, [he] understands the purpose sufficiently.

jñānacandrasvarūpan tu udayāstaṃgate 'dhunā /⁵²⁰
 / ye shes zla ba'i rang bzhin du // 'di ni 'char dang nub pa yin /

⁵¹⁴ This mantra is composed of the first and second of the forty-eight parts of the root mantra (*namaḥ śrīvajraḍākamahāvīravīrīśvarāya* and *tribhuvanakampakampāvanāya*). For the root mantra with forty-eight parts, see Appendix C.

⁵¹⁵ catur-] ABC (bzhi Tib); catu D

⁵¹⁶ śeṣaṃ] BCD (lhag ma Tib); seṣaṃ A ◇ -lakṣaṇam] AB (mtshan nyid Tib); rakṣaṇam C; rakṣaṇa D

⁵¹⁷ sngon] D; mngon P

⁵¹⁸ sarveṣān (for sarvāsām)] ABCD; 'di rnam thams cad Tib ◇ devīnāṃ] ABC (lha mo Tib); devīnā D ◇ sadā-] *em.* (rtag tu Tib); ṣaḍā ABCD. In its colophon, the *Dākārṇava* mentions the six (*ṣaṭ*) Arṇava Tantras. However, it does not seem likely that they are also mentioned in this verse. ◇ tulyakābhiḥ] ABD; tulyakābhir C; mnyam Tib ◇ punaḥ] ABD (slar yang); punaḥ punaḥ C

⁵¹⁹ -sukha-] ABC (bde ba Tib); sukhaṃ D ◇ -saṃprāpte] A (thob pa na Tib); saṃprā B; saṃprāptiḥ C; prāpte D ◇ prayojanaṃ (for prayojana-)] ABC (dgos pa Tib); prayojanaṃ D ◇ bahuḥ (for bahu or bahvī)] ABD; bahūḥ C

⁵²⁰ -svarūpan] *em.* (rang bzhin du Tib); surūpan A; sūrūpan B; svarūpan C; surupaṃ D ◇ -staṃgate] *em.* (nub pa Tib); 'stamate ABD; 'stamate C

(The meaning of “ca”—) [The best pleasure] has the form of the moon (*candra*) with [the nature of] gnosis. Now, the sunrise and sunset [occur].⁵²¹

brahmāṇḍajyotirūpaṃ yat sa jyotiḍākāḍākinīm //26.59//⁵²²
 jyotir nāma prabandhañ ca jñānavāhaprabhāvakām /⁵²³
 / tshangs pa'i sgo nga'i 'od gzugs gang // 'od zer mkha' 'gro mkha' 'gro ma //
 / 'od zer zhes bya rab bcings pa'ang /⁵²⁴ / ye shes 'bab par rab tu nus /

(The meaning of “ṇḍa”—) Brahman's egg (or the universe) (*aṇḍa*), which appears luminous, is [the collective entity of] the luminous ḍākas and ḍākinīs. The continuum named “light” has the power of bringing gnosis.⁵²⁵

rekhā cākāśamadhyeṣu gamyamānā svajātikām //26.60//⁵²⁶
 / ri mo'ang nam mkha'i dbus mams su /⁵²⁷ / bgrod bya rang gi ma las skyes //

(The meaning of “ā”—) And, born of its own class of birth, the line (*rekhā*) advances in the middle of the sky.⁵²⁸

evaṃ tu pracaṇḍāguṇaṃ pravarādiṣu lakṣayet /
 sañcāraṃ sarvakāleṣu jñātavyā mantrasambhavām //26.61//⁵²⁹
 / de ltar rab gtum ma'i yon tan // rab mchog la sogs su mtshon bya //
 / dus thams cad du kun spyod pa // sngags las byung ba shes par bya //

⁵²¹ The best pleasure in the form of the moon refers to a drop of the bodily fluid (mostly the semen) that represents the mind of awakening or nectar. The *Bohitā* (D 1419, 197v2) interprets *udayāstaṃgate* (26.59b), “sunrise and sunset”, as meaning *sṛṣṭisamhāra*, “spreading and absorbing [various buddhas with the lights]”. In the Buddhist Yoginītantra traditions, the sunrise and sunset also represent the right and left channels, respectively.

⁵²² -jyotirūpaṃ yat (*m.c.* for -jyotirūpaṃ yat)] A ('od gzugs gang Tib); *om.* BC; yotirūpaṃ yat D ◇ sa (for sā)] AD; *om.* BC; *n.e.* Tib ◇ jyoti- (for jyotir-)] ABCD ('od zer Tib) ◇ -ḍākinīm (for -ḍākinī)] ABCD (mkha' 'gro ma Tib)

⁵²³ jyotir] ABC ('od zer Tib); yoti D ◇ -vāha-] ABD ('bab par Tib); vāhe C ◇ -prabhāvakām (for -prabhāvakam)] ABC (rab tu nus Tib); prabhāvakā D

⁵²⁴ bcings pa'ang] D; bcing ba'ang P

⁵²⁵ I interpret “the continuum named ‘light’” to indicate an inner fire shining and flaming upward continuously. It heats the chakra in the head, where the awakening mind or gnosis in the form of a bodily fluid is generated. Perhaps the *Bohitā*'s interpretation (D 1419, 197v2–v3), which is somewhat unclear, is ultimately the same as mine.

⁵²⁶ cākāśamadhyeṣu (for cākāśamadhye)] ABD ('ang nam mkha'i dbus mams su Tib); cākāśamadhyeṣu C ◇ -jātikām (for -jātikā)] ABCD (ma las skyes Tib)

⁵²⁷ ri mo'ang] D; ri mo ri'ang P ◇ nam mkha'i] D; namkha'i P

⁵²⁸ The *Bohitā* does not comment on this line. I interpret that the “line” describes an inner fire (an inner form of yoginī) flaming upward in the shape of a line. “The middle of the sky” indicates the middle channel, *avadhūtī*. The word *rekhā* (“line”) is relatively general in Buddhist discourses centered on the inner fire and inner channels; it often indicates an inner fire (or its light), the *avadhūtī* channel (or other channels), or certain others that extend from the chakra in the abdomen vertically toward the chakra in the heart or head.

⁵²⁹ -kāleṣu] ABC (dus Tib); kāreṣu D ◇ jñātavyā (for jānīyāt or jñātavyaṃ)] ABCD (shes par bya Tib) ◇ -sambhavām (for -saṃbhavam)] ABD; saṃbhavān C

He should understand the quality of *Pracaṇḍā* thus [in the verses] starting with “best” (*pravara*) (26.58c–60). At all times, he should visualize the rotation produced from the mantra (26.56).

mīlanam yoginī proktaṃ paramasiddhis tu kāraṇāt /⁵³⁰
 kadācit kālato jñeyā svapne siddhin tu dāyakam //26.62//⁵³¹
 / mchog gi dngos grub rgyu yis ni // 'du ba rnal 'byor mar rab gsungs /
 / dngos grub rmi lam du ster ma // stes na dus kyis shes par bya //

Yoginī is proclaimed to be meeting.⁵³² Thanks to [her], the highest accomplishment is [attained]. At some time, he will be informed in a dream that the accomplishment is given.

yādrśa yādrśaḥ karmas tādrśas tādrśaḥ phalam /⁵³³
 phalahetukasambandhād yoginaḥ jāyate svayam //26.63//⁵³⁴
 / las ni gang dang gang 'dra ba // de dang de 'dra'i 'bras bu ste /
 / rgyu dang 'bras bu'i 'brel nyid pas // rang nyid rnal 'byor pas skye 'gyur //

Whichever kind of action [he does], [he acquires] the same kind of effect. Because of the connection of effect and cause, [that accomplishment] is brought to the yogin spontaneously.

hetur nāsti phalam nāsti pratyakṣāpratyakṣan tathā /⁵³⁵
 pramāṇaśāstrato jñeyā sādrśaṃ satyavādinām //26.64//⁵³⁶
 / rgyu med cing ni 'bras bu med // mngon sum mngon sum min de bzhin /
 / 'di 'dra'i bden pa smra rnam kyī // tshad ma'i bstan bcos las shes bya //

⁵³⁰ mīlanam] ABD ('du ba Tib); mālanam C ◇ yoginī] ACD (rnal 'byor mar Tib); yoginī B ◇ -siddhis] ABD (dngos grub Tib); siddhin C

⁵³¹ kālato] ABC (dus kyis Tib); kārato D ◇ jñeyā (for jānīyāt or jñeyam)] ABCD (shes par bya Tib) ◇ svapne] AB (rmi lam du Tib); svapna CD ◇ dāyakam] ACD (ster ma Tib); dāpakam B (A may also be dāpakam)

⁵³² Verse 26.62a, *mīlanam yoginī proktaṃ* (“Yoginī is proclaimed to be meeting (*mīlanam*, literally ‘closing the eyes’”), is a revision of the famous *pāda* found in the *Hevajra* (Skt ed. (Snellgrove 1959), II.3.27) and so on, namely *maṇḍalam mīlanam matam* (“Maṇḍala is taught to be meeting”).

⁵³³ yādrśa yādrśaḥ (for yādrśam yādrśam)] A (gang dang gang 'dra ba Tib); yādrśam B; yādrśam C; yādrśam yādrśaḥ D ◇ karmas (for karma)] ABCD (las Tib) ◇ tādrśas tādrśaḥ (for tādrśam tādrśam)] A (de dang de 'dra'i Tib); tādrśam tādrśam B; tādrśam tādrśam yādrśam C; tādrśam tādrśaḥ D

⁵³⁴ -hetuka-] ABC (rgyu Tib); hetukaṃ D

⁵³⁵ hetur] ABC (rgyu Tib); hetu D

⁵³⁶ pramāṇa-] A (tshad ma'i Tib); pramāṇam BCD ◇ jñeyā (for jñeyam)] ABCD (shes bya Tib) ◇ sādrśaṃ] ABC ('di 'dra'i Tib); sādrśa D

Without cause, there is no effect. [The relation of] perception and non-perception is similar. This kind [of instruction] can be learned from a book of *pramāṇa* (means of knowledge) of those who speak truth.

ity āha bhagavān svāmī vajraḍākas tathāgataḥ /⁵³⁷
 sarvavīrasamāyogād vajrasattvaḥ paraṃ sukham //26.65//⁵³⁸
 / dpa' bo thams cad mnyam sbyor las // rdo rje sems dpa' bde ba'i mchog /
 / rdo rje mkha' 'gro de bzhin gshegs // bcom ldan bdag pos 'di gsungs so //⁵³⁹

Thus spoke the Blessed One, the master, Vajraḍāka, the tathāgata, Vajrasattva, the Supreme Bliss, through the complete union with all heroes.

iti śrīḍākārṇave mahāyoginītantrarāje pracaṇḍādhīpatyamaṇḍale
 yoginīvirāṇām mudrāsaṃketaviharaṇalakṣaṇavidhināmagocarapaṭalaḥ
 ṣaḍvīmśatimaḥ /⁵⁴⁰
 / dpal mkha' 'gro rgya mtsho rnal 'byor ma'i rgyud kyi rgyal po chen po
 las rab tu gtum mo bdag po'i dkyil 'khor du rnal 'byor ma dang dpa' bo
 rnams kyi phyag rgya'i brda yis gnas pa'i mtshan nyid kyi cho ga zhes bya
 ba'i spyod yul gyi le'u ste nyi shu rtsa drug pa'o //⁵⁴¹

Thus ends Chapter 26 on the attainable (*gocara*), titled the rule regarding the characteristics of wandering for pleasure by [use of] the gesture signs of yoginīs and heroes in the maṇḍala headed by Pracaṇḍā, in the glorious *Ḍākārṇava*, the great king of Yoginītantras.

⁵³⁷ tathāgataḥ] ABC (de bzhin gshegs Tib); tathātaḥ D

⁵³⁸ -samāyogād] ABC (mnyam sbyor las Tib); samāyogām d D ◇ sukham] ACD (bde ba'i Tib); suraṃ B

⁵³⁹ gsungs so] D; gsungso P

⁵⁴⁰ mahāyoginī-] ACD (rnal 'byor ma'i and chen po Tib); mahāyogiṇī B ◇ -rāje] D (rgyal po Tib); rājye ABC ◇ -dhīpatya-] *em.* (bdag po'i Tib); dipatya A; dipratya BD; dipratyakṣa C ◇ -maṇḍale] A (dkyil 'khor du Tib); maṇḍala BCD ◇ -vīrāṇām] BCD (dpa' bo rnams kyi Tib); vīrāṇām A ◇ -saṃketa-] ABD (brda Tib); saṃketa C ◇ -lakṣaṇa-] AC (mtshan nyid Tib); lakṣa B; rakṣaṇa D ◇ -nāma-] ABC (zhes bya ba'i Tib); nāmaḥ D ◇ -gocara-] ABD (spyod yul Tib); gocala C ◇ ṣaḍvīmśatimaḥ] ABD (nyi shu rtsa drug pa Tib); ṣaṭtrimśatimaḥ C

⁵⁴¹ dpal mkha' 'gro] D; dpal mkha'gro P ◇ mtshan nyid] D; mchog nyid P

Ḍākārṇava, Chapter 27

atha caṇḍākṣīmudrā tu kathyate nānyatantrataḥ /
cakṣusaṃketa jñātavyā idam sarvañ ca saṃsphuṭam //27.1//⁵⁴²
/ de nas gtum mig ma'i phyag rgya // rgyud gzhan na med bshad par bya /
/ mig gi brdar ni shes bya ste // 'di thams cad kyang kha sbyar yin //

Now, Caṇḍākṣī's seal is explained [in this tantra] and not in the other tantras. [The seal] should be known as eye gestures (*cakṣusaṃketa*), and all of these are uncovered.

mīlanonmīlanaṃ samaṃ vāmañ ca dakṣiṇe gatim /
utkṣepaṃ jaḍāntarañ ca bhū-īkṣaṃ vastunekṣakam //27.2//⁵⁴³
/ btsums pa dang ni ma btsums pa // g-yas dang g-yon dang g-yas 'gro dang /
/ gyen du bskyod dang sna rtser dang // sar lta dngos po'i mig can dang //

(1) Clothing the eyes; (2) opening the eyes; (3) [eyes looking] straight, (4) [looking] left, (5) looking right, (6) looking up, (7) [looking at] the “inside of the dull” (tip of the nose), (8) looking at the ground, and (9) looking at a [certain] object;

krodhaṃ mandaṃ snehāṅganāṃ putrabāndhavabhrātṛṇām /⁵⁴⁴
mohadveṣarāgersyā tu vairāgyaṃ māna-uddhatyakam //27.3//⁵⁴⁵
/ khro dang zhum dang mthun bud med // bu dang gnyen dang spun
rnams dang /
/ gti mug zhe sdang chags phrag dog /⁵⁴⁶ / skyon dang nga rgyal cher
rlom dang //

(10) furious [eyes]; (11) low-spirited [eyes]; (12) affectionate [eyes] to women, (13) sons, (14) relatives, and (15) brothers; (16) [eyes out of] delusion, (17) hatred, (18) greed, (19) jealousy, (20) aversion, (21) pride, and (22) haughtiness;

⁵⁴² cakṣu- (for cakṣuḥ-)] ABCD (mig gi Tib) ◇ -saṃketa (*m.c.* for -saṃketā)] ABCD (brdar Tib) ◇ sarvañ] ABD (thams cad Tib); saṃpuṭa C ◇ saṃsphuṭam] *corr.*; saṃspuṭam A; saṃpūṭam Bac; saṃsphuṭam Bpc; sarvakaṃ C; sasphuṭam D; kha sbyar Tib

⁵⁴³ jaḍāntaraṃ] ABCD (sna rtser Tib); cf. nāsājaḍāntare (sna yi rtse mo'i dbus su Tib) *Hevajra* (I.11.2d) ◇ ca bhū-īkṣaṃ] A (sar lta Tib); ca bhūīkṣaṃ BD; cābhūdidam C ◇ -nekṣakam] ABCDpc (mig can Tib); nekaṃkṣa Dac

⁵⁴⁴ krodhaṃ] *em.* (khro Tib); kroṣaṃ ABD; kroḍhaṃ C ◇ mandaṃ] ABC (zhum Tib); madaṃ D ◇ snehāṅganāṃ (for snehā+āṅganāyāḥ)] A (mthun bud med Tib); snehāṅganā BD; nehāṅganā C; in manuscript D, the text from -nā of *snehāṅganā* appears after verse 27.9c. ◇ -bāndhava-] ACD (gnyen Tib); bāndhave B ◇ -bhrātṛṇām (*m.c.* for -bhrātṛṇām)] ABC (spun rnams Tib); bhābhṛṇā D

⁵⁴⁵ -rāge-] BCD (chags Tib); rāge A ◇ -rṣyā] *corr.* (phrag dog Tib); -rṣā ABCD ◇ vairāgyaṃ] ABC; vairājñaṃ D; skyon Tib ◇ uddhatyakam] AB (cher rlom dang Tib); uddhakaṃ C; uddharṣakaṃ D

⁵⁴⁶ phrag dog] D; phra dog P

icchā kāruṇikā jaḍā māyāvidūradrṣṭī ca /⁵⁴⁷
 gamanā dhyānam ardhapiṃhī sarvapimhī ca harṣaṇam //27.4//⁵⁴⁸
 khedaṃ rogaṃ saṃgrāmaṅ ca saddharmom vekṣaṇā parām /⁵⁴⁹
 / 'dod dang snying rje glen pa dang // sgyu mar lta dang ring du lta /
 / 'gro dang bsam gtan phyed **phye** dang /⁵⁵⁰ / thams cad phyed dang dga'
 ba dang //⁵⁵¹
 / tshad dang nad dang g-yul ngo dang // chos dang bcas par lta ba mchog /

(23) desirous [eyes]; (24) compassionate [eyes]; (25) dull [eyes]; (26) eyes seeing illusions and (27) the distance; (28) [eyes in] motion; (29) [eyes in] meditation; (30) half-opened [eyes]; (31) fully opened [eyes]; (32) joyful [eyes]; (33) exhausted [eyes]; (34) [eyes of] the sick; (35) [eyes in] battle; and (36) [eyes] observing the true *dharma*

ity evaṃ yoginī dadyād yadi ṣaṭtrimśadrṣṭikām //27.5//⁵⁵²
 tasyaiva pratimudrā tu yogibhir dīyate sadā /⁵⁵³
 / gal te sum cu drug lta ba /⁵⁵⁴ / 'di nyid rnal 'byor mas ster na //
 / de nyid kyi ni phyag rgya'i lan // rnal 'byor rnams kyis rtag sbyin pa /

If a yoginī gives the thirty-six eye [gestures] in this manner, a yogin always gives the response [eye] gestures to that same [yoginī].

darpaṇe jale pūjeṣu khadḡe pradīpe aṅguṣṭhake //27.6//⁵⁵⁵

⁵⁴⁷ kāruṇikā] ApcBD (snying rje Tib); karuṇā Aac; kārukā C ◇ jaḍā] AD (glen po Tib); ja a B; jantu C ◇ -vidūra-] *corr.* (ring du Tib); vīdūra A; vīdūre B; vīcadūra C; vidū D ◇ -drṣṭī] AB; drṣṭī CD
⁵⁴⁸ gamanā] ABC ('gro Tib); namana D ◇ dhyānam] AB (bsam gtan Tib); vyānam C; dyānam D ◇ ardhā-] AB (phyed Tib); arddhaṃ C; arddhā D ◇ -piṃhī] AB (phye Tib); piṃhī C; piṃhī D; cf. piha (for pṛthak or bhinna, “separately”, “divided”) PH ◇ -piṃhī ca] *em.* (phye dang Tib); piṃhīva AB; piṃhīva C; piṃhīve D ◇ harṣaṇam] CD (dga' ba Tib); harṣanam A; haṣanam B
⁵⁴⁹ khedaṃ] ABCD; tshad Tib ◇ saṃgrāmaṅ] ABC (g-yul ngo Tib); saḡrāmaṅṅ D ◇ saddharmom (for saddharma-)] ApcBD; saddharmom Aac; saddharmo C; chos dang bcas par Tib ◇ vekṣaṇā] A (lta ba Tib); vekṣeṣrā B; vekṣmaṣrā C; vakṣaṅrā D ◇ parām (for parā)] AD (mchog Tib); palām (or parām) B; manām C
⁵⁵⁰ phyed phye] *em.*; phyed phyed D; phyed byed P
⁵⁵¹ phye] D; phyed P
⁵⁵² evaṃ] ACD ('di nyid Tib); evaṃ B ◇ dadyād] ABC (ster na Tib); dadyā D ◇ yadi] ABD (gal te Tib); pāda C ◇ ṣaṭtrimśa- (*m.c.* for ṣaṭtrimśad-)] ABCD (sum cu drug Tib) ◇ -drṣṭikām] ACD (lta ba Tib); drṣṭikā B
⁵⁵³ tasyaiva (*m.c.* for tasyā eva)] ABCD (de nyid kyi Tib) ◇ -mudrā] ABD (phyag rgya'i Tib); mudrān C ◇ yogibhir] AB (rnal 'byor rnams kyis Tib); yoginī C; yogibhi D
⁵⁵⁴ sum cu] D; sum bcu P
⁵⁵⁵ darpaṇe] D (me long Tib); darppane AC; darpane B ◇ pūjeṣu] ABC (mchod pa Tib); puṃjeṣu D ◇ khadḡe] A (ral gri Tib); śṛṅkha B; śṛṅkha C; śaṃkhe D ◇ aṅguṣṭhake] ABC (mthe bong Tib); aṃkuṣṭhake D

ākāṣe padme kumude devānāñ candrasūryake /⁵⁵⁶

/ me long chu dang mchod pa dang // ral gri mar me mthe bong dang //⁵⁵⁷

/ nam mkha' pa dma ku mu da /⁵⁵⁸ / mda' dang zla ba nyi ma dang /

[Eyes looking] at (1) a mirror, (2) water, (3) offerings, (4) a sword, (5) a lamp, (6) the thumb, (7) the sky, (8) a red lotus, (9) a white lotus, (10) gods' [thing],⁵⁵⁹ and (11) the moon and the sun;

maṇimuktīpravāleṣu taptakāñcanajālakām //27.7//⁵⁶⁰

jvālācchāye tu karpāse guru-aśvagajaśarabhakām /⁵⁶¹

/ nor bu mu tig byi ru dang // bzhu ba'i gser dang dra ba dang //

/ 'bar ba grib ma ras bal dang // bla ma rta glang sa ra bha /

[eyes looking] at (12) a *maṇi* jewel, (13) a *mukti* pearl, (14) a coral, (15) a heated gold, (16) a net, (17) a fire, (18) a shadow, (19) a cotton, (20) a teacher, (21) a horse, (22) an elephant, and (23) a *śarabha*;

bhaye trāse kampane ca maithune vādasannidhau //27.8//⁵⁶²

/ gar dang skrag dang 'dar ba dang // 'khrig pa rtsod smra nye bar dang //

(24) [eyes] with fear and (25) terror; (26) unsteady [eyes]; (27) [eyes] during copulation; (28) [eyes] during quarrel;

balirekhāmaṇḍaleṣu śāntipuṣṭis tu vaśyake /⁵⁶³

māraṇocchātanābhyāñ ca iḥṣaṇādrṣṭim ucyate //27.9//⁵⁶⁴

/ gtor ma ri mo dkyil 'khor dang // zhi dang rgyas dang dbang dang ni /

/ gsad pa dang ni bskrad rnam kyis /⁵⁶⁵ / lta ba ru ni bshad gyur pa //

⁵⁵⁶ padme] AB (pa dma Tib); padma CD ◇ devānāñ] ABCD; mda' Tib ◇ candra-] AD (zla ba Tib); ca BC

⁵⁵⁷ mthe bong] D; mthe bo P

⁵⁵⁸ pa dma] D; pad ma P ◇ ku mu da] D; ku mu dang P

⁵⁵⁹ According to the *Bohitā* (Skt ms. r2 and D 1419, 199r1), the “gods' [thing]” indicates a *liṅga* (penis or some mark) and so on (*liṅgādiṣu*).

⁵⁶⁰ -pravāleṣu] A (byi ru Tib); pravāle B; pravāle ca C; pravāreṣu D ◇ -jālakām (for jālake)] ABCD (dra ba Tib)

⁵⁶¹ -cchāye] ABC (grib ma Tib); cchāyā D ◇ karpāse] ABD (ras bal Tib); karppāse C ◇ guru-] ACD (bla ma Tib); gurū B ◇ -aśva-] C (rta Tib); asva ABD ◇ -gaja-] ACD (glang Tib); gaje B ◇ -śarabhakām (for -śarabhake)] corr. (sa ra bha Tib); sarabhakām A; sarekām (or sarakām) B; sarakām C; sarabha D; cf. sarabha (“śarabha”) PH

⁵⁶² bhaye] B; ... A; bhaya CD; gar Tib ◇ trāse] ABD (skrag Tib); trāsa C ◇ kampane ca] AB ('dar ba dang Tib); kaṃpanaṃ ca C; kampane D

⁵⁶³ -rekhā-] ABC (ri mo Tib); ṣā D ◇ -puṣṭis (for -puṣṭyos) tu] ABC (rgyas Tib); pustu D

⁵⁶⁴ iḥṣaṇādrṣṭim (for iḥṣaṇādrṣṭir)] A; iḥṣaṇādrṣṭim BC; ḥṣaṇādrṣṭim D; lta ba Tib

⁵⁶⁵ gsad pa] D; bsad pa P

and eyes looking at (29) a *bali* offering, (30) a line, (31) a maṇḍala, and [the rites of] (32) pacifying, (33) enriching, (34) controlling, (35) killing, and (36) expelling are taught [as the response eye gestures].

yathākrameṣu dātavyāḥ saṃketayaḥ ṣaṭtriṃśakāḥ /⁵⁶⁶
 teṣu kāryaṃ pravakṣyāmi saṃbandhan tattvayoginām //27.10//⁵⁶⁷
 / brda ni sum cu rtsa drug po /⁵⁶⁸ / ji lta'i rim pas sbyin par bya /
 / 'di nyid rnal 'byor pa'i 'brel pa // de rnams dgos pa bshad par bya //

The thirty-six signs (eye gestures) should be given in order. I shall explain the aim of them, the connection for the yogins of the truth.

candracāre gataṃ prāṇam vānavāhanatām parām /⁵⁶⁹
 svabhāvaṃ teṣu vijñeyā ṣaṭtriṃśacittavāhakām //27.11//⁵⁷⁰
 / zla ba'i rgyu bar son pa'i srog // g-yon par rgyu ba yi ni mchog /
 / sum cu rtsa drug sems 'bab pa /⁵⁷¹ / de rnams ngo bor shes par bya //

The *prāṇa* wind is in the course of the moon; [that channel is in] the state of running in the left and the other [channel running in the right]; [and the channel] carries the thirty-six minds—He should understand [these to be] the intrinsic nature of those [eye gestures].⁵⁷²

caḥṣuṣā yādṛśaṃ mudrā tādrśaṃ vyānam ācāret /⁵⁷³
 nādīṣu sthānam āsādyā śīrādyā sarvasandhikām //27.12//⁵⁷⁴

⁵⁶⁶ saṃketayaḥ (for saṃketāḥ)] ABC (brda Tib); saṃketayaḥ D ◇ -triṃśakāḥ] ABC (sum cu rtsa Tib); triṃśakāḥ D

⁵⁶⁷ teṣu] ABD (de rnams Tib); teṣu C ◇ kāryaṃ] ABC (dgos pa Tib); kāryaṃ D ◇ saṃbandhan] AD ('brel pa Tib); sambandha B; samvara C ◇ tattva-] ACD (de nyid Tib); tva B

⁵⁶⁸ sum cu] D; sum bcu P

⁵⁶⁹ vāna-] ABC (g-yon par Tib); māmā D ◇ -vāhanatām] ABD (rgyu ba yi Tib); cāhanatām C

⁵⁷⁰ vijñeyā (for vijānīyāt)] ABCD (shes par bya Tib) ◇ -triṃśa- (for -triṃśac-)] ABD (sum cu rtsa Tib); triṃśā C

⁵⁷¹ sum cu] D; sum bcu P

⁵⁷² The *Bohitā* (Skt ms. r3–r7 and D 1419, 199r3–r7)'s comment on verse 27.11 can be summarized as follows: “The course of the moon” and “the left” indicate the left channel, *lalanā*, which carries the thirty-six minds of awakening (*bodhicitta*). The yoginī's eye gestures should be known when the *prāṇa* wind moves in the left channel from the left nostril, and the yogin's eye gestures for response should be when it moves in the right channel through the right nostril. They are equivalent to wisdom and means, respectively. The communication by means of the eye gestures between a yoginī and yogin is linked with the meeting of the left and right winds. However, in verses 27.12–13b, from a different perspective, the thirty-six eye gestures are connected with the movement of the *vyāna* wind in the thirty-six inner channels such as *abhedya*.

⁵⁷³ caḥṣuṣā] AB (mig gi Tib); caḥṣuṣāṃ CD ◇ ācāret] ABC (rgyu bar bya Tib); ācalet D

⁵⁷⁴ śīrādyā (for śīra-ādyā)] ABCD (mgo la sogs pa'i Tib) ◇ -sandhikām (for -saṃdhikam)] AD; sandhikī B; saṃdhikī C

/ mig gi phyag rgya gang 'dra bar // de 'dra'i srog ni rgyu bar bya /
 / mgo la sogs pa'i tshigs kun du /⁵⁷⁵ / rtsa nmams gnas ni bsgrubs byas nas //⁵⁷⁶

In the same way as [practicing] the eye gestures, he should practice the *vyāna* wind by moving [it] to the seats in all junctures of inner channels, starting with the [junction in the] head.

tatra kuryāt mahādr̥ṣṭir abhedyādyāsv adhorddhakām /⁵⁷⁷
 evaṃ dvāsaptati jñeyā prāpyate sarvasampadām //27.13//⁵⁷⁸
 / mi phyed ma sogs steng 'og tu // der ni blta ba chen po bya /
 / de ltar bdun cu gnyis shes bya /⁵⁷⁹ / phun sum tshogs kun 'thob par 'gyur //

In this [system], he should practice the great eye [gestures] as [the yogic practice of moving the wind] downward and upward in [the thirty-six inner channels] such as *abhedyā*.⁵⁸⁰ Should the seventy-two (that is, 36 (inner channels) × 2 (upward and downward)) be known, every success is attained.⁵⁸¹

caṇḍākṣī yoginīpatyām duṣṭanigrahakāraḥ /⁵⁸²
 bodhipākṣikadharmā ca jñāyate sarvayoginīm //27.14//⁵⁸³
 / gtum mig rnal 'byor ma'i bdag mo // sdang ba tshar gcod mdzad ma yin /
 / byang chub phyogs kyi chos su yang // rnal 'byor ma kun shes 'gyur ba //

Caṇḍākṣī, the mistress of yoginīs, destroys evils. And every yoginī is known to be [equivalent to each of] the Qualities Related to Awakening (*bodhipākṣikadharmā*).

vīrya-ṛddhipādāś caiva caṇḍākṣī yoginī sadā /⁵⁸⁴
 caṇḍī sarvavikalpeṣu bhakṣaṇākṣīva dr̥ṣṭiyā //27.15//⁵⁸⁵

⁵⁷⁵ kun du] D; kun tu P

⁵⁷⁶ bsgrubs] D; bsgrub P

⁵⁷⁷ kuryāt] AD (bya Tib); kuryān B; kuryā C ◇ -dr̥ṣṭir (for -dr̥ṣṭim)] ABCD (blta ba Tib)

⁵⁷⁸ -saptati (for -saptatir)] ABCD (bdun cu Tib) ◇ -sampadām (*m.c.* for -sapat)] AB (phun sum tshogs Tib); sampadām C; sampadā D

⁵⁷⁹ bdun cu] D; bdun bcu P

⁵⁸⁰ The thirty-six inner channels starting with the *abhedyā* channel are taught in the *Ḍākārṇava*, 26.2–5. According to the *Bohitā* (Skt ms. r5–r6 and D 1419, 199v1–v2), the *adhorddhakām* means that two *he*-letters are placed both below and above the thirty-six inner channels.

⁵⁸¹ According to the *Bohitā* (Skt ms. r6 and D 1419, 199v1), “every success” (*sarvasampadām*) indicates accomplishing the Great Seal (*mahāmudrāsiddhih*).

⁵⁸² -patyām (for -patnī)] ABCD (bdag mo Tib) ◇ -nigraha-] ApcBCD (tshar gcod Tib); nigrahaha Aac ◇ -kārakām (for -kārīkā)] ABD (mdzad ma yin Tib); kārakārakām C

⁵⁸³ -pākṣika-] A (phyogs kyi Tib); pākṣikā BD; pākṣikān C ◇ -yoginīm (for -yoginī)] ABCD (rnal 'byor ma Tib)

⁵⁸⁴ -pādāś (for -pādā or -pādāś)] ABCD (rkang pa Tib) ◇ caiva] ABCD; gnyis Tib ◇ yoginī] ACD (rnal 'byor ma Tib); yoginī B

⁵⁸⁵ -nākṣī- (for -nākṣīnī-, used as feminine)] ABCD (mig gi Tib) ◇ -va] ABD (lta ba Tib); ca C ◇ dr̥ṣṭiyā (for dr̥ṣṭih; alternatively dr̥ṣṭi yā *m.c.* for dr̥ṣṭir yā)] ABC (lta ba Tib); dr̥ṣṭayā D; cf. dr̥ṣṭiyāis and dr̥ṣṭiyā *Bohitā* (Skt ms. r4 and v2). It seems that the root form of this word is *dr̥ṣṭiya*.

/ gtum mig rnal 'byor ma rtag tu // brtson 'grus rdzu 'phrul rkang pa gnyis /
/ gtum mo'i rnam par rtog kun la // mig gi lta ba za ba yin //

The Bases (Basis) of Psychic Power of Effort (*vīrya-rddhipādāḥ*)⁵⁸⁶ always [constitutes the nature of] the yoginī Caṇḍākṣī, who is violent (*caṇḍī*) to all concepts and eats [them] as the eyes (*akṣi*) see.

calaprakṛticittasya bandhanā caikacittakā /⁵⁸⁷

/ g-yo ba'i sems kyi rang bzhin ni // sems gcig tu ni 'ching ba yin /

(The meaning of “Ca[ṇ]”—) [She] binds the mind, [which is] naturally unsteady (*cala*), and fixes the mind on a single point.

ḍambamāyāvilocena āsanā mudra ḍākajām //27.16//⁵⁸⁸

/ tho co'i sgyu spyod 'jig rten du // 'joms pa phyag rgya mkha' 'gro skyes //

(The meaning of “ḍā”—) By examining the noisy (*ḍamba* = *ḍambara*) illusion [of phenomenal existences], [she] abides as a seal generated from the ḍāka.⁵⁸⁹

samvṛtiparamārthañ ca akṣiṇī bhakṣaṇādvayā /⁵⁹⁰

caḥṣur advayam evā hi sarvabuddha praśasyate //27.17//⁵⁹¹

/ kun rdzob dang ni don dam par // long med par ni gnyis med byed /

/ gnyis med mig ni 'dir de nyid // sangs rgyas kun gnyis rab tu bsngags //

(The meaning of “kṣī”—) With the eyes (*akṣiṇī*) she eats [both] the conventional and ultimate truths and [makes them] nondual because the eyes are actually nondual.⁵⁹² [That] is praised by all buddhas.

ālokaiḥ kurute rddhiḥ prakāśaṃ sarvanāḍikām /⁵⁹³

⁵⁸⁶ The reason for this word being plural (“bases” for basis) is explained in the *Bohitā* (Skt ms. v1 and D 1419, 199v5–v6): *idaṃ prastāve sarvayoginīnām saptatṛiṃśatibodhipākṣikānām gaunatve vīrya-rddhipādāḥ pravartate / pramukhatve 'pi vīrya-rddhipādāś caive-ti* (27.15a) *tat tathoktam /* (“Here, when [her nature] is subordinated to (i.e., is just a qualitative aspect of) the Thirty-Seven Qualities Related to Awakening, [which constitute the natures of] all yoginīs, the [singular] Basis of Psychic Power of Effort (*vīrya-rddhipādāḥ*) proceeds [as her nature]. And when [her nature is] predominant, the [plural] “Bases of Psychic Power of Effort also” (*vīrya-rddhipādāś caiva*, 27.15a) proceed [as her nature]. Therefore, that has been said as such (plural *vīrya-rddhipādāś*).”)

⁵⁸⁷ caika-] ABC (gcig Tib); caiva D

⁵⁸⁸ ḍamba- (*m.c.* for ḍambara-)] ABCD (tho co'i Tib) ◇ -vilokena āsanā] *corr.*; vidhaṃlodhe Aac; vidhaṃ lokenāsanā ApcB; vilokena asanā C; vidhalokenāsanā D; spyod 'jig rten du 'joms pa Tib ◇ mudra (*m.c.* for mudrā)] ABCD (phyag rgya Tib) ◇ ḍākajām (for ḍākajā)] ABCD (mkha' 'gro skyes Tib)

⁵⁸⁹ According to the *Bohitā* (Skt ms. v2 and D 1419, 200r1), “the ḍāka” means the innate (*sahaja*).

⁵⁹⁰ samvṛti-] AB (kun rdzob Tib); saṃvṛtti C; saṃvṛtti D ◇ akṣiṇī (for akṣivatī or akṣiṇā)] ABD; akṣiṇī C; long med par Tib. ◇ bhakṣaṇādvayā] A; bhakṣaṇāmvayā B; bhakṣaṇāmvayā CD; gnyis med byed Tib

⁵⁹¹ evā hi (*m.c.* for eva hi)] ABC; evā hī D; 'dir de nyid Tib ◇ -buddha (for buddhaiḥ)] ABCD (sangs rgyas Tib) ◇ praśasyate] *corr.* (rab tu bsngags Tib); prasasyate ABCD

⁵⁹² For “With the eyes she eats”, see the *Ḍākārṇava*, 27.15d.

⁵⁹³ -nāḍikām (*m.c.* for -nāḍīṇām)] ABCD (rtsa rnam Tib)

/ rdzu 'phrul gyis ni snang ba byed // rtsa rnams thams cad rab tu ston /

The psychic power makes all inner channels clear with lights.

maṇḍalacakramadhyeṣu bhāvayed imāṃ nayam //27.18//⁵⁹⁴

caṇḍākṣīm upāyayuktaṃ saptatrimśatikātmakam /⁵⁹⁵

tayā cchomābhīdhānena sarvaṃ bodhisvarūpakam //27.19//⁵⁹⁶

/ dkyil 'khor 'khor lo'i dbus su ni // tshul 'di bsgom par bya ba yin //

/ gtum mig ma ni thabs ldan pa // sum cu rtsa bdun bdag nyid can /⁵⁹⁷

/ de yi tshul ni mngon brjod pas // thams cad byang chub rang bzhin can //

In the middle of the wheel of maṇḍala, he should visualize this mistress, Caṇḍākṣī, [who is] united with the means (her male consort). [The maṇḍala] consists of the thirty-seven [seats].⁵⁹⁸ With her, having the name of [each one's] secret sign, every [deity on the maṇḍala] has the nature of awakening.⁵⁹⁹

mantrākṣareṣu cotpannā sañcāre nādikātmikām /⁶⁰⁰

varṇarūpaṃ yathā tasya pracaṇḍāyoginīṣu ca //27.20//⁶⁰¹

/ sngags kyi yi ge las skyes pa /⁶⁰² / kun spyod rtsa yi bdag nyid can /

/ de yi ji ltar kha dog gzugs // rab gtum rnal 'byor ma yi 'o //

[Caṇḍākṣī] is also present in the mantra letters. During the rotation, [she] has the nature of inner channels.⁶⁰³ The [internal] yoginīs beginning with Pracaṇḍā in his

⁵⁹⁴ -cakra-] ApcCD ('khor lo'i Tib); cakreṣu Aac ◇ -madhyeṣu (for -madhye)] ABCD (dbus su Tib) ◇ imāṃ] ABC; yad imāṃ D; 'di Tib ◇ nayam (*m.c.* for nāyakīm)] ABCD (tshul Tib)

⁵⁹⁵ caṇḍākṣīm] AB (gtum mig ma Tib); caṇḍākṣī C; caṇḍākṣīm D ◇ upāyayuktaṃ (for upāyayuktām)] ABD (thabs ldan pa Tib); samupāyuktaṃ C ◇ -triṃśatikā-] AD (sum cu rtsa Tib); triṃśatrikā B; triṃśā C ◇ -tmakam] AB (bdag nyid can Tib); tmakan tathā C; tmake D

⁵⁹⁶ cchomā-] ApcBD; cchocchomā Aac; cchoṣmā C; tshul Tib ◇ sarvaṃ] ABC (thams cad Tib); sarvva D ◇ -svarūpakam] *em.* (rang bzhin can Tib); surūpakam A; surūpakam BD; supuritaṃ C

⁵⁹⁷ sum cu] D; sum bcu P

⁵⁹⁸ For the thirty-seven seats, see my translation and footnote of verse 26.48.

⁵⁹⁹ According to the *Bohitā* (Skt ms. v3 and D 1419, 200r3), verse 27.19cd means as follows: With Caṇḍākṣī, the mistress, the thirty-six pairs of retainer goddesses and gods constitute the maṇḍala, which has the nature of awakening. The thirty-six pairs of retainer goddesses and gods have the names that are identical to the names of the thirty-six eye gestures and the thirty-six response eye gestures, respectively. The names of the thirty-six pairs of eye gestures and response eye gestures are assigned to them in reverse order. The thirty-six goddesses are named, in reverse order, (36) Saddharmavekṣaṇā, (35) Saṃgrāmā, (34) Rogā, and the others, and the thirty-six gods are also named (36) Uccāṭana, (35) Māraṇa, (34), Vaśyaka, and the others in this order.

⁶⁰⁰ -tmikām (for -tmikā)] ABCD (bdag nyid can Tib)

⁶⁰¹ varṇa-] BCD (kha dog Tib); var++ A ◇ pracaṇḍā-] ABCpCD (rab gtum Tib); praṇḍā Cac

⁶⁰² skyes pa] *em.*; skyas pa D

⁶⁰³ I speculate the meaning of verse 27.20b as follows: the mantra letters, where Caṇḍākṣī is present, rotates through inner channels in the body.

(practitioner's) [body] has the same colors and shapes as [those that their external forms have].

oṃ śa daṃ ta ṣṭro sa tka ha ṭa sra bhī ne ṣa trā ṇa ya bhai hūṃ ra hūṃ vā
pha ya ṭ hūṃ pha hūṃ ṭ pha svā ṭ hā **phaṭ** svāhā /⁶⁰⁴ oṃ caṇḍākṣīye hūṃ
hūṃ phaṭ phaṭ svāhā //27.21//⁶⁰⁵

/ oṃ sha **dam** ta ṣṭro sa tka ha ṭa sra bhī ne ṣa trā ṇa ya bhai hūṃ ra hūṃ
bā pha ya ṭ hūṃ pha hūṃ ṭ pha svā ṭ hā phaṭ svā hā /⁶⁰⁶ oṃ tsa ṇḍā kṣī
ye hūṃ hūṃ phaṭ phaṭ svā hā //⁶⁰⁷

Oṃ, [homage] to [Vajraḍāka, who is] with fangs, furious, terrifying, and frightful,
hūṃ hūṃ phaṭ phaṭ svāhā, to [Vajraḍāka, who has] a hundred thousand eyes, *hūṃ hūṃ
phaṭ phaṭ svāhā*.⁶⁰⁸ *Oṃ*, for Caṇḍākṣī, *hūṃ hūṃ phaṭ phaṭ svāhā*.

pūrṇagirīṣu pīṭhe ca pracaṇḍā sarvakārajām /⁶⁰⁹

pūrṇamāśī lalāṭe tu candrodayamahāgirām //27.22//⁶¹⁰

/ gang ba'i ri yi gnas su yang // rab tu gtum mo dus kun skyes /

/ zla ba nya la dpral ba ru // ri bo chen por zla ba 'char //

Pracaṇḍā, who emerges at all times,⁶¹¹ is in Pūrṇagiri among the *pīṭha* [sites]. (The meaning of “Pūrṇagiri”—) The full (*pūrṇa*) moon [connected with her] is in the forehead. [It is] on [the summit of] the great mountain (*gir*), [where] the moon rises.⁶¹²

⁶⁰⁴ As this is a mixed mantra composed of the third and fourth of the forty-eight parts of Heruka's root mantra (Appendix C), I have edited the text accordingly. ◇ oṃ śa daṃ] *corr.* (oṃ sha daṃ Tib); oṃ sa daṃ ABCD ◇ trā ṇa] ApcBC (trā ṇa Tib); trā śa Aac ◇ hūṃ ra hūṃ vā] ABC (hūṃ ra hūṃ bā Tib); hūṃ ra hūṃ vā D ◇ pha ya ṭ] ABD (pha ya ṭ Tib); ya phaṭ C ◇ hūṃ ṭ pha svā ṭ hā] AB (hūṃ ta pha svā ṭ hā Tib); hūṃ pha svā ṭ C; hūṃ ṭ phaṭ svāhā ṭ hā D ◇ phaṭ svāhā] *em.* (phaṭ svā hā Tib); pha svāhā ABC; svāhā D

⁶⁰⁵ This mantra is omitted in C. ◇ caṇḍākṣīye (for caṇḍākṣyai)] AB (tsa ṇḍā kṣī ye Tib); caṇḍākṣīya D ◇ phaṭ phaṭ] AD (phaṭ phaṭ Tib); phaṭ B

⁶⁰⁶ sha daṃ ta ṣṭro] *em.*; sha dām ta ṣṭro D; sa dām ta ṣṭro P ◇ ṭa sra bhī ne ṣa trā ṇa ya] D; bra bhī na ṣṭa trā ṇa ye P

⁶⁰⁷ dtsa ṇḍā kṣī ye] D; tsaṅ ḍā kṣī ye P

⁶⁰⁸ This mantra is composed of the third and fourth of the forty-eight parts of Heruka's root mantra (*damṣṭrotkaṭābhīṣaṃbhairavāya* and *śatasahasranetrāya*). See also Appendix C.

⁶⁰⁹ -girīṣu (for -girau)] ABCD (ri yi Tib) ◇ sarvakārajām (for -jā)] A (dus kun skyes Tib); sarvvajām B; smaśānajām C; sarvvakārajām D

⁶¹⁰ -māśī] ABD (zla ba Tib); māli C ◇ lalāṭe] BCD (dpral ba Tib); lalā++ A ◇ -girām (for -giraḥ)] ABCD (ri bo Tib)

⁶¹¹ According to the *Bohitā* (Skt ms. v4 and D 1419, 200r6), the *sarvakāla* or “all times” signifies the respective natures of all sentient beings.

⁶¹² The full moon and the moon indicate the awakening mind or nectar emerging from the chakra in the forehead when the chakra is burnt by the inner fire, Pracaṇḍā. Internally Pūrṇagiri, or Pullīramalaya, is located in the head (forehead) of a practitioner. The great mountain indicates Mt. Sumeru, which is internally the backbone. Its top part (summit) is in the head, around the forehead.

jālandhare caṇḍākṣī tu rāhunā kavalikṛtām /⁶¹³
 pratipadgatam ākhyāto vyapadeśātapanugām //27.23//⁶¹⁴
 / 'bar ba 'dzin par gtum mig ma // rā hu yis ni zas su byas /
 / tshes gcig tu ni yang dag bshad // nyi ma'i rjes 'gror nges bshad pa'o //⁶¹⁵

Caṇḍākṣī is in Jālandhara, swallowed by Rāhu.⁶¹⁶ [She is] taught to be present on the first lunar day. [She] comes after the sun heat (*ātapa*→*jvālā*→*jāla* of Jālandhara), [which is] the designation.⁶¹⁷

evam ekaikayoginyā svakṣetran nāma vistarām /⁶¹⁸
 ekaikasya caturviṃśa pīthopapīthakām punaḥ //27.24//⁶¹⁹
 / de ltar rnal 'byor ma re re'i // rang gi zhing du ming rgya che /
 / re re yi yang nyi shu bzhi // slar yang gnas dang nye gnas so //

In this manner, with [the names of] the individual yoginīs, names of their respective lands are [explained] in detail. Every [land] is inclusive of the twenty-four [lands such as] the *pīṭha* and *upapīṭha* [sites], again.

dhyānājāpa na mantrañ ca akṣarodbhavavarjītām /⁶²⁰
 kālākālasvarūpātmā hūmphaṭkāre na ceṣyate //27.25//⁶²¹

⁶¹³ jālandhare] ABD ('bar ba 'dzin par Tib); jāgandhare tu C ◇ rāhunā] ABD (rā hu yis Tib); rāhunā C ◇ tu] ABD; om. C ◇ kavalī-] AC (zas su Tib); kavārī BD ◇ -kṛtām (for -kṛtā)] B (byas Tib); kṛtā+ A; kṛtā CD

⁶¹⁴ pratipadgatam ākhyāto (for pratipadgatākhyātā)] AB (tshes gcig tu ni yang dag bshad Tib); pratipadgatam ākhyātā C; pratipadgatam ākhyātā D ◇ vyapadeśātapanugām (for -nugā)] conj. (nyi ma'i rjes 'gror nges bshad pa'o Tib); vyapadeśānta cānugām AB; vyapadeśāntavānugām C; vyapadeśānta cānugām D; cf. vipadesāntabhānugām (nyi ma'i rjes 'gror nges pa) *Bohitā* (Skt ms. v6) and vyapadeśārthavācākām *Dākārṇava* (28.8b)

⁶¹⁵ nges] D; ngas P

⁶¹⁶ According to the *Bohitā* (Skt ms. v5–v6 and D 200v1–v3), being swallowed by Rāhu represents the inner fire Caṇḍālī's flaming in the middle channel, and verse 27.23d also explains Rāhu.

⁶¹⁷ The *Bohitā* (Skt ms. v6 and D 1419, 200v3) interprets verse 27.23d as explaining Rāhu. Rāhu, or eclipse of the sun, comes after the sun heat. In this passage, Rāhu indicates Caṇḍākṣī in the form of an inner fire. It also seems possible to interpret verse 27.23d as saying that the inner fire Caṇḍākṣī flames up after the generation of heat (ignition) on the navel chakra. Moreover, I interpret that the same verse teaches an etymology of Jālandhara. The word Jālandhara is usually translated into Tibetan as 'bar ba 'dzin (**jvālādharma* = Jālandhara). There is also a possibility that it is a corruption of *vyapadeśārthavācākā* (see *Dākārṇava*, 28.8b), meaning "There is a designation, meaning, and speaker."

⁶¹⁸ evam] ABCpcD (de ltar Tib); evam m Cac ◇ -kṣetran] A (zhing du Tib); kṣatran B; kṣetra C; kṣatram D ◇ vistarām (for vistarāt)] ABD (rgya che Tib); vistare C

⁶¹⁹ -viṃśa (for -viṃśat)] ABCD (nyi shu Tib) ◇ -papīṭhakām (for -papīṭhakāh)] A (nye gnas Tib); papīṭhakām BCD

⁶²⁰ -jāpa (for -jāpau or -jāpam)] ABCD (bzlas pa Tib) ◇ -rodbhava-] ABD (las byung Tib); ro bhava C ◇ -varjītām (for -varjitam)] ABD (spangs pa yin Tib); varjitā C

⁶²¹ kālākāla-] ABD (dus dang dus min Tib); kālākāra C ◇ -svarūpā-] C (ngo bo'i Tib); surūpā A; sarūpā BD ◇ -phaṭ-] ABC (phat Tib); phat D ◇ -kāre na] AB; kāle na C; kāreṇa D; yi ges Tib; cf. -kārau na *Hevajra* (I.8.9b) and -kāro na *Samputodbhava* (3.3.9d) ◇ ceṣyate] ABD ('dod par gyis Tib); reṣyate C

/ bsam gtan sngags kyi bzlas pa'ang med // yi ge las byung spangs pa yin /
 / dus dang dus min ngo bo'i bdag // hūṃ phaṭ yi ges 'dod par gyis //

There is neither meditation, recitation, nor mantra. There is no [need of visualizing deities] developed from letters. [The Blessed One, who] inherently has the nature of [both] the timely and untimely (or both the black and white), is not found in the letters *hūṃ phaṭ*.⁶²²

akṣarodbhavapiṇḍasya hi vajrāmṛtasambhavām /⁶²³
 bhrāṭrcāreṣu yā cchomā vivṛtisaṃvṛtikārakīm //27.26//⁶²⁴
 / yi ge las byung ba'i gzugs kyi // he yi rdo rje'i bdud rtsi 'byung /⁶²⁵
 / spun gyi spyod par tstshum pa gang // 'jug dang ldog par byed pa mo //

Precisely in the lump developed from letters,⁶²⁶ there is an emergence of the adamant nectar. The secret sign, which is [applied] during the practices of brothers [with yoginīs], constitutes [both] the ultimate and conventional [truths].

hr̥dayacakre jñātavyā cakṣusvabhāvākā hr̥di /⁶²⁷
 caṇḍī jvalita nābhyorddhā hr̥dayasthā svayoginī //27.27//⁶²⁸
 / snying ga'i 'khor lor shes bya ste /⁶²⁹ / mig gi rang bzhin can snying ga /⁶³⁰
 / snying gar gnas rang rnal 'byor ma /⁶³¹ / gtum mo lte ba'i steng nas 'bar //

⁶²² *Pādas* 27.25d–26a can be found in the *Hevajra* (Skt ed. (Snellgrove 1959), I.8.9ab) and the *Samputodbhava* (Skt ed. (Dharmachakra Translation Committee [2020] 2021), 3.3.9cd). However, the contexts are different. Perhaps the mistress, who is Caṇḍāksī in this chapter of the *Ḍākārṇava*, also indicates her internal form, namely the *avadhūtī* channel or inner fire. The lord may also indicate his internal form, that is, the awakening mind or nectar produced from the chakra in the head.

⁶²³ hi vajrā-] ABCD; he yi rdo rje'i Tib ◇ -sambhavām (for -saṃbhavāḥ)] A ('byung Tib); sambhavoh (or sambhavāḥ) B; saṃbhavā C; saṃbhavāḥ D

⁶²⁴ bhrāṭr-] AC (spun gyi Tib); bhāṭr BD ◇ -cāreṣu] ABC (spyod par Tib); cāreṣu D ◇ cchomā] A (tstshum pa Tib); ++mā (however, parts of the damaged letter are legible, which are *cc* and *ā*) A; (a space for one letter)āmā B; nādī C; mā D; cf. cchomā *Ḍākārṇava*, Skt ms., D15/5 (paper, undated), 71r2 ◇ vivṛti-] AD; vivṛti B; vṛtti C; 'jug Tib ◇ -saṃvṛti-] ABD; saṃvṛtti C; ldog par Tib ◇ -kārakīm (for -kārakī)] ABC (byed pa mo Tib); kārakī D

⁶²⁵ rdo rje'i] D; rdo rje P

⁶²⁶ I speculate that “the lump developed from letters” indicates (possibly internal) maṇḍala deities.

⁶²⁷ hr̥daya-] AB (snying ga'i Tib); hr̥daye CD ◇ -cakre] ABD ('khor lor Tib); cakra C ◇ cakṣu- (for cakṣuḥ-)] ABCD (mig gi Tib) ◇ hr̥di] A (snying ga Tib); hr̥dīh BD; di C

⁶²⁸ jvalita (*m.c.* for jvalitā)] ABD ('bar Tib); jvalitakām C ◇ nābhyo-] AD (lte ba'i Tib); nyabhyo B; nyebhyo C ◇ hr̥daya-] C (snying gar Tib); hr̥dā AB; da D; cf. hr̥daya- (snying ga'i) *Ḍākārṇava* (27.27a) ◇ -yoginī] ACD (rnal 'byor ma Tib); yāginī B

⁶²⁹ snying ga'i] D; snying kha'i P

⁶³⁰ snying ga] D; snying kha P

⁶³¹ snying gar] D; snying khar P ◇ rang] D; dang P

[The secret sign] should be known in the “Heart” Circle.⁶³² Having the nature of the eyes, [it is] in the “heart.”⁶³³ [Assuming the form of a] violent [inner fire], one’s own yoginī flames upward from the navel area and stays in the “heart.”

ity āha bhagavān svāmī vajradākas tathāgataḥ /⁶³⁴
 sarvavīrasamāyogād vajrasatvaḥ paraṃ sukham //27.28//
 / dpa' bo thams cad mnyam sbyor las // rdo rje sems dpa' bde ba'i mchog /
 / rdo rje mkha' 'gro de bzhin gshegs // bcom ldan bdag pos 'di gsungs so //

Thus spoke the Blessed One, the master, Vajradāka, the tathāgata, Vajrasattva, the Supreme Bliss, through the complete union with all heroes.

iti śrīdākāṛṇave mahāyoginītantrarāje caṇḍākṣīlakṣaṇamudrādhīpatisvabhāva-
 vidhipaṭālaḥ saptāvīṃśatimaḥ /⁶³⁵
 / zhes bya ba ni dpal mkha' 'gro rgya mtsho rnal 'byor ma'i rgyud kyi rgyal
 po chen po las gtum mig ma'i mtshan nyid kyi phyag rgya dang bdag po'i
 rang bzhin gyi cho ga zhes bya ba ste le'u nyi shu rtsa bdun pa'o //

Thus ends Chapter 27, [titled] the rule regarding the nature of the king of seals characterized by Caṇḍākṣī, in the glorious *Dākārṇava*, the great king of Yoginītantras.

⁶³² The Heart Circle is the third of the circles that constitute the Heruka maṇḍala expounded in the *Dākārṇava* 15 (Appendix B).

⁶³³ The secret sign has the nature of the eyes and is in the heart because, I speculate, they are eye gestures and defined as a practice related to the Heart Circle.

⁶³⁴ svāmī] ABC (bdag pos Tib); svāmī D

⁶³⁵ -ṛṇave] ACD (rgya mtsho Tib); ṛṇava B ◇ -rāje] D (rgyal po Tib); rāje ABC ◇ saptāvīṃśatimaḥ] AB; saptāvīṃśatimaḥ CD

Dākārṇava, Chapter 28

athātaḥ saṃpravakṣyāmi cchomākṣara yathā vidhiḥ /⁶³⁶
 jñātvā vai mucyate kṣipraṃ yogī saṃsārabandhanāt //28.1//⁶³⁷
 / de nas yang dag bshad bya ba // ji lta'i cho gas brda'i yig ge'o /⁶³⁸
 / mal 'byor 'khor ba'i 'ching ba las // shes nas myur du nges par grol //

Now, I shall explain the code syllable according to rule. Having known [that] exactly, a yogin is liberated from the bondage of reincarnation soon.

ḍā /⁶³⁹ ḍālikā /⁶⁴⁰ nā /⁶⁴¹ madanaṃ /⁶⁴² piṣitaṃ /⁶⁴³ rājikā / vaṭaḥ /
 kipiṭaka /⁶⁴⁴ ḍī / kundaru /⁶⁴⁵ karpūraṃ /⁶⁴⁶ sillakaṃ /⁶⁴⁷ /⁶⁴⁸
 svayaṃbhum /⁶⁴⁹
 / ḍā / dā li ka / nā / ma dang naṃ / pi ṣi taṃ /⁶⁵⁰ rā dzi kā / ba ṭaḥ /⁶⁵¹
 ki pi ṭa ka / ḍī / kun tu ru / kar pū ra / si lla kaṃ / / swa yaṃ bhu /

(1) *ḍā*, (2) *ḍālikā* (for *tālikā*), (3) *nā*, (4) *madana*, (5) *piṣiṭa* (for *piṣita*), (6) *rājikā*, (7) *vaṭa*, (8) *kipiṭaka* (for *krpīṭa*), (9) *ḍī*, (10) *kundaru* (for *kundururu*), (11) *karpūra*, (12) *sillaka*, [(13) no text], (14) *svayaṃbhu*,

⁶³⁶ athātaḥ] A (de nas Tib); athāta BCD ◇ saṃpravakṣyāmi] ACD (bshad bya ba Tib); saṃpravakṣāmi B ◇ cchomā-] ABD (brda'i Tib); cchoṣmā C ◇ -kṣara (for -kṣaraṃ)] ABCD (yig ge Tib) ◇ vidhiḥ] ABC (cho gas Tib); vidhiṃ D

⁶³⁷ mucyate] AD (grol Tib); mu mucyate B; sa mucyate C ◇ kṣipraṃ] ABC (myur du Tib); cchipraṃ D ◇ yogī] AB (mal 'byor Tib); yoginī C; yogi D ◇ -bandhanāt] ABD ('ching ba las Tib); bandhanā C

⁶³⁸ cho gas] D; cho gis P ◇ yig ge'o] D; yig go P

⁶³⁹ ḍā] A (ḍā Tib); ḍo BCD; cf. ḍā *Cakrasaṃvara* (15.2a) and *Abhidhānottara* (38.2)

⁶⁴⁰ ḍālikā (for tālikā)] A; ḍolika BCD; dā li ka Tib; cf. tālikā *Cakrasaṃvara* (24.2.4), *Abhidhānottara* (45.10), and *Vajradāka* (8.7).

⁶⁴¹ nā] AD (nā Tib); nāma BC

⁶⁴² madanaṃ] AD; madana BC; ma dang naṃ Tib; madanaṃ *Hevajra* (II.3.56a) and *Samputodbhava* (7.1.4c)

⁶⁴³ piṣitaṃ (for piṣitam)] ABCD (pi ṣi taṃ Tib); cf. balaṃ *Hevajra* (II.3.56a) and *Samputodbhava* (7.1.4c)

⁶⁴⁴ kipiṭaka (for krpīṭam)] ABD (ki pi ṭa ka Tib); kipiṭaka C; cf. krpīṭam *Hevajra* (II.3.57b) and *Samputodbhava* (7.1.5d)

⁶⁴⁵ kundaru (for kunduru)] AC; kundarū B; kuṇḍuru D; kun tu ru Tib; cf. kundurum *Hevajra* (II.3.60b), kunduram *Samputodbhava* (7.1.8d), and kundarukka (for kunduruka) PH

⁶⁴⁶ karpūraṃ] ABD (kar pū ra Tib); karpuraṃ C; cf. karpūraṃ *Hevajra* (II.3.59d) and *Samputodbhava* (7.1.8b)

⁶⁴⁷ sillakaṃ] ABCD (si lla kaṃ Tib); cf. sihlakaṃ *Hevajra* (II.3.59c) and *Samputodbhava* (7.1.8a)

⁶⁴⁸ One code word whose response code term is *māṃsaja* ("fat") is omitted both in all Sanskrit manuscripts and the Tibetan translation. The other texts that contain parallel passages such as the *Hevajra* do not have a code word whose meaning is *māṃsaja* or fat.

⁶⁴⁹ svayaṃbhum] A (swa yaṃ bhu Tib); svayaṃbhu BD; svayaṃbhu // kipiṭaka ḍī kundaru karpuraṃ sillakaṃ svayaṃbhu C; cf. svayaṃbhū *Hevajra* (II.3.59c) and *Samputodbhava* (7.1.8a)

⁶⁵⁰ pi ṣi taṃ] D; pi ṣi ta P

⁶⁵¹ ba ṭaḥ] D; ba ṭa bba P

kastūrikā /⁶⁵² cosamaṃ /⁶⁵³ bolam /⁶⁵⁴ kakkolam /⁶⁵⁵ kālijaram /⁶⁵⁶ śālī
 /⁶⁵⁷ vīram /⁶⁵⁸ apyakam / pitṛvanam / vyañjanam /⁶⁵⁹ mālatīndhanam
 /⁶⁶⁰ ratnasambhavam / go /⁶⁶¹ ku / da / ha / na /⁶⁶² vi / mū / śu /⁶⁶³ ra
 /⁶⁶⁴ ma /28.2/

/ ka stu ri kā / ha hau sa ma /⁶⁶⁵ bo lla / ka kko lam /⁶⁶⁶ kā liny dza ram
 / shā li / shī ram / a pya kam / pi tṛ ba nam /⁶⁶⁷ bya nydza nam / mā la
 tin dha nam / ra tna sa mbha bam /⁶⁶⁸ go / ku / da / ha / na / bi / mū /
 shu / ra / ma //

(15) *kastūrikā*, (16) *cosama* (for *catuḥsama*), (17) *bola*, (18) *kakkola*, (19) *kālijara* (for
kāliñjara), (20) *śālī*, (21) *vīra*, (22) *apyaka*, (23) *pitṛvana*, (24) *vyañjana*, (25) *mālatīndhana*,
 (26) *ratnasambhava*, (27) *go*, (28) *ku*, (29) *da*, (30) *ha*, (31) *na*, (32) *vi*, (33) *mū*, (34) *śu*, (35)
ra, and (36) *ma*.

evam yoginīnān tathā bhrātṛcāreṣu cchomakām /⁶⁶⁹

uccārayanti mukheṣu abhiprāya sa yoginīm //28.3//⁶⁷⁰

/ de ltar rnal 'byor ma rnams kyi // de bzhin dpa' bo spun rnams brda /

⁶⁵² kastūrikā] ABD (ka stu ri kā Tib); kasturikā C; cf. kastūrikā *Hevajra* (II.3.59b) and *Sampuṭodbhava* (7.1.7d)

⁶⁵³ cosamaṃ (for catuḥsamam)] ABCD; ha hau sa ma Tib; catuḥsamaṃ *Hevajra* (II.3.59a) and *Sampuṭodbhava* (7.1.7c); cf. co (for cau = catus) PH

⁶⁵⁴ bolam] ABCD; bo lla Tib; cf. bolakam *Hevajra* (II.3.60c) and *Sampuṭodbhava* (7.1.9a)

⁶⁵⁵ kakkolam] ABD (ka kko lam Tib); karkkolam C; cf. kakkolakam *Hevajra* (II.3.60d) and *Sampuṭodbhava* (7.1.9b)

⁶⁵⁶ kālijaram (for kāliñjaram)] ABD; kālijaram C; kā liny dza ram Tib; cf. kāliñjaram *Hevajra* (II.3.57d) and *Sampuṭodbhava* (7.1.6b)

⁶⁵⁷ śālī] ABCD (shā li Tib); cf. sālijam *Hevajra* (II.3.60a) and sālijam *Sampuṭodbhava* (7.1.8c)

⁶⁵⁸ vīram] ABD; bijam C; shī ram Tib

⁶⁵⁹ vyañjanam] ABD (bya ndza nam Tib); vyañjanā C; cf. vyañjanam *Hevajra* (II.3.58d) and *Sampuṭodbhava* (7.1.7b)

⁶⁶⁰ mālatīndhanam] ABD (mā la tin dha nam Tib); mālatīndhamam C; cf. mālatīndhanam *Hevajra* (II.3.58d) and *Sampuṭodbhava* (7.1.7b)

⁶⁶¹ go] BCD (go Tib); gau A; normally, the Five Lamps are *go, ku, da, ha, and na*.

⁶⁶² na] ABC (na Tib); nam D

⁶⁶³ śu] *corr.* (shu Tib); su ACD; sū B; this must be the initial letter of *śukra*, a constituent of the fivefold immortality.

⁶⁶⁴ ra] *corr.* (ra Tib); rā ABCD; this is the initial letter of *rakta*, a constituent of the fivefold nectar.

⁶⁶⁵ ha hau sa ma] D; hau sa ma P

⁶⁶⁶ ka kko lam] D; ka kko lam P

⁶⁶⁷ pi tṛ] D; pi tri P

⁶⁶⁸ ra tna] D; rad na P

⁶⁶⁹ yoginīnān] A (rnal 'byor ma rnams kyi Tib); yoginān BC; yoginān D ◇ bhrātṛ-] AD; bhrā BC; dpa' bo spun rnams Tib ◇ -cāreṣu] ABCD; *n.e.* Tib ◇ cchomakām] A (brda Tib); cchomakāḥ BD; cchoṣmatāḥ C

⁶⁷⁰ uccārayanti (for uccārayati)] ABD (rjod pa byed par 'gyur Tib); uccāranti C ◇ mukheṣu] *em.* (kha yis Tib); sukheṣu ABCD ◇ abhiprāya (*m.c.* for abhiprāyeṇa)] ABCD (dgongs pa Tib) ◇ yoginīm] ABC (rnal 'byor ma Tib); yoginī D

/ rnal 'byor ma de'i dgongs pa ni /⁶⁷¹ / kha yis rjod pa byed par 'gyur //⁶⁷²

He induces the yoginī to intentionally utter those code [syllables] of yoginīs face-to-face during the practices of brothers.

puruṣaḥ /⁶⁷³ yoginī /⁶⁷⁴ nārī / madyaṃ /⁶⁷⁵ māṃsaṃ / jihvā / caḍuvā
/⁶⁷⁶ ḍamaruṃ / striyā /⁶⁷⁷ maithunaṃ / śukraṃ /⁶⁷⁸ raktaṃ / māṃsajaṃ
/⁶⁷⁹ raktaṃ /⁶⁸⁰ strīmūtraṃ / gūthañ ca / liṅgaṃ / padmaṃ /⁶⁸¹
melāpakabhavyam vā / dvijamāṃsaṃ /⁶⁸² śava /⁶⁸³

/ skyes bu / rnal 'byor ma / bud med / chang /⁶⁸⁴ sha / lce /⁶⁸⁵ pa ḍu ba
/⁶⁸⁶ cang te'u / bud med kyi / 'khrig pa / khu ba / khrag / sha las skyes /
khrag / bud med kyi gcin / bshang ba / ling ga / pa dma /⁶⁸⁷ 'dus pa'am
skal ldan /⁶⁸⁸ skye gnyis kyi sha /⁶⁸⁹ shi ba'i ro /

(1) *Puruṣa* (“male”), (2) *yoginī* (“yoginī”), (3) *nārī* (“female”), (4) *madya* (“liquor”), (5) *māṃsa* (“flesh”), (6) *jihvā* (“tongue”), (7) *caḍuvā* (uncertain), (8) *ḍamaru* (“drum”), (9) *strī* (“woman”), (10) *maithuna* (“copulation”), (11) *śukra* (“semen”), (12) *rakta* (“menstrual blood”), (13) *māṃsaja* (“fat”), (14) *rakta* (“blood”), (15) *strīmūtra* (“woman’s urine”), and (16) [*strī*-*lgūtha* (“[woman’s] feces”), (17) *liṅga* (“penis”), (18) *padma* (“lotus”), (19) *melāpaka* (“meeting”) or *bhavya* (“happy result”), (20) *dvijamāṃsa* (“the twice-born’s flesh”), (21) *śava* (“corpse”),

671 dgongs pa ni | D; dgongs pa na P

672 rjod pa | D; brjod pa P

673 puruṣaḥ | ABC (skye bu Tib); puruṣa D

674 yoginī | ACD (rnal 'byor ma Tib); yoginī B

675 madyaṃ | corr. (chang Tib); madhyaṃ ABC; madya D; cf. madyaṃ *Hevajra* (II.3.56a)

676 caḍuvā (uncertain) | ABCD; pa ḍu ba Tib

677 striyā | ABD (bud med kyi Tib); triyā C; strīṅāṃ *Cakrasaṃvara* (15.2b)

678 śukraṃ | ABD (khu ba Tib); śuklaṃ C; cf. śukraṃ *Hevajra* (II.3.59d)

679 māṃsajaṃ | ABD (sha las skyes Tib); māṃsaṃ C

680 raktaṃ | ABD; om. C

681 padmaṃ | ABC (pa dma Tib); padma D

682 dvija- | ABD (skye gnyis kyi Tib); dvije C

683 śava | corr.; sava ABD; sarva C; shi ba'i ro Tib

684 chang | D; chud P

685 lce | D; lci P

686 pa ḍu ba | D; ba ḍu ba P

687 pa dma | D; pad ma C

688 'dus pa'am | D; 'dus pa'i ma P

689 skye | P; skyes D

rājapuruṣaṃ / śmaśānaṃ /⁶⁹⁰ mīnamāmsaṃ /⁶⁹¹ pakṣiṣitam /⁶⁹²
 saṃgrāmaraktaṃ /⁶⁹³ gāva /⁶⁹⁴ śvānaṃ /⁶⁹⁵ hasti / aśvaṃ /⁶⁹⁶ naraṃ /
 viṭ /⁶⁹⁷ mūtraṃ / śukraṃ /⁶⁹⁸ raktaṃ / majjā /⁶⁹⁹ 28.4/

/ rgyal po'i skyes bu / dur khrod / nya'i sha / bya'i sha /⁷⁰⁰ g-yul ngo'i
 khrag / ba lang / khyi / glang po che / rta / mi / bshang ba / gci ba /
 khu ba / khrag / rkang mar //

(22) *rājapuruṣa* (“prince”), (23) *śmaśāna* (“charnel ground”), (24) *mīnamāmsa* (“fish flesh”), (25) *pakṣiṣita* (for *pakṣiṣita*, “bird’s flesh”), (26) *saṃgrāmarakta* (“blood in battle”), (27) *go* (“cow”), (28) *śvāna* (“dog”), (29) *hasti* (“elephant”), (30) *aśva* (“horse”), (31) *nara* (“human”), (32) *viṣ* (“feces”), (33) *mūtra* (“urine”), (34) *śukra* (“semen”), (35) *rakta* (“menstrual blood”),⁷⁰¹ and (36) *majjā* (“marrow”).

evaṅ ca praticchomakā jñātavyaṃ mantriṇā sadā /⁷⁰²

/ de ltar yang ni brda yi lan // sngags pas rtag tu shes par bya /

The mantra practitioner should always know the response code [syllables] to be thus.

utpatti sarvakāleṣu yogināṃ bhāvajñānakāḥ //28.5//⁷⁰³

kṣetre kṣetreṣu jāyante nirmāṇaṃ sattvottāraṇam /⁷⁰⁴

/ rnal 'byor dngos po shes rnam kyī // dus rnam kun tu bskyed pa ni //

/ sprul pa sems can sgröl ba po // zhing dang zhing du skye bar 'gyur /

Appearing at all times, [yoginīs] teach what transmigratory existences are to yogins. [Yoginīs] are born in [their] respective fields. [Their] manifestation rescues sentient beings.⁷⁰⁵

⁶⁹⁰ śmaśānaṃ] D (dur khrod Tib); smaśānaṃ ABD
⁶⁹¹ mīnamāmsaṃ] AD (nya'i sha Tib); mīlamansaṃ Bac; mīlamānsaṃ Bpc
⁶⁹² -ṣitam (for -piṣitam)] ABD (sha Tib); ṣitaṃ C
⁶⁹³ -raktaṃ] A (khrag Tib); rakta BCD
⁶⁹⁴ gāva (for gauḥ or gāvah)] ABCD (ba lang Tib)
⁶⁹⁵ śvānaṃ] corr. (kyi Tib); svānaṃ ABCD
⁶⁹⁶ aśvaṃ] C (rta Tib); asvaṃ ABD
⁶⁹⁷ viṭ] BCD (bshang ba Tib); viṭa A
⁶⁹⁸ śukraṃ] A (khu ba Tib); śukla B; śuklaṃ CD
⁶⁹⁹ majjā (for majjā)] AB (rkang mar Tib); marjja C; marjjaṃ D
⁷⁰⁰ bya'i] D; pya'i P

⁷⁰¹ Śukra (“semen”) and rakta (“menstrual blood”) thus appear twice in this list of jargon signs ((11)(12) and (34)(35)).

⁷⁰² -chomakā] AB (brda yi Tib); cchoṣmakā C; cchāmakā D ◇ jñātavyaṃ (for jñātavyā)] ABCD (shes par bya Tib) ◇ mantriṇā] A (sngags pas Tib); mantriṇāṃ BCD ◇ sadā] AD (rtag tu Tib); om. BC

⁷⁰³ -kāleṣu] ABC (dus Tib); kāreṣu D ◇ yogināṃ] ABC (rnal 'byor Tib); yoginīnaṃ D

⁷⁰⁴ kṣetre] AB (zhing Tib); kṣetra C; kṣatre D ◇ kṣetreṣu (m.c. for kṣetre)] ABC (zhing du Tib); kṣatreṣu D ◇ sattvottāraṇam] ABC (sems can sgröl ba po Tib); satvatāraṇam D

⁷⁰⁵ I have supplemented “yoginīs” as the subjects of the verbs in verse 28.5c–6a. It also seems possible that the subjects are “the response code syllables” (*praticchomakāḥ*) in the previous verse 28.5ab.

bodhicitte dravadhātuḥ ṣaṭtrimśa saṃkhyayāpi ca //28.6//⁷⁰⁶

prthivyaptejovāyuś ca ākāśajñānadhātukāḥ /⁷⁰⁷

te 'pi ṣaṣṭadhātuḥ syābhirūpā jñānantakām //28.7//⁷⁰⁸

/ byang chub sems ni zhu ba'i khams // sum cu rtsa drug grangs kyang ni //

/ sa dang chu dang me dang rlung // nam mkha' dang ni ye shes khams /

/ de'i yang khams ni drug drug 'gyur // mngon pa'i gzugs sogs shes mthar ro //

The mind of awakening contains the fluid (Water) element (that is, the mind of awakening assumes the form of fluid), and there are thirty-six [fluid drops that represent the mind of awakening] in total. There are the Earth, Water, Fire, Wind, Space, and Knowledge Elements. They each are also inclusive of the Six Elements (6 × 6 = 36 elements). They are also [the Six Aggregates] from Form to Knowledge.⁷⁰⁹

svabhāvaṃ cchomakā jñeyā vyapadesārthavācakām /⁷¹⁰

ekaikasyāntare devī prabhāvatī jñānarūpakām //28.8//⁷¹¹

/ nges par bshad don smra ba po'i // rang bzhin gyi ni brdar shes bya /

/ re re'i bar du lha mo ni // 'od ldan ye shes gzugs can no //⁷¹²

The code [syllables] should be known as naturally [consisting of] designation, meaning, and speaker.⁷¹³ The goddess Prabhāvatī, [who is] gnosis embodied, is present in every [code syllable].

dhātuḥ ṣaṭtrimśakānān tu udayakālā tu khecarī /⁷¹⁴

sā prabhā jñānam āsādyā vartī sarvasukhālayī //28.9//⁷¹⁵

⁷⁰⁶ -citte] ACD (sems Tib); citta B ◇ -trimśa (for -trimśat)] ABCD (sum cu rtsa Tib)

⁷⁰⁷ prthivyap-] ABD (sa dang chu Tib); prthivivyāp C ◇ -tejo-] AB (me Tib); teja CD ◇ ākāśa-] CD (nam mkha' Tib); ākāśa AB

⁷⁰⁸ 'pi] B (yang Tib); pi ACD ◇ ṣaṣ-] ABD (drug Tib); ṣaṣṭha C ◇ -ṣaṣ-] ABC (drug Tib); yad D ◇ -dhātuḥ (for -dhātavaḥ)] ABCD (khams Tib) ◇ syābhi- (*m.c.* for syād abhi- from syur abhi-; abhi- may be a corruption of api)] ABCD ('gyur and mngon pa'i Tib) ◇ -rūpā] ApcBCD; pā Aac; gzugs sogs Tib ◇ -ntakām (for -ntakāḥ)] ABCD (mthar Tib)

⁷⁰⁹ Verse 28.7d may be literally translated as “They should be pleasing, ending with (or putting an end to?) knowledge.” However, *-abhi-* in *syābhirūpā* may be a corruption of *api*. Referring to the *Bohitā*'s comment (D 1419, 201v6), I have interpreted *syābhirūpā* as *syur api rūpādi-* (or *rūpāj*). According to the *Bohitā*, this verse mentions the Six Aggregates, which refer to the Five Aggregates with the Knowledge Aggregates.

⁷¹⁰ cchomakā] ABD (brdar Tib); cchoṣmakā C ◇ -vācakām (for -vācakāḥ)] ABCD (smra ba po'i Tib)

⁷¹¹ -syāntare] *em.* (bar du Tib); syāntare AB; syottaram C; syottare D ◇ -rūpakām (for -rūpikā)] ABCD (gzugs can Tib)

⁷¹² no] D; ni P

⁷¹³ For example, “*dā*” is the designation; “male” is its meaning; and the one uttering *dā* is the speaker (*Bohitā*, D 1419, 201v7–202r1).

⁷¹⁴ dhātuḥ (for dhātūnām or dhātu-)] ABCD (khams Tib) ◇ -kālā tu] AB; kālān tu C; kārā tu D; dus mtha' Tib ◇ khecarī] ApcD (mkha' spyod ma Tib); ##carī Aac; khecarīm B; khecarīm C

⁷¹⁵ prabhā] ABC ('od zer Tib); prabhā vā D ◇ vartī (*m.c.* for vartinī)] AB (bzhugs Tib); vartti C; vattī D

/ sum cu rtsa drug khams nmams kyi // 'char ba'i dus mtha' mkha' spyod ma /
/ ye shes 'od zer de bsgrubs nas // bde ba kun gyi gnas la bzhugs //

Among the thirty-six elements, [Prabhāvātī, who is at] the time of rise, goes in the sky.⁷¹⁶ That light (*prabhā*) reaches the gnosis and remains (*vartī* = *vartinī* used for *vātī*) in the abode of all pleasures.⁷¹⁷

prekṣaṇā marmamarmeṣu kapāsthaṅtamād apī //⁷¹⁸

/ gos kyi mtha' nas bzung nas ni // gnad dang gnad du rtse bar bya /

(The meaning of “Pra”—) [In the body, she] sees (*prekṣaṇā*) every juncture and lastly stays in a door (viz., some opening part of the body).

bhāvanāpi vikalpātmā jñānaṃ samvṛtivarjanāt //28.10//⁷¹⁹

ye shes kun rdzob spangs pa las // bsgom pa'ang rnam rtog bdag nyid do //

(The meaning of “bhā”—) Although visualization (*bhāvanā*) involves mental constructs, gnosis is [attainable through it] after abandoning the conventional.

vajrapātālayogātmā bhedayet sarvanāḍikām /

/ rdo rje sa 'og sbyor bdag nyid // rtsa thams cad ni gzhig par bya //

(The meaning of “va”—) [A yogin] intent on the yoga of Vajrapātāla (“adamantine underground”) should discern all inner channels.⁷²⁰

tīvradaṅhanayogātmā prabhāvatyakṣaram viduḥ //28.11//⁷²¹

/ rnon por sreg pa'i sbyor bdag nyid // mkhas pas 'od ldan yi ge 'o //

(The meaning of “tī”—) [The yogin] is intent on the yoga of the violent (*tīvra*) fire. [Sages] know the letters of Pra bhā va tī [in this manner].

mīmāṃsa-ṛddhipādā tu oḍiyānapīṭhe tathā //⁷²²

⁷¹⁶ I interpret this line as follows: assuming the form of an inner fire, Prabhāvātī goes upward through the *avadhūtī* channel in the body.

⁷¹⁷ “That light,” “the gnosis,” and “the abode of all pleasures” seem to mean the light of the inner fire, the awakening mind in the chakra in the head, and the chakra in the navel area, respectively.

⁷¹⁸ prekṣaṇā] ABCD; rtse bar bya Tib ◇ kapāstha-] ABC; kaṣāṭa D; gos kyi Tib ◇ -ntamād] ABD (mtha' nas Tib); ntamod C ◇ apī (for apī)] ABCD: bzung nas Tib

⁷¹⁹ vikalpātmā (*m.c.* for -tmikā)] ABCD (rnam rtog bdag nyid Tib) ◇ samvṛti-] ApcB (rdzob Tib); sāmvṛti Aac; saṃvṛti CD

⁷²⁰ According to the *Bohitā* (D 1419, 202v3–v5), “Vajrapātāla” (the adamantine underground) means drops of the awakening mind or nectar flowing downward from the chakra in the head.

⁷²¹ tīvra-] ACD (rnon por Tib); trīvra B ◇ -dahana-] ABD (sreg pa'i Tib); dhahana C ◇ prabhāvatya-] BC ('od ldan Tib); prabhāvat++ A; prabhāvapraty D

⁷²² The words pādā tu oḍiyāna pīṭhe tathā are blurred in B. ◇ mīmāṃsa- (for mīmāṃsā-)] ABCD (dpyod pa'i Tib) ◇ -pādā] AD (rkang pa Tib); māde C ◇ oḍiyāna-] AD (au ḍyan Tib); oḍiyāna C ◇ pīṭhe] A (gnas su Tib); pīṭhī C; pīṭhan D

maṅḍalacakramadhyeṣu bhāvayed devatī varā //28.12//⁷²³

/ dpyod pa'i rdzu 'phrul rkang pa ste // au ḍyan gnas su de bzhin du'o /⁷²⁴

/ dkyil 'khor 'khor lo'i dbus su ni // lha yi bdag mo mchog bsgom bya //

[Prabhāvatī has the nature of] the Basis of Psychic Power of Investigation (*mūmāṃsāṛddhipāda*) and is in Oḍiyāna, a *pīṭha* [site]. He should visualize [her] at the center of a wheel of maṅḍala; [she is] an excellent goddess.

mantrasadbhāvayogātmā nānākṣareṣu madhyagām /

prajñopāyātmakāñ caiva saptatrimśatidevatā //28.13//⁷²⁵

/ gsang sngags bden pa'i sbyor bdag nyid // sna tshogs yi ge rnams dbus son /

/ sum cu rtsa bdun lha rnams ni // shes rab thabs kyi bdag nyid nyid //

[A yogin] intent on the yoga of the truth of mantra [should visualize her] present in the middles of various syllables. The thirty-seven deities have the nature of wisdom and means.

oṃ kaṃ vi kā da la yu mā ta lā ji bha ha ra vā ṇa ya u hūṃ grā hūṃ ya **pha hūṃ ṭ hūṃ pha pha ṭ ṭ svā pha hā ṭ svāhā** /⁷²⁶ oṃ prabhāvatīye hūṃ hūṃ phaṭ phaṭ svāhā /28.14//⁷²⁷

/ oṃ kaṃ bi kā da la yu mā ta lā dzi bha ha ra bā ṇa ya u hūṃ grā hūṃ ya **pha hūṃ ṭ hūṃ pha pha ṭ ṭ swā pha hā ṭ swā hā** /⁷²⁸ oṃ pra bhā wa tī ye hūṃ hūṃ phaṭ phaṭ swā hā //⁷²⁹

Oṃ, [homage] to [Vajraḍāka, whose] tongue is [like] a flashing thunderbolt, *hūṃ hūṃ phaṭ phaṭ svāhā*, to [Vajraḍāka, who is] horrible with an ornament of a wreath of skeletons, *hūṃ hūṃ phaṭ phaṭ svāhā*.⁷³⁰ *Oṃ*, for Prabhāvatī, *hūṃ hūṃ phaṭ phaṭ svāhā*.

⁷²³ -madhyeṣu (for -madhye Tib)] ABD (dbus su Tib); madhye tu C ◇ bhāvayed (bsgom bya Tib)] AD; bhāvayad B; bhāvaye C

⁷²⁴ au ḍyan] D; u rgyan P

⁷²⁵ prajñopāyā-] ABD (shes rab thabs kyi Tib); prajñotpāyā C ◇ -tmakāñ (for -tmikā)] AB (bdag nyid nyid Tib); tmakās C; tmakās D ◇ -trimśati-] ABD (sum cu rtsa Tib); trimśadi C

⁷²⁶ As this is a mixed mantra composed of the fifth and sixth of the forty-eight parts of Heruka's root mantra (Appendix C), I have edited the text accordingly. ◇ bha ha] ABC (bha ha Tib); bha pha D ◇ ya u] D (ya u Tib); ya oṃ ABC ◇ hūṃ grā hūṃ ya pha hūṃ ṭ hūṃ pha pha ṭ ṭ svā pha hā ṭ svāhā] *em.* (hūṃ grā hūṃ ya pha hūṃ ṭ hūṃ pha pha ṭ ṭ svā pha hā ṭ svāhā Tib); hūṃ grā hūṃ pha ya ṭ hūṃ pha hūṃ ṭ pha svā ṭ hā phaṭ svāhā A; hūṃ grā hūṃ pha ya ṭ hūṃ pha hūṃ ṭ pha svā ṭa hā phaṭ svāhā BC; hūṃ grā hūṃ pha ya ṭ hūṃ pha hūṃ ṭ hūṃ pha hūṃ ṭ pha svāhā Dac; hūṃ grā hūṃ pha ya ṭ hūṃ phaṭ pha svā ṭ hā phaṭ svāhā Dpc

⁷²⁷ prabhāvatīye (for prabhāvatyai)] ABCD (pra bhā wa tī ye Tib) ◇ phaṭ phaṭ] ABC (phaṭ phaṭ Tib); phaṭ D

⁷²⁸ bā ṇa ya u] D; pā na ya oṃ P ◇ ya pha hūṃ ṭ hūṃ pha pha ṭ ṭ swā pha hā ṭ] *em.*; ya phaṭ hūṃ pha hūṃ ṭ pha svā ṭ hā phaṭ D; pha ya ṭ hūṃ pha hūṃ ṭ pha svā ṭ hā phaṭ P

⁷²⁹ pra bhā wa tī ye] D; pra bhawa tī ye P

⁷³⁰ This mantra is a mixture of the fifth and sixth of the forty-eight parts of Heruka's root mantra (*vidyutajihvāya* and *kaṃkālamālābharanogrāya*). See also Appendix C.

varṇarūpan tu pūrvavad yogasiddhi svayaṃ prabhā /⁷³¹

/ kha dog gzugs ni sngon bzhin no // rang gi 'od kyis rnal 'byor 'grub /

[Prabhāvatī's] color and shape are the same as [those mentioned] earlier. [She is] spontaneously the splendor (*prabhā*) of the accomplishment of yoga.

oṃkāramātrbhūtātmā prāṇavāyucalaṃcalāḥ //⁷³²

/ oṃ yig phyi mo 'byung ba'i bdag // srog gi rlung ni bskyod cing bskyod //

(The meaning of “O”—) The letter *oṃ* is naturally a mother.⁷³³ The *prāṇa* wind moves to and fro [in the body].

uḍupati sarvajñānām indriyās cādyavarjitām /⁷³⁴

/ skar ma'i bdag po kun mkhyen rnam // dbang po sogs ky'i'ang spangs
pa yin /

(The meaning of “ḍi”—) [The mind of awakening] of the all-knowing, [which appears] like the moon (*uḍupati*),⁷³⁵ is free from [the dichotomy of] the sensory faculties and others (*viz.*, the sensory objects).

yakārākāraṃ rūpam ā pādānteṣu mastakām //28.16//⁷³⁶

/ ya yig dang ni a yig gzugs // rkang pa'i mtha' dang mgo bo can //

(The meaning of “yā”—) The phenomenal appearance in the form of the letter *ya* (*viz.*, the vital wind) is [in the body] from the head to (*ā*) the feet.

nādamātrāsritaṃ sarvaṃ svayaṃbhudharmasaṅgītikām /⁷³⁷

/ nā da tsam la thams cad brten /⁷³⁸ / rang 'byung chos brjod pa yin no /

⁷³¹ pūrvavad] C; pūrvvad AB; pūrvved D ◇ yoga-] ApcBCD (rnal 'byor Tib); yogi Aac ◇ -siddhi (for -siddheḥ or -siddhiḥ)] ACD ('grub Tib); siddhiḥ B

⁷³² -kāramātr-] A (yig phyi mo Tib); kāram ādya BC; kārādya D ◇ prāṇa-] C (srog gi Tib); praṇa ABD ◇ -calāḥ] ABC (bskyod Tib); caloḥ D

⁷³³ “Being naturally a mother” is unclear. According to the *Bohitā* (D 1419, 203v1–v2), the “mother” indicates the indestructible gnosis, or clear light ('*od gsal=*prabhāsvara*), which becomes firm by controlling the movements of the *prāṇa* winds in the body.

⁷³⁴ uḍupati] *em.* (skar ma'i bdag po Tib); utpatti ABCD; cf. ḍi'i yi ge gsungs pa / skar ma' bdag po zhes bya ba la sogs pa ste / skar ma'i bdag po ni zla ba ste *Bohitā* (D 1419, 203v2) ◇ -jñānām] ABD (mkhyen rnam Tib); jñānām C ◇ indriyās cādyavarjitām (for indriyādyavarjitam)] ABC (dbang po sogs ky'i'ang spangs pa yin Tib); indriyās cādyavarjitām D

⁷³⁵ To appear like the moon means to assume the form of the semen. *Uḍupati* is an emendation based on the Tibetan translation and *Bohitā*'s comment. All Sanskrit manuscript read as *utpatti* (neuter), which also makes sense (“[The mind of awakening or semen (neuter)] arising in the omniscient ones is free from ...”). However, *utpatti* does not seem to explain the letter *ḍi*.

⁷³⁶ ā pādānteṣu mastakām (for -ntaṃ mastakāt)] ABCD; rkang pa'i mtha' dang mgo bo can Tib

⁷³⁷ sarvaṃ] ABC (thams cad Tib); sarva D ◇ svayaṃbhu-] AB (rang 'byung Tib); svayaṃbhū CD ◇ -saṅgītikām (for -gītikam)] ABD (brjod pa yin Tib); saṅgītik+ṃ C; *saṃ-* is odd metrically.

⁷³⁸ brten] D; rten P

(The meaning of “na”—) All rests on the mere sound (*nāda*). [It is] a chanting of the teaching of the Self-Arising One.

evaṅ caturakṣarāṇi kāyadharmādikāni ca //28.17//⁷³⁹

/ de ltar yi ge bzhi rnam ni // chos kyi sku la sogs pa'ang yin //

The four letters thus [explained] are the body *dharma* and so on.⁷⁴⁰

mī ca manas tasyāṃsako jñānaḥ sa cāsti mīmāṃsaḥ /⁷⁴¹

ṛddhipādo viharaṇaṃ lokamadhye babhūva ca //28.18//⁷⁴²

/ mi ni yid de'i cha'i ye shes // de yod pas ni dpyod pa ste /

/ 'jig rten dbus dang sa la ni /⁷⁴³ / rdzu 'phrul rkang pas spyod lam byed /

/

(The meaning of “Mīmāṃsaṛddhipāda”—) *Mī* is the mind (*manas*), and its aspect (*aṃsaka* = *aṃśaka*) is knowledge; that is the “investigation” (*mīmāṃsā*). [A yogin with] the Basis of Psychic Power (*ṛddhipāda*) has become [capable of] wandering for pleasure in the middle of the world.

sarvaguṇacakre ca dīyate mokṣahetunā /⁷⁴⁴

nānyopāyo 'sti saṃsāre sarvaguṇātmaśūnyatā //28.19//⁷⁴⁵

/ yon tan kun gyi 'khor lor yang // thar pa'i rgyu yis ster bar 'gyur /

/ yon tan kun bdag stong pa nyid // 'khor bar 'di las thabs gzhan med //⁷⁴⁶

[The code syllables] are given in the Entire Merit Circle⁷⁴⁷ for the purpose of liberation. No other means exists in the transmigratory world. Emptiness embodies all merits.

ity āha bhagavān svāmī vajraḍākas tathāgataḥ /⁷⁴⁸

⁷³⁹ evaṅ] AB (de ltar Tib); evaṃ ca C; evaṃś D ◇ -rakṣarāṇi] ABpcD (yi ge Tib); raka Bac

⁷⁴⁰ According to the *Bohitā* (D 1419, 204r2–r3), verse 28.17cd teaches that the four letters *o*, *ḍi*, *yā*, and *na* correspond to the fourfold body of the Buddha, namely the Emanation, *Dharma*, Enjoyment, and Innate Bodies, respectively.

⁷⁴¹ manas] AD (yid Tib); mas BC ◇ tasyāṃsako (for tasyāṃśako)] ABCD (de'i cha'i Tib) ◇ sa] ABD (de Tib); saṃ C ◇ cāsti] A (yod pas Tib); cāstri B; cāstri CD

⁷⁴² -pādo] ABD (rkang pas Tib); pādā C ◇ babhūva] AB; ca bhūva C; ca bhūpra D sa la Tib

⁷⁴³ sa la] D; sa las P

⁷⁴⁴ This line is omitted in Aac. ◇ -hetunā] ApcCD (rgyu yis Tib); hetuno (or hetunā) B

⁷⁴⁵ This line is omitted in Aac. ◇ -pāyo 'sti] corr. (thabs Tib); pāyo sti AB; pāyāsti C; pāyasti D

⁷⁴⁶ 'khor bar] D; 'khor ba P

⁷⁴⁷ The Merit Circle is the fourth of the circles that constitute the Heruka maṇḍala expounded in Chapter 15 of the *Ḍākārnava* (Appendix B).

⁷⁴⁸ svāmī] ABC (bdag pos Tib); svāmi D

sarvavīrasamāyogād vajrasattvaḥ paraṃ sukham //28.20//⁷⁴⁹

/ dpa' bo thams cad mnyam sbyor las /⁷⁵⁰/ rdo rje sems dpa' bde ba'i
mchog /

/ rdo rje mkha' 'gro de bzhin gshegs // bcom ldan bdag pos 'di gsungs so //

Thus spoke the Blessed One, the master, Vajradāka, the tathāgata, Vajrasattva, the Supreme Bliss, through the complete union with all heroes.

iti śrīḍākārṇave mahāyoginītantrarāje prabhāvatīlakṣaṇamudrāvidhipāṭala
aṣṭāvīṃśatimaḥ /⁷⁵¹

/ dpal mkha' 'gro rgya mtsho rnal 'byor ma'i rgyud kyi rgyal po chen po
las 'od ldan ma'i mtshan nyid kyi phyag rgya'i cho ga zhes bya ba ste le'u
nyi shu rtsa brgyad pa'o //

Thus ends Chapter 28, [titled] the rule regarding the seals characterized by Prabhāvati, in the glorious *Ḍākārṇava*, the great king of Yoginītantras.

⁷⁴⁹ samāyogād] B (mnyam sbyor las Tib); samāyod A; samādyogād C; samāyogad D ◇ -sattvaḥ] ABC (sems dpa' Tib); satva D

⁷⁵⁰ sbyor] D; sbyar P

⁷⁵¹ -ḍākā-] ACD (mkha' 'gro Tib); dā B ◇ -rāje] D (rgyal po Tib); rāje ABC ◇ -vidhi-] *em.* (cho ga Tib); ca vidhi A; ca vidhiḥ BD; vidhiḥ C ◇ -paṭala] AB (le'u Tib); paṭalaḥ C; paṭalar D

Ḍākārṇava, Chapter 29

atha yogavaram śreṣṭham vakṣyate astracchomakām /⁷⁵²
mahānāsāprayogena prāṇāyāmasvabhāvakām //29.1//⁷⁵³
/ de nas rnal 'byor ma mchog gtso /⁷⁵⁴ / mtshon cha'i brda ni bshad bya ste /
/ sna chen ma yi rab sbyor bas /⁷⁵⁵ / srog dang rtsol ba'i rang bzhin can //

Now, the highest yoga, the best, is explained: [I explain] the secret sign of weapons, [which], by the application of Mahānāsā, has the nature of breath control.⁷⁵⁶

atra ghaṅṭā kheḍadantaṃ muṣalaṃ pāśakapālakam /⁷⁵⁷
dhanukhaṭvāṅgapustan tu piṭṭāni tarjanīva ca //29.2//⁷⁵⁸
/ 'di la dril bu phub mche ba /⁷⁵⁹ / gtun shing zhags pa thod pa dang /
/ gzhu dang kha ṭwām ga po ti // phub chung dang ni sdigs mdzub dang //

In this regard, there are⁷⁶⁰ [the hand gestures of] (1) bell,⁷⁶¹ (2) *kheḍa* shield,⁷⁶² (3) tusk,⁷⁶³ (4) pestle,⁷⁶⁴ (5) noose,⁷⁶⁵ (6) skull bowl,⁷⁶⁶ (7) bow,⁷⁶⁷ (8) skull staff,⁷⁶⁸

⁷⁵² astracchomakām] AB (mtshon cha'i brda Tib); antacchoṣmakām C; antracchomakā D

⁷⁵³ -nāsā-] ABC (sna Tib); nāsā D ◇ -prayogena] corr. (rab sbyor bas Tib); prayogena ABCD ◇ -svabhāvakām] em. (rang bzhin can Tib); +vabhāvakām (most likely appearing as svabhāvakām) A; prabhāvakām B; prabhāvakām CD

⁷⁵⁴ gtso] D; gtso bo P

⁷⁵⁵ sna chen ma yi] D; sna chen ma'i P

⁷⁵⁶ The “yoga” indicates both the external and internal forms of this practice. The “secret sign of weapon” means the hand gestures that assume the form of weapons. “Has the nature of breath control” means that breath control is an important element that constitutes this practice.

⁷⁵⁷ kheḍa-] ABC (phub Tib); heḍa D ◇ -kapālakam] AD (thod pa Tib); kapālakām B; kapālakām C

⁷⁵⁸ -khaṭvāṅga-] ABC (kha ṭwām ga Tib); ṣaṭvāṅga D

⁷⁵⁹ phub] D; phug P

⁷⁶⁰ The hand gestures listed below are identical to the objects that Heruka (also called Ḍākārṇava) has in his left hands at the center of his maṇḍala expounded in the *Ḍākārṇava* 15 (Appendix B). A yogini makes these gestures with the left hand.

⁷⁶¹ The bell hand gesture is made by putting the tips of the index and middle fingers on the first and second joints of the thumb, respectively, placing the ring finger on the base of the nail of the middle finger, and stretching the little finger (*Bohitā*, D 1419, 205r5–r6).

⁷⁶² The *kheḍa* shield hand gesture is made by stretching the arm and making a fist (*Bohitā*, D 1419, 205r6).

⁷⁶³ The tusk hand gesture is made by making a fist and letting the index finger assume the form of *ko re ba* (a cup?) (*Bohitā*, D 1419, 205r6).

⁷⁶⁴ The pestle hand gesture is made by raising the fist and putting the thumb on it (*Bohitā*, D 1419, 205r6–r7).

⁷⁶⁵ The noose hand gesture is made by bending the middle and ring fingers, holding the thumb with them, and stretching the index and little fingers (*Bohitā*, D 1419, 205r7).

⁷⁶⁶ The skull bowl hand gesture is made by opening the five fingers, stretching them, and then drawing their tips (*Bohitā*, D 1419, 205r7–v1).

⁷⁶⁷ The bow hand gesture is made by making the arm shaped like drawing a bow, stretching the index finger and the thumb, and placing the tips the remaining fingers in the middle of the palm (*Bohitā*, D 1419, 205v1–v2).

⁷⁶⁸ The skull staff hand gesture is made by placing the tip of the middle finger on the (perhaps second) joint of the thumb, stretching the remaining fingers, and then bending them slightly (*Bohitā*, D 1419, 205v2).

(9) scripture,⁷⁶⁹ (10) bucklers,⁷⁷⁰ (11) threatening,⁷⁷¹

ghurghuramālā śṛṅkhalām śilā śmaśānadhūlikām /⁷⁷²

bhokaṃ ḍukārdracarmaṅ ca lambitakacaḍorikā //29.3//⁷⁷³

/ g-yer ka'i phreng dang lcags thag dang // brag dang dur khrod rdul dang ni /

/ mdung dang rnga dang pags rlon dang /⁷⁷⁴ / skra yi thag pa dpyangs pa
dang //⁷⁷⁵

(12) string of jingle bells,⁷⁷⁶ (13) chain,⁷⁷⁷ (14) rock,⁷⁷⁸ (15) powders from charnel
ground,⁷⁷⁹ (16) *bhoka* (or lance),⁷⁸⁰ (17) *ḍukā* (for *ḍhakkā* or *huḍukkā*) drum,⁷⁸¹ (18) wet
skin,⁷⁸² (19) dangling hair braid,⁷⁸³

citicodanakāṣṭhī ca gadā pharī tu mastakam /⁷⁸⁴

kaṅkāladātrikā caiva netrabukaguṇavartikā //29.4//⁷⁸⁵

⁷⁶⁹ The scripture hand gesture is made by stretching the hand and drawing the index, middle, and ring fingers toward the middle of the palm (*Bohitā*, D 1419, 205v2–v3).

⁷⁷⁰ The bucklers hand gesture is made by making the *kheṭa* shield hand gesture explained earlier and raising the hand slightly (*Bohitā*, D 1419, 205v3).

⁷⁷¹ This is the same as the threatening hand gesture generally known in this scriptural tradition (*Bohitā*, D 1419, 205v3).

⁷⁷² ghurghura-] BC (g-yer ka'i Tib); ghugghura A; ghughura D; cf. ghurghura- (ghughura A) *Dākārṇava* (10.46a) and ghurghura- *Dākārṇava* (15.40c) ◇ śṛṅkhalām (for śṛṅkhalā)] AB (lcags thag Tib); śṛṅkhalām ca C; śṛśalām D ◇ śilā] CD (brag Tib); silā AB; cf. śilā *Dākārṇava* (10.46b and 15.40d) ◇ śmaśāna-] D; śmaśāna ABC ◇ -dhūlikām (for -dhūlikā)] ABC; dhurikām D

⁷⁷³ ḍukā- (for ḍhakkā- or huḍukkā-)] AD (rnga Tib); tukā BC; cf. ḍukkā- *Dākārṇava* (10.46c) and ḍakā- *Dākārṇava* (15.41a) ◇ -rdra-] *em.* (rlon Tib); dra ABD; ha C; cf. -rdra- (dra A) *Dākārṇava* (10.46c and 15.41a) ◇ -kaca-] BD (skra Tib); ++ca A; rkaca C ◇ -ḍorikā] AD; trorikā B; ṭhorikām C

⁷⁷⁴ pags] D; lpags P

⁷⁷⁵ skra yi] D; skra'i P

⁷⁷⁶ The hand gesture of a string of jingle bells is made by making the noose hand gesture explained earlier and making it covered (*bsgribs pa*) (*Bohitā*, D 1419, 205v3–v4).

⁷⁷⁷ The chain hand gesture is made by putting the ring finger on the back of the little finger, the middle finger on the back of the ring finger, and the index finger on the back of the middle finger, and fixing the thumb on it (*Bohitā*, D 1419, 205v4).

⁷⁷⁸ The rock hand gesture is made by bending all fingers to their respective bases and then stretching (perhaps) the hand (*Bohitā*, D 1419, 205v4–v5).

⁷⁷⁹ This hand gesture is made by making a fist (*Bohitā*, D 1419, 205v5).

⁷⁸⁰ The *bhoka* hand gesture is made by touching the mouth with the fist (*Bohitā*, D 1419, 205v5). The word *bhoka* is uncertain. The Tibetan translation for that term is *mdung* or "lance."

⁷⁸¹ The hand gesture of *ḍukā* drum is made by stretching the arm upward (*Bohitā*, D 1419, 205v5).

⁷⁸² The hand gesture of wet skin is made by making the fingers draped and then drawing it (*Bohitā*, D 1419, 205v6).

⁷⁸³ The hand gesture of dangling hair braid is made by dangling the arm and opening and stretching the fingers downward (*Bohitā*, D 1419, 205v6–v7).

⁷⁸⁴ citicodanakāṣṭhī] AD (ro sreg skul ba'i shing Tib); citicodanakāṣṭhām B; cittam codakakāṣṭham C ◇ gadā] B (ga ta'i dbyug pa); gaḍā ACD; cf. śilā (brag Tib) *Dākārṇava* (10.47b) and guḍā ('phongs Tib) *Dākārṇava* (15.41d) ◇ pharī] A (phub Tib); phāri BC; phāli D

⁷⁸⁵ kaṅkāla-] ABC (keng rus Tib); kaṅkāra D ◇ -dātrikā-] ABC (zor ba Tib); datrikā D ◇ -buka- (for -vrkka-)] ABCD (mkhal ma Tib); cf. -buka- *Dākārṇava* (10.15.47d) and -bukka- *Dākārṇava* (15.42b)

/ ro sreg skul ba'i shing dang ni // ga ta'i dbyug pa phub dang mgo /
 / keng rus dang ni zor ba nyid // mig dang mkhal ma gnye ma dang //

(20) tinder for funeral pyre,⁷⁸⁶ (21) mace,⁷⁸⁷ (22) *pharī* shield,⁷⁸⁸ (23) head,⁷⁸⁹ (24) skeleton,⁷⁹⁰ (25) *dātrikā* sickle,⁷⁹¹ (26) eye,⁷⁹² (27) kidney,⁷⁹³ (28) large intestine,⁷⁹⁴

śaniścaraṃ kilakañ ca bījapūrakapattrakam /⁷⁹⁵

sūcis tu kāyacarmañ ca meghavṛṣṭivṛkṣāṅkuśam //29.5//⁷⁹⁶

/ spen pa yi ni phur bu dang // sa bon gar dang sog le dang /

/ khab dang slud bshus pags pa dang /⁷⁹⁷ / sprin char 'bab dang shing
 lcags kyu //

(29) Saturn,⁷⁹⁸ (30) stake,⁷⁹⁹ (31) citron,⁸⁰⁰ (32) saw,⁸⁰¹ (33) needle,⁸⁰² (34) full-body

⁷⁸⁶ The hand gesture of a tinder for funeral pyre is made by making the index finger in the form of a razor (*Bohitā*, D 1419, 205v7).

⁷⁸⁷ The twenty-first object is a “rock” (*śilā*) and an “anus” (*gudā*) in other chapters of the *Ḍākārṇava*, 10.47b and 15.41d, respectively. The mace hand gesture is made by making a fist and fixing the index finger in the form of a stick (*Bohitā*, D 1419, 205v7).

⁷⁸⁸ The hand gesture of *pharī* shield is the same as that of a *kheṭa* shield described earlier (*Bohitā*, D 1419, 205v7–206r1).

⁷⁸⁹ The head hand gesture is made by fixing the fist around the head (*mgo bo khu tshur gyi tshul*, whose literal meaning is “[letting] the head in the manner of the fist”) (*Bohitā*, D 1419, 206r1).

⁷⁹⁰ The skeleton hand gesture is made by stretching the middle and ring fingers, bending the little and index fingers, and raising the hand (*Bohitā*, D 1419, 206r1).

⁷⁹¹ The twenty-fifth object is a “short club” (*daṇḍikā*) and a *rātrikā* sickle in other chapters of the *Ḍākārṇava*, 10.47c and 15.42a, respectively. The hand gesture of *dātrikā* sickle is made by making a fist and bending the index finger in the form of a circle (*Bohitā*, D 1419, 206r1–r2).

⁷⁹² The eye hand gesture is made by joining the tips of the index finger and the thumb, stretching them, and drawing them slightly (*Bohitā*, D 1419, 206r2).

⁷⁹³ The kidney hand gesture is made by placing the four fingers on the thumb (*Bohitā*, D 1419, 206r2–r3).

⁷⁹⁴ The large intestine gesture is made by moving the hand in circles three times (*Bohitā*, D 1419, 206r3).

⁷⁹⁵ śaniścaraṃ (for śanaiścaraṃ) | ABC (spen pa Tib); śaniścaraṃ D; cf. śaniścaraṃ *Ḍākārṇava* (10.48a and 15.42c) ◇ -pūraka- | em. (gar Tib); pūrakara A; pūrakāra BC; pūlaka D ◇ -pattrakam | AD (sog le Tib); trakaṃ B; trayaṃ C

⁷⁹⁶ sūcis | ABpcD (khab Tib); sūcī Bac; sūcīn C ◇ kāyacarmaṃ (*m.c.* for -carma) | ABCD; slud bshus pags pa Tib

⁷⁹⁷ pags pa | D; lpags pa P

⁷⁹⁸ The Saturn hand gesture is the same as the skeleton hand gesture explained earlier (*Bohitā*, D 1419, 206r3).

⁷⁹⁹ The stake hand gesture is made by making a fist and stretching the little finger (*Bohitā*, D 1419, 206r3).

⁸⁰⁰ The citron hand gesture is made by stretching all fingers upward, bending them slightly, and joining their tips (*Bohitā*, D 1419, 206r3–r4).

⁸⁰¹ The saw hand gesture is made by opening all fingers and bending them slightly (*Bohitā*, D 1419, 206r4–r5).

⁸⁰² The needle hand gesture is made by placing the tip of the thumb on the base of the index finger (*Bohitā*, D 1419, 206r4–r5).

skin,⁸⁰³ (35) cloud with rain,⁸⁰⁴ and (36) wooden hook (or wood and hook).⁸⁰⁵

evan dadyā tu yoginīm pratimudrā vidhīyate /⁸⁰⁶

vajrāsikuntatrisūlaṃ paraśuṃ karttibāṇakam //29.6//⁸⁰⁷

/ de ltar rnal 'byor mas ster na // phyag rgya'i lan du brjod bya ba /

/ rdo rje ral gri mdung ring dang /⁸⁰⁸ / rtse gsum dgra sta gri gug mda' //

If a yoginī gives thus, [a practitioner] makes the response seal⁸⁰⁹—[the hand gestures of] (1) vajra,⁸¹⁰ (2) *asi* sword,⁸¹¹ (3) *kunta* lance,⁸¹² (4) trident,⁸¹³ (5) ax,⁸¹⁴ (6) knife,⁸¹⁵ (7) arrow,⁸¹⁶

śūlabhinnaṃ mudgaraṇ ca cakraḍamarucchurikā /⁸¹⁷

daṅḍaṃ bhiṅḍipālakaṇ ca śaṅkhakāhaladaṅḍikā //29.7//⁸¹⁸

/ gsal shing phub dang tho ba dang /⁸¹⁹ / 'khor lo cang te'u chu gri dang /

⁸⁰³ The hand gesture of full-body skin is the same as the hand gesture of wet skin explained earlier (*Bohitā*, D 1419, 206r5).

⁸⁰⁴ The hand gesture of cloud with rain is made by draping all fingers and swaying their tips (*Bohitā*, D 1419, 206r5).

⁸⁰⁵ The wood hand gesture is made by placing the fingers above the shoulder, and the hook hand gesture is by making a fist and fixing the index finger in the form of a hook (*Bohitā*, D 1419, 206r6).

⁸⁰⁶ dadyā (for dadyāt)] ABCD (ster na Tib) ◇ yoginīm (for yoginī or yoginīnām)] ABD (ster na Tib); yoginīnām C ◇ prati-] ACD (lan Tib); prati B

⁸⁰⁷ paraśuṃ] ABaC (dgra sta Tib); paraśuṃkaṃ Bpc; paraśuṃ D

⁸⁰⁸ mdung ring] D; mdung rings P

⁸⁰⁹ The response hand gestures listed below correspond to the objects that Heruka (at the center of his maṅḍala expounded in *Ḍākārṇava* 15) has in his right hands. A yogin makes these hand gestures with the right hand in response to the yoginī's hand gestures.

⁸¹⁰ The vajra hand gesture: A practitioner locates the middle finger at the center and the remaining four fingers at the four directions (which represent the five prongs of a vajra) (*Bohitā*, D 1419, 206r7).

⁸¹¹ The hand gesture of *asi* sword: A practitioner locates the index finger above the remaining four fingers and makes a fist with the four fingers, by which he assumes the form of holding a sword (*Bohitā*, D 1419, 206r7–v1).

⁸¹² The hand gesture of *kunta* lance: A practitioner makes a fist and stretches the middle finger (*Bohitā*, D 1419, 206v1).

⁸¹³ The trident hand gesture: A practitioner joins the thumb and the little finger, and raises the remaining three fingers (*Bohitā*, D 1419, 206v1).

⁸¹⁴ The ax hand gesture: A practitioner stretches all fingers and then moves the thumb upward (*Bohitā*, D 1419, 206v1–v2).

⁸¹⁵ The knife hand gesture: A practitioner makes a fist, then stretches the index finger and covers its two joints with the thumb (*Bohitā*, D 1419, 206v2).

⁸¹⁶ The arrow hand gesture: A practitioner makes a fist with the middle, ring, and little fingers, then places the thumb on them, and stretches the index finger (*Bohitā*, D 1419, 206v2–v3).

⁸¹⁷ -bhinna-] ABC (phub Tib); bhinnaṃ D ◇ -mudgaraṇ] ABC (tho ba Tib); muṅgaraṇ D ◇ -ḍamaru-] BCD (cang te'u Tib); ṭamaru A; cf. -ḍamaru- *Ḍākārṇava* (10.42a and 15.36c)

⁸¹⁸ daṅḍaṃ] ABC (dbyug pa Tib); daṅḍa D ◇ bhiṅḍipālakaṇ] CD (mtshon rtse gcig Tib); biṅḍipālakaṇ AB; cf. -biṅḍipālakaṃ A of *Ḍākārṇava* (10.42b and 15.36d) ◇ śaṅkha-] D (dung Tib); śaṅkha A; śaṅkha B; śaṅkhaṃ C ◇ -kāhala-] C (zangs dung Tib); kāhala A; kāhalaka B; kāhara D; cf. -kāhala- A of *Ḍākārṇava* (10.42c and 15.37a) ◇ -daṅḍikā] ABC (dbyug gu gsum Tib); dantikā D

⁸¹⁹ phub] D; phug P

/ dbyug pa dang ni mtshon rtse gcig /⁸²⁰ / dung dang zangs dung dbyug
gu gsum //⁸²¹

(8) pike-spiked one,⁸²² (9) hammer,⁸²³ (10) disk,⁸²⁴ (11) *ḍamaru* drum,⁸²⁵ (12) short
sword,⁸²⁶ (13) club,⁸²⁷ (14) short javelin,⁸²⁸ (15) conch shell,⁸²⁹ (16) copper trumpet,⁸³⁰
(17) short club,⁸³¹

mayūrapicchikā tatra kākapakṣeṣu kūcikā /⁸³²

agnikuṇḍī parvatañ ca laguḍā darpaṇavīnakā //29.8//⁸³³

/ der ni rma bya'i mjug ma dang // bya rog sgro dang pir dang ni /

/ me yi thab dang ri bo dang // dbyug thung me long pi wang dang //

(18) tail-feather of peacock,⁸³⁴ (19) crow's feather quill,⁸³⁵ (20) fire pit,⁸³⁶ (21)
mountain,⁸³⁷ (22) stick,⁸³⁸ (23) mirror,⁸³⁹ (24) lute,⁸⁴⁰

⁸²⁰ mtshon rtse gcig] D; mchon rtse gcig P

⁸²¹ dbyug gu] D; dbyugu P

⁸²² The hand gesture of pike-spiked one is the same as the skeleton hand gesture explained earlier (*Bohitā*, D 1419, 206v3).

⁸²³ A practitioner makes a fist in the form of hitting a thing (*Bohitā*, D 1419, 206v3–v4).

⁸²⁴ The disk hand gesture: A practitioner makes a fist and then assumes the form of a circle with the index finger and the thumb (*Bohitā*, D 1419, 206v4).

⁸²⁵ The hand gesture of *ḍamaru* drum: A practitioner makes a fist and moves the thumb, perhaps in the form of beating a drum (*Bohitā*, D 1419, 206v4).

⁸²⁶ The hand gesture of short sword: A practitioner makes a fist and stretches the little finger (*Bohitā*, D 1419, 206v4–v5).

⁸²⁷ The club hand gesture: A practitioner assumes the form of a club with the index finger (*Bohitā*, D 1419, 206v5).

⁸²⁸ The hand gesture of short javelin: A practitioner bends all fingers and collects their tips (*Bohitā*, D 1419, 206v5).

⁸²⁹ The hand gesture of conch shell: A practitioner makes a fist, then fixes the tip of the thumb on the index finger, and assumes the form of the protruding part of the shell with the thumb (*Bohitā*, D 1419, 206v5–v6).

⁸³⁰ The hand gesture of copper trumpet: A practitioner makes a fist and places it before the mouth (*Bohitā*, D 1419, 206v6).

⁸³¹ The hand gesture of short club: A practitioner sways the index finger (*Bohitā*, D 1419, 206v6).

⁸³² mayūra-] ACD (rma bya'i Tib); mayura B ◇ kūcikā] AB (pir Tib); kuṃcīkā C; kuñcīkā D; cf. kūcīkā *Dākārṇava* (15.37c)

⁸³³ -kuṇḍī] ACD (thab Tib); kuṇḍī B ◇ parvataṃ] ABC (ri bo Tib); parvvaṭaṃ D

⁸³⁴ The hand gesture of a tail-feather of peacock: A practitioner sways the five fingers (*Bohitā*, D 1419, 206v6–v7). I have not translated the word *tatra*, which follows this, as it seems to be inserted simply to accommodate the meter.

⁸³⁵ The hand gesture of crow's feather quill: A practitioner stretches all fingers and collects their tips (*Bohitā*, D 1419, 206v7).

⁸³⁶ The hand gesture of fire pit: A practitioner stretches the hand and then draws the fingers (*Bohitā*, D 1419, 206v7).

⁸³⁷ The mountain hand gesture: A practitioner stretches the hand upward (*Bohitā*, D 1419, 206v7–207r1).

⁸³⁸ The stick hand gesture: A practitioner raises the index finger (*Bohitā*, D 1419, 207r1).

⁸³⁹ A practitioner assumes the form of showing a mirror on the palm of the hand (*Bohitā*, D 1419, 207r1).

⁸⁴⁰ The lute hand gesture: A practitioner raises the index, middle, ring, and little fingers and touches them with the thumb by swaying it (*Bohitā*, D 1419, 207r1–r2).

gulphapāṇis tu phupphusaṃ antrarāhunigaḍakam /⁸⁴¹

haḍidurbhūṣajālīṅ ca kabandhaṃ jvālātailakam //29.9//⁸⁴²

/ rkang mgo lag mgo glo ba dang // rgyu ma sgra gcan lcags sgrog dang /

/ gdos dang skogs dang nya rgya dang /⁸⁴³ / mgo med mar nag 'bar ba dang //

(25) foot,⁸⁴⁴ (26) hand,⁸⁴⁵ (27) lungs,⁸⁴⁶ (28) small intestine,⁸⁴⁷ (29) Rāhu,⁸⁴⁸ (30) iron chain,⁸⁴⁹ (31) wooden fetters,⁸⁵⁰ (32) [object called] *durbhūṣa* (or peel or chain),⁸⁵¹ (33) fish trap,⁸⁵² (34) decapitated corpse,⁸⁵³ (35) flaming sesame oil,⁸⁵⁴

bhairavarūpakaṃ jñeyaṃ pratimudrā vidhīyate /⁸⁵⁵

/ 'jigs byed gzugs can zhes bya ba // phyag rgya'i lan du mngon brjod yin /

and (36) physical Bhairava⁸⁵⁶ should be known. The response seal is [thus] practiced.

⁸⁴¹ -rāhu-] ABD (sgra gcan Tib); rāhūr C

⁸⁴² -durbhūṣa-] A (skogs or skrogs Tib); durbhūṣa BC; dubbhūṣa D; cf. durbhūṣa- (sgrog Tib) *Dākārṇava* (10.44b) and dubhūṣa- (du bhu sa Tib) *Dākārṇava* (15.38d) ◇ -jālīṅ (for -jālīkā)] ABCD (nya rgya Tib); cf. -jālīkā *Dākārṇava* (10.44b and 15.38d) ◇ kabandhaṃ] *em.*; kavacandhaṃ ABD; kavacāndhaṃ C; cf. kabandhaṃ and kabandha- *Dākārṇava* (10.44c and 15.39a, respectively) ◇ -tailakam] ABC (mar nag Tib); tairakam D

⁸⁴³ skogs] D; skrogs P

⁸⁴⁴ The foot hand gesture: A practitioner assumes the form of the foot with their hand (*Bohitā*, D 1419, 207r2).

⁸⁴⁵ The hand hand-gesture: A practitioner sways the hand (*Bohitā*, D 1419, 207r2).

⁸⁴⁶ The lungs hand gesture: A practitioner makes a fist and stretches the middle finger (*Bohitā*, D 1419, 207r2).

⁸⁴⁷ The hand gesture of small intestine: A practitioner makes a fist with a hollow space inside it (*Bohitā*, D 1419, 207r2–r3).

⁸⁴⁸ The Rāhu hand gesture: A practitioner stretches the fingers, then draws them, and makes them in the form of the head (*Bohitā*, D 1419, 207r3).

⁸⁴⁹ The hand gesture of iron chain: A practitioner puts the thumb into the fist (*Bohitā*, D 1419, 207r3).

⁸⁵⁰ The hand gesture of wooden fetters: A practitioner makes a fist, holds the tip of the thumb with the fist, and stretches the middle and ring fingers inward (*Bohitā*, D 1419, 207r3–r4).

⁸⁵¹ The word *durbhūṣa* is not certain. Its Tibetan version is *skogs*, meaning “peel” or “husk”. In *Dākārṇava* (10.44b), a Tibetan word for *durbhūṣa* is *sgrog*, “chain”. The *durbhūṣa* hand gesture is the same as the hammer hand gesture explained earlier (*Bohitā*, D 1419, 207r4). The *durbhūṣa* may be a kind of hammer.

⁸⁵² The hand gesture of fish trap: A practitioner stretches the hand and dangles and opens the fingers (*Bohitā*, D 1419, 207r4–r5).

⁸⁵³ The hand gesture of decapitated corpse: A practitioner holds the ring and little fingers with the thumb and dangles the index and middle fingers in the form of feet (*Bohitā*, D 1419, 207r5).

⁸⁵⁴ The hand gesture of flaming sesame oil: A practitioner stretches the hand, attaches the thumb (perhaps to the side of the index finger), bends the remaining fingers halfway, and moves the hand in circles three times (*Bohitā*, D 1419, 207r5–r6).

⁸⁵⁵ bhairavarūpakaṃ] ABD ('jigs byed gzugs can Tib); bhairavaṃ rupakaṃ C ◇ jñeyaṃ] ABCD; zhes bya ba (perhaps a corruption of shes bya ba) Tib ◇ -mudrā] ABD (phyag rgya'i Tib); mudrāṃ C ◇ vidhīyate] BacCD; 'vidhīyate ABpc; mngon brjod yin Tib

⁸⁵⁶ The hand gesture of physical Bhairava: A practitioner places the hand on his head and imitates Bhairava's look on his face (*Bohitā*, D 1419, 207r6–r7).

vāyusvabhāvam akhilaṃ tatkuḷaṃ yoginīḡṛhe //29.10//⁸⁵⁷
yaṃ yaṃ ++++++sthānaṃ ca taṃ tu yoginītaṃ /⁸⁵⁸
tatsvabhāvānugrahaṃ vā nigrahaṃ vāpi kriyate //29.11//⁸⁵⁹
/ rlung gi rang bzhin ma lus pa // de'i rigs rnal 'byor ma'i khyim du'o //
/ gang dag gang gi phyag rgya'i dbyibs // de de rnal 'byor ma yi lus /
/ de yi rang bzhin rjes bzung ngam /⁸⁶⁰ / tshar gcod pa yang byed par
'gyur //

Every [seal] is naturally [linked with] the wind.⁸⁶¹ The lineages are [discerned by the marks that are drawn] in the yoginīs' houses.⁸⁶² Whichever the outer appearance that the seal (yoginī) might have,⁸⁶³ [he should discern] that yoginī's body.⁸⁶⁴ [He] performs [any ritual for] giving benefit or subjugation, of which she is the nature.

aṣṭādaśāsūnyatā ca karuṇā ca viśeṣataḥ /⁸⁶⁵
veṇikā buddhadharmā tu dhātur aṣṭādaśan tathā //29.12//⁸⁶⁶
yoginīmudralakṣaṇaṃ vijñeyā sarvajantavām /⁸⁶⁷
/ stong pa nyid ni bcwa brgyad dang // khyad par du yang snying rje dang /
/ sangs rgyas chos ni ma 'dres dang // de bzhin du ni khams bcwa brgyad //

⁸⁵⁷ -svabhāvam akhilaṃ] AC (rlung gi rang bzhin ma lus pa Tib); svabhāvasakhilaṃ B; svabhāvam akhiraṃ D ◇ -ḡṛhe] AD (khyim du Tib); nṛhe BC

⁸⁵⁸ yaṃ yaṃ (for yad yac)] AD (gang dag gang gi Tib); yaṃ ya B; yaṃ yasmād C ◇ ++++++] Apc; ++++++ñca (I interpret a stroke above the last letter *ñca* as a cancellation mark) Aac; (a blank space for some letters) B; yogi C; taṃ ca D; phyag rgya'i Tib ◇ sthānaṃ] ABC; sthānaṃṃ D; dbyibs Tib ◇ taṃ taṃ] corr. (de de Tib); taṃ taṃs AB; tantran C; taṃ taṃs D ◇ yoginī-] ABC (rnal 'byor ma'i Tib); yoginīs D

⁸⁵⁹ kriyate] ABC (byed par 'gyur Tib); krīyate D

⁸⁶⁰ de yi] D; de'i P

⁸⁶¹ This line (verse 29.10c), which literally means “every [seal] has the nature of the wind”, probably describes an inner aspect of performing the hand gestures of weapons; internally, they represent some aspects of the movement of the vital wind in the body.

⁸⁶² According to some discourses of the features of yoginīs, such as the *Cakrasaṃvara* (18.1–21), in her house, every class of yoginī has a mark that represents her lineage.

⁸⁶³ The text (19.11a) is partially damaged (*yaṃ yaṃ ++++++sthānaṃ*). I have translated the Tibetan translation (*gang dag gang gi phyag rgya'i dbyibs*), whose Sanskrit may be *yaṃ yaṃ* (= *yad yan*) *mudrāsamsthānaṃ*. This makes sense but it may be different from the original text in manuscript A (which appears to contain the letter *t*).

⁸⁶⁴ Verses 29.10d–11b most likely teach that a practitioner should discern yoginīs and their lineages by the marks that they draw in their houses and their physical features. For details, see Chapter 34 of the *Ḍākārṇava*.

⁸⁶⁵ aṣṭādaśa-] ABC (bcwa brgyad Tib); aṣṭādaśa D

⁸⁶⁶ veṇikā buddhadharmā (for āveṇikā buddhadharmās)] ABCD (sangs rgyas chos ni ma 'dres Tib) ◇ dhātur aṣṭādaśan (for dhātavo 'ṣṭādaśa)] ABCD (khams bcwa brgyad Tib)

⁸⁶⁷ -mudra- (*m.c.* for -mudrā-)] ABD (rgya Tib); mudrā C ◇ -lakṣaṇaṃ] ABC (mtshan nyid Tib); rakṣaṇaṃ D ◇ vijñeyā (for vijñeyam)] ABCD (shes par bya Tib) ◇ -jantavām (for -jantave)] ABCD (skye bo Tib)

/ rnal 'byor ma yi rgya mtshan nyid /⁸⁶⁸ / skye bo thams cad shes par bya /

[The thirty-six signs of weapons are equivalent to] the Eighteen [Aspects of] Emptiness and [the Eighteen Aspects of] Compassion in particular. [The thirty-six response signs are associated with] the Eighteen Distinct Characteristics of the Buddha and the [Eighteen] Elements.⁸⁶⁹ The characteristics of the yoginī's seal should be understood for [the sake of] every living being.

mahānāsāprayogeṣu lakṣaṇam uditam svayam //29.13//⁸⁷⁰

/ sna chen ma yi rab sbyor bar // rang gi mtshan nyid gsungs pa yin //

By the application of Mahānāsā, the characteristics are spontaneously spoken about.

mātā sarvabhūteṣv abhi maṇi viśvaṃ rūpaṃ yathā /⁸⁷¹

/ 'byung po thams cad kyi ni ma // mngon par sna tshogs nor bu bzhin /

(The meaning of “Ma”—) For all beings, the mother (*mātā*) is like a wish-fulfilling gem [that produces] all phenomenal appearances.

hākāroḍyaṇādāt**makam lambitā**dhomukhīn tathā //29.14//⁸⁷²

/ hā yig bskyod pa'i nā da'i bdag // de bzhin kha 'og bltas par 'phyang //

(The meaning of “hā”—) Likewise, having the nature of a sound arising from the letter *hā* (actually *ham*) [in the head], [she, in the form of the *avadhūtī* channel,] is hanging down and faces downwards.

nādashā tu yātan tu sukharūpādvayamālinīm /⁸⁷³

/ nā dar gnas pa'i skud pa yang /⁸⁷⁴ / bde gzugs gnyis med phreng ba can /

⁸⁶⁸ rnal 'byor ma yi] D; rnal 'byor ma'i P

⁸⁶⁹ The *Bohitā* (D 1419, 207v2–v7) explains verse 29.12 as follows: “The Eighteen Aspects of Emptiness” indicates the Sixteen Aspects of Emptiness, the Emptiness of the Selflessness of a Person, and the Emptiness of the Selflessness of a Phenomenal Existence. “The Eighteen Aspects of Compassion” are generated in connection with the Eighteen Aspects of Emptiness. The Eighteen Aspects of Emptiness and the Eighteen Aspects of Compassion correspond to the thirty-six hand gestures that a yoginī shows to a practitioner (taught in 29.2–5). “The Eighteen Distinct Characteristics of the Buddha” and “the Eighteen Elements” (the Six Sense Bases, the Six Sense Objects, and the Six Senses) are connected with the thirty-six hand gestures that a practitioner shows to a yoginī (taught in 29.6c–10b).

⁸⁷⁰ -nāsā-] A; nāsā BCD ◇ -prayogeṣu (for -prayogeṣa)] ApcBCD (rab sbyor bar Tib); prayoge na Aac ◇ lakṣaṇam] ApcBCD (mtshan nyid Tib); u Aac

⁸⁷¹ -bhūteṣv] ABD ('byung po Tib); bhūteṣu C ◇ viśvaṃ] AB (sna tshogs Tib); viśva CD ◇ rūpaṃ] ABCD; *n.e.* Tib

⁸⁷² hākāroḍya- (for -dyan-)] ABD (hā yig bskyod pa'i Tib); hokāroḍya C ◇ -tmakam (for -tmikā)] *conj.* (bdag Tib); tm+++ A; tma(a blank space)m B; tmaṃ C; tma D; cf. bdag nyid *Bohitā* (D 1419, 208r4) ◇ lambitā-] *conj.* ('phyang Tib); ++++tā A; (A blank space)tān B; tathātān C; tā D; cf. 'phyang ba *Bohitā* (D 1419, 208r5) ◇ -dho-] BCD ('og Tib); dh+ A; cf. 'og tu *Bohitā* (D 1419, 208r5) ◇ -mukhīn (for -mukhī)] ABCD (bltas par Tib)

⁸⁷³ -sthā tu] ABD (gnas pa'i Tib); sthānān C ◇ yātam (for yātā)] ABC; jātam D; skud pa Tib ◇ sukha-] ABD (bde Tib); mukha C ◇ -dvaya-] ABD (gnyis Tib); dvayam C ◇ -mālinīm (for -mālinī)] *em.* (phreng ba can Tib); sālinīm AB; sālinīm CD

⁸⁷⁴ yang] D; gang P

(The meaning of “nā”—) Residing in the sound (*nāda*) and extending [from it], [she has] the form of pleasure and is garlanded in a nondual [way].⁸⁷⁵

sādhānāmñāyayogātmā ālikālipurodbhavām //29.15//⁸⁷⁶

/ sgrub thabs man ngag sbyor bdag nyid // dbyangs dang gsal byed las
sngon byung //

(The meaning of “sā”—) [The one, who is] intent on practicing the transmission of the methods of perfect realization (*sādhana*), visualizes vowels and consonants at the outset.

dharmakarmasamayā tu mahāmudrāsvabhāvākā /⁸⁷⁷

caturmudrābhīdhānatvāc caturakṣarakalpanām //29.16//⁸⁷⁸

/ chos dang las dang dam tshig dang // phyag rgya chen po'i rang bzhin
can /

/ yi ge bzhi yi rtog pa las // phyag rgya bzhi mngon brjod nyid do //

[The four letters, *ma*, *hā*, *nā*, and *sā*] have the natures of the the *Dharma*, Action, Pledge, and Great Seals, [respectively]. The four letters are conceptualized because of [their connection with] the name of the Four Seals.

pīṭhasaṃbuddhavijñeyā citta-ṛddhipādas tathā /⁸⁷⁹

ākāśacakraṃ khyātaṃ divyayoginimīlakam //29.17//⁸⁸⁰

adhipatī mahānāsā saptatṛiṃśātmakā sa ca /⁸⁸¹

/ gnas ni ar bu dar zhes bya /⁸⁸² / sems kyi rdzu 'phrul rkang de bzhin /

/ lha rdzas rnal 'byor ma 'dus pa // nam mkha'i 'khor lor grags pa yin //⁸⁸³

/ sum cu bdun bdag nyid de yi /⁸⁸⁴ / bdag mo sna chen ma yin no /

⁸⁷⁵ The phrase “garlanded in a non-dual [way]” seems to mean how the middle channel, *avadhūti*, is present in the body: it is sandwiched between the left and right channels (*lalanā* and *rasanā*), representing the mixture of them, the nonduality.

⁸⁷⁶ -nāmñāya-] ABC (man ngag Tib); nāmñāya D ◇ -puro-] ABC (sngon Tib); kulo D ◇ -dbhavām (for -dbhavaḥ)] ABCD (byung Tib)

⁸⁷⁷ -samayā tu] A (dam tshig dang Tib); samāyāta BC; samāyā tu D ◇ -svabhāvākā] A (or svabhāvakaṃ, rang bzhin can Tib); svabhāvakaṃ BCD

⁸⁷⁸ catur-] ABC (bzhi Tib); catu D ◇ -kalpanām (for -kalpanā)] ABD; karmmanām C; rtog pa las Tib

⁸⁷⁹ pīṭhasaṃbuddha- (implying *pīṭhe 'rbude* or being a corruption of, *pīṭham arbuda* (m.c. for *pīṭhe 'rbude*))] ABCD; gnas ni ar bu dar Tib. The *Bohitā* gives no comment on this.

⁸⁸⁰ khyātaṃ] ABD (grags pa yin Tib); ākhyātaṃ C ◇ -yoginī- (m.c. for -yoginī-)] AC (rnal 'byor ma Tib); yoginī BD

⁸⁸¹ adhipatī (for adhipatnī)] A (bdag mo Tib); adhipati BCD ◇ -nāsā] AB; nāso CD ◇ saptatṛiṃśātmakā (for saptatṛiṃśādātmikā)] em. (sum cu bdun bdag nyid Tib); sapta+i+i+tmakā A; saptakā B; saptakośā C; saptatṛiṃśātmakātma D ◇ sa (m.c. for sā)] AB (de yi Tib); om. CD

⁸⁸² ar bu dar] D; ar bu tar P

⁸⁸³ nam mkha'i] D; namkha'i P

⁸⁸⁴ sum cu] D; sum bcu P

[Mahānāsā] should be known [as being] in Saṃbuddha (which refers to Arbuda), a *pīṭha* [site], and the Basis of Psychic Power of the Mind (*cittaraddhipāda*) [constitutes her nature]. [Her secret sign] is stated to be [associated with] the Space Circle,⁸⁸⁵ an eye-closing (meeting) of divine yoginīs.⁸⁸⁶ Mahānāsā is a mistress; she embodies the thirty-seven.⁸⁸⁷

ādyanta nāsayā śvāsaṃ praveśasthitotthānakam //29.18//⁸⁸⁸

/ sna yi thog ma tha mar dbugs // 'jug dang gnas dang ldang ba can //

(The meaning of “A” or “Sa”—)⁸⁸⁹ At the outset (*ādi*) and the end, [he performs] inhalation, retention, and exhalation of breath (*śvāsaṃ*) through the nose.

madhye lakṣavilakṣaṇ tu ramate sarvayoginīm /⁸⁹⁰

/ dbus su mtshon bya mtshan nyid bral // rnal 'byor ma kun rtse bar 'gyur /

(The meaning of “r” or “m”—) In the middle (*madhye*) of the characteristic and the non-characteristic, he plays with (*ramate*) the yoginī of all.⁸⁹¹

buvaṃ sarasvatī yāti madhye gaṅgā tu vāhinī //29.19//⁸⁹²

/ nu baṃ la ni dbyangs can 'gro // dbus su gang gang 'bab pa mo //

(The meaning of “bu”—) With the sound *buvam*, Sarasvatī proceeds in the middle. However, Gaṅgā flows [by its side].⁸⁹³

dharānyadakayogena prāṇāpānaka dhārayan /⁸⁹⁴

bāṇaṃ vijñānakam jñātvā lakṣyaṃ bhañjayet sa ca //29.20//⁸⁹⁵

⁸⁸⁵ The Space Circle is the fifth of the circles that constitute the Heruka maṇḍala expounded in the *Dākārṇava* 15.

⁸⁸⁶ For the word *mīlakam* (literally, “eye-closing”), which means a maṇḍala or meeting, see the *Hevajra* (Skt ed. (Snellgrove 1959), II.3.27d): *maṇḍalaṃ mīlanaṃ matam*.

⁸⁸⁷ This means that she resides at the center of the maṇḍala consisting of the thirty-seven seats. See my translation and note of verse 26.48.

⁸⁸⁸ ādyanta (for ādyante)] AD (thog ma tha mar Tib); ādyānta BC ◇ śvāsaṃ] *corr.*; svāsaṃ ABCD (dbugs Tib) ◇ praveśa-] AD; praveśa BC ('jug Tib) ◇ -sthitotthānakam] ABD; sthita utthitaṃ C

⁸⁸⁹ Verses 29.18c–20 teach an etymology of the name of the holy site Arbuda, which is *sambuddha* in the text (29.17a).

⁸⁹⁰ lakṣa-] ABCD; mtshon bya Tib ◇ -vilakṣaṇ tu (-vilakṣasya or -vilakṣayor)] ApcBCD (mtshan nyid bral Tib); vilan tu Aac ◇ -yoginīm] ACD; yoginīm B

⁸⁹¹ The terms “middle” and “yoginī” seem to indicate the avadhūti channel and the inner fire, respectively.

⁸⁹² buvaṃ (uncertain)] A; buyaṃ B; vayaṃ C; cucam D; nu baṃ Tib ◇ gaṅgā] ABC; gaṃgā D; gang gang (perhaps a corruption of gang ga) Tib

⁸⁹³ Sarasvatī and Gaṅgā refer to the *avadhūti* or *suṣumnā* (middle) and *lalanā* or *iḍā* channels, respectively.

⁸⁹⁴ dharānyadaka-] ABD; dharamnyodaka C; gzhu 'gengs pa yi Tib ◇ -ṇāpānaka (*m.c.* for -ṇāpānakam)] *em.* (thur sel can Tib); ṇopānaka ABC; ṇoyānaka D ◇ dhārayan] AB ('dzin pa Tib); dhārayen C; dhārayet D

⁸⁹⁵ bāṇaṃ] *corr.*; bānaṃ ABC; pāṇaṃ D; brda Tib ◇ vijñānakam] ABC (rnam shes Tib); vijñānaṃ kam D ◇ lakṣyaṃ] ABD (mtshon bya Tib); lakṣaṇam C

/ gzhu 'gengs pa yi sbyor ba yis // srog dang thur sel can 'dzin pa'o /
 / mam shes brda ru shes byas nas // mtshon bya de yang gzhom par bya //

(The meaning of “da” or “ddha”—) With the yoga of pulling the string of a bow (literally, “with the yoga of eating the earth” (*dharaṇī*)),⁸⁹⁶ he retains (*dhāraṇa*) the *prāṇa* and *apāna* winds. Having considered the mind to be an arrow, he should break the target [with it].

cittaṃ nīyate yatra tu tatra ṛddhyāvagāhayet /⁸⁹⁷
 jñānaṃ garbhakeva mātuḥ sarvatra vyabhaḥarāyeta //29.21//⁸⁹⁸
 / gang du sems ni gtong ba na // der ni rdzu 'phrul gyis dpag bya /
 / ye shes ma yi mngal nyid do /⁸⁹⁹ / thams cad du ni rnam par dpyad //

(The meaning of *cittarḍdhīpāda*—) With the psychic power (*ṛddhi*), he can come into the place where [his] mind (*citta*) is led. Gnosis is only in the mother’s (goddess’s) womb. He can move freely anywhere.

maṇḍalacakramadhyeṣu bhāvayed imāṃ punaḥ /⁹⁰⁰
 prajñopāyasvabhāvā tu mantrākṣareṣu udbhavā //29.22//⁹⁰¹
 varṇasaṃsthāna pūrvaṅ ca bhairavaḥ kālārātrikam //29.23//⁹⁰²
 / dkyil 'khor 'khor lo'i dbus su ni // 'dir ni slar yang bsgom par bya /
 / shes rab thabs kyi rang bzhin ni // gsang sngags yi ge rnams las byung //
 / mdog dang dbyibs ni sngon gyi ste // 'jigs byed mtshan mo nag mo can //

He should visualize her at the center of the wheel of maṇḍala, again. [She has] the nature of wisdom and means. [She] manifests in the mantra letters. [Her] color and shape are as before. [She places] Bhairava and Kālārātri [under her feet].

⁸⁹⁶ For 29.20a, I have translated the Tibetan translation *gzhu 'gengs pa yi sbyor ba yis*, which is better in context. The Sanskrit text, *dharaṇyādaka* is perhaps a corruption.

⁸⁹⁷ cittaṃ] ABD (sems Tib); cittaṃ ca C ◇ yatra tu] *em.* (gang du Tib); yatra tu ABD; yatra C ◇ ṛddhyā-] *corr.* (rdzu 'phrul gyis Tib); ṛdhyā ABCD

⁸⁹⁸ garbhakeva (*m.c.* for garbhakam eva, although being unmetrical)] ABD (mngal nyid do Tib); garbhake ca C ◇ vyabhaḥarāyeta (for vicārayeta)] AD (rnam par dpyad Tib); vyasacārayeta B; vyasacāraye C

⁸⁹⁹ mngal nyid do] D; mngal nyid du P

⁹⁰⁰ This line is omitted in D. ◇ -madhyeṣu (for -madhye)] ABCD (dbus su Tib)

⁹⁰¹ This line is omitted in D. ◇ -pāya-] A (thabs kyi Tib); pāyā BC ◇ -svabhāvā] AC (rang bzhin Tib); svasvabhā B ◇ -kṣareṣu] AC (yi ge rnams las Tib); kṣaraṣu B

⁹⁰² -saṃsthāna (*m.c.* for -saṃsthānaṃ)] ABCD (dbyibs Tib) ◇ pūrvaṅ ca (for pūrvavad)] ABCD (sngon gyi Tib) ◇ bhairavaḥ (for bhairavaṃ)] ABCD ('jigs byed Tib) ◇ kālārātrikam] A (mtshan mo nag mo can Tib); kārārātrikaṃ BCD

oṃ ja ko vā **ṭi** lā la va kṣa lī bhu **ḍha** jā la ya ga hūṃ nā hūṃ ya pha hūṃ **ṭ**
hūṃ pha pha **ṭ ṭ** svā pha hā **ṭ svāhā** /⁹⁰³ oṃ mahānāse hūṃ hūṃ phaṭ phaṭ
svāhā /⁹⁰⁴

/ oṃ dza ko bā **ṭi** lā la ba kṣa lī bhu **ḍha** dzā la ya ga hūṃ nā hūṃ ya **pha**
hūṃ **ṭ** hūṃ **pha pha ṭ ṭ** **swā pha hā ṭ** swā hā /⁹⁰⁵ **oṃ** ma hā nā se hūṃ hūṃ
phaṭ phaṭ swā hā //⁹⁰⁶

Oṃ, [homage] to [Vajradāka, who has] innumerable arms, *hūṃ hūṃ phaṭ phaṭ svāhā*,
to [Vajradāka, who is] lapped and remaining in flames, *hūṃ hūṃ phaṭ phaṭ svāhā*.⁹⁰⁷
Oṃ, O Mahānāsā, *hūṃ hūṃ phaṭ phaṭ svāhā*.

iti mantranīṣpannā tu sarvakāmasvabhāvakām //29.24//⁹⁰⁸

zhes bya'i gsang sngags las rdzogs pa // 'dod pa kun gyi rang bzhin can //

[Mahānāsā] emerges from this mantra, and has the nature of all desires (viz., fulfills
all desires).

ity āha bhagavān svāmī vajradākas tathāgataḥ /⁹⁰⁹

sarvavīrasamāyogād vajrasattvaḥ param sukham //29.25//⁹¹⁰

/ dpa' bo thams cad mnyam sbyor las // rdo rje sems dpa' bde ba'i mchog /

/ rdo rje mkha' 'gro de bzhin gshegs // bcom ldan bdag pos 'di gsungs so //

Thus spoke the Blessed One, the master, Vajradāka, the tathāgata, Vajrasattva, the
Supreme Bliss, through the complete union with all heroes.

⁹⁰³ As this is a mixed mantra composed of the seventh and eighth parts of the root mantra of Heruka (Appendix C), I have edited the text accordingly. ◇ vā ṭi] BCD (bā ṭi Tib); vā +i A ◇ lī bhu] AB (lī bhu Tib); lī gu C; lī bhū D ◇ ḍha jā] *em.* (ḍha dzā Tib); ḍa jā ABD; ṭha jā C ◇ pha hūṃ ṭ hūṃ] D (pha hūṃ ṭ hūṃ Tib); pha hūṃ pha hūṃ ABC ◇ svāhā] *em.* (swā hā Tib); svāhā oṃ hoḥ ABCD

⁹⁰⁴ mahā-] ABC (ma hā Tib); mähā D

⁹⁰⁵ oṃ dza ko bā] D; oṃ dza ko pā P ◇ ba kṣa] D; ba kṣi P ◇ pha hūṃ ṭ hūṃ pha pha ṭ ṭ swā pha hā ṭ swāhā] *em.*; phaṭ hūṃ phaṭ hūṃ swā phaṭ hā phaṭ swā hā D; pha hūṃ ṭ hūṃ ṭ pha ṭ ṭ P

⁹⁰⁶ oṃ] *em.*; oṃ hoḥ A; oṃ heḥ oṃ P

⁹⁰⁷ This mantra is a mixture of the seventh and eighth of the forty-eight parts of Heruka's root mantra (*koṭīlakṣabhujāya* and *jvālāvalīdhalaṅnāya*).

⁹⁰⁸ -svabhāvakām (for -svabhāvikā)] ABCD (rang bzhin can Tib)

⁹⁰⁹ svāmī] ABC (bdag pos Tib); svāmi D

⁹¹⁰ -sattvaḥ] ABC (sems dpa' Tib); satva D ◇ param] BCD (mchog Tib); *om.* Aac; para Apc

iti śrīḍākārṇave mahāyoginītantrarāje mahānāsālakṣaṇacchomāvidhi-
niyamapaṭala ekonatriṃśatimaḥ /⁹¹¹

/ dpal mkha' 'gro rgya mtsho mal 'byor ma'i rgyud kyi rgyal po chen po
las sna chen ma'i mtshan nyid kyi brda'i cho ga'i nges pa zhes bya ba ste
le'u nyi shu rtsa dgu pa'o //

Thus ends Chapter 29, [titled] determining the rule regarding the secret signs
characterized by Mahānāsā, in the glorious *Ḍākārṇava*, the great king of Yoginītantras.

⁹¹¹ iti] ABCD; *n.e.* Tib ◇ śrī-] ACD (dpal Tib); *om.* B ◇ -rāje] D (rgyal po Tib); rāje ABC ◇ -nāsā-] ABC (sna Tib); nāsā D ◇ -cchomā-] AB (brda'i Tib); cchoṣma C; cchomma D ◇ -vidhi-] AD (cho ga'i Tib); vidhiḥ BC ◇ -niyama-] ABD (nges pa Tib); *om.* C ◇ -paṭala] ABD; paṭalaḥ C; zhes bya ba ste le'u Tib ◇ ekonatriṃśatimaḥ] AB (nyi shu rtsa dgu pa Tib); ekonaviṃśatimaḥ C; ekonatriṃśatimaḥ D

Ḍākārṇava, Chapter 30

atha kāyacchomakā tu kathyate cāruśobhanam /⁹¹²
vīramatyāś ca yogena prāpyate divyakāyajām //30.1//⁹¹³
/ de nas lus kyi tstsho ma ni // mdzes pa'i spyod pa bshad par bya /
/ dpa' bo'i blo gros ma'i sbyor bas // lha rdzas lus skyes 'thob par 'gyur //

Now, the body's secret sign, lovely and beautiful, is explained. By the application of Vīramatī, the divine [signs] made with the body are imparted.

śiraḥ śikhā lalāṭaṅ ca vāmadakṣiṇakarṇakam /
prṣṭhavaṃśaṃ bāhu dve ca nāsābhrūnetra-āsyakam //30.2//⁹¹⁴
/ mgo dang spyi gtsug dpral ba dang // g-yon dang g-yas pa'i rna ba dang /
/ rgyab kyi rgyud dang dpung pa gnyis // sna dang smin ma mig dang
kha //

(1) The head,^{*915} (2) the tuft (or top) of the head,* (3) the forehead, (4)(5) the left and right ears,* (6) the back bone (back of the neck),* (7) both arms (shoulders),* (8) the nose,* (9) [between] the eyebrows,* (10) [both] eyes,* (11) the mouth,*

kaṅṭhahṛdayabāhuṅ ca kakṣastanan tu pārśvakam /⁹¹⁶
nābhimeḍhragudaliṅgam ūrū jānujaṅghāpādakam //30.3//⁹¹⁷
/ rkan dang snying ga lag pa dang /⁹¹⁸ / mchan khung nu ma rtsib logs
dang /⁹¹⁹
/ lte ba mdoms dang 'phongs ling ga // brla dang pus mo byin rkang pa //

⁹¹² kāya-] AD (lus kyi Tib); ko (or kā) B; vā C ◇ -cchomakā] AD (tstsho ma Tib); cchommakā B; cchoṣmakā C ◇ cāru-] ABD; cārū C; spyod pa Tib ◇ -śobhanam (for -śobhanā)] corr. (mdzes pa'i Tib); sobhanam A; sobhanam B; sobhanam CD

⁹¹³ -matyāś] ABD (blo gros ma'i Tib); matyām C ◇ yogena] ABC (sbyor bas Tib); yogaṇa D ◇ -jām (for -jā)] ABCD (skyes Tib)

⁹¹⁴ -vaṃśaṃ] D (rgyud Tib); vaṃsaṃ AB; vasaṃ C ◇ bāhu dve (for bāhudvayaṃ)] AB; bāhū dve C; bāhū dvaye D ◇ nāsā-] AB (sna Tib); nāsā CD ◇ -āsyakam] ABC (kha Tib); āsyakam D

⁹¹⁵ Of the thirty-six body parts mentioned below, the twenty-four body parts with asterisks are identical to the twenty-four body parts conceptualized as internalized *pīṭhādī* or holy sites in the *Cakrasaṃvara* tradition.

⁹¹⁶ -hṛdaya-] AD (snying ga Tib); hṛdayā BC ◇ -bāhuṃ] AB (lag pa Tib); bāhūṃ C; bāhūṅ D ◇ pārśvakam] ABC (rtsib logs Tib); pārśve kam D

⁹¹⁷ -meḍhra-] AD (mdoms Tib); meḍhu B; metu C ◇ -guda-] AB ('phongs Tib); guḍe C; guḍa D ◇ -liṅgam] ABC (ling ga Tib); liṃṅgam D ◇ ūrū] A (brla Tib); ūru B; uru CD ◇ jānu-] ABC (pus mo Tib); janu D ◇ -jaṅghā-] ACD (byin Tib); jaṃghyā B ◇ pādakam] BCD (rkang pa Tib); pāda+am A

⁹¹⁸ snying ga] D; snying kha P

⁹¹⁹ mchan khung] D; mtshan khung P

(12) the throat,* (13) the heart,* (14) the arm, (15) [both] armpits,* (16) [both] nipples,* (17) [both] ribs, (18) the navel,* (19) the root of the penis,* (20) the anus,* (21) the penis,* (22) both thighs,* (23) [both] knees,* (24) [both] shanks,* (25) [both] feet,

aṅgulir aṅguṣṭhagaṇḍam pādatalan tu sarvathā /⁹²⁰

aṇḍam pāṇihastacarṃma maṇilalāṭapārsvakam //30.4//⁹²¹

sīmā udarakam jñeyam yoginyā dīyate sadā /⁹²²

/ sor mo mtheb chen long bu dang // rkang pa'i mthil du thams cad du /

/ rlig pa lag pa glang po'i pags /⁹²³ / mkhrig ma dpral ba'i ngos dang ni //⁹²⁴

/ mtshams dang lto bar shes bya ste // rtag tu rnal 'byor mas ster na /

(26) the toe,* (27) the big toe,* (28) the ankle bone,⁹²⁵ (29) the entire sole of the foot,* (30) the testicles, (31) the hand, (32) the skin of the hand, (33) the wrist, (34) [both] sides of the forehead (temples), (35) the parting of the hair, and (36) the belly should be known; [these body signs] are always given by a yoginī.⁹²⁶

pratimudrā yoginaḥ syā tu dīyate tu yathākramāt //30.5//⁹²⁷

/ phyag rgya'i lan gyur rnal 'byor pas // ji lta'i rim pas sbyin bya ba //

There should be the response seal of a yogin. It is given in the following order:

vaṃśā vīṇā kaṃsā gītā mukundā murajā vādyā /⁹²⁸

mālā lāsya nṛtyā kalā dhūpā gandhanaivedyakā //30.6//⁹²⁹

/ gling bu pi wang 'khar rnga dang // glu rnga rdza rnga rol mo dang /⁹³⁰

/ phreng ba sgeg pa gar zangs dung // spos dang dri dang lha bshos dang //

⁹²⁰ aṅgulir] ABC (sor mo Tib); aṅgulir D ◇ -gaṇḍam] AC (long bu Tib); gaṃtram B; maṃtram D ◇ -talan] ABC (mthil du Tib); raṃ D

⁹²¹ aṇḍam] A (rlig pa Tib); aṇḍa BCD ◇ -hasta-] ABC; hastaṃ D; glang po'i Tib ◇ -carṃma] *em.* (pags Tib); carṃmaṅka A; carṃmaṅka B; harṃmaṅka C; carṃmaṅka D

⁹²² sīmā] ABC (mtshams Tib); sīmā D ◇ yoginyā] ABD (rnal 'byor mas Tib); yogīnyā C

⁹²³ pags] D; lpags P

⁹²⁴ mkhrig ma] D; 'khrig ma P

⁹²⁵ The word *gaṇḍa* literally means “cheek”. This is a cheek of the foot; therefore, it means the ankle bone. The Tibetan translation is *long bu* (“ankle bone”).

⁹²⁶ According to the *Bohitā* (D 1419, 210r2–r3), these body signs are performed by touching those parts of the body with the left hand. The list of the body parts contains those of a male, namely the penis, its root, and the testicles, which a yoginī does not have. Perhaps they indicate the body parts of a yoginī where they exist if she is a man.

⁹²⁷ yoginaḥ] AB (rnal 'byor pas Tib); yogina CD ◇ syā (for syāt)] ABD (bya ba Tib); syān C ◇ -kramāt] BCD (rim pas Tib); kramāṃt A

⁹²⁸ vaṃśā] CD (gling bu Tib); vaṃśā AB ◇ kaṃsā] ABD ('khar rnga Tib); dikam C ◇ murajā] AB (rdza rnga Tib); murajā CD ◇ vādyā] ABD (rol mo Tib); vādyakā C

⁹²⁹ lāsya] ABD (sgeg pa Tib); lāsya C ◇ kalā (*m.c.* for kahalā = kāhalā)] ABC (zangs dung Tib); *om.* D; cf. -kahala- (for kāhalā) *Dākārṇava* (10.42c, 15.37a, and 29.7d) ◇ -naivedyakā] AD (lha bshos Tib); naivyadyakā B; naividyakā C

⁹³⁰ glu rnga] D; glu dang P

(1) a flute, (2) a lute, (3) a bell-metal instrument, (4) a song, (5) a *mukunda* drum, (6) a *muraja* drum, an instrument, (7) a garland, (8) a love dance, (9) a dance, (10) a copper trumpet, (11) an incense, (12) a perfume, (13) a food offered to deity,

phalākṣatā pātrā pādyā arghadīpā kalaśakā /⁹³¹

vastraṃ darpaṇacchattrañ ca vitānaṃ cāmaran tathā //30.7//

/ 'bras bu ma chags 'bras dang snod // zhabs bsil mchod yon mar me bum /⁹³²

/ gos dang me long gdugs dang ni // bla re rnga yab de bzhin du //

(14) an intact fruit, (15) a vessel, (16) water for washing feet, (17) water of reception, (18) a lamp, (19) a water pot, (20) a cloth, (21) a mirror, (22) a parasol, (23) a canopy as well as (24) a chowrie,

patākā saradāmañ ca dhvajās ca gandhakūṭakam /⁹³³

śaktihārārdhahārañ ca kiṅkiṇī jālakam punaḥ //30.8//⁹³⁴

siṅghāsanamakuṭaṅ ca ratnaṃ nānāvidhan tathā /⁹³⁵

/ ba dan me tog phreng ba dang // rgyal mtshan dang ni dri gtsang khang /

/ mdung thung phreng ba phreng phyed dang // slar yang dril chung dra ba dang //

/ seng ge gdan dang cod pan dang /⁹³⁶ / rin chen sna tshogs de bzhin no /

(25) a flag, (26) a wreath, (27) banners, (28) a hall of fragrance, (29) a spear, (30) a garland of pearls, (31) a half-garland of pearls, (32) a small bell as well as (33) a net, (34) a throne, (35) a crown, and likewise (36) various kinds of jewels.⁹³⁷

godāvāryopapīṭhasthā śraddhendriyasvabhāvākā //30.9//⁹³⁸

vīramatīprayogena sarvamudrā prakathyate /

/ go dā ba ri'i nye gnas **bzhugs** /⁹³⁹ / dad pa'i dbang po'i rang bzhin can //

/ dpa' blo ma yi rab sbyor bas // phyag rgya thams cad rab tu bshad /

⁹³¹ pātrā] A; potrā B; potā CD; 'bras dang gnod Tib ◇ argha-] *em.* (mchod yon Tib); aṅga AC; aṅga BD ◇ kalaśakā] *corr.* (bum Tib); kalaśakā ABCD

⁹³² bum] D; phul P

⁹³³ patākā] ABC (ba dan Tib); pratākā D ◇ saradāmañ (*m.c.* for sragdāmaṃ)] ABC (me tog phreng ba Tib); śaradāmañ D

⁹³⁴ śakti-] CD (ba dan Tib); sakti AB ◇ kiṅkiṇī] C (dril chung Tib); kiṅkiṇī AD; kiṅkiṇī B

⁹³⁵ siṅghā-] ABD (seng g Tib); siṅhā C

⁹³⁶ seng ge] D; seng ge'i P

⁹³⁷ According to the *Bohitā* (D 1419, 210r3–r4), a practitioner shows these seals by assuming the forms of these articles. However, the *Bohitā* does not articulate how to assume their forms.

⁹³⁸ godāvāryo- (for godāvāryu-)] AB (go dā ba ri'i Tib); godāvāryyo CD ◇ -papīṭha-] ABC (nye gnas Tib); payīṭha D

⁹³⁹ bzhugs] P; gzhug D

[Vīramatī] resides in Godāvārī, an *upapīṭha* [site]. [She] has the nature of the Faculty of Faith (*śraddhendriya*). Every seal is proclaimed to be [established] by the application of Vīramatī.

vīti sahababhāṣāyām ṣaṭtriṃśabhāvakātmakām //30.10//⁹⁴⁰
 skandhadhātuṣu viṣayam indriyakarmakarmakam /⁹⁴¹
 viṣayaśabdan tathātra ṣaṭ ṣaṭ sarve yathākramāt //30.11//⁹⁴²
 teṣu antargataṃ jñānaṃ sahajaṃ nānyavastuṣu /
 / lhan skyes skad kyis bī zhes bya /⁹⁴³ / sum cu drug dngos bdag nyid can //
 / phung po kham dang yul dang ni // dbang po las dang las can te /
 / yul gyi sgra ni de bzhin 'dir // kun la drug drug rim ji bzhin //
 / de rnam nang du song ye shes // lhan skyes gzhan gyi dngos po min /

(The meaning of “Vī”—) “Vī” means to have the nature of the thirty-six factors in the language of the innate: the [Six] Aggregates, the [Six] Elements, the [Six] Sensory Objects, the [Six] Sensory Faculties, the [Six Faculties of] Action, and the [Six Objects of] Action. In that [last word, “Action”], the word “Object” is [implied] in the same way. All [of them] each consist of six in order ($6 \times 6 = 36$).⁹⁴⁴ The innate gnosis is in them and not in other things.

rātridinaprayogeṣu prajñopāyātmakeṣu ca //30.12//⁹⁴⁵
 sahayoginyas teṣu ṣaṭtriṃśabhedabhinnatām /⁹⁴⁶
 / mtshan mo nyin mo'i rab sbyor bas // shes rab thabs kyī bdag nyid do //
 / lhan skyes rnal 'byor ma de rnam // sum cu rtsa drug dbye bas phye /

(The meaning of “ra”—) The practices of nights (*rātri*) and days have the nature of wisdom and means; the innate yoginīs are in those [practices]. [The yoginīs are] discerned according to the thirty-six differing [factors].

mahāsamayamelāpam padmagarbheṣu samvidet //30.13//
 / dam tshig chen po 'dus pa ni // pa dma'i lte bar rig par bya //⁹⁴⁷

⁹⁴⁰ -triṃśa- (for -triṃśad-)] ABCD (sum cu Tib) ◇ -tmakām (for -tmakaḥ)] ABCD (bdag nyid can Tib)

⁹⁴¹ viṣayam] ABC (yul Tib); viṣaṣam D

⁹⁴² viṣaya-] ABD (yul gyi Tib); viṣaye C ◇ ṣaṭ ṣaṭ] ABC (drug drug Tib); ṣaṭ yaṭ D ◇ sarve] AB (kun la Tib); sarva C; sarvva D

⁹⁴³ bī zhes bya] D; pa'i zhes bya P

⁹⁴⁴ According to the *Bohitā* (D 1419, 210v6–211r2), the six aggregates consist of the five aggregates and the gnosis; the six elements, the Five Elements and the gnosis; the six faculties of action, the five faculties of action and the gnosis; and the six objects of action, the five objects of action and the semen.

⁹⁴⁵ -tmakeṣu] ACD (bdag nyid Tib); tmakepu B

⁹⁴⁶ teṣu] Aac; tes tu ApcD; teṣu stu B; teṣu ca C ◇ -triṃśa- (for -triṃśad-)] AB (sum cu rtsa Tib); triṃśad CD

⁹⁴⁷ pa dma'i] D; pad ma'i P

(The meaning of “ma”—) He should know thoroughly that the great (*mahā*) pledge meeting is [realized] in the [thirty-six] inner spaces of a lotus.

tatrotpannā svayaṃ mudrā deṣe deṣe vyavasthitāḥ /⁹⁴⁸

/ de las skyes pa'i rang phyag rgya // yul dang yul du rnam par gzhag /

(The meaning of “tī”—) In that (*tatra*) [lotus], the seals appear spontaneously, presented in [their] respective places.

gocarō 'yaṃ na buddheṣu svaṣaṃvedyayoginīśukham //30.14//⁹⁴⁹

/ rang rig rnal 'byor ma'i bde ba // 'di ni sangs rgyas spyod yul **min** //⁹⁵⁰

(The meaning of “Go”—) This range of experience (*gocara*) is not [present] in buddhas;⁹⁵¹ [it is] the pleasure of yoginīs,⁹⁵² [which is] to be known by itself.

dhāryamānaṃ mahā caiva dvādaśāntargataṃ nṛṇām /⁹⁵³

/ 'jig bzhin pa ni chen po nyid // bcu gnyis mi rnams nang du son /

(The meaning of “dā”—) The great one (semen) is being retained (*dhāryamānaṃ*) after coming into the twelve of humans.⁹⁵⁴

vajravāyupraviṣṭasya tatra kundurayogajam //30.15//⁹⁵⁵

/ rdo rje'i rlung ni rab zhugs pa'i // der ni kun dur rnal 'byor skyes //

(The meaning of “va”—) For [the one in whom] the adamantine (*vajra*) wind has entered [the base of *avadhūtī*], there is the effect of the yoga of copulation.

jyotiryācana saukhyasya nācyutībhiś ca gamyate /⁹⁵⁶

/ 'od zer slong ba'i bde ba yi /⁹⁵⁷ / 'pho med rnams kyis bgrod par byos /

⁹⁴⁸ deṣe deṣe] ABD (yul dang yul du Tib); deṣe C ◇ vyavasthitāḥ] ABD (rnam par gzhag Tib); vyavasthitā C

⁹⁴⁹ gocarō] ABD (spyod yul Tib); gocarā C ◇ 'yaṃ] *em.* ('di Tib); yaṃ ABD; ye C ◇ -saṃvedya-] ABCDpc (rig Tib); saṃdyave Dac

⁹⁵⁰ min] D; yin P

⁹⁵¹ According to the *Bohitā* (D 1419, 212v2), the word “buddhas” indicates the Aggregates (*phung po*), the Elements and so on (*kham la sogs pa*), and the Sensory Objects (*skye mched*). They are equated with the buddhas and bodhisattvas in the Saṃvara scriptural tradition.

⁹⁵² According to the *Bohitā* (D 1419, 212v2–v3), the words “the pleasure of yoginīs” implies the inner channels and the drops (representing the mind of awakening) that flow in them.

⁹⁵³ mahā (for mahac)] ABCD (chen po Tib) ◇ nṛṇām] ABD (mi rnams Tib); nṛṇān C

⁹⁵⁴ The *Bohitā* appears to say that the great one, the semen, is retained in the adamantine jewel (*rdo rje nor bu*), namely the glans penis or the tip of the penis. “The twelve” means the adamantine jewel.

⁹⁵⁵ kundura-] A (kun dur Tib); kunduru BC; kuduru D

⁹⁵⁶ jyotiryācana (*m.c.* for jyotiryācanasya)] *conj.* ('od zer slong ba'i Tib); yetiryācana A; yetiyīvana B; yatīyācara C; yatīyīvana D; I have emended based on Tib. ◇ -sauhkyasya] ABC (bde ba yi Tib); sauṣyasya D ◇ nācyutībhiś (*m.c.* for nācyutībhiś)] AB; nācyūtībhiś C; na cyutībhiś D; 'pho med rnams kyis Tib

⁹⁵⁷ bde ba yi] D; bde ba'i P

(The meaning of “rī”—) For [the one who] seeks for the light (*ry* of *jyotiryā-*) of pleasure, so long as [the semen] does not fall out (*viz.*, so long as he does not ejaculate), [that pleasure] does not leave.

evam godāvarī jñātvā śraddhendriyeṣu vajrakam //30.16//⁹⁵⁸
/ de ltar go dā ba ri shes byas nas /⁹⁵⁹ / dad pa'i dbang po'i rdo rje can //

Having known Godāvarī thus, the Faculty of Faith becomes adamantine.

vīramatīsvabhāvajñāṃ cakramadhye tu nāyakām /⁹⁶⁰
saptatrimśātmake vajre mantrayukte svanāmake //30.17//⁹⁶¹
nānāvikalpagrahās tu sahajavīryanāmanām /⁹⁶²
/ dpa' blo ma yi rang bzhin shes /⁹⁶³ / dkyil 'khor dbus kyi gtso mo yin /
/ sum cu bdun bdag nyid rdo rjer /⁹⁶⁴ / rang ming gsang sngags ldan par ro //
/ sna tshogs rnam rtog zas can ni // lhan skyes brtson 'grus ming gis so /

Knowing the intrinsic nature of Vīramatī, [a practitioner should visualize] the mistress (Vīramatī) at the center of a wheel, [that is,] in [a wheel] comprising the thirty-seven [seats],⁹⁶⁵ adamantine, and joined with a mantra [that contains] her own name. Various mental constructs (letters) are seized in the name of the innate energy (*sahajavīrya*).

om ka pa la ru pā ṣu nta pā dhū ṣo ma dya rū ta gra sū va lā pu ya ṣā hūṃ
ya hūṃ hūṃ **pha hūṃ ṭ pha pha ṭ ṭ pha svā ṭ** hā svāhā /⁹⁶⁶ om vīramatiye
hūṃ hūṃ phaṭ **phaṭ** svāhā /30.18//⁹⁶⁷

⁹⁵⁸ godāvarī (for godāvarīm)] A (go dā ba ri Tib); godāvarī BD; godāvalī C ◇ śraddhe-] AB (dad pa'i Tib); śuddhe C; śrarddhe D ◇ -ndriyeṣu (for -ndriye)] ABCD (dbang po'i Tib)

⁹⁵⁹ go dā ba ri] D; go da ba ri P

⁹⁶⁰ -jñāṃ (for -jñās)] ABCD (shes Tib) ◇ -madhye tu] ABD (dbus kyi Tib); madhyeṣu C ◇ nāyakām (for nāyakīm)] ABD (gtso mo Tib); nāyakaṃ C

⁹⁶¹ vajre] ABD (rdo rje Tib); vajraṃ C ◇ mantra-] BCD (gsang sngags Tib); ma++ A ◇ -yukte] ABD (ldan par Tib); yukta C ◇ sva-] ACD (rang Tib); svasva B

⁹⁶² -vikalpa-] ABD (rnam rtog Tib); vilpa C ◇ -grahās] ABCD; zas can Tib ◇ sahaja-] ABD (lhan skyes Tib); sahaṃ C ◇ -nāmanām (*m.c.* for -nāmnā)] ABCD (ming gis Tib)

⁹⁶³ blo ma yi] D; blo ma'i P

⁹⁶⁴ rdo rjer] D; rdo rje P

⁹⁶⁵ For the thirty-seven seats, see my translation and footnote of verse 26.48.

⁹⁶⁶ As this is a mixed mantra composed of the ninth and tenth of the forty-eight parts of Heruka's root mantra (Appendix C), I have edited the text accordingly. ◇ om ka pa la ru pā ṣu nta +ā dhū ṣo ma dya ru ta gra sū va lā pu ya ṣā hūṃ ya hūṃ hūṃ pha hūṃ ṭ pha pha ṭ ṭ pha svā ṭ hā svāhā] *em.*; om ka pa la ru pā ṣu nta +ā dhū ṣo ma dya ru ta gra sū va lā pu ya ṣā hūṃ ya hūṃ 2 phaṭ 2 svā phaṭ hā svāhā A; om ka pa la rū pā ṣu nta pā dhū po ma dya ru ta gra sū va lā pu ya ṣā hūṃ ya hūṃ 2 phaṭ svā phaṭ hā svāhā B; om ka pa la ru pām ṣu ta pā dhu ṣo ma dya ru ta gra su va lā pu ya ṣā hūṃ ya hūṃ 2 phaṭ svā phaṭ hā svāhā C; om ka pa la rū pā ṣu nta pā dhū ṣā ma dya ru ta gra sū va lo pu ya ṣā hūṃ ya hūṃ 2 phaṭ 2 svā phaṭ hā svāhā D; om ka pa la ra pām shu ta pā dhū sho mru dya u ta gra shū ba lā pu ya ṣā hūṃ ya hūṃ hūṃ phaṭ hūṃ ṭ pha pha ṭ ṭ pha svā ṭ hā svā hā Tib

⁹⁶⁷ vīramatiye (for vīramatyai)] ABCD (bī ra ma tī ye Tib) ◇ phaṭ phaṭ] D (phaṭ phaṭ Tib); phaṭ ABC

/ oṃ ka pa la ra pām shu ta pā dhū sho mru dya u ta gra shū ba lā pu ya
 śā hūṃ ya hūṃ hūṃ phaṭ hūṃ **ṭ pha pha ṭ ṭ pha** swā **ṭ** hā swā hā /⁹⁶⁸ oṃ
 bī ra ma tī ye hūṃ hūṃ phaṭ phaṭ swā hā //⁹⁶⁹

Oṃ, [homage] to [Vajradāka, who] holds up an ax, a lasso, and a pike, *hūṃ hūṃ phaṭ phaṭ svāhā*, to [Vajradāka, who is of] the violent and wonderful appearance of the color of smoke [of the fire] at the end of a kalpa, *hūṃ hūṃ phaṭ phaṭ svāhā*.⁹⁷⁰ *Oṃ*, for Vīramatī, *hūṃ hūṃ phaṭ phaṭ svāhā*.

varṇasamsthāna pūrveṣu kuryāt sarvayoginīm /⁹⁷¹

vīryaṃ saṃkramate yasmād abhidhānasamudbhavām //30.19//⁹⁷²

gāruḍa-m-yogayuktena kriyate nātra saṃśayaḥ /⁹⁷³

/ kha dog dang dbyibs sngon gyi ru /⁹⁷⁴ / rnal 'byor ma kun gyi ni bya /

/ gang phyr brtson 'grus yang dag 'pho // mngon par brjod pa yang dag
 'byung //

/ nam mkha' lding gi sbyor ldan pas /⁹⁷⁵ / 'dir ni the tsom med par byed /

[Vīramatī's] color and shape are as before. He should make (visualize) the yoginī of all.⁹⁷⁶ As the energy (*vīrya*) transfers (*-mate* of *saṃkramate*), [she] emerges from [that] name. Joined with the yoga of Garuḍa,⁹⁷⁷ it is performed. There is no doubt regarding that.

varajihvā tu vijñeyā cchomakā pūrvadarśakām //30.20//⁹⁷⁸

praticchomā na cānyāsti pratijihvā dvayendriyam /⁹⁷⁹

⁹⁶⁸ oṃ ka pa la] *em.*; oṃ ka pā la DP ◇ ra pām shu ta pā dhū sho mru dya u ta gra shū ba lā pu] D; ru bā ṣuṃ ta bā dhu sho ma dya ru ta gra shu ba lā bu P ◇ **ṭ pha pha ṭ ṭ pha** swā ṭ hā] *em.*; phaṭ phaṭ swā phaṭ hā D; hūṃ phaṭ P

⁹⁶⁹ phaṭ phaṭ] D; phaṭ P

⁹⁷⁰ This mantra is a mixture of the ninth and tenth of the forty-eight parts of Heruka's root mantra (*paraśupāśodyataśūlāya* and *kalpāntadhūmrugrapuṣāya*). See also Appendix C.

⁹⁷¹ -samsthāna (*m.c.* for -samsthānam)] ABCD (dbyibs Tib) ◇ pūrveṣu (for pūrveṣa)] ABCD (sngon gyi ru Tib) ◇ kuryāt] ABD (bya Tib); kuryyāc ca C

⁹⁷² vīryaṃ] ABC (brtson 'grus Tib); vīryya D ◇ saṃkramate] ACD (yang dag 'pho Tib); saṃkramāte B ◇ -samudbhavām (for -samudbhavā)] ABC (yang dag 'byung Tib); sadbhavām D

⁹⁷³ gāruḍa-m- (*m.c.* for gāruḍa-)] ABC (nam mkha' lding Tib); gāruḍam D ◇ yoga-] ABC (sbyor Tib); yāga- D ◇ kriyate] BD (byed Tib); kriya Aac; kriya+e Apc; krīyate C ◇ saṃśayaḥ] C (the tsom Tib); saṃsa++h A; saṃśayaḥ B; saṃśrayaḥ D

⁹⁷⁴ sngon] D; mngon P

⁹⁷⁵ nam mkha'] D; namkha' P

⁹⁷⁶ The yoginī of all means Vīramatī in the form of an inner fire.

⁹⁷⁷ According to the *Bohitā* (D 1419, 213v2–v3), the yoga of Garuḍa means the yoga of Caṇḍālī or inner fire.

⁹⁷⁸ vara-] AC (mchog gi Tib); cara B; ra D ◇ cchomakā] ABD (tstsho ma ka Tib); cchoṣmakā C ◇ -darśakām (for -darśakā)] ABCD (bstan pa'i Tib)

⁹⁷⁹ -cchomā] ABD (phyag rgya'i Tib); cchoṣmā C ◇ na] ABpcCD (med Tib); *om*. Bac ◇ cānyāsti] ABC (gzhan Tib); cānāsti D ◇ dvayendriyam] ABC (dbang gnyis kyi Tib); dvamndriyam D

/ sngon du bstan pa'i tstsho ma ka // mchog gi lce ru shes par bya //
 / phyag rgya'i lan ni gzhan med de // lan gyi lce ni dbang gnyis kyi'o /

The secret sign, [which a yoginī] shows previously (30.2–5b), should be understood as the excellent tongue.⁹⁸⁰ There is no other response tongue or response sign (30.6–9b). [The tongue and the response tongue are] the two faculties.⁹⁸¹

nānāgameṣu tantreṣu na varṇitaṃ mayā tavaḥ //30.21//⁹⁸²
 idan tantraprayogan tu na bhūto na bhaviṣyati /⁹⁸³
 / sna tshogs rgyud dang lung mams su // nga yis khyod la ma bshad do //⁹⁸⁴
 / rgyud 'di yi ni rab sbyor ba // ma byung 'byung bar mi 'gyur ro /

In various [other] āgamas and tantras, I have not explained [this] to you. This practice of tantra was not presented [so far] and will not be presented.

ye dviṣanti janā mūdhā avidyāduṣṭacetasaḥ //30.22//⁹⁸⁵
 prāpnoti na sa buddhatvaṃ narake pacyate dhruvam /⁹⁸⁶
 / ma rig pa dang sdang sems dang // skye bo rmongs gang yul spyod na //
 / sangs rgyas nyid ni mi 'thob cing // nges par dmyal bar 'tshed par 'gyur /

People who hate, who are stupid, and whose minds are defiled by ignorance do not attain the state of buddha. He is certainly burnt in hell.

tasmāt prasannacittātmā suvidyākṛtasādarām //30.23//⁹⁸⁷
 prāpnoti buddhatvam acirām na mūdhā sambhavet purām /⁹⁸⁸
 / de phyir gus pa'i sems bdag gis // bya ba gus pas legs rig bya //

⁹⁸⁰ This explains the inner form of the secret sign. The tongue indicates the tongue of Caṇḍālī, namely, an inner fire (*Bohitā*, D 1419, 213v3).

⁹⁸¹ Perhaps the response tongue or sign indicates the mind of awakening in the form of seminal fluids, which are generated by the heat of the inner fire, the inner form of the yoginī's performance of the secret sign. It seems that the text expresses the communication between a yoginī and a practitioner by means of the body signs and the response signs as the union of the inner fire (yoginī) and the mind of awakening (practitioner); the two faculties (*dvayendriyam*) indicate the female and male principles (the inner fire and the mind of awakening), respectively.

⁹⁸² nānā-] ABC (sna tshogs Tib); nā D ◇ varṇitaṃ] ABpcCD (bshad Tib); varṇnataṃ Bac ◇ tavaḥ (for tava)] A (khyod la Tib); mavaḥ Bac; navaḥ BpcCD

⁹⁸³ idan tantraprayogan (for ayaṃ tantraprayogas)] ABCD (rgyud 'di yi ni rab sbyor ba Tib)

⁹⁸⁴ ma bshad] D; mang bshad P

⁹⁸⁵ ye] ABC (gang Tib); ya D ◇ -duṣṭacetasaḥ] A; duṣṭacetasaḥ BCD; yul spyod na Tib

⁹⁸⁶ sa buddhatvaṃ] AB; sambuddhatvaṃ CD; sangs rgyas nyid Tib ◇ narake pacyate] ABC (dmyal bar 'tshed par 'gyur Tib); narakeṣu cyate D

⁹⁸⁷ -kṛta-] ABCD; bya ba Tib ◇ -sādarām (for -sādarah)] ABD (gus pas Tib); sādaram C

⁹⁸⁸ acirām (for acirān)] A (yun mi ring Tib); avicā BC; avicān D ◇ mūdhā (for mūdhaḥ)] ABCD (rmongs pa Tib) ◇ purām (for purā)] ACD (sngon gyi Tib); purom B

/ sngon gyi rmongs pa med 'gyur zhing // sangs rgyas nyid 'thob yun mi
ring /

Therefore, being clear-minded and devoted (*-kṛtasādarām*) to right knowledge, he attains the state of buddha soon, unless he is stupid until then.

bhaktinamra sadā bhūtvā āyurārogyavardhanām //30.24//⁹⁸⁹

vāyucakreṣu yoginyo balavān vīryamatyakām /⁹⁹⁰

liyateṣu mahācitta vajravāyuprabhedavām //30.25//⁹⁹¹

/ mos pas rgyun du gzhol gyur pas /⁹⁹² / tshe dang nad med 'phel ba yin //

/ rlung gi 'khor lo'i rnal 'byor ma // stobs ldan dpa' bo'i blo gros ma /

/ rdo rje'i rlung dbye rab ldan pas // sems chen por ni thim par 'gyur //

Having always bowed with faithful devotion, [he attains] longevity and better health. The yoginīs in the Wind Circle⁹⁹³ are powerful, energetic, and intelligent. Divided by the adamant wind, [every yoginī] is absorbed into the great mind.

ity āha bhagavān svāmī vajraḍākas tathāgataḥ /

sarvavīrasamāyogād vajrasattvaḥ paraṃ sukham //30.26//⁹⁹⁴

/ dpa' bo thams cad mnyam sbyor las // rdo rje sems dpa' bde ba'i mchog /

/ rdo rje mkha' 'gro de bzhin gshegs // bcom ldan bdag pos 'di gsungs so //

Thus spoke the Blessed One, the master, Vajraḍāka, the tathāgata, Vajrasattva, the Supreme Bliss, through the complete union with all heroes.

iti śrīḍākārṇave mahāyoginītantrarāje mudrāpratimudrāvīramatīsvabhāvidhi-
lakṣaṇaṃ nāma paṭalas triṃśatimaḥ /⁹⁹⁵

/ dpal mkha' 'gro rgya mtsho rnal 'byor ma'i rgyud kyi rgyal po chen po las
phyag rgya dang phyag rgya'i lan dpa' bo'i blo gros ma'i cho ga'i mtshan
nyid kyi ming zhes bya ba ste le'u sum cu pa'o //

⁹⁸⁹ -namra (for -namrah) | AB (gzhol Tib); rasra C; napra D ◇ -vardhanām (for -vardhanam) | ABCD ('phel ba yin Tib)

⁹⁹⁰ -cakreṣu (for -cakre) | ABCD ('khor lo'i Tib) ◇ balavān (*m.c.* for balavatyo) | ABC (stobs ldan Tib); baravān D ◇ -matyakām (for -matyakāḥ) | ABCD (blo gros ma Tib)

⁹⁹¹ liyateṣu (for liyate tu) ABD (thim par 'gyur Tib); riyateṣu C ◇ mahācitta (for mahācitte) | ABD (sems chen por Tib); mahācittaṃ C ◇ -prabhedavām (for -prabhedavati) | ABD (dbye rab ldan pas Tib); prabhedakaṃ C

⁹⁹² rgyun du | P; rgyun tu D

⁹⁹³ The Wind Circle is the sixth of the circles that constitute the Heruka maṇḍala expounded in Chapter 15 of the *Dākārṇava* (Appendix B).

⁹⁹⁴ -samāyogād | ABCpcD; samāyod Cac ◇ -sattvaḥ | ACD; satvaṃ (or satva) B

⁹⁹⁵ iti | ABCD; *n.e.* Tib ◇ -rāje | D (rgyal po Tib); rāje ABC ◇ -pratimudrā- | ABC (phyag rgya'i lan Tib); pratimudrāpratimudrā D ◇ -svabhāva- | ABCD; *n.e.* Tib ◇ -lakṣaṇaṃ | ABC (mtshan nyid kyi Tib); lakṣaṇa D ◇ paṭalas | ACD (le'u Tib); paṭala B ◇ triṃśatimaḥ | CD (sum cu pa Tib); triṃśa+ima A; triṃśatima B

Thus ends Chapter 30, titled the characteristics of the rule regarding the seals and response seals that have the nature of *Vīramatī*, in the glorious *Ḍākārṇava*, the great king of *Yoginītantras*.

Ḍākārṇava, Chapter 31

prakāśayatu bhagavān sarvadhātuṣu cchomakā /⁹⁹⁶
yā cchomāmalabhāvā tu kathyate śrṇu sādhakī //31.1//⁹⁹⁷
/ khams thams cad kyī tstsho ma ka // bcom ldan 'das kyis bstan du gsol /
/ gang zhig dri med dngos po'i brda // bshad kyis sgrub mo mnyan par
gyis //

[The goddess asked—] May you [who are] the Blessed One, uncover the secret sign of all elements. [The Blessed One said—] [I shall] explain the secret sign, which is pure. May you [who are] a female practitioner, Listen.

dantenosṭha samgr̥hya cūṣayed bolakaṃ sukhāt /⁹⁹⁸
paścāt prakāśaye jñānam idam vacanam abravīt //31.2//⁹⁹⁹
/ so yis mchu ni yongs bzung nas // bde bas bo lla 'jib par byed /¹⁰⁰⁰
/ **phyi** nas ye shes rab ston pa'i /¹⁰⁰¹ / 'di skad kyī ni tshig smras so //

Having nipped the lip with the teeth, [the goddess] sucked the [Blessed One's] *bola* (penis) joyfully. Subsequently, she made [her] gnosis (womb) visible. [The Blessed One] said the following words:

mātrā cākṣarayogena daśatrika ṣaḍādhikāḥ /¹⁰⁰²
mudrā ca pratimudreṣu bhedayet samayī 'dhunāt //31.3//¹⁰⁰³
/ phyi mo'i yi ge'i sbyor ba yis /¹⁰⁰⁴ / bcu po gsum la drug **lhag** pa'i /¹⁰⁰⁵
/ phyag rgya phyag rgya'i lan gyis ni // 'di las dam tshig dbye bar bya //

⁹⁹⁶ sarva-] A (thams cad Tib); ya B; āma C; sa D ◇ -dhātuṣu] *em.* (khams Tib); dhātu++ (appearing more as dhātuṣu than dhātuka) A; dhātuka BCD ◇ cchomakā (for cchomakām)] ApcBD (tstsho ma ka Tib); bha Aac; cchoṣmakā C

⁹⁹⁷ cchomā-] AB (brda Tib); cchoṣmā C; cchomo D ◇ -māmala-] AD (dri med Tib); māla B; ṣmāladdha C ◇ -bhāvā] AC (dngos po'i Tib); bhovā BD

⁹⁹⁸ -nosṭha (for -nauṣṭham)] ABC (mchu Tib); ṣṭham D ◇ cūṣayed (for acūṣad or cūṣayitvā)] ABD ('jib par byed Tib); yūṣayed C ◇ bolakaṃ] AB (bo lla Tib); bālakaṃ CD ◇ sukhāt] ABD (bde bas Tib); mukhāt C

⁹⁹⁹ prakāśaye (for prakāśayaj)] ABC (ston pa'i Tib); prakāśaya D

¹⁰⁰⁰ bo lla] D; po la P

¹⁰⁰¹ phyi nas] P; phyin nas D

¹⁰⁰² mātrā (for mātrās)] ABCD (phyi mo'i Tib) ◇ -trika (for -trikāḥ)] ABCD (sum la Tib) ◇ -ādhikāḥ (*m.c.* for -adhikāḥ)] ABCD (drug lhag pa'i Tib)

¹⁰⁰³ mudrā (for mudrās or mudrām)] ABCD (phyag rgya Tib) ◇ samayī] ABC (dam tshig Tib); samayā D ◇ 'dhunāt (for 'dhunā)] *corr.* ('di las Tib); dhunāt ABCD

¹⁰⁰⁴ phyi mo'i] D; phyi mo'i yang P

¹⁰⁰⁵ lhag pa'i] P; ldan pa'i D

By the application of the letters (alphabets), there are thirty-six *mātrās* or moras. Now, a pledge-observer should discern [these] seals from the response seals.

ka kha ga gha ṅa kaṃ /¹⁰⁰⁶ ca cha ja jha ṅa caṃ /¹⁰⁰⁷ ṭa ṭha ḍa ḍha ṅa ṭaṃ
/¹⁰⁰⁸ ta tha da dha na taṃ / pa pha ba bha ma paṃ / ya ra la va ha yaṃ
/31.4/¹⁰⁰⁹

/ ka kha ga gha nga kaṃ / tsa tsha dza dzha nya tsaṃ / ṭa ṭha ḍa ḍha ṅa
ṭaṃ / ta tha da dha na taṃ / pa pha ba bha ma paṃ / ya ra la wa ha yaṃ //

(1) ka, (2) kha, (3) ga, (4) gha, (5) ṅa, (6) kaṃ, (7) ca, (8) cha, (9) ja, (10) jha, (11) ṅa, (12) caṃ, (13) ṭa, (14) ṭha, (15) ḍa, (16) ḍha, (17) ṅa, (18) ṭaṃ, (19) ta, (20) tha, (21) da, (22) dha, (23) na, (24) taṃ, (25) pa, (26) pha, (27) ba, (28) bha, (29) ma, (30) paṃ, (31) ya, (32) ra, (33) la, (34) va, (35) ha, and (36) yaṃ—

iti yoginī dāsyati pratimudrā punar idam //31.5//¹⁰¹⁰

/ zhes bya rnal 'byor mas ster na // phyag rgya'i lan ni slar yang 'di //

A yoginī will give thusly.¹⁰¹¹ Then, the seals for response are as follows:

kā khā gā ghā ṅā kaḥ / cā chā jā jhā ṅā caḥ /¹⁰¹² ṭā ṭhā ḍā ḍhā ṅā ṭaḥ / tā
thā dā dhā nā taḥ / pā phā bā bhā mā paḥ / yā rā lā vā hā yaḥ /31.6/¹⁰¹³

/ kā khā gā ghā ngā kaḥ / tsā tshā dzā dzhā nyā tsaḥ / ṭā ṭhā ḍā ḍhā ṅā
ṭaḥ / tā thā dā dhā nā taḥ / pā phā bā bhā mā paḥ / yā rā lā vā hā yaḥ //

(1) kā, (2) khā, (3) gā, (4) ghā, (5) ṅā, (6) kaḥ, (7) cā, (8) chā, (9) jā, (10) jhā, (11) ṅā, (12) caḥ, (13) tā, (14) ṭhā, (15) ḍā, (16) ḍhā, (17) ṅā, (18) ṭaḥ, (19) tā, (20) thā, (21) dā, (22) dhā, (23) nā, (24) taḥ, (25) pā, (26) phā, (27) bā, (28) bhā, (29) mā, (30) paḥ, (31) yā, (32) rā, (33) lā, (34) vā, (35) hā, and (36) yaḥ.

evaṃ jñātvā viśet mudrāṃ kapāṭaṃ sarvadehinām /¹⁰¹⁴

randhradvayaprayogeṣu sarvañ cākṣarasannibhām //31.7//¹⁰¹⁵

¹⁰⁰⁶ kaṃ] ABpcCD (kaṃ Tib); om. Bac

¹⁰⁰⁷ cha] AB (tsha Tib); ccha CD ◇ caṃ] ACD (tsaṃ Tib); om. Bac; (one illegible letter) Bpc

¹⁰⁰⁸ ṭaṃ] ABpcCD (ṭaṃ Tib); om. Bac

¹⁰⁰⁹ ha] ABC (ha Tib); tta D

¹⁰¹⁰ pratimudrā] ApcBCD; mudrā Aac ◇ idam (for iyam)] ABD; iyam C

¹⁰¹¹ A yoginī pronounces these short syllables to a practitioner. The practitioner utters the following syllables, most of which are long ones, as are the seals that respond to the yoginī (*Bohitā*, D 1419, 214r5).

¹⁰¹² chā] A (tshā Tib); cchā BCD

¹⁰¹³ hā] CD (hā Tib); om. AB; this is necessary because there must be a code syllable for the response (two morae) to ha.

¹⁰¹⁴ viśet (for veśayen)] ABC; viśet D; khyad Tib ◇ mudrāṃ] A (phyag rgya'i Tib); mudrāt BCD ◇ -dehinām] ACD (lus can Tib); dedinām B

¹⁰¹⁵ randhra-] A (bu ga Tib); randhraṃ BCD ◇ sarvañ] ABD (thams cad Tib); sarvās C ◇ -saṃnibhām (for -saṃnibham)] A ('dra Tib); sannibhāḥ B; sanibhāḥ C; saṃnibhām D

/ de ltar phyag rgya'i khyad shes nas // lus can kun gyi sgo glegs yin /
 / bu ga gnyis kyi rab sbyor bar // thams cad kyang ni yi ge 'dra //

Having known thus, he should make the seal [syllables] enter the gates of all embodied beings.¹⁰¹⁶ By the application of the two openings [in the body],¹⁰¹⁷ all assume the form of the letters.

adhorddhamīlaṇaṃ kṛtvā yogayoginī cādvayam /¹⁰¹⁸
 kṣaṇa catvāri satyāni tattvānandacittas tathā //31.8//¹⁰¹⁹
 / 'og dang steng du 'dus byas nas // rnal 'byor rnal 'byor ma gnyis med /
 / skad cig bzhi yi bden rnam kyis // de nyid dga' ba bzhi de bzhin //

Having made the lower and the upper meet together, the yogin and the yoginī [become] nondual.¹⁰²⁰ There are (1) the Four Moments (*kṣaṇa*), (2) the [Four] Truths (*satyāni*), (3) the [Four] Realities (*tattva*), (4) the [Four] Pleasures (*ānanda*) as well as (5) the [Four] Minds (*citta*),

nikāyāni ca cakrāṇi evaṃ mayā kāyāni ca /¹⁰²¹
 uddeśam idan tanre nirdeśam anyagaṃ smṛtam //31.9//¹⁰²²
 / sde pa bzhi dang 'khor lo bzhi // e baṃ ma yā sku rnam ni /¹⁰²³
 / rgyud 'dir mdo ru bstan pa ste // rgyas bshad gzhan du rtogs par bya //¹⁰²⁴

¹⁰¹⁶ According to the *Bohitā* (D 1419, 214r6–r7), “the gates of all embodied beings” indicate the nine fourfold concepts mentioned in 31.8c–9b (*kṣaṇa catvāri ... kāyāni*), which amounts to thirty-six (4×9) in total. The thirty-six pairs of syllables and response syllables are related to them. The phrase “gates of all bodily beings” suggests the nine openings of one’s physical body, which are taught in the verses that follow (31.18c–19b). The *Bohitā* does not mention explicitly the connection of the thirty-six pairs of syllables and response syllables with the nine openings of the body. However, I speculate that their connection is implied both in the *Dākārṇava* and the *Bohitā*.

¹⁰¹⁷ I am not certain of what the two openings exactly indicate. I speculate that they are related to the upper and lower parts of the body, which is mentioned in the next line (31.8a).

¹⁰¹⁸ adho-] ABD ('og dang Tib); abo C ◇ -mīlaṇaṃ] ABC ('dus Tib); mīraṇaṃ D ◇ yoga- (for yogi-)] ABCD (rnal 'byor Tib)

¹⁰¹⁹ kṣaṇa (for kṣaṇāni)] ABCD (skad cig Tib) ◇ satyāni] BCD (bden rnam Tib); ++tyāni A ◇ -cittas (*m.c.* for -cittāni)] ABCD; bzhi Tib

¹⁰²⁰ Verse 31.8ab seems to mean the following: an inner fire flames upward from the letter (“yoginī”) in the navel (“the lower”) and reaches the letter (“yogin”) in the head (“the upper”), and then the nectar or mind of awakening flows down from the letter in the head toward the letter in the navel.

¹⁰²¹ nikāyāni ca (*m.c.* for nikāyās ca)] ABC; nikāyān iva D; sde pa bzhi dang Tib ◇ cakrāṇi] *corr.*; cakrāni ABCD; 'khor lo bzhi Tib ◇ evaṃ] ABD (e baṃ Tib); eva C ◇ kāyāni] ABD (sku rnam Tib); ni C

¹⁰²² uddeśam] ABC (mdo ru bstan pa Tib); uddeśan D ◇ nirdeśam] A (rgyas bshad Tib); niddeśam BD; nirddeśam m C

¹⁰²³ e baṃ ma yā] D; e baṃ ma ya P

¹⁰²⁴ rtogs par bya] D; rtogs dran bya P

(6) the [Four] Sects (*nikāya*), (7) the [four] chakras (*cakrāṇi*), (8) [the four letters] *e vaṃ ma yā*, and (9) the [Four] Bodies (*kāyāni*).¹⁰²⁵ The instruction is concise in this tantra. The detailed [version of this] instruction has been transmitted in another way.

kharvarī ca prayogeṇa jñātavyaṃ mantriṇā vidhiḥ /¹⁰²⁶
/ mi'u thung ma yi rab sbyor bas /¹⁰²⁷ / cho ga sngags pas shes par bya /

A mantra practitioner should understand the ritual method by applying Kharvarī [to it].

khasamaṃ kapāṭamālāṃ khecarī carate svayam //31.10//¹⁰²⁸
/ nam mkha' dang mnyam sgo glegs phreng /¹⁰²⁹ / mkha' spyod ma ru
spyod pa rang //

(The meaning of “Kha”—) A sky-going female spontaneously goes to the wreath of the gates which is equal to the sky (*khasama*).¹⁰³⁰

vācābhāṣāsvārūpātmā nirodham upagacchati /¹⁰³¹
/ ngag kyang skad kyi rang bzhin bdag // 'gog par nye bar 'gro bar gyis /

(The meaning of “rva”—) [A practitioner] who is intent on the nature of the words (*vācā*) and speech (*viz.*, the code and response code syllables) approaches restraint.

rahasyaṃ cittacaitānāṃ nāntaṃ ca labhyate sphuṭam //31.11//¹⁰³²
/ gsang chen sems dang sems byung rnams // mtha' ma gsal bar 'thob pa
yis //

¹⁰²⁵ As mentioned earlier, these nine fourfold concepts represent the thirty-six pairs (4×9) of syllables and response syllables. The *Bohitā* explains each fourfold concept (D 1419, 214r7–v2), except for the Four Minds. The [Four] Truths (*satyāni*) indicate the body, speech, mind, and gnosis; they are not the Four Noble Truths according to the *Bohitā*.

¹⁰²⁶ kharvarī (for kharvaryās)] ABCD (mi'u thung ma yi Tib) ◇ prayogeṇa] corr.; prayogena ABCD (rab sbyor bas Tib) ◇ jñātavyaṃ (for jñātavyo)] ABCD (shes par bya Tib) ◇ mantriṇā] ABD (sngags pas Tib); mantriṇām C

¹⁰²⁷ mi'u thung ma yi] D; me'u thung ma'i P

¹⁰²⁸ -samaṃ (for -samām)] ABCD (dang mnyam Tib) ◇ kapāṭa-] AD (sgo glegs Tib); ka(a blank space)ṭa B; ca kaṭa C

¹⁰²⁹ nam mkha'] D; namkha' P

¹⁰³⁰ For the meaning of this sentence, see also verse 31.16a, in which one's physical body with nine gates (openings such as navel) is equated with the space or sky. According to this idea, “the wreath of gates” can be considered to indicate one's physical body with the nine gates, and such body is equal to the sky. Most likely “a sky-gong female” signifies Kharvarī in the form of the inner fire or inner channels.

¹⁰³¹ vācābhāṣā-] corr.; vācābhāṣa ABCD; ngag kyang skad kyi Tib ◇ -svārūpā-] em. (rang bzhin Tib); surūpā ABD; surupā C ◇ nirodham] BCD ('gog par Tib); niro+++ A ◇ upagacchati] ABD (nye bar 'gro bar gyis Tib); upargacchati C

¹⁰³² rahasyaṃ] ABCD; gsang chen Tib ◇ -cittānām] AD (sems byung rnams Tib); caitānām BC ◇ nāntaṃ] A; nāntaṃ BCD; mtha' ma Tib; cf. mtha' ma yin pa *Bohitā* (D 1419, 215r1) ◇ labhyate] ABC ('thob pa yis Tib); rabhyate D

(The meaning of “ra”—) The secret (*rahasya*) of the mind and mental factors, [which is] infinite, is comprehended clearly.

ratnavajrāntare bimbaṃ dr̥ṣyate ikṣaṇāntarāḥ /¹⁰³³

/ rin chen rdo rje las dga'i gzugs // bltas pa'i mtshams su mthong bar 'gyur /

(The meaning of “ī”—) An orb is seen in the interior of the jewel-*vajra*; [there are also] different visions (*ikṣaṇā*) [of it].¹⁰³⁴

sarvasadbhāvayogātmā catvāracatvārātmakam //31.12//¹⁰³⁵

/ thams cad bden pa'i sbyor bdag nyid // bzhi po bzhi yi bdag nyid can //¹⁰³⁶

[A practitioner who is] intent on the yoga of every truth [sees it] naturally fourfold.¹⁰³⁷

rāmeśvaravīryendriyaṃ jñātavyā paramādbhutām /¹⁰³⁸

/ rā me shwa ra dang dbang por // mchog tu rmad byung shes par bya /

[Kharvarī,] the excellent and wonderful one, should be known as [being associated with] Rāmeśvara and the Faculty of Energy (*vīryendriya*).

rāgārāgavimiśraṅ ca na sambhavanti tatṣaṅāt //31.13//¹⁰³⁹

/ 'dod chags chags bral rnam bsres pa // de'i skad cig las byung ba min //¹⁰⁴⁰

(The meaning of “Rā”—) Greed (*rāga*) and absence of greed are mixed; in that moment, no [dichotomous concepts] arise [in the mind].

meti madhye sudhāsthānā pañcabhūtātmakātmanā /¹⁰⁴¹

/ 'byung ba lnga'i bdag can yin las /¹⁰⁴² / me ni dbus su bdud rtsi'i gnas /

¹⁰³³ -vajrāntare] ABCD; rdo rje las dga'i Tib ◇ bimbaṃ] ABC (gzugs Tib); rimbaṃ D ◇ ikṣaṇā-] A (bltas pa'i Tib); ikṣaṇā BCD ◇ -ntarāḥ] ABD (mtshams su Tib); ntarāṃ C

¹⁰³⁴ It is probable that “an orb” is a drop of semen, and “the jewel-*vajra*” is the glans penis. It also appears in different ways as the next line mentions (i.e., the Four Pleasures and Sixteen Pleasures).

¹⁰³⁵ -sadbhāva-] ABD (bden pa'i Tib); saṃbhāva C ◇ catvāracatvārā- (for catuṣcatur-)] ABD (bzhi po bzhi yi Tib); catvāracaturā C

¹⁰³⁶ bzhi yi] D; bzhi'i P

¹⁰³⁷ According to the *Bohitā* (D 1419, 215r2–r3), each of the Four Pleasures is inclusive of the Four Truths (body, speech, mind, and gnosis); therefore, there are Sixteen Pleasures.

¹⁰³⁸ rāmeśvara-] BCD (rā me shwa ra Tib); rāmesvara A ◇ vīryendriyaṃ] ABD; vīryaṃdriyaṃ C; dang dbang por Tib ◇ -dbhutām (for -dbhutā)] ABCD (rmad byung Tib)

¹⁰³⁹ rāgārāga-] ABC ('dod chags chags bral Tib); rāgarāga D ◇ sambhavanti] ABD (byung ba Tib); mambhavanti C

¹⁰⁴⁰ byung ba] D; 'byung P

¹⁰⁴¹ madhye] ABC; (dbus su Tib); madhya D ◇ -tmakā- (for -tmikā-)] ABD (bdag can Tib); *om.* C ◇ -tmanā] ABCD; yin las Tib ◇ After this line, sarvākāraṃ tu cyutiṅ ca tayābhiḥ sarvadehiṅaṃ // navadvārātmakam vyomaṃ so bhijñātvā caturguṇaṃ *add.* C

¹⁰⁴² yin] D; yid P

(The meaning of “me”—) [The letter] “me” (*me*) means [this]: At the center (*madhye*), [she¹⁰⁴³] is present with the nectar. [She] naturally embodies the Five Elements.

śvāsacakraṃ sadā tasya bhakṣayet tu tathāgatān //31.14//¹⁰⁴⁴

/ dbugs kyi 'khor lo rtag tu bde'i // de bzhin gshegs pa bza' bar bya //

(The meaning of “śva”—) The circle of breath (*śvāsa*) is always in him (a practitioner); he should eat the tathāgatas.¹⁰⁴⁵

ramaṇā devanāgānām aṅganānām vicakṣaṇaḥ /¹⁰⁴⁶

/ lha dang klu rnam bud med la // mkhas pa yis ni rol pa yin /

(The meaning of “ra”—) [She] delights (*ramaṇā*) the gods, nāgas, and females;¹⁰⁴⁷ [By this practice, the practitioner becomes] wise.

tayābhiḥ sarvakālan tu cyutiṅ ca sarvadehinām //31.15//¹⁰⁴⁸

/ de rnam kyis ni dus kun tu // lus can kun gyi 'pho ba yang //

Death (*cyutiṅ*) is also [brought] to all embodied beings by her (them)¹⁰⁴⁹ at all times.

navadvārātmakaṃ vyomaṃ śobhi jñātvā caturguṇam /¹⁰⁵⁰

evaṃ kapāsthānāni śattrimśa bhavate sadā //31.16//¹⁰⁵¹

/ sgo dgu'i bdag nyid nam mkha' la /¹⁰⁵² / de mams bzhi 'gyur du shes bya /

/ de ltar sgo glegs gnas rnam ni // rtag tu sum cu rtsa drug 'gyur //¹⁰⁵³

¹⁰⁴³ In these verses (31.13c–15), the word “she” indicates Kharvarī and her internal forms, namely an inner channel or fire.

¹⁰⁴⁴ śvāsa-] *corr.* (dbugs kyi Tib); svāsa ABCD ◇ -cakraṃ] ABD ('khor lo Tib); cakraṃ sacakraṃ C ◇ tasya] ABCD; bde'i Tib ◇ bhakṣayet] AB (bza' bar bya Tib); bhakṣeyen C; bhakṣayaṃ D ◇ tathāgatān] *conj.*; tathāgatā+ (a part of the damaged letter appears as a part of *m*) A; thāgatā Bac; tathāgatā BpcCD

¹⁰⁴⁵ According to the *Bohitā* (D 1419, 215v3–v4), “eat the tathāgatas” means to abandon the concept of the Five Elements.

¹⁰⁴⁶ ramaṇā] ABD (rol pa yin Tib); ramaṇā C ◇ deva-] *em.* (lha Tib); devā ABCD

¹⁰⁴⁷ According to the *Bohitā* (D 1419, 215v5–v6), the “gods” represent the Sensory Faculties such as the eyes (*mig la sogs pa*); the “nāgas” mean the Five Aggregates (*phung po*), the Faculties of Action such as the hand and the leg (*lag pa dang rkang pa la sogs pa*), the Sensory Objects (*dbang po'i bya ba*), and so on (*la sogs pa*); and the “females” indicate the Elements (*khams*), the Sensory Bases (*skye mched*), and so forth (*la sogs pa*).

¹⁰⁴⁸ -kālan] A (dus Tib); kāran BCD ◇ cyutiṅ (for cyutiś)] ACD ('pho ba Tib); cyūtiṅ B ◇ dehinām] AD (lus can Tib); dedinām B; dehiṅām C

¹⁰⁴⁹ The word *tayābhiḥ* (“by her (them)”) indicates Kharvarī and probably inner channels as her internal form. The length of one’s lifespan is influenced by the condition of inner channels.

¹⁰⁵⁰ This line is omitted in C (see also the footnote of 31.14ab) ◇ vyomaṃ (for vyomanam)] ABCD (nam mkha' Tib) ◇ śobhi] *corr.*; sobhi ABD; de rnam Tib

¹⁰⁵¹ -triṃśa (for -triṃśad)] ABCD (sum cu rtsa Tib) ◇ bhavate (*m.c.* for bhavante)] ABD ('gyur Tib); bhavete C

¹⁰⁵² nam mkha'] D; namkha' P

¹⁰⁵³ sum cu] D; sum bcu P

The space (body) has the nine gates. On knowing the brilliant [body with nine gates] to be fourfold ($9 \times 4 = 36$), in this way, the thirty-six gate-seats always appear [to the practitioner].¹⁰⁵⁴

dvārabhedam na vijñātaṃ guṇadoṣaṃ tu kīdṛśam /
/ sgo yi dbye ba mi shes la // skyon dang yon tan ji ltar lags /

[The goddess said—] The distinction of the gates is not known yet. Which [gate] is good and [which gate is] bad?

śṛṇu samyak prayogaṃ tu pramāṇaṃ cyutikālaṭaḥ //31.17//¹⁰⁵⁵
sumārge śobhanaṃ sthānam amārge bhavadoṣataḥ /¹⁰⁵⁶
/ 'pho ba'i dus tshod kyi ni tshad // yang dag rab tu sbyor ba nyon //
/ mdzes pa'i gnas ni lam bzang pos // lam ngan gyis ni srid pa'i skyon /

[The Blessed One said—] Listen rightly to [my instruction of] the practice and the means of knowledge at the time of death. The [rebirth into the] good state [of existence] is [attained] through the good path. The [rebirth into the] bad [state of] existence is through the bad path.

bindunābhāsyā ūrddhānāñ cakṣurnāsāni karṇayoḥ //31.18//¹⁰⁵⁷
pāna-apānadvārasya navadvārasya lakṣaṇam /¹⁰⁵⁸
/ thig le lte ba steng rnam dang // mig dang sna dang rna ba dag //
/ bshang ba dang ni gci ba'i sgo // sgo dgu yi ni mtshan nyid do /

The drop (between the eyebrows), the navel, the upper (the top of the head), the eyes, the nostrils, both ears, the urethra, the anus, and the gate [of existence] (the mouth)¹⁰⁵⁹— [these] nine gates have the [following] characteristics:

¹⁰⁵⁴ According to the *Bohitā* (D 1419, 216r1), the thirty-six seats are connected with the thirty-six inner channels starting with the *abhedyā* channel. The thirty-six inner channels are taught in the *Dākārṇava*, 26.1c–5.

¹⁰⁵⁵ prayogaṃ] ABD (rab tu sbyor ba Tib); prayogaṃ C ◇ cyuti-] ABC ('pho ba'i Tib); cyati D ◇ -kālaṭaḥ] ABD (dus Tib); kāraṭaḥ C

¹⁰⁵⁶ śobhanaṃ] C (mdzes pa'i Tib); sobhanaṃ ABD ◇ sthānam] AB (gnas Tib); jñānaṃ C; sthānaṃ nam D ◇ amārge] AD (lam ngan gyis Tib); amārgo B; mamārgo C ◇ -doṣataḥ (*m.c.* for -doṣaḥ)] ABCD (skyon Tib)

¹⁰⁵⁷ -nābhāsyā] AD (lte ba Tib); nātasya BC ◇ ūrddhānāñ] A (steng rnam Tib); urddhānāñ B; urddhānāṃ CD ◇ cakṣur-] AD (mig Tib); cakṣun B; cakṣuṃ C ◇ -nāsāni (for -nāsārandhrayoḥ)] ABC (sna Tib); nāsāni D

¹⁰⁵⁸ pāna-] ABD (gci ba'i Tib); prāṇa C ◇ nava-] ApcBCD (dgu yi Tib); la Aac ◇ lakṣaṇam] ABC (mtshan nyid Tib); rakṣaṇam D

¹⁰⁵⁹ See verse 31.21c, *bhavadvāra* (“gate of existence”).

nābhiḥ kāmikaṃ ca svargaṅ ca bindunā rūpadehinām //31.19//¹⁰⁶⁰

ūrddha ūrddhakasthānasya gatyāgatiḥ prakīrtitam /¹⁰⁶¹

/ lte bas 'dod pa'i mtho ris dang // thig les gzugs kyi lus can rnam //

/ steng gis steng gi gnas kyi ni // 'gro dang 'ong bar rab tu grags /

(1) Through the navel, [the consciousness goes to] the Desire [Realm].¹⁰⁶² (2) Through the drop, [the consciousness goes to] the heaven of embodied beings with forms (the Form Realm). (3) Through the upper, [the consciousness] is proclaimed to go to and come from the upper state of being (the Formless Realm).

yakṣā bhāva nāsānām kaṃnābhyām siddhadevatā //31.20//¹⁰⁶³

caḥsur yadi gataṃ jñānaṃ narāṇām nṛpavartinām /¹⁰⁶⁴

/ gnod sbyin dngos po sna las so // rna ba dag gis grub pa'i lha //

/ gal te mig nas ye shes bgrod // mi rnam mi bdag sgyur rnam 'gyur /

(4) Through the nostrils is the birth of a yakṣa. (5) Through both ears is [the birth of] a siddha god. (6) If the consciousness goes to the eye, [he attains] the birth as a king of people.

bhavadvāryasya pretānām mūtre ca tiryakas tathā //31.21//¹⁰⁶⁵

aṣṭau narakabhāvānām apāne sarvadehinām /¹⁰⁶⁶

/ srid pa'i sgo yis yi dags rnam // gci bas dud 'gro de bzhin no //

/ dmyal ba bryad kyi dngos rnam kyi // lus can rnam ni bshang ba las /¹⁰⁶⁷

(7) Through the gate of existence (the mouth) is [the birth] of pretas. Likewise, (8) through the urethra is [the birth of] a beast. (9) Through the anus, all embodied beings are born in the eight hells.

¹⁰⁶⁰ nābhiḥ (for nābheḥ)] ABC (lte bas Tib); nābhi D ◇ kāmikaṃ ca] A ('dod pa'i mtho ris dang Tib); kāmikaṃ ra B; kāmikaṃ C; kāmikaraṃ D ◇ (Second) ca] ABC; om. D ◇ -dehinām] ABD (lus can rnam Tib); dehinām C

¹⁰⁶¹ ūrddhaka-] ABC (steng gi Tib); ūrddhakasya D ◇ gatyāgatiḥ (for gatyāgati)] AB ('gro dang 'ong bar Tib); gatyāgati CD

¹⁰⁶² That is to say, at the time of death, if his consciousness (which is functionally equivalent to his soul) departs from his body through the navel, he is reborn in the Desire Realm.

¹⁰⁶³ yakṣā bhāva (for yakṣabhāvo)] ABC (gnod sbyin dngos po Tib); yakṣā bhavati D ◇ -nāsānām] AC (sna las Tib); nāsānā B; nāsānām D ◇ -devatā] ABC (lha Tib); devatā (above which the letters *karavās tathā* are noted) D

¹⁰⁶⁴ Verse 31.21 comes after verse 31.22ab in C. ◇ -vartinām (*m.c.* for -varti)] ABCD (sgyur rnam 'gyur Tib)

¹⁰⁶⁵ Verse 31.21 comes after verse 31.22ab in C. ◇ bhavadvāryasya] AB (srid pa'i sgo yis Tib); saṃb+ddhāryasya C; bhābuddhāryasya D ◇ mūtre] ABD (gci bas Tib); sūtre C

¹⁰⁶⁶ -bhāvānām (for -bhāvā)] ABC (dngos rnam kyi Tib); bhāvānām m D ◇ apāne (however, the last *-ne* is blurred and somewhat unclear)] A (bshang ba las Tib); apāna BCD

¹⁰⁶⁷ bshang ba] D; bshad pa P

anyas trīṇi trīṇi dvāraṃ nāḍisañcārakaṃ viduḥ //31.22//¹⁰⁶⁸

saptāvīṃśatikānān tu kṛttikādyāś ca ṛkṣakāḥ /¹⁰⁶⁹

/ gzhan gyi sgo ni gsum gsum ste // mkhas pas rtsa yi kun spyod can //

/ nyi shu rtsa bdun rnams kyang ni // smin drug la sogs rgyu skar ro /

There are three other gates for each [of the nine gates] (9 × 3 = 27). [Sages] know the rotation [of the consciousness] through the inner channels. The [twenty-seven] lunar mansions starting with Kṛttikā are [related] to the twenty-seven [gates].

viśuddhijñānatrayā tu ekaikasya hi dvāriṇām //31.23//¹⁰⁷⁰

/ mnam dag ye shes gsum po ni // re re'i sgo ma rnams kyi'o //

Everyone endowed with the gates has the three [aspects of the] pure gnosis.¹⁰⁷¹

vīryendriyas tu bhāveṣu sarvopacāralakṣaṇām /¹⁰⁷²

saptatrimṣātmake madhye bhāvayet pūrvavarṇikām //31.24//¹⁰⁷³

/ brtson 'grus dbang po'i dngos rnams kyis // thams cad nyer spyod mtshan nyid do /

/ sum cu bdun bdag nyid dbus su /¹⁰⁷⁴ / sngon gyi mdog can bsgom par bya //

With the nature of the Faculty of Energy, [Kharvarī] is characterized by all reverential services. He should visualize [her, whose] color is the same as before, at the center of [the maṇḍala] comprising the thirty-seven [seats].¹⁰⁷⁵

vajrīgauryādibījeṣu kapāṣṭhānam āvaset /¹⁰⁷⁶

¹⁰⁶⁸ anyas (for anyāni)] ABD (gzhan gyi Tib); anyams C ◇ (Second) trīṇi] CD (gsum Tib); trīṇi AB ◇ dvāraṃ (for dvārāni)] ABCD (sgo Tib) ◇ nāḍī-] ABD (rtsa yi Tib); nāḍī C ◇ -sañcārakaṃ] AB (kun spyod can Tib); sañcārāṇi C; sañcārakaṃ D

¹⁰⁶⁹ saptāvīṃśatikānām] ABD; saptāvīṃśatikālan C ◇ kṛttikādyāś ca] AD; kṛttikāryōś ca Bac; kṛttikāryōś ca Bpc; karttikānan tu C ◇ ṛkṣakāḥ] ApcBD; ṛkṣasā Aac; nakṣakāḥ C

¹⁰⁷⁰ -trayā] ABD (gsum po Tib); trayās C ◇ dvāriṇām] CD (sgo ma rnams kyi Tib); dvāriṇām AB

¹⁰⁷¹ According to the *Bohitā* (D 1419, 216r4–r5), the three aspects of the pure gnosis indicate the Faculty of Energy, the visualization of the wheel of maṇḍala, and the nine seed letters of Vajrī, Gaurī, and the others (namely *kṣum*, *yum*, *hum*, *sum*, *smryum*, *hmryum*, *ymryum*, *kṣmryum*, and *hyum*). These three aspects are mentioned in the next verses (31.24–25b). Except for the last *hyum*, eight of the nine seed letters are identical to the eight seed letters that Bhavabhāṭṭa's *Nibandha* commentary on the *Catuspīṭha* mentions (*Catuspīṭha* and *Nibandha*, Skt ed. (Szántó 2012b), 1.2.21–23, 1.2.41, and 1.4.7–10).

¹⁰⁷² -ndriyas tu bhāveṣu (for -ndriyasya bhāveṇa)] AB (dbang po'i dgos rnams gyis Tib); ndrīyes tu bhāveṣu C; ndrīyan tu bhāveṣu D ◇ -lakṣaṇām] ABD (mtshan nyid Tib); lakṣaṇam C

¹⁰⁷³ madhye] ABC (dbus su Tib); madhya D ◇ pūrva-] Apc (sngon gyi Tib); pūrṇa Aac; purṇan pūrva B; pūrṇendu C; pūrṇapūrvva D ◇ -varṇikām] ABC (mdog can Tib); varṇikā D

¹⁰⁷⁴ sum cu] D; sum bcu P

¹⁰⁷⁵ For the thirty-seven seats, see my translation and footnote of verse 26.48.

¹⁰⁷⁶ -bījeṣu (for -bījāni)] AD (sa bon Tib); bījeṣu B; vīryeṣu C ◇ -sthānam (for -sthāneṣu)] ABCD (gnas su Tib) ◇ āvaset] corr. (gzhang par bya Tib); ācaśet A; āvaśet BCD

prajñopāyātmakā devī pṛthivīcakrayogataḥ //31.25//¹⁰⁷⁷

/ rdo rje dkar mo sogs sa bon // sgo glegs gnas su gzhaḡ par bya /

/ shes rab thabs bdag nyid lha mo // sa yi 'khor lo'i sbyor bas so //

The seeds of Vajrī, Gaurī, and other [goddesses] should be placed at the seats of gates.¹⁰⁷⁸ With the nature of wisdom and means, the goddess [Kharvarī] is in the Earth Circle.¹⁰⁷⁹

mantrākṣarāṇi bhavanti /31.26/¹⁰⁸⁰

/ sngags kyi yi ge rnams su gyur pa ni /

The mantra letters are as follows:

oṃ mā vi ṭṛ ka ga ṭa ṇa mu pa kha ri hā pū hā ri ra ta vā ma ya ntrā hūṃ
ya hūṃ hūṃ pha hūṃ ṭ pha pha ṭ ṭ **pha svā ṭ** hā svāhā /¹⁰⁸¹ oṃ kharvarīye
hūṃ hūṃ phaṭ phaṭ svāhā /31.27/¹⁰⁸²

/ oṃ mā bi tri ka ga ṭa ṇa mu pa kha ri hā pū hā ri ra ta bā ma ya ntrā hūṃ
ya hūṃ hūṃ pha hūṃ ṭ pha pha ṭ ṭ pha swā ṭ hā swā hā /¹⁰⁸³ oṃ kha rba
rī ye hūṃ hūṃ phaṭ phaṭ swā hā //

Oṃ, [homage] to [Vajradāka, whose] face is dreadful and utters [the sounds] *hā hā, hūṃ hūṃ phaṭ phaṭ svāhā*, to [Vajradāka, who is] a mantra complete with an assembly of mother goddesses, *hūṃ hūṃ phaṭ phaṭ svāhā*.¹⁰⁸⁴ *Oṃ*, for Kharvarī, *hūṃ hūṃ phaṭ phaṭ svāhā*.

evaṃ mantrāḥ samutpannāṃ pāramārthikayogajām //31.28//¹⁰⁸⁵

/ de ltar sngags las yang dag byung // don dam sbyor ba las skyes pa'o //

¹⁰⁷⁷ -tmakā (for -tmikā)] ABCD (bdag nyid Tib) ◇ -cakrayogataḥ] ABD; yogacakrakah C

¹⁰⁷⁸ For the seed letters of Vajrī and so on, see footnote 1071. It seems that the “gates” primarily indicates the gates or openings of the body, but they may also mean the gates of the maṇḍala comprising the thirty-seven seats mentioned above.

¹⁰⁷⁹ The Earth Circle is the seventh of the circles that constitute the Heruka maṇḍala expounded in the *Dākārnava* 15 (Appendix B). Kharvarī is exegetically related to this circle.

¹⁰⁸⁰ -kṣarāṇi] ABD (yi ge rnams su Tib); kṣarā C

¹⁰⁸¹ As this is a mixed mantra composed of the eleventh and twelfth of the forty-eight parts of Heruka’s root mantra (Appendix C), I have edited the text accordingly. ◇ ṭṛ ka] ACD (tri ka Tib); ṽṛ ka B ◇ pa kha] AB (pa kha Tib); pa sva C; pa khā D ◇ pū hā] ABC (pū hā Tib) pu hā D ◇ ṭ pha pha ṭ ṭ] ABCD; ṭa pha pha ṭ ṭa Tib ◇ pha svā ṭ hā] *em.*; hā A; svā Bac; svāhā BpcC; svā svā hā hā D; pha swā ṭa hā Tib ◇ svāhā] ABC (swā hā Tib); *om.* D

¹⁰⁸² kharvarīye (for kharvaryai)] ABCD (kha rba rī ye Tib)

¹⁰⁸³ kha ri hā pū] D; khā ri hā pū P

¹⁰⁸⁴ This mantra is a mixture of the eleventh and twelfth of the forty-eight parts of Heruka’s root mantra (*vikaṭamukhahāravāya* and *māṭṛgaṇaparipūritamantrāya*). See also Appendix C.

¹⁰⁸⁵ mantrāḥ (for mantra- or mantrāt)] ABD (sngags las Tib); mantrāḥ C ◇ samutpannāṃ] ABD (yang dag byung Tib); samutpannā C

[He should meditate on Kharvarī] emerging from this mantra and appearing through the yoga of the ultimate reality.

ity āha bhagavān svāmī vajraḍākas tathāgataḥ /¹⁰⁸⁶
 sarvavīrasamāyogād vajrasattvaḥ paraṃ sukham //31.29//¹⁰⁸⁷
 / dpa' bo thams cad mnyam sbyor las // rdo rje sems dpa' bde ba'i mchog /
 / rdo rje mkha' 'gro de bzhin gshegs // bcom ldan bdag pos 'di gsungs so //

Thus spoke the Blessed One, the master, Vajraḍāka, the tathāgata, Vajrasattva, the Supreme Bliss, through the complete union with all heroes.

iti śrīḍākārṇave mahāyoginītantrarāje kharvarī-akṣaracchomālakṣaṇa-
 svabhāvajñānaṃ nāma paṭala ekatrimśatimaḥ /¹⁰⁸⁸
 / zhes bya ba ni dpal mkha' 'gro rgya mtsho rnal 'byor ma'i rgyud kyi rgyal
 po chen po las mi'u thung ma'i yi ge'i brda'i mtshan nyid kyi rang bzhin
 gyi ye shes zhes bya ba ste le'u sum cu rtsa gcig pa'o //¹⁰⁸⁹

Thus ends Chapter 31, titled knowing the characteristics and nature of the letters as secret signs pertaining to Kharvarī, in the glorious *Ḍākārṇava*, the great king of Yoginītantras.

¹⁰⁸⁶ svāmī] ABC (bdag pos Tib); svāmi D

¹⁰⁸⁷ -sattvaḥ] ABC (sems dpa' Tib); satva D ◇ sukham] ABD (bde ba'i Tib); sukha C

¹⁰⁸⁸ -yoginī-] ACD (rnal 'byor ma'i Tib); yogiṇī B ◇ -rāje] D (rgyal po Tib); rājye ABC ◇ -akṣara-] BCD (yi ge'i Tib); a++ra A ◇ -cchomā-] ABD (brda'i Tib); cchoṣmā C ◇ -lakṣaṇa-] ABC (mtshan nyid kyi Tib); rakṣaṇa D ◇ -jñānaṃ] A (ye shes Tib); jñāna BCD ◇ paṭala] ABC (le'u Tib); paṭalaḥ D

¹⁰⁸⁹ sum cu] D; sum bcu P

Ḍākārṇava, Chapter 32

punar api pūjāṃ kṛtvā pṛcchaty eva muhur muhuḥ /¹⁰⁹⁰
bhāvajñāneṣu mudraṇ tu kīdṛśaṃ bhagavān prabhuḥ //32.1//¹⁰⁹¹
śṛṇuṣvekamano bhūtvā lakṣaṇaṃ kathyate mayā /¹⁰⁹²
/ slar yang mchod pa byas nas ni // yang dang yang du zhus pa nyid /
/ dngos po ye shes kyis phyag rgya // bcom ldan gtso bo ji ltar lags //
/ bdag gis mtshan nyid bshad bya yis // yid ni gcig tu gyur pas nyon /

Again, having worshiped, [the goddess] questioned constantly— What is the seal [that assumes the forms] of knowledge about existence? The Blessed One, the master, [said this—] Listen with concentration. I explain [their] characteristics.

sahajaṃ sukhaṃ śūnyaṅ ca svasaṃvedyaṃ mahāsukhaṃ //32.2//¹⁰⁹³
dharmakāyaṃ saṃbhogaṇ tu nirmāṇaṃ mahādbhutaṃ /¹⁰⁹⁴
prabhāsvaraṃ cittacaittaṃ śāntaṃ nirvāṇayogajaṃ //32.3//¹⁰⁹⁵
/ lhan skyes bde dang stong pa dang // rang gis rig dang bde ba che //
/ chos kyi sku dang longs spyod rdzogs // sprul pa dang ni rmad byung
che /
/ 'od gsal sems dang bsam pa dang // zhi dang myang 'das sbyor skyes
dang //

(1) “The innate” (*sahaja*), (2) “pleasure” (*sukha*), (3) “being empty” (*śūnya*), (4) “being to be known by itself” (or “self-reflective knowledge,” *svasaṃvedya*), (5) “the great pleasure” (*mahāsukha*), (6) “the Dharma Body” (*dharmakāya*), (7) “the Enjoyment [Body]” (*saṃbhoga*), (8) “the Emanation [Body]” (*nirmāṇa*), (9) “being very marvelous” (*mahādbhuta*), (10) “the luminous” (*prabhāsvara*), (11) “mind” (*citta*), (12) “mental factor” (*caitta*), (13) “being tranquil” (*śānta*), (14) “Nirvāṇa” (*nirvāṇa*), (15) “the yoga-born” (*yogaja*),

pāramitā advayaṇ tu mokṣaṃ paramārthakam /¹⁰⁹⁶

¹⁰⁹⁰ pṛcchaty] ABC (zhus pa Tib); pṛcchety D ◊ muhur muhuḥ] ABD (yang dang yang du Tib); muhūr muhūḥ C

¹⁰⁹¹ mudraṇ] ABC (phyag rgya Tib); sūdraṇ D ◊ kīdṛśaṃ] ABC (ji ltar Tib); kidṛśaṃ D

¹⁰⁹² śṛṇuṣveka- (for śṛṇuṣvaika-)] corr. (gcig tu gyur pas nyon Tib); śṛṇuṣveka A; śṛṇuṣveka BD; śṛṇuṣcaika C

¹⁰⁹³ śūnyaṅ] ACD (stong pa Tib); śunyaṅ B

¹⁰⁹⁴ -kāyaṃ] ABC (sku Tib); kāya D ◊ nirmāṇaṃ] AD (sprul pa Tib); nirmāṇaṃ B; nirvāṇaṃ ca C

¹⁰⁹⁵ citta-] A (sems Tib); cittaṃ BCD ◊ nirvāṇa-] BC (myang 'das Tib); nirvāṇa A; nirmāṇa D

¹⁰⁹⁶ mokṣaṃ] ABD; mokṣaṃ ca C; thar pa dang Tib

jñānam vijñānabodhiś ca dharmadhātupuran tathā //32.4//¹⁰⁹⁷

/ pha rol phyin dang gnyis med dang // thar pa dang ni don dam dang /
/ ye shes rnam shes byang chub dang // chos dbyings grong khyer de
bzhin du //

(16) “perfection” (*pāramitā*), (17) “nonduality” (*advaya*), (18) “liberation” (*mokṣa*),
(19) “the ultimate reality” (*paramārthaka*), (20) “gnosis” (*jñāna*), (21) “consciousness”
(*vijñāna*), (22) “awakening” (*bodhi*), (23) “the Dharma Sphere” (*dharmadhātu*), and
likewise (24) “town” (*pura*),

padman dharmodayā ca nairātmyasvargakaṃ punaḥ //¹⁰⁹⁸

śivaṃ nādaṃ guruvidyaṃ abhrāntaṃ kalpavarjitaṃ //32.5//¹⁰⁹⁹

/ pa dma dang ni chos 'byung dang //¹¹⁰⁰ / slar yang bdag med mtho ris dang /
/ zhi dang sgra dang bla ma dang // rig dang 'khrul med rtog spangs dang //

(25) “lotus” (*padma*), (26) “the origin of phenomenal existences” (*dharmodayā*), (27)
“nonself” (*nairātmya*), (28) “heaven” (*svargaka*), (29) “being auspicious” (*śiva*), (30)
“sound” (*nāda*), (31) “teacher” (*guru*), (32) “knowledge” (*vidyā*), (33) “not being
erroneous” (*abhrānta*), (34) “being freed from concepts” (*kalpavarjita*),

rasāyanamaunakañ ca paryāyā cchomakāṃ viduḥ //¹¹⁰¹

ādyakṣaraṃ yathā teṣu sarvañ ca praticchomakāṃ //32.6//¹¹⁰²

/ bcud len dang ni smra bshad de // mkhas pas tstsho ma'i rnam grangs so /
/ ji ltar de ltar yig dang po // thams cad lan gyi tstsho ma yin //

(35) “the elixir of long life” (*rasāyana*), and (36) “being silent” (*maunaka*)—[Sages]
know [these] synonyms to be the secret signs.¹¹⁰³ The secret signs [to show] in
response are in accordance with all their initial letters.¹¹⁰⁴

¹⁰⁹⁷ jñānam] A (ye shes Tib); jñāna BCD ◇ -bodhiś] ABD (byang chub Tib); -bodhiṃ C ◇ -puraṇ] ABD (grong khyer Tib); punas C

¹⁰⁹⁸ padman] ABD (pa dma Tib); padma C ◇ dharmodayā ca] AB (chos 'byung dang Tib); dharmodayās caiva C; dhamediyā ca D ◇ nairātmya-] ABD (bdag med Tib); nairātmyaṃ C ◇ svargakaṃ] Aac (mtho ris Tib); svavargakaṃ Apc; vargakaṃ BC; svavargakaṃ D

¹⁰⁹⁹ abhrāntaṃ] A ('khrul med Tib); abhāntaṃ BC; abhānte D ◇ -varjitaṃ] ACD (spangs Tib); varjitaṃ B
¹¹⁰⁰ pa dma] D; pad ma P

¹¹⁰¹ -maunakañ] ABD; saunakaṃ C; smra bshad Tib ◇ paryāyā (for paryāya-)] A (rnam grangs Tib); papopā B; prakopā C; papāṃpā D ◇ cchomakāṃ] ABD (tstsho ma'i Tib); cchoṣmakāṃ C

¹¹⁰² ādyakṣaraṃ] ABC (yig dbang po Tib); ādyaraṃ D ◇ teṣu] ABD; teṣū C; de ltar Tib ◇ praticchomakāṃ (for praticchomakā)] A (lan gyi tstsho ma Tib); praticchomakaṃ BD; praticchoṣmakāṃ C

¹¹⁰³ Perhaps a yoginī pronounces these terms. The *Bohitā* does not articulate how to use them.

¹¹⁰⁴ That is to say, the initial letters of those terms are the response signs: (1) *sa*, (2) *su*, (3) *śū*, (4) *sva*, (5) *ma*, (6) *dha*, (7) *sa* or *saṃ*, (8) *ni*, (9) *ma*, (10) *pra*, (11) *ci*, (12) *caī*, (13) *śā*, (14) *ni*, (15) *yo*, (16) *pā*, (17) *a*, (18) *mo*,

yathākṣaram tathā cārtham vijñeyā narakadviṣām /
 lañkeśvarīprayogeṣu kartavyam yoginā tvayi //32.7//¹¹⁰⁵
 / ji ltaŋ yi ge de bzhin don // dmyal ba la sdang shes par bya /
 / lang ka'i dbang phyug ma'i sbyor bar // rnal 'byor pa khyod kyis bya'o //

The meanings [of those terms] are literal. Those who dislike hell should know [them].
 A yogin, in you, should practice [them] by applying Lañkeśvarī [to them].¹¹⁰⁶

lambamānasya bījasya tatra sarveṣu cchomakā /¹¹⁰⁷
 / 'phyang bar gyur pa'i sa bon gyi // der ni tstsho ma thams cad de /

(The meaning of “Laṃ”—) In this [system], in all [cases], the secret sign is [related]
 to the seed extending downward (*lambamānasya*).¹¹⁰⁸

keśaram jñānadhātuñ ca svasvabhāve tu lakṣaṇā //32.8//¹¹⁰⁹
 / ge sar ye shes khams kyi ni // rang gi rang bzhin du mtshan nyid //

(The meaning of “ke”—) The Knowledge Element is in the filament (*keśara*).¹¹¹⁰ [She]
 defines [herself as being] in the form of individual [secret signs].¹¹¹¹

śvasati tatsamaṃ yogī garbhapadme vyavasthitam /¹¹¹²
 / rang yod de mnyam rnal 'byor pa // pa dma'i snying po ru ni gnas /¹¹¹³

(19) *pa*, (20) *jñā*, (21) *vi*, (22) *bo*, (23) *dha*, and likewise (24) *pu*, (25) *pa*, (26) *dha*, (27) *nai*, (28) *sva*, (29) *śi*, (30) *nā*, (31) *gu*, (32) *vi*, (33) *a*, (34) *ka*, (35) *ra*, and (36) *mau*. Every letter may have an *anusvāra* (viz., *saṃ*, *suṃ*, *śūṃ*, etc.).

¹¹⁰⁵ lañkeśvarī-] ACD (lang ka'i dbang phyug ma'i Tib); lañkaśvarī B ◇ kartavyam] AC (bya Tib); kattavya B; kartavya D

¹¹⁰⁶ The word of “in you” (*tvayi*) indicates the goddess, to whom the Blessed One is now speaking to. The *Bohitā* does not comment on that word.

¹¹⁰⁷ cchomakā] ABD (tstsho ma Tib); coṣmakā C

¹¹⁰⁸ According to the *Bohitā* (D 1419, 217r4–r5), the seed is the mind seed, which is the top point of the letter *haṃ* in the head, and the lower part of that letter is extending downwards from the head in the form of the middle channel, *avadhūtī*.

¹¹⁰⁹ keśaram] ABD (ge sar Tib); keśalaṃ C ◇ -dhātuñ (*m.c.* for -dhātu)] ABCD (khams kyi Tib) ◇ -svabhāve tu] ABD (rang bzhin du Tib); svabhāveṣu C ◇ lakṣaṇā] ABC (mtshan nyid Tib); rakṣaṇāt D

¹¹¹⁰ According to the *Bohitā* (D 1419, 217r5–r6), “the filament” means the pleasure of drop (*thig le*), and “the Knowledge Element” indicates the mind that depends on that pleasure. It is probable that the Knowledge Element in pleasure is the mind of awakening in the form of a drop, which flows downward through the *avadhūtī* channel.

¹¹¹¹ “She” (the subject of *lakṣaṇā*), Lañkeśvarī, refers to her innre form, the *avadhūtī* channel mentioned in the previous line (32.8ab) that explains the meaning of the letter *laṃ*.

¹¹¹² śvasati] *corr.*; svasati ABD; svasaṃtiṃ C; rang yod Tib ◇ -padme] ApcBCD (pa dma'i Tib); padma Aac ◇ vyavasthitam] ABD (gnas Tib); vyavasthita C

¹¹¹³ pa dma'i] D; pad ma'i P ◇ snying po ru] P; snying po ri D

(The meaning of “śva”—) A yogin breathes (*śvasati*); [what is] equal to that (the Knowledge Element) is present in the interior lotus.¹¹¹⁴

rīti rī ca+++++naṃ na manaḥ sarvadhātuṣu //32.9//¹¹¹⁵

/ ri ni rnam shes 'gro ba ste // yid kyi khams rnam thams cad du'o //

(The meaning of “rī”—) [The letter] *rī* [means that] the consciousness goes (*rīti*).¹¹¹⁶
The mind is not in all elements.¹¹¹⁷

laṅkātmānā jāyate ca bhāvajñāneṣu miśritam /¹¹¹⁸

īśvarī sarvabhūtānān na jñānaṃ sarvabhāvajam //32.10//¹¹¹⁹

/ lang kar bdag nyid skye ba ste // dngos po'i ye shes rnam kyis byung /

/ dbang phyug 'byung po thams cad kyi // ye shes min pa dngos kun skyes //

She is born with the identity as *Laṅkā* (*laṅkā*), mixed with the [forms of] knowledge about existence (see 32.1c). [She is] the mistress (*īśvarī*) of all beings. [That] knowledge does not originate from all [discriminated] existences.¹¹²⁰

devīkoṭe ca pīṭheṣu smṛtīndriyabodhiṃ punaḥ /¹¹²¹

/ de bi ko ṭa'i gnas su ste // slar yang byang chub dran dbang po /

[*Laṅkeśvarī* is] in *Devīkoṭa*, a *pīṭha* [site], and [has the nature of] the Faculty of Mindfulness (*smṛtīndriya*), a [factor of] awakening.

deśanā śrūyate tatra yatra jñānam acintakam //32.11//

/ gang du ye shes bsam med pa // der ni bstan pas thos par 'gyur //

¹¹¹⁴ The *Bohitā* (D 1419, 217r7–v1) appears to say that through breath control, carried by the wind or inhaled breath, the mind of awakening moves and spreads throughout the body through the paths of breath, namely inner channels. The “interior lotus” means the chakra in the head, where the mind of awakening appears.

¹¹¹⁵ rīti rī ca+++++naṃ] A; rīti rī ca(a blank space for two or three letters)naṃ B; rītir arīcātmanānaṃ C; rīti rī cātmanānaṃ Dac; rīti rī cātmanānaṃ Dpc; ri ni rnam shes 'gro ba ste Tib and *Bohitā* (D 1419, 217v1) ◇ na manaḥ] ABCD; yid kyi Tib; cf. yid min *Bohitā* (D 1419, 217v2)

¹¹¹⁶ For “the consciousness goes”, I have translated the Tibetan translation, *rnam shes 'gro ba*, because some of the Sanskrit letters are illegible due to manuscript A’s damage. This is in accordance with the *Bohitā*’s interpretation (D 1419, 217v1). However, it may be more natural to read the initial *rīti* as meaning “[the letter] *rī*” and not “goes.”

¹¹¹⁷ The *Bohitā* (D 1419, 217v2) interprets that the mind (the mind of awakening, a bodily fluid) melts into all bodily elements; therefore, the mind of awakening becomes invisible (“the mind is not in all elements”).

¹¹¹⁸ laṅkātmānā] AD (lang kar bdag nyid Tib); laṅkātmānā B; laṅkātmā C ◇ ca] ABD; cāsya C ◇ miśritam] ABCD; byung Tib

¹¹¹⁹ īśvarī] ACD (dbang phyug Tib); īśvarī B

¹¹²⁰ The *Bohitā* (D 1419, 217v4) interprets verse 32.10d as mentioning the formlessness of all existences.

¹¹²¹ smṛtīndriyabodhiṃ] *em.* (byang chub dran dbang po Tib); smṛt+n+iy++odhiṃ A; smṛtīndriyabodhi B; smṛtīndriyabodhu C; smṛtīndriyabodhi D ◇ punaḥ] ABD (slar yang Tib); ṣunaḥ C

(The meaning of “De”—) An instruction (*deśanā*) is learned in [the place] where the gnosis beyond thought is present.¹¹²²

vīti sarvagaṃ jñānaṃ ca vītarāgeṣu yā mayā /¹¹²³

/ 'dod chags bral bas gang **bdag** gi /¹¹²⁴ / bi ni kun 'gro'i ye shes so /

(The meaning of “vī”—) [The letter] *vī* means the omnipresent gnosis, which [practitioners can attain] when removing (*vīta*) greed, [as] I [did].¹¹²⁵

koṭarāṇān tu vāyūnām indriyānām sukhas tathā //32.12//¹¹²⁶

/ rlung rnam kyī ni mkha' rnam su // dbang po rnam kyī bde de bzhin //

(The meaning of “ko”—) Similarly, pleasure [grows] in the vacuous (*koṭara* or inner channels) and sensory faculties, [where] the vital wind [moves].

ṭeti vajraprabhāvākhyam viṣayāṇān gatiḥ purāḥ /¹¹²⁷

/ ṭi ni rdo rje'i nus par grags // yul rnam kyī ni grong du bgrod /

(The meaning of “ṭa”—) [The letter] *ṭa* is stated to be the adamant power.¹¹²⁸ [With this power he] goes to (*gati* for *aṭaka*) a multitude of sensory objects (or towns in local places).¹¹²⁹

smṛtiṅ ca sahajajñānaṃ yatra manaḥ pragīyate //32.13//¹¹³⁰

tatrendriyabodhiṅ ca jñātvā vajranayātmakam /¹¹³¹

¹¹²² According to the *Bohitā* (D 1419, 217v5), “[the place] where” indicates the elements that constitute the body of a practitioner.

¹¹²³ vīti] ABD (bi ni Tib); vīthī C ◇ sarvagaṃ] ABD (kun 'gro'i Tib); sarvajña C ◇ yā (for yan)] ABD (gang Tib); yo C

¹¹²⁴ bdag] P; dag D

¹¹²⁵ There is also a possibility that the initial *vīti* means “detachment” (feminine *vītiḥ* and not “[the letter] *vī*”), connected with *yā* (feminine) *pāda* b. The word *mayā* (“by me”) in *pāda* b is unclear. According to the *Bohitā* (D 1419, 217v7–219r1), *mayā* indicates Śākyamuni or the Blessed One. Practitioners can attain the same experiences as the Blessed One did by removing greed.

¹¹²⁶ koṭarāṇān] *corr.* (mkha' rnam su Tib); koṭarānān ABC; koṭarānām D ◇ indriyānām] ABD (dbang po rnam kyī Tib); indriyānām C ◇ sukhas (for sukhaṃ)] ABD (bde Tib); sukhaṃ C

¹¹²⁷ -vākhyam] AB (grags Tib); vākhyām CD ◇ viṣayāṇān gatiḥ] *conj.* (yul rnam kyī and bgrod Tib); vi+++++ṅgatiḥ A; vim(a blank space for one letter)ṣatiḥ B; vimṣati ca sahaḥ C; (a blank space for some letters)vīmṣatiḥ D ◇ purāḥ (for purā or pure)] AB (yul rnam Tib); parāḥ C; varāḥ D

¹¹²⁸ According to the *Bohitā* (D 1419, 218r3–r4), the adamant power indicates the power of gnosis in the adamant jewel (*rdo rje nor bu*). This often means the power derived from the semen (representing the mind of awakening) that a practitioner retains in his penis.

¹¹²⁹ I interpret the last word *purāḥ* as *purā* (feminine form of *pura*) adjectively connected with feminine *gatiḥ*. However, the meaning of this *pāda* is somewhat unclear. The *Bohitā* (D 1419, 218r4 and r5) interprets this *pāda* as meaning “towns in local places [retained in the adamant jewel or penis, i.e., the semen] does not go out”. It appears that the *Bohitā* has supplemented *mi* (“not”).

¹¹³⁰ smṛtiṅ ca (for smṛtiṣ ca)] ABC (dran pa Tib); smṛ D ◇ sahaaja-] AB (lhan cig skyes Tib); sahajam C; saṃhaja D ◇ -jñānaṃ] ACD (shes Tib); jñāna B

¹¹³¹ -bodhiṅ ca] ABC (byang chub kyang Tib); bodhi D

evaṃ jñātvā tu vai tattvaṃ viharet svasvabhāvakām //32.14//
 / dran pa lhan cig skyes ye shes // gang du yid ni rab brjod pa //
 / der ni dbang po'i byang chub kyang // shes nas rdo rje'i tshul bdag nyid /
 / de ltar de nyid nges shes nas // rang gi rang bzhin du gnas bya //

(The meaning of *smṛtīndriya*—) Mindfulness (*smṛti*) [refers to] the knowledge of the innate, where the mind is praised. Having knowledge of the faculty (*indriya*) of that (mindfulness), a [factor of] awakening, [he becomes] identical to the adamant leader. Having certainly known the truth in this manner, he should wander for pleasure in [those that have] the nature of his own.¹¹³²

tyajya dharmā salokaṅ ca grāhyaṃ nāma na kiñcana /¹¹³³
 athavā sarvabhāvātmā'thavā sarvair vivarjitā //32.15//¹¹³⁴
 / chos dang 'jig rten bcas pa spang // cung zad ming med gzung bar bya /¹¹³⁵
 / yang na dngos po kun bdag nyid // yang na thams cad rnam par spang //

Having abandoned the mundane *dharma*, [he] should never conceive any name (concept). Or alternatively, [he] embodies all existences, or [he is] detached from all [existences].

na bhāvo na ca bhāvako 'sti abhāvaṃ drśyate sphuṭam /¹¹³⁶
 bhāvābhāvavinirmuktaṃ sarvaṃ pa+e+++++++ //32.16//¹¹³⁷
 / dngos dang dngos po can yod min // dngos po med pa gsal mthong
 'gyur /¹¹³⁸
 / dngos dang dngos med rnam par grol // thams cad mi bden las skyes blta //

There is neither object nor subject: [Their] non-existence is seen clearly. [Non-existence] is neither existent nor non-existent. He should see all originating from the untrue.¹¹³⁹

pāramparyaḡaveśyā tu guruvajradharo mukhāt /¹¹⁴⁰

¹¹³² Internally, the words “[those that have] the nature of his own” (*svasvabhāvakām*), which is feminine, most likely indicates the inner channels running in his body. He, who is internally a drop of the mind of awakening, moves through the inner channels in his body.

¹¹³³ tyajya] ABC (spang Tib); tyaje D ◇ dharmā (for dharmam)] ABD (chos Tib); dharmam C ◇ -lokaṅ] ABC ('jig rten Tib); rokaṅ D ◇ kiñcana] *em.* (cung zad Tib); kiñcanaḥ ABD; kiñcanaḥ C

¹¹³⁴ 'thavā] ABD (yang na Tib); 'thathā C ◇ sarvair vivarjitā (for sarvair vivarjitah)] D (thams cad rnam par spang Tib); sarvair .v...rjitā A; sarvai vivarjitā B; sarvavivarjitā C

¹¹³⁵ ming] P; mig D

¹¹³⁶ bhāvako] ABD (dngos po can Tib); bhāvāko C

¹¹³⁷ -vābhāva-] CD (dngos med Tib); vā'bhāva AB ◇ -vinirmuktaṃ] AC (rnam par grol Tib); vimirmuktaṃ B; vinirsuktaṃ D ◇ sarvaṃ] AB (thams cad Tib); sarva C; sarva D ◇ pa+e+++++++] A; pa(a blank space for one letter)jam B; padavyaṃjanam C; padavyanaṃjam Dac; padavyajaṃnam Dpc; mi bden las skyes blta Tib, which suggests *paśyed asatyajam*.

¹¹³⁸ mthong] D; 'thong P

¹¹³⁹ For “He should see [all] originating from the untrue”, I have translated the Tibetan translation (*mi bden las skyes blta*, **paśyed asatyajam*) because all Sanskrit letters are illegible due to the damage to the leaf.

¹¹⁴⁰ -dharo (*m.c.* for -dharasya)] ABCD ('dzin Tib) ◇ mukhāt] A (zhal las Tib); sukhāt BCD

/ bla ma rdo rje 'dzin zhal las // brgyud pa'i rim pas phrad par gyis/¹¹⁴¹

[Instructions] should be acquired successively (*pārampariyaga*) from the mouth of [his] teacher, a *vajra*-holder.

agnimaṇḍalake devī tatsvabhāvākhilan tataḥ //32.17//¹¹⁴²

saptatrimśātmake madhye bhāvayet pūrvarūpikām /¹¹⁴³

upāyānvitā sarveśān tu mantrasyākṣarasambhavān //32.18//¹¹⁴⁴

/ me yi dkyil 'khor du lha mo // de phyir de yi rang bzhin lus //¹¹⁴⁵

/ sum cu bdun bdag nyid dbus su /¹¹⁴⁶ / sngon gyi gzugs can bsgom par bya /

/ thams cad thabs dang ldan par 'gyur // sngags kyi yi ge las byung ba'o //

Subsequently, the goddess (Laṅkeśvarī) is in the Fire Circle;¹¹⁴⁷ [she] completely has the nature of those [instructions]. He should visualize [her, whose] physical form is as before, at the center [of the maṇḍala] comprising the thirty-seven [seats].¹¹⁴⁸ [She is] accompanied by the means (her male consort) of all, and emerges from the [following] letters of mantra:

oṃ hūṃ sa hūṃ ha kā ja ro su ccā nda ra rī ṇa va mu lla khā bha ya ka
hūṃ rā hūṃ ya **pha** hūṃ **ṭ** hūṃ **pha pha ṭ ṭ** svā **pha** hā **ṭ** svāhā /¹¹⁴⁹ oṃ
laṅkeśvariye hūṃ hūṃ phaṭ phaṭ svāhā /32.19/¹¹⁵⁰

/ oṃ hūṃ sa hūṃ ha kā dza ro su tstsha nda ra rī ṇa **ba** mu lla khā **bha** ya
ka hūṃ rā hūṃ ya **pha** hūṃ **ṭ** hūṃ **pha pha ṭ ṭ** svā **pha** hā **ṭ** svā hā /¹¹⁵¹
oṃ la ngke shwa rī ye hūṃ hūṃ phaṭ phaṭ svā hā /¹¹⁵²

¹¹⁴¹ rim pas] D; rim las P

¹¹⁴² -maṇḍalake] ApCBCD (dkyil 'khor du Tib); maṇḍake Aac ◇ tat-] ACD (de yi Tib); tatvat B ◇ -svabhāva-] AB (rang bzhin Tib); svabhāke C; sabhāvā D ◇ -khilan] ABC; śilaṃ D; lus Tib

¹¹⁴³ madhye] ACD (dbus su Tib); madhya B ◇ pūrva-] ABC (sngon gyi Tib); purva D

¹¹⁴⁴ -nvitā] ABD (ldan par 'gyur Tib); mvitā C ◇ tu] ABD; *om*. C ◇ mantrasyā-] ABC (sngags kyi Tib); mantrasvā D ◇ -sambhavān (for -sambhavā)] ABCD (byung ba Tib)

¹¹⁴⁵ de yi] D; de'i P

¹¹⁴⁶ sum cu] D; sum bcu P

¹¹⁴⁷ The Fire Circle is the eighth of the circles that constitute the Heruka maṇḍala expounded in the *Dākārṇava* 15 (Appendix B).

¹¹⁴⁸ For the thirty-seven seats, see my translation and footnote of verse 26.48.

¹¹⁴⁹ As this is a mixed mantra composed of the thirteenth and fourteenth of the forty-eight parts of Heruka's root mantra (Appendix C), I have edited the text accordingly. ◇ ccā nda] ABCD; tstsha nda Tib ◇ ya ka] ABD (ya ka Tib); ya ka ra C ◇ khā bha] ABC (khā bha Tib); khyā bha D ◇ pha hūṃ ṭ hūṃ pha pha ṭ ṭ svā pha hā ṭ svāhā] *em.* (pha hūṃ ṭ hūṃ pha pha ṭ ṭ svā pha hā ṭ svā hā Tib); phaṭ hūṃ phaṭ hūṃ svā phaṭ hā phaṭ svāhā A; phaṭ hūṃ svāhā phaṭ hā phaṭ svāhā BC; phaṭ hūṃ phaṭ hūṃ svā phaṭ hā phaṭ svāhā D

¹¹⁵⁰ laṅkeśvariye (for laṅkeśvaryai)] ABCD (la ngke shwa rī ye Tib) ◇ phaṭ phaṭ] ABpCDD (phaṭ phaṭ Tib); phaṭ Bac

¹¹⁵¹ tstsha nda ra rī ṇa] D; tstshan da ra rī nā P ◇ ba mu lla khā bha] P; pa mu lla khā ba D ◇ pha hūṃ ṭ hūṃ pha pha ṭ ṭ svā pha hā ṭ] *em.*; phaṭ hūṃ phaṭ hūṃ svā phaṭ hā phaṭ D; phaṭ hūṃ phaṭ svā phaṭ hā phaṭ P

¹¹⁵² la ngke shwa rī ye] D; lang ke shwa rī ye '

Oṃ, [homage] to [Vajraḍāka, who] loves women of the innate, *hūṃ hūṃ phaṭ phaṭ svāhā*, to [Vajraḍāka, who] utters the words *hūṃ hūṃ* from [his] mouth, *hūṃ hūṃ phaṭ phaṭ svāhā*.¹¹⁵³ *Oṃ*, for Lankeśvarī, *hūṃ hūṃ phaṭ phaṭ svāhā*.

evaṃ jñātvā tu mantram laghu siddhis tu kāraṇam /¹¹⁵⁴
 sarvakarmasvabhāvan tu nānyathāpi kadācana //32.20//¹¹⁵⁵
 / de ltar shes byas gsang sngags che // dngos grub yang bas byed pa yin /
 / las thams cad kyi rang bzhin te // brgya la na yang gzhan du min //

After [he] knows the mantra in this way, [for him it serves as] a quick means for [attaining] accomplishment. [That mantra] has the nature of (that is, it is effective for) every ritual, never in any other way.

siddhis tu parvataṃ krāma aṣṭāvimsatir oṣadhau /¹¹⁵⁶
 kṛttikā rohiṇī syā tu mṛgaśirā ārdrā tathā //32.21//¹¹⁵⁷
 / dngos grub ri yi ming can ni // nyi shu rtsa brgyad sman du 'o /
 / smin drug dang ni snar mar 'gyur // mgo bo dang ni lag de bzhin //

Accomplishment goes over a mountain.¹¹⁵⁸ The twenty-eight [lunar mansions resemble] a herb. [The lunar mansions and the planets, which are equivalent to yoginīs,] are (1) Kṛttikā, (2) Rohiṇī, (3) Mṛgaśirā as well as (4) Ārdrā,

punarvaśā puṣyā caiva āśleṣā maghā cāparāḥ /¹¹⁵⁹
 pūrvaphālgunī uttarā ca hastacitrā svātikā //32.22//¹¹⁶⁰
 / nab so dang ni rgyal nyid dang // skag dang mchu dang gzhan pa ni /
 / shar gyi gre dang byang gi dbo /¹¹⁶¹ / me bzhi nag pa sa ri dang //

¹¹⁵³ This mantra is a mixture of the thirteenth and fourteenth of the forty-eight parts of Heruka's root mantra (*sahajasumdarvāllabhakarāya* and *hūṃhūṃkārocāraṇamukhāya*). See also Appendix C.

¹¹⁵⁴ jñātvā] BCD (shes byas Tib); jñā++ A ◇ tu mantram] BC; ++++ntram A; tu D; gsang sngags che Tib ◇ siddhis (for siddhes)] ABCD (dngos grub Tib)

¹¹⁵⁵ nā-] ABC (min Tib); nānā D ◇ kadācana] *em.* (brgya la Tib); kadācanaḥ ABCD

¹¹⁵⁶ krāma (*m.c.* for krāmati)] A; krāma or krāme B; krāme CD; ming can Tib ◇ oṣadhau] A (sman du Tib); oṣadhauḥ BCD

¹¹⁵⁷ kṛttikā] ABD (smin drug Tib); kṛttikā C ◇ rohiṇī] ABC (snar mar Tib); rohiṇī D ◇ syā (for syāt)] ABCD ('gyur Tib) ◇ ārdrā] *em.* (lag Tib); adrā A; ādrān BD; ādrān C

¹¹⁵⁸ According to the *Bohitā* (D 1419, 218v1–v2), the words “accomplishment” and “mountain” refer to the 28 lunar mansions and the eight planets listed in verses 32.22–25b. A practitioner can attain accomplishment by reciting their mantras.

¹¹⁵⁹ punarvaśā (from punarvasu)] AD (nab so Tib); punarvaśā BC ◇ puṣyā] A (rgyal nyid Tib); puṣyās BCD ◇ āśleṣā] A (skag Tib); aśleṣā BCD ◇ cāparāḥ (for cāparā)] ABCD (dang gzhan pa Tib)

¹¹⁶⁰ pūrvaphālgunī] *em.* (shar gyi gre Tib); pūrvvaphāṅgunī A; pūrvvaphālgunī BD; pūrvaphālgunī C ◇ -citrā] AD (nag pa Tib); cittā B; cittā ca C

¹¹⁶¹ byang] D; byad P

- (5) Punarvaṣā, (6) Puṣyā, (7) Āśleṣā, another [lunar mansion] (8) Maghā, (9) Pūrvaphālgunī, (10) Uttaraphālgunī, (11) Hastā, (12) Citrā, (13) Svātikā,

viśākhā anurādhā ca jyeṣṭhamūlā pūrvāṣāḍhā /¹¹⁶²

uttarāṣāḍhābhijī tu śravaṇā dhaniṣṭhā tathā //32.23//¹¹⁶³

/ sa ga dang ni lha mtshams dang // snron dang snrubs dang chu stod dang /¹¹⁶⁴

/ chu smad dang ni byi bzhin dang // gro bzhin mon gru de bzhin du //

- (14) Viśākhā, (15) Anurādhā, (16) Jyeṣṭhā, (17) Mūlā, (18) Pūrvāṣāḍhā, (19) Uttarāṣāḍhā, (20) Abhijī, (21) Śravaṇā, as well as (22) Dhaniṣṭhā,

śatabhiṣā pūrvabhādrā uttarabhādrā revatī /¹¹⁶⁵

aśvinī tathā bharaṇī candrasūryā tu rāhukā //32.24//¹¹⁶⁶

budhā bṛhaspatī bhaumā bhṛgā caiva śaniścārā /¹¹⁶⁷

/ mon gre dang ni khnums stod dang // khnums smad dang ni nam gru dang /

/ tha skar de bzhin bra nye dang // zla ba nyi ma rā hu dang //

/ sa'i ma nyid dang spen pa rnam /

- (23) Śatabhiṣā, (24) Pūrvabhādrapadā, (25) Uttarabhādrapadā, (26) Revatī, (27) Aśvinī as well as (28) Bharaṇī, (29) Candrā (moon), (30) Sūryā (sun), (31) Rāhukā, (32) Budhā (Mercury), (33) Bṛhaspatī (Jupiter), (34) Bhaumā (Mars), (35) Bhṛgā (Venus), and (36) Śaniścārā (Saturn).¹¹⁶⁸

svasvakāleva jñātavyā grahaṇād avisaṅkataḥ //32.25//¹¹⁶⁹

sarvā tu candracārātmā vartanteṣu nabhaḥsamāḥ /¹¹⁷⁰

¹¹⁶² viśākhā] ACD (sa ga Tib); viśāṣā B ◇ anurādhā] BD (lha mtshams Tib); amnurādhā (however, *m* of *am*- may be a mere grime) A; anurādhā C ◇ jyeṣṭha-] ACD (snron Tib); jeṣṭha B ◇ pūrvāṣāḍhā] ABD (chu stod Tib); pūrvākhādhā C

¹¹⁶³ -bhijī (from abhijit)] A (byi bzhin Tib); 'bhicī B; 'bhijī C; avicī D ◇ śravaṇā] *em.* (gro bzhin Tib); +++++ A; śravaṇa BCD ◇ dhaniṣṭhā] BCD (mon gru Tib); ++niṣṭhā A

¹¹⁶⁴ snrubs] D; snrums P ◇ chu stod] D; chu stong P

¹¹⁶⁵ pūrvabhādrā] *corr.* (khnums stod Tib); pūrvabhadrā AD; pūrvabhadrā BC ◇ uttarabhādrā] *corr.* (khnums smad Tib); uttarabhadrā AB; uttarabhādra C; utrabhadrā D ◇ revatī] BCD (nam gru Tib); raivatī A

¹¹⁶⁶ aśvinī] AB (tha skar Tib); aśvina C; aśvinī ca D ◇ bharaṇī] AB (bra nye Tib); bharaṇaṇī C; bharaṇī D ◇ rāhukā] ABD (rā hu Tib); rāhukā C

¹¹⁶⁷ For budhā bṛhaspatī bhaumā bhṛgā, sa'i ma nyid Tib ◇ budhā] AC; buddhā BD ◇ bhaumā] BCD; somā A ◇ bhṛgā (for bhṛgvī or female bhṛgu)] A; bhṛguṣ BCD ◇ śaniścārā (for śanaīścārā)] BD (spen pa rnam Tib); śaniścā++ A; śaniścāro C

¹¹⁶⁸ The names of the yoginīs are thus feminine forms of the names of the respective lunar mansions and planets.

¹¹⁶⁹ -kāleva (for -kāla eva)] ABC (dus nyid Tib); kāreva D ◇ grahaṇād] *em.* (bzung bas Tib); grahayād A; grahapād BCD ◇ avisaṅkataḥ] D; avisaṅkataḥ A; avisaṅkataḥ B; avisaṅkataḥ C

¹¹⁷⁰ sarvā (for sarvās)] ABCD (thams cad Tib) ◇ -cārātmā (*m.c.* for -cārātmikā)] AC; vārātmā BD; sbyor bdag nyid Tib ◇ vartanteṣu (for vartante tu)] A (gnas Tib); vattateṣu B; varttateṣu CD

vakṣyamānaprayogeṇa jñātavyaṃ mantriṇā vidhiḥ //32.26//¹¹⁷¹

/ rang rang dus nyid shes par bya // the tsom med pas bzung bas so //

/ thams cad zla ba'i sbyor bdag nyid // nam mkha' la ni mnyam par gnas /

/ 'chad bzhin pa yi rab sbyor bas // sngags pas cho ga shes par bya //

[The lunar mansions and planets] should be recognized exactly at their respective times after [he] seizes [them] without hesitation. However, all [of them] are naturally [united] with the moon's movement. Being equal to the sky, they move (that is to say, they move in the whole sky). Following what is being explained, a mantra practitioner should understand how to perform [them].

ity āha bhagavān svāmī vajraḍākas tathāgataḥ //¹¹⁷²

sarvavīrasamāyogād vajrasattvaḥ paraṃ sukham //32.27//

/ dpa' bo thams cad mnyam sbyor las // rdo rje sems dpa' bde ba'i mchog /

/ rdo rje mkha' 'gro de bzhin gshegs // bcom ldan bdag pos 'di gsungs so //

Thus spoke the Blessed One, the master, Vajraḍāka, the tathāgata, Vajrasattva, the Supreme Bliss, through the complete union with all heroes.

iti śrīḍākāṛṇave mahāyoginītantrarāje laṅkeśvarīmudrāsamketalakṣaṇa-
maṇḍalacakrasvabhāvanāavidhijñānapāṭalaḥ dvātriṃśatimaḥ //¹¹⁷³

/ zhes bya ba ni dpal mkha' 'gro rgya mtsho rnal 'byor ma'i rgyud kyi rgyal
po chen po las lang ka'i dbang phyug ma'i phyag rgya'i brda'i mtshan nyid
dang dkyil 'khor gyi 'khor lo'i rang bzhin dang ming gi cho ga'i ye shes(D
208r1) kyi le'u ste sum cu rtsa gnyis pa'o //¹¹⁷⁴

Thus ends Chapter 32 on knowing rule, titled the characteristics of the gesture signs pertaining to Laṅkeśvarī and the nature intrinsic to the wheel of [her] maṇḍala, in the glorious *Ḍākāṛṇava*, the great king of Yoginītantras.

¹¹⁷¹ vakṣyamāna-] corr. ('chad bzhin pa yi Tib); vakṣamāna ABC; vakṣamāna D ◇ -prayogeṇa] corr. (rab sbyor bas Tib); prayogena ABCD ◇ jñātavyaṃ (for jñātavyo)] ABCD (shes par bya Tib) ◇ mantriṇā] ABD (sngags pas Tib); mantrinām C

¹¹⁷² svāmī] BC (bdag pos Tib); vajrī A; svāmi D ◇ vajraḍākas tathāgataḥ] BCD; vajraḍāka+++++taḥ A

¹¹⁷³ -yoginī-] ACD (rnal 'byor ma'i Tib); yogi B ◇ -rāje] D (rgyal po Tib); rājye AC; rājya B ◇ dvātriṃśatimaḥ] AB (sum cu rtsa gnyis pa Tib); dvātriṃśatima C; dvātriśatimaḥ D

¹¹⁷⁴ dkyil 'khor gyi 'khor lo'i] D; dkyil 'khor gyis 'khor lo'i P ◇ ye shes kyi le'u] D; ye shes kyi le'u P ◇ sum cu] D; sum bcu P

Ḍākārṇava, Chapter 33

punar apy anyam pravakṣyāmi kāryakāraṇamudrakā /¹¹⁷⁵
yena vijñātamātreṇa sādhaḥ siddhim āpnuyāt //33.1//¹¹⁷⁶
candragrāse sūryagrāse yoginī cihnalakṣaṇā /¹¹⁷⁷
/ slar yang gzhan pa bshad bya ste // dgos dang byed pa'i phyag rgya'o /
/ gang gis rnam par shes tsam gyis // sgrub pos dngos grub 'thob par 'gyur //
/ zla ba nyi ma gzas gzung bar // rnal 'byor ma yi sngags mtshan nyid /

Moreover, I shall explain another, [the pair of] resultant and causal seals;¹¹⁷⁸ as soon as they are recognized, a practitioner can attain accomplishment. At [the times of] the lunar eclipse and solar eclipse,¹¹⁷⁹ a yoginī shows the following signs:¹¹⁸⁰

poṭaṅgābhivādanaṅ ca pratipotaṅga pratyakam //33.2//¹¹⁸¹
gamu gacchāmi lumba āgacchāmi ity eva tu /¹¹⁸²
dehi nigaraṃ caṭuka gṛhāṇa hṛdayaṃ vīram //33.3//¹¹⁸³

¹¹⁷⁵ anyam] ABD (gzhan pa Tib); enyam C ◇ pravakṣyāmi] CD (bshad bya Tib); pravakṣāmi A; pravakṣyāni B

¹¹⁷⁶ sādhaḥ] ACD (dngos grub Tib); sādha B

¹¹⁷⁷ yoginī] ACD (rnal 'byor ma yi Tib); yoginī B ◇ cihna-] ABD; cimhna C; sngags Tib

¹¹⁷⁸ For the resultant (*kārya*) and the causal (*kāraṇa*), see the *Ḍākārṇava* (33.15ab). The causal seals mean the seals which a yoginī shows first, and the resultant seals indicate the response seals which a yogin shows in return. See also the *Bohitā* (D 1419, 218v6).

¹¹⁷⁹ I consider “at [the times of] the lunar eclipse and solar eclipse” to indicate externally the days of lunar and solar eclipses, respectively. According to the *Bohitā* (D 1419, 218v7–219r1), which articulates only their internal meaning, “the lunar eclipse and solar eclipse” indicate stopping the movements of the wind in the left and right channels, respectively.

¹¹⁸⁰ The *Cakrasaṃvara*, *Vajradāka*, and *Samputodbhava* define these seals as “verbal secret signs” or “code words” (*bhāṣayā ca cchomakam*, *Cakrasaṃvara* (24.1ab), and *vākchomā*, *Vajradāka* (8.7) and *Samputodbhava* (chapter title of 4.1 and 7.1.15)).

¹¹⁸¹ poṭaṅgā] ABC; poṭaṅgā D; po taṃ gi Tib; cf. poṭaṅgy *Cakrasaṃvara* (24.2.1 [Sanskrit lost]) and *Samputodbhava* (7.1.17), poṭaṅga *Vajradāka* (8.7), and poṭaṅgī *Abhidhānottara* (45.10) and *Samputodbhava* (4.1.11) ◇ pratipotaṅga] ABD; prātipātaṅga C; pra to po taṃ gi Tib; cf. pratipotaṅgī *Cakrasaṃvara* (24.2.1 [Sanskrit lost]), *Abhidhānottara* (45.10) and *Samputodbhava* (4.1.11 and 7.1.17) and pratipotaṅgi *Vajradāka* (8.7)

¹¹⁸² gamu] ABD (ga mu Tib); gamnu C; cf. gamu *Cakrasaṃvara* (24.2.1), *Abhidhānottara* (45.10), *Samputa* (4.1.11), and *Vajradāka* (8.7) and gamur *Samputodbhava* (7.1.17) ◇ gacchāmi] corr. ('gro ba Tib); gamcchāmi ABCD ◇ ity eva] AC (zhes ni bya ba nyid Tib); ity ava B; iva D

¹¹⁸³ dehi] ABACD; dehi (one illegible letter) Bpc; cf. deha *Cakrasaṃvara* (24.2.2) and dehi *Abhidhānottara* (45.10), *Vajradāka* (8.7), and *Samputodbhava* (7.1.17) ◇ nigaraṃ] ABCD; grong khyer Tib; cf. nagaraṃ *Cakrasaṃvara* (24.2.2), nigaraṃ *Vajradāka* (8.7), *Abhidhānottara* (45.10), and *Samputodbhava* (7.1.17), and nigara *Samputodbhava* (4.1.11) ◇ caṭuka] A (tṣa ṭu kam Tib); caṭaka BD; ceṭaka C; cf. caṭukam *Cakrasaṃvara* (24.2.2), *Abhidhānottara* (45.10), *Vajradāka* (8.7), and *Samputodbhava* (7.1.17), caṭuka *Samputodbhava* (4.1.11) ◇ vīram] A (dpa' bo Tib); vīra BCD; cf. vīraṅam *Cakrasaṃvara* (24.2.2), dhāraṇam *Abhidhānottara* (45.10), and vīram *Vajradāka* (8.7: corrected by Skt ms. T) and *Samputodbhava* (7.1.17)

/ po taṃ gi ni **gsod** por smra ba ste /¹¹⁸⁴/ pra ti po taṃ gi ni lan yin no //
 / ga mu 'gro ba'o lum pa ni // 'ong ngo zhes ni bya ba nyid /
 / de hi grong khyer ro tsa ṭu kaṃ zhes bya // zung shig pa'o **hri** da ya ni
 dpa' bo yin //¹¹⁸⁵

(1) *Potaṅga* [means] respectful greeting; (2) response *potāṅga*, [respectful greeting] in return; (3) *gamu*, “I go”; (4) *lumba*, “I come,” exactly; (5) *nigara*, “Give!” (or *dehi*, “swallowing”);¹¹⁸⁶ (6) *caṭuka*, “Take!”; (7) *hr̥daya*, “hero”;

kauravaṃ māraṇaṅ caiva **karṇikā** ghaṅṭālikāraṇam /¹¹⁸⁷
śiraḥ varāha keśā ca śravaṇe **karṇam** aparam //33.4//¹¹⁸⁸
 / kau ra ba ni **sod** cig pa nyid de /¹¹⁸⁹ / ka rṇṇi ka ni dril bu'o a li byed pa'o /
 / shi ra 'khyil pa'i skra yin te // sra ba rna ba'o gzhan pa ni //

(8) *kaurava*, “killing”; (9) *karṇikā*, “bell”; (10) *alīkāraṇa*, “head”; (11) *varāha*, “hair”; and another, (12) *śravaṇa*, “ear”;

manthānam amṛtaṃ naraḥ samāgama tālikā tu /¹¹⁹⁰
 dākinī naraka maṇḍalam amukaṃ **śmaśānakam** //33.5//¹¹⁹¹

¹¹⁸⁴ gsod por | *em.*; gsang por D; gsod pos P

¹¹⁸⁵ hri da ya | P; hrī da ya D

¹¹⁸⁶ As found in the *Cakrasaṃvara* (24.2.2), the original of this passage was *dehaṃ nagaram*, meaning “Deha is ‘town’”. However, through transmission, both words were changed into *dehi* and *nigara*, respectively; then, in the *Samputodbhava* (4.1.11), the relation of the words was reversed: *nigara* is a code word, and *dehi* is its meaning. See also the footnote of *Dākārjaya* 33.3c. However, at the same time, there were also versions of the *Dākārjaya*, in which the text is closer to that original, as found in the Tibetan translation and the *Bohitā*: “*dehi* means ‘town’”.

¹¹⁸⁷ *kauravaṃ* | *em.* (kau ra ba Tib); *kauvaraṃ* ABC; *kaivaraṃ* D; cf. ko ra wa *Bohitā* (D 1419, 219r4), *kauravā Cakrasaṃvara* (24.2.2), *Abhidhānottara* (45.10), and *Samputodbhava* (4.1.11) and *kauravaṃ Vajradāka* (8.7) and *Samputodbhava* (7.1.17) ◇ *karṇikā* | ApcBC (ka rṇṇi ka Tib); *karṇṇi* Aac; *kaṇṇikā* D ◇ -ṅṭālikāraṇam | AD (a li byed pa Tib); ṅṭārikāraṇam BC; cf. *alīh* and *karaṇam Cakrasaṃvara* (24.2.2), *ālam* and *karaṇam Abhidhānottara* (45.10), *alīkaraṇa Samputodbhava* (4.1.11), and *alīkaraṇam Vajradāka* (8.7) and *Samputodbhava* (7.1.17)

¹¹⁸⁸ *śiraḥ* | CD (shi ra Tib); *siraḥ* AB ◇ *varāha* | ABCD; 'khyil pa'i Tib; cf. *varāhaṃ Cakrasaṃvara* (24.2.2) and *Samputodbhava* (7.1.17), *varāha Vajradāka* (8.7: corrected by Skt ms. T) and *Samputodbhava* (4.1.11), and *vārahaṃ Abhidhānottara* (45.10) ◇ *keśā* (for *keśaḥ*) | C (skra Tib); *kesā* ABD; cf. *keśaḥ Cakrasaṃvara* (24.2.2) and *Vajradāka* (8.7), *keśaḥ Abhidhānottara* (45.10), and *keśam Samputodbhava* (7.1.17) ◇ *aparam* | A (gzhan pa Tib); *adharaṃ* BCD

¹¹⁸⁹ *sod* cig | *em.*; *song* cig DP ◇ *de* | D; *ste* P

¹¹⁹⁰ *manthānam* | AB (man tha na Tib); *macchānam* CD ◇ *samāgama* | A (phrad pa Tib); *samāgasa* BCD; cf. *samāgamo Cakrasaṃvara* (24.2.4) and *Abhidhānottara* (45.10), *samāgamā Vajradāka* (8.7), and *samāgamam Samputodbhava* (7.1.17) ◇ *tālikā* | AB (tā li ka Tib); *mālikā* C; *tārikā* D

¹¹⁹¹ *naraka* | ABC (na ra kaṃ Tib); *nalaka* D ◇ *amukaṃ* | ABCpc (a mu kaṃ Tib); *amukaṃ ca Cac*; *amūkam* D; cf. *amukaṃ Cakrasaṃvara* (24.2.4), *Abhidhānottara* (45.10), *Vajradāka* (8.7), and *Samputodbhava* (7.1.17) and *amuka Samputodbhava* (4.1.11) (8) ◇ *śmaśānakam* | CD (dur khrod Tib); *smaśānakam* ABpc; *smama* Bac

/ man tha na ni bdud rtsi ste // na ra phrad pa'o tā li ka yang /¹¹⁹²
/ mkha' 'gro ma'o na ra kaṃ dkyil 'khor // a mu kaṃ ni dur khrod te //

(13) *manthāna*, “nectar”; (14) *nara*, “meeting”; (15) *tālikā*, “ḍākinī”; (16) *naraka*, “maṇḍala”; (17) *amuka*, “charnel ground”;

kākhilā dvāra śvasanaṃ brāhmaṇa pari kṣatriyam /¹¹⁹³
virati vaiśya krūraṅ ca śūdra anta caṇḍalakam //33.6//¹¹⁹⁴
/ kā khi la sgo'o swa sa naṃ // bram ze'o pa ri rgyal po'i rigs /¹¹⁹⁵
/ bir ti rje'u rigs kru ra ni /¹¹⁹⁶ / dmangs so an ta gdol pa can //

(18) *kākhilā*, “gate”; (19) *śvasana*, “Brahmin”; (20) *pari* (m.c. for *paridhi*), “Kshatriya”; (21) *virati*, “Vaishya”; (22) *krūra*, “Shudra”; (23) *anta*, “Caṇḍāla”;

alikaṃ paśu ḍākinī bhaginī mudaka madam /¹¹⁹⁷
dantasparsē jihvā tathā bubhukṣitā annaṃ viduḥ //33.7//¹¹⁹⁸
/ ā li ka phyugs ḍā ki nī /¹¹⁹⁹ / sring mo'o mu da ka tshil /
/ lce yis so reg de bzhin du // zas kyis ltogs par rig par bya //¹²⁰⁰

¹¹⁹² yang] P; yang ni D

¹¹⁹³ kākhilā] ABD (kā khi la Tib); kākhilo C; cf. kākhilā *Cakrasaṃvara* (24.2.4), *Abhidhānottara* (45.10), *Vajradāka* (8.7), and *Sampuṭodbhava* (4.1.11 and 7.1.17) ◇ dvāra (for dvāram)] ABCD (sgo Tib) ◇ śvasanaṃ] corr.; svasanaṃ ABCD; swa sa naṃ Tib; cf. śvasanaṃ *Cakrasaṃvara* (24.2.5), *Abhidhānottara* (45.10), *Sampuṭodbhava* (7.1.17), and *Vajradāka* (8.7) and śvasana *Sampuṭodbhava* (4.1.11) ◇ brāhmaṇa (for brāhmaṇam or brāhmaṇaḥ)] ABpcCD (bram ze Tib); brāhmaṇa Bac; cf. brāhmaṇa Matsunami 343 of the *Vajradāka* (8.7) and brāhmaṇaḥ *Cakrasaṃvara* (24.2.5), *Abhidhānottara* (45.10), and *Sampuṭodbhava* (7.1.17) ◇ pari (m.c. for paridhi)] ABCD (ba ri Tib); cf. paridhi *Cakrasaṃvara* (24.2.5), *Abhidhānottara* (45.10), *Vajradāka* (8.7), and *Sampuṭodbhava* (4.1.11) and paridhiḥ *Sampuṭodbhava* (7.1.17) ◇ kṣatriyam] ABD (rgyal po'i rigs Tib); kṣetriyam C; cf. kṣatriyaḥ *Cakrasaṃvara* (24.2.5), *Abhidhānottara* (45.10), *Vajradāka* (8.7), and *Sampuṭodbhava* (7.1.17)

¹¹⁹⁴ vaiśya (for vaiśyaṃ or vaiśyaḥ)] AC (rje'u rigs Tib); vaiśye B; vaiśyo D; cf. vaiśya (all manuscripts of) the *Vajradāka* (8.7) and vaiśyaḥ *Cakrasaṃvara* (24.2.5), *Abhidhānottara* (45.10), and *Sampuṭodbhava* (1.1.17) ◇ śūdra (for śūdrām or śūdraḥ)] D (dmangs so Tib); śūdra ABC; cf. śūdra (all manuscripts of) *Vajradāka* (8.7) and śūdraḥ *Cakrasaṃvara* (24.2.5), *Abhidhānottara* (45.10), and *Sampuṭodbhava* (1.1.17)

¹¹⁹⁵ pa ri] P; ba ri D

¹¹⁹⁶ rigs] D; rigs ra ni P

¹¹⁹⁷ alikaṃ] ABCD; ā li ka Tib; cf. aliḥ and karaṇaṃ *Cakrasaṃvara* (24.2.3), alikaṃ *Vajradāka* (8.7), alika *Sampuṭodbhava* (4.1.11), and alikaṃ *Sampuṭodbhava* (7.1.17) ◇ paśu (for paśur)] ABCD (phyugs Tib); cf. paśu (all manuscripts of) *Vajradāka* (8.7) ◇ mudaka (or -m- udaka)] ABD (mu da ka Tib); mudarakaṃ C; cf. -m udakaṃ *Cakrasaṃvara* (24.2.6) and *Abhidhānottara* (45.10), mudaka *Vajradāka* (8.7) and *Sampuṭodbhava* (4.1.11), and mudakaṃ *Sampuṭodbhava* (7.1.17) ◇ madam (m.c. for medaḥ)] ABCD (tshil Tib); cf. medakaṃ *Cakrasaṃvara* (24.2.6), meda *Abhidhānottara* (45.10), medaḥ *Vajradāka* (8.7) and *Sampuṭodbhava* (7.1.17)

¹¹⁹⁸ dantasparsē] BCD (so reg Tib); dantasparsa A ◇ bubhukṣitā] ABC (zas kyis Tib); brūtukṣitā D

¹¹⁹⁹ ḍā ki nī] P; ḍā ki ni D

¹²⁰⁰ zas] D; zangs P

(24) *alika*, “cattle”; (25) *bhaginī*, “*ḍākinī*” (or *ḍākinī*, “sister”); (26) *mudaka* (or *udaka*), “fat” (or “intoxication”); likewise, (27) *dantasparśa*, “tongue”; (28) *bubhukṣitā*, “rice” (or *anna*, “hungry”)—[sages] know [thusly];

trṣṇā gandhavāsini ca āgamane kuta sthānāt /¹²⁰¹

amukaḥ kiraṇo puṣpaḥ lambodaro danta hāsyā //33.8//¹²⁰²

/ tre sna dri yis bsgos pa ste // ā ga ma na zhes bya gnas gang nas /

/ che ge mo'o ki ra ṇa me tog go // lam pa lto ba dan ta rgod pa ste //

(29) *gandhavāsini*, “thirst” (or *trṣṇā*, “a woman wearing fragrant clothes”); (30) *āgamana*, “from where?”; (31) *sthānāt*, “[from] such and such [a place]”; (32) *kiraṇa*, “flower”; (33) *lamba*, “belly”; (34) *danta*, “laughter”;

nirodhe vṛṣṭi vijñapti tṛpti dhūmra meghas tathā /¹²⁰³

dhūmrapiyā parvatā tu sānu sarito nadyakam //33.9//¹²⁰⁴

/ ni ro dhe char ro bi dznya pti tshim pa'o /¹²⁰⁵ / dhu mra zhes bya sprin de bzhin /

/ dhu mra pri ya ri bo ste /¹²⁰⁶ / sā nu sā ri ta chu klung //

(35) *nirodha*, “rain”; (36) *vijñapti*, “satisfaction”; (37) *dhūmra*, “cloud,” [another code word of which is] *dhūmrapiyā*;¹²⁰⁷ (38) *sānu*, “mountain” (or *parvatā*, “summit”); (39) *sarīt*, “river”;

aṅguly avayava vadano mukha rājikā jihvā /¹²⁰⁸

¹²⁰¹ kuta (for kutaḥ) | ABC (gang nas Tib); kuṭa D

¹²⁰² kiraṇo puṣpaḥ (for kiraṇaḥ puṣpaḥ) | ABCD (ki ra ṇa me tog Tib); cf. kiraṇo puṣpaḥ (all manuscripts of) *Vajradāka* (8.7) ◇ lambodaro | ABC (lam pa lto ba Tib); lambodalo D ◇ hāsyā (for hāsyam) | ABCD (rgod pa Tib); cf. hāsyā Matsunami 343 of the *Vajradāka* (8.7)

¹²⁰³ vṛṣṭi (for vṛṣṭir) | ABCD (char Tib) ◇ tṛpti (for tṛptir) | ApcBCD (tshim pa Tib); om. Aac ◇ meghas | A (sprin Tib); meghan BD; meghaḥ C; cf. meghaḥ *Vajradāka* (8.7) and meghā *Cakrasaṃvara* (24.2.9), *Abhidhānottara* (45.10), and *Samputodbhava* (7.1.17)

¹²⁰⁴ parvatā | AB (ri bo Tib); parvatan C; sarvvatā D; cf. parvatā *Cakrasaṃvara* (24.2.9) and parvatāḥ *Abhidhānottra* (45.10), *Vajradāka* (8.7), and *Samputodbhava* (7.1.17)

¹²⁰⁵ bi dznya pti | em.; pi dznya pa ti D; bi dznya pa ti P

¹²⁰⁶ dhu mra | D; dhu ma P

¹²⁰⁷ For the relation between *dhūmra* (“smoky”), *megha* (“cloud”), and *dhūmrapiyā* (“being fond of the smoky”), I have particularly consulted the *Samputodbhava*, 4.1.11 and 7.1.16. It is also possible to read the *dhūmrapiyā* (as well as *sānu*) as a code word for “mountain”. The *Bohitā* does not offer additional clarity.

¹²⁰⁸ avayava (for avayavaḥ) | ABD (cha shas Tib); o vayava C; cf. avayava Matsunami 343 of the *Vajradāka* (8.7) and avayavāḥ *Cakrasaṃvara* (24.2.10) and *Abhidhānottra* (45.10) and *Samputodbhava* (7.1.17) ◇ vadano | ABD (ba da na Tib); vadanā C; cf. vadanāḥ *Cakrasaṃvara* (24.2.10) and *Abhidhānottra* (45.10), vadanā *Samputodbhava* (4.1.11), and vadano *Vajradāka* (8.7) and *Samputodbhava* (7.1.17) ◇ mukha (for mukham) | ABC; suka D; n.e. Tib; cf. mukha (all manuscripts of) *Vajradāka* (8.7) ◇ mukhaḥ *Cakrasaṃvara* (24.2.10), *Abhidhānottara* (45.10), and *Samputodbhava* (7.1.17)

adharā danta pañktis tu dhvaja cchando mālān tathā //33.10//¹²⁰⁹

/ ang gu lya ni cha shas te // ba da na rā dzi ka lce /

/ a dha ra so yin paṃ kti // rgyal mtshan tshan do phreng de bzhin //¹²¹⁰

(40) *ariguli*, “limb”; (41) *vadana*, “mouth”; (42) *rājikā*, “tongue”; (43) *adharā*, “tooth”;

(44) *pañkti*, “flag”; likewise (45) *chandas*, “garland”;

calo vāyu mṛgapati paśu maṇḍalaṃ sama tu /¹²¹¹

śvāsam catuspatham jñeyam janam phalgusam mahākṣaram //33.11//¹²¹²

mahāpaśu ccha cchāgalaṃ na naraṃ ba balīvardaṃ /¹²¹³

/ tsa la rlung ngo mrig pa ti phyugs // ma ṇḍa la ni mnyam pa ste /¹²¹⁴

/ swā sa lam gyi bzhi mdor shes par bya // skye ba phal gu sham mo ma
hā kṣa raṃ ni //¹²¹⁵

/ phyugs chen no tstsha ni ra skyes so // na ni mi'o ba ni glang yin no /¹²¹⁶

¹²⁰⁹ adharā] ABCD (a dha ra Tib); cf. adanā *Cakrasaṃvara* (2.10), *Abhidhānottara* (45.10), and *Samputodbhava* (4.1.11 and 7.1.17) and adana *Vajradāka* (8.7) ◊ danta (for dantaḥ)] ABCD (so Tib); cf. danta Matsunami 343 of the *Vajradāka* (8.7) ◊ pañktis] A (paṃ ka ti Tib); paktis BCD; pañkti *Cakrasaṃvara* (24.2.11), *Abhidhānottara* (45.10), *Samputodbhava* (4.1.11), and *Vajradāka* (8.7) ◊ dhvaja (for dhvajah)] ABCD (rgyal mtshan Tib); cf. dhvaja (all manuscripts of) *Vajradāka* (8.7) ◊ mālān (for mālā) tathā] BCD (phreng de bzhin Tib); mālā +++ā A; cf. mālā *Cakrasaṃvara* (24.2.11), *Abhidhānottara* (45.10), and *Vajradāka* (8.7)

¹²¹⁰ tshan do] D; mtshan do P

¹²¹¹ calo] A (tsa la Tib); caro BC; varo D; cf. cālo *Cakrasaṃvara* (24.2.11) and *Abhidhānottara* (45.10) and calo *Samputodbhava* (4.1.11 and 7.1.17) and *Vajradāka* (8.7) ◊ vāyu (for vāyur)] ABC (rlung Tib); vāyū D ◊ mṛgapati] ABC (mrig pa ti Tib); mṛga D ◊ paśu (for paśur)] ABCD (phyugs Tib); cf. paśu Matsunami 343 of the *Vajradāka* (8.7) ◊ maṇḍalaṃ] AC (ma ṇḍa la Tib); maṇḍala BD; cf. maṇḍala *Cakrasaṃvara* (24.2.11), *Abhidhānottara* (45.10), *Vajradāka* (8.7), and *Samputodbhava* (7.1.17) and maṇḍala *Samputodbhava* (4.1.11) ◊ sama (for samam)] ABCD (mnyam pa Tib)

¹²¹² śvāsam] corr.; svāsam ABCD; swā sa Tib; cf. samaṃ *Cakrasaṃvara* (2.11) and *Abhidhānottara* (45.10) and śvāsam *Vajradāka* (8.7) and *Samputodbhava* (7.1.17) ◊ jñeyam] ABD (shes par bya Tib); jñeya C ◊ phalgusam] A (phal gu sham Tib); phālgusam B; phālgunaṃ C; phālgū D; cf. phalgusam *Cakrasaṃvara* (24.2.11), *Abhidhānottara* (45.10), and *Vajradāka* (8.7), phālguṣa *Samputodbhava* (4.1.11), and phālguṣam *Samputodbhava* (7.1.17) ◊ mahākṣaram] ApcBC (ma hā kṣa raṃ Tib); hākṣaram Aac; madākṣaram D; cf. mahākṣaram *Cakrasaṃvara* (24.2.11), *Abhidhānottara* (45.10), and *Samputodbhava* (7.1.17) and mahākṣara *Vajradāka* (8.7) and *Samputodbhava* (4.1.11)

¹²¹³ mahāpaśu (for mahāpaśuś)] BCD (phyugs chen Tib); paśu Aac; ++h+paśu Apc; cf. mahāpaśu (all manuscripts of) the *Vajradāka* (8.7) and mahāśavaṃ *Cakrasaṃvara* (24.2.11) and *Abhidhānottara* (45.10) and mahāpaśuḥ *Samputodbhava* (7.1.17) ◊ cchāgalaṃ] ABD (ra skyes Tib); cchāmalam C; cf. cchāgalaṃ or chāgalaṃ *Cakrasaṃvara* (24.2.12), *Abhidhānottara* (45.10), and *Samputodbhava* (7.1.18) and cchāgalaḥ *Vajradāka* (8.7) ◊ naraṃ] ABD (mi Tib); nalaṃ C; cf. naram *Cakrasaṃvara* (24.2.12) and *Abhidhānottara* (45.10) and naraḥ *Vajradāka* (8.7) and *Samputodbhava* (1.17.18) ◊ balīvardaṃ] corr. (glang Tib); balīvarddham ABC; barīvarddham D

¹²¹⁴ ma ṇḍa la] D; maṇ ḍa la P

¹²¹⁵ phal gu sham] D; thal gu sham P

¹²¹⁶ ba ni] D; pa ni P

(46) *cala*, “wind”; (47) *mṛgapati*, “cattle”; (48) *maṇḍala*, “equal”; (49) *śvāsa*, to be known as [meaning] “crossway”; (50) *phalgusa*, “living being”; (51) *mahākṣara*, “great cattle”; (52) *cha*, “goat[-flesh]”; (53) *na*, “human[-flesh]”; (54) *ba*, “bull[-flesh]”;

ma mahiṣaṃ bha bhakṣaṇaṃ siṃ **siṃ**ghaṃ vyā vyāghraṇa tathā //33.12//¹²¹⁷

stha sthiti mukhasparśane bhuktaṃ dantasparsē tṛptam /¹²¹⁸

/ ma ni ma he bha ni za ba ste // si ni seng ge byā ni stag de bzhin //

/ **stha** ni gnas pa'o kha la reg pa zos pa yin /¹²¹⁹ / so la reg pa tshim pa yin /

(55) *ma*, “buffalo[-flesh]”; (56) *bha*, “eating”; (57) *siṃ*, “lion”; likewise, (58) *vyā*, “tiger”; (59) *stha*, “staying”; (60) *mukhasparśa* (or the gesture of touching the mouth),¹²²⁰ “eaten”; (61) *dantasparsā* (or the gesture of touching the teeth), “satisfied”;

hrīkā lajjā śūnyasparśane maithunorusparśanām //33.13//¹²²¹

evaṃ kuru sāmpratañ ca vijñeyā varavallabhe /

/ hri ka ngo tsha stong pa la reg pa // 'khrig pa'o brla la reg pa ni //

/ de ltar da ltar gyis zhes par /¹²²² / mchog tu mthun ma shes par bya /¹²²³

(62) *hrīkā*, “shame”; (63) *śūnyasparśana* (or a gesture of touching the sky), “copulation”; and (64) *ūrusparśanā* (or a gesture of touching the thigh), “Now, do in this way”. [Yoginī’s code words] should be [thus] recognized, O [my] dearest!¹²²⁴

atra kāryeṣu punar **uktvā** lopayet tu vicakṣaṇaḥ //33.14//¹²²⁵

¹²¹⁷ siṃ] A (si Tib); si BCD ◇ siṃghaṃ] *corr.* (seng ge Tib); siṃghaṃ A; siṃghā BCD ◇ vyāghraṇa] ABD (stag Tib); vyāghaṃ C

¹²¹⁸ stha] ABCD; sthā Tib; cf. *stha Vajraḍāka* (8.7) and *Sampuṭodbhava* (4.1.11 and 7.1.18) ◇ sthiti (for sthitiṛ or sthitiṃ)] ABD (gnas pa Tib); ti C; cf. sthitiḥ *Sampuṭodbhava* (7.1.18) and *Vajraḍāka* (8.7) ◇ mukhasparśane] *em.* (kha la reg pa Tib); mukhaspane A; sukhasyane B; sukhaspane CD; cf. mukhasparśo *Cakrasaṃvara* (24.2.13) and *Abhidhānottara* (45.10) and mukhasparśane *Vajraḍāka* (8.7) and *Sampuṭodbhava* (4.1.11 and 7.1.18) ◇ dantasparsē] BD (so la reg Tib); dantasparsē A; dantasparsē the C; cf. dantasparsane *Cakrasaṃvara* (24.2.13) and *Vajraḍāka* (8.7), dantasparsanaṃ *Abhidhānottara* (45.10), and dantasparsane *Sampuṭodbhava* (4.1.11 and 7.1.18)

¹²¹⁹ stha ni] P; sthā ni D

¹²²⁰ This may indicate the gesture of touching the mouth with the hand. However, as this is taught as a verbal secret sign, *mukhasparśa* should be understood as words to utter and not a gesture made with the hand. The same is stated regarding (61), (63), and (64).

¹²²¹ hrīkā] ABC (hri ka Tib); hrīkā D ◇ lajjā] AC (ngo tsha Tib); larjā B; rarjā D; cf. lajjā *Cakrasaṃvara* (24.2.13), *Vajraḍāka* (8.7), and *Sampuṭodbhava* (7.1.18) ◇ -noru-] A (brla la Tib); norū BD; narūpa C; cf. ūru- *Cakrasaṃvara* (24.2.13), *Abhidhānottara* (45.10), *Vajraḍāka* (8.7), and *Sampuṭodbhava* (4.1.11 and 7.1.18)

¹²²² da ltar] D; da lta P

¹²²³ mthun ma] D; 'thun ma P

¹²²⁴ There are thus sixty-four code words. Perhaps they can be divided into thirty-six pairs of code words. However, neither the *Dākāṇḍava* nor the *Bohitā* explains explicitly how they can be divided.

¹²²⁵ atra] ABD ('dir Tib); ava C ◇ kāryeṣu] AD (dgos pa Tib); kāryeṣu B ◇ uktvā] *conj.*; ukt+ (possibly ukta) A; ukta BD; uktaḥ C; dgos pa Tib ◇ lopayet] AB (bsrub par bya Tib); lopayan C; lopayaṃ D

kāraṇaṃ yoginī jñeyaṃ kāryam vīras tu sarvathā /¹²²⁶
 jñānajñeyasvarūpātmā nānāvastusvarūpataḥ //33.15//¹²²⁷
 / 'dir ni dgos pa slar bshad pa // mkhas pa yis ni bsrub par bya //¹²²⁸
 / byed pa rnal 'byor mar shes bya // dpa' bo kun tu dgos pa 'o //¹²²⁹
 / sna tshogs dngos po'i rang bzhin gyis // ye shes shes bya'i rang bzhin bdag //

Then, in turn (*punar*), having spoken [the code words mentioned below] as the resultant, the wise should churn.¹²³⁰ The causal should be known as a yoginī, and the resultant is entirely a hero. [The hero, or the practitioner,] embodies the [nondual] nature of knowledge and the knowable, [based] on the nature of various existences [as follows].

utpattir bhavayogaṅ ca viyogaṃ samvṛtis tathā /¹²³¹
 māyāpremasaṃsāraṇ tu kriyāprakṛtikalpitaṃ //33.16//¹²³²
 / bskyed pa srid pa'i sbyor ba dang // sbyor bral kun rdzob de bzhin du /
 / sgyu ma mthun pa 'khor ba dang // brtse ba rang bzhin brtags pa dang //

[The response codes are as follows:] (1) *Utpatti* or “birth”; (2) *bhavayoga* or “being amid existence”; and (3) *vīyoga* or “separation [from it]”; (4) *saṃvṛti* or “the Conventional [Truth]”; (5) *māyā* or “illusion”; (6) *prema* or “affection”; (7) *saṃsāra* or “the cycle of existence”; (8) *kriyā* or “action”; (9) *prakṛti* or “original nature”; (10) *kalpita* or “the [nature] mentally constructed”;

paratantraṃ pariniṣpannaṃ tu turīyaṃ cakrabhāvanā /¹²³³
 sattvaṃ kṛtyaṃ suśīlaṅ ca tyāgī suravīras tathā //33.17//¹²³⁴
 / gzhan gyi dbang dang yongs grub dang // tu rī yaṃ 'khor lo bsgom pa
 dang /¹²³⁵

¹²²⁶ kāryam] ABC (dgos pa Tib); kāryya D ◇ sarvathā] ABC (kun tu Tib); sarvathāḥ D

¹²²⁷ -jñeya-] ABD (shes bya'i Tib); jñaya C ◇ -svarūpā-] *em.* (rang bzhin Tib); surūpā AD; surupā BC; cf. *n.e. Bohitā* ◇ -tmā (*m.c.* for -tmakaṃ)] ABCD (bdag Tib) ◇ -svarūpataḥ] *em.*(rang bzhin gyis Tib); surūpataḥ ABD; surupataḥ C

¹²²⁸ bsrub par] D; bsub par P

¹²²⁹ kun tu] D; kun du P

¹²³⁰ The Tibetan translation of the verb *lopayet* (literally “should violate” or the like) is *bsrub par bya* (“should churn”), and my translation is based on it. It is probable that the word “should churn” (*lopayet*) means externally to have sexual intercourse with a yoginī and internally to ignite an inner fire in his body. The *Bohitā*'s comment is unclear.

¹²³¹ utpattir] ABC (bskyed pa Tib); utpartti D ◇ viyogaṃ] ABC (sbyor bral Tib); vijogaṃ D ◇ samvṛtis] Apc (kun rdzob Tib); mvi Aac; visamvṛtis B; vivṛtis C; visamvṛtis D

¹²³² -prakṛti-] ACD (rang bzhin Tib); pakṛti B

¹²³³ -tantraṃ] A (dbang Tib); tantra BCD

¹²³⁴ kṛtyaṃ] ABCD; dga' byas Tib ◇ suśīlaṅ] ABC (tshul khriṃs Tib); suśīraṅ D ◇ sura-] ACD; sūra B; brtul ba Tib

¹²³⁵ tu rī yaṃ] D; tu ri yaṃ P

/ sems **dpa'** byas dang tshul khirms dang /¹²³⁶ / gtong ba brtul ba dpa' de
bzhin //

(11) *paratantra* or “the dependent [nature]”; (12) *pariniṣpanna* or “the consummate [nature]”; (13) *turīya* or “the fourth [nature]”; (14) *cakra* or “chakras”; (15) *bhāvanā* or “visualization [centered on the chakras]”; (16) *sattva* or “sentient being”; (17) *kṛtya* or “purpose”; (18) *suśīla* or “well conducted”; (19) *tyāgin* or “a man of renunciation” as well as (20) *suravīra* or “godly hero”;

jyotiṣaṃ vaidyakaṅ caiva śilpadhātu-r-vādakam /¹²³⁷
śeṣa avidyādyā jñeyā dvādaśāṅgapratītikā //33.18//¹²³⁸

/ skar rtsis mkhan dang sman pa nyid // bzo dang kham dang smra ba po /
/ lhag ma rten 'brel yan lag ni // bcu gnyis ma rig sogs shes bya //

(21) *jyotiṣa* or “astronomy”; (22) *vaidyaka* or “medicine”; (23) *śilpa* or “handicraft”; and (24) *dhātu-vāda* or “alchemy”. (25)–(36) The remaining [code words to return] should be known as the Twelve Links of Dependent [Origination] starting with *avidyā* or “ignorance.”¹²³⁹

mālave copapītheṣu drumacchāyāprayogataḥ /¹²⁴⁰
samādhīndriyapakṣeṣu vivṛtiḥ samvṛtīva tu //33.19//¹²⁴¹

/ mā la ba yi nye gnas su // shing grib ma yi rab sbyor bas /
/ ting 'dzin dbang po'i phyogs rnam su // 'jug pa med dang 'jug pa
mtshungs //

[He should perform the code words] by the application of Drumacchāyā in Mālava among the *upapīṭha* [sites] with the Faculty of Concentration (*samādhīndriya*), a factor [of awakening].¹²⁴² [She is in] the ultimate reality (*vivṛtiḥ*), but [she is applied to this performance] as if [she was] a conventional [existence] (*samvṛtīva*).¹²⁴³

¹²³⁶ sems dpa'] P; sems dga' D

¹²³⁷ vaidyakaṅ] AC (sman pa Tib); vaidyakaś BD ◇ śilpa-] A (bzo Tib); śilpaṃ BD; śilpakaṃ C ◇ -dhātu-r- (*m.c.* for -dhātu-, probably recited -r- as one syllable)] ABD (kham Tib); dhātu C ◇ -vādakam] ABD (smra ba po Tib); vādikaṃ C

¹²³⁸ śeṣa (for śeṣā)] ABD (lhag ma Tib); śeṣam C ◇ pratītikā] A (rten 'brel Tib); prakītikā BD; prakīrttikā C

¹²³⁹ According to the *Bohitā* (D 1419, 220r3), verses 16–18 describe the thirty-six respondent codes, which a practitioner utters. However, the *Bohitā* does not explain how to divide these verses into 36. I have divided them based on my own interpretation.

¹²⁴⁰ mālave] AC (mā la ba yi Tib); mālāve B; mārave D ◇ copapītheṣu] ApcBCD (nye gnas su Tib); pīṭham utta Aac ◇ drumacchāyā-] ABD (shing grib ma yi Tib); macchāyām ca C ◇ -prayogataḥ] *em.*; (rab sbyor bas Tib); prayogataṃ A; prayogataṃ BCD

¹²⁴¹ -pakṣeṣu (for -pakṣeṣa)] ABCD (phyogs rnam su Tib) ◇ vivṛtiḥ] ABD ('jug pa med Tib); vṛtitiḥ C ◇ samvṛtīva (*m.c.* for samvṛtīva)] A ('jug pa mtshungs Tib); samvṛtīva B; samvṛtīva C; samvṛtīva D

¹²⁴² Drumacchāyā resides in Mālava, an *upapīṭha* site, and her nature is the Faculty of Concentration.

¹²⁴³ That is to say, she is in the ultimate reality, where no concept is established, but in this practice, she is treated as assuming her conventional or mudane form described with concepts, such as Mālava and

indriyarāgavirāgābhyāṃ samyaksampatti adhiḥ /¹²⁴⁴

/ dbang po 'dod chags chags bral dag // yang dag phun sum tshogs bdag po /

(The meaning of *samādhīndriya*—) The perfect fulfillment is beyond (*samyaksampattir adhiḥ* for *samādhi*) [the two mental states of] greed and greedlessness [caused] with the sensory faculties (*indriya*).

māmakī vajrarandhrā tu śikhīsthāne samāviśet //33.20//¹²⁴⁵

/ mā ma kī rdo rje'i bu gar ni // spyi gtsug gnas su yongs gnas bya //

(The meaning of “Mā”—) Māmakī (*māmakī*) [links] to in the adamantine opening; she can come into the place in the head.¹²⁴⁶

lambamānā hy adhomukhī kāmbojīmudranāya tu /¹²⁴⁷

/ 'phyang bzhin pa kha 'og tu ste // kam po dzi yi phyag rgya'i tshul /¹²⁴⁸

(The meaning of “la”—) [She] is hanging down (*lambamānā*), facing downward, for the purpose of sealing Kambojī.¹²⁴⁹

veti samvidatantraṅ ca svarūpamāyāsvalakṣaṇām //33.21//¹²⁵⁰

/ ba ni yang dag rig pa'i rgyud // rang bzhin sgyu ma'i rang mtshan nyid //

(The meaning of “va”—) *Va* refers to the succession of the consciousness (*va* of the *samvidā* used in the sense of *saṃvid*); it is, by nature, characterized by illusion.¹²⁵¹

evaṃ kṛtākṛtaṃ sarva madhyamāntaritam viduḥ /¹²⁵²

/ de ltar byas dang ma byas kun // mkhas pas dbu mar mi snang ngo /

the Faculty of Concentration, and the concepts pertaining to her are applied to the performance of code words as its natures or meanings.

¹²⁴⁴ -rāgavirāgābhyāṃ] ABC ('dod chags chags bral dag Tib); rāgābhyāṃ D ◇ samyak-] C (yang dag Tib); saṃmyak ABD ◇ -sampatti (for -sampattir)] *em.* (phun sum tshogs Tib); sampati A; saṃpati BCD ◇ adhiḥ (for adhi)] ABCD; bdag po Tib

¹²⁴⁵ śikhī-] *corr.* (spyi gtsug Tib); sikhi ABCD ◇ -sthāne] ABC (gnas su Tib); cchāne D ◇ samāviśet] ABD (yongs gnas bya Tib); samāviśeṭh C

¹²⁴⁶ According to the *Bohitā* (D 1419, 220r7), verse 33.20cd describes the *avadhūtī* channel, which runs from the navel area to the head. The adamantine opening (*vajrarandhra*) indicates Oḍyāna (see also the *Dākārṇava*, 33.27d). Generally, Oḍyāna represents the right ear.

¹²⁴⁷ adhomukhī] AB (kha 'og tu Tib); adhāmukhī C; adhomukhi D ◇ kāmbojī-] AB (kam po dzi yi Tib); kāmbojī C; kaṃbojī D ◇ -mudranāya] *corr.* (phyag rgya'i tshul); mudranāya ABD; mudrayāya C

¹²⁴⁸ kam po dzi yi] D; kam po dzi'i P

¹²⁴⁹ The *Bohitā* (D 1419, 220v1) comments that verse 33.21ab explains all inner channels, including the *avadhūtī* channel. All channels are hanging down from the chakra in the head. It is unclear what Kambojī exactly signifies in this discourse.

¹²⁵⁰ samvidā- (*m.c.* for saṃvid-)] ABCD (yang dag rig pa'i Tib) ◇ svarūpa-] *em.* (rang bzhin Tib); surūpa AD; surupa BC; cf. rang bzhin *Bohitā* (D 1419, 220v4) ◇ -lakṣaṇām (for -lakṣaṇam)] AB; lakṣaṇam C; rakṣaṇām D

¹²⁵¹ According to the *Bohitā* (D 1419, 220v3), the succession (*tantra*) of the consciousness indicates the transmigration of the consciousness from one life to another through the gates of the body.

¹²⁵² sarva (for sarvaṃ)] ABD (kun Tib); sarvaṃ C

[Sages] know that all [of what are] done and undone are thus placed in the middle.¹²⁵³

drutaṃ bhāvajñānaṃ hy atra yogāmṛtakāyakāṃ //33.22//¹²⁵⁴

/ zhi ba'i dngos po'i ye shes 'dir // rnal 'byor bdud rtsi sku can te //

(The meaning of “Dru”—) The knowledge regarding existence certainly [assumes the form of] fluid (*druta*) in that [channel]: [it is] the yogic nectar [innate] to the body.

marīcisadṛśaṃ rūpaṃ dṛśyate cātṃmabimbakāṃ /¹²⁵⁵

/ smig rgyu dang ni 'dra ba'i gzugs // bdag nyid gzugs can mthong bar 'gyur /¹²⁵⁶

(The meaning of “ma”—) Form-and-color is like a mirage (*marīci*) and is understood as a reflected image of [the recognizer] himself (the recognizer’s own mind).

cchāti atīśayaṃ jñānaṃ sarvagaṃ devataṃ smṛtaṃ //33.23//¹²⁵⁷

/ ye shes shin tu bas g-yogs pas /¹²⁵⁸ / kun 'gro ba yi lhar dran bya //

(The meaning of “cchā”—) He veils (*cchāti* for *chādayati*) the eminent gnosis: [it is] taught to be all-pervading and godly.

yādṛśaṃ karuṇādvaityā tādṛśaṃ bhāvajaṃ smṛtaṃ /¹²⁵⁹

/ gang 'dra'i snying rje gnyis byar med // de 'dra'i dngos por skye dran bya /

(The meaning of “yā”—) It is taught that [one is] born into existence in the way that (*yādṛśaṃ*) [one is] endowed with compassion.¹²⁶⁰

saptatrimśātmake madhye bhāvayet pūrvakaṃ smṛtaṃ //33.24//¹²⁶¹

mantrasadbhāvarūpātmā udakamaṇḍalamadhyagāṃ /¹²⁶²

/ sum cu bdun bdag nyid dbus su /¹²⁶³ / sngon can grags pa bsgom par bya //

¹²⁵³ The middle (*madhyamā*) means the *avadhūti* channel (*Bohitā*, D 1419, 220v5).

¹²⁵⁴ -jñānaṃ] ABD (ye shes Tib); jñāna C ◇ -kāyakāṃ (for -kāyakam)] AD (sku can Tib); kāyikāṃ BC

¹²⁵⁵ marīci-] A (smig rgyu Tib); sarīci B; sarīri C; sarī D ◇ -bimbakāṃ (for -bimbakam)] ABC (gzugs can Tib); bimbakāṃ D

¹²⁵⁶ mthong bar] D; 'thong bar P

¹²⁵⁷ cchāti (*m.c.* for *chādayati* or *channaṃ*)] ABCD (g-yogs pas Tib) ◇ atīśayaṃ] *corr.*; atīśayaṃ ABD; sayam C

¹²⁵⁸ shin tu bas] D; shin tu pas P

¹²⁵⁹ yādṛśaṃ] ABC (gang 'dra'i Tib); yadrśam D ◇ -dvaityā (for -dvaitam)] AB (gnyid byar med Tib); daityā CD ◇ bhāvajaṃ] A (dngos por skye Tib); bhojamma Bac; bho vajra Bpc; bhojanaṃ C; bhoja D

¹²⁶⁰ The *Bohitā* does not explain the meaning of verse 33.24ab. Perhaps it means that a practitioner is reborn out of compassion for those afflicted in the cycle of existence.

¹²⁶¹ bhāvayet] ABC (bsgom par bya Tib); bhāvadyet D ◇ smṛtaṃ] ABD (grags pa Tib); smṛta C

¹²⁶² -tmā (for -tmikā)] ABCD (bdag nyid Tib) ◇ -gām] ABpcCD; tāṃ Bac ◇ -gām (for -gā)] ABCD (son pa Tib)

¹²⁶³ sum cu] D; sum bcu P

/ gsang sngags bden pa'i gzungs bdag nyid // chu yi dkyil 'khor dbus son
pa'o /¹²⁶⁴

At the center [of a wheel of maṇḍala] comprising the thirty-seven [seats],¹²⁶⁵
he should visualize [Drumacchāyā, who has the color and shape] taught earlier.
[Drumacchāyā] is naturally an embodiment of the truth, the mantra. [She] resides at
the center of the Water Circle.¹²⁶⁶

oṃ sa ma rva hā bhū śma ta śā saṃ na trā pri sa yā ṇa ya ka hūṃ rā hūṃ
ya pha hūṃ ṭ hūṃ pha pha ṭ ṭ svā pha hā ṭ svāhā /¹²⁶⁷ oṃ drumacchāye
hūṃ hūṃ phaṭ phaṭ svāhā /33.25/¹²⁶⁸

/ oṃ sa ma rba hā bhū shma ta shā saṃ na trā pri sa yā ṇa ya ka hūṃ rā
hūṃ ya pha hūṃ ṭ hūṃ pha pha ṭ ṭ swā pha hā ṭ swā hā /¹²⁶⁹ oṃ dru ma
tstshā ye hūṃ hūṃ phaṭ phaṭ swā hā //¹²⁷⁰

Oṃ, [homage] to [Vajradāka, who] loves a great graveyard, hūṃ hūṃ phaṭ phaṭ
svāhā, to [Vajradāka, who] threatens all spirits, hūṃ hūṃ phaṭ phaṭ svāhā.¹²⁷¹ Oṃ,
O Drumacchāyā, hūṃ hūṃ phaṭ phaṭ svāhā.

evaṃ mantrarūpātmā tu vijñeyā sarvagāmikām /¹²⁷²

pūjāvajrasvabhāvā tu sahasasundarimīlakam //33.26//¹²⁷³

/ de ltar sngags gzugs bdag nyid du // kun tu 'gro ma can shes bya /¹²⁷⁴

/ mchod pa rdo rje'i rang bzhin du // lhan skyes mdzes ma 'dus pa 'o //

[Drumacchāyā] is thus embodied in the form of a mantra. [She] should be understood
as being omnipresent. Offering-*vajra* is her nature. There is a meeting of women of
the innate.

¹²⁶⁴ chu yi] D; chu'i P

¹²⁶⁵ For the thirty-seven seats, see my translation and footnote of verse 26.48.

¹²⁶⁶ The Water Circle is the ninth of the circles that constitute the Heruka maṇḍala expounded in the
Dākārṇava 15 (Appendix B).

¹²⁶⁷ As this is a mixed mantra composed of the fifteenth and sixteenth of the forty-eight parts of Heruka's
root mantra (Appendix C), I have edited the text accordingly. ◇ oṃ] ApCBCD (oṃ Tib); oṃ ma sa
hā rvva sa rvva Aac ◇ sa ma rva hā] ABpCD (sa ma rba hā Tib); sa rva hā Bac; sa ma va hā C ◇ bhū
śma] corr. (bhū shma Tib); bhū sma ABCD ◇ sa yā] ABC (sa yā Tib); yā D ◇ ṇa ya] A; na ya BCD;
na ya Tib ◇ pha hūṃ ṭ hūṃ] ABpCD (pha hūṃ ṭ hūṃ Tib); pha hūṃ Bac

¹²⁶⁸ drumacchāye] ABC (dru ma tstsha ye Tib); drumacchācche D

¹²⁶⁹ bhū shma] D; bhu shma P ◇ ka hūṃ] D; ke hūṃ P

¹²⁷⁰ dru ma tstshā ye] P; dru ma tstsha ye D

¹²⁷¹ This mantra is a combination of the fifteenth and sixteenth of the forty-eight parts of Heruka's root
mantra (*mahāśmaśāṇapriyāya* and *sarvabhūtasamtrāsāṇakarāya*). See also Appendix C.

¹²⁷² -rūpā-] ABD (gzugs Tib); rūpā C ◇ -tmā (for -tmikā)] ABCD (gzugs bdag nyid Tib) ◇ -gāmikām
(for -gāmikā)] ABCD ('gro ma can Tib)

¹²⁷³ pūjā-] ABD (mchod pa Tib); pūrvā C ◇ sahaja-] ABpCD (lhan skyes Tib); sahāja Bac ◇ -sundari-
(m.c. for -sundarī-)] ABC (mdzes a Tib); sundarīnī D ◇ -mīlakam] ABC ('dus pa Tib); mīrakam D

¹²⁷⁴ kun tu 'gro] corr.; kun du 'gro DP

jñānaḍākinibhāvātmā yogāmbaranāyakām /¹²⁷⁵
 kṛtvā śvāsa guptaṃ tu oḍiyāne sarvagam punaḥ //33.27//¹²⁷⁶
 / ye shes mkha' 'gro ma dngos bdag // rnal 'byor nam mkha' gtso bo yin /
 / dbugs ni sba ba byas nas ni // slar yang o ḍyan kun tu 'gro //¹²⁷⁷

[He visualizes] himself having the form of Jñānaḍākinī; [she is] the female leader (consort) of Yogāmbara. Having concealed (controlled) breathing, [he visualizes] the omnipresent one in Oḍiyāna, again.¹²⁷⁸

tribhuvanakāyikan tu bhāvayet rūpanāyakām /¹²⁷⁹
 antargatena manasā kāmasiddhis tu bhāvayet //33.28//¹²⁸⁰
 / sa gsum po yi ris su ni // gzugs kyi gtso mo bsgom par bya /
 / yid ni nang du chud pa yis // 'dod pa'i dngos grub bsgom par bya //

[The omnipresent one is] a collective body of the triple world. He should visualize the well-formed female leader. With [his] mind concentrated, he should realize the accomplishment [that he] desires.

kulikāṃ pūjayed yogī vajravārāhikāṃ punaḥ /¹²⁸¹
 divyamānuṣyatāsaukhya piṇḍīkrtya tām param //33.29//¹²⁸²
 / slar yang rdo rje phag mo yi // rnal 'byor pa yis rigs ldan mchod /¹²⁸³
 / lha rdzas mi yi bde ba ni // bsdu byas pa bas de mchog go //

A yogin should worship a woman of good lineage and of [the nature of] Vajravārāhī. Having massed together pleasures [coming from] being a god and human,¹²⁸⁴ [he should know] her to be superior [to that mass].

¹²⁷⁵ -ḍākinī- (*m.c.* for -ḍākinī-)] AD (mkha' 'gro ma Tib); ḍākinī BC ◇ -nāyakām (for -nāyakī)] ABCD (gtso bo Tib)

¹²⁷⁶ śvāsa (for śvāsaṃ)] *corr.*; svāsa ABCD (dbugs Tib) ◇ oḍiyāne] ABD (o ḍyan Tib); oḍiyāna C ◇ sarvagam] ABD (kun du 'gro Tib); sarvaga C

¹²⁷⁷ o ḍyan] D; u ḍyin P ◇ kun tu 'gro] P; kun du 'gro D

¹²⁷⁸ The omnipresent one (*sarvagam*), neuter, indicates the nectar or the mind of awakening, which is externally Yogāmbara. Generally, Oḍiyāna, a local site, is internally the right ear.

¹²⁷⁹ -bhuvana-] A (sa Tib); vana BC; vaṇa D ◇ rūpa-] ACD (gzugs Tib); rupa B ◇ -nāyakām (for -nāyakīm)] ABD (gtso mo Tib); nāyakā C

¹²⁸⁰ antar-] ACD (nang du Tib); arnta B ◇ -siddhis (for -siddhiṃ)] ABD (dngos grub Tib); siddhin C

¹²⁸¹ kulikāṃ] A (rigs ldan Tib); kulikā BCD ◇ yogī] ABC (rnal 'byor pa yis Tib); yogi D ◇ -vārāhikāṃ] A (phag mo yi Tib); vārāhikā B; vārāhikā CD

¹²⁸² -saukhya (for -saukhyam)] ABCD (bde ba Tib) ◇ -krtya] ABD (byas pa bas Tib); kṛ C ◇ param (for parām)] ABCD (mchog Tib)

¹²⁸³ mchod] D; mchog P

¹²⁸⁴ Alternatively, "having massed together divine pleasures [coming from] being a human".

mātr̥cakre pure ramye bhāvavej jagannāyakām /¹²⁸⁵
 idr̥ṣaṃ kālajñānaṃ tu avadhūyantare viduḥ //33.30//¹²⁸⁶
 / ma mo'i grong khyer nyams dga' ba // 'gro ba'i gtso bo bsgom par bya /
 / 'di 'dra'i dus kyis ye shes ni // mkhas pas a ba dhū tī'i nang du'o //

In the circle of mothers in a pleasant town, he should visualize the lord of the world.
 [Sages] know that the gnosis of time with such quality is in the interior of the *avadhūtī*
 [channel].

yogī bhāvitacittātmā śūnyarūpāvalambikā /¹²⁸⁷
 tasya sarvaṃ viditvā tu māyājālasvalakṣaṇām //33.31//¹²⁸⁸
 / mal 'byor pas bsgoms sems bdag nyid // stong pa nyid gzugs dmigs pa can /
 / de yis thams cad rig byas nas // sgyu 'phrul dra ba'i rang mtshan nyid //

A yogin, whose mind is cultivated (*bhāvitacittātmā*), recognizes forms as being empty
 after he understands that all is characterized by a web of illusions.

ity āha bhagavān svāmī vajraḍākas tathāgataḥ /¹²⁸⁹
 sarvavīrasamāyogād vajrasattvaḥ param̐ sukham //33.32//¹²⁹⁰
 / dpa' bo thams cad mnyam sbyor las // rdo rje sems dpa' bde ba'i mchog /
 / rdo rje mkha' 'gro de bzhin gshegs // bcom ldan bdag pos 'di gsungs so //

Thus spoke the Blessed One, the master, Vajraḍāka, the tathāgata, Vajrasattva, the
 Supreme Bliss, through the complete union with all heroes.

iti śrīḍākārṇave mahāyoginītantrarāje drumacchāyāsvalakṣaṇamudrāsamketa-
 vidhiniyamapaṭalas trayastrimśatimaḥ /¹²⁹¹
 / dpal mkha' 'gro rgya mtsho rnal 'byor ma'i rgyud kyi rgyal po chen po las
 shing grib ma'i rang gi mtshan nyid kyi phyag rgya'i brda'i cho ga'i nges
 pa zhes bya ba ste le'u sum cu rtsa gsum pa'o //¹²⁹²

¹²⁸⁵ mātṛ-] A (ma mo'i Tib); mātri BCD ◇ -cakre] ABCD; *n.e.* Tib ◇ -nāyakām (for -nāyakam)] A (gtso bo Tib); nāyakam BCD

¹²⁸⁶ idr̥ṣaṃ] AC ('di 'ra'i Tib); idr̥ṣaṃ BD ◇ kāla-] ABC (dus kyis Tib); kāra D

¹²⁸⁷ yogī] ABD (rnal 'byor pas Tib); yogi C ◇ śūnya-] ABpcCD (stong pa nyid Tib); śūnyatā Bac ◇ -valambikā (for -valambakaḥ)] ABC (dmigs pa can Tib); valambikāḥ D

¹²⁸⁸ tasya (for sa)] ABCD (de yis Tib) ◇ sarvaṃ] A (thams cad Tib); sarva BC; sarvva D ◇ -jāla-] ABpcD (dra ba'i Tib); la Bac; kṣa C ◇ -lakṣaṇām (for -lakṣaṇam)] AB (mtshan nyid Tib); lakṣaṇam C; rakṣaṇam D

¹²⁸⁹ bhagavān] ACD; bhagavāt B ◇ svāmī] ABC (bdag pos Tib); svāmi D

¹²⁹⁰ -sattvaḥ] AD; satva BC ◇ param̐] BCD; *om.* Aac; mahā Apc

¹²⁹¹ iti] ABCD; *n.e.* Tib ◇ -rāje] D (rgyal po Tib); rājye ABC ◇ -lakṣaṇa-] ABC (mtshan nyid kyi Tib); rakṣaṇa D ◇ -samketa-] ABC (brda'i Tib); *om.* D ◇ -vidhi-] A (cho ga'i Tib); vidhiḥ BCD

¹²⁹² sum cu] D; sum bcu P

Thus ends Chapter 33, [titled] determining the rule regarding the signs as seals (code words) characterized by Drumacchāyā, in the glorious *Ḍākārṇava*, the great king of Yoginītantras.

Ḍākārṇava, Chapter 34

atha bhagavān svāmī vajraḍākamahāprabhuḥ /¹²⁹³
deśayatu yathānyāyaṃ mudrāsamvittirūpakaṃ //34.1//¹²⁹⁴
/ de nas bcom ldan 'das bdag po /¹²⁹⁵ / rdo rje mkha' 'gro khyab bdag che /
/ phyag rgya yang dag rig pa'i gzugs // ji lta'i rigs pas bstan du gsol //

[The goddess asked—] Now, may [you who are] the Blessed One, the master, Vajraḍāka, and the great chief, teach the features to recognize the seals (appropriate women) rightly.

caturmudrāprayogeṇa nava navaikaikasya tu /¹²⁹⁶
karmadharmasamayās tu mahāmudrā caturthakām //34.2//¹²⁹⁷
/ phyag rgya bzhi yi rab sbyor bas // re re la ni dgu dgu ste /
/ las dang chos dang dam tshig dang // phyag rgya chen po bzhi pa yin //

[The Blessed One said—] By the application of the Four Seals, every [seal] consists of nine [classes of women] (therefore, thirty-six classes in total).¹²⁹⁸ [The Four Seals are] the Action, *Dharma*, and Pledge [Seals] and the Great Seal, the fourth.

mṛṇālagaura yā nārī padmagandhan tu muñcati /¹²⁹⁹
padmotpalagandhan tu varṇañ campaka yasya tu //34.3//¹³⁰⁰
/ pad rtsa ltar dkar bud med gang // pa dma'i dri ni gtong ba yin /¹³⁰¹

¹²⁹³ svāmī] ABC (bdag po Tib); svāmi D

¹²⁹⁴ mudrā-] ApcBD (phyag rgya Tib); om. Aac; mudrām C ◇ -samvitti-] Apc (yang dag rig pa'i Tib); om. Aac; samvṛtti BC; samvṛddhi D ◇ -rūpakaṃ] ApcBC (gzugs Tib); om. Aac; rupakaṃ D

¹²⁹⁵ bdag po] P; bdag pos D

¹²⁹⁶ catur-] ACD (bzhi Tib); catu B ◇ -prayogeṇa] corr. (rab sbyor bas Tib); prayogena ABCD

¹²⁹⁷ -samayas] ABD (dam tshig Tib); samayan C ◇ -mudrā] ABD (phyag rgya Tib); mudrām C ◇ caturthakām (for caturthikā)] ABCDpc (bzhi pa Tib); carthatukām Dac

¹²⁹⁸ The following verses describe the Four Seals or 36 classes of women. They are externally physical women. The *Bohitā* (D 1419, 222r7–224v3) articulates their internal forms: The 36 classes of women are 36 inner channels. The nine classes of the Action Seal women (34.3–7) are equivalent to the nine channels that link to the chakra in the navel area; the nine classes of the *Dharma* Seal women (34.8–13), to the nine channels to the chakra in the heart; the nine classes of the Pledge Seal women (34.14–18), to the nine channels to the chakra in the throat; and the nine classes of the Great Seal women (34.19–20b), to the nine channels to the chakra in the head (see particularly the *Bohitā*, D 1419, 222r7, 222v3–v4, 223v7–224r1, 224r6, and 224r7–v1).

¹²⁹⁹ mṛṇāla-] AC (pad rtsa ltar Tib); mṛṇāra BD ◇ -gaura (*m.c.* for -gaurā)] ABCD (dkar Tib) ◇ nārī] AB (bud med Tib); nāḍī C; rī D

¹³⁰⁰ -tpala-] ABC (u tpal Tib); tpara D ◇ varṇañ] ABD (kha dog Tib); varṇṇa C ◇ campaka yasya (for campakasya yasyās)] ABC; campakasya D; tsa mpa ka yi Tib

¹³⁰¹ pa dma'i] D; pad ma'i P ◇ gtong ba] D; stong pa P

/ pa dma dang ni u tpal dri /¹³⁰² / kha dog tsa mpa ka yi yin //¹³⁰³

(1) There is a woman who is [colored] whitish like a lotus root and gives off a lotus smell. (2) There is [a woman] who smells like a red lotus (*padma*) and blue lotus (*utpala*) and is colored like a *campaka* flower.

jātīcampakagandhā tu tadvarṇarūpadhārikā /¹³⁰⁴

karpūracandanam gandha puṇḍarīkadalacchavi //34.4//¹³⁰⁵

/ dza ti dang ni tsa mpa'i dri /¹³⁰⁶ / de yi gzugs dang mdog 'dzin ma'o /¹³⁰⁷

/ ga pur dang ni tsa ndan dri /¹³⁰⁸ / pa dma dkar po'i pags can ma'o //¹³⁰⁹

(3) [A woman] smells like *jātī* and *campaka* flowers and is colored like those [flowers] in appearance. (4) [Her body] smells like camphor and sandal wood, with the skin [colored] like a petal of a white lotus (*puṇḍarīka*).

mṛganābhisamaṅ gandham nīlotpalas tu varṇakam /¹³¹⁰

indīvaradalaśyāmaṅ gandhan tasyaiva lakṣayet //34.5//¹³¹¹

/ ri dags lte ba dang mnyam dri // u tpal sngon po'i mdog can ma'o /¹³¹²

/ u tpal sngo 'dab ljang gu la /¹³¹³ / dri ni de nyid kyis mtshon bya //

(5) [He should recognize her body] smelling like a musk deer and colored like a blue lotus. (6) He should recognize [her body colored] dark blue like a petal of a dark-blue lotus (*indīvara*) and smelling like it (viz., a petal of an *indīvara* lotus).

mallikotpalagandhañ ca rājāvartakasannibhām /¹³¹⁴

ketakīgandhakaṃ jñeyam raktaṃ bandhūkasannibhām //34.6//¹³¹⁵

¹³⁰² pa dma] D; pad ma P ◇ u tpal] D; ud pal P

¹³⁰³ tsam pa ka yi] D; tsa mpa ka'i P

¹³⁰⁴ jāti-] ABC (dza tu Tib) jāti D

¹³⁰⁵ gandha (for gandham)] ABCD (dri Tib) ◇ puṇḍarīka-] ABC (padma dkar po'i Tib); pundarīka D ◇ -dala-] ABCD; *n.e.* Tib ◇ -cchavi] AB (pags can mo Tib); cchaviḥ C; cchāvi D

¹³⁰⁶ dza ti] D; dzā ti P ◇ dang] D; la P ◇ tsa mpa'i : D; tsam pa'i P

¹³⁰⁷ de yi] D; de'i P

¹³⁰⁸ tsa ndan] D; tsan dan P

¹³⁰⁹ pa dma] D; pad ma P ◇ pags] D; lpags P

¹³¹⁰ nīlotpalas tu (for nīlotpalasya)] ABC (u tpal sngon po'i Tib); nīlotparas tu D

¹³¹¹ indīvara-] ABC (u tpal sngo Tib); indrīvara D ◇ -dala-] *em.* ('dab Tib); dalaḥ ABCD ◇ śyāmaṅ] D (ljang gu Tib); syāmaṅ A; syāmaṃ BC

¹³¹² u tpal] D; ud dpal P

¹³¹³ u tpal] D; ud dpal P ◇ ljang gu] D; ljang khu P

¹³¹⁴ malliko-] BCD (ma lli ka Tib); m++iko A ◇ rājāvartaka-] ACD (mu men Tib); rājāvattaka B ◇ -sannibhām (for -sannibham)] BD (dang ni mtshungs ma Tib); sa+nibhām (appearing sannibhām) A; saṃnibham C

¹³¹⁵ raktaṃ] AB (dmar po Tib); rakta CD ◇ -sannibhām (for -sannibham)] ABCD (lta bu Tib)

/ ma lli ka dang u tpal dri /¹³¹⁶ / mu men dang ni mtshungs ma 'o /
 / ke ta ka yi dri shes bya /¹³¹⁷ / dmar po ban dhu ka lta bu'o //¹³¹⁸

(7) [Her body] smells like a *mallikā* flower and blue lotus and is [colored] like a lapis lazuli. (8) [Her body] should be known as smelling like a *ketakī* flower and colored reddish like a *bandhūka* flower.

pāṭalīmallikāgandhaṃ gaganavarṇan tu punaḥ /¹³¹⁹
 evaṃ karmamudrādyā tu dharmamudrā tu kathyate //34.7//¹³²⁰
 / pa ṭa li ma lli ka'i dri /¹³²¹ / slar yang nam mkha'i kha dog go /
 / de ltar las kyi phyag rgyar 'gyur // chos kyi phyag rgya bshad par bya //

(9) Again, [her body] smells like *pāṭalī* and *mallikā* flowers and is colored like the sky. This is the Action Seal, the first.¹³²² Then, the *Dharma* Seal is explained.

saugatagoṣṭhīratā tu antyajā yoginī parā /¹³²³
 dhyānājāparatā nityaṃ brāhmaṇī tu prakathyate //34.8//¹³²⁴
 / bde gshegs tshogs pa la dga' ba // mthar skyes rnal 'byor ma mchog yin /
 / bsam gtan bzlas la rgyun du dga' // bram ze mo ru rab tu bshad //

(10) [She is] an excellent yoginī born of the lowest [caste], delighted with a Buddhist assembly. (11) She is taught to be a Brahmin woman (*brāhmaṇī*), always delighted with meditation and recitation.

śucisnānaratā nityaṃ vaiśyā kulamāṭṛkām /¹³²⁵
 nirvikalpātmakā nārī śūravīreṣu rajjati //34.9//¹³²⁶
 rājakulasvabhāvā sā tu kathāsu ramate varām /¹³²⁷

¹³¹⁶ u tpal] D; ud pal P

¹³¹⁷ ke ta ka] D; ke ta ke P

¹³¹⁸ ban dhu ka] D; ban du ka P

¹³¹⁹ gagana-] AB (nam mkha'i Tib); gagagaṇa C; gagaṇa D ◇ -varṇan] AD (kha dog Tib); varṇa B; varṇā C ◇ tu] ABD; ca te C

¹³²⁰ -dyā] ABCD; *n.e.* Tib ◇ dharmamudrā] ABD (chos kyi phyag rgya Tib); dharmamudrān C

¹³²¹ pa ṭa li ma] D; pā ṭa li ma P

¹³²² According to the *Bohitā* (D 1419, 222v3–v4), the nine Action Seal classes of women are the nine inner channels in the navel chakra, rather than external women with certain physical features.

¹³²³ saugata-] ABD (bde gshegs Tib); saugatā C ◇ -ratā] ABD (dga' ba Tib); ratās C

¹³²⁴ prakathyate] ABC (rab tu bshad Tib); prakathya D

¹³²⁵ śuci-] *corr.* (gtsang sbra Tib); suci AC; suvi BD ◇ -snāna-] BCD (khrus Tib); śnāna A ◇ vaiśyā] ABD (rje'u rigs Tib); vaiśyā ca C ◇ -māṭṛkām (for -māṭṛkā)] BCD; māṭṛkām A; bud med Tib

¹³²⁶ -tmakā (for -tmikā)] ABD (bdag nyid Tib); tmako C ◇ nārī] ABC (mo Tib); nārī D ◇ śūra-] ABD (rtul cing Tib); sūra C ◇ rajjati (*m.c.* for rajati)] ABCD (rtse zhing Tib)

¹³²⁷ rāja-] AD (rgyal rigs kyi Tib); rājā BC ◇ -kula-] ABC (rigs kyi Tib); kura D ◇ -svabhāvā] A (rang bzhin Tib); svabhāva BCD ◇ varām (for varā)] ABCD (mchog tu Tib)

/ rtag tu khrus dang gtsang sbra dga' /¹³²⁸ / rje'u rigs kyi ni bud med do /¹³²⁹
 / nam rtog med bdag nyid ni mo // rtul cing dpa' bo la rtse zhing //
 / rgyal rigs kyi ni rang bzhin te // 'di ni mchog tu gтам dga' ma'o /

(12) [She is] a Vaishya woman (*vaiśya*), a mother of [that] lineage, always delighted with bathing for purification. (13) A woman devoted to the non-conceptual is delighted with valiant heroes. She has the nature of the royal lineage, is excellent, and likes fables (or stories [of those who died in war]).¹³³⁰

parikarmeṣu rajyante śūdrīkā kulayoginī //34.10//¹³³¹
 / las la yongs su rtse ba ste // dmangs rigs kyi ni rnal 'byor ma'o //

(14) She is pleased with the work of servants; [she is] a Shudra woman (*śūdrīkā*), a yoginī of [that] lineage.

tathāgatānugā sā tu yoginī varavallabhā /¹³³²
 viduṣaṃ pakṣapātā tu dharmasthāne na kupyati //34.11//¹³³³
 / bde gshegs 'dus la rjes su chags // mchog tu mthun ma'i rnal 'byor ma'o /¹³³⁴
 / mkhas pa yi ni phyogs su gzhol // chos kyi gnas su khro med ma'o //

(15) She is a follower of tathāgatas; [she is] a yoginī, the dearest. (16) [She] is adherent to the sages; she does not get angry with the *dharma* object.¹³³⁵

vīrakuleṣu utpannāṃ sāmiṣaṃ bhuñjate sadā /¹³³⁶
 rakṣaṇī saugatamārgē bodhisattvākṛtāśayām //34.12//¹³³⁷
 / dpa' bo yi ni rigs su skyes // rtag par sha ni za ma yin /

¹³²⁸ gtsang sbra] D; gtsang bra P

¹³²⁹ ni] D; om. P

¹³³⁰ The words *kathāsu ramate* (34.10b) (which I have translated as “likes fables”) originally comes from *saṃgrāme mṛtakānāṃ ca kathāsu ramate* (“he likes stories of those who died in war”) or equivalent found in the *Cakrasaṃvara* (Skt ed. (Gray 2012), 19.8d), *Abhidhānottara* (41.8d), *Saṃputodbhava* (Skt ed. (Dharmachakra Translation Committee [2020] 2021), 4.3.24b), and *Siddhayaogēśvarīmata* (Skt ed. (Törzsök 1999), 29.29d).

¹³³¹ parikarmeṣu (for parikarmasu)] ABC (las la yongs su Tib); parikakarmmeṣu D ◇ rajyante (*m.c.* for rajyate)] ABCD (rtse ba ste Tib) ◇ śūdrīkā] ABC (dmangs rigs kyi Tib); śradrikā or śudrikā D ◇ kula-] ABC (rigs kyi Tib); kura D ◇ -yoginī] BCD (rnal 'byor ma Tib);nī A

¹³³² -tānugā sā] ABD; tānurāgā C; 'dus la rjes su chags Tib

¹³³³ na] ABD (med Tib); va C

¹³³⁴ mthun ma'i] D; 'thun ma'i P

¹³³⁵ It seems that the “*dharma*” indicates tantric instructions that include antinomian teachings such as the consumption of impure objects. The sages are tantric sages, who teach antinomian practices. She remains calm and does not become angered by them.

¹³³⁶ vīra-] ACD (dpa' bo yi Tib); vīla B ◇ -kuleṣu] ABC (rigs su Tib); kureṣu D ◇ utpannāṃ (for utpannā)] ABCD (skyes Tib) ◇ bhuñjate] ABC (za ma yin Tib); jate D

¹³³⁷ -tāśayām (for -tāśayā)] *corr.* (bsam par Tib); tāśayām A; tāśayā BD; tātāśayā C

/ bde bar gshegs pa'i lam srung ma // byang chub sems dpa'i bsam par
byed //¹³³⁸

(17) Born of the lineages of heroes, she always eats meat. (18) She observes [the teaching] in the Buddhist path; [she] has made a resolve to be a bodhisattva.

kopasthāne na kupyante ārādhyante 'parā parām /¹³³⁹
evaṃ dharmamudrā tu samayamudrābhidhīyate //34.13//¹³⁴⁰

/ khro **ba'i gnas** la mi khro zhing // mnyes par byed pa'i khur khyer
ma'o /¹³⁴¹

/ de ltar chos kyi phyag rgya ste // dam tshig phyag rgya mngon brjod bya //

They do not get angry with the object [with which ordinary people get] angry.¹³⁴²
They are worshiped as women of higher and lower [classes of birth]. This is the
Dharma Seal.¹³⁴³ Then, the Pledge Seal is explained.

balipūjāsu rajyante samayī sābhidhīyate /¹³⁴⁴
pratiṣṭhāmaṇḍalacakre santoṣaṃ paramārthataḥ //34.14//
/ gtor ma mchod pa la dga' ma // dam tshig can du de mngon brjod /
/ rab gnas dkyil 'khor 'khor lo dang // don dam pa la dga' ba ma'o //¹³⁴⁵

(19) She is delighted with *bali* offerings; she is called “a woman of pledge”.

(20) [She acquires] satisfaction with the consecration ritual (*pratiṣṭhā*) and a wheel of
maṇḍala from [the perspective of] the ultimate reality.

samayī yoginī khyātā abhiṣekeṣu jantavām /¹³⁴⁶
dharmacakraṃ pravartante nityaṃ samayapālakīm //34.15//¹³⁴⁷
/ 'gro ba rnam la dbang bskur ma // rnal 'byor dam tshig can mar grags /
/ chos kyi 'khor lo rab bskor zhing /¹³⁴⁸ / rtag tu dam tshig skyong ma 'o //

¹³³⁸ bsam par | D; bsam pa P

¹³³⁹ kopasthāne | A (khro ba'i gnas la Tib); kausthāne BCD ◊ 'parā parām (for parāparā) | AC; 'parā parā
B; parāparā D; khur khyer ma Tib

¹³⁴⁰ dharmamudrā | ABD (chos kyi phyag rgya Tib); dharmamudrān C

¹³⁴¹ khro ba'i gnas | P; khro ba rnam D

¹³⁴² The “object” seems to indicate tantric or antinomian teachings such as the consumption of excrement.
Ordinary people would be angered by them, but the *Dharma* Seal women remain calm.

¹³⁴³ According to the *Bohitā* (D 1419, 223v7–224r1), the nine *Dharma* Seal classes of women are the nine
inner channels in the heart chakra, rather than external women with certain physical features.

¹³⁴⁴ rajyante (*m.c.* for rajyate) | ABCD; cf. dga' ma Tib ◊ sā- | A (de Tib); so BCD

¹³⁴⁵ dga' ba | D; dga' P

¹³⁴⁶ khyātā | ABC (grags Tib); khyā D ◊ abhiṣekeṣu | ABD (dbang bskur ma Tib); abhiṣekaṃ tu
C ◊ jantavām (for jantūnām) | ABCD ('gro ba rnam la Tib)

¹³⁴⁷ -cakram | A ('khor lo Tib); cakra BCD ◊ pravartante (*m.c.* for pravartate) | ACD (rab bskor zhing
Tib); pravattante ◊ -pālakīm (for -pālakī) | ABC (skyong ma Tib); pārakīm D

¹³⁴⁸ rab bskor | D; rab skor P

- (21) A woman of pledge is known as a yoginī in the rituals to initiate living beings.
 (22) She turns the wheel of *dharma* (teachings); [she] always observes the pledge.

yoginīyūthamadhye tu krīḍantī paramādbhutām /¹³⁴⁹
 sānandā sarvakāle tu praphullitānanakārikām //34.16//¹³⁵⁰
 / rnal 'byor ma yi tshogs dbus su // mchog tu rmad byung rtsen ma 'o /
 / dus thams cad du dga' dang bcas // rab tu rgyas pa'i bzhin byed ma'o //

- (23) Playing in the middle of a troop of yoginīs, [she is] excellent and marvelous.
 (24) She is joyful at all times with a huge smile on [her] face.

yoginā putravād bhāti sā jñeyā vajradākinīm /¹³⁵¹
 sarvakāle na kheda syā praharapātrā tu rāmiṇīm //34.17//¹³⁵²
 / rnal 'byor pa rnam bu bzhin snang // rdo rje rnal 'byor mar de shes /
 / dus kun du ni dub med ma // mtshon cha 'bebs pa'i ming can ma'o //

- (25) She is with a yogin as if [he was her] son; she should be known as an adamant *ḍākinī*. (26) [She] never gets tired; she is capable of striking the hours (*praharapātrā*)¹³⁵³ and is lovely.

jāyate tu sadā nārī samayasamketapālakīḥ /¹³⁵⁴
 evaṃ samayamudrā tu mahāmudrā prakathyate //34.18//
 / mi mo rtag tu 'gro bzhin du // dam tshig brda ni skyong ma ste /
 / de ltar dam tshig phyag rgya yin // phyag rgya chen mor rab bshad bya //¹³⁵⁵

- (27) She is always a woman of observing the pledged practice (*samayasamketa*). This is the Pledge Seal.¹³⁵⁶ Then, the Great Seal is explained.

¹³⁴⁹ -yūtha-] AC (tshogs Tib); yutha BD ◇ -madhye] AC (dbus Tib); madhya B; madhyān D ◇ krīḍantī] ABC (rtsen ma Tib); krīḍanti D ◇ paramādbhutām (for paramādbhutā)] A (mchog tu rmad byung Tib); paramādbhutaṃ BC; ṣarādbhutaṃ D

¹³⁵⁰ sānandā] AB (dga' dang bcas Tib); sānanda CD ◇ tu] ABD; *om.* C ◇ praphullitānana-] A (rgyas pa'i bzhin Tib); prallitāna B; prasphulitāna C; prallikāna D ◇ -kārikām (for -kārikā)] ABCD (byed ma Tib)

¹³⁵¹ yoginā] A (rnal 'byor pa rnam Tib); yoginī BCD ◇ bhāti] A (snang Tib); bhāvi BCD ◇ -ḍākinīm (for -ḍākinī)] AD; ḍākinī BC; rnal 'byor mar Tib

¹³⁵² na] ABD (med Tib); *om.* C ◇ kheda syā (for khedaḥ syāt or khedo 'syāḥ)] ABD (dub Tib); khedadyā C ◇ praharapātrā] ABCD; mtshon cha 'bebs pa'i Tib ◇ rāmiṇīm (for rāmiṇī)] *corr.*; rāminīm AB; yoginī C; rāminīm D; ming can ma Tib

¹³⁵³ I am not certain of *praharapātrā* (which I translated as “capable of striking the hours”). The Tibetan translation is *mtshon cha 'bebs pa* (“to fall [by use of] weapon”, **praharaṇapāta*?).

¹³⁵⁴ nārī] ABD (mi mo Riv); nāḍī C ◇ samaya-] ABD (dam tshig Tib); samaye C ◇ -samketa-] AB (brda Tib); samkeṭa CD ◇ -pālakīḥ (for -pālakī)] AB (skyon ma Tib); pālakī C; pālakīm D

¹³⁵⁵ chen mor] D; chen por P

¹³⁵⁶ According to the *Bolhitā* (D 1419, 224r6), the nine Pledge Seal classes of women are the nine inner channels in the throat chakra, rather than external women with certain physical features.

sahajā kṣetrajā devī mantrajā lokanāthakām /¹³⁵⁷

yogajā pīthajāś caiva sāmāyā divyayoginīm //34.19//¹³⁵⁸

padminī sarvakāle tu mahāmudrā praśasyate /¹³⁵⁹

/ lhan skyes zhing skyes lha mo dang // sngags skyes 'jig rten mgon po dang /

/ sbyor skyes gnas skyes de bzhin du // dam tshig lha rdzas rnal 'byor ma //

/ pad can ma ni dus kun du // phyag rgya chen po rab bsnags pa'o /

(28) A woman of the innate, (29) a field-born goddess, (30) a mantra-born woman, (31) a world-protector woman, (32) a yoga-born woman, (33) a *pīṭha*-born woman, (34) a woman of the pledge,¹³⁶⁰ (35) a heavenly yoginī, and (36) Padminī (or an excellent woman) are praised as the Great Seal at all times.¹³⁶¹

evaṃ mudrāsvabhāvā tu pratimudrābhinayātmakām //34.20//¹³⁶²

yo yasya varṇagandhañ ca so tasyābhinayaṃ smṛtam /¹³⁶³

/ de ltar phyag rgya'i rang bzhin te // de mngon tshul bdag phyag rgya'i lan //

/ gang zhig gang gi mdog dang dri // de yi de ltar tshul dran bya /

These are the features intrinsic to the seals (women). The seals (signs) [to show] in response are naturally the bodily expressions of sentiments (*abhinaya*). His bodily expressions of sentiments are taught to be [constituted by] his color and smell.¹³⁶⁴

airāvatiprayogeṣu kāmārūpaprajñendriye //34.21//¹³⁶⁵

sādhayed imāṃ mudrā tu sarvasattvopakārayā /¹³⁶⁶

¹³⁵⁷ kṣetra-] AC (zhing Tib); kṣatra BD ◇ -nāthakām (for -nāthikā)] A (mngon po Tib); nāyakā BCD

¹³⁵⁸ yoga-] ABC (sbyor Tib); joga D ◇ sāmāyā] A (dam tshig Tib); sāsāyā BC; sāsāpā D ◇ -yoginīm (for -yoginī)] ABCD (rnal 'byor ma Tib)

¹³⁵⁹ -kāle] ABC (dus Tib); kāre D ◇ praśasyate] BC (rab bsnags pa Tib); prasaśyate A; praśasyate D

¹³⁶⁰ The text *sāmāyā* literally means “a sick woman”. I have followed its Tibetan translation *dam tshig* (“pledge”). The text may be a corruption of *amayā*.

¹³⁶¹ According to the *Bohitā* (D 1419, 224v1), the nine Great Seal classes of women are the nine inner channels in the head chakra, rather than external women with certain physical features.

¹³⁶² -tmakām (for -tmikā)] ABCD (bdag Tib)

¹³⁶³ -gandhañ (for -gandhaś)] ABCD (dri Tib) ◇ so (for sa)] ABCD; de ltar Tib ◇ -bhinayaṃ smṛtam (for -bhinayaḥ smṛtaḥ)] ABCD (tshul dran bya Tib)

¹³⁶⁴ According to the *Bohitā* (D 1419, 224v4), in which the thirty-six classes of women are the thirty-six inner channels in the practitioner's body (D 222v3–v4, 223v7–224r1, 224r6, and 224v1), the response seals (*pratimudrā*), the bodily expressions of sentiments (*abhinaya*), are to perform the yogic practices centered on the thirty-six inner channels. By this, the practitioner himself, who consists of the thirty-six classes of women in the form of the inner channels, is pleased. However, it is unclear which yogic practices are meant.

¹³⁶⁵ airāvati-] AD (sa srung ma); airāvati BC ◇ -prayogeṣu (for -prayogeṣa)] ABCD (rab sbyor bas Tib)

¹³⁶⁶ mudrā (for mudrām)] ABCD (phyag rgya Tib) ◇ -ttvopakārayā (*m.c.* for -ttvopakārayā)] ABC (dgos pa'i phyr Tib); tvāpakārayā D

/ sa srung ma yi rab sbyor bas /¹³⁶⁷ / kā ma rū pa shes rab dbang //¹³⁶⁸

/ sems can kun gyi dgos pa'i phyir // phyag rgya 'di ni bsgrub par bya /

By the application of Airāvati in Kāmarūpa with [the nature of] the Faculty of Wisdom (*prajñendriya*),¹³⁶⁹ he should complete this seal for the benefit of all sentient beings.

ekārajñāna vāyūnām praviṣṭaṃ candramaṇḍale //34.22//¹³⁷⁰

/ e yig ye shes rlung rnams ni // zla ba'i dkyil 'khor la rab bzhugs //

(The meaning of “E (Ai)” —) The vital wind enters the letter *e* (*ekāra*), gnosis, on a moon disk.

rāgānalasvabhāvātmā yoginī cittacakrā //¹³⁷¹

/ 'dod chags me yi rang bzhin bdag /¹³⁷² / thugs kyi 'khor lo rnal 'byor ma /

(The meaning of “rā” —) Being an embodiment of the nature of the flame of greed (*rāga*), a yoginī is in the circle of the mind.

vajraguhyotthitā nāḍī acyutaṃ sarvadhātukīm //34.23//¹³⁷³

/ rdo rje gsang ba las bzhengs rtsa // khams thams cad ma 'pho med ma'o //

(The meaning of “va” —) The inner channel, which extends from the adamantine (*vajra*) secret, has the entire element without falling [it].¹³⁷⁴

tītānāgatabuddhānām sā kalā sattvabhāgikām //¹³⁷⁵

ekaikasya tu cittasya ṣaṭtriṃśadhātukātmakām //34.24//¹³⁷⁶

/ 'das dang ma byon sangs rgyas rnams // de dag sems can cha can no /

/ sems ni re re la yang ni // sum cu rtsa drug las can ma'o //

¹³⁶⁷ sa srung ma yi] D; sa srungs ma'i P

¹³⁶⁸ kā ma rū pa] P; kā ma ru pa D

¹³⁶⁹ Both words *kāmarūpa* and *prajñendriya* can indicate the womb. There may be an implication of this in the connection of Kāmarūpa and the Faculty of Wisdom.

¹³⁷⁰ ekāra-] ABD (e yig Tib); ekoṇa C; cf. e'i yi ge *Bohitā* (D 1419, 224v7) ◇ -jñāna (*m.c.* for -jñāne)] ABC (ye shes Tib); jñānaṃ D ◇ vāyūnām] ABC (rlung rnams Tib); vāyūnām D ◇ praviṣṭaṃ (for praviṣṭatvaṃ)] ABCD (rab bzhugs Tib)

¹³⁷¹ -nala-] ABC (me yi Tib); nara D ◇ -tmā (for -tmikā)] ABD (bdag Tib); tmā na C ◇ citta-] ABD (thugs kyi Tib); *om.* C

¹³⁷² me yi] D; me'iP

¹³⁷³ -dhātukīm (for -dhātukī)] ABC (khams Tib); dhātukīm D

¹³⁷⁴ Verse 34.23cd explains the middle channel *avadhūtī*. The adamantine secret refers to the genital organ. According to the *Bohitā* (D 1419, 225r3–r5), the word *acyutaṃ* means not falling (not ejaculating) the semen, and the *sarvadhātukī* (“has the entire element”) is the Knowledge Element.

¹³⁷⁵ tītā- (*m.c.* for atītā-)] ABCD ('das Tib) ◇ sā kalā] AB; so kalo C; sā karā D; de dag Tib ◇ -bhāgikām (for -bhāgikā)] ABCD (cha can Tib)

¹³⁷⁶ -triṃśa- (for -triṃśad-)] AD (sum cu rtsa drug Tib); triṃśad B; triṃśāt C ◇ -dhātukātmakām (for -dhātukātmikā)] ApcBCD; dhātukā sā Aac; las can ma Tib

(The meaning of “tī”—) The past (*tīta* used in the sense of *atīta*) and future buddhas have that part which is a portion of [every] sentient being.¹³⁷⁷ Every mind also has [that part which] has the nature of the thirty-six elements.

kāyikaṃ rūpa tenaiva kṣetre tu kādirūpake /¹³⁷⁸

/ lus can gzugs ni des de bzhin // zhing du ka la sog pa'i gzugs /

(The meaning of “Kā”—) With that same [mind], the corporeal form (*kāyikaṃ rūpa*) is in the field which has the form starting with *kā* (namely *Kāmarūpa*).¹³⁷⁹

mahāmantranayātmeṣu krīdate bhuvī sāmpratam //34.25//¹³⁸⁰

/ chen po'i sngags kyi tshul bdag tu // sa la da ltar nyid rol 'gyur //

(The meaning of “ma”—) Now, devoted to the great (*mahā*) Mantra Method (*mantranaya*), he plays for pleasure on the earth.

rūpārūpa na vijñeyaṃ kulaṃ sarvañ ca buddhakam /¹³⁸¹

/ sangs rgyas kun gyi rigs la yang // gzugs dang gzugs med shes mi 'gyur /

(The meaning of “rū”—) Good forms (*rūpa*) and bad forms should not be discerned; every lineage belongs to the Buddha.

pararūpakṛtā devī jñāpakāḥ buddhamārgakam //34.26//¹³⁸²

/ gzhan gyi gzugs su byas lha mo // sangs rgyas lam ni shes byed ma'o //

(The meaning of “pa”—) Assuming another (or the excellent, *para*) form, the goddess teaches the Buddha's path.

indriyaṃ sarvagaṃ buddhaṃ prajñāpāramitāya tu /¹³⁸³

evaṃ jñātvā tu vai tattvaṃ yoginī tattvasannibhām //34.27//¹³⁸⁴

¹³⁷⁷ I interpret “that part” (*sā kalā*) as the middle channel *avadhūtī*. The present sentient beings and the past and future buddhas have that part within their bodies. According to the *Bohitā* (D 1419, 225r5–r6), the past and future buddhas represent the various natures of one's mind, and the portion of every sentient being means the portion of the Blessed One in the middle of the portions of the *sattva*, *rajas*, and *tamas*.

¹³⁷⁸ *rūpa* (*m.c.* for *rūpaṃ*)] ABCD (gzugs Tib) ◇ *kṣetre tu*] AD (zhing du Tib); *kṣatre tu* B; *kṣetreṣu C* ◇ *-rūpake*] AB (gzugs Tib); *rūpakāṃ C*; *rupake D*

¹³⁷⁹ *Kāmarūpa*, an external holy site, is internally an armpit. The *Bohitā*'s comment (D 1419, 225v1–v2) on “with that, the form of the body” is brief and obscure. I consider it to indicate externally a practitioner, who has the mind and the body, and internally the mind of awakening in the body.

¹³⁸⁰ *-tmeṣu* (*m.c.* for *-tmanā*)] ABCD (bdag Tib) ◇ *krīdate*] ABC (rol 'gyur Tib); *krīdate D* ◇ *sāmpratam*] A (da ltar nyid Tib); *sāprata B*; *sāpratam C*; *sāmprata D*

¹³⁸¹ *-rūpa* (for *-rūpaṃ*)] ABCD (gzugs med Tib)

¹³⁸² *jñāpakāḥ* (for *jñāpikā*)] A (shes byed ma Tib); *jñāpakāḥ BC*; *jñāpakā D*

¹³⁸³ *prajñāpāramitāya* (*m.c.* for *prajñāpāramitāyai*)] ABCD; gang phyir shes rab pha rol phyin Tib

¹³⁸⁴ *tattva-*] ABCD; gzugs Tib ◇ *sannibhām* (for *sannibhā*)] A (mtshungs); *sannibhā BCD*

/ dbang po kun tu 'gro sangs rgyas /¹³⁸⁵ / gang phyir shes rab pha rol phyin /
/ de ltar de nyid nges shes pas // rnal 'byor ma yi gzugs dang mtshungs //

(The meaning of *prajñendriya*—) The sensory faculty (*indriya*) which has been awakened goes to (perceives) all for [attaining] the Perfection of Wisdom (*prajñā*). Once he knows the truth in this way, a yoginī appears [to him] like the truth.

jñānacakreṣu devīnām adhipati sarvakāmadām /¹³⁸⁶
maṇḍalacakramadhyeṣu sambhavā mantrarūpakā //34.28//¹³⁸⁷
/ ye shes 'khor lor lha mo rnams // bdag mo 'dod pa kun sbyin ma /
/ dkyil 'khor 'khor lo'i dbus su ni // sngags kyi gzugs can du byung ba'o //

The mistress (*Airāvātī*) of the goddesses in the Knowledge Circle¹³⁸⁸ fulfills all desires. At the center of the wheel of maṇḍala, [she] emerges in the form of the [following] mantra:

oṃ ja ma ṭā hā ka ka lā la pa pā mu ntā ku ga ṭā ni ya te hūṃ jā hūṃ ya
pha hūṃ ṭ hūṃ pha pha ṭ ṭ svā pha hā ṭ svāhā /¹³⁸⁹ oṃ airāvātīye hūṃ
hūṃ phaṭ phaṭ svāhā /34.29/¹³⁹⁰
/ oṃ dza ma ṭā hā ka ka lā la pa pā mu ntā ku ga ṭā ni ya te hūṃ dzā hūṃ
ya **pha hūṃ ṭ hūṃ pha pha ṭ ṭ swā pha hā ṭ swā hā** /¹³⁹¹ oṃ ai rā ba tī ye
hūṃ hūṃ phaṭ phaṭ swā hā /¹³⁹²

Oṃ, [homage] to [Vajradāka, who has] the great energy of the fire at the end of an eon (*kalpa*), *hūṃ hūṃ phaṭ phaṭ svāhā*, to [Vajradāka, who] has locks of hair bundles as

¹³⁸⁵ kun tu | P; kun du D

¹³⁸⁶ -cakreṣu (for -cakre) | ABCD ('khor lo Tib) ◇ devīnām | ABD (lha mo rnams Tib); devīnām m C ◇ adhipati (*m.c.* for adhipatnī, probably recited as “adhipti”) | ABCD (bdag mo Tib) ◇ -kāmadām (for -kāmadā) | ABCD (sbyin ma Tib)

¹³⁸⁷ -madhyeṣu (for -madhye) | ABCD (dbus su Tib) ◇ mantra- | *em.* (sngags kyi Tib); matu ABCD ◇ -rūpakā | A (gzugs can du Tib); rūpakāḥ BD; rupakāḥ C

¹³⁸⁸ The Knowledge Circle is the tenth of the circles that constitute the Heruka maṇḍala expounded in the *Dākārṇava* 15.

¹³⁸⁹ As this is a mixed mantra composed of the seventeenth and eighteenth of the forty-eight parts of Heruka's root mantra (Appendix C), I have edited the text accordingly. ◇ For this mantra, oṃ ja ma ṭā hā ka ka lā la pa *pā (pā nta Aac) mu nta mu ku ṭā ni ya te hūṃ jā hūṃ ya phaṭ hūṃ svā pha hā ṭ pha ṭ svāhā A; oṃ ja ma ṭā hā ka ka lā la pa pā mu nta ku mu ṭā ni ya te hūṃ jā hūṃ ya phaṭ hūṃ svā pha hā ṭ pha ṭ svāhā B; oṃ ja ma ṭā hā ka lā la pa pā ka mu nta ku a ṭā gni ya te hūṃ jā hūṃ ya phaṭ hūṃ svā pha hā ṭ svāhā C; oṃ ja ma ṭā hā ka lā la pa pā nta ku mu ṭā ni ya te hūṃ jā hūṃ ya phaṭ hūṃ svā pha hā ṭ phaṭ svāhā D

¹³⁹⁰ airāvātīye (for airāvātīyā) | AC (ai rā ba tī ye Tib); erāvātīye B; airāvātīya D ◇ phaṭ phaṭ | AC (phaṭ phaṭ Tib); phaṭ BD

¹³⁹¹ pa pā mu ntā | D; ya bā ma ntā P ◇ ṭā ni ya te hūṃ dzā | D; tā ni ya te hūṃ dza P ◇ pha hūṃ ṭ hūṃ pha pha ṭ ṭ svā pha hā ṭ | *em.*; phaṭ hūṃ phaṭ hūṃ svā phaṭ hā phaṭ D; phaṭ hūṃ phaṭ hūṃ svā pha hā ṭ phaṭ P

¹³⁹² ai rā ba tī ye | D; ai ra ba tī ye P

a crown, *hūṃ hūṃ phaṭ phaṭ svāhā*.¹³⁹³ *Oṃ*, for the sake of Airāvātī, *hūṃ hūṃ phaṭ phaṭ svāhā*.

iti mantrākṣaro bījo sambhavanti varapradām /¹³⁹⁴
varṇasaṃsthānakam pūrve yathā sarvatra sarvakām //34.30//¹³⁹⁵
/ zhes bya'i sngags kyi sa bon du // mchog sbyin ma ni byung ba ste /
/ kha dog dbyibs ni sngon gyi can /¹³⁹⁶ / ji ltar kun nas thams cad du'o //

From the seeds, which are the letters of this mantra, the wish-fulfilling one (Airāvātī) emerges. [Her] color and shape are the same as before. The same is [applied] to all [physical features] of all [other goddesses].

ity āha bhagavān svāmī vajraḍākas tathāgataḥ /¹³⁹⁷
sarvavīrasamāyogād vajrasattvaḥ param sukham //34.31//
/ dpa' bo thams cad mnyam sbyor las // rdo rje sems dpa' bde ba'i mchog /
/ rdo rje mkha' 'gro de bzhin gshegs // bcom ldan bdag pos 'di gsungs so //

Thus spoke the Blessed One, the master, Vajraḍāka, the tathāgata, Vajrasattva, the Supreme Bliss, through the complete union with all heroes.

iti śrīḍākārṇave mahāyoginītantrarāje airāvātikāyamudrālakṣaṇavidhiyukti-
paṭalaś catuṣtriṃśatimah /¹³⁹⁸
/ dpal mkha' 'gro rgya mtsho nal 'byor ma'i rgyud kyi rgyal po chen po
las sa srung ma'i sku'i phyag rgya'i mtshan nyid kyi cho ga dang ldan pa
zhes bya ba ste le'u sum cu rtsa bzhi pa'o //

Thus ends Chapter 34, [titled] the engagement in the rule regarding the characteristics of the body seals pertaining to Airāvātī, in the glorious *Ḍākārṇava*, the great king of Yoginītantras.

¹³⁹³ This mantra is a combination of the seventeenth and eighteenth of the forty-eight parts of Heruka's root mantra (*mahākālpāmtāgnitejāya* and *jaṭākalāpamukutāya*). See also Appendix C.

¹³⁹⁴ -kṣaro (for -ksara- or -kṣarād)] ABC; kṣara D; *n.e.* Tib ◇ bījo (for bījāt)] AD (sa bon du Tib); bījā BC ◇ sambhavanti (for sambhavati)] ABC (byung ba Tib); dbhavaṃti D ◇ varapradām (for varapradā)] ABCD (mchog sbyin ma Tib)

¹³⁹⁵ -saṃsthānakam] ACD (dbyibs Tib); sasthānakam B ◇ pūrve (*m.c.* for pūrveṇa)] ABD (sngon gyi can Tib); pūrva C; cf. the footnotes of *Ḍākārṇava* (29.23c and 30.19a)

¹³⁹⁶ dbyibs] D; dbyings P

¹³⁹⁷ svāmī] ABC (bdag pos Tib); svāmi D ◇ tathāgataḥ] ABC (de bzhin gshegs Tib); tathāgata D

¹³⁹⁸ iti] ABCD; *n.e.* Tib ◇ -rāje] BD (rgyal po Tib); rājye AC ◇ -lakṣaṇa-] ABC (mtshan nyid kyi Tib); rakṣaṇa D ◇ -paṭalaś] ABD (le'u Tib); paṭalaś C ◇ catuṣtriṃśatimah] ABC (sum cu rtsa bzhi pa Tib); caturvviṃśatimah D

Ḍākārṇava, Chapter 35

atha devī pūjāṃ kṛtvā idaṃ vacanam abravīt /¹³⁹⁹
brūhi tvam bhagavān ḍāka sarvasadbhāvachomakām //35.1//¹⁴⁰⁰
yena sarvabhūtādyā tu santrastā darśanena tu /¹⁴⁰¹
/ de nas lha mos mchod byas nas // 'di skad kyi ni tshig smras so /
/ gang gis 'byung po thams cad sogs // mthong bas kun tu skrag pa yi //
/ thams cad bden pa yi ni brda // bcom ldan mkha' 'gro nyid kiyis gsungs /

Then, having worshiped, the goddess spoke these words— O ḍāka! May you who are the Blessed One speak about the secret sign that is the truth of all, by showing which all the bhūtas and other [beings] are frightened.

śṛṇu sārasamudrā tu sarvamudrāntare gatām //35.2//¹⁴⁰²
/ phyag rgya kun gyi nang son pa // snying po'i phyag rgya de nyon cig //

[The Blessed One said—] Listen to [my instruction of the secret sign which is] like an ocean of essence. All seals are internally present.¹⁴⁰³

na varṇitaṃ kvacit tantre uparodhāt tvayi sa tu /¹⁴⁰⁴
vajrānalaprayogeṇa sarvamudrāṃ pragīyate //35.3//¹⁴⁰⁵
/ rgyud gang du yang ma bshad pa // de ni khyod kiyis bskul ba ste /
/ rdo rje me yi rab sbyor bas // phyag rgya thams cad rab tu brjod //

[It] has not been explained in any tantra; that is [now taught to you] for your protection. Every seal is praised because of the application of the adamantite fire (inner fire).

¹³⁹⁹ kṛtvā] ABD (byas nas Tib); kṛtvā tu C ◇ vacanam] ABD (skad kyi ni tshis Tib); vanam C

¹⁴⁰⁰ bhagavān] AD (bcom ldan Tib); bhagavan BC ◇ -sadbhāva-] ABD (bden pa yi Tib); sambhāva C ◇ -chomakām] ABD (brda Tib); cchoṣmakām C

¹⁴⁰¹ -tādyā] ABD (sogs Tib); tādyās C ◇ santrastā] *conj.* (kun tu skrag pa yi Tib); santra+ā A; sarvva (a blank space for two letters) B; sarvayoga C; sarvvayoga D

¹⁴⁰² -samudrā (for -samudrāṃ)] AD; samdrām B; samudrān C; phyag rgya de Tib ◇ gatām (for gatā)] ABCD (son pa Tib)

¹⁴⁰³ I read *sarvamudrāntare gatām* as *sarvamudrā + antare gatā* (“All seals are internally present”), referring to the title of this chapter (*antarmudrā* or “internal seal”) and the *Bohitā’s nang du phyag rgya thams cad* (D 1419, 226v6).

¹⁴⁰⁴ uparodhāt tvayi] ABD; uparopāt svapi C; khyid kiyis bskul ba Tib; cf. uparodhāt tvayi kathyate *Hevajra* (II.5.41d)

¹⁴⁰⁵ -nala-] AC (me yi Tib); nara BD ◇ -prayogeṇa] *corr.* (rab sbyor bas Tib); prayogena ABCD ◇ -mudrāṃ (for -mudrā)] ABC (phyag rgya Tib); mudrā D

nābhicakreṣu yā devī vṛkṣalagnāntagocarām /¹⁴⁰⁶
 gatyāgatisvabhāvā tu nānānāḍiṣv anukramāt //35.4//¹⁴⁰⁷
 / lte ba'i 'khor lor lha mo gang // shing reg mtha' yi spyod yul can /
 / 'gro dang 'ong ba'i rim pa ni // sna tshogs rtsa yi rim pas so //

The goddess, who is on the chakra in the navel area, perceives the end of the intersections (*lagna*) of trees.¹⁴⁰⁸ [She] naturally goes and comes through various channels in order.

bindusūryagataṃ mudrāṃ cittacaittālikālikām /¹⁴⁰⁹
 ṣaṭtriṃśadīrgharasvā tu sāmudrābhis tu dīyate //35.5//¹⁴¹⁰
 / thig le nyi mar son phyag rgya /¹⁴¹¹ / bsam dang sems ni dbyangs gsal te /
 / sum cu rtsa drug ring dang thung // phyag rgya de ni mngon ster ma //

Being in the drop (moon) and sun,¹⁴¹² the seals (viz., the secret signs and response signs) are [equivalent to] the mind and mental factors, the vowels and consonants, and the thirty-six long and short [syllables, respectively].¹⁴¹³ That (viz., the secret signs) is given by seals (yoginīs).

mudrā ca pratimudrā tu prajñopāyasvabhāvākām /¹⁴¹⁴

¹⁴⁰⁶ -cakreṣu (for -cakre)] ABCD ('khor lo Tib) ◇ vṛkṣa-] A (shing Tib); vṛkṣā BCD ◇ -gocarām (for -gocarā)] ABCD (spyod yul can Tib)

¹⁴⁰⁷ -svabhāvā] ABCD; rim pa Tib ◇ -nāḍiṣv] A (rtsa yi Tib); nāḍimv B; nāḍimv C; nāḍimv D ◇ anukramāt] ABC (rim pas Tib); anukramā D

¹⁴⁰⁸ The goddess in the form of an inner fire flames upward ("perceives") from the navel chakra to the chakra in the head ("the end"). From the chakra in the head the inner channels ("trees") run throughout the body. The "intersections" (*lagna*) probably means the twelve intersections (*Dākārṇava* 26.49b), which are twelve of the junctures (*sandhi*) of the inner channels.

¹⁴⁰⁹ -gataṃ (for -gatā)] ABCD (son Tib) ◇ mudrāṃ (for mudrā)] ABCD (phyag rgya Tib) ◇ -cittā-] BC (bsam Tib); cettā A; cittā D ◇ -ttāli-] ABD (dbyangs Tib); ttāri C ◇ -kālikām (for -kālikā)] ABCD (gsal Tib)

¹⁴¹⁰ -triṃśa- (for -triṃśad-)] AD (sum cu rtsa Tib); triṃśad BC ◇ -rasvā (*m.c.* for -hrasvā)] ABCD (thung Tib) ◇ tu] BCD; tta (or tu) A ◇ sām] ABD (de Tib); sa C ◇ mudrābhis tu dīyate] ABCD; phyag rgya and mngon ster ma Tib

¹⁴¹¹ nyi mar] D; nyi mas P

¹⁴¹² According to the *Bohitā* (D 1419, 227r6), the drop means the drop of the mind of awakening. It seems most likely that "the drop and sun" indicate the left channel *lalanā* and right channel *rasanā*, which are generally connected with the moon and sun, respectively.

¹⁴¹³ According to the *Bohitā* (D 1419, 227r7), the "vowels and consonants" are the "thirty-six long and short [syllables]", and the thirty-six long and short syllables indicate the letters of the inner channels, or alternatively, the initial letters of the names of the inner channels. The *Bohitā*'s interpretation is unclear. The thirty-six short syllables and thirty-six long syllables serving as the seals and response seals are taught in the *Dākārṇava* (31.3–6), and the thirty-six inner channels are mentioned in the *Dākārṇava* (26.1–5).

¹⁴¹⁴ -pāya-] BCD (thabs kyi Tib); pa A ◇ -svabhāvākām (for -svabhāvikā)] AD (rang bzhin can Tib); svabhāvakaṃ B; svabhāvakaṃ C

bodhicittagataṃ śvāsaṃ līnaṃ sarveṣu sandhike //35.6//¹⁴¹⁵

/ phyag rgya dang ni phyag rgya'i lan // shes rab thabs kyi rang bzhin can /

/ byang chub sems son pa yi dbugs /¹⁴¹⁶ / 'di kun sems can la thim pa'o //

The seal and response seal have the nature of wisdom and means, [respectively]. [He should meditate on] the breath being with (carrying) the mind of awakening and absorbed into all junctures [of inner channels].¹⁴¹⁷

mahābhairaviyogena sādhayec ca vicakṣaṇaḥ /¹⁴¹⁸

/ 'jigs byed chen mo'i sbyor ba yis // mkhas pa yis ni bsgrub par bya /

By the application of Mahābhairavī (also called Mahābhairavā), the wise should achieve [the performance].

mātrā sānubhavāṃ kṛtvā yaṃ yaṃ tu vākyasambhavā //35.7//¹⁴¹⁹

/ phyi mo de nyams myong byas nas // gang dang gang gi ngag las byung //

(The meaning of “Ma”—) After he makes morae (*mātrā*) perceptible, [they] appear as [his] speech whichever [morae he may speak].¹⁴²⁰

hāhābhiḥ sarvahāsyāni kārayet vṛkṣamūlakām /¹⁴²¹

/ hā hā rnam kyis dgod kun rnam /¹⁴²² / ljon shing rtsa ba can du bya /

¹⁴¹⁵ śvāsaṃ] *corr.* (dbugs Tib); svāsaṃ ABCD ◇ sarveṣu] ABCD; 'di kun Tib ◇ sandhike (for sandhiṣu)] AD; sandhiṣu BC; sems can la Tib; cf. sarvasaṃdhiṣu nāḍināṃ *Ḍākārṇava* 26.30c and śīrādyā sarvasaṃdhiḱāṃ *Ḍākārṇava* 27.12d

¹⁴¹⁶ son pa yi] D; son pa'i P

¹⁴¹⁷ The *Bohitā*'s comment on verses 35.3–6 (which explain the thirty-six pairs of seals and respondent seals) is unclear. I consider that those verses do not explain the external form of seals and response seals. Most likely, they teach only their internal aspect, as the title of this chapter (*antarmudrā* or “internal seal”) and verse 35.2cd (“... [the secret sign which is] like an ocean of essence. All seals are internally present”) show. The text seems to teach that the seals and response seals represent the two internal aspects of one's existence: the left and right channels, the mind and mental factors, the vowels and consonants, the short and long syllables, and wisdom and means. The *Bohitā* does not comment on verse 35.6cd. For this verse, I referred to *Ḍākārṇava* 27.12.

¹⁴¹⁸ -bhairavi- (*m.c.* for -bhairavī-)] A ('jigs byed Tib); bhairavī BCD ◇ sādhayec] ACD (bsgrub par bya Tib); sādhayac B ◇ vicakṣaṇaḥ] ABD (mkhas pa yis Tib); vicakṣaṇaḥ C

¹⁴¹⁹ mātrā (for mātrām)] ABCD (phyi mo Tib) ◇ -nubhavāṃ] ABC (nyams myong Tib); nubhavāt D

¹⁴²⁰ My translation of verse 35.7cd is very hypothetical. The *Bohitā*'s comment (D 1419, 227v2–v3), which is somewhat unclear, appears to explain this verse as follows: “morae perceptible” means that the vital winds move and gather below the navel chakra, from which the *avadhūti* channel extends upward; and “appear as [his] speech” indicates mantras including the following mantra of laughter, which are seals of the innate of all sentient beings.

¹⁴²¹ hāhābhiḥ] ABC (hā hā rnam kyis Tib); hāhābhi D ◇ -hāsyāni] ABD (dgod Tib); hāsyānti C ◇ kārayet] ABC (bya Tib); kāraye D ◇ vṛkṣa-] ApcBCD (ljon shing Tib); sarvva Aac

¹⁴²² hā hā rnam kyis] D; hā hā rnam kyī P ◇ dgod] P; rgod D

(The meaning of “hā”—) All forms of laughter are by [the sounds] *hā hā*.¹⁴²³ He should make [all the vital winds and morea gather at] the root of tree.¹⁴²⁴

rabhasā tatra melāpaṃ dhātur āyatanāni ca //35.8//¹⁴²⁵

/ dga' bas der ni 'du ba ni // khams dang skye mched rnam kyang ngo //

(The meaning of “bhai” and “ra”—) Joy (*rabhasā*) [arises when they] gather at the [root of tree]. There are the [Five] Elements, and the [Six] Sense Bases.¹⁴²⁶

vāsanā sarvāpagatā bhairavī bhakṣamānakām /¹⁴²⁷

/ bag chags thams cad dang bral ba // 'jigs byed 'chang bzhin pa yin no /

(The meaning of “vā”—) The entire impression [of past experiences remaining in the mind] (*vāsanā*) is vanished; Bhairavī is eating [it].

oḍrasthāne śraddhābalaṃ yathāsaṃkhyeṣu gocarām //35.9//¹⁴²⁸

/ o ḍra'i gnas su dad pa'i stobs /¹⁴²⁹ / ji lta'i grangs kyi spyod yul can //

At the seat of Oḍra, with the Power of Faith (*śraddhābala*)—[This is] the range of experience [ascribed to Mahābhairavā] according to the successive order [of the holy sites and the Qualities Related to Awakening, respectively].

upamāgāramadhyeṣu sthāvaram jaṅgamaṃ tataḥ /¹⁴³⁰

/ nye bar 'jal ba'i khyim dbus su // de'i phyir brtan dang 'gro ba ni /¹⁴³¹

(The meaning of “O”—) Next, the movable and the immovable are in the middle of the best (*u of upama* for *o*) house.¹⁴³²

¹⁴²³ According to the *Bohitā* (D 1419, 227v5), the sounds *hā hā* indicate the eight syllables of laughter, *ha hā he hai ho hau haṃ hah*, which were originally taught in the *Cakrasaṃvara* (42.7c).

¹⁴²⁴ My translation of verse 35.8ab, which is somewhat unclear, is based on the *Bohitā*'s comment (D 1419, 227v3–v5). “The root of tree” is the base of navel (*rte b'i rtsa ba*), where there is *nirmānacakra* (the Emanation Chakra). “Tree” is often used as indicating inner channel.

¹⁴²⁵ *rabhasā* (for *rabhasas*)] A (dga' bas); *labhasa* BD; *lābhasa* C

¹⁴²⁶ My translation of the unclear verse 35.8cd is based on the *Bohitā*'s comment (D 1419, 227v5–v7). The *melāpaṃ* (gathering), *dhātur* (element), *āyatanāni* (sense bases) are the contents of the *vāsanā* (impression of past experiences remaining in the mind) in the next line. “The entire impression of past experiences remaining in the mind is vanished” in the next line means the vanishment of the *vāsanā* of those concepts. From this, it may be that *melāpaṃ*, *dhātur*, and *āyatanāni* indicate the Five Aggregates (*pañcaskandha*), the Five Elements, and the Six Sense Bases, respectfully.

¹⁴²⁷ *sarvā* -] ABD (thams cad Tib); *sarvo* C ◇ *bhakṣamānakām* (for *bhakṣamānakā*)] A ('chang bzhin pa yin Tib); *bhakṣamānakā* BC; *bhakṣamānakā* D

¹⁴²⁸ *oḍra* -] AB (o ḍra'i Tib); *odra* CD ◇ *yathā* -] BCD (ji lta'i Tib); *yāthā* A ◇ *-saṃkhyeṣu* (for *-saṃkhyena*)] ABCD (grangs kyi Tib) ◇ *gocarām* (for *gocarā*)] A (spyod yul can Tib); *gocarāḥ* BCD

¹⁴²⁹ o ḍra'i] P; o ḍi'i D ◇ *gnas*] D; *sngags* P

¹⁴³⁰ *-madhyeṣu* (for *-madhye*)] ABCD (dbus su Tib) ◇ *sthāvaram*] ABD (brtan Tib); *sthāvalam* C

¹⁴³¹ *de'i*] D; *de* P

¹⁴³² The *Bohitā*'s comment on verse 35.10ab (D 1419, 228r3–r4) is difficult to understand. According to it, “the middle of the best house” appears to be related to the base lotus (*rtsa ba'i pa dma*), the opening of Oḍyāna (not Oḍra), namely the right ear, and the inner channel linked with the right ear. I consider the base lotus to mean the chakra in the navel area, from which an inner channel extends to the right ear.

līnañ ca sarvabhāvātmā mudrābhiś coḍraṇaṃ viduḥ //35.10//¹⁴³³

oḍṛīyamānam ākāśe jñānaṃ sarvajagāntaram /¹⁴³⁴

/ thim pa'ang dngos po kun gyi bdag // mkhas pas phyag rgya rnams kyis
brlan //

/ nam mkha' ru ni 'phur bzhin pas /¹⁴³⁵ / 'gro ba kun las ye shes mchog /

(The meaning of “ḍra”—) And the essence of all existences (consciousness)¹⁴³⁶ rests on [the best house]. [Sages] know [that the essence] flies up (coḍraṇaṃ for uḍḍīnaṃ) by seals.¹⁴³⁷ Gnosis (or awareness), which is flying up (oḍṛīyamānam for uḍḍīyamānam) in the sky, is [present] in all movable ones.

śraddhāvegato jñātvā balavān sarvadehinām //35.11//¹⁴³⁸

/ dad pa'i shugs las shes byas nas // lus can kun gyi stobs ldan yin //

(The meaning of śraddhābala—) Having known [this] in terms of the Power of Faith (śraddhā), [he will be] mighty (balavat) among all embodied beings.

bhakṣamānaṃ mahāmāmsaṃ pibed rudhira mānasām /¹⁴³⁹

herukīkaraṇaṃ vidyā vṛkṣamūleṣu saṃsthitāḥ //35.12//

/ sha chen po la za bzhin dang // yid kyis khrag ni 'thung bar byed /¹⁴⁴⁰

/ he ru ka mar byed rig ma // ljon shing drung du yang dag zhugs //

Eating the great flesh (human flesh), he should drink blood; [he should perform these] mentally. The knowledge goddesses (vidyā), who are the means to become Heruka, reside at the roots of trees.¹⁴⁴¹

¹⁴³³ -tmā (for -tma)] ABCD (bdag Tib) ◇ coḍraṇaṃ (for uḍḍīnaṃ)] A; ceḍraṇaṃ BC; ce~draṇaṃ D; brlan Tib

¹⁴³⁴ oḍṛīyamānam (for uḍḍīyamānam)] ABC ('phyur bzhin pas Tib); oḍṛīyamāna Dac; oḍṛīyamānam Dpc ◇ ākāśe] ABCDpc (nam mkha' ru Tib); kāśe Dac ◇ jñānaṃ] conj. (ye shes Tib); +++ A; (a blank space for two letters) B; mudrāś ca CD ◇ sarva-] BCD (kun Tib); ++rva A ◇ -jagāntaram (for -jagadantaram)] A; gāntaram BCD; 'gro ba kun las and mchog Tib

¹⁴³⁵ 'phur bzhin pas] D; 'phar bzhin pa P

¹⁴³⁶ The *Bohitā*' comment (D 1419, 228r4–r5), which is difficult to read, appears to say that “the essence of all existences” indicates consciousness (*rnam par shes pa*).

¹⁴³⁷ The “seals” mean the thirty-six seals and response seals having the nature of short and long syllables taught in this chapter according to the *Bohitā* (D 1419, 228r5).

¹⁴³⁸ balavān] ABC (stobs ldan Tib); baravān D

¹⁴³⁹ bhakṣamānaṃ mahāmāmsaṃ] ABC (sha chen po la za bzhin Tib); bhakṣamānsaṃ D ◇ rudhira (*m.c.* for rudhiraṃ)] ABCD (khrag Tib) ◇ mānasām (for mānasam or manasā)] ABD (yid kyis Tib); mānasam C; cf. mi yi *Bohitā* (D 1419, 228v2)

¹⁴⁴⁰ yid kyis] D; yid kyi P

¹⁴⁴¹ “The knowledge goddesses” seems to indicate Mahābhairavā or her inner form (inner fire) in the bodies of practitioners, and “the roots of trees” are probably their navel chakras, from which inner channels are extended and inner fires flame. For *vṛkṣamūla* (root of tree), see *Ḍākāṛṇava* 35.8d.

tatra maṇḍalacakreṣu mahābhairavi bhāvitām /¹⁴⁴²
 cittacakrasya madhye tu mantreṣv akṣarasambhavām //35.13//¹⁴⁴³
 / de ni dkyil 'khor 'khor dbus su // 'jigs byed chen mo rnam par bsgom /
 / thugs kyi 'khor lo'i dbus su ni // sngags rnam yi ge las byung ba'o //

Mahābhairavī is visualized in that wheel of maṇḍala (the Mind Circle). At the center of the Mind Circle¹⁴⁴⁴ [she] emerges from the letters [that constitute the following] mantra:

oṃ ma kha hā ṭ sa vāṃ mu ga dra ka me pā kha la lā sū ya la hūṃ bhi
 hūṃ nna pha dhā ṭ ri **pha ṇe ṭ hūṃ** svā hūṃ hā **phaṭ phaṭ svāhā** /¹⁴⁴⁵ oṃ
 mahābhairaviye hūṃ hūṃ phaṭ phaṭ svāhā /35.14/¹⁴⁴⁶
 / oṃ ma kha hā ṭ sa bāṃ mu ga dra ka me pā kha la lā shū ya la hūṃ bhi
 hūṃ nna pha dhā ṭ ri **pha ṇe ṭ hūṃ swā hūṃ hā** phaṭ phaṭ swā hā /¹⁴⁴⁷
 oṃ ma hā bhāi ra bī ye hūṃ hūṃ phaṭ phaṭ swā hā //¹⁴⁴⁸

Oṃ, [homage] to [Vajradāka, who] holds a skull staff, a skull bowl, and a [corpse] skewered with a pike, *hūṃ hūṃ phaṭ phaṭ svāhā*, to [Vajradāka, who wears] a girdle of a great ocean, *hūṃ hūṃ phaṭ phaṭ svāhā*.¹⁴⁴⁹ *Oṃ*, for the sake of Mahābhairavī, *hūṃ hūṃ phaṭ phaṭ svāhā*.

itimantramahāyogād yoginī kāyacittakām /¹⁴⁵⁰
 antargatena manasā kāmasiddhis tu dāpayet //35.15//¹⁴⁵¹
 / zhes bya'i gsang sngags sbyor chen las // rnal 'byor ma yi sku thugs can /

¹⁴⁴² -cakreṣu (for -cakre) | ABCD; 'khor dbus su Tib ◇ -bhairavi (*m.c.* for -bhairavī) | AC ('jigs byed Tib); bhairavī BD ◇ bhāvitām (for bhāvitā) | ABCD (rnam par bsgom Tib)

¹⁴⁴³ mantreṣv akṣara- | A (sngags rnam yi ge Tib); mantram vākṣara B; mantram vākṣara C; mantra vākṣara D ◇ -sambhavām (for -sambhavā) | ABD (las byung ba Tib); sambhavān C

¹⁴⁴⁴ The Mind Circle is the eleventh of the circles that constitute the Heruka maṇḍala expounded in the *Ḍākārṇava* 15 (Appendix B).

¹⁴⁴⁵ As this is a mixed mantra composed of the nineteenth and twentieth of the forty-eight parts of Heruka's root mantra (Appendix C), I have edited the text accordingly. ◇ vāṃ mu | AC (bāṃ mu Tib); vā mu BD ◇ ka me | AC (ka me Tib); ru me BD ◇ pha ṇe ṭ hūṃ | *em.*; ++++++ A; phaṭ ṇe BCD; phaṭ ṇe Tib ◇ phaṭ phaṭ svāhā | *em.* (phaṭ phaṭ swā hā Tib); hūṃ phaṭ phaṭ svāhā ABCD

¹⁴⁴⁶ -bhairaviye (for -bhairavyai) | ABC (bhāi ra bī ye Tib); bhairaviya D

¹⁴⁴⁷ bāṃ mu | D; baṃ mu P ◇ me pā kha la lā shū D; ma yā kha la lā sū P ◇ nna pha dhā | D; sna pha dha P ◇ pha ṇe ṭ hūṃ swā hūṃ hā | *em.* phaṭ ṇe swā hūṃ hā hūṃ DP

¹⁴⁴⁸ bhāi ra bī ye | D; bhe ra bī ye P

¹⁴⁴⁹ This mantra is a mixture of the nineteenth and twentieth of the forty-eight parts of Heruka's root mantra (**ga* (for *kha*)*ṭvāṃgakapālasūlabhīmādhāriṇe* and *mahāsamudramekhalāya*). See also Appendix C.

¹⁴⁵⁰ -mantra- | ABD (gsang sngags Tib); mantrā C ◇ -cittakām (for -cittakā) | A (thugs can Tib); vākcikām BD; vākcittakām C

¹⁴⁵¹ -gatena | ABC (chud pa yis Tib); gate D ◇ manasā | AB (yid Tib); manaso C; manasā (a blank space for two or three letters) D ◇ -siddhis (for -siddhiṃ) tu dāpayet | *conj.* based on +iddhis tu dāpayet Apc and dngos grub ster bar byed Tib; +i Aac; ṇiḥ BCD

/ yid ni nang du chud pa yis // 'dod pa'i dngos grub ster bar byed //

Through the great practice of this mantra (speech), the yoginī (Mahābhairavī), with [her] body and mind, [emerges]. [If he performs it] with his mind concentrated, she will bring the accomplishment [that he] desires.

ity āha bhagavān svāmī vajraḍākaṣ tathāgataḥ /¹⁴⁵²

sarvavīrasamāyogād vajrasattvaḥ paraṃ sukham //35.16//¹⁴⁵³

/ dpa' bo thams cad mnyam sbyor las // rdo rje sems dpa' bde ba'i mchog /

/ rdo rje mkha' 'gro de bzhin gshegs // bcom ldan bdag pos 'di gsungs so //

Thus spoke the Blessed One, the master, Vajraḍāka, the tathāgata, Vajrasattva, the Supreme Bliss, through the complete union with all heroes.

iti śrīḍākārṇave mahāyoginītantrarāje mahābhairavāntarmudrāvidhāna-
kathanalakṣaṇavidhiḥ paṭalaḥ pañcatrimśatimaḥ /¹⁴⁵⁴

/ dpal mkha' 'gro rgya mtsho rnal 'byor ma'i rgyud kyi rgyal po chen po
las 'jigs byed chen mo'i nang gi phyag rgya'i cho ga 'chad pa'i mtshan nyid
kyi cho ga zhes bya ba ste le'u sum cu rtsa lnga pa'o //¹⁴⁵⁵

Thus ends Chapter 35, [titled] the rule regarding the characteristics in narrating how to perform the internal seal (*antarmudrā*) pertaining to Mahābhairavā, in the glorious *Ḍākārṇava*, the great king of Yoginītantras.

¹⁴⁵² svāmī] ABC (bdag pos Tib); svāmi D

¹⁴⁵³ -sattvaḥ] ApcBCD (sems dpa' Tib); saḥ Aac ◇ paraṃ] ACD (mchog Tib); para B

¹⁴⁵⁴ iti] ABCD; *n.e.* Tib ◇ -rāje] BD (rgyal po Tib); rājye AC ◇ mahābhairavāntar-] A ('jigs byed chen mo'i nang gi Tib); mahābhairavākṛānta BD; mabhairavākṛānta C ◇ -lakṣaṇa-] ABC (mtshan nyid kyi Tib); rakṣaṇa D ◇ paṭalaḥ] ACD (le'u Tib); paṭala B ◇ -triṃśatimaḥ] ABC (sum cu rtsa Tib); triśatimaḥ D

¹⁴⁵⁵ 'chad pa'i] D; 'chang ba'i P ◇ zhes bya ba] D; zhes pa P ◇ sum cu] D; sum bcu P

Ḍākārṇava, Chapter 36

atha kāminī yoginī mudrāsaṃketakāraṇam /¹⁴⁵⁶

kathyate kṛpayā yogī siddhir bhavati darśanāt //36.1//¹⁴⁵⁷

/ de nas 'dod ma'i rnal 'byor ma // phyag rgya yi ni brda yi rgyu /¹⁴⁵⁸

/ snying rjes bshad bya rnal 'byor pa'i // mthong ba yis ni dngos grub 'gyur //

Now, the amorous yoginī,¹⁴⁵⁹ [who serves as] a means [that shows] signs as seals, is explained out of compassion for a yogin. Accomplishment comes true after [she] shows [them].

ālokeṣu yadā vastu dṛśyantūndriyagocarām /¹⁴⁶⁰

kṛṣṇam śvetaṅ ca raktan tu nīlapiṅgalaśyāmakam //36.2//¹⁴⁶¹

/ snang ba rnam su gang tshe dngos // dbang po'i spyod yul du mthong 'gyur /

/ gnag dang dkar dang dmar ba dang /¹⁴⁶² / sngo dang dmar ser ljang gu dang //¹⁴⁶³

When the object is in [its] light, the sensory object is seen [as follows]:¹⁴⁶⁴ (1) black, (2) white, (3) red, (4) dark blue, (5) tawny, (6) gray,

pītaharitacitrābhaṅ karbharam dhūmravarṇakam /¹⁴⁶⁵

miśram nīlapiṅgalan tu sitaraktavarṇam punaḥ //36.3//¹⁴⁶⁶

¹⁴⁵⁶ -saṃketa-] ABC (brda Tib); saṃketa D

¹⁴⁵⁷ yogī (m.c. for yoginaḥ)] ABCD (rnal 'byor pa'i Tib) ◇ siddhir] ABC (dngos grub Tib); siddhid D ◇ darśanāt] ABD (mthong ba yis Tib); darśanā C

¹⁴⁵⁸ rgyu] P; rgyud D

¹⁴⁵⁹ According to the *Bohitā* (D 1419, 229r2), the words *kāminī yoginī*, which I have translated literally as “amorous yoginī”, means a yoginī who gives an accomplishment that a practitioner desires.

¹⁴⁶⁰ -gocarām (for -gocārā)] AB (spyod yul du Tib); gocarām C; gvecarām D

¹⁴⁶¹ kṛṣṇam] ABD (gnag Tib); kṛṣṇa C ◇ tu] A; ca BCD ◇ -piṅgala-] ABD (dmar ser Tib); pītam ca C ◇ -śyāmakam] corr.; syāmakam A; syāmakam BCD

¹⁴⁶² gnag] D; nag P

¹⁴⁶³ sngo] D; sngon P ◇ ljang gu] D; ljang khu P

¹⁴⁶⁴ The secret signs that yoginīs show are the visions of colors listed below. A yoginī emits light in one of the colors listed below from her body. However, it seems that the colored visions of lights as the secret signs of yoginīs are present only in their internal form, which a yogin experiences in his body in meditation. It is less likely that external physical women actually emit those colored lights from their bodies. The *Bohitā* (D 1419, 229r4–r5) explains those colors internally as follows: They are the visions of colors that a yogin sees at the “root of a tree”, namely “inbetween the navel” (*lte ba'i bar*), which indicates the root of the navel or navel chakra. I interpret the inner yoginī to be present as an inner fire or light, or as the lotus-shaped navel chakra, emitting lights with one of those colors.

¹⁴⁶⁵ -citrābhaṅ] ApC BD (khra bor snang Tib); ha Aac; citrābha C ◇ karbharam (for karburam)] BacD (sna tshogs pa Tib); kabharam A; karburam Bpc; karbūlam C ◇ dhūmra-] ABC (du ba'i Tib); dhamra D

¹⁴⁶⁶ -rakta-] ABCD; nag Tib ◇ -varṇam] ABD (mdog Tib); varṇakam C

/ ser dang sngo skya khra bor snang // sna tshogs pa dang du ba'i mdog /

/ sngo dang dmar ser 'dres pa dang // slar la yang ni dkar nag mdog //

(7) yellow, (8) green, (9) multicolored, (10) variegated color, (11) smoky color, (12) mixed [color of (1) to (11)]; moreover, (13) dark blue and tawny, (14) white and red color,

raktapītaharitaśyāmaṃ nīlāruṇavarṇakam /¹⁴⁶⁷

sitanīlaṃ haritaśyāmaṃ meghakarbhavarṇakam //36.4//¹⁴⁶⁸

/ dmar ser dang ni ljang sngo skya // sngo ba dang ni dmar ba'i mdog /

/ dkar sngo dang ni dmar ljang dang // sprin dang sna tshogs mdog can dang //

(15) red and yellow, (16) green and gray, (17) dark blue and red color, (18) white and dark blue, (19) green and gray, (20) cloudy and variegated color,

karbharapītavarnaṅ ca dhūmrapiṭavarṇakam /¹⁴⁶⁹

sitaśyāmaṃ haritapītaṃ haritadhūmravarṇakām //36.5//¹⁴⁷⁰

/ sna tshogs dang ni ser po'i mdog // du ba dang ni ser mdog can /¹⁴⁷¹

/ ser ljang dang ni ljang ser dang // dmar po dang ni dud mdog can //¹⁴⁷²

(21) variegated and yellow color, (22) smoky and yellow color, (23) white and gray, (24) green and yellow, (25) green and smoky color,

dhūmrasiṭaṃ karbharanīlaṃ pītāruṇavimiśrikām /¹⁴⁷³

dhūmraharitavarṇaṅ ca sitakarbhavarṇakam //36.6//¹⁴⁷⁴

/ dud kha dkar po sna tshogs sngo // ser dang dmar ba bsres pa can /¹⁴⁷⁵

/ dud kha dang ni sngo skya'i mdog // dkar dang sna tshogs pa'i mdog can //

(26) smoky and white, (27) variegated and dark blue, (28) yellow and red, [their] mixture, (29) smoky and green color, (30) white and variegated color,

¹⁴⁶⁷ -harita-] *em.* (ljang Tib); haritaḥ ABCD ◇ śyāmaṃ] *corr.*; syāmaṃ ABCD (sngo skya Tib)

¹⁴⁶⁸ -nīlaṃ] A (sngo Tib); nīla BC; nīra D ◇ -śyāmaṃ] D; syāmaṃ ABC; dmar Tib ◇ -karbhara- (for -karbura-)] ABacD (sna tshogs Tib); karbura BpcC

¹⁴⁶⁹ karbhara- (for karbura-)] ABD (sna tshogs Tib); karbūla C

¹⁴⁷⁰ sitaśyāmaṃ] *corr.*; sitasyāmaṃ ABD; sitasyāma C; ser ljang Tib ◇ (First) harita-] ABC (ljang Tib); haritaṃ D ◇ haritadhūmra-] ABCD; dmar po dang ni dud Tib ◇ -varṇakām] AB (mdog can Tib); varṇakam C; varṇikām D

¹⁴⁷¹ ser] P; gser D

¹⁴⁷² dung (perhaps a corruption of dud)] D

¹⁴⁷³ karbhara- (for karbura-)] ABD; karbura C ◇ -nīlaṃ] ABD; nīla C ◇ -vimiśrikām (for -vimiśrikā or -vimiśrakam)] ABD; vimiśritaṃ C

¹⁴⁷⁴ -varṇaṅ] ABD; varṇa C ◇ -karbhara- (for -karbura-)] ABD; karbura C ◇ -varṇakam] ABD; varṇikam C

¹⁴⁷⁵ dmar ba] D; dmar rab P

kapidhūmravarṇan tu kapisitaraktakapiḥ /¹⁴⁷⁶
 meghakapi haritakapi karbharakapivarṇakām //36.7//¹⁴⁷⁷
 / skya bo dang ni du ba'i mdog // skya dkar dang ni dmar skya dang /
 / sprin dang skya bo ljang skya dang // sna tshogs pa dang skya bo'i mdog //

(31) tawny and smoky color, (32) tawny and white, (33) red and tawny, (34) cloudy and tawny, (35) green and tawny, and (36) variegated and tawny color.

sarvavarṇavarṇeṣu dhātur dvādaśavarṇakām /¹⁴⁷⁸
 himaropyaravitāarakāntakāṃsapittalakām //36.8//¹⁴⁷⁹
 anyonyadravavarṇañ ca dvādaśete mahākṛpāḥ //36.9//¹⁴⁸⁰
 / thams cad mdog gi kha dog tu // khams bcu gnyis kyi kha dog can /
 / gser dang dngul dang zangs dang lcags // 'khar ba dang ni ra gan te //
 / phan tshun 'dres pa'i kha dog gis // brtse ba chen po de bcu gnyis //¹⁴⁸¹

For all of the respective colors (36.2–7), there are the constituent elements of the body (*dhātu*) with twelve colors,¹⁴⁸² [namely colors like] (1) gold, (2) silver, (3) red copper, (4) quicksilver (*tāra*), (5) iron, (6) bell-metal (white copper), and (7) brass (yellow copper),

¹⁴⁷⁶ (First) kapi- (for kapila-)] ABD (skya bo Tib); kapila C ◇ -kapiḥ] ABD (skya Tib); kapitam C

¹⁴⁷⁷ karbhara- (for karbura-)] ABCD (sna tshogs pa Tib) ◇ -varṇakām (for -varṇakā or -varṇakam)] ABC (mdog Tib); varṇakām D

¹⁴⁷⁸ dhātur] A (khams Tib); dhātu BCD ◇ -varṇakām (for -varṇakaḥ)] ABD (kha dog can Tib); varṇakān C

¹⁴⁷⁹ hima- (for hema-)] ABCD (gser Tib) ◇ -ropya- (for -rūpya-)] ABCD (dngul Tib) ◇ -ravitāra-] ABCD: zangs Tib ◇ -kānta-] ABC (lcags Tib); kāntara D ◇ -kāṃsa- (for -kaṃsa-)] ABCD ('khar ba Tib) ◇ -pittalakām (for -pittalakaḥ)] ApcBC (ra gan Tib); pittakām Aac; pittarakām D

¹⁴⁸⁰ dvādaśete (for dvādaśaite)] ABD (de bcu gnyis Tib); dvādaśānte C

¹⁴⁸¹ brtse ba] D; rtse ba P

¹⁴⁸² It seems that the response seals that a yogin shows are also present only internally. Although neither the text nor the *Bohiṭā* clearly defines this, most likely the twelve colors of the bodily constituents listed below (36.8–9) are the yogin's response seals. In the Saṃvara tradition, generally, the inner fire and inner channels correspond to yoginīs, and the bodily elements are equivalent to male deities. However, if this interpretation is correct, there is still a problem regarding how these twelve response seals of a yogin correspond to the thirty-six color seals that yoginīs show. Perhaps the thirty-six color seals of yoginīs are divided into three groups (36 ÷ 3 = 12), and the twelve response seals of a yogin are responses to them.

and (8)–(12) [those with] the colors of mutually fused ones.¹⁴⁸³ These twelve are very compassionate.¹⁴⁸⁴

ābhāsaṃ jāyate tatra dhātuḥ sarveṣu yoginām /¹⁴⁸⁵
 tayā bhāsasya kāle tu sambhavanti maharddhikīm //36.10//¹⁴⁸⁶
 / māl 'byor rnam kyī khams thams cad // der ni snang ba skye bar 'gyur /
 / de yis snang ba'i dus su ni // 'phrul chen mo ni 'byung bar 'gyur //

In this [system], the bodily elements emit lights in all of the yogins. When she (a yoginī) shines, she exerts [her] great superhuman power.¹⁴⁸⁷

vijñāya mudrayā dvābhyāṃ sidhyate varṇadarśanāt /¹⁴⁸⁸
 yadi sahayogātmā pūrvapaścāt samāsataḥ //36.11//¹⁴⁸⁹
 / phyag rgya gnyis dag mnam shes pas // kha dog mthong bas 'grub par 'gyur /
 / sngon dang phyis ni bsdus pa las // gal te lhan skyes sbyor bdag nyid //

Having recognized [the colors] by the twofold seals,¹⁴⁹⁰ he is accomplished by seeing [those] colors if, [to put it] concisely, [he is] devoted to the yoga of the innate before and after [this practice constantly].

vāyuvegāprayogeṇa trīśakunopapīṭhake /¹⁴⁹¹

¹⁴⁸³ The word *dhātu* (36.8b) have both meanings of “bodily element” and “metal”. This is probably the reason why the bodily elements are defined as being colored like the metals. The text does not explain which bodily elements the twelve metals represent. According to the *Bohitā* (D 1419, 229r7–v1), (1) gold represents semen; (2) silver, marrow; (3) red copper, blood; (4) quicksilver (*li gu mig?*), sinew; (5) iron, skin; (6) bell-metal (white copper), flesh; (7) brass (yellow copper), bone; and the mutually fused ones, which are produced by the seven bodily elements are dissolved, that is, (8) feces, (9) urine, (10) phlegm (*bad kan = *kapha*), (11) wind (*rlung = *vāta*), and (12) bile (*mkhris pa = *pitta*).

¹⁴⁸⁴ Why are they described as being very compassionate? Perhaps it is because in the Saṃvara tradition, the bodily elements are often the interiorized forms of male deities, who represent compassion (while female deities symbolize wisdom).

¹⁴⁸⁵ jāyate (for jāyate)] ABCD (skye bar 'gyur)

¹⁴⁸⁶ tayā] ABD (de yis Tib); tayo C ◇ bhāsasya] A (snang ba'i Tib); bhāsamyā BCD ◇ kāle] ApcBC (dus su Tib); kāle pu Aac; kāre D ◇ sambhavanti (for sambhavati)] ABCD ('byung bar 'gyur Tib) ◇ -rddhikīm (for -rddhikā)] A ('phrul Tib); rddhikī BCD

¹⁴⁸⁷ It is most likely that verse 36.10 describes the communication between a yoginī and yogin by use of the secret signs and response signs, which is carried out as the subtle-body yoga (36.2–9). The inner fire or light, which is equivalent to a yoginī, shines with the thirty-six colors, and the twelve bodily elements of a yogin also shine with their respective colors that resemble those of the twelve metals.

¹⁴⁸⁸ sidhyate] corr. ('grub par 'gyur Tib); siddhyate ABCD

¹⁴⁸⁹ pūrva-] ABD (sngon Tib); pūrvaṃ C

¹⁴⁹⁰ According to the *Bohitā* (D 1419, 229v2), the twofold seals indicate the yoginī's signs and the yogin's response signs, which, I interpret, indicates the thirty-six color signs and the twelve color signs explained earlier, respectively.

¹⁴⁹¹ -prayogeṇa] corr. (rab sbyor bas Tib); prayogena ABCD ◇ trīśakuno-] ABD (tri sha ku ni'i Tib); trīśakuno C ◇ -papīṭhake] A; papīṭhako BCD; gnas su Tib

vīryabaleṣu devyā yathārthākṣareṣu ca //36.12//¹⁴⁹²
 / rlung shugs ma yi rab sbyor bas /¹⁴⁹³ / tri sha ku ni'i gnas su ni /¹⁴⁹⁴
 / lha mo brtson 'grus stobs su ste // de ltar yi ge'i don rnams kyang //

[This is performed] by the application of Vāyuvegā in Triśakuna (for Triśakuni), an *upapīṭha* (correctly *upakṣetra*) [site], with the Power of Energy (*vīryabala*). The goddess is in accordance with the meaning of the [following] letters.

vāti vāhanā dhūtyā tu mṛgyate vāsanā balāt /¹⁴⁹⁵
 / ba ni dbu mar 'bab pa ste // bag chags stobs kysis 'chi bar 'gyur /

(The meaning of “Vā”—) She blows (*vāti*)¹⁴⁹⁶ and carries (*vāhanā*), [assuming the form] of a female messenger (the *avadhūtī* channel).¹⁴⁹⁷ The impression [of past experiences remaining in the mind] is hunt forcibly.

yugapat sarvadharmeṣu darśanamārgātmā punaḥ //36.13//¹⁴⁹⁸
 / dus 'dzom thams cad chos rnams su /¹⁴⁹⁹ / slar yang mthong lam bdag
 nyid yin //

(The meaning of “yu”—) Again, simultaneously (*yugapat*)¹⁵⁰⁰ [she] has the nature of the Path of Insight (*darśanamārga*) on all phenomenal existences.

veti viśati yukteva mārgabhāvanātmanām /¹⁵⁰¹
 / be ni yul dang ldan pa nyid // bdag nyid rnams kyi bsgom pa'i lam /

(The meaning of “ve”—) She approaches (*veti*),¹⁵⁰² enters (*viśati*), and is certainly united; [she] has the nature of the Path of Cultivation (*mārgabhāvanā* for *bhāvanāmārga*).

¹⁴⁹² -baleṣu (for -balena)] ABCD (stobs su Tib) ◇ yathā-] BCD (de ltar Tib): yarthā A

¹⁴⁹³ rlung shugs ma yi] D; rlung shugs ma'i P

¹⁴⁹⁴ tri sha ku ni'i] D; tri sha ku ne'i P

¹⁴⁹⁵ vāti] ABCD; ba ni Tib ◇ vāhanā dhūtyā (for vāhanā dūtyā and vāhanāvadhūtyā)] ABD; vāhanā dhūtyāṃ C; dbu mar 'bab pa Tib ◇ mṛgyate] ABCD; 'chi bar 'gyur Tib

¹⁴⁹⁶ For *vāti*, the *Bohitā* (D 1419, 229v2) reads as *rlung shugs* (wind power), which suggest a possibility that *vāti* and *vāhanā* form a compound. Alternatively, as the Tibetan translation suggests, *vāti* is *vā* and *iti* (for *veti*), meaning “Vā (of Vāyuvegā) means ...”.

¹⁴⁹⁷ For “female messenger,” the *Bohitā* (D 1419, 229v4) reads as *dbu ma* (**madhyamā*), the *avadhūtī* channel. It is likely that the female messenger signifies the *avadhūtī* channel.

¹⁴⁹⁸ -mārgā-] ABC (lam Tib); māgā D ◇ -tmā (for -tmikā)] ABD (bdag Tib); t C

¹⁴⁹⁹ dus 'dzom] D; dus 'jom P

¹⁵⁰⁰ According to the *Bohitā* (D 1419, 229v7), the word *yogapat* indicates the time of equality of dichotomous principles.

¹⁵⁰¹ veti] ABCD; be ni Tib ◇ viśati] B; visati AD; viṃśati C; yul Tib ◇ yukteva (for yuktaiva)] ABD (dan pa nyid Tib); yukteṣu pa C ◇ mārgabhāvanātmanām (for bhāvanāmārgātmikā)] ABCD (bdag nyid rnams kyi bsgom pa'i lam Tib)

¹⁵⁰² Alternatively, *veti* is *ve* and *iti* (*va iti* in the correct form of *sandhi*), meaning “Ve (of Vāyuvegā) means ...”.

gāḍham āliṅgitā tattvī muktimārgānutāyinām //36.14//¹⁵⁰³

/ de kho nyid mas dam 'khyud pa /¹⁵⁰⁴ / skyob pa mams kyi grol ba'i lam //

(The meaning of “gā”—) The woman of truth is firmly (*gāḍham*) embraced; [she has the nature of] the Path of Liberation (*muktimārga*) of the saviors.

trividham mokṣakam jñeyam svargamartyapātālakam /¹⁵⁰⁵

/ mtho ris mi yul sa 'og gi // 'gro ba rnam pa gsum zhes bya /

(The meaning of “Tri”—) [One] should know the three kinds (*trividham*) of liberation [and the three spheres of] the heavenly, earthly, and underground.¹⁵⁰⁶

samasukham dr̥ṣyate ca vajrajvālāntare sthitām //36.15//¹⁵⁰⁷

/ mnyam pa'i bde ba mthong 'gyur ba'ang // rdo rje 'bar ba'i mtshams na gnas //¹⁵⁰⁸

(The meaning of “śa (sa)—) The pleasure of equality (*sama*)¹⁵⁰⁹ is experienced; [such a pleasure] is present in the adamant fire.

kumbhakādi kṛtaṃ yasmāc caṇḍālī sūkṣmanālikām /¹⁵¹⁰

/ bum pa can sogs byas gang phyir // gtum mo phra ba'i rtsa can no /

(The meaning of “ku”—) Because of the performance of [the breath exercises] such as the retaining (*kumbhaka*), Caṇḍālī (the inner fire) appears in the subtle channel.

na tasya sadṛśaṃ jñānaṃ padme sarvanālikām //36.16//¹⁵¹¹

/ pa dmar rtsa ni thams cad can // de dang 'dra ba'i ye shes med //¹⁵¹²

¹⁵⁰³ -mārgā-] ABC (lam Tib); marga D

¹⁵⁰⁴ 'khyud pa] D; mkhyud pa P

¹⁵⁰⁵ -martya-] AC (mi yul Tib); matya BD ◇ -pātālakam] ABC (sa 'og gi Tib); pātālakam D

¹⁵⁰⁶ The *Bohitā* connects the threefold concepts with the three paths mentioned in the previous verses (36.13–14), the Paths of Insight, Cultivation, and Liberation. Regarding “the heavenly, earthly, and underground”, I interpret them as implying the three parts of the body, namely the upper, middle, and lower parts of the body, respectively, where deities of the three realms reside (a general idea in the Saṃvara scriptural tradition).

¹⁵⁰⁷ sama- (which may mean śama-)] ABCD (mnyam pa'i Tib) ◇ -sukham] A (bde ba Tib); mukham BCD ◇ dr̥ṣyate] ABC (mthong 'gyur ba Tib); khaśyate D ◇ -jvālā-] ABC ('bar ba'i Tib); jvārā D ◇ sthitām (for sthitam)] A; sthitāḥ BCD

¹⁵⁰⁸ mtshams] D; mtshanP

¹⁵⁰⁹ If the text *samasukham* is used in the sense of *samasukham*, it means “the pleasure of tranquility”. Although the original Sanskrit words are lost, the *Bohitā* (D 1419, 230r5) also interprets the words in this way.

¹⁵¹⁰ kumbhakādi kṛtaṃ] A (bum pa can sogs byas Tib); jambhakādiṣṭataṃ BC; jambhakāṣṭataṃ D ◇ -nālikām (for -nālikā)] Apc (rtsa can Tib); yoga Aac; yoganālikām BD; yoganāsikām C

¹⁵¹¹ tasya] ABC (de Tib); tasya sya D ◇ sadṛśaṃ] ACD ('dra ba'i Tib); śadṛśam B ◇ padme] ABD (pa dmar Tib); padmeṣu C ◇ -nālikām (for -nālikā or -nālikāḥ)] ABCD (rtsa Tib)

¹⁵¹² pa dmar] D; pad mar P

(The meaning of “na” for “ni”—) No (*na*) knowledge is equal to that: every inner channel is in the lotus (chakra).

vīryaṃ sambhavate tasmād baleṣu jñānajñānikām /¹⁵¹³

/ de phyir brtson 'grus 'byung bar 'gyur // stobs su ye shes ye shes can /

(The meaning of *vīryabala*—) From that, the energy (*vīrya*) arises. Gnosis (the mind of awakening) and the gnosis-holding female (viz., the *avadhūtī* channel) are in the powers (*bala*).¹⁵¹⁴

evaṃ jñātvā sadā yogī viharet kāmakāminīm //36.17//¹⁵¹⁵

/ de ltar shes byas rtag rnal 'byor // 'dod can ma la 'dod spyad kyis //

Having always known this, a yogin should have sexual intercourse with an amorous woman, who is desirous.

maṇḍaleṣv adhipattī ca mantrākṣarasambhavām /¹⁵¹⁶

jāyate tu mahādevī sahasasambodhiparām //36.18//¹⁵¹⁷

/ dkyil 'khor gyi ni bdag mo dang // gsang sngags yi ger yang dag byung /

/ lhan skyes rdzogs byang chub mchog tu // lha mo chen mo skye bar 'gyur //

In the maṇḍala, the mistress (Vāyuvegā) emerges from the [following] mantra letters. She appears as a great goddess, intent on the complete awakening of the innate.

oṃ ve vyā tā ghra la ca saṃ rmā gha mba ma ra rda dhā na ri ka ṇe rā hūṃ
ya hūṃ hūṃ pha hūṃ ṭ pha pha ṭ ṭ pha svā ṭ hā svāhā /¹⁵¹⁸ oṃ vāyuvege
hūṃ hūṃ phaṭ phaṭ svāhā /36.19/¹⁵¹⁹

¹⁵¹³ vīryaṃ] AC (brtson 'grus Tib); vīrya BD ◇ sambhavate] ABD ('byung bar 'gyur Tib); sa bhavate C ◇ -jñānikām (for -jñānikā)] ABC (ye shes can Tib); jñānikā D

¹⁵¹⁴ The meaning of verse 36.17b is unclear. However, the *Bohitā* does not clarify it. I am not certain of the function of the word *baleṣu* (“in the powers”) in this verse.

¹⁵¹⁵ -kāminīm] Apc ('dod can ma la Tib); kāmikām (or kāmikam) Aac; kāminī BCD

¹⁵¹⁶ maṇḍaleṣv (for maṇḍale)] A (dkyil 'khor gyi Tib); maṇḍale BD; maṇḍalā C ◇ adhipattī (*m.c.* for adhipatī used as adhipatnī)] A (bdag mo Tib); dhipattī BD; dhīpatin taṃ C ◇ -sambhavām (for -sambhavā)] ABC (yang dag byung Tib); saṃbharām D

¹⁵¹⁷ tu] ABC; te tu D ◇ mahādevī] ApcBCD (lha mo chen mo Tib); sadā yogī Aac ◇ sahasa-] A (lhan skyes Tib); saha BD; sahasaṃ C ◇ -parām (for -parā)] ABCD (mchog tu Tib)

¹⁵¹⁸ As this is a mixed mantra composed of the twenty-first and twenty-second of the forty-eight parts of Heruka's root mantra (Appendix C), I have edited the text accordingly. ◇ tā ghra] C (tā ghra Tib); ta ghra ABD ◇ saṃ rmā] ABC (saṃ rmā Tib); saṃ mā D ◇ gha mba ma ra] A (gha mba ma ra Tib); gha ba ma va B; gha ba ma .. C; gha ba ma ra D ◇ rda dhā na ri] *em.*; rddha dhā ṇa ri ABC; rdda dhā ṇa ri D; rdha dhā ṇa ri Tib ◇ hūṃ hūṃ pha hūṃ ṭ pha pha ṭ ṭ pha svā ṭ hā svāhā] *em.* (hūṃ hūṃ pha hūṃ ṭ pha pha ṭ ṭ pha svā ṭ hā svā hā Tib); hūṃ hūṃ ṭ pha ṭ svā pha ṭ hā pha ṭ svāhā A; hūṃ hūṃ phaṭ svā phaṭ hā phaṭ svāhā BC; hūṃ phaṭ svā phaṭ hā phaṭ svāhā D

¹⁵¹⁹ phaṭ phaṭ] AB (phaṭ phaṭ Tib); phaṭ 2 phaṭ 2 C; phaṭ D

/ om be byā tā ghra la tsa saṃ rmā gha mba ma ra rdha dhā ṇa ri ka ṇe rā
hūṃ ya hūṃ hūṃ **pha hūṃ ṭ pha pha ṭ ṭ pha swā ṭ hā swā hā** /¹⁵²⁰ om bā
yu be ge hūṃ hūṃ phaṭ phaṭ swā hā //

Om, [homage] to [Vajradāka, who] wears clothes [made] of a tiger skin, *hūṃ hūṃ phaṭ
phaṭ svāhā*, to [Vajradāka, who] crushes flocks of vetālas, *hūṃ hūṃ phaṭ phaṭ svāhā*.¹⁵²¹
Om, O Vāyuvegā, *hūṃ hūṃ phaṭ phaṭ svāhā*.

varṇarūpaṃ yathāpūrve saptatrimśatimadhyake /¹⁵²²

yā sā śaktipūrṇākhyā hi tribhuvane sāramudrayā //36.20//¹⁵²³

/ kha dog gzugs ni sngon ji bzhin // sum cu rtsa bdun gyi dbus su /¹⁵²⁴

/ khams gsum snying po'i phyag rgya yis // gang de nus pa rdzogs par grags //

[Vāyuvegā's] color and shape are the same as before. [Vāyuvegā], who is at the center of [the maṇḍala comprising] the thirty-seven [seats],¹⁵²⁵ is indeed called “a female filled with power” because [she is] the seal of the essence in the triple world.

vācakraṣu mahāguhye pāraparyeṣu yā mayā /¹⁵²⁶

jñātavyaṃ sarvasadbhāvaṃ vajradharāśvāsan tataḥ //36.21//¹⁵²⁷

/ gsung gi 'khor lo gsang ba cher // bdag gis gang zhig rim pa yis /

/ thams cad bden par shes par bya // de phyir rdo rje 'chang dbugs dbyung //

She (*yā*) is in the Speech Circle,¹⁵²⁸ very secret, according to the successive order [of the circles], with me. The entire truth should be known. Then, [she gives] the cheering to be a *vajra*-holder.

ity āha bhagavān svāmī vajradākas tathāgataḥ /¹⁵²⁹

sarvavīrasamāyogād vajrasattvaḥ paraṃ sukham //36.22//¹⁵³⁰

¹⁵²⁰ be byā tā ghra la tsa saṃ rmā gha mba ma ra rdha] D; be bhyā tā ghra la sa rmaṃ gha mba ma ra dha P ◊ pha hūṃ ṭ] P; phaṭ hūṃ phaṭ D ◊ pha pha ṭ ṭ pha swā ṭ hā] *em.*; phaṭ swā phaṭ hā D; phaṭ swā phaṭ hā phaṭ P

¹⁵²¹ This is composed of the twenty-first and twenty-second parts of Heruka's root mantra (*vyāghracarmā*ṃbha(mbha)radhārīne* and *vetālasaṃgha-*mardhaṇa(mardana)karāya*). See also Appendix C.

¹⁵²² -pūrve (for -pūrvaṃ)] ABCD (sngon Tib)

¹⁵²³ yā] ABD (gang Tib); yo C ◊ sā] A (de Tib); mā BCD ◊ -pūrṇā-] ABC (rdzogs par Tib); pūrṇa D ◊ -bhuvane] AD (khams Tib); bhuvana BC

¹⁵²⁴ sum cu] D; sum bcu P

¹⁵²⁵ For the thirty-seven seats, see my translation and footnote of verse 26.48.

¹⁵²⁶ vāk-] BCD (gsung gi Tib); vāñ A ◊ -cakraṣu (for -cakra)] ABD ('khor lo Tib); cakraṣu C ◊ -guhye] A (gsang ba Tib); gūhya B; guhya CD ◊ pāraparyeṣu (for pāraparyeṣa)] *em.* (rim pa yis Tib); paraparyeṣu A; paraparyeṣu BCD

¹⁵²⁷ -śvāsan] *corr.* (dbugs dbyung Tib); svāsan AB; svāman C; svāsaṃ D

¹⁵²⁸ The Speech Circle is the twelfth of the circles that constitute the Heruka maṇḍala expounded in the *Dākārṇava* 15 (Appendix B).

¹⁵²⁹ svāmī] ABC (bdag pos Tib); svāmī D ◊ -dākas tathāgataḥ] ABC (mkha' 'gro de bzhin gshegs Tib); dākasvabhāvataḥ D

¹⁵³⁰ -sattvaḥ] ABC (sems dpa' Tib); satva D

/ dpa' bo thams cad mnyam sbyor las // rdo rje sems dpa' bde ba'i mchog /
/ rdo rje mkha' 'gro de bzhin gshegs // bcom ldan bdag pos 'di gsungs so //

Thus spoke the Blessed One, the master, Vajradāka, the tathāgata, Vajrasattva, the Supreme Bliss, through the complete union with all heroes.

iti śrīḍākārṇave mahāyoginītantrarāje vāyuvegāyā prayogavidhimudrā-
varṇakalakṣaṇapaṭalaḥ ṣaṭtriṃśatimaḥ /¹⁵³¹

/ 'di ni dpal mkha' 'gro rgya mtsho rnal 'byor ma'i rgyud kyi rgyal po chen
po las rlung shugs ma'i kha dog gi phyag rgya'i cho ga'i mtshan nyid ces
bya ba ste le'u sum cu rtsa drug pa'o //¹⁵³²

Thus ends Chapter 36, [titled] the rule regarding the practice of Vāyuvegā and the characteristics of [her] seals as colors, in the glorious *Ḍākārṇava*, the great king of Yoginītantras.

¹⁵³¹ -rāje] BCD (rgyal po Tib); rājye A ◇ vāyuvegāyā (vāyuvegāyāḥ or a corruption of vāyuvegā-)] ABac
(rlung shugs ma'i Tib); vāyuvegāyāḥ Bpc; vāyuvegāyāṃ C; vāyuvegāyā D ◇ prayoga-] ABCD; *n.e.*
Tib ◇ ṣaṭtriṃśatimaḥ] ApcBCD (sum cu rtsa drug pa Tib); ṣaṭtriṃśatimaḥ Aac

¹⁵³² ces bya ba] D; zhes bya ba P ◇ sum cu] D; sum bcu P

Ḍākārṇava, Chapter 37

atha vajravārāhyā tu pūjāṃ kṛtvā yathā vidhiḥ /¹⁵³³
śṛṇu devi pravakṣyāmi mudrādevaguruṃ svayam //37.1//¹⁵³⁴
/ de nas rdo rje phag mo yis // ji lta'i cho gas mchod byas pas /
/ nyon cig lha mo bshad bya ba /¹⁵³⁵ / bla ma rang gis lha'i phyag rgya //

Now, after Vajravārāhī made an offering according to rule, [the Blessed One said—] Listen, O you goddess! I shall explain voluntarily the preceptors of deities [serving] as seals.

cumbikā ca tathā lāmā ḍākinī rūpiṇīva ta /¹⁵³⁶
parāvṛttānuvartinī yoginī ṣaṭ parās tathā //37.2//¹⁵³⁷
/ 'o byed de bzhin lā ma dang // mkha' 'gro ma dang gzugs can ma /
/ yongs 'gyur ma dang rjes 'jug ma // rnal 'byor phar phyin drug de bzhin //¹⁵³⁸

Cumbikā as well as Lāmā, Ḍākinī, Rūpiṇī, Parāvṛttā, and Anuvartinī—the six yoginīs—are likewise excellent.

vāmahasteṣu cchomā tu darśayed yogabheditām /¹⁵³⁹
trividham ekaikasya tu vīrāś ca trividhorddhakām //37.3//¹⁵⁴⁰
/ lag pa g-yon pa yi ni brda /¹⁵⁴¹ / rnal 'byor dbye bas ston byed pa /
/ re re la yang rnam gsum 'gyur // dpa' bo'i rnam pa gsum nyid de //

¹⁵³³ -vārāhyā (for -vārāhī)] ABCD (phag mo yis Tib) ◇ pūjāṃ] ApcBCD (mchod Tib); pūjāṃ pū Aac
¹⁵³⁴ devi] AB (lha mo Tib); devī CD ◇ pravakṣyāmi] ABC (bshad bya ba Tib); pavakṣyāmi D ◇ -guruṃ
] A (bla ma Tib); guruḥ BCD
¹⁵³⁵ bshad bya ba] D; bshad bya'o P
¹⁵³⁶ lāmā] ABD (lā ma Tib); rāmā C ◇ rūpiṇī-] *corr.*; rūpinī ABCD (gzugs can ma Tib) ◇ -va ta (perhaps
a corruption of ca tu)] ABD; va taḥ C; dang Tib
¹⁵³⁷ parāvṛttā-] *em.* (yongs 'gyur ma Tib); parāvṛttā ABCD ◇ -nuvartinī] ABC (rjes 'jug ma Tib); nuvartini
D ◇ yoginī (for yoginyah)] ABCD (rnal 'byor Tib) ◇ parās] ABCD; phar phyin Tib
¹⁵³⁸ rnal 'byor] D; rnal 'byor ma P
¹⁵³⁹ -hasteṣu (for -haste)] ABCD (lag pa Tib) ◇ cchomā (for cchomām)] ABD; cchoṣmā C ◇ darśayed]
C (ston byed pa Tib); darśad AB; daśed D ◇ -bheditām] A (dbye bas Tib); bhedikām BCD
¹⁵⁴⁰ trividham] ApcBCD (rnam gsum Tib); tridhi Aac ◇ ekaikasya (for ekaikasyās)] ABCD (re re la
Tib) ◇ tu] ABD; *om.* C ◇ vīrāś] ApcBCD (dpa' bo'i Tib); trividhā Aac ◇ trividhorddhakām (for
trividhordhvakāḥ)] *em.*; trividherddhakām A; trividherddhakām BC; trividherddhakām D; gsum
nyid de Tib
¹⁵⁴¹ lag pa g-yon pa yi] D; lag pa g-yon pa yis P

On the left hand, [a practitioner] should show the secret signs,¹⁵⁴² [which are] divided by [their respective] connections.¹⁵⁴³ Every [yoginī] is triple ($6 \times 3 = 18$). The heroes are also triple ($6 \times 3 = 18$), being on the upper.¹⁵⁴⁴

tathāgataṃ vajrasūryam ārolikaparamāśvakam /¹⁵⁴⁵
heruka vāmahastakāṃ dviṣaṃpūṭayogaṃ viduḥ //37.4//¹⁵⁴⁶
/ de bzhin gshegs dang rdo rje nyid // ā ro lik dang rta mchog dang /¹⁵⁴⁷
/ he ru ka rnam lag g-yon la'o // mkhas pas gnyis sbyar rnal 'byor te //

The tathāgata (Vairocana), Vajra[sattva], [Vajra]sūrya, Ārolik (Padmanarteśvara), Paramāśva, and Heruka are on the left hand, and the two are joined together¹⁵⁴⁸—[sages] know [thusly].

locanā māmakī tārā pāṇḍarā ca nairātmikāḥ /¹⁵⁴⁹
vajradhātviśvarī jñeyā ṣaṭ pāramitās tathā //37.5//¹⁵⁵⁰
/ spyān ma dang ni mā ma kī // sgrol ma gos dkar bdag med ma /
/ de bzhin rdo rje dbyings dbang phyug // pha rol phyin drug tu shes bya //

Locanā, Māmakī, Tārā, Pāṇḍarā, Nairātmīyā, and Vajradhātviśvarī should be known. [They are] also the Six Pāramitās (Perfections).¹⁵⁵¹

evaṃ trividhaṃ jñeyā tu vīrāḥ sarvajagatpatīm /¹⁵⁵²

¹⁵⁴² The secret signs (*cchomā*) refer to the deities visualized on the left hand.

¹⁵⁴³ According to the *Bohitā* (D 1419, 231r4–r5), the “connections” (*yoga*) indicate the yoginīs’ respective lineages.

¹⁵⁴⁴ The “heroes” refer to the six male deities (i.e., Vairocana, Vajrasattva, Vajrasūrya, Ārolik or Padmanarteśvara, Paramāśva, and Heruka). For the “upper” (*ūrdhva*), see verse 37.7ab. The yoginīs are visualized on the back of the hand, and the male deities are on the fingers (or fingers and nails), which are located above the back of the hand.

¹⁵⁴⁵ vajrasūryam] ABCD; rdo rje nyid Tib ◇ ārolika-] *corr.* (ā ro lik Tib); ālolika ABC; āloli D ◇ -paramāśvakam] CD (rta mchog Tib); paramāśvakam A; paramā-svakam B

¹⁵⁴⁶ heruka (for herukaṃ)] ABD (he ru ka rnam Tib); herukaṃ C ◇ vāma-] ABD (g-yon la Tib); kāma C ◇ dvi-] ABC (gnyis Tib); du D ◇ -saṃpūṭa-] ABD (sbyar Tib); saṃpūṭa C

¹⁵⁴⁷ ā ro lik] D; ā ro lig P

¹⁵⁴⁸ According to the *Bohitā* (D 1419, 231r5–r6), verse 37.4d (“the two are joined together”, *dviṣaṃpūṭayogaṃ*) means as follows: the yoginīs and heroes are on the palm of the left hand, and they are also on the back of the same hand.

¹⁵⁴⁹ pāṇḍarā] BD (gos dkar Tib); paṇḍarā A; pāṇḍulā C

¹⁵⁵⁰ vajradhātviśvarī] BCD (rdo rje dbyings dbang phyug Tib); vajradhātviśvariśvarī A

¹⁵⁵¹ It is also possible to read verse 37.5d (*ṣaṭ pāramitās*) as “six excellent ones” and not “the Six Perfections”. In the similar verses found in the *Cakrasaṃvara* (31.13b) and *Abhidhānottara* (3.85b), the word *pāramitāḥ* (“Perfections” or “excellent ones”) or *pāramitā* (singular) is also used as a description of the nature of the goddesses mentioned before that word (namely the nature as the five of the Six Perfections of Locanā, Māmakī, Pāṇḍarā, Tārā, and Cumbikā) and not an indication of the independent group of six goddesses.

¹⁵⁵² evaṃ] ABD (de ltar Tib); evaṃ ca C ◇ jñeyā (for jñeyās)] ABCD (shes bya ba Tib) ◇ tu] ABD; om. C ◇ vīrāḥ] ABC (dpa' bo Tib); vīrā D ◇ -patīm (for -patayah)] A (bdag Tib); patī BD; patīḥ C

khitigarbhādikaṃ tatra tathā ḍākādināyakāḥ //37.6//¹⁵⁵³

/ de ltar rnam gsum shes bya ba // dpa' bo 'gro ba kun gyi bdag /¹⁵⁵⁴

/ sa yi snying po la sogs der // de bzhin mkha' 'gro sogs gtso bo //

In the same way, the heroes, the lords of the whole world, should be known threefold. In this regard, there are [the six bodhisattvas] such as Khitigarbha (Kṣitigarbha).¹⁵⁵⁵ There are also the [six] leaders¹⁵⁵⁶ such as Ḍāka.¹⁵⁵⁷

prṣṭhahastagatā devī aṅgulīṣu tathāgatām /¹⁵⁵⁸

madhyasandhau tathā devī talahaste tathāgatām //37.7//¹⁵⁵⁹

/ lha mo lag pa'i rgyab son te // sor mo rnams la de bzhin gshegs /

/ de bzhin lha mo dbus tshigs su // lag pa'i mthil du de bzhin gshegs //7//

¹⁵⁵³ khitigarbhā- (for kṣitigarbhā)] AB (sa yi snying po Tib); kṣitigarbbhā C; khitigabbbhā D ◇ -dikaṃ (for -dikās)] ABCD (la sogs Tib) ◇ tatra] A (der Tib); tantra BCD ◇ ḍākā-] ABC (mkha' 'gro Tib); ḍā D ◇ -nāyakāḥ] ABC (gtso bo Tib); nāyakā D

¹⁵⁵⁴ dpa' bo] D; dpa' P

¹⁵⁵⁵ Neither the text nor the *Bohitā* articulates who the remaining five bodhisattvas or deities are. They may be Khitigarbha (Kṣitigarbha), Khagarbha, Vajrapāni, Lokanātha, Sarvanivaraṇaviṣkambhin, and Samantabhadra, the male consorts of the six female bodhisattvas (Khitigarbhī, Khagarbhakī, Vajrapānī, Lokanāthī, Sarvanī or Sarvanivaraṇaviṣkambhinī, and Samantabhadrī) who constitute the Heart Circle of the thirteenfold maṇḍala of Heruka (*Ḍākārṇava*, 15.75d–76b).

¹⁵⁵⁶ According to the *Bohitā* (D 1419, 231r6), the six “leaders such as Ḍāka” are Vajraḍāka, Mohaḍāka, Ratnaḍāka, Padmaḍāka, Viśvaḍāka, and Jñānaḍāka.

¹⁵⁵⁷ Verses 2–6, which are somewhat obscure, list three groups of six yoginīs and three groups of six male deities. The three groups of male deities are (1) the tathāgata (Vairocana), Vajrasattva, Vajrasūrya, Ārolīk (Padmanarteśvara), Paramāśva, and Heruka; (2) the six bodhisattvas such as Khitigarbha (Kṣitigarbha); and (3) the six leaders such as Ḍāka. However, of the three groups of six yoginīs, the text mentions only two groups explicitly, namely the group of Cumbikā, Lāmā, Ḍākinī, Rūpiṇī, Parāvṛttā, and Anuvartinī, and the group of Locanā, Māmakī, Tārā, Paṇḍarā, Nairātmyā, and Vajradhātṛvīśvarī. The *Bohitā* does not comment on it. It is possible to interpret the remaining group of six yoginīs in two ways: (1) the mistresses of the six lineages of Buddhist deities, namely Vajravārāhī, Yāminī, Mohanī, Saṃcālīnī, Saṃtrāsānī, and Caṇḍikā and (2) the Six Pāramitās, namely Dānapāramitā, Śīlapāramitā, Kṣāntipāramitā, Vīryapāramitā, Dhyānapāramitā, and Prajñāpāramitā. (1) Although the text does not refer to the former deities’ names at all, they are normally visualized in the practice of hand worship in the Saṃvara tradition. (2) This applies if we read verse 37.5d (*ṣaṭ pāramitās*) as indicating the six independent goddesses and not as words to describe the nature as the Six Perfections of the six goddesses mentioned in verse 37.5a–c.

¹⁵⁵⁸ aṅgulīṣu (m.c. for aṅgulīṣu)] ABCD (sor mo rnams la Tib) ◇ tathāgatām (for tathāgatāḥ)] AB (de bzhin gshegs Tib); tathāgatān CD

¹⁵⁵⁹ madhya-] ABD (dbus Tib); madhye C ◇ -sandhau] Apc (tshigs su Tib); satvo AacBCD ◇ tala-] ABC (mthil du Tib); tara D ◇ tathāgatām (for tathāgatāḥ)] AB (de bzhin gshegs Tib); tathāgatam C; tathāgatān D

The goddesses are on the back of the hand.¹⁵⁶⁰ The [male] tathāgatas are on the fingers.¹⁵⁶¹ Similarly, the goddesses are on the middle joint [of the hand].¹⁵⁶² The [male] tathāgatas are on the palm of the hand.¹⁵⁶³

nakhaśuktau tathā vīrā kaṭakasthāneṣu yoginīm /¹⁵⁶⁴
 agrahaste cchomayet tu prṣṭhe visarjayed budhaḥ //37.8//¹⁵⁶⁵
 yo yasyādhipatitvan tu tasya tasyaiva lakṣayet /¹⁵⁶⁶
 / dpa' bo de bzhin sen skogs la // lag gdub gnas su rnal 'byor ma /
 / lag pa'i rtse mos brda bya ste // mkhas pas rgyab tu gshegs gsol bya //8//
 / gang zhig gang gi bdag po nyid // de yi de nyid kyi mtshon bya /¹⁵⁶⁷

Likewise, the heroes are on the surface of the nails.¹⁵⁶⁸ The yoginīs are on the seats on the bracelet.¹⁵⁶⁹ [A practitioner] should make the secret sign on the fingers (*agrahaste*),¹⁵⁷⁰ then the wise (the same practitioner) should send to the back.¹⁵⁷¹ [A

¹⁵⁶⁰ I interpret the text as teaching that the first group of six yoginīs are placed on the back of the hand. The *Bohitā* does not explain this verse.

¹⁵⁶¹ I interpret that the first group of six male deities (Vairocana, Vajrasattva, Vajrasūrya, Ārolik or Padmanarteśvara, Paramāśva, and Heruka) are placed on the five fingers. However, I am not certain how to assign the six deities to the five fingers. The *Bohitā* does not give any comment on this verse. According to the parallel teachings found in several texts such as the *Cakrasaṃvara* (31.7–9b) and *Abhidhānottara* (3.80–81), the six male deities are generally placed on the five fingers (five of the six) and on the nails (for the remaining one). However, in the *Ḍākārṇava* (37.8a), it seems that the other group of six male deities reside on the nails.

¹⁵⁶² The *Bohitā* does not comment on this verse. The middle joint (*madhyasandhau*) seems to refer to the metacarpophalangeal joints, namely the bases of the five fingers located around the middle of the hand. I interpret that the second group of six goddesses reside in the middle joint.

¹⁵⁶³ The *Bohitā* does not comment on this verse. I interpret that the second groups of six male deities (the six bodhisattvas such as Kṣitigarbha) are visualized on the palm of the hand.

¹⁵⁶⁴ nakha-] AB (sen Tib); nakhaṃ C; naṣa D ◇ -śuktau] ABD (skogs la Tib); śuklau C ◇ vīrā (for vīrāḥ)] ABCD (dpa' bo Tib) ◇ yoginīm (for yoginyaḥ)] ABC (rnal 'byor ma Tib); yoginī D

¹⁵⁶⁵ agrahaste (for hastāgreṇa)] ABC (lag pa'i rtse mos Tib); hasteṣu D ◇ cchomayet] AB (brda bya Tib); cchomayan CD

¹⁵⁶⁶ lakṣayet] ABD (mtshon bya Tib); lakṣaye C

¹⁵⁶⁷ de nyid kyi] P; de nyid kyis D

¹⁵⁶⁸ For the phrase “on the surface of the nails” (*nakhaśuktau*, literally “on the shells of the nails”), see also *Cakrasaṃvara* (31.9a) and *Abhidhānottara* (3.81c). The *Bohitā* does not comment on this verse. I interpret that the third group of six male deities (the six leaders such as Ḍāka) are placed on the surface of the nails.

¹⁵⁶⁹ The *Bohitā* does not comment on this verse. I interpret that the third group of six yoginī goddesses are placed on the bracelet.

¹⁵⁷⁰ The term *agrahastā* may mean the front side of the left hand and not the fingers. See the next footnote.

¹⁵⁷¹ I interpret verse 37.8d (“the wise should send to the back”) as stating that a practitioner visualizes the same deities on the back of the left hand whom he visualized on the front of the same hand (see also verse 37.4d). A *pāda* identical to verse 37.8d (*prṣṭhe visarjayed budhaḥ*) can be found in the *Cakrasaṃvara* (31.13d) and *Abhidhānottara* (3.85d). According to Jayabhadrā's *Cakrasaṃvarapañjikā* (31.5) and Bhavabhaṭṭa's *Cakrasaṃvaravivṛti* (Skt ed. (Pandey 2002), vol. 2, p. 517, l. 16–1. 17), commentaries on the *Cakrasaṃvara*, it means that a practitioner also visualizes the deities on the back of the hand like a reflection in a mirror. Śūraṃgavajra's *Abhidhānottaravṛtti* (D 1414, 134v1–v2), a commentary on

practitioner] who [has] the lordship of [the deities] can see [a vision] of every [one of the deities].¹⁵⁷²

surābhakṣīprayogeṇa kauśalaṃ nāsikāgrataḥ //37.9//¹⁵⁷³

bhakṣabhojana kartavyā smṛtibaleṣu cātmanā /¹⁵⁷⁴

/ chang 'thung ma yi rab sbyor bas // ko sa la dang sna'i rtse mo //

/ dran pa'i stobs kyi bdag nyid kyi // bza' ba dang ni ston mo bya /

By applying Surābhakṣī in Kauśala or the tip of the nose, [he] should perform a ritual feast (*bhakṣabhojana*), devoted to the Power of Mindfulness (*smṛtibala*).¹⁵⁷⁵

sugrahan tu mahāmudrāṃ susumnā sarvakārajām //37.10//¹⁵⁷⁶

/ gnyid log dus kun las skyes par // phyag rgya chen po legs par zung //¹⁵⁷⁷

(The meaning of “Su”—) [One should attain] holding well (*sugrahaṃ*) the Great Seal, very benevolent and manifesting at all times.¹⁵⁷⁸

rāhukālāgnisūryas tu grāhaṃ nāsāgratas tathā /¹⁵⁷⁹

the *Abhidhānottara*, interprets it as meaning that in meditation, a yogin sends the deities to the divine castle that is present on the back of the hand. From these, there is a possibility that the term *agrahasta* (normally meaning “fingers”) in 37.8c means “the front side of the hand.”

¹⁵⁷² Verses 37.7–9b thus teach a form of the hand sign or *hastacchomā* (*Cakrasaṃvara*, chapter title of Chapter 31; and *lag pa'i brda*, *Herukābhyaṅga*, D 374, 29v6), also called *hastapūjā* (“the hand offering”, Jayabhadra’s *Cakrasaṃvarapañjikā*, 31.4, Bhavabhṭṭa’s *Cakrasaṃvaravivṛti*, Skt ed. (Pandey 2002), vol. 2, p. 516, l. 9, Kumāracandra’s *Katipayāksarā*, p. 166, l. 15, and many others), a visualization of the deities (who are mentioned in verses 37.2–6) on the left hand. A practitioner visualizes on various parts of his left hand the three groups of six yoginīs (eighteen yoginīs) and the three groups of six male deities (eighteen male deities). He visualizes the same yoginīs and male deities on both sides (front and back) of his left hand. The thirty-six pairs of yoginīs and male deities are thus visualized on the practitioner’s left hand.

Although it does not give any detailed comment on the external aspect of this practice described above, the *Bohitā*’s comment (D 1419, 231r6–v4) on verses 37.7–9b of the *Ḍākārṇava* provides an explanation of the internal aspect of this visualization, which is, however, somewhat obscure: (1) the back of the hand and the five fingers, (2) the middle joint (the metacarpophalangeal joints), (3) the nails, and (4) the bracelet correspond to or indicate (1) the navel area, (2) the heart, (3) the throat, and (4) the tip of the nose, where the five inner channels run and the five vital airs move.

¹⁵⁷³ surābhakṣī-] A (chang 'thung ma yi Tib); surābhakṣi BCD ◇ -prayogeṇa] *corr.*; prayogeṇa ABCD (rab sbyor bas Tib)

¹⁵⁷⁴ -bhojana (*m.c.* for -bhojanaṃ)] ABCD; ston mo Tib ◇ kartavyā (for kartavyaṃ)] ABCD (bya Tib) ◇ -baleṣu (for -balena)] A (stobs kyi Tib); balena BC; bale D

¹⁵⁷⁵ Surābhakṣī resides in the holy site Kauśala (Kosala), which is internally equivalent to the tip of one’s nose, and has the nature of the Power of Mindfulness.

¹⁵⁷⁶ -mudrāṃ] AC (phyag rgya Tib); mudrā BD ◇ susumnā (for susumnāṃ)] A; susumnā BCD; gnyid log Tib

¹⁵⁷⁷ zung] D; zud P

¹⁵⁷⁸ The word *susumnā* (“very benevolent”) may be the middle channel *suṣumnā* (equivalent to *avadhūtī*), which has the nature of the Great Seal.

¹⁵⁷⁹ rāhu-] ABD (rā hu Tib); rāhū C ◇ -kālāgni-] ABC (dus me Tib); kārāgni D ◇ -sūryas] ABD (nyi ma Tib); sūryyan C ◇ grāhaṃ nāsāgratas] A (zos pa sna yi rtser Tib); grāhanāṃ sāgras B; grāhanāṃ sāgrahaṃ C; grāhanāsāgras D

/ rā hu dus me nyi ma ru /¹⁵⁸⁰ / zos pa sna yi rtser de bzhin /¹⁵⁸¹

(The meaning of “rā”— [The planets] Rāhu (*rāhu*), Kālāgni, and the sun¹⁵⁸²—[they are] likewise seized from the tip of the nose.

bhakṣayitvā viṣayāñ ca sūkṣmādvayarūpikām //37.11//¹⁵⁸³

/ phra mo gnyis su med gzugs las // yul kyang bza' bar byas nas ni //

(The meanings of “bha”— Devouring (*bhakṣayitvā*) the sensory objects, [the inner fire] is subtle and nondual in appearance.¹⁵⁸⁴

kṣīti kharaty amṛtan tu kusumaṃ cittabījakaṃ /¹⁵⁸⁵

/ me tog sems kyi sa bon las // kṣi ni bdud rts'i'i skud pa 'dzag /

[The meanings of] “kṣī”—The nectar flows (*kharati* = *kṣarati*). The flower is with the seed (*bīja*) of the mind.¹⁵⁸⁶

evaṃ karoti vai yogī nābhiḥ surapurassarāt //37.12//¹⁵⁸⁷

/ de ltar nges byed rnal 'byor pa // lte ba'i chang sngon song las so //¹⁵⁸⁸

A yogin certainly practices thusly. [He will be] the chief going ahead of gods.¹⁵⁸⁹

¹⁵⁸⁰ dus me] D; dum me P

¹⁵⁸¹ sna yi] D; sna'i P

¹⁵⁸² According to the *Bohitā* (D 1419, 231v7–232r1), the Rāhu, the Kālāgni, and the sun indicate the middle (avadhūti), the left (alānā), and the right (rasanā) channels, respectively.

¹⁵⁸³ sūkṣmā-] ABC (phra mo Tib); sūkṣmā D ◇ -rūpikām (for -rūpikā)] ABCD; gzugs las Tib

¹⁵⁸⁴ The subject of this sentence is not clearly given. I interpret the subject to be the inner fire because “devouring the Sensory Objects (or the like)”, “subtle”, and “nondual” are words often used to describe the inner fire.

¹⁵⁸⁵ kharaty (for kṣarati: *kh* = *kṣ*)] ABCD (skud pa 'dzag Tib)

¹⁵⁸⁶ The *Bohitā*'s comment (D 1419, 232r3–r4) on verse 37.12b (“The flower is with the seed of the mind”) is unclear. It appears to say that the flower refers to flowers for external offering and the flower in the sky (a metaphor for non-existence). However, I interpret the flower as representing the menstrual blood or the lotus (chakra) in the navel area, and the seed of the mind as the semen (which is equivalent to the nectar or mind of awakening).

¹⁵⁸⁷ vai] AD (nges Tib); *om*. BC ◇ yogī] ABD (rnal 'byor pa Tib); yogi C ◇ sura-] ABCD; chang Tib; cf. su ra nmams *Bohitā* (D 1419, 232r5) ◇ -purassarāt (for -puraḥsarah)] *em*. (sngon song las Tib); puras surāt AB; puraḥ sasurāt C; pūras surāt D

¹⁵⁸⁸ chang] D; chad P ◇ song] D; sod P

¹⁵⁸⁹ Verse 37.12d can also be translated as “the navel [chakra] is [practiced] according to the aforementioned [meditation method] regarding gods or *surā* liquor” as the *Bohitā* suggests (D 1419, 232r4–r6). According to the *Bohitā*, “the navel” is the body part where all inner channels gather and form a circle (namely the *nirmāṇacakra* or Emanation Chakra present in the navel). The term *sura* means “deities” produced from the eyes and other body parts and having the nature of the practitioner’s mind. The same term also means *surā*, a kind of traditional liquor, which indicates the nectar in this practice, and *purassara* or “going before” indicates the meditation method of the *surā* or nectar taught before.

kodaṇḍeṣu gatañ cittaṃ mātā samvitsvarūpikām /¹⁵⁹⁰

/ gzhu yi dbyug par son pa'i sems // rang gzugs yang dag rig pa tsam /

(The meaning of “Ko” —) The mind is placed on [a wind disk, shaped like] a bow (*kodaṇḍeṣu*). Mother has the nature of knowledge.¹⁵⁹¹

samarasāsṽādanañ ca kriyate nātra saṃśayaḥ //37.13//¹⁵⁹²

/ ro mnyam pa ni myong ba yang /¹⁵⁹³ / the tsom med par 'dir byed 'gyur //

(The meaning of “sa” —) Tasting the flavor of the sameness (*samarasa*) is performed. In this regard, there is no doubt.

lalanā sukhasāmarthyā gataṃ bījam anakṣaram /¹⁵⁹⁴

/ brkyang ma'i bde ba'i nus pa yis /¹⁵⁹⁵ / sa bon zag pa med par son /

(The meaning of “la” —) The *lalanā* [channel] is capable of [carrying] the pleasure; [the pleasure] moves [in the form of] a seed unable [to utter as a] syllable.

tatkāleṣa sadā mudrā labhyate vīracchomayā //37.14//¹⁵⁹⁶

praviśati bodhicakraṃ sānandeṣu varānā /¹⁵⁹⁷

nānyopāyo 'sti saṃsāre vimukticchomayā vinā //37.15//¹⁵⁹⁸

/ dus de nyid du rtag phyag rgya // dpa' bo'i brda yis 'thob par 'gyur //

/ byang chub 'khor lo dga' bcas su // 'jug 'gyur mchog gi zhal can ma /

/ brda dang bral na 'khor ba ru // grol ba'i thabs gzhan yod ma yin //

The seal is always acquired precisely at that time by means of the secret sign of a hero. He enters the circle for [attaining] awakening. The fair woman (*Surābhakṣī*) is in [that] happy [circle]. No other means exists in the cycle of death and rebirth except for the secret sign for liberation.

¹⁵⁹⁰ kodaṇḍeṣu (for kodaṇḍe)] ABC (gzhu yi dbyug par Tib); kogaṇḍeṣu D ◇ mātā] ABCD; tsam Tib ◇ -svarūpikām (for -svarūpikā)] ABCD (rang gzugs Tib)

¹⁵⁹¹ For verse 37.13b (*mātā samvitsvarūpikām*), see the *Pratyabhijñāhṛdaya* (Skt ed. (Chatterji 1911), 17 (p. 37, l. 10–15)): *atha kathaṃ cidānandalābho bhavati? ity āha—madhyavikāsāc cidānandalābhah / sarvāntaratamatvena vartamānavāt tadbhittilāgnatām vinā ca kasyacid api soarūpānupapatteḥ saṃvid eva bhagavati 'madhyam' /*. See also (Singh [1963] 2006, pp. 92–93).

¹⁵⁹² samarasā-] ABC (ro mnyam pa Tib); sarasā D

¹⁵⁹³ myong ba] D; myang ba P

¹⁵⁹⁴ anakṣaram] *em.*; anakṣara+ A; anākṣarām BCD; zag pa med par Tib and zag pa med pa *Bohitā* (D 1419, 232v2)

¹⁵⁹⁵ brkyang ma'i] D; rkyang ma'i P

¹⁵⁹⁶ -kāleṣa (for -kāla eva)] ABCD (dus and nyid tu Tib) ◇ sadā] ABC (rtag Tib); dā D ◇ -cchomayā] ABD (brda yis Tib); cchoṣmatāḥ C

¹⁵⁹⁷ praviśati] C (jug 'gyur Tib); pravisati ABD ◇ -cakram] ABpcCD ('khor lo Tib); cikram Bac ◇ -nandeṣu (for -nande)] ABCD (dga' Tib) ◇ varā-] AD (mchog gi Tib); balā BC

¹⁵⁹⁸ -pāyo 'sti] *corr.* (thabs and yod Tib); pāyo sti AD; pāyo .. B; pāyāsti C

yoginīgaṇapatyā tu surābhakṣī mahāyaśā /¹⁵⁹⁹

saptatrimśamahācakre mantrodbhūtavarānanā //37.16//¹⁶⁰⁰

/ rnal 'byor ma yi tshogs bdag mo // chang 'thung grags pa chen mo yin /

/ sum cu rtsa bdun 'khor lo cher /¹⁶⁰¹ / gsang sngags las byung mchog
zhal mo //

Being the mistress of the assembly of yoginīs, Surābhakṣī is very glorious. In the great circle with the thirty-seven [seats],¹⁶⁰² the fair woman (Surābhakṣī) emerges from the [following] mantra:

oṃ śa ma **tru** hā ni vi su gha mbha na ṇa ni ka vā rā ri ya ṇe hūṃ hūṃ
hūṃ hūṃ pha pha ṭ ṭ **pha pha ṭ ṭ** svā svā **hā hā** /¹⁶⁰³ oṃ surābhakṣīye hūṃ
hūṃ phaṭ phaṭ svāhā /17/¹⁶⁰⁴

/ oṃ sha ma **tru** hā ni bi su gha mbha na **ṇa** ni ka bā rā ri ya ṇe hūṃ hūṃ
hūṃ hūṃ **pha pha ṭ ṭ pha pha ṭ ṭ** swā swā hā hā /¹⁶⁰⁵ oṃ su rā bha kṣī ye
hūṃ hūṃ phaṭ phaṭ swā hā /¹⁶⁰⁶

Oṃ, [homage] to [Vajradāka, who] wards off great vighnas (or obstacle demons), *hūṃ hūṃ phaṭ phaṭ svāhā*, to [Vajradāka, who] kills the enemy, *hūṃ hūṃ phaṭ phaṭ svāhā*.¹⁶⁰⁷
Oṃ, for Surābhakṣī, *hūṃ hūṃ phaṭ phaṭ svāhā*.

evaṃ mantrarājāno † bhi † na bhūto na bhaviṣyati /¹⁶⁰⁸

sṛṣṭisamhāarakaro tu dve dve padam udāhṛtā //37.18//¹⁶⁰⁹

/ de ltar sngags rgyal mngon par ni // ma byung 'byung bar mi 'gyur ro /

¹⁵⁹⁹ -patyā (for -patnī)] ABC (bdag mo Tib); śatyā D ◇ -yaśā] corr. (grags pa Tib); yasā ABCD

¹⁶⁰⁰ -trimśa- (for -trimśan-)] ABCD (sum cu rtsa Tib)

¹⁶⁰¹ sum cu] D; sum bcu P

¹⁶⁰² For the thirty-seven seats, see my translation and footnote of verse 26.48.

¹⁶⁰³ As this is a mixed mantra composed of the twenty-third and twenty-fourth of the forty-eight parts of Heruka's root mantra (Appendix C), I have edited the text accordingly. ◇ śa ma tru hā] em.; sa ma kra hā ABD; śa ma kru hā C; sha ma trū hā Tib ◇ ni vi su gha mbha na ṇa ni] AB: vi vi su gha mbha ni ṇa C; ni vi su ghaṃ bha na ṇa ni D; ni bi su gha mbha na na ni Tib ◇ pha pha ṭ ṭ pha pha ṭ ṭ] em.; pha pha ṭ ṭ AD; pha pha ṭ B; phaṭ phaṭ C; phaṭ phaṭ phaṭ phaṭ Tib ◇ svā svā hā hā] BCD (swā svā hā hā Tib); svā svā ++++ A

¹⁶⁰⁴ surābhakṣīye (for surābhakṣyai)] ABC (su rā bha kṣī ye Tib); surābhakṣiya D ◇ phaṭ phaṭ] ABD (phaṭ phaṭ Tib); phaṭ C

¹⁶⁰⁵ sha ma tru] P; sha ma trū D ◇ gha mbha na ṇa] P; gha mbha na na D ◇ bā rā ri ya ṇe] D; dhā rā ri ya ṇe P ◇ pha pha ṭ ṭ pha pha ṭ ṭ] em.; phaṭ phaṭ phaṭ phaṭ] D; pha pha ṭ ṭ pha pha ṭ P

¹⁶⁰⁶ su rā bha kṣī ye] D; su rā bha kī ye P

¹⁶⁰⁷ This mantra is composed of the twenty-third and twenty-fourth of the forty-eight parts of Heruka's root mantra (*mahāvighnanivāriṇe* and *śatru*nisumbhaṇa(nisumbhana)karāya*). See also Appendix C.

¹⁶⁰⁸ † bhi †] A (mngon par Tib); .. B; pi C; ti D

¹⁶⁰⁹ sṛṣṭi-] A ('byin Tib); sṛṣṭa Bac; sṛṣṭi BpcD ◇ dve dve padam udāhṛtā (for dvidvipada udāhṛtaḥ)] ABC (gnyis gnyis kyis ni rkang par gsungs Tib); dve dve padamudrā hṛtā D

/ 'byin dang sdud pa dag gis ni // gnyis gnyis kyis ni rkang par gsungs //¹⁶¹⁰

The mantra kings are thus [taught]. No [mantra king] was presented [so far] nor will be presented. [It] causes emanation and absorption. Every [mixed mantra] is declared to be [composed of the successive] two parts [of the forty-eight parts of Heruka's root mantra].

prajñopāyātmikā devī varṇasamsthānapūrvikā /¹⁶¹¹

/ shes rab thabs bdag nyid lha mo // kha dog dbyibs ni sngon can no /¹⁶¹²

The goddess (Surābhakṣī) has the nature of wisdom and means. [She is] colored and shaped as before.

pratimudrā sarvajñagamyā na dātavyā abhijñayā //37.19//¹⁶¹³

ajñātayā mahāmudrā siddhā hi yoginīṣu ca /¹⁶¹⁴

narakādis tu gamanaṃ vyāḍacaurādīmārite //37.20//¹⁶¹⁵

/ kun mkhyen bgrod bya phyag rgya'i lan // mngon par shes pas sbyin mi bya //

/ ma shes pa yis rnal 'byor ma'i // phyag rgya chen po 'di 'grub 'gyur /

/ sbrul dang rkun sogs pas bsad nas // dmyal ba sogs su 'gro ba yin //

The response seal is accessible for the all-knowing (*sarvajña*); [it] should not be given (shown) [to a yoginī] by [a practitioner who] has not learned the supernatural faculties (*abhijñayā ajñātayā*)¹⁶¹⁶ because the Great Seal, already accomplished, is [inherent] in yoginīs. [The one who has transgressed it] goes to [the bad states of existence] such as hell after being killed by a snake, robber, or others.

nānāgamadharā vīrā sampratyayeṣu dāpayet /¹⁶¹⁷

guruprasādato vāsti tatpratyayā cchomā viduḥ //37.21//¹⁶¹⁸

/ sna tshogs lung 'dzin dpa' rnam la // yang dag yid ches bya phyir ster /

/ bla ma'i drin gyis yod pa der // mkhas pa de yi rkyen gyis brda //¹⁶¹⁹

¹⁶¹⁰ gnyis gnyis kyis] D; gnyis gnyis kyi P

¹⁶¹¹ -yātmikā] ACD (bdag nyid Tib); yotmikā B

¹⁶¹² dbyibs] D; sbyings P

¹⁶¹³ -jñā] A (mkhyen Tib); jñe BCD

¹⁶¹⁴ ajñātayā] AD (ma shes pa yis Tib); ajñātayo BC ◇ hi] ABCD; 'di Tib

¹⁶¹⁵ narakādis tu (for narakādiṣu)] AD (dmyal ba sogs su Tib); narakādin tu BC

¹⁶¹⁶ Alternatively, if the *abhijñayā ajñātayā*, which are instrumental in appearance, are used in the sense of dative, verse 37.19d–20a can be translated as “[it] should not be given (taught) to [a practitioner who] has not learned the supernatural faculties”.

¹⁶¹⁷ -dharā] ABD ('dzin Tib); dharo C ◇ vīrā (for vīrāḥ)] ABCD (dpa' rnam la Tib) ◇ sampratyayeṣu (for sampratyayena)] BC; sam++tyayeṣu A; sampratyayeṣu D; yang dag yid ches bya phyir Tib

¹⁶¹⁸ guru-] ABC (bla ma'i Tib); gurū D ◇ -prasādato] ABD (drin gyis Tib); pramādato C ◇ vāsti] ABCD; yod pa der Tib ◇ cchomā] ABC (brda Tib); cchomakā D

¹⁶¹⁹ de yi : D; de'i P

Heroes espouse various transmissions. He should give [the instruction of secret signs] with firm conviction. It is indeed presented thanks to the kindness of a teacher. The secret signs rely on him. [Sages] know [thusly].

ātmanā siddhibhāveṣu kriyante nānyathāvacaḥ /¹⁶²⁰
 tatprasādato muktis tu viharāṇaṃ kṣetre viduḥ //37.22//¹⁶²¹
 / dngos grub dngos po bdag nyid kyis // byed 'gyur gzhan du ma yin no /
 / de yi drin gyis grol ba ste // mkhas pas zhing du gnas par bya //

[The secret signs] are practiced on one's own in [the circumstances where] accomplishment [may] occur. There is no advice in a different way. Thanks to his (teacher's) kindness, liberation and wandering for pleasure in a field are [practicable]; [sages] know [this].

gurūpadeśato kṣetraṃ sapīṭhaṃ bodhipākṣikam /¹⁶²²
 viharāṇaṃ cchomakānāṃ praticchomā surūpakām //37.23//¹⁶²³
 / bla ma'i man ngag zhing yin te // de ni gnas dang byang chub phyogs /
 / gnas pa tstsho ma ka rnam te /¹⁶²⁴ / rang bzhin med pa tstsho ma'i
 lan //¹⁶²⁵

Thanks to the teacher's instruction, [he learns] the fields with the seats [of the goddess], and [the Qualities] Related to Awakening, [with which the goddesses are associated]. [He] wanders in search of [appropriate yoginīs, who show] the secret signs. The secret sign [which he shows] in response is very beautiful.

athavā sarveva guruḥ guruṃ vā sarvasarvakam /¹⁶²⁶
 sāmnyamahājñānaṃ vākpathātāgocaram //37.24//
 / yang na 'di kun bla ma 'am // bla ma thams cad thams cad pa'o /
 / man ngag dang bcas ye shes che // ngag gi lam 'das spyod yul can //

Alternatively, every teacher really [gives] all of the entire [instructions that are] important. The great gnosis based on the transmissions is in the range beyond the path of words (viz., beyond words).

¹⁶²⁰ kriyante] ABD (byed 'gyur Tib); krīyante C

¹⁶²¹ muktis tu] ABC (grol ba ste Tib); mukti D ◇ kṣetre] ABC (zhing du Tib); kṣatre D

¹⁶²² kṣetraṃ] AC (zhing Tib); kṣātraṃ BD ◇ -pīṭhaṃ] ABC (gnas Tib); pīṭha D ◇ -pākṣikam] ABC (phyogs Tib); pācchikam D

¹⁶²³ viharāṇaṃ] ABD (gnas pa Tib); viharām C ◇ cchomakānāṃ] ABD (tstsho ma ka rnam Tib); cchoṣmakānāṃ C ◇ surūpakām (for surūpikā or may be a corruption of svarūpikā)] ABD; surupakām C; rang bzhin med pa Tib

¹⁶²⁴ tstsho ma ka] D; tstshom ma ka P

¹⁶²⁵ tstsho ma'i] D; tstshom ma'i P

¹⁶²⁶ sarveva (for sarva eva)] ACD; sarva B; 'di kun Tib ◇ guruṃ] AC (bla ma Tib); guru BD

kāyacakre mahāsiddhi sarvayānasukhāvaham /¹⁶²⁷

na saukhyaṃ na cāsaukhyān tu sarvan tatra mahādvayam //37.25//¹⁶²⁸

/ sku yi 'khor lor dngos grub che // theg pa kun gyi bde bar bzhugs /

/ bde med bde ba med pa'ang med // thams cad der ni gnyis med che //

[It involves] the great accomplishment in the Body Circle,¹⁶²⁹ bringing pleasures of all vehicles. There is neither pleasure nor absence of pleasure; in this [system], all is in the great [state of] nonduality.

ity āha bhagavān svāmī vajraḍākas tathāgataḥ /¹⁶³⁰

sarvavīrasamāyogād vajrasattvaḥ paraṃ sukham //37.26//¹⁶³¹

/ dpa' bo thams cad mnyam sbyor las // rdo rje sems dpa' bde ba'i mchog /

/ rdo rje mkha' 'gro de bzhin gshegs // bcom ldan bdag pos 'di gsungs so //¹⁶³²

Thus spoke the Blessed One, the master, Vajraḍāka, the tathāgata, Vajrasattva, and the Supreme Bliss, through the complete union with all heroes.

iti śrīḍākārṇave mahāyoginītantrarāje surābhakṣīprayogacchomāsva-
bhāvalakṣaṇavidhipaṭalaḥ saptatrimśatimaḥ /¹⁶³³

/ dpal mkha' 'gro rgya mtsho rnal 'byor ma'i rgyud kyi rgyal po chen po
las chang 'thung ma'i rab tu sbyor ba'i brda'i rang bzhin gyi mtshan nyid
kyi cho ga zhes bya ba ste le'u sum cu rtsa bdun pa'o //¹⁶³⁴

Thus ends Chapter 37, [titled] the rule regarding the characteristics of the nature intrinsic to the secret signs as the practice of Surābhakṣī, in the glorious *Ḍākārṇava*, the great king of Yoginītantras.

¹⁶²⁷ -siddhi] BCD (dngos grub Tib); siddh+ A ◇ -yāna-] A (theg pa Tib); pāna BC; pāṇa D ◇ -sukhā-] ApcBCD (bde bar Tib); mahā Aac

¹⁶²⁸ saukhyaṃ] ABD (bde Tib); saukhyāṃ C ◇ na cā-] ABD (med pa'ang med Tib); na vā C ◇ sarvan] AC (thams cad Tib); sarva B; sarvva D ◇ mahādvayam] ApcBCD (gnyis med che Tib); mahāsukhasā Aac

¹⁶²⁹ The Body Circle is the thirteenth of the circles that constitute the Heruka maṇḍala expounded in the *Ḍākārṇava* 15 (Appendix B).

¹⁶³⁰ svāmī] ABC (bdag pos Tib); svāmi D

¹⁶³¹ -samāyogād] ABCpcD; samāyod Cac

¹⁶³² gsungs so] D; gsungso P

¹⁶³³ iti] ABCD; *n.e.* Tib ◇ -rāje] BD (rgyal po Tib); rājye AC ◇ -svabhāva-] ABC (rang bzhin gyi Tib); svabhāva D ◇ -triṃśatimaḥ] ABC (sum cu rtsa Tib); trīśatimaḥ D

¹⁶³⁴ sum cu] D; sum bcu P

PART III
The *Abhidhānottara*:
Critical Edition and Translation

Abhidhānottara, Chapter 3.78c–88

chommakāṃ darśayed vīra vāmahastena yoginaḥ //3.78//¹⁶³⁵
vīrāṇām ālayo hy eṣa cchommakānām pravartanam /¹⁶³⁶
vāmodbhavaṃ jagat sarvaṃ trailokyaṃ sacarācaram //3.79//¹⁶³⁷
/ dpa' bos brda rnam bstan pa ni // rnal 'byor pa yi lag g-yon gyis //
/ brda rnam la ni 'jug par bya /¹⁶³⁸ / dpa' bo'i gnas su gyur pa 'di /
/ rgyu dang mi rgyu'i 'jig rten gsum // 'gro kun g-yon las byung ba yin //

A hero (yogin) should show the secret sign with the left hand of the yogin [himself].¹⁶³⁹ Since this (the left hand) is the abode of heroes, [other] secret signs proceed [from it]. The whole universe, [namely] the three worlds containing the movable and the immovable, is engendered from the left.¹⁶⁴⁰

vajrasattvas tu tarave latāyāṃ vairocanaḥ sthitaḥ /¹⁶⁴¹
gurave padmanarteṣaṃ dhārāyāṃ vīra siddhidam //3.80//¹⁶⁴²
/ rdo rje sems dpa' mthe bong nyid /¹⁶⁴³ / mdzub mor rnam par snang
mdzad bzhugs /

¹⁶³⁵ chommakāṃ] M; cchosm+++ṃ I; cchosmākāṃ B; cchomākāṃ C; brda rnam Tib ◇ darśayed] BCM (bstan pa Tib); ++++yed I ◇ vīra (for vīro)] BCM (dpa' bos Tib); vī++ I; cf. pañca *Cakrasaṃvara* (31.5c); -ra of *vīra* (stem-form without case-ending) seems to have occurred as a result of changing *pañca* to *vīra*. ◇ yoginaḥ] CM (rnal 'byor pa yi Tib); yeginaḥ IB

¹⁶³⁶ vīrāṇām] IBM (dpa' bo'i Tib); vīrā nām C ◇ cchommakānām] IBM (brda rnam la Tib); cchomakānām C ◇ pravartanam] CM ('jug par bya Tib); pravarttakam IB

¹⁶³⁷ -dbhavaṃ] IB; dbhava CM ◇ trailokyaṃ] IBM; trailokya C

¹⁶³⁸ brda] D; brda' P

¹⁶³⁹ According to the *Abhidhānottaraṅgi* (D 1414, 134r5–r6), the commentary on the *Abhidhānottara*, this sentence (3.78cd) means that in the tantric meeting, a hero shows the secret sign with the left hand, and a yogini shows it with the right hand. Although the *Abhidhānottaraṅgi* does not clearly state this, the “secret sign” in the singular form (*chommakā*) in 3.78c most likely indicates the group of deities (described below) that the yogin has visualized on his left hand, rather than gestures (the plural *cchommakā* in 3.79b) made with the left hand, since his left hand (“this”) is described as “the abode of heroes (male deities)” in 3.79a. See also 3. 86c, where the words *evenṃ chommayed* are used immediately after the description of the deities. In the title of Chapter 31 of the *Cakrasaṃvara*, the deities visualized on the left hand is called *hastacchomā*.

¹⁶⁴⁰ Some may think that *vāmo-* (3.79c) means “woman” (*vāmā*) and not “the left” (*vāma*). However, the main topic in this discourse is the left hand of the male practitioner. See also *Abhidhānottara* 3.82ab, which relates the generation from the left hand. The *Abhidhānottaraṅgi* does not explain what this *vāmo-* indicates.

¹⁶⁴¹ tu tarave] *conj.* (mthe bong nyid Tib); tu tavai IB; tu cava C; tu tavave M; cf. mtheb mo *Abhidhānottaraṅgi* and tarave (mthe bor Tib) *Cakrasaṃvara* (31.7a) ◇ vairocanaḥ sthitaḥ] *em.* (rnam par snang mdzad bzhugs Tib); vairocana sthitaṃ IBM; vairocana sthitaḥ C; cf. vairocana tathā *Cakrasaṃvara* (31.7b)

¹⁶⁴² gurave] CM (gung mor Tib); guruvaṃ IB ◇ -narteṣaṃ] IBM; nartteṣaṃ C; gar dbang gnas Tib ◇ vīra (*m.c.* for vīraṃ)] IBCM (dpa' bo Tib)

¹⁶⁴³ mthe bong] D; mthe bo P

/ gung mor pa dma gar dbang gnas /¹⁶⁴⁴ / srin lag dpa' bo dngos grub can //

(1) Vajrasattva is on the tree (viz., thumb).¹⁶⁴⁵ (2) Vairocana resides on the vine (forefinger). [A yogin should meditate on] (3) Padmanarteśvara on the great (middle finger) and (4) the hero (Heruka), who brings accomplishment, on the stream (ring finger).¹⁶⁴⁶

kaniṣṭhāyām ākāśatanur avyayam /¹⁶⁴⁷ nakhaśuktiṣu hayagrīvaś cālayam
/3.81/¹⁶⁴⁸

/ tha ma la ni mi zad sku // sen mo'i ngos la rta mgrin gnas /

(5) The body of the sky (Ākāśagarbha), which is imperishable, is on the little finger.¹⁶⁴⁹ And (6) Hayagrīva is on the surfaces of the nails. [This is] the abode [of heroes].

sarvavīrāṇām vāmasambhava-kāraṇam /¹⁶⁵⁰ hastatale dūtyaḥ samāgamotsukāḥ /3.82/¹⁶⁵¹

/g-yon pa'i rgyu las byung ba ni /¹⁶⁵² / dpa' bo thams cad yin par bshad //

/ lag mthil pho nya 'dus pa'i mchog /

[The abode¹⁶⁵³] causes the generation of all heroes from the left. On the palm of the [left] hand, there are female messengers, who are enthusiastic for sexual intercourse.¹⁶⁵⁴

¹⁶⁴⁴ pa dma] D; pad ma P

¹⁶⁴⁵ According to the commentaries on the *Cakrasaṃvara*, the *Abhidhānottaravṛtti*, the ritual manuals of *hastapūjā* or “hand worship” examined in this book, *tarave* or the place where Vajrasattva is located is the thumb. “The vine”, “the great”, “the stream” in the following passage are the forefinger, middle finger, and the ring finger, respectively, according to those commentaries and ritual manuals.

¹⁶⁴⁶ According to the *Abhidhānottaravṛtti* (D 1414, 134r7), the hero visualized on the ring finger is Heruka.

¹⁶⁴⁷ ākāśa-] IBCM; *n.e.* Tib ◇ -tanur] IpcBCM (sku Tib); tanuṃ lac ◇ avyayam] IBMpc (mi zad Tib); avyayaḥ CMac

¹⁶⁴⁸ -śuktiṣu] IBpc (ngos la Tib); śu## Bac; suktiṣu C; muktiṣu M ◇ hayagrīvaś cālayam (alternatively, hayagrīvasvālayam)] *em.* (rta mgrin gnas Tib); hayagrīvasvālaya IB; hayagrīvaṃ velāyām C; hagrīvaṃ vālāyām M; cf. hayagrīvaś cālayam *Cakrasaṃvara* (31.9ab)

¹⁶⁴⁹ According to the *Abhidhānottaravṛtti* (D 1414, 134r7), Ākāśagarbha resides on the little finger. See also the parallel passage in the *Cakrasaṃvara* 31.8c (*kaniṣṭhāyām ākāśagarbhas*).

¹⁶⁵⁰ sarvavīrāṇām] CM; sarvvaṃ vīrāṇām IBpc; savve vīrāṇām Bac; dpa' bo thams cad yin par bshad Tib; cf. ete sarvavīrāṇām *Cakrasaṃvara* (31.9c) ◇ -sambhava-] IB (las byung ba Tib); bhāmbhava CM

¹⁶⁵¹ hastatale] IBC (lag mthil Tib); haste talaṃ M ◇ dūtyaḥ] IBC (pho nya Tib); gatyāḥ M ◇ samāgamotsukāḥ] *em.*; samāsamausuka IBpc; samāsamausuka Bac; samānāmo-tzukāḥ C; samārāmātsukāḥ M; 'dus pa'i mchog Tib; cf. samāgamotsukā *Cakrasaṃvara* (31.10b)

¹⁶⁵² ni] D; yin P

¹⁶⁵³ The *Abhidhānottaravṛtti* (D 1414, 134r7–v1) states that the fingers (on which the six lineage lords are visualized, *Abhidhānottara* 3.80–81) constitute the abode of heroes.

¹⁶⁵⁴ According to the *Abhidhānottaravṛtti* (D 1414, 134v1), “the female messengers” refer to the six female messengers, who are most likely the six lineage mistresses also practiced as the six armor-goddesses, i.e., Vārāhī, Yāminī, Mohanī, Saṃcālinī, Saṃtrāsānī, and Caṇḍikā. They are female consorts of the

prṣṭhe tu suniścayaṃ kṛtvā /¹⁶⁵⁵ chommakāḥ pañca darśaniyāḥ sādakena
tu /3.83/¹⁶⁵⁶

/ rgyab tu shin tu nges byas te /

/ brda ni lnga po bstan par bya /¹⁶⁵⁷ / sgrub pa po yis shes par gyis //¹⁶⁵⁸

Then, having made a good ascertainment on the back,¹⁶⁵⁹ the practitioner should make the five deities (“five signs,” *chommakāḥ pañca*) appear.¹⁶⁶⁰

prṭhivī locanā khyātā abdhātur māmakī smṛtā /¹⁶⁶¹

tejaḥ pāṇḍaravāsinyāṃ vāyus tāṛā prakīrtitā //3.84//¹⁶⁶²

/ sa ni spyān zhes bya bar bshad // chu khams mā ma kī ru bshad /

/ me ni gos dkar mo ru bshad // rlung ni sgrol ma dag tu grags //¹⁶⁶³

(1) Earth is said to be Locanā; (2) the Water element is taught to be Māmakī; (3) Fire [corresponds] to Pāṇḍaravāsini; (4) Wind is proclaimed to be Tārā;

cumbikā sūnyāṃ tu pāramitā tathā madhye tu /¹⁶⁶⁴

six lineage lords meditated on the fingers. A yogin visualizes the six lineage mistresses at the center and the five petals of a lotus on the palm of his left hand, is armored in meditation, and causes the gnosis-beings to enter the visualized deities on his left hand.

¹⁶⁵⁵ prṣṭhe tu] *em.* (rgyab tu Tib); prṣṭeṣu IBCM; cf. prṣṭhe tu *Cakrasaṃvara* (31.10c) ◇ suniścayaṃ] *em.* (shin tu nges Tib); suniścaya IB; sunityayaṃ C; sunitya M; cf. sarvaḍākinyāḥ *Cakrasaṃvara* (31.10c)

¹⁶⁵⁶ chommakāḥ] IBM (brda Tib); cchomakā C ◇ pañca] CM (lnga po Tib); pañcaya IB ◇ darśaniyāḥ] IBM (bstan par bya Tib); darśaniyāṃ C ◇ sādakena tu] CpcM; sādhanā tu I; sādhanā~s tu B; ##### Cac; sgrub pa po yis shes par gyis Tib

¹⁶⁵⁷ brda] D; brda' P

¹⁶⁵⁸ gyis] D; bya P

¹⁶⁵⁹ According to the *Abhidhānottaraṃṛtti* (D 1414, 134v1–v2), “making a good ascertainment on the back” means to contemplate the back of the left hand to be a celestial palace (*gzhal yas khang*, which generally indicates the abode of maṇḍala deities). When standing up (*ldang ba' i tshe*), which possibly means the time when he finishes the practice of the circle of assembly, the yogin visualizes the deities on the left hand absorbed into the back of it, namely the celestial palace.

¹⁶⁶⁰ The “five signs” or five deities are the goddesses of the Five Elements mentioned in the next passage. However, it is unclear where the yogin visualizes them. (They are probably visualized somewhere on the left hand.) According to the *Abhidhānottaraṃṛtti* (D 1414, 134v1), they are the goddesses of the Five Elements that constitute the left hand.

¹⁶⁶¹ prṭhivī] IpcBCM (sa Tib); prṭhi lac ◇ locanā] lacBCM (spyān Tib); canā Ipc ◇ khyātā] IBM (zhes bya bar bshad Tib); khyāto C ◇ abdhātur] C (chu khams Tib); abdhātu IBM ◇ smṛtā] IBM; smṛtām C

¹⁶⁶² It is possible to edit this verse as follows: tāṛā pāṇḍaravāsinyāṃ vāyus tejaḥ prakīrtitam (“(3)(4) Wind and Fire are proclaimed to be Tārā and Pāṇḍaravāsini, respectively.”) ◇ tejaḥ] *em.* (me Tib); tāṛā IBM; tālā C; cf. tejaḥ *Cakrasaṃvara* (31.12c) ◇ pāṇḍaravāsinyāṃ] IBM; pāṇḍalavāsinyāṃ C; gos dkar mo ru bshad Tib ◇ tāṛā] *em.* (sgrol ma Tib); teja IBC; tejaḥ M; cf. tāṛā *Cakrasaṃvara* (31.12d) ◇ prakīrtitā] *em.* (grags Tib); prakīrtitām IB; prakīrtitāḥ CM; cf. prakīrtitā *Cakrasaṃvara* (31.12d)

¹⁶⁶³ sgrol ma dag tu] D; sgrol ma rtag tu P

¹⁶⁶⁴ cumbikā] ICM ('o byed ma Tib); cūmbikā B ◇ sūnyāṃ tu] M (stong pa Tib); sūnyanta IB; sunyāṃ tu C ◇ pāramitā tathā] IBCpcM (de bzhin pha rol phyin pa yin Tib); ##### Cac ◇ madhye tu] *em.* (dbus kyi Tib); manyanta IB; sidhyantra C; madhyāṃ tu prṣṭhenan tu M; cf. madhye tu *Cakrasaṃvara* (31.13b)

sarvavīraṇām ālayam pṛṣṭhe tu visarjayed budhaḥ //3.85//¹⁶⁶⁵

/ 'o byed ma ni stong pa ste // de bzhin pha rol phyin pa yin /

/ dbus kyi dpa' bo thams cad ni // mkhas pas rgyab tu gshegs su gsol //

and (5) Space (*śūnyam*) is Cumbikā, the excellent [one] (*pāramitā*) [residing] at the center.¹⁶⁶⁶ [This is] the abode of all heroes. The wise should send [them] back to the back.¹⁶⁶⁷

aparakāśyam idaṃ guhyam gopanīyam prayatnataḥ /¹⁶⁶⁸

evaṃ chommayed vīras tu caikatra carum ārabhet //3.86//¹⁶⁶⁹

sarvavīrasamāyogo ḍākinījālasaṃvaram /¹⁶⁷⁰

/ gsang ba 'di ni mi bstan zhing /¹⁶⁷¹ / rab tu 'bad de sba bar bya /

/ de ltar brda yis dpa' bo rnams // de dang lhan cig bza' ba bza' //

/ dpa' bos thams cad mnyam sbyor ba // mkha' 'gro dra ba'i bde mchog yin /

This secret should not be revealed; [it] should be concealed eagerly. If a hero makes the secret sign in this way¹⁶⁷² and starts [eating] the *caru*[-foods] at a single place,¹⁶⁷³ [he will] be in the complete union with all heroes [and attain] the *saṃvara* in the web of ḍākinīs.¹⁶⁷⁴

anyonyānugatām sarvām chommakām vividhām kathet //3.87//¹⁶⁷⁵

¹⁶⁶⁵ -vīraṇām] IB (dpa' bo Tib); vīraṇām m C; vīṇām M ◇ ālayam] IBCM; *n.e.* Tib ◇ pṛṣṭhe] IpcB (rgyab tu Tib); pṛṣṭa lac; pṛṣṭhena C; pṛṣṭhenan M

¹⁶⁶⁶ Grammatically, it is possible to read *paramitā tathā* (85b) as indicating some sixth goddess residing at the center. However, I do not read so because the text says “the five signs (deities)” (*chommakāḥ pañca*, 3.83c) and not six signs (deities).

¹⁶⁶⁷ The *Abhidhānottaravṛtti*'s comment (D 1414, 134v1–v2) is too brief to know the details. It appears to say that the goddesses of the Five Elements are sent back to the back of the left hand, where there is a divine palace. It does not explain what *madhye* and *sarvavīraṇām ālayam* in this passage indicate.

¹⁶⁶⁸ aprakāśyam] C (mi bstan Tib); aprakāśyam IBM

¹⁶⁶⁹ chommayed] IBM (brda yis Tib); cchommayed C ◇ vīras tu caikatra] *conj.*; vīrataś caikatra IB; vīram tata svaikatra CM; dpa' bo rnams // de dang lhan cig Tib; cf. vīra ekatraiva *Cakrasaṃvara* (31.14d)

¹⁶⁷⁰ -samāyogo] IBC (mnyam sbyor ba Tib); samāyogā M ◇ -saṃvaram] IB (bde mchog Tib); saṃvaraḥ CM

¹⁶⁷¹ zhing] D; cing P

¹⁶⁷² Most likely, “makes the secret sign in this way” means that a yogin should visualize the deities on his left hand according to the instruction of this chapter. With this sacralized left hand, he starts eating foods.

¹⁶⁷³ The phrases “eating the *caru*-foods” and “at a single place” can be widely found in the tantras. The *caru* refers to ritual foods, often impure foods, such as the fivefold nectar and others ritually equated with the fivefold nectar. “At a single place” generally carries a connotation of the nonduality. For example, in a communal ritual, a yogin eats foods in the state of nonduality without discriminating the higher and lower castes.

¹⁶⁷⁴ As I mentioned in the Preface of this monograph, the concept *saṃvara*, which is often mechanically translated as “supreme bliss,” actually has various meanings. Therefore, I did not translate *saṃvara*. The *Abhidhānottaravṛtti* does not explain in which sense *saṃvara* is used in this passage. The Tibetan translation is *bde mcho*, “supreme bliss.”

¹⁶⁷⁵ sarvām] M (thams cad kyi Tib); satvām IB; sarvā C ◇ chommakām] C (brda Tib); cchommakā IBM ◇ vividhām] *em.* (sna tshogs Tib); vividhā IBCM

lakṣaṇaṃ dākinīnāṃ tu dūtyā lakṣaṇakaṃ budhaḥ /¹⁶⁷⁶
sarvam eva ca kathitaṃ sādhanānāṃ hitāya vai //3.88//¹⁶⁷⁷
/ phan tshun rjes 'gro thams cad kyi // sna tshogs brda ni bshad par bya //
/ mkha' 'gro ma yi mtshan nyid dang /¹⁶⁷⁸ / pho nya rnams kyi mtshan
nyid dag /
/ sgrub pa po la phan pa'i phyir // de dag thams cad bshad par bya //

[A yogin] should speak various secret codes that follow each other. The wise [should recognize] the characteristics of dākinīs, the characteristics of female messengers. All are precisely taught [in this *Abhidhānottara*] for the benefit of practitioners.¹⁶⁷⁹

¹⁶⁷⁶ lakṣaṇaṃ] *em.* (mtshan nyid Tib); lakṣaṇa IBCM ◇ dūtyā] IBM (pho nya rnams kyi Tib); drtyā C ◇ lakṣaṇakaṃ] IB (mtshan nyid dag Tib); lakṣaṇaka CM ◇ budhaḥ] CM; buddhaḥ IB; *n.e.* Tib
¹⁶⁷⁷ eva] IBCM; de dag Tib ◇ kathitaṃ] CM (bshad par bya Tib); kathitāṃ IB ◇ sādhanānāṃ] IBM (sgrub pa po la Tib); sādhanānāṃ C
¹⁶⁷⁸ mkha' 'gro ma yi] D; mkha' 'gro ma'i P
¹⁶⁷⁹ This ends the part of Chapter 2 that teaches *chommakā*. The title of Chapter 3 is *hrdayatattvaparamārtha* (“the ultimate truth of the reality of the heart”) in Sanskrit and *de kho na nyid kyi snying po'i don dam pa bstan pa* (“the instruction of the ultimate truth of the heart of the reality”) according to the Tibetan translation.

Abhidhānottara, Chapter 38

athānyam saṃpravakṣyāmi cchomakottamaguhyakam /¹⁶⁸⁰
 chomakān ye na jānanti te na sidhyanti yoginaḥ /¹⁶⁸¹
 niścayaṃ yo hi jānāti asau sidhyati na saṃśayaḥ //38.1//¹⁶⁸²
 / de nas gzhan yang bshad bya ba // brda ni mchog tu gsang ba ste /¹⁶⁸³
 / brda ni yongs su mi shes par /¹⁶⁸⁴ / sbyor ba'i dngos grub mi 'grub ste //
 / 'di ni nges par shes pa na // dngos grub 'grub par the tshom med /

Next, I shall explain [a version of] secret codes (*chomaka*)¹⁶⁸⁵ that is the highest and confidential. Yogins who do not know the secret codes do not attain accomplishment. One who certainly knows [them] is accomplished, no doubt.

dā iti puruṣaḥ smrtaḥ /¹⁶⁸⁶ dī iti strīṇām tataḥ /¹⁶⁸⁷ su iti stambhanam
 /¹⁶⁸⁸ sū iti bhakṣaṇam /¹⁶⁸⁹
 / dwa zhes bya ba skyes bur bshad // di zhes bya ba bud med yin //
 / pu zhes bya ba gnon pa yin /¹⁶⁹⁰ / su zhes bya ba za ba nyid /

(1) [The code syllable] *dā* is taught to [mean] “man”. (2) Next, *dī* is [the code] for “women”. (3) *Su* is “paralyzing”. (4) *Sū* is “eating.”¹⁶⁹¹

¹⁶⁸⁰ -nyam (for -nyat)] BC (gzhan yang Tib): nya M ◇ cchomakottama-] BM (brda ni mchog Tib); cchosmakottama C

¹⁶⁸¹ chomakān] B (brda Tib); cchommakān C; cchomakām M ◇ ye na] CM: om. B; yongs su mi Tib ◇ jānanti] BM (shes par Tib); jāninta C ◇ sidhyanti] B (dngos grub and 'grub Tib); siddhyanti C; siddhyanti M

¹⁶⁸² niścayaṃ] M (nges par Tib); niścayan B; niścayām C ◇ yo hi] B (na Tib); yena CM ◇ jānāti] BpcCM (shes pa Tib); jānā## Bac ◇ sidhyati] BC (dngos grub 'grub par Tib); siddhyati M ◇ saṃśayaḥ] CM (the tshom Tib); saṃśayaḥ B

¹⁶⁸³ brda] D; brda' P

¹⁶⁸⁴ brda] D; brda' P

¹⁶⁸⁵ In the chapters on secret signs in the *Abhidhānottara*, the word *chomaka* or the like (which I translate to “secret code”) is *mostly* used to indicate the secret signs that deliver certain messages. Delivering certain messages (by syllables, words, or gestures) is the core essence of this type of secret signs.

¹⁶⁸⁶ dā] BC; dā M; dwa Tib ◇ puruṣaḥ] BM (skyes bur Tib); puruṣa C

¹⁶⁸⁷ dī] BCM; di Tib ◇ tataḥ] BCM; n.e. Tib

¹⁶⁸⁸ su] B; sa CM; pu Tib ◇ stambhanam] BM (gnon pa Tib); stambhanī C

¹⁶⁸⁹ sū] B; su CM; su Tib

¹⁶⁹⁰ pu zhes bya ba] D; bu zhes bya ba P

¹⁶⁹¹ According to the *Abhidhānottaraṛtti* (D 1414, 201v6–v7), (1) “man” means twenty-four male practitioners who have attained the characteristics of the deities in the Śuddhāvāsa heaven (the highest heaven in the Form Realm); (2) “women” are thirty-six women who have attained the appropriate characteristics through initiation (*dbang bskur nas mtshan ma thob pa*); (3) *stambhanam* (which I have translated as “paralyzing”) means embracing; and (4) “eating” is to eat the fivefold nectar.

mā iti mātā /¹⁶⁹² yo iti bhāryā /¹⁶⁹³ bhī iti bhaginī /¹⁶⁹⁴ sī iti sakhī /¹⁶⁹⁵
 / ma zhes bya ba ma ru bshad // ya zhes bya ba chung ma nyid //
 / bha zhes bya ba sring mo yin // bhi zhes bya ba mdza' mor bshad /

(5) *Mā* is “mother”. (6) *Yo* is “wife”. (7) *Bhī* is “sister”. (8) *Sī* is “female friend.”¹⁶⁹⁶

lu iti duhitā /¹⁶⁹⁷ strī iti rudhiraṃ smṛtam /¹⁶⁹⁸ so iti somapānam / pe iti
 peyam /¹⁶⁹⁹
 / lu zhes bya ba bu mo yin // sri zhes bya ba khrag tu bshad //
 / so ni zhi ba'i btung ba yin // pe zhes bya ba thug pa ste /¹⁷⁰⁰

(9) *Lu* is “daughter”. (10) *Strī* is taught to be “blood”. (11) *So* is “soma drink”. (12) *Pe*
 is “the drinkable.”¹⁷⁰¹

pī iti māṃsam /¹⁷⁰² [bha iti bhakṣaṇam /]¹⁷⁰³ bhū iti melāpakam /¹⁷⁰⁴ śī
 iti śmaśānam /¹⁷⁰⁵
 / pi zhes bya ba de bzhin sha // ba zhes bya ba za ba yin //
 / bhu zhes bya ba 'dres pa yin // pi zhes bya ba dur khrod yin /

(13) *Pī* is “flesh”. [(14) *Bha* is “the eatable.”] (15) *Bhū* is “meeting”. (16) *Śī* is “charnel
 ground.”¹⁷⁰⁶

¹⁶⁹² mā] BCM; ma Tib ◇ mātā] BCM; ma ru bshad Tib

¹⁶⁹³ yo] BC; yā M; ya Tib ◇ iti] BCMpc (zhes bya ba Tib); ti Mac ◇ bhāryā] M (chung ma Tib); bhāryāḥ
 B; bhāryō C

¹⁶⁹⁴ bhī] BCM; bha Tib

¹⁶⁹⁵ sī] BCM; bhi Tib ◇ sakhī] BC; sukhī M; mdza' mor bshad Tib

¹⁶⁹⁶ According to the *Abhidhānottaravṛtti* (D 1414, 201v7–202r1), (5) “mother” signifies that the vital air enters the *avadhūtī* channel simultaneously with the *vajrācārya* or adamantite teacher (*rdo rje slob dpon dang dus mnyam du srog a wa dhū tīr chud pa*); (7) “sister” refers to [a woman one who] was consecrated simultaneously with [the practitioner] himself (unclear, *rang dang dus mnyam du dbang bskur ba*); and (8) “female friend” indicates the consecration of the disciple (*slob ma dbang bskur ba*). The sixth code letter is not commented.

¹⁶⁹⁷ lu] BM (lu Tib); lū C ◇ duhitā] CM; duhitāḥ B

¹⁶⁹⁸ strī] BCM; sri Tib

¹⁶⁹⁹ pe] C (pe Tib); ye B; pa M

¹⁷⁰⁰ pe zhes bya ba] D; be zhes bya ba P

¹⁷⁰¹ According to the *Abhidhānottaravṛtti* (D 1414, 201v7–202r2), (9) “daughter” means the consecration of oneself (*rang gi dbang bskur*); (10) “blood” is the self-arising flower (i.e., menstrual blood) in the Secret Consecration (*gsang ba'i dbang bskur ba'i rang byung gi me tog*); and (11) “soma drink” signifies the drinking of the semen in the Secret Consecration (*gsang ba'i dbang bskur ba'i zhi ba'i btung ba*). The twelfth code word is not commented.

¹⁷⁰² This sentence is omitted in B. ◇ pī] CM; pi Tib ◇ māṃsam] C; māsaṃ M; de bzhin sha Tib

¹⁷⁰³ bha iti bhakṣaṇam] *conj.* (ba zhes bya ba za ba yin Tib); *om.* BCM; cf. bha iti bhakṣaṇam *Cakrasaṃvara* (15.5b) and *Sampuṭodbhava* (7.1.13); not commented in the *Abhidhānottaravṛtti*.

¹⁷⁰⁴ melāpakam] BM ('dres pa Tib); merāpakam C

¹⁷⁰⁵ śī] CM; sī B; pi Tib ◇ śmaśānam] C (dur khrod yin Tib); tathā smasānam B; tathā śmaśānam M

¹⁷⁰⁶ According to the *Abhidhānottaravṛtti* (D 1414, 202r2), (13) “flesh” refers to the offered flesh cooked 108 times with spices (*sman sna brya rtsa bryad bskol ba'i tswa ru'i sha*); (15) “meeting” is the gathering

prī iti mṛtakam /¹⁷⁰⁷ dī iti yoginī /¹⁷⁰⁸ ga iti lāmā /¹⁷⁰⁹ strī iti rūpiṇī /¹⁷¹⁰
 / du zhes bya ba ro yin no // ṭī zhes bya ba rnal 'byor ma //
 / gā zhes bya ba lā ma yin // tri zhes bya ba gzugs can ma /

(17) *Prī* is “corpse”. (18) *Ḍī* is “yoginī”. (19) *Ga* is “Lāmā”. (20) *Strī* is “Rūpiṇī.”¹⁷¹¹

ku iti dākinī / hā iti khaṇḍarohā /¹⁷¹² ja iti jaṅghāyugalam / ke iti
 bāhuyugalam /¹⁷¹³ bha ity abhivādanam /¹⁷¹⁴
 / ku zhes bya ba mkha' 'gro ma // ha ni kha ṅḍa ro nyid ma //¹⁷¹⁵
 / dza zhes bya ba byin pa gnyis // ba zhes bya ba gsong por smra /

(21) *Ku* is “Dākinī”. (22) *Hā* is “Khaṇḍarohā”. (23) *Ja* is “both shanks”. (24) *Ke* is “both arms”. (25) *Bha* is [uttered as] respectful greeting.¹⁷¹⁶

sva iti svāgatam / mī iti mīlanam /¹⁷¹⁷ bha iti bhakṣaṇam /¹⁷¹⁸ bhyo iti
 abhakṣaḥ /¹⁷¹⁹ mo iti peyāpeyam /¹⁷²⁰
 / swa zhes bya ba legs 'ongs yin // mi zhes bya ba nya yin la //
 / byo zhes bya ba bza' ba min /¹⁷²¹ / phyo zhes bya ba btung ba min /¹⁷²²

in the circle of assembly (*tshogs kyi 'khor lo'i 'dus pa*); and these (possibly from (1) to (15)) are related to the Secret Consecration. The fourteenth code letter is not commented. The following (possibly from (16) to (23)) are related to the Wisdom Gnosis Consecration: (16) “charnel ground” indicates the charnel ground as a place of mental concentration (*sems 'dzin pa'i gnas dur khrod*).

¹⁷⁰⁷ prī] BCM; du Tib

¹⁷⁰⁸ dī] BCM; ṭī Tib

¹⁷⁰⁹ ga] BCM; gā Tib ◇ lāmā] *em.* (lā ma Tib); mālā BCM; cf. lāmayas *Cakrasaṃvara* (15.6a) and lāmā *Saṃpūṭodbhava* (7.1.13)

¹⁷¹⁰ strī] BCM; tri Tib

¹⁷¹¹ According to the *Abhidhānottaravṛtti* (D 1414, 202r3), (17) “corpse” means the flesh of a man who has been born into human existence seven times in a row (*skye ba bdun pa'i ro kha zas su bza' ba*); (18) “yoginī” refers to the lineage of Vārāhī (*phag mo'i rigs*); (19) “Lāmā” is Tārā (*sgrol ma*); (20) “Rūpiṇī” is Buddhālocanā (*sangs rgyas spyan*).

¹⁷¹² hā] BCM; ha Tib

¹⁷¹³ This sentence is omitted in B. There is no equivalent line in Tib. ◇ ke] C; ka M

¹⁷¹⁴ bha] BC; bhu M; ba Tib ◇ abhivādanam] BM (gsong por smra Tib); abhibhādanam C

¹⁷¹⁵ kha ṅḍa ro nyid ma] D; khaṅ ḍa ro nyid ma P

¹⁷¹⁶ According to the *Abhidhānottaravṛtti* (D 1414, 202r3–r4), (21) “Dākinī” is Māmakī (*mā ma kī*); (22) “Khaṇḍarohā” is Pāṇḍaravāsīnī (*gos dkar mo*); and (23) “both shanks” are the goddesses without any defilement and the mental concentration (*zag med kyi lha mo rnam dang sems 'dzin pa*). The twenty-fourth code letter is not commented. The *Abhidhānottaravṛtti* says that the code letters (25) and (26) are used when the yogin and yoginī first meet.

¹⁷¹⁷ mī] BCM; mi Tib ◇ mīlanam] BM; mīraṇam C; nya Tib

¹⁷¹⁸ There is no equivalent line in Tib.

¹⁷¹⁹ bhyo] BCM; byo Tib ◇ abhakṣaḥ] CM (bza' ba min Tib); abhakṣam B

¹⁷²⁰ mo] BC; mā M; phyo Tib ◇ peyāpeyam] BCM; btung ba min Tib

¹⁷²¹ bza' ba min] D; bza' ba yin P

¹⁷²² btung ba min] D; btung ba yin P

(26) *Sva* is “Welcome!” (27) *Mī* is “closing the eyes” (or “meeting together,” *mīlanam*). (28) *Bha* is “eating” (or “causing to eat,” *bhākṣaṇam*). (29) *Bhyo* is “not eating”. (30) *Mo* is “the drinkable and the undrinkable.”¹⁷²³

ga iti gamyāgamyam / ka iti kāmyam /¹⁷²⁴ sa iti satī /¹⁷²⁵ ra iti raṇḍā /¹⁷²⁶
 / ga ni bgrod dang bgrod min yin /¹⁷²⁷ / ka zhes bya ba 'dod pa yin //
 / sa zhes bya ba gzhan mi 'gro // ra zhes bya ba khyo med mo /

(31) *Ga* is “the proper and the improper”. (32) *Ka* is “the desirable”. (33) *Sa* is “right woman”. (34) *Ra* is “widow.”¹⁷²⁸

du iti duścāriṇī / su iti subhagā / na iti durbhagā / sa iti samayī /
 / du zhes bya ba spyod ngan mo // su zhes bya ba skal bzang mo //
 / na zhes bya ba skal ngan ma // sa zhes bya ba dam tshig can /

(35) *Du* is “woman of evil action”. (36) *Su* is “very fortunate woman”. (37) *Na* is “unfortunate woman”. (38) *Sa* is “one observing the pledge.”¹⁷²⁹

a iti asamayī / ā iti āgatam /¹⁷³⁰ ṇa iti nāgatam /¹⁷³¹ so iti sajjanaḥ, ācāryaḥ
 /38.2/¹⁷³²
 / a zhes bya ba dam tshig med // ī zhes bya ba 'ongs pa yin //
 / na zhes bya ba ma 'ongs yin // so zhes bya ba chags pa yin /

¹⁷²³ According to the *Abhidhānottaravṛtti* (D 1414, 202r4–r5), (26) “Welcome!” is a respectful greeting in response to (25); (27) “closing the eyes” means sleeping and so on (*nyal sogs pa*); (28) “eating” refers to eating the fivefold nectar (*bdud rtsi'i lnga'i bza' ba*); (29) “not eating” means not being transformed into the fivefold nectar (*bdud rtsir byin gyis ma brlabs pa*); and (30) “the drinkable and the undrinkable” refer to the drinks transformed into the fivefold nectar and those not transformed into that, respectively.

¹⁷²⁴ This sentence is omitted in C. ◇ iti] BpcM; i## Bac

¹⁷²⁵ satī] Bpc (gzhan mi 'gro Tib); sati BacM; sabhī C

¹⁷²⁶ raṇḍā] CM (khyo med mo Tib); raṇḍi B

¹⁷²⁷ ga ni] D; ka ni P

¹⁷²⁸ According to the *Abhidhānottaravṛtti* (D 1414, 202r5–r6), (31) “the improper” refers to those inappropriate for initiation and those who are not initiated (*dbang bskur ba la scrod pa dang dbang ma bskur ba*); (32) “the desirable” are desirable goddesses of the five lineages; (33) “right woman” is a woman who does not approach any man of others (*skyes pa bzhan gyi drung du mi 'gro*); and (34) “widow” signifies the most excellent seal (a female partner for practice) who does not have her husband (*bdag po med pa'i mchog ma'i phyag rgya*).

¹⁷²⁹ According to the *Abhidhānottaravṛtti* (D 1414, 202r6–r7), (35) “woman of evil action” indicates a prostitute or a woman who sells her beauty (*gzugs 'tshong ma*); (36) “very fortunate woman” is a woman having faith in the Buddha (*sangs rgyas la dad pa*); (37) “unfortunate woman” means a woman having faith in the other systems (*mu stags pa la dad pa*); and (38) “one observing the pledge” signifies an initiated one (*dbang bskur ba thob pa*).

¹⁷³⁰ ā] BCM; ī Tib

¹⁷³¹ ṇa] BCM; na Tib ◇ nāgatam] B (ma 'ongs Tib); agatam C; anāgatam M

¹⁷³² sajjanaḥ] C; sarjanaḥ B; sarjanaḥ M; chags pa Tib ◇ ācāryaḥ] BCM; *n.e.* Tib

(39) *A* is “one not observing the pledge”. (40) *Ā* is “arrived”. (41) *Ṇa* is “not arrived”. (42) *So* is “the right man,” [i.e., one’s own] teacher.¹⁷³³

ete ekaikākṣarā chommakānām bhakṣābhakṣaṃ pradāpayet /¹⁷³⁴
 dīkṣākāleṣu yogīnām abhiṣekāditaḥ parā //38.3//¹⁷³⁵
 / 'di dag yi ge'i brda yin te // dbang bskur dus su rnal 'byor pas //
 / bza' dang bza' med sbyin par bya // dbang bskur ba ni mchog yin te /¹⁷³⁶

These are secret codes [in the form] of single syllables. [By means of them, a yogin] should send [his messages such as] “eating” and “not eating”. [The secret code] is excellent for yogins at the time of initiation rituals (*dīkṣā*) and during [other practices] such as consecration rituals (*abhiṣeka*).

paramasamayā manojñopakārānām /¹⁷³⁷ bhakṣābhakṣāya pradātavyaṃ
 samayinā samayakāle melāpakasamayacakreṣu /38.4/¹⁷³⁸
 / dam tshig mchog ni shes pa dang // dam tshig can gyi dam tshig dus //
 / dam tsiḡ 'khor lo 'dus pa dang // dad pa mams la sbyin par bya /
 / ma dad pa la sbyin mi bya //

[The secret code] is an excellent [form of] the pledge for those [who perform] agreeable service. For [sending his messages such as] “eating” and “not eating,” [the code syllable] should be given (uttered) by one who observes the pledge at the time of [practicing] the pledge, [namely] the circles of the assembly [disciplined] by the pledge.¹⁷³⁹

¹⁷³³ According to the *Abhidhānottaravṛtti* (D 1414, 202r7), (40) “arrived” and (41) “not arrived” mean to have come with faith (*dad pas*) and without faith (*dad pa med pas*), respectively; and (42) “the right man” refers to an agreeable place that is the most excellent (*yiḍ du 'ong ba'i yul dam par gyur pa*). The thirty-ninth code letter is not commented.

¹⁷³⁴ ete ekaikākṣarā chommakānām (for etāni ekaikākṣarāni cchommakāni)] B ('di dag yi ge'i brda yin te Tib); ekaikākṣarā cchomakānām C; ete ekaikākṣaro cchommakānām M ◇ bhakṣābhakṣaṃ] BM (bza' dang bza' med Tib); bhakṣyābhakṣyaṃ C

¹⁷³⁵ yogīnām (*m.c.* for yoginām)] BC (rnal 'byor pas Tib); yoginām M ◇ -kāditaḥ] BCM; *n.e.* Tib ◇ parā] C (mchog Tib); param B; parām M

¹⁷³⁶ dbang bskur ba ni] D; dbang bskur ba'i P ◇ yin] D; min P

¹⁷³⁷ -samayā] CM (dam tshig Tib); sa..yā B ◇ manojñopakārānām] C; manojñopakānām B; manojñopakārakānām M; shes pa dang Tib

¹⁷³⁸ bhakṣābhakṣāya pradātavyaṃ] M; bhakṣyābhakṣa pradātavyaṃ Bac; bhakṣyābhakṣāya pradātavyaṃ Bpc; bhakṣyābhakṣyāya pradātavyaṃ C; dad pa mams la sbyin par bya / ma dad pa la sbyin mi bya // Tib ◇ samayinā] BpcM (dam tshig can gyi Tib); samayanā Bac; samayinām C ◇ -kāle] CM (dus Tib); kā~re B

¹⁷³⁹ The *Abhidhānottaravṛtti* (D 1414, 202v1–v2) comments that the code words and syllables are used in the practice of the pledge (*dam tshig*), the consecrations (*dbang bskur ba*) such as the Secret Consecration, and the circle of assembly (*tshogs kyi 'khor lo*).

abhidhānottarottare chommāpaṭalo 'ṣṭatrimśattamaḥ /¹⁷⁴⁰

/ mngon par brjod pa'i rgyud bla ma'i bla ma las brda'i le'u ste sum cu rtsa
brgyad pa'o //¹⁷⁴¹

[Thus ends] Chapter 38 on the secret codes in the *Abhidhānottarottara*.

¹⁷⁴⁰ abhidhāno-] BC (mngon par brjod pa'i Tib); iti śrīabhidhāno M ◇ chommā-] CM (brda'i Tib);
cchau## Bac; cchaummā Bpc ◇ -paṭalo 'ṣṭatrimśattamaḥ] *em.* (le'u ste sum cu rtsa brgyad pa Tib);
paṭalaḥ pañcatrimśatamaḥ B; paṭalaḥ pañcatrimśattamaḥ C; paṭalaḥ saptatrimśatitamaḥ M
¹⁷⁴¹ sum cu] D: sum bcu P

Abhidhānottara, Chapter 39

athānyam sampravakṣyāmi yoginīnām tu lakṣaṇam /¹⁷⁴²
yena vijñātamātreṇa sādhaḥ siddhim āpnuyāt //39.1//¹⁷⁴³
/ de nas gzhan yang bshad bya ba // rnal 'byor ma yi mtshan nyid ni /
/ gang gis shes pa tsam gyis ni // sgrub pa po yis dngos grub thob //

Now, I shall explain another, the characteristics of yoginīs, by the mere knowledge of which a practitioner can attain accomplishment.

mṛṇālagaurā tu yā nārī padmapatrāyatalocanā /¹⁷⁴⁴
sitavastrapriyā nityam navacandanagandhinī //39.2//¹⁷⁴⁵
saugatagoṣṭhīratā caiva sā jñeyā kulagoṭrajā /¹⁷⁴⁶
/ bud med pad rtsa ltar dkar zhing // pa dma'i 'dab ltar dkyus ring mig /¹⁷⁴⁷
/ rtag tu gos ni dkar la dga' // tsa ndan sar pa'i dri dang ldan //¹⁷⁴⁸
/ bde gshegs 'dus pa nyid la dga' // de rigs las byung shes par bya /

A woman who is [colored] whitish like a lotus root, has the eyes that are long like a lotus petal, is always fond of white clothes, gives off the scent of fresh sandalwood, and is delighted with a Buddhist assembly should be known as (1) a woman born of a good lineage and clan.¹⁷⁴⁹

yā nārī taptahemābhā raktapītāambarapriyā //39.3//
jātīcampakagandhā ca sā ca rudrānugā bhavet /¹⁷⁵⁰
/ bud gang btso ma'i gser 'dra zhing // dmar dang ser ba'i gos la dga' //
/ dzā ti tsam pa'i dri dang ldan /¹⁷⁵¹ / de yang bzang po'i rjes 'gror 'gyur /

¹⁷⁴² -nyam] C (gzhan yang Tib); nya BM ◇ sampravakṣyāmi] CM (bshad bya ba Tib); sampravakṣye B ◇ lakṣaṇam] CM (mtshan nyid Tib); bhakṣaṇam B

¹⁷⁴³ yena] BM (gang gis Tib); yoga C ◇ vijñāta-] CM (shes pa Tib); vijñāna B ◇ sādhaḥ] M (sgrub pa po yis Tib); sādha BC

¹⁷⁴⁴ mṛṇāla-] C (pad rtsa Tib); mūla B; mṛṇāla M ◇ tu] B; om. CM ◇ -patrāyata-] CM ('dab ltar dkyus ring Tib); tāpatra B

¹⁷⁴⁵ -candana-] CM (tsa ndan Tib); candrana B

¹⁷⁴⁶ -goṣṭhī-] M ('dus pa Tib); gauṣṭī B; goṣṭhi C ◇ -ratā] BM (dga' Tib); ratās C ◇ jñeyā BC (shes par bya Tib); jñeyo M

¹⁷⁴⁷ pa dma'i] D; pad ma'i P

¹⁷⁴⁸ tsa ndan] D; tsan dan P

¹⁷⁴⁹ According to the *Abhidhānottaravṛtti* (D 1414, 202v5), she is of the lotus lineage (*pa dma'i rigs*) and resides in the Speech Circle (*gsung gi 'khor lo*) of the fivefold maṇḍala of Heruka (Appendix A).

¹⁷⁵⁰ jāti-] CM (dzā ti Tib); yā jā / ti B ◇ -gandhā] CM (dri dang ldan Tib); gandhyā B ◇ rudrā-] BCM; bzang po'i Tib

¹⁷⁵¹ dzā ti] D; dzā ta P ◇ dri] D; di P

A woman who is colored like heated gold, is fond of clothes [colored] reddish yellow, and gives off the scents of *jātī* and *campaka* flowers should be (2) a woman following Rudra.¹⁷⁵²

yā ca indīvaraśyāmā nīlagandhāambarapriyā //39.4//¹⁷⁵³
 nīlotpalābhagandhā ca vīrarudrānugā hi sā /¹⁷⁵⁴
 / thams cad u tpal ltar sngo bsangs /¹⁷⁵⁵ / dri dang gos ni sngo la dga' //
 / u tpal sngon po'i dri yod pa /¹⁷⁵⁶ / de ni dpa' bo bzang rjes 'gro /

[A woman] who is [colored] dark blue like a petal of a dark-blue lotus (*indīvara*), is fond of dark-blue perfume and clothes, and gives off the scent like [that of] dark-blue lotus (*nīlotpala*) is indeed (3) a woman following the hero Rudra.¹⁷⁵⁷

yā nārī puṇḍarīkadalacchavir mṛṇālagandhā ca satatam //39.5//¹⁷⁵⁸
 sā tu vīramatī tathā /¹⁷⁵⁹
 / bud med pad dkar 'dra mdog gang // rtag tu pa dma'i rtsa ba dri //¹⁷⁶⁰
 / de yang de bzhin dpa' mo'i blo /

Likewise, a woman who has the skin [colored] like a petal of a white lotus (*puṇḍarīka*) and constantly gives off the scent of lotus root is (4) Vīramatī (or “heroic woman”).¹⁷⁶¹

raktagaurā ca yā nārī raktavarṇasurūpiṇī //39.6//¹⁷⁶²
 mallikotpalagandhā tu sā vajrakulasambhavā /¹⁷⁶³

¹⁷⁵² According to the *Abhidhānottaravṛtti* (D 1414, 202v5–v6), she is of the jewel lineage (*rin po che'i rigs*) and resides in the Gnosis Circle (*ye shes kyi 'khor lo* = Great Pleasure Circle) of the fivefold maṇḍala of Heruka (Appendix A).

¹⁷⁵³ yā] BCM; thams cad Tib ◇ indīvara-] B (u tpal Tib); indīvara CM ◇ -śyāmā] *corr.* (sngo bsangs Tib); syāmā BCM ◇ -gandhā-] B (dri Tib); vastrā CM ◇ -mbara-] CM (gos Tib); svara B

¹⁷⁵⁴ -lābha-] BM; lā ca C; yod pa Tib ◇ -rudrā-] BpcCM; ruḥā Bac; bzang Tib ◇ sā] CM (de Tib); mā B

¹⁷⁵⁵ u tpal] D; ud pal P

¹⁷⁵⁶ u tpal] D; ud pal P

¹⁷⁵⁷ According to the *Abhidhānottaravṛtti* (D 1414, 202v6), she is of the Heruka lineage (*he ru ka'i rigs*) and resides at the center (*dbus*) of the fivefold maṇḍala of Heruka (Appendix A).

¹⁷⁵⁸ nārī] BM (bud med Tib); nārīka C ◇ puṇḍarīka-] BpcCM (pad dkar Tib); pu## Bac ◇ -dala-] BCM; 'dra Tib ◇ -cchavir] *em.* (mdog Tib); cchavi BCM; cf. -cchavir *Cakrasaṃvara* (16.6a) ◇ mṛṇāla-] CM (pa dma'i rtsa ba Tib); mṛṇāla B ◇ satatam] BM (rtag tu Tib); śatataṃ C

¹⁷⁵⁹ sā tu] *corr.* (de yang Tib); śānta B; śā tu C; śānta M; śānta- ◇ -matī] BC (blo Tib); mati M ◇ tathā] CM (de bzhin Tib); *om.* B

¹⁷⁶⁰ pa dma'i] D; pad ma'i P

¹⁷⁶¹ According to the *Abhidhānottaravṛtti* (D 1414, 202v6), she is of the *vajra* lineage (*rdo rje'i rigs*), residing in the Mind Circle (*thugs kyi 'kho lo*) of the fivefold maṇḍala of Heruka (Appendix A).

¹⁷⁶² -gaurā] BC (ser skya'i Tib); gauro M ◇ -varṇa-] BC; varṇā M; gos Tib; cf. -vastra- *Cakrasaṃvara* (16.7b) ◇ -surūpiṇī] CM (gzugs bzang Tib); svarupinī B

¹⁷⁶³ malliko-] BM (ma la ki Tib); māliko C ◇ tu] BM; ca C ◇ sā] C (de Tib); *om* Bac; sā ## tu Bpc; sā ca M

/ dmar zhing ser skya'i bud med gang // gzugs bzang gos ni dmar ba dang //
 / ma la ki dang u tpal dri /¹⁷⁶⁴ / de ni rdo rje'i rigs byung yin /

A woman who is reddish white, is beautiful with [clothes] colored red, and gives off the scents of *mallikā* flower and blue lotus (*utpala*) is (5) a woman born of the vajra lineage.¹⁷⁶⁵

pītaśyāmā ca yā nārī śukravarṇāmbārapriyā //39.7//¹⁷⁶⁶
 śirīṣapūṣpagandhā ca sā tathāgatakulānugā /¹⁷⁶⁷
 / ser zhing ljang ba'i bud med gang // gos ni dkar la dga' ba dang //
 / mgo la me tog dri dang ldan // de bzhin gshegs rigs rdzes 'gro yin /

A woman who is [colored] yellowish gray, is fond of clothes colored white, and gives off the scent of *śirīṣa* flowers is (6) a woman following the tathāgata lineage.¹⁷⁶⁸

āraktavarṇā tu yā nārī tadvarṇāmbāradhāriṇī //39.8//¹⁷⁶⁹
 karpūragandhā satataṃ vairocanakulānugā /¹⁷⁷⁰
 / bud med gang zhig kha dog dmar // de'i mdog can gyi gos 'chang zhing //
 / rtag tu ga bur dri dang ldan // rnam snang rigs kyi rjes 'gro zhing /¹⁷⁷¹

A woman who is colored reddish, wears clothes of that color (red), and always gives off the scent of camphor is (7) a woman following Vairocana's lineage.¹⁷⁷²

saptaitāni mayoktāni yoginīnāṃ kulāni tu //39.9//¹⁷⁷³
 / mal 'byor ma yi rigs rnam ni // de ltar bdun po ngas bshad pa //¹⁷⁷⁴

I have thus (*etāni*) taught the seven lineages of yoginīs.

¹⁷⁶⁴ u tpal] D; ud pal P

¹⁷⁶⁵ According to the *Abhidhānottaravṛtti* (D 1414, 202v7), she is of Vārāhī's lineage (*phaḡ mo'i rigs*) and resides at the center (*dbus kyi 'kho lo*) of the fivefold maṇḍala of Heruka (Appendix A).

¹⁷⁶⁶ -śyāmā] *corr.* (ljang ba'i Tib); syāmā BCM ◇ śukra-] CM (dkar Tib); śu## Bac; śukla Bpc ◇ -mbara-] CM (gos Tib); svāra B ◇ -priyā] CM (dga' ba Tib); priyāḥ B

¹⁷⁶⁷ śirīṣa-] CM; sirasi B; mgo la Tib

¹⁷⁶⁸ According to the *Abhidhānottaravṛtti* (D 1414, 202v7), she is of the action lineage (*las kyi rigs*) and resides in the Pledge Circle (*las kyi rigs rnam kyi gnas*, "the place of those of the action lineage") of the fivefold maṇḍala of Heruka (Appendix A).

¹⁷⁶⁹ tad-] BC (de'i Tib); sita- M

¹⁷⁷⁰ karpūra-] BC (ga bur Tib); kapura M ◇ -kulā-] BC (rigs kyi Tib); kulo M

¹⁷⁷¹ zhing] D; shing P

¹⁷⁷² According to the *Abhidhānottaravṛtti* (D 1414, 202v7–203r1), she is of Vairocana's lineage (*rnam par snang mdzad kyi rigs*, i.e., the tathāgata lineage) and resides in the Body Circle (*sku'i 'kho lo*) of the fivefold maṇḍala of Heruka (Appendix A).

¹⁷⁷³ saptaitāni] CM (de ltar bdun po Tib); saptētāni B ◇ mayoktāni] BpcM (ngas bshad pa Tib); *om.* Bac; mayāktāni C

¹⁷⁷⁴ bdun po] D; 'bad 'dus P

vāmācāragatā nityaṃ hy ete svamudrāvārṇasaṃkulāḥ /¹⁷⁷⁵
 kulavidyākṣarāṇi ca svavarṇāṇi bhavanti hi //39.10//¹⁷⁷⁶
 badhnāti hi svakāṃ mudrāṃ vācaṃ vakti svagotrājāṃ /¹⁷⁷⁷
 / g-yon pa'i kun spyod la rtag dga' // rang gi mdog gis rigs drug ldan /
 / rigs kyi rig pa'i yi ge yang // kha dog drug tu 'gyur ba yin //
 / rang gi phyag rgya 'ching ba dang // rang rig las byung tshig tu smra /

Always engaging in the left-hand practices, these [yoginīs] are possessed of their respective marks and colors. The syllables of the *vidyās* (“knowledge-spell”) of [their] lineages also have their respective colors. She makes the hand gesture (*mudrā*) of her own [lineage]. She speaks the words produced from her own clan.

vāmena yāti yā nārī yogināṃ vāmataḥ sadā //39.11//¹⁷⁷⁸
 vāmahastaprabhāṣī ca vāmadrṣṭyāvalokinī /¹⁷⁷⁹
 strīṇāṃ hrṣṭaprabhāṣī ca samayī sāvīdhyate //39.12//¹⁷⁸⁰
 / g-yon las 'gro ba'i bud med gang // rnal 'byor pa la g-yon la rtag //
 / lag pa g-yon gyis mtshon pa dang // g-yon nas lta bas rnam par blta /
 / lha mo rnams dang gar smra ba // de ni dam tshig ldan par bshad //

A woman who goes to the left always [acts] for yogins from the left side. [She] converses using the left hand and sees by looking from the left [side] (or sees with lovely eyes, *vāmadrṣṭyāvalokinī*). And she speaks happily among women. She is worshiped as an observer of the pledge.

¹⁷⁷⁵ -cāra-] BCM; kun spyod Tib ◇ -gatā] BCM; dga' Tib ◇ hy ete (for hy etāḥ, metrically odd)] BCM; n.e. Tib ◇ -mudrā-] BCM; n.e. Tib ◇ -saṃkulāḥ] *em.*; saṃkula B; saṃkulāṃ C; -saṃkulā M; rigs drug ldan Tib; cf. -saṃkulāḥ *Cakrasaṃvara* (16.10d)

¹⁷⁷⁶ -kṣarāṇi] B (yi ge Tib); kṣarā ni C; kṣayāṇi M ◇ sva-] C; su BM; drug Tib ◇ -varṇāṇi] *corr.* (kha dog Tib); varṇā ni BCM ◇ bhavanti] BM ('gyur ba Tib); bhavati C

¹⁷⁷⁷ mudrāṃ] supplemented based on phyag rgya Tib and mudrāṃ *Cakrasaṃvara* (16.11c); *om.* BCM ◇ vācaṃ] BM (tshig Tib); vāca C ◇ vakti] Bpc (smra Tib); va## Bac; yakṣyaṃti C; vakṣyanti M ◇ sva-] BM (rang Tib); so C ◇ -gotrajāṃ] CM (rig las byung Tib); gotrajā B

¹⁷⁷⁸ vāmena] BM (g-yon las Tib); māmena C ◇ yāti] Bpc ('gro ba'i Tib); jāti Bac; yānti C; yāṃti M ◇ yogināṃ] BM (rnal 'byor pa la Tib); yoginīnāṃ C

¹⁷⁷⁹ vāmahasta-] *em.* (lag pa g-yon gyis Tib); vācā mahat BCM; cf. vāmahasta- *Cakrasaṃvara* (16.12c) ◇ prabhāṣī] CM (mtshon pa Tib); prabhāṣī B ◇ -drṣṭyāvalokinī] CM (lta bas rnam par blta Tib); drṣṭyāvalokinī B

¹⁷⁸⁰ strīṇāṃ] BCM; lha mo rnams Tib ◇ -prabhāṣī] CM (smra ba Tib); prabhāṣī B ◇ samayī (*m.c.* for samayinī)] BCM (dam tshig ldan par Tib) ◇ vidhyate] BC; vidhiyate M; bshad Tib

yā strīṇām prārthitaṃ kuryāt kulabījaiḥ prabhāsyate /¹⁷⁸¹
 kulakriyāṃ na tyajati svaśāstroктаṃ na muñcati //39.13//¹⁷⁸²
 japati svakulāṃ vidyāṃ samayī so vidhīyate /¹⁷⁸³
 / bud med gang byas de nyan cing // rigs kyi sa bon rab tu smra /
 / rigs kyi bya ba mi spong ste // rang gi bstan bshad mi 'dor la //¹⁷⁸⁴
 / rang gi rigs kyi rig pa zlos // de ni dam tshig ldan par bshad /

[A yogin] should do what those women (*yā strīṇām*) wish. Conversation is held by use of the seed[-letters] of the lineage. He does not abandon the prescribed actions of the lineage. He does not leave what the book of his [lineage] teaches. He recites the *vidyā* (knowledge-spell) of his lineage. He is called an observer of the pledge.

namaskāraṃ ca yo baddhvā vāmāṅgapraṇataḥ sadā //39.14//¹⁷⁸⁵
 strīṇām saṃbhāṣaṇaṃ kuryāt sā bhavet tasyāyattā khalu /¹⁷⁸⁶
 / phyag 'tshal ba ni gang 'ching ba // g-yon pa'i lus kyis rtag tu 'dud //
 / lha mo rnams dang kun smra ba // de ni nges par bde bar 'gro /

She (the yoginī) certainly becomes adhering to [the yogin] who always joins [his palms] in respectful greeting, makes a bow using the left limbs [of his body], and converses with the women.

vāmāṅguṣṭhe nikhanyā tu bhūmiṃ saṃlikhate sadā //39.15//¹⁷⁸⁷
 śiraḥkaṇḍūyaṇaṃ kuryāt tiryagdr̥ṣṭyā ca pāṇinā /¹⁷⁸⁸
 / mthe bong g-yon pas sa la ni // rkang pas ri mo 'dri byed cing //
 / mgo ni 'phrug par byed pa dang // zur gyis lta zhing lag pa ston /

¹⁷⁸¹ yā (*m.c.* for yāsām or used as yat)] BCM (gang Tib) ◇ prārthitaṃ] CM (nyan Tib); prārthitaṃ B ◇ -bījaiḥ] BCpCM (sa bon Tib); bījai Cac ◇ prabhāsyate] *em.* (rab tu smra Tib); prabhāvyate BCM; cf. prabhāsyate *Cakrasaṃvara* (16.13d)

¹⁷⁸² tyajati] BC (spong Tib); tyajeti M ◇ -śāstroктаṃ] M (bstan bshad Tib); sāstroктаṃ B; śāstrauктаṃ C

¹⁷⁸³ japati] BC (zlos Tib); japati M *lozenge* -kulāṃ] BM (rigs kyi Tib); kulāṃ C ◇ vidyāṃ] BM (rig pa Tib); vidyā C ◇ samayī] *em.* (dam tshig ldan par Tib); samayim B; sumayī C; samayām M; cf. samayī *Cakrasaṃvara* (16.14d) ◇ so vidhīyate (for so 'bhidhīyate)] *em.* (de and bshad Tib); sā vidhīyate BCM; cf. so vidhīyate *Cakrasaṃvara* (16.14d)

¹⁷⁸⁴ rang gi] P; rang gi S D

¹⁷⁸⁵ namaskāraṃ] CM (phyag 'tshal ba Tib); namaskārās B ◇ yo] B (gang Tib); yā CM ◇ vāmāṅga-] BM (g-yon pa'i lus kyis Tib); vāmāṅgā C

¹⁷⁸⁶ strīṇām] BCM; lha mo rnams Tib ◇ saṃbhāṣaṇaṃ] BM (kun smra ba Tib); saṃbhāṣaṇām C ◇ tasyā-] BCM; bde bar Tib

¹⁷⁸⁷ -ṅguṣṭhe (*m.c.* for -ṅguṣṭhena)] CM (mthe bong Tib); guṣṭhe B ◇ nikhanyā (*m.c.* for nikhanya)] M; nī~ṣanyā B; likhanyā C; ri mo Tib ◇ bhūmiṃ] C (sa la Tib); bhūmī B; bhūmi M ◇ saṃlikhate] B ('dri byed Tib); saṃlikhyate CM ◇ sadā] BCM; rkang pas Tib

¹⁷⁸⁸ śiraḥ-] *corr.* (mgo Tib); sira B; sira CM ◇ kaṇḍūyaṇaṃ] BC ('phrug par Tib); kaṇḍūyaṇaṃ M ◇ tiryag-] BC (zur gyis Tib); tiryeg M ◇ -dr̥ṣṭyā] BC (lta zhing Tib); dr̥ṣṭvā M

He always digs and scratches the ground with the left thumb. With an oblique gaze, he should scratch [his] head with the [left] hand.

svavidyāsmaraṇaṃ tasya sādhakasya viṣaye hi sā //39.16//¹⁷⁸⁹
gaṇḍe vā cibuke vāpi nāsikāyāṃ kṛtāṅgulih /¹⁷⁹⁰
tiryagdr̥ṣṭi sakṛṇ mantraṃ japan vidyāṃ nirikṣayet //39.17//¹⁷⁹¹
sadbhāvaṃ yānti yoginyaḥ samayinyaś ca yāḥ khalu /¹⁷⁹²
/ sgrub pa po la khyad par du // de yis rang rig dran pa dang //
/ mkhur ba'am kos ko dag dang ni /¹⁷⁹³ / sna dag tu ni thal mo ston /
/ zur gyis lta zhing lan cig bsnags // zlos shing rigs la rnam par blta //¹⁷⁹⁴
/ bden par 'gro ba'i rnal 'byor ma // nges par dam tshig can yin na /

A practitioner recollects his own knowledge-woman (*vidyā*), as she [appears] in his vision. Putting [his] finger on the cheek, chin, or nose, with an oblique gaze, and reciting a mantra once, he should behold the [imagined] knowledge-woman (*vidyā*). Then, surely, the [imagined] yoginīs who observe the [same] pledge become real.

durlabhā yoginīnāṃ tu ḍākinīnāṃ tathaiva ca //39.18//¹⁷⁹⁵
/ de nas rnyed dka' rnal 'byor ma // de bzhin mkha' 'gro ma rnam kyī //

[The following women] are hard to obtain among yoginīs and ḍākinīs.

pañcāmṛtasamudbhavā /¹⁷⁹⁶
yāminī trāsānī kānānī † ana † bhīmarūpā saṃcālā bhāsūrā /¹⁷⁹⁷

¹⁷⁸⁹ -smaraṇaṃ] BM (dran pa Tib); smaraṃ C ◊ tasya] BM (de yis Tib); tasyā C ◊ viṣaye hi sā] BpcCM; viṣaye sā Bac; khyad par du Tib

¹⁷⁹⁰ gaṇḍe vā] BM (mkhur ba'am Tib); gaṃṇḍaivā C ◊ cibuke] CM (kos ko Tib); viburkke B ◊ kṛtāṅgulih] M (thal mo ston Tib); kṛtāñjalih B; kṛtvāṅgulih C

¹⁷⁹¹ sakṛṇ] CM (lan cig Tib); sakyat B ◊ japan] C (zlos shing Tib); japaṃ BM ◊ vidyāṃ] *em.* (rig la Tib); vidyā B; maṃtraṃ C; mantraṃ M; cf. vidyāṃ *Cakrasaṃvara* (16.18b) ◊ nirikṣayet] CM (rnam par blta Tib); nirikṣayet B

¹⁷⁹² yoginyaḥ] *em.* (rnal 'byor ma Tib); yoginya BCM; cf. yoginyaḥ *Cakrasaṃvara* (16.18c) ◊ samayinyaś ca yāḥ] *em.*; samayinyā B; samayinyaś ca yā CM; dam tshig can yin na Tib; cf. samayinyaś ca yāḥ *Cakrasaṃvara* (16.18d)

¹⁷⁹³ mkhur ba] D; 'khur ba P ◊ kos ko] D; bko sko P

¹⁷⁹⁴ rig la] *em.*; rigs la D

¹⁷⁹⁵ durlabhā] B; durbhagā CM; de nas rnyed dka' Tib ◊ tu] BC; ca M

¹⁷⁹⁶ -samudbhavā] CM (yang dag 'byung Tib); samudbhāvā B

¹⁷⁹⁷ trāsānī] C (skrag byed me Tib); trāsīnī BM ◊ kānānī (which may be a scribal error of *kāminī*)] C ('dod ldan Tib); kānārī B; kāranānī M; cf. 'od ldan ma *Abhidhānottaravṛtti* (D 1414, 203v2) ◊ † ana † bhīmarūpā] *conj.*; anakāmarūpā B; anekakāmarūpā C; anekakāmarūpi M; phag mo 'jigs gzugs ma Tib; cf. -bhīmarūpā- *Cakrasaṃvara* (17.2) and yongs su bsgyur ma and 'jigs gzugs ma *Abhidhānottaravṛtti* (D 1414, 203v2–v3) ◊ bhāsūrā] BM (ba su ra Tib); bhāsuro C

dākinī sapta saṃhṛtāḥ svalakṣaṇam ihocyate //39.19//¹⁷⁹⁸
 / bdud rtsi lnga mams yang dag 'byung // ya mi nī dang skrag byed ma /¹⁷⁹⁹
 / 'dod ldan phag mo 'jigs gzugs ma // kun tu spyod pa ba su ra //
 / rnal 'byor ma ni rnam pa bdun // mdor bsdus rang mtshan bshad pa yin /

The seven dākinīs born of the fivefold nectar, [namely] (1) Yāminī, (2) Trāsanī, (3) Kānanī (or Kāminī),¹⁸⁰⁰ (4) † ana †,¹⁸⁰¹ (5) Bhīmarūpā,¹⁸⁰² (6) Saṃcālā, and (7) Bhāsūrā, are drawn together.¹⁸⁰³ Their characteristics are explained here.

rūpikā cumbikā lāmā parāvṛttā sabālikā /¹⁸⁰⁴
 anivartikā aihikī devī ḍākinyah saptadhā smṛtāḥ //39.20//¹⁸⁰⁵
 / gzugs can ma dang tsum pi kā /¹⁸⁰⁶ / lā ma yongs gyur byis bcas mo //
 / mi ldog e hi kā lha mo /¹⁸⁰⁷ / mkha' 'gro ma ni bdun du bshad /¹⁸⁰⁸

(1) Rūpikā, (2) Cumbikā, (3) Lāmā, (4) Parāvṛttā, (5) Sabālikā, (6) Anivartikā, and (7) Aihikī goddesses are taught to be the seven classes (*saptadhā*) of ḍākinīs.

aviraktaṃ nirīkṣed yā bhrūbhaṅgaṃ karoti ca /¹⁸⁰⁹

¹⁷⁹⁸ dākinī (for ḍākinyah)] BCM; rnal 'byor ma Tib ◇ saṃhṛtāḥ] BCM; rnam pa Tib ◇ -cyate] BpcCM (bshad pa yin Tib); cyate Bac

¹⁷⁹⁹ ya mi nī] D; ya mi ni P

¹⁸⁰⁰ In the *Cakrasaṃvara* (Skt ed. (Gray 2012), 17.2a), her name is Kāminī. *Kānanī* may be originally a scribal error of *kāminī*. However, *kānanī* as the name of the third goddess of this group of seven goddesses can also be found in other texts, e.g., *Sādhananidhi*, Skt ms., NGMPP B31/20, 34r1, and *Āmnāyamañjarī*, Skt ms., p. 844, l. 3 (the Sanskrit manuscript reads as *nānarī*, but its Tibetan translation is *kā na nī*).

¹⁸⁰¹ The Sanskrit manuscripts' readings, *ana* (manuscript B) and *aneka* (manuscripts C and M), are most likely scribal errors of some word. The Tibetan translation is *phag mo*, whose Sanskrit may be *vārahī*. However, the *Abhidhānottaravṛtti* (D 1414, 203v2) reads as *yongs su bsgyur ma*, whose Sanskrit is *parāvṛttā*. It seems that the text that the *Abhidhānottaravṛtti* used was corrupted; Parāvṛttā is the name of the fourth yoginī in the group of yoginīs mentioned in verse 39.20, and, since the text was corrupted, the *Abhidhānottaravṛtti* used Parāvṛttā for the corrupted name. In the *Cakrasaṃvara* (Skt ed. (Gray 2012), 17.2) and other texts, there is no class of yoginī that is equivalent to the fourth yoginī (corrupted † ana †) in the *Abhidhānottara*. For this, see also the next footnote.

¹⁸⁰² In the *Cakrasaṃvara* (Skt ed. (Gray 2012), 17.2) and other texts, Bhīmā and Rūpā are two separate classes of yoginī.

¹⁸⁰³ According to the *Abhidhānottaravṛtti* (D 1414, 203v2–v7), these seven classes of yoginīs such as Yāminī are equivalent to (1) Buddhālocanā (*sangs rgyas spyan*), (2) Near-Locanā (*nye ba' i spyan*), (3) Tārā (*sgrol ma*), (4) Near-Tārā (*nye ba' i sgrol ma*), (5) Pāṇḍaravāsini (*gos dkar mo*), (6) Near-Pāṇḍaravāsini (*nye ba' i gos dkar mo*), and (7) Māmākī (*mā ma kī*) in order, and they are equal to the seven classes of yoginīs taught in the next verse (39.20), namely (1) Rūpikā, (2) Cumbikā, (3) Lāmā, (4) Parāvṛttā, (5) Sabālikā, (6) Anivartikā, and (7) Aihikī.

¹⁸⁰⁴ rūpikā] CM (gzugs can ma Tib); ru## Bac; rupikā Bpc ◇ parāvṛttā] corr.; parāvṛttā B; parāvṛttā CM
¹⁸⁰⁵ anivartikā] CM (mi ldog Tib); aninirvṛttikā B ◇ aihikī] BCM; e hi kā Tib ◇ smṛtāḥ] BM (bshad Tib); matā C

¹⁸⁰⁶ tsum pi kā] D; tsum bi ka P

¹⁸⁰⁷ e hi kā] D; e hi ka P

¹⁸⁰⁸ bdun] em.; mdun D

¹⁸⁰⁹ nirīkṣed] BC (blta ba Tib); nirīkṣad M ◇ yā] B; yām CM; n.e. Tib ◇ bhrū-] C (smin ma Tib); bhrūṃ B; bhru M ◇ -bhaṅgaṃ] M ('degs par gar Tib); bhāṅgān Bac; bhaṅgān Bpc; bhaṅgām C

rūpaṃ saṃharate prāk paścān nyāsaṃ karoti ca //39.21//¹⁸¹⁰
 rūpikā sā tu vijñeyā vīrādvayasevitam /¹⁸¹¹
 / mngon par zhen pas blta ba dang // smin ma 'degs par gar byed cing //
 / sngon bzhin gzugs ni sdud byed la // physis ni 'jigs par byed pa dag //
 / gzugs can ma ni yin par bshad // gnyis med dpa' bos bsnyen par bya //

(1) [A woman] who gazes at [the thing to which] she is not indifferent, frowns, and fixes a figure [of a certain deity] after taking hold of [it] should be recognized as Rūpikā, being served in [the manner of] being nondual with the hero.

iṣṭaṃ vā yadi vāniṣṭhaṃ śiśuṃ ālambya śikhe cumbati //39.22//¹⁸¹²
 cumbikā sā tu vijñeyā ḍākinī aghanāśinī /¹⁸¹³
 / sdug pa'am yang na mi sdug pa // byis pa 'khyud cing tsum pa na //
 / de ni tsum pa kīr shes bya /¹⁸¹⁴ / mkha' 'gro mchog kyang de nyid yin //

(2) [A woman who] embraces an infant and kisses [its] head, whether [the infant] is wished or not, should be recognized as Cumbikā, a ḍākinī who removes sins.

tiryagdr̥ṣṭibhṛkuṭivaktrā bhrūkṣepais tarjayantīha //39.23//¹⁸¹⁵
 anyathā viśvāso bhairavo yasyās tāṃ tu lāmāṃ vinirdīset /¹⁸¹⁶
 / zas mi lta bar zur du blta // khro gnyer dang ni gdong dag dang //
 / smin ma sgyur zhig sdigs mdzub dang // 'di ni gzhan yang dbugs mi 'byin //
 / 'jigs par byed pa gang yin pa // de ni lā ma yin par bstan //

(3) He should recognize as Lāmā [a woman] who has a face with an oblique gaze and a frown, is here threatening [evil ones] with [her] knitted eyebrows, and has a horrible secret as the other [characteristic].

¹⁸¹⁰ saṃharate] *em.* (sdud byed Tib); sa harate B; saṃharato CM; cf. saṃharati *Cakrasaṃvara* (17.4c) ◇ prāk] BC (sngon bzhin Tib); prāpta M ◇ nyāsaṃ] CM; yā B; 'jigs par Tib ◇ karoti] BM (byed pa Tib); kaviti C

¹⁸¹¹ sā tu] C; sānta B; sānta M; *n.e.* Tib ◇ vīrā-] BM (dpa' bos Tib); cirā C ◇ -dvaya-] BM (gnyis Tib); dvaye C ◇ sevitam] BM (bsnyen par bya Tib); savitaṃ C

¹⁸¹² -niṣṭhaṃ] CM (mi sdug pa Tib); niṣṭhaṃ B ◇ śiśuṃ] CM (byis pa Tib); śisum B ◇ śikhe] CM; sikhe B; *n.e.* Tib

¹⁸¹³ cumbikā] BCM; tsum pa kīr Tib ◇ sā tu] CM (de Tib); sānta B ◇ vijñeyā] BC (shes bya Tib); vijñayā M ◇ aghanāśinī] C; sāṃ anāṃsanī B; aghanāsanī M; kyang de nyid yin Tib

¹⁸¹⁴ tsum pa kīr] D; tsum pa kir P

¹⁸¹⁵ bhrū-] *em.* (smin ma Tib); bhrūvau B; bhruvo CM; cf. bhrūvo- *Cakrasaṃvara* (17.6c) and bhrū- *Saṃpūṭodbhava* (4.2.5b) ◇ -kṣepais] M (sgyur Tib); kṣeyais B; 'trepyā C

¹⁸¹⁶ viśvāso bhairavo] BC (dbugs mi 'byin and 'jigs par byed pa Tib); viśvāsau bhairavo M ◇ yasyās tāṃ] *em.* (gang yin pa de Tib); pasyānām B; peśyānām C; yasyā nān M; cf. yasyās tāṃ *Cakrasaṃvara* (17.7b) ◇ lāmāṃ] *em.* (lā ma Tib); lāmā BCM; cf. lāmāṃ *Cakrasaṃvara* (17.7b)

vārāho r̥kṣamārjārāḥ śṛgālājāsivāhayāḥ //39.24//¹⁸¹⁷

sarvāṃs tāṃs trāsayet tataḥ parāvṛttā hi sā smṛtā /¹⁸¹⁸

/ phag dang dred dang byi la dang // ce spyang rigs dang stag dag dang /
/¹⁸¹⁹

/ thams cad der ni 'jigs byed pa // yongs su gyur par de bshad do /

(4) Boars, bears, cats, jackals, goats,¹⁸²⁰ hyenas, and horses—she frightens all those [animals]. Therefore, she is taught to be Parāvṛttā.

pahrṣṭā hasate yā tu gatā bhūyo na nivartate //39.25//¹⁸²¹

anuraktā hasate spaṣṭaṃ sā matā khaṇḍarohikā /¹⁸²²

/ shin tu dga' bas rgod pa dang // song nas slar yang mi ldog la //

/ rjes su chags pas gsal bar rgod /¹⁸²³ / dum skyes mar ni de bshad do /

(5) Overjoyed, she laughs; having gone, she never turns back; and having become fond of [something], she laughs expressly—[a woman] who [acts in this way] is understood to be [Sabālikā or] Khaṇḍarohikā.

manodvignā karenātha loṣṭena caraṇena vā //39.26//¹⁸²⁴

paṭānte vā sakāṣṭhena tayā sprṣṭo na jīvati /¹⁸²⁵

anivartyā vijānīyād asādhyā sā hi kīrtitā //39.27//¹⁸²⁶

/ yid ni kun tu skyo ba dang // rkang pa lag pas bong ba 'am //

/ gos mtha'am yang na shing dag gis // des reg pa ni 'tsho mi 'gyur /

/ mi ldog par ni shes bya ste // bsgrub min par ni de bshad do //

¹⁸¹⁷ -mārjārāḥ] C (byi la Tib); mārjārāḥ B; rmājālāḥ M ◇ śṛgālājā-] C (ce syang rigs Tib); srgālājā B; śṛgālākṣa M ◇ -sivāhayāḥ] C; sivāhayā B; śivāhayā M; stag dag Tib

¹⁸¹⁸ sarvāṃs tāṃs] *em.* (thams cad der Tib); sarvāstrān B; sarvās tantrās C; sarvāṃs tratrāṃs M; cf. sarvāṃs tāṃs *Cakrasaṃvara* (17.8a) ◇ trāsayet] *corr.* ('jigs byed pa Tib); drāsaye B; trāsayet CM ◇ smṛtā] BC (bshad Tib); smṛtāḥ M

¹⁸¹⁹ ce spyang] D; lce spyang P

¹⁸²⁰ The word *ajā* literally means "she-goat."

¹⁸²¹ hasate] *em.* (rgod pa Tib); saḥate BCM; cf. [hasate] *Cakrasaṃvara* (17.8c) ◇ tu] CM; tur B ◇ bhūyo] BM (slar yang Tib) tu yoge C

¹⁸²² hasate spaṣṭaṃ] *em.* (gsal bar rgod Tib); saha tasya ṣṭa (or saḥate syaṣṭa) B; saḥate spaṣṭa CM; cf. hasate spaṣṭaṃ *Cakrasaṃvara* (17.9a) ◇ khaṇḍarohikā] CM (dum skyes mar Tib); khaṇḍarohitā B

¹⁸²³ rgod] D; dgong P

¹⁸²⁴ -dvignā] *corr.* (kun tu skyo ba Tib); dvignā BM; vignā C ◇ karenā-] C (lag pas Tib); kare nā BM ◇ loṣṭena] CM (bong ba Tib); loṣṭreṇa B

¹⁸²⁵ paṭānte (*m.c.* for paṭāntena)] CM (gos mtha' Tib); paryante B ◇ vā sakāṣṭhena] B; vāsakāṣṭhena vā C; vārukāṣṭhena vā M; 'am yang na shing dag gis Tib ◇ tayā] CM (des Tib); trayā B ◇ sprṣṭo] M (reg pa Tib); syaṣṭo B; prṣṭo C ◇ jīvati] BpcCM ('tsho and 'gyur); jīvata Bac

¹⁸²⁶ asādhyā] *corr.* (bsgrub min par Tib); asādhyā BM; asā C ◇ hi] BM; hi sā C ◇ kīrtitā] C (bshad Tib); kīrtitāḥ B; kīrtitāḥ M

(6) [She] makes the mind sorrowful, and no one lives if one is touched by her with [her] hand, a lump of earth [in her hand], [her] foot, the end of [her] garment, or a stick [in her hand]¹⁸²⁷—he should recognize [her] as Anivartī (Anivartikā) because it is known that she cannot be mastered.

< hasati jalpate rudati akasmād vā prakupyate /¹⁸²⁸
 aihikā sā smṛtā devī prahasitavadanā nityam //39.28//¹⁸²⁹
 saugatagoṣṭhīprabhāṣiṇī sā ca vajrakulā smṛtā /¹⁸³⁰>¹⁸³¹
 / ... (n.e. Tib) ...

She suddenly [starts to] laugh, speak, weep, and get angry. She is taught to be the goddess Aihikā. She normally has a smile and speaks about a Buddhist assembly. And she is taught to belong to the *vajra* lineage.

ḍākinīnām kulāniha vīrasevitaṃ tu lakṣayet //39.29//¹⁸³²
 kapālaparaśudamṣṭrāḥ khadgasamṭrāsāni caiva /¹⁸³³
 [rdo rje dang ni dung nyid dang] kulamudrā prakīrtitā //39.30//¹⁸³⁴
 / mkha' 'gro ma yi rigs phyag rgya /¹⁸³⁵ / dpa' bos bsnyen cing mtshan
 ma blta //
 / thod pa dgra sta mche ba dang // ral gri kun tu skrag byed yin /
 / rdo rje dang ni dung nyid dang // rigs kyi phyag rgya yin par bshad //

[Those are the seven] lineages of ḍākinīs in this [system]. He should recognize [the following lineage marks,] which a hero follows. (1) A skull, (2) an ax, (3) a fang, (4) a

¹⁸²⁷ Translates *vā sakāṣṭhena* as “or (with) a stick [in her hand]”. *Sa-* of *sakāṣṭhena* is odd, but it is not impossible.

¹⁸²⁸ There is no equivalent line in Tib. ◇ hasati] B; sahati CM ◇ rudati akasmād] BM; rudati kasmād C ◇ vā prakupyate] BC; vācyā kupyate M

¹⁸²⁹ There is no equivalent line in Tib. ◇ aihikā] *corr.*; ekā Bac; ehikā BpcCM ◇ sā] BC; sāt M ◇ nityam] BC; nitya M

¹⁸³⁰ There is no equivalent line in Tib. ◇ -prabhāṣiṇī] *em.*; prabhāvinī B; prabhāsinī CM; cf. -prabhāṣiṇī *Cakrasaṃvara* (17.12a) ◇ smṛtā] C; smṛtāḥ BM

¹⁸³¹ These lines are placed between 39.21d and 39.22a in B, C, and M.

¹⁸³² kulāniha] BCM; rigs phyag rgya Tib ◇ vīrasevitaṃ tu lakṣayet] *em.* (dpa' bos bsnyen cing mtshan ma blta Tib); vīresādī na tu lakṣayet BC; vīresādī na tu lakṣayet M; cf. vīrasevitaṃ lakṣayet *Cakrasaṃvara* (17.12d)

¹⁸³³ -paraśu-] CM (dgra sta Tib); ## Bac; parusu Bpc ◇ -damṣṭrāḥ] *em.* (mche ba Tib); draṣṭrī B; damṣṭrām C; damṣṭrā M; cf. -damṣṭrās *Cakrasaṃvara* (17.13a) ◇ -samṭrāsāni] CM (kun tu skrag byed Tib); samṭrāsini B

¹⁸³⁴ rdo rje dang ni dung nyid dang] supplemented from Tib; *om.* BCM; cf. rdo rje and dung *Abhidhānottaravṛtti* (D 1414, 203v7 and 204r1) ◇ prakīrtitā] CM (bshad Tib); prakīrtitā B

¹⁸³⁵ mkha' 'gro ma yi] D; mkha' 'gro ma'i P

sword, (5) the frightful,¹⁸³⁶ [(6) a vajra, and (7) a conch shell]¹⁸³⁷ are known as the lineage marks (*kulamudrā*).

abhidhānottarottare yoginīlakṣaṇapaṭala ūnecatvāriṃśaḥ /¹⁸³⁸

/ mngon par brjod pa'i rgyud bla ma'i bla ma las rnal 'byor ma'i mtshan
ma'i le'u ste sum cu rtsa dgu pa'o //¹⁸³⁹

[Thus ends] Chapter 39 on the characteristic of yoginīs in the *Abhidhānottarottara*.

¹⁸³⁶ According to the *Abhidhānottaravṛtti* (D 1414, 203v7), “the frightful” (*saṃtrāsani*) means an ax (*dgra sta*, **paraśu*), the same mark as the second.

¹⁸³⁷ The available Sanskrit manuscripts do not contain the passage for (6) and (7). I have supplemented them from the Tibetan translation and the *Abhidhānottaravṛtti* (D 1414, 203v7 and 204r1). The *Abhidhānottaravṛtti* explains that those seven objects are the marks of the seven classes of yoginīs described in this chapter, and they are drawn in (probably the yoginīs’) houses. The *Cakrasaṃvara* (17.13a) teaches eight lineage marks, which are partially different.

¹⁸³⁸ abhidhāno- J BpcC (mngon par brjod pa'i Tib); ## Bac; iti śrīabhidhāno M ◇ -paṭala ūnecatvāriṃśaḥ |
em. (le'u ste sum cu rtsa dgu pa Tib); paṭalaḥ ṣaṭtriśaḥ B; paṭalaṣaṭtriṃśaḥ C; paṭalo aṣṭatriṃśatitamaḥ M

¹⁸³⁹ sum cu | D; sum bcu P

Abhidhānottara, Chapter 40

athāparam pravakṣyāmi ḍākinīnām tu lakṣaṇam /¹⁸⁴⁰
yena samyag vijānīyād ḍākinyaḥ samayasthitāḥ //40.1//¹⁸⁴¹
/ de nas gzhan yang bshad bya ba // mkha' 'gro nams kyi mtshan nyid ni /
/ gang zhig yang dag shes pa yis // mkha' 'gro'i dam tshig la gnas pa'o //

Now, I shall explain another characteristic of ḍākinīs, by which [a yogin] can correctly recognize ḍākinīs who abide in the pledge.

raktaaurā tu yā nārī padmagandhaṃ vimuñcati /¹⁸⁴²
saumyadrṣṭiḥ prakṛtyaiva saṃraktadarśanānugā //40.2//¹⁸⁴³
/ dmar zhing ser ba'i bud med gang // pa dma'i dri ni rnam par gtong /¹⁸⁴⁴
/ lta stangs rang bzhin zhi ba dang // zhen pas lta ba'i rjes 'gro ba //

(1) [She is] a woman who is [colored] reddish white, gives off the scent of lotus, naturally has friendly eyes, and engages in seeing with attachment (*saṃraktadarśanānugā*);

nakhā hi yasyā nāryāyāḥ saṃrakte nayane tathā /¹⁸⁴⁵
gr̥he ca likhitaṃ padmaṃ padmanartakulodbhavā //40.3//¹⁸⁴⁶
/ bud med gang gi sen mo dmar // mig ni kun tu zhen pa dang /
/ khyim du pa dma 'dri ba ni /¹⁸⁴⁷ / pa dma gar dbang rigs byung yin //¹⁸⁴⁸

[she is] a woman with reddened nails and eyes; and a lotus is drawn in [her] house:
[She is] a woman born in the lineage of Padmanarta.¹⁸⁴⁹

¹⁸⁴⁰ pravakṣyāmi] CM (bshad bya ba Tib); pravakṣāmi B

¹⁸⁴¹ yena] CM (gang zhig Tib); yaḥ na B ◇ vijānīyād] BpcCM (shes pa yis Tib); vijānīyān Bac ◇ ḍākinyaḥ (for ḍākinīḥ)] BCM (mkha' 'gro'i Tib) ◇ samaye] C (dam tshig la Tib); samaya BM

¹⁸⁴² -gandhaṃ] *em.* (dri Tib); gandha BC; gandhye M; cf. -gandhaṃ *Cakrasaṃvara* (18.2b)

¹⁸⁴³ -drṣṭiḥ] *em.* (lta stangs Tib); drṣṭi BCM; cf. -drṣṭiḥ *Cakrasaṃvara* (18.2c) ◇ prakṛtyaiva] *em.* (rang bzhin Tib); pratyaivaṃ B; pratyaiva CM; cf. prakṛtyaiva *Cakrasaṃvara* (18.2c) ◇ saṃrakta-] C (zhen pas Tib); sarakta BM ◇ -darśanānugā] *em.* (lta ba'i rjes 'gro ba Tib); darśantayā BM; darśanāntayā C; cf. -darśanānugā *Cakrasaṃvara* (18.2d)

¹⁸⁴⁴ pa dma'i] D: pad ma'i P

¹⁸⁴⁵ yasyā] CM (gang gi Tib); syā B ◇ nāryāyāḥ (for nāryāḥ)] BCM (bud med Tib)

¹⁸⁴⁶ -narta-] B; narttakurṭta C; nartte M; gar dbang Tib

¹⁸⁴⁷ pa dma'i] D: pad ma'i P

¹⁸⁴⁸ pa dma'i] D: pad ma'i P ◇ byung] D; 'byung P

¹⁸⁴⁹ According to the *Abhidhānottara* (D 1414, 204r3–r4), she is of the lineage of Padmanarteśvara (*pa dma gar dbang gi rigs*) placed in the Speech Circle (*gsung gi 'khor lo*) of the fivefold maṇḍala of Heruka (Appendix A).

bhrūmadhyagataṃ trisūlaṃ śyāmāpāṇḍaraśarīraṃ ca /¹⁸⁵⁰
 satataṃ vajrakulavibhāvitam //40.4//¹⁸⁵¹
 / smin ma'i dbus na rtse gsum yod // lus ni sngo bsangs skya ba dang /
 / rtag tu rdo rje rigs bsgom pa //

(2) A [mark of] trident is in the middle of [her] eyebrows, and [her] body is grayish white, [which is] always visualized as [a characteristic of] the *vajra* lineage;

vajraṃ ca gr̥he yasyā likhitam arcayet sadā /¹⁸⁵²
 śrīherukasya kulodbhūtā jñeyā sā vajraḍākinī //40.5//¹⁸⁵³
 / gang gi khyim du rdo rje 'dri // rtag tu mchod pa byed pa yi /
 / mkha' 'gro ma de dpal ldan ni // he ru ka yi rigs byung yin //¹⁸⁵⁴

and she always worships a *vajra* drawn in her house. She should be known as an adamantite ḍākinī born in the lineage of the glorious Heruka.¹⁸⁵⁵

yasyāḥ sūlaṃ lalāṭena śaktiś cāpi hi dṛṣyate /¹⁸⁵⁶
 raktākṣī raktagaurā ca raktaṇḍakarā tathā //40.6//¹⁸⁵⁷
 / gang gi dpral bar rtse gsum ni // mdung thung dag ni snang 'gyur zhing /
 / mig dmar mdog ni dmar ser dang // de bzhin rkang pa lag pa dmar //

(3) [Marks of] lance (*śūlaṃ*) and *śakti* spear are seen on her forehead; [she] has red eyes, [her body] is reddish white, and her feet and arms are red;

chāgale kukkuṭe vāpi ramate bhāvitā sadā /¹⁸⁵⁸

¹⁸⁵⁰ bhrū-] BC (smin ma'i Tib); bhru M ◇ -madhya-] CM (dbus na Tib); madhye B ◇ śyāmā-] corr. (sngo bsangs Tib); syāmā BCM ◇ pāṇḍara-] em. (skya ba Tib); ā paṇḍara B; ā pāṇḍara C; ā pāṇḍala M; cf. -pāṇḍara- *Cakrasaṃvara* (18.4b) and *Sampuṭodbhava* (4.3.3d) ◇ -sarīraṃ] corr. (lus Tib); sarīraṃ B; sarīraṃ C; śarīra M

¹⁸⁵¹ -vibhāvitam] em. (bsgom pa Tib); vibhāvitam BCM; cf. bhāvitam *Cakrasaṃvara* (18.4d)

¹⁸⁵² yasyā] C (gang gi Tib); tayāsyā BM

¹⁸⁵³ Manuscript I is available from -*kinī* (40.5d). ◇ -dbhūtā] BM (byung yin Tib); dbhūto C ◇ jñeyā] IBC; jñayā M; dpal ldan Tib ◇ vajra-] IBCM; n.e. Tib

¹⁸⁵⁴ he ru ka yi] D; he ru ka'i P

¹⁸⁵⁵ According to the *Abhidhānottaravṛtti* (D 1414, 204r4–r5), she is of the *vajra* lineage (*rdo rje'i rigs*) and placed in the Mind Circle (*thugs kyi 'khor lo*) of the fivefold maṇḍala of Heruka.

¹⁸⁵⁶ yasyāḥ] em. (gang gi Tib); yasyā IBCM; cf. yasyās *Cakrasaṃvara* (18.6a) ◇ sūlaṃ] em.; sūla IBM; sū C; rtse gsum Tib; cf. trisūla *Cakrasaṃvara* (18.6a) ◇ lalāṭena (*m.c.* for lalāṭe)] IBC (dpral bar Tib); lalāṭana M ◇ śaktiś cāpi hi] IBM (mdung thung Tib); śakti hi cāpa C

¹⁸⁵⁷ -kṣī] em. (mig Tib); kṣo IBM; kṣau C; cf. -kṣī *Cakrasaṃvara* (18.6c) and -kṣā *Sampuṭodbhava* (4.3.6a) ◇ raktagaurā] conj.; gaurā IBCM; mdog ni dmar ser Tib; cf. [rakta]gaurā *Cakrasaṃvara* (18.6c) and raktagaurā *Sampuṭodbhava* (4.3.5a) ◇ rakta-] C (dmar Tib); raktā IBM

¹⁸⁵⁸ kukkuṭe] C (khyim bya Tib); kurkuṭe IBM ◇ bhāvitā] C (yid Tib); bhāvite IB; bhāvita M

cihnaṃ tasyā gr̥he vajraṃ arcate satataṃ tathā //40.7//¹⁸⁵⁹
 śrīherukakulodbhūtā ḍākinyo nātra saṃśayaḥ /¹⁸⁶⁰
 / ra skyes khyim bya dag la yang // rtag tu yid ni dgar 'gyur zhing /
 / de yi khyim du rdo rje mtshan // rtag tu gang zhig mchod byed pa //
 / shrī he ru ka'i rigs byung ba /¹⁸⁶¹ / mkha' 'gro yin par gdon mi za /

Engrossed, she always plays with a goat or rooster; and she always worships a mark of *vajra* in her house. [Women with those characteristics] are ḍākinīs born in the lineage of the glorious Heruka.¹⁸⁶² There is no doubt in this regard.

yasyā cakraṃ lalāṭe tu kare 'pi hi dr̥śyate //40.8//¹⁸⁶³
 śyāmā jīmūtasadr̥śā nityaṃ lalāṭe paṭṭadhāriṇī /¹⁸⁶⁴
 mahāsaubhāgyasampannā sādhvī paratarā ca yā //40.9//¹⁸⁶⁵
 / 'khor lo gang gi dpral ba 'am // lag par yang ni snang 'gyur ba //¹⁸⁶⁶
 / sprin sngon dag dang 'dra ba ni // rtag tu dpral bar 'chang byed pa /
 / skal ba chen po kun tshogs shing // mchog tu bden pa gang yin dang //

(4) A [mark of] disk is seen on her forehead and hand; [she is colored] gray like a cloud; [she] always wears a turban on the forehead; [she] is much endowed with good fortune; she is good and superior;

likhitaṃ ca gr̥he cakraṃ yasyā vai pūjyate sadā /¹⁸⁶⁷
 vajravārāhīkulodbhūtā ḍākinī baladarpitā //40.10//¹⁸⁶⁸
 / khyim du 'khor lo 'dri byed cing // rtag tu de la mchod byed pa /
 / rdo rje phag mo rigs byung ba'i // mkha' 'gro ma ni stobs kyis dregs //

¹⁸⁵⁹ cihnaṃ] C (mtshan Tib); cihna IBM ◇ arcate] IBpcCM; sarccate Bac; gang zhig mchod byed pa Tib

¹⁸⁶⁰ ḍākinyo] C (mkha' 'gro Tib); ḍākinyou IBM

¹⁸⁶¹ byung ba] D; 'byung ba P

¹⁸⁶² According to the *Abhidhānottaravṛtti* (D 1414, 204r5–r6), she is of the action lineage (*las kyi rigs*) and the lineage of Tārā (*sgrol ma'i rigs*), placed in the Pledge Circle (*dam tshig gi 'khor lo*) of the fivefold maṇḍala of Heruka (Appendix A).

¹⁸⁶³ cakraṃ] IB ('khor lo Tib); vajraṃ C; vajra M ◇ tu kare] IBM (lag par Tib); ka tu re C

¹⁸⁶⁴ śyāmā] *corr.* (sngon Tib); syāmā IBCM ◇ jīmūta-] *em.* (sprin Tib); jīmūtra IB; jīsūtra C; jīmūta M ◇ -sadr̥śā] IBpcCM (dang 'dra ba Tib); dr̥śā Bac ◇ paṭṭa-] CM; pahya IB; *n.e.* Tib ◇ -dhāriṇī] IBM ('chang byed pa Tib); dhāraṇī C

¹⁸⁶⁵ sādhvī] ICM (bden pa Tib); sārthī B ◇ paratarā] *em.* (mchog tu Tib); paratarās IBCM; paratarā *Cakrasaṃvara* (19.9d) ◇ yā] IBM (gang Tib); yo C

¹⁸⁶⁶ lag par] D; lag pa P

¹⁸⁶⁷ cakraṃ] IBM ('khor lo Tib); cakra C ◇ yasyā] IBCM; de la Tib ◇ pūjyate] IBC (mchod byed pa Tib); pūjyate M

¹⁸⁶⁸ -darpitā] IBC (dregs Tib); tarppitā M

and in her house a [mark of] disk is always drawn and worshiped. [A woman with those characteristics] is a ḍākinī born in the lineage of Vajravārāhī who is proud of [her] power.¹⁸⁶⁹

yā ca kṛṣṇāñjanaśyāmā daśanonnatā ca yā /¹⁸⁷⁰
krūrā ca satataṃ vāmā sattvayuktā ca yā bhavet //40.11//¹⁸⁷¹
/gang zhig mig sman gnag 'dra zhing // so ni dkar zhing mtho ba dang /¹⁸⁷²
/ rtag tu gdug par gyur pa dang // sems stobs ldan par gyur pa dang //

(5) She is dark-colored like the black eye-salve; her teeth are high; [she] is a woman always cruel; she is energetic;

nityaṃ snānaratā yā ca vācayā na bahubhāṣiṇī /¹⁸⁷³
vajraṃ gṛhe pūjyate satataṃ likhitaṃ śubham //40.12//¹⁸⁷⁴
vajravārāhyā kulodbhūtā sahasrāṇi daśapañcakam /¹⁸⁷⁵
/ rtag tu khruś la dga' ba dang // mang du smra bar mi byed cing /
/ khyim du rdo rje 'dri ba dang // rtag tu dge bas mchod byed pa //¹⁸⁷⁶
/ rdo rje phag mo'i rigs 'byung ba // stong phrag bcu dang lnga pa yin /

she is always fond of bathing; [she] does not speak so much; and in her house a good [mark of] *vajra* is always drawn and worshiped. A woman born of the lineage of Vajravārāhī [is endowed with those characteristics].¹⁸⁷⁷ There are 15,000 [women of this lineage].

gaurī kanakasamkāsā tathā rūpīkṣī yā ca lomaśā //40.13//¹⁸⁷⁸

¹⁸⁶⁹ According to the *Abhidhānottaravṛtti* (D 1414, 204r6), she is of the lineage of Vairocana (i.e., the tathāgata lineage, *nam snang gi rigs*) and placed in the Body Circle (*sku'i 'khor lo*) of the fivefold maṇḍala of Heruka (Appendix A).

¹⁸⁷⁰ -śyāmā] *corr.*; syāmitra IB; syāmā CM; dkar Tib ◇ daśano-] C (so Tib); dasano IBpcM; da## Bac ◇ -nnatā ca] M (mtho ba Tib); nnanā ca IB; nnabhā va C

¹⁸⁷¹ krūrā] IB (gdug par Tib); kūrā C; kulā M ◇ vāmā] IBCM; gyur pa Tib ◇ sattvayuktā] C (sems stobs ldan par Tib); satvayutā IB; satvāyuktā M ◇ yā] IBCM; *n.e.* Tib

¹⁸⁷² dkar] D; dgar P

¹⁸⁷³ snāna-] C (khruś la Tib); snānaṃ IBM ◇ -ratā] CM (dga' ba Tib); rata IB ◇ yā ca] IBC; yā M; *n.e.* Tib ◇ vācayā] C; vacayā IBM; *n.e.* Tib ◇ na] M (mi Tib); na ca IBC ◇ -bhāṣiṇī] CM (smra bar and byed cing Tib); bhāṣiṇim IB

¹⁸⁷⁴ vajraṃ] IBC (rdo rje Tib); vajra M ◇ gṛhe (khyim du Tib)] CM; grha IB ◇ likhitaṃ] IBpcCM ('dri ba Tib); *om.* Bac ◇ śubham] CM (dge bas Tib); subham IB

¹⁸⁷⁵ daśa-] CM (bcu Tib); dasa IB

¹⁸⁷⁶ dge bas] D; dge ba P

¹⁸⁷⁷ According to the *Abhidhānottaravṛtti* (D 1414, 204r6–v1), she is of the lineage of Vajravārāhī (*nam snang gi rigs*).

¹⁸⁷⁸ kanaka-] CM (gser gyi); kana IB ◇ -samkāsā] C ('drar snang Tib); saṅkāsā IB; samkāsā M ◇ tathā rūpīkṣī (or tathārūpīkṣī)] M; tathā rukṣī IB; tathā rūpiṇī C; mig mi g-yo Tib ◇ yā ca lomaśā] *corr.*; yā ca lomaśā IBCM; kha spu ser Tib

yasyā lalāṭe vajraṃ kare vāpi hi dṛśyate /¹⁸⁷⁹

/ ser zhing gser gyi mdog 'drar snang // mig mi g-yo zhing kha spu ser //

/ rdo rje gang gi dpral ba 'am // lag par yang ni snang 'gyur ba /

(6) She is white, looks like gold, has beautiful eyes,¹⁸⁸⁰ and is hairy; a [mark of] *vajra* is seen on her forehead or hand;

rājyārūḍhā tu nityaṃ garvitā satyavādinī //40.14//¹⁸⁸¹

mallikāmodagandhinī /¹⁸⁸²

/ rtag tu rgyal srid dag la gnas // snyems shing bden par smra ba dang //¹⁸⁸³

/ mā li ka yi dri 'byung zhing /¹⁸⁸⁴

[she] is always haughty [as if she] was on the throne; [she] speaks the truth; [she] gives off the fragrant scent of *mallikā* flowers;

yasyā gr̥he ca vajraṃ hi satataṃ pūjyate mahat //40.15//¹⁸⁸⁵

khaṇḍarohākulodbhūtā mahāyogīśvarī parā /¹⁸⁸⁶

/ gang gi khyim du rdo rje ni // rtag tu 'dri zhing cher mchod pa //

/ dum skyes ma yi rigs las byung /¹⁸⁸⁷ / mal 'byor ma yi dbang phyug mchog /

and in her house a big [mark of] *vajra* is always worshiped. [She] is a woman born of Khaṇḍarohā's lineage, the great mistress of yogins, the best.¹⁸⁸⁸

māṃsapriyā ca yā nityaṃ kṛṣā kṛṣṇāñjanaprabhā //40.16//¹⁸⁸⁹

śūlākāraṃ lalāṭaṃ tu krūrakarmaratā ca yā /¹⁸⁹⁰

śmaśānaṃ yāti nityaṃ hi nirbhayā nirghṛṇā ca yā //40.17//¹⁸⁹¹

¹⁸⁷⁹ hi] CM; om. IB

¹⁸⁸⁰ "Has beautiful eyes" is a translation of *tathā rūpīkṣī* (*tathā* may be an interpolation, as it is metrically odd and the Tibetan translation does not contain any word for it). If the text is *tathārūpīkṣī*, it means "has ugly eyes".

¹⁸⁸¹ -rūḍhā tu] CM (gnas Tib); rūḍhanta IB ◇ garvitā] conj. (snyems Tib); garbhitā IBCM

¹⁸⁸² -moda-] IBpcCM; lma Bac; n.e. Tib ◇ -gandhinī] IM (dri byung Tib); gibhanī B; gavinī C

¹⁸⁸³ shing] D; zhing P

¹⁸⁸⁴ mā li ka yi] D; mā li ka'i P

¹⁸⁸⁵ satataṃ] BCM; satataṃ I; rtag tu 'dri zhing Tib ◇ mahat] IBC (cher Tib); mahān M

¹⁸⁸⁶ -yogīśvarī] IBM; yogeśvarī C; rnal 'byor ma yi dbang phyug Tib

¹⁸⁸⁷ dum skyes ma yi] D; dum skyes ma'i P

¹⁸⁸⁸ According to the *Abhidhānottaraṛṭti* (D 1414, 204v1), she is of the lineage of Pāṇḍaravāsini (*gos dmar mo'i rigs*).

¹⁸⁸⁹ kṛṣā] corr. (skem Tib); kṛṣā IBCM

¹⁸⁹⁰ -kāraṃ] CM (lta bu Tib); kāra IB ◇ lalāṭaṃ tu] CM (dpral bar Tib); lalāṭanta IB ◇ krūra-] em. (gdug pa'i Tib); kṛca I; kṛ## Bac; kūca Bpc; kula C; kṣura M; cf. krūra- *Cakrasaṃvara* (18.17b) and *Sampuṭodbhava* (4.3.14)

¹⁸⁹¹ śmaśānaṃ] CM (dur khrod dag Tib); smasānaṃ IB ◇ yāti] corr. ('gro Tib); jāti IBCM ◇ nirghṛṇā] IB (brtse med Tib); nirghanā C; nirghaṇā M

/ gang zhig rtag par sha la dga' // skem zhing mig sman gnag pa'i mdog //
 / dpral bar mdung rtse lta bu yod /¹⁸⁹²/ gang zhig gdug pa'i las la dga' /
 / rtag tu dur khrod dag tu 'gro // 'jigs pa med cing brtse med de //¹⁸⁹³

(7) She is always fond of flesh; [she is] slim and colored like the black eye-salve; [she has] a mark of lance on the forehead; she is always fond of cruel rituals; she always visits the charnel ground and she is fearless and cruel [there];

yasyā lalāṭe śūlaṃ kapālaṃ ca likhitaṃ pūjyate gr̥he /¹⁸⁹⁴
 śrīherukadevasya ḍākinī sā kulodbhavā //40.18//¹⁸⁹⁵
 / gang gis dpral bar thig le dang // khyim du thod pa 'dri zhing mchod /
 / dpal ldan he ru ka de yi // mkha' 'gro'i rigs las byung ba yin //

a [mark of] lance is on her forehead; and in [her] house a [mark of] skull is drawn and worshiped. She is a ḍākinī born in the lineage of the glorious Heruka God.¹⁸⁹⁶

jīmūtavarnā yā nārī daśanair viṣamaiḥ sthitā /¹⁸⁹⁷
 satataṃ krūrakarmā vāmadamṣṭrotkaṭā yā //40.19//¹⁸⁹⁸
 / sprin gyi mdog 'dra'i bud med gang // so ni mi mnyam par gnas shing /
 / rtag tu gdug pa'i las la dga' // g-yon gyi mche ba gtsigs pa dang //

(8) She is a woman colored like a cloud; [she] has crooked teeth; [she] is always [fond of] cruel rituals; her left fang (tooth) is big;

likhitaṃ paraśu yasyā gr̥he nityaṃ ca pūjyate /¹⁸⁹⁹
 vināyakakulodbhūtā ḍākinī sā na saṃśayaḥ //40.20//¹⁹⁰⁰
 / de yi khyim du dgra sta ni // 'dri zhing rtag tu mchod byed pa /
 / mnam par 'dren pa'i rigs byung ba'i // mkha' 'gro mar ni the tshom med //

¹⁸⁹² dpral bar] D; dpral ba P

¹⁸⁹³ brtse med de] D; rtse med cing P

¹⁸⁹⁴ śūlaṃ] IBCM; thig le Tib ◇ kapālaṃ] IBC (thod pa Tib); kapāla M ◇ likhitaṃ] CM ('dri Tib); lita IB

¹⁸⁹⁵ śrī-] IBpcCM (dpal ldan Tib); ## Bac ◇ -devasya] IBCM; n.e. Tib

¹⁸⁹⁶ According to the *Abhidhānottaravṛtti* (D 1414, 204v1-v2), she is of the lineage of Māmākī (*mā ma kī'i rigs*).

¹⁸⁹⁷ jīmūta-] CM (sprin Tib); jīmūrtta IB ◇ daśanaiḥ] M (so Tib); darśanair IBC ◇ viṣamaiḥ] CM (mi mnyam par Tib); vviṣamaiḥ IB ◇ sthitā] em. (gnas Tib); sthitāḥ IBCM; cf. sthitā *Cakrasaṃvara* (18.19b) and -saṃsthitā *Sampūṭodbhava* (4.3.16b)

¹⁸⁹⁸ satataṃ] CM (rtag tu Tib); satata IB ◇ krūra-] I (gdug pa'i Tib); krū~la B; kūra C; kula M ◇ -damṣṭro-] CM (mche ba Tib); dramṣṭro IB ◇ -tkaṭā] IB; tkaṭa CM; gtsigs pa Tib

¹⁸⁹⁹ paraśu] IM (dgra sta Tib); parasu B; paraśum C

¹⁹⁰⁰ vināyaka-] IB (mnam par 'dren pa'i Tib); vināyakasya CM ◇ sā] IBCM; n.e. Tib

and in her house a [mark of] ax is drawn and worshiped. She is a ḍākinī born of Vināyaka's lineage.¹⁹⁰¹ There is no doubt.

etaḍ ḍākinīgaṇasya herukasya guṇodbhavam /¹⁹⁰²
sādhakānāṃ hitārthāya lakṣaṇaṃ samudāhṛtam //40.21//
/ mkha' 'gro ma yi tshogs 'di dag // shrī he ru ka'i rigs las byung /
/ sgrub pa po la phan pa'i phyir // mtshan nyid yang dag bshad pa yin //

[I] have thus explained the characteristics of the assembly of ḍākinīs, which are produced from the qualities of Heruka, for the purpose of benefiting practitioners.

abhīdhānottare ḍākinīlakṣaṇapaṭalaś catvāriṃśaḥ /¹⁹⁰³
/ mgon par brjod pa'i rgyud bla ma'i bla ma las mkha' 'gro ma'i mtshan
nyid kyi le'u ste bzhi bcu pa'o//

[Thus ends] Chapter 40 on the characteristics of ḍākinīs in the *Abhidhānottara*.

¹⁹⁰¹ According to the *Abhidhānottaravṛtti* (D 1414, 204v2), she is of the lineage of Buddhalocanā (*sangs rgyas spyan gyi rigs*).

¹⁹⁰² etaḍ] CM ('di dag Tib); etata IB ◇ herukasya] IM; śrīherukasya B; *om*. C; shrī he ru ka'i Tib ◇ guṇo-] IBCM; rigs Tib ◇ -dbhavam] B (las byung Tib); dbhavāṃ ICM

¹⁹⁰³ abhidhānottare] IB: abhidhānottarottare C; iti śrīabhīdhānottarottare M; mgon par brjod pa'i rgyud bla ma'i bla ma las Tib ◇ -paṭalaś catvāriṃśaḥ] *em*. (le'u ste bzhi bcu pa Tib); paṭalaḥ saptatrimśatamaḥ I; paṭalaḥ saptatrisātamah B; paṭalaḥ saptatrimśattamaḥ C; paṭala unatrimśatitamaḥ M

Abhidhānottara, Chapter 41

ataḥ param pravakṣyāmi lāmānāṃ tu lakṣaṇam /¹⁹⁰⁴
 samyag aṅgāvayavaṃ ca sādhaḥ //41.1//¹⁹⁰⁵
 / de nas gzhan yang bshad bya ba // sgrub pa po yis lā ma yi /
 / mtshan nyid kyi ni khyad par dang // yang lag tshogs ni shes bya ba'o //

Next, I shall explain the characteristics of Lāmās.¹⁹⁰⁶ [By those] a practitioner [recognizes] the parts of [their] body's limbs correctly.

mukhaṃ yasyās tu dṛṣyate parimaṇḍalam /¹⁹⁰⁷
 vaktre śmaśrūṇi nityaṃ bhruvor dīrghasya lomaśā //41.2//¹⁹⁰⁸
 / gang gi bzhin gyi dkyil 'khor ni // kun tu zlum por snang 'gyur zhing /
 / kha yi sma ra rtag tu yod /¹⁹⁰⁹ / spu dang smin ma ring ba dang //

(1) Her face appears completely round; [her] mouth always has the beard; [her] eyebrows are long¹⁹¹⁰ [and she] is hairy;

suvastrā śucisaumyā ca akṣobhyā satyavādinī /¹⁹¹¹
 saddharmatā nityaṃ vīrabhagīnyas tu sā jñeyā //41.3//¹⁹¹²
 / gos bzang gtsang zhing zhi ba dang /¹⁹¹³ / mi 'khrugs bden par smra
 ba dang /
 / rtag tu dam pa'i chos la dga' // dpa' bo sring mor de shes bya //¹⁹¹⁴

¹⁹⁰⁴ ataḥ | IBpcCM (de nas Tib); atra Bac ◇ lāmānāṃ | CM (lā ma yi Tib); lāmānā IB

¹⁹⁰⁵ samyag | IBCM; khyad par Tib ◇ aṅgā-] *em.* (yang lag Tib); aṅgā IBM; aṅgā C; cf. aṅgā- *Cakrasaṃvara* (19.1d) ◇ -vayavaṃ ca] *em.* (tshogs Tib); -vayan sa IB; vayava C; vayaṅ ca M; cf. -vayavaṃ ca *Cakrasaṃvara* (19.1d)

¹⁹⁰⁶ According to the *Abhidhānottaravṛtti* (D 1414, 204v4), a yogin who does not have supernormal knowledge (*mngon par shes pa*) performs the circle of assembly (*tshogs kyi 'khor lo*) and asks the goddess (*lha mo*, i.e., yoginī) of any of the five lineages described in this chapter for it. When she questions “Which accomplishment do you want?”, he is required to answer that he needs the words of the Buddha (*bka'*). It most likely means that the yogin attains supernormal knowledge by learning the words of the Buddha.

¹⁹⁰⁷ parimaṇḍalam | CM (kun tu zlum por Tib); parimaṇḍala IB

¹⁹⁰⁸ vaktre | IBM (kha yi Tib); kaktre C ◇ śmaśrūṇi] C (sma ra Tib); śmaśrūṇi IM; śmaśrūṇi B ◇ nityaṃ] BCM (rtag tu Tib); nitya I ◇ bhruvor] *em.* (smin ma Tib); bhrūve IBC; bhrūvo M; cf. bhruvor *Cakrasaṃvara* (19.2d) and bhrūvo- *Sampuṭodbhava* (4.3.18d) ◇ lomaśā] *corr.* (spu Tib); lomasāḥ I; lomasyaḥ B; lomasā C; romasā M

¹⁹⁰⁹ rtag tu] D; brtag tu P

¹⁹¹⁰ I have translated *bhruvor dīrghasya* as “[her] eyebrows are long”.

¹⁹¹¹ -vastrā] IBC (gos Tib); vaktrā M ◇ śuci-] *corr.* (gtsang Tib); suci IBCM ◇ ca] M (dang Tib); *om.* IBC ◇ akṣobhyā] CM (mi 'khrugs Tib); akṣobhyaḥ IB

¹⁹¹² -dharma-] IBC (chos Tib); dharmāṅ ca M ◇ -bhagīnyas (for -bhaginī)] IM (sring mor Tib); bhaginīs B; bhagīnyas C ◇ jñeyā] IBC; jñayā M

¹⁹¹³ bzang] D; bzangs P

¹⁹¹⁴ sring mor] D; srid mor P

[she] wears good clothes, is pure and friendly, is unshakable, speaks the truth, and is always fond of the right teachings. [Women with those characteristics] should be known as sisters of the hero.

padmamudrā pradātavyā kūrmamudrāthavā punaḥ /¹⁹¹⁵
 aṅgaṃ kamaṇḍaluṃ caiva pratimudrā vidhīyate //41.4//¹⁹¹⁶
 / pa dma'i phyag rgyar sbyin bya ba /¹⁹¹⁷ / yang na ru sbal phyag rgya bya /
 / pags pa bum pa spyi blugs nyid /¹⁹¹⁸ / phyag rgya'i lan du shes par bya //

The lotus hand gesture (*padmamudrā*) or the turtle hand gesture (*kūrmamudrā*) should be given (shown) [to her]. [The hand gestures called] antelope skin and water jar are performed [by her] as response hand gestures.¹⁹¹⁹

daśamī parvaṇī tasyāḥ padmaṃ ca likhitaṃ gṛhe /¹⁹²⁰
 striyāṇāṃ tu lāmānāṃ etad bhavati lakṣaṇam //41.5//¹⁹²¹
 / de ni tshes bcu'i res dag la // khyim du pa dma 'dri bar 'gyur /¹⁹²²
 / lā ma yi ni bud med kyi // mtshan nyid gyur pa 'di dag yin //

The tenth lunar day is her festive date. A lotus is drawn in [her] house.¹⁹²³ These are the characteristics of the women [who are] Lāmās.¹⁹²⁴

lamboṣṭhī ca viśālākṣī raktapiṅgalalocanā /¹⁹²⁵
 āḍhyā subhagā dhanyā gaurī campakasamṇibhā //41.6//¹⁹²⁶

¹⁹¹⁵ padma-] IBM (pa dma'i Tib); dharma C ◇ pradātavyā] IBM (sbyin bya ba Tib); tavyā C ◇ puṅaḥ] ICM (yang na Tib); yutaḥ B

¹⁹¹⁶ vidhīyate] ICM; vidhiyate B; shes par bya Tib

¹⁹¹⁷ pa dma'i] D; pad ma'i P

¹⁹¹⁸ pags pa] D; lpags pa P ◇ spyi blugs] D; lce blugs P

¹⁹¹⁹ According to the *Abhidhānottaravṛtti* (D 1414, 204v6–v7), the hand gesture of antelope skin is shown in response to the lotus hand gesture, and the hand gesture of water jar is in response to the turtle hand gesture. The yogin makes the lotus hand gesture in the same form as the lotus hand gesture that Avalokiteśvara makes. The turtle hand gesture is made by “having the left hand facing down and having the right hand [placed] on the left hand and facing down” (*lag pa g-yon pa kha bub nas g-yas pa de'i stend du kha sbub pa*). The hand gesture of water jar means the hand gesture that Maitreya makes. The *Abhidhānottaravṛtti*'s explanation of how to make the gestures is thus somewhat obscure.

¹⁹²⁰ daśamī] C (bcu'i Tib); dasama Iac: dasami Ipc; da~śami B; daśamī M ◇ parvaṇī] ICM (tshes Tib); parvva~nī B

¹⁹²¹ striyāṇāṃ (for strīṇāṃ)] corr. (bud med kyi Tib); striyā nāṃ IBCM

¹⁹²² pa dma] D; pad ma P

¹⁹²³ According to the *Abhidhānottaravṛtti* (D 1414, 204v7), on the tenth lunar day, she draws a lotus in the house (probably her house). The other four classes of yoginīs also draw their respective symbols in their houses on their respective festive dates.

¹⁹²⁴ According to the *Abhidhānottaravṛtti* (D 1414, 204v5 and v7), she who is Lāmā is also called Tārā (*sgrol ma*), belongs to the *vajra* lineage (*rdo rje rigs*), and is equivalent to the eight yoginīs in the Mind Circle (*thugs kyi 'khor lo*) of the fivefold maṇḍala of Heruka (Appendix A).

¹⁹²⁵ lambo- (for lambau-)] IBC (rlo Tib); lambau M ◇ viśālā-] CM (dkyus ring Tib); viśālā IB

¹⁹²⁶ āḍhyā] IBM (phyug Tib); āḍhyā C ◇ subhagā] IBpcM (skal bzang Tib); subhasā Bac; śubhagā C ◇ -samṇibhā] CM (lta bur snang Tib); sannibhāḥ IB

/ gsus pa rlo zhing mig dkyus ring // mig ni dmar zhing ser skyar gnas /¹⁹²⁷
 / phyug cing skal bzang dpal yon can // ser zhing tsam pa lta bur snang //

(2) [She] has large lips, long eyes, and reddish tawny eyes; [she] is wealthy, very fortunate, and rich; [she] is white, appearing as a *campaka* flower;

dīrghādīrghā karālā ca vicitravasānapriyā /¹⁹²⁸
 tisro rekhā lalāte ca ūrdhvasīmāntam āśritāḥ //41.7//¹⁹²⁹
 / shin tu ring min thung ba'ang min // sna tshogs pa yi gos la dga' /
 / dpral bar ri mo gsum yod cing // mtshams kyi gyen du bltas pa nas //¹⁹³⁰

[she] is neither tall nor short; [she] has a gaping mouth; [she] likes multicolored clothes; three lines are [drawn] on [her] forehead, joined with the parting of the hair at the upper [part];

hasate ramate caiva mārgam ākramya tiṣṭhati /¹⁹³¹
 saṃgrāme mṛtakānāṃ ca kathāsu ramate sadā //41.8//¹⁹³²
 / dgod cing dga' ba nyid dag dang /¹⁹³³ / lam ni mnam par gnon cing gnas /¹⁹³⁴
 / g-yul du 'chi ba rnam kyi ni // gтам dag la ni rtag tu dga' //¹⁹³⁵

she laughs, is delighted, and steps on the road and stands [on it]; and she is always delighted with the stories of those who died in war.

īdṛśīm pramadāṃ drṣṭvā sūlamudrāṃ pradāpayet /¹⁹³⁶
 ākuñcitāṃ vāmapādaṃ nrtyaṃ caiva pradarśayet //41.9//¹⁹³⁷

¹⁹²⁷ mig ni] D; mig de P

¹⁹²⁸ dīrghādīrghā] IB; dīrghādīrgha C; dīrghādīrghān M; shin tu ring min thung ba'ang min Tib ◇ karālā] IBCM; *n.e.* Tib

¹⁹²⁹ tisro] *em.* (gsum Tib); triso IB; triśo C; triśro M; cf. tisro *Cakrasaṃvara* (19.7c) and tri- *Sampuṭodbhava* (4.3.23a) ◇ rekhā] IBC (ri mo Tib); lekhā M ◇ ca] CM; vo I; vau B ◇ ūrdhva-] IBC (gyen du Tib); ūddha M ◇ -sīmāntam] I (mtshams kyi Tib); simantram B; sīmāntam C; sīmāntam M ◇ āśritāḥ] *em.* (blta ba nas Tib); āsitā IB; āśritā CM; cf. āśritāḥ *Cakrasaṃvara* (19.7d) and āśritā *Sampuṭodbhava* (4.3.23b)

¹⁹³⁰ bltas pa] D; blta ba P

¹⁹³¹ ākramya] ICM (rnam par gnon cing Tib); ākramā B

¹⁹³² mṛtakānāṃ] CM ('chi ba rnam Tib); nrṭkānāṃ IB ◇ ramate] CM (dga' Tib); ramato IB

¹⁹³³ dgod] D; rgod P

¹⁹³⁴ gnon] D; gnod P

¹⁹³⁵ gтам dag] D; gтам ngag P

¹⁹³⁶ īdṛśīm] *corr.* (de lta'i Tib); idṛśīm IBM; idṛśī (or idṛśīm) C ◇ pramadāṃ] IBpcCM (rab dregs Tib); pramadāṃ Bac ◇ drṣṭvā] IBM (mthong na Tib); pṛṣṭvā C ◇ sūla-] *corr.* (mdung gi Tib); mūla IB; sūla CM ◇ -mudrāṃ] *em.* (phyag rgya Tib); mudrā IBCM; cf. -mudrāṃ *Cakrasaṃvara* (19.9b) and *Sampuṭodbhava* (4.3.24d)

¹⁹³⁷ ākuñcitāṃ] IB (bskum pa yis Tib); ākuñcitāṃ C; ākucitāṃ M ◇ -pādaṃ] IBM (rkang pa Tib); pādāṃ C ◇ pradarśayet] IBC (bstan par bya Tib); pradarśayat M

/ de lta'i rab dregs mthong na ni // mdung gi phyag rgya bstan par bya /
 / rkang pa g-yon pa bskum pa yis // bdag nyid kyang ni bstan par bya //

Having seen such a woman, he should give (show) the lance hand gesture (*śūlamudrā*) [to her].¹⁹³⁸ He should always give (show) a dance with [his] left leg bent, too.

parivartanaṃ ca vāmena pratimudrā vidhīyate /
 caturdaśī cāṣṭamī ca parva tasyā vidhīyate //41.10//¹⁹³⁹
 / g-yon pa dag ni yongs bzlog pa // phyag rgya'i lan ni yin par bshad /
 / bcu bzhi dang ni tshes bryad ni // de ni dus tshigs yin par bshad //

Then, turning around counterclockwise is performed [by her] as a response gesture.¹⁹⁴⁰ The fourteenth and eighth lunar days are defined as her festive dates.

pūjā ca satataṃ tasyāḥ śūlaṃ vā likhitaṃ grhe /¹⁹⁴¹
 lokeśvaraṇāṃ tu lāmānāṃ etad bhavati lakṣaṇam //41.11//¹⁹⁴²
 / khyim du mdung rtse gsum pa yang // bris nas de ni rtag tu mchod /
 / 'jig rten dbang phyug lā ma yi // mtshan nyid gyur pa 'di dag yin //

A lance being drawn in [her] house, she always worships [it].¹⁹⁴³ These are the characteristics of the mistresses of the world who are Lāmās.¹⁹⁴⁴

nityaṃ hi kūpakau yasyā dr̥śyate gaṇḍasaṃsthitau /¹⁹⁴⁵
 raktagaurā tathā nityaṃ haritapiṅgalalocanā //41.12//¹⁹⁴⁶

¹⁹³⁸ According to the *Abhidhānottaravṛtti* (D 1414, 205r1), the hand gesture of a lance is made with the index finger of the left hand. It is probable that the yogin stretches the index finger in the form of a lance.

¹⁹³⁹ -daśī] ICM (bcu Tib); ddaśī IB ◇ cāṣṭamī] CM (dang and bryad Tib); vāṣṭamī IB ◇ parva] IB (dus tshigs Tib); parvaṃ (or parva) C; parvan M ◇ vidhīyate] IBCM; bshad Tib

¹⁹⁴⁰ According to the *Abhidhānottaravṛtti* (D 1414, 205r1–r2), when turning around counterclockwise, the yoginī dances with the right leg bent (or “turning around counterclockwise” means to show a dancing with the right leg bent, *g-yon pa las bzlog pa g-yas pa'i rkang pa bskum pa'i lan yin no*; see also *rkang pa g-yas pa bskum pa'i gar gyi phyag rgya'i lan yin no*, D 205r4). In the following verses, all the phrases “turning around counterclockwise”, which the yoginī performs as a response gesture, mean the same.

¹⁹⁴¹ pūjā] *em.* (mchod Tib); pūjāñ IBM; pūjām C; cf. pūjā *Cakrasaṃvara* (19.11a) and *Sampuṭodbhava* (4.3.26b) ◇ tasyāḥ] *em.* (de Tib); tasyā IBCM; cf. tasyāḥ *Cakrasaṃvara* (19.11a) and *Sampuṭodbhava* (4.3.26b) ◇ śūlaṃ] C; mūlaṃ IB; sūlaṃ M; mdung rtse gsum pa Tib

¹⁹⁴² bhavati] IC (gyur pa Tib); bhavaṃti B; bhāti M

¹⁹⁴³ I consider *vā* (“or”) to be an expletive. Alternatively, verse 41.11ab can be translated as “She is always worshiped. A lance is drawn in [her] house.”

¹⁹⁴⁴ According to the *Abhidhānottaravṛtti* (D 1414, 204v5 and 205r2), she who is Lāmā is also called Tārā, belongs to the lotus lineage (*pa dma'i rigs*), and is equivalent to the eight yoginīs in the Speech Circle (*gsung gi 'khor lo*) of the fivefold maṇḍala of Heruka (Appendix A).

¹⁹⁴⁵ nityaṃ] CM; nitya IB; *n.e.* Tib ◇ kūpakau] *em.* (mkhur tshos Tib); krūpako IBpc; krūpa## Bac; kūpako CM; cf. kūpakau *Cakrasaṃvara* (19.12a) ◇ yasyā] CM (gang gi Tib); pasyā IB

¹⁹⁴⁶ harita-] *em.* (ljang Tib); hata IB; rakta CM; harita- *Cakrasaṃvara* (19.12d) and *Sampuṭodbhava* (4.3.27b) ◇ -piṅgala-] ICM (ser Tib); piṅgara B

/ gang gi mkhur tshos dag tu ni /¹⁹⁴⁷ / khung bur snang ba gnas gyur cing /
/ de bzhin rtag tu dmar zhing ser // mig ni ljang ser dag tu snang //

(3) Two dimples are always seen present on both her cheeks; [her body] is always reddish white; [her] eyes are greenish tawny;

kuñcitās ca tathā keśāḥ paṭṭabandhaṃ śire tathā /¹⁹⁴⁸
lalāṭe dr̥ṣyate caiva ekarekhā pratiṣṭhitā //41.13//¹⁹⁴⁹
/ skra ni de bzhin 'khyil ba dang // mgo dang dpral bar dang bcings snang /
/ ri mo cig pa rab tu gnas //

[her] hairs are curled; [she wears] a turban on the head; a single line is seen present on [her] forehead;

dīrghagrīvā tathā cordhvā raktavastrapriyā sadā /¹⁹⁵⁰
hasate gāyate caiva akasmāc ca prakupyate //41.14//¹⁹⁵¹
/ de bzhin mgrin pa ring ba dang // rtag tu gos dmar la dga' zhing /
/ dgod cing glu ni len pa nyid /¹⁹⁵² / lan 'ga' zhid ni khro ba dang //

[her] neck is long; [she] is tall; [she] is always fond of red clothes; she suddenly laughs, sings, and gets angry;

calacittā viśeṣeṇa kalaheṣu ca rajyate /¹⁹⁵³
īdr̥śīm pramadāṃ dr̥ṣṭvā śaktimudrāṃ pradāpayet //41.15//¹⁹⁵⁴
/ sems ni rnam par g-yo ba dang // rtsod pa la ni dga' ba ste /
/ 'di 'dra'i rab dregs mthong na ni // mdung gi phyag rgya bstan par bya //

[she] is particularly fickle-minded; and she likes quarreling. Having seen such a woman, he should give (show) the hand gesture of śakti spear (śaktimudrā) [to her].¹⁹⁵⁵

¹⁹⁴⁷ mkhur tshos] D; khur tshos P

¹⁹⁴⁸ kuñcitās] IBM ('khyil ba Tib); kuñcitā C ◇ keśāḥ] *em.* (skra Tib); keśā IBCM; cf. keśāḥ *Cakrasaṃvara* (19.13a) and *Saṃpūṭodbhava* (4.3.27c) ◇ paṭṭa-] ICM; ṣaṭṭa B; *n.e.* Tib ◇ -bandhaṃ (*m.c.* for -bandhanaṃ)] C (bcings Tib); baṭṭaṃ baddhaṃ IB; baddhaṃ M ◇ śire] CM (mgo Tib); sire IB ◇ (Second) tathā] IBCM; *n.e.* Tib

¹⁹⁴⁹ pratiṣṭhitā] IBC (rab tu gnas Tib); pratiṣṭhitāḥ M

¹⁹⁵⁰ raktavastrapriyā sadā] IBpcCM (rtag tu gos dmar la dga' zhing Tib); *om.* Bac

¹⁹⁵¹ This line is omitted in Bac. ◇ hasate] IBpcM (dgod Tib); sahate C ◇ gāyate] CM; gāte IBpc; glu ni len pa nyid Tib ◇ prakupyate] ICM (khro ba Tib); pra#####kupyate Bpc

¹⁹⁵² dgod] D; rgod P

¹⁹⁵³ This line is omitted in Bac. ◇ viśeṣeṇa] ICM; viśeṣe~na Bpc; rnam par Tib ◇ rajyate] IBpcC (dga' ba Tib); vajyate M

¹⁹⁵⁴ īdr̥śīm] M ('di 'dra'i Tib); idr̥śīm IBpcC; *om.* Bac ◇ pramadāṃ dr̥ṣṭvā] IBpcCM (rab dregs mthong na Tib); *om.* Bac ◇ -mudrāṃ] IB (phyag rgya Tib); mudrā CM

¹⁹⁵⁵ According to the *Abhidhānottaravṛtti* (D 1414, 205r3), the hand gesture of śakti spear is the threatening hand gesture made with the left hand (*g-yon pa'i sdigs mdzub bstan*). With this hand gesture, the yogin assume the form of dancing with the left leg bent (*rkang pa g-yon pa'i gar bya ba*).

ghaṅṭāmudrā pradātavyā dviṭīyā caiva yatnataḥ /¹⁹⁵⁶
 parivartanaṃ tu vāmena pratimudrā vidhīyate //41.16//
 / gnyis pa nyid ni 'bad pa yis // dril bu'i phyag rgya bstan par bya /
 / g-yon gyi phyogs su ldog pa ni // phyag rgya'i lan ni yin par bshad //¹⁹⁵⁷

Subsequently, the bell hand gesture (*ghaṅṭāmudrā*) should be eagerly given (shown) [to her].¹⁹⁵⁸ Then, turning around counterclockwise is performed [by her] as a response gesture.¹⁹⁵⁹

hrasvā caiva sthūlajaṅghā ca pītavastrapriyā nityam /¹⁹⁶⁰
 skandhavastrāvalambinī //41.17//¹⁹⁶¹
 / thung zhing byin pa sbom pa dang //
 / rtag tu gos ser la dga' zhing // phrag pa dag na gos kyang 'chang //¹⁹⁶²

(4) [She] is short; [her] shanks are thick; [she] is always fond of yellow clothes; and [she] drapes the clothes from the shoulder.

īdṛśiṃ pramadāṃ dṛṣṭvā cakramudrāṃ pradāpayet /¹⁹⁶³
 śaṅkhamudrā pradātavyā dviṭīyā caiva yatnataḥ //41.18//¹⁹⁶⁴
 / de 'dra'i bud med mthong na ni // rdo rje'i phyag rgya bstan bya zhing /
 / 'bad pa yis ni gnyis pa yang // dung gi phyag rgya bstan par bya //

Having seen such a woman, he should give (show) the disk hand gesture (*cakramudrā*) [to her]. Subsequently, the hand gesture of conch shell (*śaṅkhamudrā*) should be eagerly given (shown).¹⁹⁶⁵

¹⁹⁵⁶ pradātavyā] BCM (bstan par bya Tib); pradātavya I ◇ yatnataḥ] IBpcCM ('bad pa yis Tib); tnatāḥ Bac
¹⁹⁵⁷ lan] P; lam D

¹⁹⁵⁸ According to the *Abhidhānottaravṛtti* (D 1414, 205r3), the bell hand gesture as well as turning around counterclockwise are response gestures that the yoginī performs.

¹⁹⁵⁹ According to the *Abhidhānottaravṛtti* (D 1414, 204v5 and 205r3), she who is Lāmā is also called Tārā, belongs to the action lineage (*las kyi rigs*), and is equivalent to the eight yoginīs such as Kākāsyā in the Pledge Circle of the fivefold maṅḍala of Heruka (Appendix A). Her symbol and festive date are not mentioned in the *Abhidhānottaravṛtti*, either.

¹⁹⁶⁰ sthūla-] ICM (sbom pa Tib); sthūra B ◇ pīta-] CM (ser Tib); om. IB

¹⁹⁶¹ skandha-] IBM (phrag pa dag na Tib); kaṃḍha C ◇ -vastrā-] ICM (gos Tib); vastā B

¹⁹⁶² phrag pa] D; phrag me P

¹⁹⁶³ īdṛśiṃ] corr. (de 'dra'i Tib); idṛśī I; idṛśiṃ B; idṛśiṃ C; idṛśī M ◇ cakramudrāṃ] IBC; cakramudrā M; rdo rje'i phyag rgya Tib and *Abhidhānottaravṛtti* (D 1414, 205r4)

¹⁹⁶⁴ śaṅkha-] corr. (dung gi Tib); saṅkha IB; khaḍga CM ◇ -mudrā] C (phyag rgya Tib); mudrāṃ IBM ◇ dviṭīyā] IBM (gnyis pa Tib); dviṭīyāṃ C

¹⁹⁶⁵ According to the *Abhidhānottaravṛtti* (D 1414, 205r4), the yogin shows the *vajra* hand gesture (*rdo rje'i phyag rgya*, **vajramudrā*) and not the disk hand gesture (*cakramudrā*). (The letters *vajra* and *cakra* are similar and often confused during transmission.) The *vajra* hand gesture is made by clenching a fist and raising the middle finger. The yogin also shows the hand gesture of conch shell, which is made by contracting the fingers.

parivartanaṃ ca vāmena pratimudrā vidhīyate /¹⁹⁶⁶
 caturdaśī parvaṇī tasyā vajraṃ ca likhitaṃ gr̥he //41.19//¹⁹⁶⁷
 / g-yon nas yongs su bzlog pa ni // phyag rgya'i lan ni yin par bshad /
 / bcu bzhi de yi dus yin te // de yi khyim du rdo rje 'dri //

Then, turning around counterclockwise is performed [by her] as a response gesture.
 The fourteenth lunar day is her festive date. A *vajra* is drawn in [her] house.

śrīherukīnāṃ ca lāmānāṃ etad bhavati lakṣaṇam /¹⁹⁶⁸
 / shrī he ru ka lā ma yi /¹⁹⁶⁹ / mtshan nyid gyur pa 'di dag yin /

These are the characteristics of the glorious Herukīs who are Lāmās.¹⁹⁷⁰

lomaśā sarvagātreṣu kṛṣṇaṅgaṅgalocanā //41.20//¹⁹⁷¹
 karālā vikṛtā ghorā sthūlāsya sthūlavaktrajā /¹⁹⁷²
 / lus kun la ni ba spu yod // mig ni gnag cing ser ba dang //
 / sbom zhing rnam sgyur mi bzad pa /¹⁹⁷³ / bzhin 'phel che zhing kha
 che la /¹⁹⁷⁴

(5) [She] is hairy all over the body; [her] eyes are blackish tawny; [she] has a gaping
 mouth; [she] is ugly, frightful, and big; [her] teeth are big;

lamboṣṭhī kṛṣṇavarṇā ca koṭarākṣī bhagnanāsikā //41.21//¹⁹⁷⁵
 nr̥tyagandharvakuśalā meghavarṇā manoharā /¹⁹⁷⁶
 / ma mchu rlo zhing kha dog nag /¹⁹⁷⁷ / mig zlum sna ni nyams pa dang //
 / rtag tu glu ni mkhas pa dang // sprin gyi mdog can yid 'phrog pa /

¹⁹⁶⁶ ca] IBC; caiva M ◇ -mudrā] C (phyag rgya Tib); mudrām IBM ◇ vidhīyate] IBpcCM; ##### Bac;
 bstan bya zhing Tib

¹⁹⁶⁷ caturdaśī] M (bcu bzhi Tib); caturddasī IB; caturdaśīm C ◇ parvaṇī] IB (dus Tib); parvaṇīm
 CM ◇ tasyā] IBM (de yi Tib); tasya C ◇ vajraṃ] CM (rdo rje Tib); vajrāṅ IB

¹⁹⁶⁸ -herukīnāṃ] IBM (he ru ka Tib); herukānāṃ C

¹⁹⁶⁹ lā ma yi] D; lā ma yis P

¹⁹⁷⁰ According to the *Abhidhānottaravṛtti* (D 1414, 204v5 and 205r4–r5), she who is Lāmā is also called Tārā,
 belongs to the tathāgata lineage (*de bzhin gshegs pa'i rigs*), and is equivalent to the eight yoginīs in the
 Body Circle (*sku'i 'khor lo*) of the fivefold maṅḍala of Heruka (Appendix A).

¹⁹⁷¹ lomaśā] *corr.* (ba spu yod Tib); lomayā IBM; lomasā C ◇ -gātreṣu] IBM (lus Tib); sāstreṣu C

¹⁹⁷² karālā] IB; karāla CM; sbom Tib ◇ -vaktrajā] C; vaktragāḥ IB; vaktrajāḥ M; kha Tib

¹⁹⁷³ mi bzad pa] D; mi bzang pa P

¹⁹⁷⁴ bzhin 'phel] D; bzhi phel P

¹⁹⁷⁵ bhagna-] IBM (nyams pa Tib); rugna C ◇ -nāsikā] IBM (sna Tib); nāsikā C

¹⁹⁷⁶ nr̥tya-] IBCM; rtag tu Tib

¹⁹⁷⁷ rlo] D; rlon P

[her] lips are big; [she] is colored black; [her] eyes are sunken; [her] nose is crushed; [she] is skilled in dance and music; [she] is colored like a [rainy] cloud¹⁹⁷⁸; and [she] is attractive.

īdṛśīm pramadām drṣṭvā nāgamudrām pradāpayet //41.22//¹⁹⁷⁹
 śaktimudrā pradātavyā dvitīyāpi hi yatnataḥ /¹⁹⁸⁰
 / 'di 'dra'i rab dregs mthong na ni /¹⁹⁸¹ / glu yi phyag rgya bstan par bya //
 / gnyis pa yang ni 'bad pa yis /¹⁹⁸² / mdung gi phyag rgya bstan par bya //

Having seen such a woman, he should give (show) the nāga hand gesture (*nāgamudrā*) [to her].¹⁹⁸³ Subsequently, the hand gesture of *śakti* spear (*śaktimudrā*) should be eagerly given (shown).¹⁹⁸⁴

parivartanam ca vāmena pratimudrā vidhīyate //41.23//¹⁹⁸⁵
 ekādaśī parvaṇī tasyā daṃṣṭrā ca likhitā gṛhe /¹⁹⁸⁶
 vārāhīnām tu lāmānām etad bhavati lakṣaṇam //41.24//¹⁹⁸⁷
 / g-yon nas yongs su bzlog pa ni /¹⁹⁸⁸ / phyag rgya'i lan ni yin par bshad //
 / tshes grangs bcu gcig de yi dus /¹⁹⁸⁹ / khyim du mche ba 'dri bar byed /¹⁹⁹⁰
 / rdo rje phag mo lā ma yi // mtshan nyid gyur pa 'di dag yin //

Then, turning around counterclockwise is performed [by her] as a response gesture. The ekeventh lunar day is her festive date, and a fang is drawn in [her] house. These are the characteristics of Vārāhīs who are Lāmās.¹⁹⁹¹

¹⁹⁷⁸ I have supplemented “rainy” because she is described as being black (*krṣṇavarṇā*).

¹⁹⁷⁹ īdṛśīm] CM ('di 'dra'i Tib); īdṛśī IB ◇ -mudrām] IBM (phyag rgya Tib); mudrā C

¹⁹⁸⁰ śakti-] CM (mdung gi Tib); sakti IB ◇ pradātavyā] CM (bstan par bya Tib); dātavyā IB

¹⁹⁸¹ rab dregs] D; rab grags P

¹⁹⁸² yang ni] D; yang na P

¹⁹⁸³ According to the *Abhidhānottaravṛtti* (D 1414, 205r5), the nāga hand gesture is made by stretching the fingers of the right and left hands (*lag pa g-yas g-yon gyi sor mo brkyang ba*).

¹⁹⁸⁴ According to the *Abhidhānottaravṛtti* (D 1414, 205r5–r6), the yoginī (*rnal 'byor mas*) assumes the hand gesture of *śakti* spear, which is identical to the threatening hand gesture (*mdzug kyi phyag rgya*), in response to the yogin's nāga hand gesture.

¹⁹⁸⁵ parivartanam] IB (yongs su bzlog pa Tib); paripūrṇam C; paripūrṇavarttanaḥ M ◇ vāmena] CM (g-yon nas Tib); vāmena IB ◇ pratimudrā] IBpcCM (phyag rgya' lan Tib); prati## Bac

¹⁹⁸⁶ -daśī] CM (bcu Tib); daśī IB ◇ tasyā] C (de yi Tib); tasyām IBM ◇ daṃṣṭrā] C (mche ba Tib); draṃṣṭrā I; draṣṭrā B; drṣṭvā M

¹⁹⁸⁷ vārāhīnām] *em.*; vārāhī IBCM; rdo rje phag mo Tib; cf. vajravārāhīnām *Cakrasaṃvara* (19.24c) ◇ tu] IBpcCM; *om.* Bac ◇ lāmānām] ICM (lā ma yi Tib); kulāmānām m B

¹⁹⁸⁸ g-yon nas] D; g-yon pas P

¹⁹⁸⁹ bcu gcig] D; bcu cig P

¹⁹⁹⁰ mche ba] D; mchi ba P

¹⁹⁹¹ According to the *Abhidhānottaravṛtti* (D 1414, 204v5 and 205r6–r7), this class of women is Lāmā or Tārā, who belong to the lineage of Vārāhī situated in the Gnosis Circle (*ye shes kyi 'kho lo*, another name

abhidhānottarottare lāmālakṣaṇapaṭāla ekacatvāriṃśaḥ /¹⁹⁹²

/ mngon par brjod pa'i rgyud bla ma'i bla ma las lā ma'i mtshan nyid kyi
le'u ste bzhi bcu rtsa gcig pa'o //¹⁹⁹³

[Thus ends] Chapter 41 on the characteristics of Lāmās in the *Abhidhānottarottara*.

of the Great Pleasure Circle) of the fivefold maṇḍala of Heruka (Appendix A). On her festive date (which is the twelfth lunar day according to the *Abhidhānottaravṛtti*), she gives the yogin a prediction of everything regarding the past and the future ('*das pa dang ma 'ongs pa thams cad lung ston*). As I noted earlier, the *Abhidhānottaravṛtti* (D 1414, 204v4) says that the five classes of women taught in this chapter provides the words of the Buddha to the yogin. It is not clearly explained in the *Abhidhānottaravṛtti* how the words of the Buddha and the prediction are related.

¹⁹⁹² abhidhāno-] IBC (mngon par brjod pa'i Tib); iti śrīabhidhāno M ◇ -lakṣaṇa-] CM (mtshan nyid kyi Tib); lakṣaṇam I; lakṣaṇam B ◇ -paṭāla ekacatvāriṃśaḥ] *em*. (le'u ste bzhi bcu rtsa gcig pa Tib); paṭālo aṣṭatrimśatmaḥ I; paṭālo aṣṭatrimśamaḥ B; paṭālo aṣṭatrimśattamaḥ C; paṭālaś catvāriṃśatimaḥ M

¹⁹⁹³ bla ma'i bla ma] D; bla ma'i bla D

Abhidhānottara, Chapter 42

athāparam pravakṣyāmi ḍākinīnāṃ tu cchommakam /¹⁹⁹⁴
yena vijñāyate samyag bhrātā ca bhaginī tathā //42.1//¹⁹⁹⁵
/ de nas gzhan yang bshad bya ba // mkha' 'gro rnam kyī brda rnam te /
/ gang gis spun dang sring mo ru /¹⁹⁹⁶ / yang dag shes par 'gyur ba'o //

Next, I shall explain [another version of] secret codes of ḍākinīs, by which a brother and a sister are recognized correctly.

vāmahastaṃ darśayed yā tu abhivādayāmīty uktaṃ bhavati /¹⁹⁹⁷
anāmikāṃ darśayed yā tu pratyabhivādanam ity uktaṃ bhavati //42.2//¹⁹⁹⁸
/ gang zhig lag g-yon ston pa ni // gsong por smra ba ston pa yin /
/ gang zhig srin lag ston pa ni // gsong por smra ba lan 'gyur yin //

(1) If she shows the left hand, it means a respectful greeting. (2) If she shows the ring finger, it means a response greeting.¹⁹⁹⁹

udaram tādāyed yā tu bubhukṣitā vāyam ity uktaṃ bhavati /²⁰⁰⁰
lalāṭaṃ darśayed yā tu ākāśād āgatam iti //42.3//²⁰⁰¹
/ gang zhig lto ba rdebs pa ni // bdag ni bkres par ston pa yin /
/ gang zhig dpral ba ston pa ni // nam mkha' las ni 'ongs zhes pa'o //

(3) If she slaps the belly, it means “we are hungry”. (4) If she shows the forehead, it means “have come from the sky.”

¹⁹⁹⁴ athāparam] IBpcM (de nas gzhan yang Tib); atha Bac; athātaḥ C ◇ pravakṣyāmi] IBM (bshad bya ba Tib); sampravakṣyāmi C

¹⁹⁹⁵ bhrātā] CM (spun Tib); bhātrā I; bhātā B

¹⁹⁹⁶ gang gis] P; gang zhig D

¹⁹⁹⁷ darśayed] IBM (ston pa Tib); darśed C ◇ yā tu] ICM (gang zhig Tib); yānta B ◇ abhivādayāmī-] IBC (gsong por smra ba Tib); abhivādayāmī M

¹⁹⁹⁸ anāmikāṃ] BpcCM (srin lag Tib); anāmikā I; a Bac ◇ yā tu] IC (gang zhig Tib); yānta B; yām tu M ◇ ity uktaṃ bhavati] ICM; ity uktaṃ bhavati B; 'gyur yin Tib

¹⁹⁹⁹ According to the *Abhidhānottaravṛtti* (D 1414, 205v1–v3), the first and the second gestures are those that Praçaṇḍā and Khaṇḍakapālin show, and all gestures taught in this chapter are connected with the twenty-four heroes and the twenty-four yoginīs or the thirty-seven yoginīs who constitute the fivefold maṇḍala of Heruka (Appendix A). However, the *Abhidhānottaravṛtti* does not explain in detail how the gestures and the heroes and yoginīs correspond.

²⁰⁰⁰ udaram] IBC (lto ba Tib); dradaram M ◇ tādāyed] CM (rdebs pa Tib); tāḍāye I; tāḍāye B ◇ yā] IBC (gang zhig Tib); yām M ◇ bubhukṣitā] IBM (bkres pa Tib); bukṣitā C ◇ vāyam] IBpc (bdag Tib); yam Bac; cayam CM

²⁰⁰¹ darśayed yā tu] CM (gang zhig and ston pa Tib); darśayec cā tu I; darśayec cānta B

mukhe aṅgulim prakṣiped yā tu bhuktam ity uktaṃ bhavati /²⁰⁰²

jihvāṃ lālāpayed yā tu bhuñjāmīty uktaṃ bhavati //42.4//²⁰⁰³

/ gang zhig khar ni sor mo 'dzud /²⁰⁰⁴ / zos zin zhes ni smra ba yin /

/ gang zhig lce ni bskyod pa dag // za'o zhes ni smra ba yin //

(5) If she casts the finger into the mouth, it means “have eaten”. (6) If she lolls the tongue, it means “I eat.”

jānu sprṣeta yā tu śrānto 'smīty uktaṃ bhavati /²⁰⁰⁵

aṅgulyagre sprṣate yā tu viśrānto 'smīty uktaṃ bhavati //42.5//²⁰⁰⁶

/ gang zhig pus mo la reg pa // ngal lo zhes ni ston pa yin /

/ gang zhig sor mo'i rtse la reg /²⁰⁰⁷ / ngal sos zhes ni smra ba yin //²⁰⁰⁸

(7) If she touches the knee, it means “I am tired”. (8) If she touches the tip of the finger, it means “I reposed.”

dantān kiṭakiṭāyate yā māṃsaṃ bhakṣayāmīty uktaṃ bhavati /²⁰⁰⁹

dakṣiṇahastaṃ darśayed yā tu -r- evaṃ kuruṣvety uktaṃ bhavati //42.6//²⁰¹⁰

/ gang zhig so ni 'cha' byed pa /²⁰¹¹ / sha za'o zhes ni smra ba yin /

/ lag pa g-yas pa ston pa ni // 'di ltar gyis zhes ston pa yin //²⁰¹²

(9) If she gnashes, it means “I eat meat”. (10) If she shows the right hand, it means “do in this way!”.

²⁰⁰² mukhe] CM (khar Tib); *om.* IB ◇ prakṣiped] IBC ('dzud Tib); prakṣi darśayed M ◇ bhuktam] IB (zos zin Tib); bhukṣam C; bhuktim M

²⁰⁰³ jihvāṃ] *em.* (lce Tib); jihvā IBCM; cf. jihvāṃ *Cakrasaṃvara* (20.4c) ◇ lālāpayed] IBC (bskyod pa Tib); lālāṭayed M ◇ bhuñjāmīty] C (za'o zhes Tib); bhuñjāmi ty IB; bhujāmi ty M

²⁰⁰⁴ 'dzud] D; 'jud P

²⁰⁰⁵ This line is omitted in C. ◇ jānu] IB (pus mo Tib); jānuṃ M ◇ sprṣeta] *corr.* (reg pa Tib); sprṣeta IB; sprṣed M ◇ śrānto 'smī-] I (ngal lo Tib); śrāntto smī B; śrānte smi M

²⁰⁰⁶ aṅgulyagre] C (sor mo'i rtse la Tib); aṅgulyāgrai IB; aṅgulyāgra M ◇ sprṣate] C (reg Tib); sprṣate IB; sprṣete M ◇ yā tu] ICM (gang zhig Tib); yānta B ◇ viśrānto 'smīty] C (ngal sos zhes Tib); viśrāntāsmīty I; viśrāntām ity B; viśrāsmīty M

²⁰⁰⁷ sor mo'i] D; sor mo P

²⁰⁰⁸ smra ba yin : D; smra ba yi P

²⁰⁰⁹ dantān] *em.* (so Tib); dattā IB; damtā C; dantā M; cf. dantaṃ *Cakrasaṃvara* (20.6a) and *Vajradāka* (8.4a) ◇ kiṭakiṭāyate] M ('cha' byed pa Tib); kiṭikiṭāyate IBC ◇ māṃsaṃ] *em.* (sha Tib); mānta māṃsa IB; māṃsa C; māṃsa M; cf. māṃsaṃ *Cakrasaṃvara* (20.6b) and *Vajradāka* (8.4a) ◇ bhakṣayāmīty] C (za'o zhes Tib); bhakṣayomīty I; bhakṣayom ity B; bhakṣayāmi ty M

²⁰¹⁰ tu -r- evaṃ] IM ('di ltar Tib); tu B; tu evaṃ C ◇ kuruṣvety-] IBC (gyis zhes Tib); kuruṣvaity M ◇ uktaṃ] IBC (ston pa Tib); ukta M

²⁰¹¹ so] D; sor P

²⁰¹² zhes ston pa] D; shes smra ba P

[bhṛkuṭīm darśayed yā tu baddho 'smīty uktaṃ bhavati /]²⁰¹³
 garuḍaṃ darśayed yā tu mukto 'smīty uktaṃ bhavati //42.7//²⁰¹⁴
 / gang zhig khro gnyer ston pa ni // bcings so zhes ni smra ba yin /
 / gang zhig mkha' lding ston pa ni // grol lo zhes ni ston pa yin //

[(11) If she shows a frowning face, it means “I was bound.”]²⁰¹⁵ (12) If she shows Garuḍa, it means “I was released”.

muṣṭīm pradarśayed yā tu paṭṭiṣaṃ tasyāḥ pradarśayet /²⁰¹⁶
 keśān darśayed yā tu vikṛtaṃ ca nirīkṣayet //42.8//²⁰¹⁷
 / gang zhig khu tshur ston pa ni // de la pa ta ti bstan bya /²⁰¹⁸
 / gang zhig skra ni ston pa la // rnam par 'gyur ba bltas nas ni //

(13) He should show a *paṭṭiṣa* spear to her who shows the fist. (14) He should show an ugly [look on his face to her] who shows the hair.

[nakhaṃ darśayed yā tu] khaṭvāṅgaṃ tasyāḥ pradarśayet /²⁰¹⁹
 aṅgaṃ vidhūnate yā tu dvidamṣṭrāṃ pradarśayet //42.9//²⁰²⁰
 / kha ṭwām ga ni de la bstan /
 / gang zhig yan lag bskyod pa dang // de la mche ba bstan par bya //

(15) He should show a skull staff to her [who shows the nail].²⁰²¹ (16) He should show the two fangs [to her] who shakes the body.

²⁰¹³ bhṛkuṭīm darśayed yā tu baddho 'smīty uktaṃ bhavati] *conj.* (/ gang zhig khro gnyer ston pa ni // bcings so zhes ni smra ba yin / Tib); *om.* IBCM; cf. bhṛkuṭīm darśayed yā tu baddho 'smīty uktaṃ bhavati *Cakrasaṃvara* (20.6cd) and bhṛkuṭīm tāḍayed yas tu baddho 'smīty uktaṃ bhavati *Vajradāka* (8.4cd)

²⁰¹⁴ garuḍaṃ] IBC (mkha' lding Tib); garuḍa M ◇ mukto 'smīty] C (grol lo zhes Tib); muktāsmīty I; muktām ity B; mukto smi ty M ◇ uktaṃ] IBC (ston pa Tib); ukta M

²⁰¹⁵ This gesture, which I have numbered 11, is not included in all the used Sanskrit manuscripts. However, it is translated in the Tibetan translation, and it is present in the parallel passages in the *Cakrasaṃvara* (20.6cd) and *Vajradāka* (8.4cd). Most likely, this passage was also missing in the text of the *Abhidhānottara* that Śūraṅgavajra used. In his *Abhidhānottaravṛtti* (D 1414, 205v1–v3), he connects these gestures with the 24 heroes and the 24 yoginīs in the Mind, Speech, and Body Circles of the fivefold maṇḍala of Heruka; therefore, there were only 24 gestures in the text that he used.

²⁰¹⁶ paṭṭiṣaṃ] *em.*; paṭiṣan IC; paṭiṣan B; kaṭṭiṣan M; pa ta ti Tib; cf. paṭṭiṣaṃ *Cakrasaṃvara* (20.7d) ◇ tasyāḥ] CM (de la Tib); tasyā IB

²⁰¹⁷ keśān] M (skra Tib); keśām IB; keśām C ◇ nirīkṣayet] ICM (bltas nas Tib); nirīkṣayet B

²⁰¹⁸ pa ta ti] D; ba ti ta P

²⁰¹⁹ nakhaṃ darśayed yā] *conj.*; *om.* IBCM; *n.e.* Tib; cf. nakhaṃ darśayed yā tu *Cakrasaṃvara* (20.8c) ◇ tasyāḥ] CM (de la Tib); tasyā IB

²⁰²⁰ aṅgaṃ] IM (yan lag Tib); aṅga B; aṅga C ◇ vidhūnate] BC (bskyod pa Tib): vidhunate I; vi vidhunate M ◇ yā tu] IM (gang zhig Tib); yānta B; na yā dhātu C ◇ dvi-] C; vi dvi IB; vi dviddhi M; *n.e.* Tib ◇ -damṣṭrāṃ] CM (mche ba Tib); damṣṭrā I; dramṣṭrā B ◇ pradarśayet] M (bstan par bya Tib); darśayet IBC

²⁰²¹ The first *pāda* (“who shows the nail”), which I supplemented from the *Cakrasaṃvara* (20.8c), is missing in all the Sanskrit manuscripts and the Tibetan translation of the *Abhidhānottara*.

hastena hastam vādayed yā tu bali bhoktavyam ity uktam bhavati /²⁰²²
dakṣiṇahastam darśayad yā tu evaṃ kuruṣvety uktam bhavati //42.10//²⁰²³
/ gang zhig lag pas lag pa ston // gtor ma za zhes smra ba yin /
/ gang zhig lag pa g-yas pa ston // de ltar gyis shig smra ba yin //

- (17) If she makes a sound by clapping the hands, it means “the *bali* should be eaten”.
(18) If she shows the right hand, it means “do in this way!”.

karṇam ca sprṣate yā tu vasitavyam ity uktam bhavati /²⁰²⁴
nakhair nakham sprṣate yā tu mr̥tyā nīyata -m- ity uktam bhavati //42.11//²⁰²⁵
/ gang zhig rna ba la reg pa // gnas par bya zhes ston pa yin /
/ gang zhig sen mos sen mo reg // shi yis khyer zhes bya ba yin //

- (19) If she touches the ear, it means “stay!”. (20) If she touches the nail [of a finger] with the nails of [the other fingers], it means “one is led by death.”

bhūmiṃ saṃlikhate yā tu adya maṇḍalam praviśāmīty uktam bhavati /²⁰²⁶
cibukaṃ sprṣate yā tu putro me rakṣitavya -m- ity uktam bhavati //42.12//²⁰²⁷
/ gang zhig sa 'dri dkyil 'khor du // de ring 'jug ces smra ba yin /
/ gang zhig nu ma la reg pa // bdag gi bu ni srungs zhes bya //

- (21) If she scratches the ground, it means “today, I enter the maṇḍala”. (22) If she touches the chin, it means “my son should be protected”.

²⁰²² hastena] *em.* (lag pas Tib); haste IBCM; cf. hastena *Cakrasaṃvara* (20.9c) and *Vajradāka* (8.5c) ◇ hastam] *em.* (lag pa Tib); hasta IBCM; cf. hastam *Cakrasaṃvara* (20.9c) and *Vajradāka* (8.5c) ◇ vādayed] IBM; vādaye C; ston Tib ◇ yā] BCM (gang zhig Tib); yo I ◇ bhoktavyam] IBM (za Tib); bhokṣavyam C
²⁰²³ darśayad] BCM (ston Tib); darśad I ◇ evaṃ] CM (de ltar Tib); eva IB ◇ kuruṣve-] IBC (gyis shig Tib); kuṣve M
²⁰²⁴ ca] CM; *om.* IB ◇ sprṣate] CM (reg pa Tib); sprṣate IB ◇ vasitavyam] IB (gnas par bya Tib); vasatavyam CM ◇ uktam] BCM (ston pa Tib); um I
²⁰²⁵ nakhair] ICM (sen mos Tib); nakher B ◇ sprṣate] CM (reg Tib); sprṣata IB ◇ mr̥tyā] *conj.* (shi yis Tib); mr̥tyo I; mr̥tyau B; smr̥kto C; nr̥tyā (or nr̥tyo) M; cf. mr̥to (mr̥tam Skt ms.) *Cakrasaṃvara* (20.11b) ◇ nīyata -m-] *em.* (khyer Tib); niyatram IB; niyatam CM; cf. nīyate *Cakrasaṃvara* (20.11b) ◇ In this chapter, manuscript I is available up to *ity uktam bhava-* (which is the end of 135v7). Folio 136rv, which contains the remaining part of this chapter, is missing.
²⁰²⁶ bhūmiṃ] *em.* (sa Tib); bhūmi BM; bhūmī C; cf. bhūmiṃ *Cakrasaṃvara* (20.11c) ◇ saṃlikhate] M ('dri Tib); saṃlikhyate B; saṃlikhanate C ◇ praviśāmī-] *em.* ('jug Tib); praviśyāmi Bac; praviśyāmī Bpc; praviśyāmī CM; cf. praviśāmī- *Cakrasaṃvara* (20.11d) ◇ bhavati] BpcCM (yin Tib); bha Bac
²⁰²⁷ cibukaṃ] *em.*; cumbikām BM; cibukā C; nu ma Tib; cf. cibukaṃ *Cakrasaṃvara* (20.12a) ◇ sprṣate] ICM (reg pa Tib); sprṣate B ◇ yā tu] BM (gang zhig Tib); dhātu C ◇ rakṣitavyam] M (srungs Tib); rukṣivayam B; rakṣitam C

vāmāṅguṣṭhena bhūmiṃ vilikhate yā tu gurujano me rakṣatīty uktam
bhavati /²⁰²⁸

akṣiṇī nimīlate yā tu evaṃ kuruṣvety uktam bhavati //42.13//²⁰²⁹

/ gang zhig mthe g-yon sa la 'dri // gnyen dag srungs shig pa ru bshad /

/ gang zhig mig ni rnam 'dzums pa // de ltar bya zhes smra ba yin //

(23) If she scratches the ground with the left thumb, it means “the venerable one protects me”. (24) If she closes both eyes, it means “do in this way!”.

parvāṇi lehayed yā tu sukhaśayanam ity uktam bhavati /²⁰³⁰

yāni kāṇicid dūṭinām tān sarvān samācaret //42.14//²⁰³¹

/ gang zhig tshigs la reg byed pa // bde bar nyal zhes smra ba yin /

/ pho nya mo ni gang yang rung /²⁰³² / de dag kun gyis yang dag spyad //

(25) If she licks the joints, it means “placid sleep”. He should perform all for female messengers, whatever [they] might be.

abhidhānottare chommāpaṭalo dvācatvāriṃśaḥ /²⁰³³

/ mngon par brjod pa'i rgyud bla ma'i bla ma las brda'i le'u ste bzhi bcu
rtsa gnyis pa'o //

[Thus ends] Chapter 42 on the secret codes in the *Abhidhānottara*.

²⁰²⁸ -ṅguṣṭhena] BC (mthe Tib); ṅguṣṭagvakhena M ◇ bhūmiṃ] C (sa la Tib); mūmiṃ B; bhūmi M ◇ vilikhate] *em.* ('dri Tib); vilikhyate BCM; cf. vilikhate *Cakrasaṃvara* (20.12c) ◇ gurujano me] BM; gurujano C; gnyen dag Tib ◇ rakṣatīty] M; rakṣati ty B; rakṣitīty C; srungs shig Tib ◇ uktam] IBCMpc (bshad Tib); um Mac

²⁰²⁹ akṣiṇī] BM (mig Tib); akṣi C ◇ nimīlate] BC (rnam 'dzums pa Tib); mīlate M ◇ yā] BM (gang zhig Tib); jā C

²⁰³⁰ lehayed] *conj.*; lesayed B; lekhayed CM; reg byed pa Tib; cf. lekhayed (lehayed Skt ms.) *Cakrasaṃvara* (20.13c) ◇ yā tu] IBpcCM (gang zhig Tib); yā ## Bac ◇ -śayanam] *em.* (nyal Tib); samanam BCM; cf. -śayanam *Cakrasaṃvara* (20.13d)

²⁰³¹ dūṭinām] IBC (pho nya mo Tib); dūṭitānām M ◇ tān sarvān] *em.* (de dag kun gyis Tib); sarvā B; tān sarvām C; sarvām M; cf. tān sarvān *Cakrasaṃvara* (20.14d) ◇ samācaret] *conj.* (yang dag spyad Tib); samāharet IBCM; cf. pradarśayet *Cakrasaṃvara* (20.14d)

²⁰³² pho nya mo] P; pho nya ma D

²⁰³³ abhidhānottare] B (mngon par brjod pa'i Tib); abhidhānottarottare C; iti śrīabhidhānottarottare M ◇ chommā-] C (brda'i Tib); cchormā B; aṅgamudrālākṣaṇa M ◇ -paṭalo dvācatvāriṃśaḥ] *em.* (le'u ste bzhi bcu rtsa gnyis pa Tib); paṭala ekonnacatvāriṃśaḥ B; paṭala ekonacatvāriṃśaḥ C; paṭala ekacatvāriṃśatitamaḥ M

Abhidhānottara, Chapter 43

athāto āngamudrālākṣaṇaṃ pravakṣyāmi /
yā spr̥śate śikhāṃ nārī śiras tasyāḥ pradarśayet //43.1//²⁰³⁴
/ de nas yan lag phyag rgya yi // mtshan nyid nga yis bshad par bya /
/ bud gang spyi gtsug reg byed pa // mgo bo de la bstan par bya //

Next, I shall explain the characteristics of the gestures by the [use of] body parts (hereafter the body-part gestures).²⁰³⁵ (1) He should show the head to her who touches the tuft (or top) of the head.²⁰³⁶

lalāṭaṃ darśayed yā tu tasyā gaṇḍaṃ pradarśayet /²⁰³⁷
daśanaṃ darśayed yā tu jihvāṃ tasyāḥ pradarśayet //43.2//²⁰³⁸
/ gang zhig dpral ba ston pa ni // de la mkhur tshos bstan par bya /²⁰³⁹
/ gang zhig so ni ston pa la // de la lce ni bstan par bya //

(2) He should show the cheek to her who shows the forehead.²⁰⁴⁰ (3) He should show the tongue to her who shows the teeth.

oṣṭhau saṃspr̥śate yā tu cibukaṃ tasyāḥ pradarśayet /²⁰⁴¹

²⁰³⁴ spr̥śate] C (reg byed pa Tib); spr̥śate B; spr̥śatā M ◇ śikhāṃ] *em.* (spyi gtsug Tib); sikhā B; śikhā CM; cf. śikhāṃ *Cakrasaṃvara* (21.1c) and *Samputodbhava* (4.2.1c) ◇ śiras] CM (mgo bo Tib); sirah B

²⁰³⁵ According to the *Abhidhānottaravṛtti* (D 1414, 205v4), there are five (*lṅga*) body parts (*aṅga*), and a part of them comprises the twenty fingers (*sor mo nyi shu*, viz., all fingers of hands and feet). They (four parts and twenty sub-parts) seem to correspond to the twenty-four heroes residing in the fivefold maṇḍala of Heruka (Appendix A).

²⁰³⁶ According to the *Abhidhānottaravṛtti* (D 1414, 205v5–v6), when the yoginī touches the tuft (or top) of the head, it means that the gnosis (*ye shes*, a drop of bodily fluid as an embodiment of gnosis) is present in the *avadhūtī* channel in her own body (*kho mo la rtsa a wa dhū tīr yod*). The yogin can also perform this gesture. Showing the head is the gesture made in response to touching the tuft (or top) of the head, and it means that the members of the circle of assembly should meditate on the pleasure being emptiness and the concepts “you” and “I” arising in a causal relationship (*bde ba stong nyid khyod dang bdag rgyu rkyen tshogs pas bsgom*).

²⁰³⁷ gaṇḍaṃ] *em.* (mkhur tshos Tib); gaṇḍo BCM; cf. gaṇḍaṃ *Cakrasaṃvara* (21.2b) and *Samputodbhava* (4.2.2b) ◇ pradarśayet] B (bstan par bya Tib); padarśayet CM

²⁰³⁸ daśanaṃ] M (so Tib); darśanaṃ B; daśanaṃ C

²⁰³⁹ mkhur tshos] D; khur tshos P

²⁰⁴⁰ According to the *Abhidhānottaravṛtti* (D 1414, 205v6–v7), the gesture of showing the forehead signifies the reason that the goddesses reside in the twenty-four parts of this body (*lha mos ni lus kyi gnas nyi shu rtsa bzhi 'di na yod ces rigs*), and the response gesture, showing the cheek, has the meaning that the object of the performance of that meditation is the *avadhūtī* channel (*de'i ting nge 'dzin bsgom pa'i yul a wa dhū tī'i yod pa*). Similarly, the other gestures and response gestures taught in Chapter 43 of the *Abhidhānottara* have their respective inner meanings. However, the *Abhidhānottaravṛtti* explicitly does not explain their meanings (*lhag ma ni go sla'o*, “the rest are easy to understand”).

²⁰⁴¹ oṣṭhau] CM (mchu Tib); aṅguṣṭau B ◇ saṃspr̥śate] CMpc; sa spr̥śate B; saṃspr̥te Mac; ston byed pa Tib ◇ cibukaṃ] BM; cibukāṃ C; dpung pa Tib

grīvāṃ saṃspr̥ṣāte yā tu ūruṃ tasyāḥ pradārśayet //43.3//²⁰⁴²

/ gang zhig mchu ni ston byed pa // de la dpung pa bstan par bya /

/ gang zhig rked rgyab ston byed pa // de la sa ni bstan par bya //

(4) He should show the chin to her who touches both lips. (5) He should show the thigh to her who touches the neck.

hastam pradārśayed yā tu bāhuṃ tasyāḥ pradārśayet /²⁰⁴³

trikaṭikāṃ darśayed yā tu pṛthivīm tasyāḥ pradārśayet //43.4//²⁰⁴⁴

/ gang zhig nu ma ston byed pa // de la kos ko bstan par bya /

/ gang zhig lto ba ston byed pa // de la lte ba bstan par bya //

(6) He should show the arm to her who shows the hand. (7) He should show the ground to her who shows the lower belly.

stanau hi darśayed yā tu cibukaṃ tasyāḥ pradārśayet /²⁰⁴⁵

udaraṃ darśayed yā tu nābhiṃ tasyāḥ pradārśayet //43.5//²⁰⁴⁶

/ gang zhig gsang ba ston byed pa // de la ling ga bstan par bya /

/ gang zhig brla ni ston byed pa // de la 'og ni bstan par bya //

(8) He should show the chin to her who shows both breasts. (9) He should show the navel to her who shows the belly.

guhyaṃ saṃdarśayed yā tu liṅgaṃ tasyāḥ pradārśayet /²⁰⁴⁷

ūruṃ saṃdarśayed yā tu apānaṃ tasyāḥ pradārśayet //43.6//²⁰⁴⁸

/ ... (n.e. Tib) ...

(10) He should show the penis to her who shows the secret (her genital organ). (11) He should show the anus to her who shows the thigh.

²⁰⁴² grīvāṃ] CM; grīvā B; rked rgyab Tib ◇ saṃspr̥ṣāte] CM; saṃspasate B; ston byed pa Tob ◇ ūruṃ] CM; u~lu B; sa Tib

²⁰⁴³ hastam] C; hastasya BM; nu ma Tib ◇ pradārśayed] C (ston byed pa Tib); darśayed BM ◇ bāhuṃ] C; bāhus BM; kos ko Tib

²⁰⁴⁴ trikaṭikāṃ] BM; trikaṭiṃ C; lto ba Tib ◇ pṛthivīm] C; pṛthivī BM; lte ba Tib

²⁰⁴⁵ stanau] BCM; gsang ba Tib ◇ cibukaṃ] BCM; ling ga Tib

²⁰⁴⁶ udaraṃ] BCM; brla Tib ◇ darśayed] CM (ston byed pa Tib); daśayed B ◇ yā] BC (gang zhig Tib); yās M ◇ nābhiṃ] CM; nābhis B; 'og Tib

²⁰⁴⁷ This line is omitted in BM. There is no equivalent line in Tib.

²⁰⁴⁸ There is not equivalent line in Tib. ◇ ūruṃ] C; udaraṃ B; urū M ◇ saṃdarśayed] CM; darśayed B ◇ apānaṃ] C; āyānā B; āpānaṃ M

jānu darśayed yā tu jaṅghāṃ tasyāḥ pradarśayet /²⁰⁴⁹
 pādaṃ saṃdarśayed yā tu talaṃ tasyāḥ pradarśayet //43.7//²⁰⁵⁰
 / gang zhig pus mo ston byed pa // de la byin pa bstan par bya /
 / gang zhig rkang pa ston byed pa // de la rkang mthil bstan par bya //

(12) He should show the shank to her who shows the knee. (13) He should show the sole [of the foot] to her who shows both feet.

aṅgulīṃ darśayed yā tu nakhaṃ tasyāḥ pradarśayet /²⁰⁵¹
 bhūmiṃ saṃdarśayed yā tu ākāśaṃ tasyāḥ pradarśayet //43.8//²⁰⁵²
 / gang zhig sor tshigs ston byed pa // de la sen mo bstan par bya /
 / gang zhig sa ni ston byed pa // de la nam mkha' bstan par bya //²⁰⁵³

(14) He should show the nail to her who shows the finger. (15) He should indicate the sky to her who indicates the ground.

ākāśaṃ pradarśayed yā tu sūryaṃ tasyāḥ pradarśayet /²⁰⁵⁴
 nadīṃ darśayed yā tu samudraṃ tasyāḥ pradarśayet //43.9//²⁰⁵⁵
 / gang zhig nam mkha' ston byed pa /²⁰⁵⁶ / de la nyi ma bstan par bya /
 / gang zhig chu bo ston byed pa // de la rgya mtsho bstan par bya //

(16) He should indicate the sun to her who indicates the sky. (17) He should show the sea to her who indicates the river.

abhidhānottarottare 'ṅgamudrālakṣaṇapaṭalas trayaścātvarīṃśaḥ /²⁰⁵⁷
 / mngon par brjod pa'i rgyud bla ma'i bla ma las yan lag gi phyag rgya'i
 mtshan nyid kyi le'u ste bzhi bcu rtsa gsum pa'o //

[Thus ends] Chapter 43 on the characteristics of the body-part gestures in the *Abhidhānottarottara*.

²⁰⁴⁹ jānu] M (pus mo Tib); jānuṃ BC ◇ jaṅghāṃ] C (byin pa Tib); jaṅghā BM

²⁰⁵⁰ saṃdarśayed] CM (ston byed pa Tib); darśayed B ◇ talaṃ] CM (rkang mthil Tib); talaṃ B

²⁰⁵¹ aṅgulīṃ] BM; aṅgulī C; sor tshigs Tib

²⁰⁵² saṃdarśayed] CM (ston byed pa Tib); darśayed B ◇ ākāśaṃ] CM (nam mkha' Tib) ākāśaṃ B

²⁰⁵³ nam mkha'] D; nam kha' P

²⁰⁵⁴ ākāśaṃ] *em.* (nam mkha' Tib); ākāśyai B; ākāśe C; ākāśaiḥ M; cf. ākāśaṃ *Cakrasaṃvara* (21.9a) and *Sampuṭodbhava* (4.4.8a)

²⁰⁵⁵ nadīṃ] CM (chu bo Tib); nadī B

²⁰⁵⁶ nam mkha'] D; nam kha' P

²⁰⁵⁷ abhidhāno-] BC (mngon par brjod pa'i Tib); iti śrīabhidhāno M ◇ 'ṅga-] *corr.* (yan lag gi Tib); aṅga B; aṅga CM ◇ -paṭalas trayaścātvarīṃśaḥ] *em.* (le'u ste bzhi bcu rtsa gsum pa Tib); paṭalaḥ cātvarīṃśaḥ B; paṭalaḥ cātvarīṃśattamaḥ C; paṭalaḥ dvācātvarīṃśattamaḥ M

Abhidhānottara, Chapter 44

ataḥ param pravakṣyāmi aṅgamudrāṃ yathā vidhiḥ /²⁰⁵⁸
yena vijñāyate bhrātā bhaginī vā na saṃśayaḥ //44.1//²⁰⁵⁹
/ de nas gzhan yang rab bshad pa // yan lag ji bzhin phyag rgya'i chog /²⁰⁶⁰
/ gang zhig shes pas spun nam ni // sring mor the tshom med 'gyur ro //

Next, I shall explain the body-part gestures according to rule, by which a brother or a sister is recognized. There is no doubt.

ekāṅgulidarśanena svāgatam ity uktaṃ bhavati /²⁰⁶¹
dvayor aṅgulidarśanena susvāgatam ity uktaṃ bhavati //44.2//²⁰⁶²
mudrā potaṅgī nāma aṅgamudrāḥ prakīrtitāḥ /²⁰⁶³
/ sor mo gcig ni ston pa yis /²⁰⁶⁴ / legs par 'ongs zhes smra ba yin /²⁰⁶⁵
/ sor mo gnyis ni bstan pa yis // legs 'ongs lan ni smra ba yin //
/ 'di ni rnal 'byor ma kun gyi // yan lag phyag rgyar rab tu bshad /

By showing a finger, it amounts to saying “welcome!”. By showing the two fingers, it amounts to saying “very welcome!”. The seal is named *potaṅgī* (i.e., respectful greeting).²⁰⁶⁶ The body-part gestures are taught.

netramudrāṃ vijānīyād dvābhyām aṅguli sūcyaṃ tu //44.3//²⁰⁶⁷
kiṃcitkuñcitarjanī yasya tām darśayen mantrī /²⁰⁶⁸

²⁰⁵⁸ -mudrāṃ] *em.* (phyag rgya'i Tib); mudrā BCM; cf. -mudrāṃ *Cakrasaṃvara* (22.1b) ◇ vidhiḥ] B (chog Tib); vidhi C; vidhiḥ M

²⁰⁵⁹ bhrātā] CM (spun Tib); bhātā B ◇ bhaginī vā] B (nam ni // sring mor Tib); bhaginīm vā C; bhaginīm vā M

²⁰⁶⁰ chog] P; mchog D

²⁰⁶¹ -kāṅguli-] *em.* (sor mo Tib); kāṅguliṃ B; kāṅguliṃ CM; cf. -kāṅguliṃ *Cakrasaṃvara* (22.2a), *Samputodbhava* (4.4.9a), and *Saṃvarodaya* (9.2a) ◇ -darśanena] BM (ston pa yis Tib); darśayena C ◇ svāgatam] CM (legs par 'ongs Tib); svāgutum B

²⁰⁶² dvayor aṅguli- (for dvayor aṅgulyor)] BCM (sor mo gnyis Tib) ◇ susvāgatam] CM (legs 'ongs lan Tib); suśvāgatam B

²⁰⁶³ Manuscript I is available from -*taṅgī* (44.3a), the beginning of folio 137r1. ◇ mudrā potaṅgī nāma] B; (missing)taṅgī nāma I; mudrā pātaṅgī nāma C; mudrā pātraṅgī nāma M; 'di ni rnal 'byor ma kun gyi Tib; cf. eṭāḥ sarvayoginyāḥ *Cakrasaṃvara* (22.3a) ◇ -mudrāḥ] *em.* (phyag rgyar Tib); mudrā IBCM; cf. -mudrāḥ *Cakrasaṃvara* (22.3b) ◇ prakīrtitāḥ] IBC (rab tu bshad Tib); prakīrtitā M

²⁰⁶⁴ gcig] D; cig P

²⁰⁶⁵ zhes] D; shes P

²⁰⁶⁶ For the meaning of *potaṅgī*, which is quite a general code word, see *Abhidhānottara* (45.10) and so on.

²⁰⁶⁷ netra-] CM (mig gi Tib); netranetra I; natra 2 (or netra 2) B ◇ -mudrāṃ] IBM (rgya Tib); mudrā C ◇ vijānīyād] *em.*; vijānīyā IB; vijānīyā C; *n.e.* Tib; cf. vijānīyād *Cakrasaṃvara* (22.3c) ◇ aṅguli (*m.c.* for aṅgulibhyām)] IBCM; *n.e.* Tib ◇ sūcyaṃ] C; sū+yaṃ I; sūryaṃ B; śūnya M; *n.e.* Tib ◇ tu] CM; *om.* IB

²⁰⁶⁸ kiṃcit-] IBCM; *n.e.* Tib ◇ -kuñcita-] *em.* (bkug Tib); kuñciye IB; kuñceyet C; kuñcayet M; cf. -kuñcita- *Cakrasaṃvara* (22.4a)

sa tatkaṣṇād vaśam ānayed yāvajjīvaṃ na saṃśayaḥ //44.4//²⁰⁶⁹
 / mdzub mo gnyis bkug mig gi rgya /²⁰⁷⁰ / sngags pas gang la de bstan de //
 / de mod ji srid 'tsho ba'i bar // dbang du 'gyur bar the tshom med /

He should know the gesture of the eyes (*netramudrā*). [This sign] should be indicated with the two fingers. The forefinger is slightly flexed.²⁰⁷¹ [The target] to whom a mantra practitioner shows it would be soon under [his] control as long as [the target] lives.²⁰⁷² There is no doubt.

madhyamāṃ darśayed yā tu pradeśinīm tasyāḥ pradarśayet /²⁰⁷³
 anāmikāṃ darśayed yā tu jihvām tasyāḥ pradarśayet //44.5//²⁰⁷⁴
 / gang zhig gung mo ston byed pa // de la mdzub mo bstan par bya //
 / gang zhig srin lag ston byed pa // de la lce ni bstan par bya /

(1) He should show the forefinger to her who shows the middle finger. (2) He should show the tongue to her who shows the ring finger.

paṭṭiṣaṃ darśayed yā tu śūlaṃ tasyāḥ pradarśayet /²⁰⁷⁵
 śiro hi darśayed yā tu sīmāṃ tasyāḥ pradarśayet //44.6//²⁰⁷⁶
 / gang zhig pa ti sa ston pa /²⁰⁷⁷ / de la mdun ni bstan par bya //
 / gang zhig spyi bo ston byed pa // de la mtshams kyi mtha' bstan bya /

(3) He should show a *śūla* lance to her who shows a *paṭṭiṣa* lance. (4) He should show the parting of the hair to her who shows the head.

medinīm darśayed yā tu vaktraṃ tasyāḥ pradarśayet /²⁰⁷⁸

²⁰⁶⁹ sa tatkaṣṇād] M (de mod Tib); satatakaṣṇāt IB; satatakaṣṇād C ◇ vaśam] IB (dbang du Tib); vayasam C; vasam M ◇ ānayed] IBCM; 'gyur bar Tib ◇ -jīvaṃ] ICM ('tsho ba'i Tib); jīva B ◇ saṃśayaḥ] BCM (the tshom Tib); śaṃśayaḥ I

²⁰⁷⁰ mdzub mo] D; mdzub mor P

²⁰⁷¹ According to the *Abhidhānottaravṛtti* (D 1414, 206r3), the two fingers are the forefingers of both hands, and the practitioner bends them.

²⁰⁷² According to the *Abhidhānottaravṛtti* (D 1414, 206r3), the target that the practitioner places under control by means of the eye gesture is the deity (*lha*) whom he worships (*bsgom*) throughout his life (*ji srid 'tsho 'i bar du*).

²⁰⁷³ madhyamāṃ] C (gung mo Tib); madhyamā IBM ◇ pradeśinīm] M (mdzub mo Tib); pradeśanī IB; pradeśinī C

²⁰⁷⁴ tasyāḥ] IBM (de la Tib); tasyā C

²⁰⁷⁵ This line is omitted in IB. ◇ paṭṭiṣaṃ] *conj.* (pa ti sa Tib); mahīm CM; cf. paṭṭiṣaṃ *Cakrasaṃvara* (22.6a), paṭaṃ saṃ- *Hevajra* (1.7.4c), and paṭisaṃ *Samvarodaya* (9.4c) ◇ śūlaṃ] M (mdun Tib); śūraṃ C

²⁰⁷⁶ This line is omitted in IB. ◇ hi] *em.*; bhir C; bhi M; cf. *om. Cakrasaṃvara* (22.6c) ◇ sīmāṃ] *corr.*; *om.* C; sīmān M ◇ tasyāḥ pradarśayet] M (de la and bstan bya Tib); *om.* C

²⁰⁷⁷ pa ti sa] D; pa ni sa P

²⁰⁷⁸ This line is omitted in C. ◇ medinīm] M (sa Tib); medinī IB ◇ pradarśayet] IB (bstan par bya Tib); pradarśat M

bhṛkuṭiṃ darśayed yā tu kuryāt sīmāntataḥ //44.7//²⁰⁷⁹

/ gang zhig sa ni ston byed pa // de la mkha' ni bstan par bya //

/ gang zhig khro gnyer ston byed pa // de la mtshams ni bstan par bya /

(5) He should show the mouth to her who indicates the ground. (6) He should perform [pointing] to the parting of the hair [to show it to her] who shows the furrowed brow.

dantān darśayed yā tu oṣṭhaṃ tasyāḥ pradarśayet /²⁰⁸⁰

lalāṭaṃ darśayed yā tu dr̥ṣṭiṃ tasyāḥ pradarśayet //44.8//²⁰⁸¹

/ gang zhig so ni ston byed pa // de la mchu ni bstan par bya //

/ gang zhig mgrin pa ston byed pa // de la kha ni bstan par bya /

/ gang zhig dpral ba ston byed pa // de la lte ba bstan par bya //

(7) He should show the lip to her who shows the teeth. [(8) He should show the mouth to her who shows the throat.]²⁰⁸² (9) He should show the eyes to her who shows the forehead.²⁰⁸³

etā aṅgamudrā ḍākininām na saṃśayaḥ /²⁰⁸⁴

ebhis tu darśayet samyag darśanaṃ yānti guhyakāḥ //44.9//²⁰⁸⁵

/ 'di ni rnal 'byor ma kun gyi // rim bzhin yan lag phyag rgya yin /²⁰⁸⁶

²⁰⁷⁹ This line is omitted in C. ◇ bhṛkuṭiṃ] *em.* (khro gnyer Tib); bhṛkuṭi IBM; cf. bhṛkuṭiṃ *Cakrasaṃvara* (22.7c), *Hevajra* (1.7.6a), and *Samvaraodaya* (9.6a) ◇ sīmāntataḥ] *corr.* (mtshams Tib); sīmāntato IB; sīmāntataḥ M

²⁰⁸⁰ dantān] *em.* (so Tib); dantār I; damntārda Bac; dantād Bpc; *om.* C; damtām M; dantān *Cakrasaṃvara* (22.8a) ◇ darśayed yā tu] IBM (gang zhig and ston byed pa Tib); *om.* C ◇ oṣṭhaṃ] C (kha Tib); oṣṭo IB; oṣṭhān M ◇ This verse is followed by *gang zhig mgrin pa ston byed pa // de la kha ni bstan par bya* / in the Tibetan translation.

²⁰⁸¹ dr̥ṣṭiṃ] IBCM; lte ba Tib

²⁰⁸² This passage (“(8) He should show the mouth to her who shows the throat”) is present only in the Tibetan translation. However, it is most likely that this passage (or another passage that is missing) was contained in the version of the *Abhidhānottara* that Śūraṃgavajra used because, in his *Abhidhānottaravṛtti* commentary, he says that those gestures are performed by the nine (not eight) yoginīs. See the next footnote for detail.

²⁰⁸³ According to the *Abhidhānottaravṛtti* (D 1414, 206r4–r5), the yoginīs who show the nine gestures (*Abhidhānottara* 44.5–8) are equivalent to Vārāhī and the twenty-four goddesses in the Mind, Speech, and Body Circles of the fivefold maṇḍala of Heruka (Appendix A). Gesture (1) (showing the middle finger) is always performed by Vārāhī, the central goddess of the maṇḍala. Gestures (2)–(9) (from “showing the ring finger” to “showing the forehead”) are performed first by the eight goddesses in the Mind Circle, then by the eight goddesses in the Speech Circle, and finally by the eight goddesses in the Body Circle. Through this practice, the yogin can recognize that they are proper yoginīs.

²⁰⁸⁴ etā] IBC ('di Tib); etām sa M ◇ -mudrā] IBC (phyag rgya Tib); mudrā tu M ◇ ḍākininām] IBCM; rnal 'byor ma kun gyi Tib ◇ na saṃśayaḥ] BCM; na saṃśayaḥ I; rim bzhin Tib

²⁰⁸⁵ ebhis tu] ICM; ebhi B; 'di dag rtag Tib ◇ darśanaṃ] CM (lta bar Tib); darśana IB ◇ guhyakāḥ] *em.*; guhyakāḥ IBCM

²⁰⁸⁶ rim bzhin] D; rims bzhin P

/ 'di dag rtag bstan gsang ba pa // yang dag lta bar 'gro bar 'gyur //

These are the body-limb gestures of ḍākinīs.²⁰⁸⁷ There is no doubt. If he shows by these [gestures] correctly, the secret [women] appear.²⁰⁸⁸

abhidhānottare ḍākinyañgamudrāpaṭalaś catuścatvāriṃśaḥ /²⁰⁸⁹

/ mngon par brjod pa'i rgyud bla ma'i bla ma las mkha' 'gro ma'i yan lag gi
phyag rgya'i le'u ste bzhi bcu rtsa bzhi pa'o //

[Thus ends] Chapter 44 on the body-part gestures of ḍākinīs in the *Abhidhānottara*.

²⁰⁸⁷ “These” indicate the gestures for the respectful greeting (44.2–3b), the eye gesture (44.3c–4), and the eight or nine pairs of gestures and response gestures (44.5–8).

²⁰⁸⁸ The phrase “the secret [women] appear” seems to mean that the yogin can recognize the woman as a yoginī belonging to his cult.

²⁰⁸⁹ abhidhāno-] IBC (mngon par brjod pa'i Tib); iti śrīabhidhāno M ◇ -ttare] I; ttarottare B; ṭha C; ttarottare M; bla ma'i bla ma las Tib ◇ -paṭalaś catuścatvāriṃśaḥ] *em.* (le'u ste bzhi bcu rtsa bzhi pa Tib); paṭalaḥ ekacatvāriśaḥ IB; paṭalaḥ ekacatvāriṃśatamaḥ C; paṭalaḥ tricatvāriṃśattamaḥ M

Abhidhānottara, Chapter 45

ataḥ param pravakṣyāmi dākinīnām tu lakṣaṇam /²⁰⁹⁰
jñāyate dūrato yena vīrāṇām vīrabhaginī //45.1//²⁰⁹¹
/ de nas gzhan yang bshad bya ba // mkha' 'gro ma yi mtshan nyid do /
/ gang gis ring nas dpa' bo dang /²⁰⁹² / dpa' bo sring mor shes 'gyur ba'o //²⁰⁹³

Next, I shall explain the characteristics of dākinīs, by which the heroes' heroic sister is recognized from a distance.

anuraktā samayī yasya vīrabhogyā vasuṃdharā /²⁰⁹⁴
ādhāraṃ medinīm kṛtvā yajed vai yogasaṃvaram //45.2//²⁰⁹⁵
/ dam tshig can gang rjes chags pa // rnal 'bor longs spyod sa gzhi yin /
/ gzhir ni sa gzhi byas nas su // rnal 'byor pa yi sdom pa mchod //

[A yogin,] whose beloved [woman] is a pledge-observer, worth enjoying for heroes, and [equal to] the earth,²⁰⁹⁶ should certainly make the earth (her) [his] support and worship the *saṃvara* of yoga.

nirīkṣaṇam ca vilomataḥ /
ānasya virūpatvaṃ bhrūbhaṅgā śāśvataṃ mukham //45.3//²⁰⁹⁷
/ go bzlog pa yis lta ba ni /
/ bzhin ni rnam par 'gyur ba nyid // rtag tu bzhin gyi smin ma g-yo //

[The yogin] observes [the women] in a counterclockwise direction. [Her] face is ugly. [She] is frowning. [Her] face is always [thusly].

²⁰⁹⁰ atah] CM (de nas Tib); ata IB ◇ pravakṣyāmi] CM (bshad bya ba Tib); pravakṣāmi IB ◇ dākinīnām] BCM (mkha' 'gro ma yi Tib); dākinīnā I

²⁰⁹¹ jñāyate] CM (shes 'gyur ba Tib); jñāpayate I; jñāpayate B ◇ -bhaginī (probably recited as -bhāginī)] IBC (sring mor Tib); bhāginī M

²⁰⁹² gang gis] P; gang gi D

²⁰⁹³ dpa' bo] P; dpa' mo D

²⁰⁹⁴ anuraktā] IBC (rjes chags pa Tib); anubhaktā M ◇ samayī (for samayinī) yasya] IBC (dam tshig can gang Tib); samayasya M ◇ vīrabhogyā] C; vīrayogyā IB; vīrabhāgyā M; rnal 'byor longs spyod Tib

²⁰⁹⁵ ādhāraṃ] C (gzhir Tib); ādhāra IB; ādhāre M ◇ After *ādhāraṃ*, tu *add.* IBC ◇ medinīm] IBM (sa gzhi Tib); medinī C ◇ -saṃvaram] C (sdom pa Tib); samvarāṃ IBM

²⁰⁹⁶ According to the *Abhidhānottaravṛtti* (D 1414, 206v1–v2), the yogin's and the yoginī's physical bodies are "the earth" that grows crops of the meditative absorption (*bsam gtan gyi ting nge 'dzin gyi lo tog bskyed pa' sa gzhi*).

²⁰⁹⁷ virūpatvaṃ] C (rnam par 'gyur ba nyid Tib); virūpaṅ ca IBM ◇ śāśvataṃ] C (rtag tu Tib); sāśvataṃ IBM

vividhaṃ cāśu vijñeyaṃ ḍākinīnirgataṃ tathā /²⁰⁹⁸
 āvartavikṛtair jñeyā trirekhā parimaṇḍalā //45.4//²⁰⁹⁹
 / sna tshogs myur du shes bya ba // de bzhin mkha' 'gro las byung ba'o /
 / mam sgyur 'khyil par shes bya ste // ri mo gsum pa yongs su zlum //

Similarly, various [features] appearing on the ḍākinī's [body] should also be quickly recognized. With [those that appear] rounding and deformed, the three lines [which are] roundish should be recognized [on her body].²¹⁰⁰

gacchantyaḥ khalu ḍākinyas teṣāṃ cihnaṃ ca lakṣayet /²¹⁰¹
 akasmād vinivartante prāguktārthasamarpaṇe //45.5//²¹⁰²
 / mkha' 'gro ma rnams nges 'gro ba'i // de yi mtshan ma shes par bya /
 / gal te ldog par gyur na ni // sngar bshad don ni btang bar 'gyur //²¹⁰³

Certainly, when ḍākinīs are going, he should recognize their marks. They suddenly turn back, making [him] know the meaning (their lineage marks) mentioned earlier.²¹⁰⁴

vadanaṃ ca khaṇḍitaṃ tasyā vajrākṛtir iva sphuṭam /²¹⁰⁵
 svarakokiladhvanivyaktaṃ tasyāḥ sadaiva hi //45.6//²¹⁰⁶
 / de yi dngos ni 'jig gyur pa /²¹⁰⁷ / rdo rje lta bur gsal ba yin /
 / sgra ni khu byug skad lta bur /²¹⁰⁸ / gsal ba de ni rtag tu gyur //

²⁰⁹⁸ vividhaṃ | *em.* (sna tshogs Tib); dvididhaṃ IBCM; cf. vividhaṃ *Cakrasaṃvara* (23.4a) ◇ cāśu | C (myur du Tib); vāśu IBM

²⁰⁹⁹ vikṛtair | M (rnams sgyur Tib); vikṛtai IB; vikṛtau C ◇ jñeyā | IBC (shes bya Tib); jñāyā M ◇ tri- | IBpcCM; ## Bac ◇ -rekhā | BM (ri mo Tib); rekhā I; rekhyam tu C ◇ parimaṇḍalā | IC (yongs su zlum Tib); parimaṇḍalam BM

²¹⁰⁰ According to the *Abhidhānottaravṛtti* (D 1414, 206v4–v5), the yoginī's face and eyes are “rounding and deformed” (roundish and ugly), and she has “the three lines [which are] roundish” on her forehead.

²¹⁰¹ gacchantyaḥ | IB ('gro ba'i Tib); gacchamtya C; gacchante M ◇ teṣāṃ (for tāsāṃ) | BCM; steṣāṃ I

²¹⁰² vinivartante | C (ldog par gyur Tib); vinivarttate IB; vinivartteta M ◇ prāguktā- | CM (sngar bshad Tib); prāyuktā IB ◇ -rtha- | M (don Tib); rtham IBC ◇ -samarpaṇe | CM (btang bar 'gyur Tib); samarpaṇe IB; cf. khaṇḍitām *Cakrasaṃvara* (23.5d)

²¹⁰³ btang bar | D; gtad bar P

²¹⁰⁴ I am not certain of the meaning of *prāguktārthasamarpaṇe* (45.5d), whose Tibetan translation is *sngar bshad don ni btang bar 'gyur*. I have tentatively translated it as “making [him] know the meaning (their lineage marks) mentioned earlier”. The text is *prāguktāgirām khaṇḍitām* in the parallel passage in the *Cakrasaṃvara* (23.5d).

²¹⁰⁵ vadanaṃ | IBC; vadantaṃ M; dngos Tib ◇ tasyā | IBC (de yi Tib); tamsyā M ◇ -kṛtir iva | CM (lta bur Tib); kītir iva IB; ṃkītar M ◇ sphuṭam | C (gsal ba Tib); sphuṭam IBM

²¹⁰⁶ svarakokiladhvanivyaktaṃ (for svaraḥ kokiladhvanivyaktaḥ) | IBM (sgra ni khu byug skad lta bur gsal ba Tib) svarakokiladhvanivyakta C ◇ tasyāḥ | IBM (de Tib); tasmāt C ◇ sadaiva | I (rtag tu Tib); madaiva B; svadaiva C; maicedaiva M

²¹⁰⁷ 'jig | D; 'jigs P

²¹⁰⁸ lta bur | D; lta bu P

Her face is disfigured and looks manifestly like a *vajra*. Her voice is always beautiful like the song of a cuckoo.

gr̥he vāsyā bhavec cihnaṃ vajrākāraṃ sadarpaṇaṃ /²¹⁰⁹
 khaḍgākāraṃ sadarpaṇaṃ //45.7//²¹¹⁰
 dhvajaśakti jñāyate nityaṃ saṃpuṭaṃ darpaṇena ca /²¹¹¹
 jñeyaṃ cihnāni kṛtarūpo hi //45.8//²¹¹²
 / 'di ni mtshan ma'i khyim du ni // rdo rje lta bu me long bcas /
 / ral gri 'dra ba'i me long bcas // phyag mtshan mdung 'drar rtag tu 'byung //
 / de gsal me long yin zhes bya // mtshan mar byas pa'i gzugs dag ni /

Alternatively, in her house there should be a mark in the form of a *vajra* with a mirror. [There is a mark in] the form of a sword with a mirror. A flag and a *śakti* spear are always known to be [present] together with a mirror.²¹¹³ [These] should be known as the marks, [which are] well formed.

ebhis tu lakṣaṇair yuktā vijñeyā paramaḍākinī //45.9//²¹¹⁴
 / mtshan nyid 'di dag dang ldan pa // 'di ni mkha' 'gro ma rnams kyi /
 / mchog yin par ni shes par bya //

The supreme ḍākinī, who is endowed with these characteristics, should be recognized.

atha cchommakā bhavanti /²¹¹⁵
 / ... (n.e. Tib)...

²¹⁰⁹ vāsyā] IBM ('di Tib); vāsyād C ◇ bhavec] IBC; bhave M ◇ -kāraṃ] *em.* (lta bu Tib); kāra IBC; kāre M; cf. -kāraṃ *Cakrasaṃvara* (23.7b) ◇ -darpaṇaṃ] *em.* (me long Tib); darpaṇaṃ I; darpaṇaṃ BM; darppana C; cf. -darpaṇaṃ *Cakrasaṃvara* (23.7b)

²¹¹⁰ khaḍgā-] *em.* (ral gri Tib); athaḍgā IB; athāṅgā CM; cf. khaḍga- *Cakrasaṃvara* (23.7d) ◇ -kāraṃ] CM ('dra ba'i Tib); karaṃ IB ◇ -darpaṇaṃ] CM (me long Tib); darpaṇā IB

²¹¹¹ -śakti] IBM (mdung Tib); sakti C ◇ saṃpuṭaṃ] C; sampuṭa I; sampu~ta B; saṃpūṭa M; de gsal Tib ◇ darpaṇena] IBM (me long Tib); darppa nena C

²¹¹² jñeyaṃ cihnāni (for jñeyāni cihnāni)] IBCM; mtshan mar Tib; cf. cihnāni *Cakrasaṃvara* (23.8c); the word *jñeyaṃ* may be an interpolation, as it makes this *pāda* hypermetrical, is not translated into Tibetan, and is not included in the parallel passage of the *Cakrasaṃvara*. ◇ kṛtarūpo hi (for kṛtarūpāni)] IBCM (byas pa'i gzugs dag Tib)

²¹¹³ According to the *Abhidhānottaravṛtti* (D 1414, 206v7–207r1), (1) a *vajra* with a mirror, (2) a sword with a mirror, (3) a flag with a mirror, (4) a *śakti* spear with a mirror, and (5) a two-layered mirror (*me long nyis brtsegs*, which is not mentioned in the tantra itself) are the marks of the five lineages, namely the *vajra*, jewel, lotus, tathagāta, and action lineages, respectively. These are drawn ('*dri ba*) in the yoginīs' houses according to their respective lineages.

²¹¹⁴ ebhis tu] CM ('di dag Tib); ebhiṣṭa IB ◇ lakṣaṇair] CM (mtshan nyid Tib); lakṣaṇai IB ◇ yuktā] CM (dang ldan pa Tib); yu IB

²¹¹⁵ There is no equivalent line in Tib. ◇ cchommakā] IM; cchormmakā B; cchomakā C

Now, the secret codes are presented [as follows]:²¹¹⁶

potāṅgī abhivādanam /²¹¹⁷ pratipotāṅgī pratyabhivādanam /²¹¹⁸

/ po taṅ gi zhes bya ba ni gsong por smra ba'o // pra ti po taṅ gi zhes bya
ba ni gsong por smra ba'i lan no //²¹¹⁹

(1) [The code word] *potāṅgī* [means] respectful greeting. (2) Response *potāṅgī* is a respectful greeting in return.

gamu gacchāmīty uktaṃ bhavati /²¹²⁰ lumba āgacchāmīty uktaṃ bhavati /²¹²¹

/ ga mu zhes bya ba ni 'gro'o zhes bya ba yin no // luṃ baṃ zhes bya ba ni
'ong ngo zhes bya ba yin no //

(3) *Gamu* means “I go”. (4) *Lumba* means “I come.”

[de hi zhes bya ba ni zas zhes bya ba yin no /]²¹²² gṛhāṇa caṭukam ity
uktaṃ bhavati /²¹²³

/ de hi zhes bya ba ni zas zhes bya ba yin no // gri ha na zhes bya ba ni
bram ze zhes bya ba yin no //

(5) *Dehi* means “swallowing”. (6) *Gṛhāṇa* means “a wooden vessel”.

dhāraṇaṃ hrdayaṃ caiva /²¹²⁴ māraṇaṃ kauravā /

/ pi ra ṇaṃ zhes bya ba ni snying nyid do // ma ra ṇa zhes bya ba ni sgra
ngan no //

(7) *Dhāraṇa* is “heart”. (8) *Kauravā* is “killing.”

²¹¹⁶ According to the *Abhidhānottaravṛtti* (D 1414, 207r2–r3), of the following secret codes, codes (1) and (2) are used as respective greetings when meeting for the first time (*dang po phrad pa'i phyag 'tshal ba*); codes (6) to (15), when staying (*gnas pa'i yan lag*); codes (16) to (31), when performing the circle of assembly (*tshogs 'khor gyi yan lag*); codes (32) to (45), when performing offering rituals (*mchog pa'i yan lag*); and codes (46)–(68), at the time of *kham s rta ba* (uncertain, *kham s rta ba'i yan lag*). The *Abhidhānottaravṛtti* does not explain when one applies codes (3) to (5).

²¹¹⁷ potāṅgī | IC (po taṅ gi Tib); yotaṅgī B; potaṅgi M

²¹¹⁸ pratipotāṅgī | IC (pra ti po taṅ gi Tib); pratiyotaṅgī B; pratiprotāṅgi M ◇ pratyabhivādanam | IBM (gsong por smra ba'i lan Tib); pratyavāvādanam C

²¹¹⁹ pra ti po taṅ gi | D; pra ti po taṅ gi P

²¹²⁰ gamu | IBM (ga mu Tib); gama C ◇ gacchāmīty | CM ('gro 'o zhes bya ba Tib); gacchāmi ty IB

²¹²¹ This sentence comes after *gṛhāṇa caṭukam ity uktam bhavati* in I and B. ◇ lumba | CM (luṃ baṃ Tib); labam IB ◇ āgacchāmīty | IM ('ong ngo zhes bya ba Tib); āgacchāmi ty B; ācchāmīty C

²¹²² This passage is omitted in all Sanskrit manuscripts. I have supplemented using the Tibetan translation. The parallel passages in other tantras read as follows: *dehaṃ nagaram ity uktaṃ [bhavati] Cakrasaṃvara* (24.2.2), *dehi nīgaram Vajradāka* (8.7), and *nīgaram dehīty uktaṃ bhavati Samputodbhava* (7.1.17)

²¹²³ gṛhāṇa | IC (gri ha na Tib); gṛhā~na B; gṛhāṇam M ◇ caṭukam | IB; caṭkam C; caṭṭakam M; bram ze Tib

²¹²⁴ dhāraṇaṃ | CM; dhāraṇakam IB; pi ra ṇaṃ Tib ◇ caiva | CM; caivaṃ IB; *n.e.* Tib

tālā bāhuḥ /²¹²⁵ ghaṅṭā ca karṇikā / śira ālam /²¹²⁶ karaṇam udaram /²¹²⁷
vārāhaṃ keśāḥ /²¹²⁸ śravaṇo karṇau /²¹²⁹

/ gān dha zhes bya ba ni kar ni ka'o // shi ro ni brdzun no // ka ra ni lto
ba'o // ba ra ni sgra'o // shra ra ma ṇo ni rna ba'o //

- (9) *Tālā* is “arm”. (10) *Ghaṅṭā* is “earring”. (11) *Āla* is “head”. (12) *Karaṇa* is “belly”.
(13) *Vārāha* is “hairs”. (14) *Śravaṇo* is “both ears.”

amṛtasthānaṃ manthānam /²¹³⁰ samāgamo naraḥ /²¹³¹ tālikā ḍākinyaḥ /
narakam maṅḍalam /²¹³² amukaṃ śmaśānam /²¹³³ kākhilā dvāram /
/ a mri ta swā ni bsrubs pa'o //²¹³⁴ sa ma ga ma ni mi'o // ta li ka ni mkha'
'gro ma'o // na ra ka ni dkyil 'khor ro // a mo ka ni dur khrod do // ka li ka
ni sgo'o //

- (15) *Amṛtasthāna* is “churner”. (16) *Samāgama* is “human”. (17) *Tālikā* is “ḍākinī”.
(18) *Naraka* is “maṅḍala”. (19) *Amuka* is “charnel ground”. (20) *Kākhilā* is “gate.”

śvasanaṃ brāhmaṇaḥ /²¹³⁵ paridhi kṣatriyaḥ /²¹³⁶ virati vaiśyaḥ / krūram
śūdraḥ /²¹³⁷ antasthaś cāṅḍālaḥ /²¹³⁸

/ shwa sa ni bram ze'i rigs so // pa ri dhi ni rgyal rigs so // bi ra ti ni rje'u
rigs so //²¹³⁹ krur ni dmangs rigs so // an ta stha ni sme sha can no //²¹⁴⁰

- (21) *Śvasana* is “Brahmin”. (22) *Paridhi* is “Kshatriya”. (23) *Virati* is “Vaishya”. (24)
Krūra is “Shudra”. (25) *Antastha* is “Caṅḍāla”.

²¹²⁵ There is no equivalent sentence in the Tibetan translation. No parallel passage can be found in the related texts such as the *Cakrasaṃvara*. ◇ bāhuḥ] *em.*; bāha IB; bāhuṃ CM

²¹²⁶ śira] CM (shi ro Tib); sira IB ◇ ālam] C; āla IB; āra M; brdzun Tib

²¹²⁷ karaṇam] M (ka ra Tib); karaṇam m IBC ◇ udaram] IC (lto ba Tib); udara BM

²¹²⁸ keśāḥ] IBM; keśā C; sgra Tib

²¹²⁹ śravaṇo (for śravaṇam or śravaṇe)] IB (shra ra ma ṇo Tib); śravaṇaiḥ CM; cf. śravaṇo (all manuscripts of) *Vajradāka* (8.7) ◇ karṇau] B (rna ba Tib); kaṅṇau I; karṇe CM

²¹³⁰ amṛta-] ICM; amṛ-tta B ◇ manthānam] IM (bsrubs pa Tib); masthānaṃ BC

²¹³¹ samāgamo] IBM (sa ma ga ma Tib); samāgamān C

²¹³² narakam] *em.* (na ra ka Tib); naraka IBC; nalaka M; cf. narakam *Cakrasaṃvara* (24.2.4), *Vajradāka* (8.7), and *Sampuṭodbhava* (7.1.17) ◇ maṅḍalam] ICM (dkyil 'khor Tib); maṅḍaluṃ B

²¹³³ śmaśānam] M (dur khrod Tib); smasānaṃ IB; śmaśāna C

²¹³⁴ swā ni] D; swī ne P

²¹³⁵ śvasanaṃ] *corr.* (shwa sa Tib); svasanaṃ IBM; svasvanaṃ C ◇ brāhmaṇaḥ] *em.* (bram ze'i rigs Tib); brāhmaṇam I; brāhmaṇaṃ BCM; cf. brāhmaṇaḥ *Cakrasaṃvara* (24.2.5), *Vajradāka* (8.7), and *Sampuṭodbhava* (7.1.17)

²¹³⁶ kṣatriyaḥ] *em.* (rgyal rigs Tib); kṣatriyāṃ IB; kṣatriyaṃ CM; cf. kṣatriyaḥ *Cakrasaṃvara* (24.2.5), *Vajradāka* (8.7), and *Sampuṭodbhava* (7.1.17)

²¹³⁷ krūram] IBM (krur Tib); kuraṃ (or kūram) C ◇ śūdraḥ] CM (dmangs rigs Tib); śūdraḥ IB

²¹³⁸ antasthaś] *em.* (an ta stha Tib); antastha IBCM; cf. antasthaś *Cakrasaṃvara* (24.2.5) and antas *Vajradāka* (8.7) and *Sampuṭodbhava* (7.1.17) ◇ cāṅḍālaḥ] IM (sme sha can Tib); cāṅḍā-rah B; cāṅḍāla C

²¹³⁹ rje'u rigs] D; rje'i rigs P

²¹⁴⁰ an ta stha] P; an ta sthā D

gr̥haḥ paṅgulikā /²¹⁴¹ bhaginyā ḍākinī /²¹⁴² medā -m- udakam /²¹⁴³
gr̥hāṇeti mudrāṇām /²¹⁴⁴

/ pa shu li ka ni khyim mo // t̥a ki ni sring mo'o //²¹⁴⁵ me la pa ka ni chu'o
// gri ha ra ṇa ni rdo rje chu gtong ba'o //

(26) *Paṅgulikā* (or *Paṣulikā*) is “house”. (27) By *bhaginī*, “ḍākinī” is [meant]. (28) *Medā* is “water”. (29) *Gr̥hāṇa* is “of seals”.

jihvayā dantān spr̥ṣati bubhuḥṣitā /²¹⁴⁶ tṛṣṇā iti gandhavāsinī /²¹⁴⁷ kuta
āgamanam amukasthānāt /²¹⁴⁸

/ Ice so la reg pa ni ltogs par ston pa'o // tri shna ni dris bsgo ba'o // ku ta
ni gnas che ge mo nas 'ongs so zhes bya ba'o //

(30) If she touches the teeth with the tongue, [it means] “I am hungry”. (31) *Gandhavāsinī* is “thirsty” (or *Tṛṣṇā* is “a woman wearing fragrant clothes”).²¹⁴⁹ (32) *Kutas* is “coming from such and such a place.”

kiraṇam puṣpam iti /²¹⁵⁰ hāsyam dantam /²¹⁵¹ viṣṭi nirodhanam /²¹⁵²
aviṣṭi vijñaptiḥ /²¹⁵³

/ ki ra na ni me tog go // tu mu la ni rgod pa'o // tan ta ni char dbab pa
bzlog pa'o //²¹⁵⁴ tṛp ta ni zhu ba'o //²¹⁵⁵

(33) *Kiraṇa* is [taught] to be “flower”. (34) *Hāsyā* is “tooth”. (35) *Viṣṭi* is “stopping”.
(36) *Aviṣṭi* is “representation.”

²¹⁴¹ gr̥haḥ paṅgulikā (or gr̥haḥ paṣulikā)] *conj.*; gr̥hasyātulikā I; gr̥hasyānta~rikā B; gr̥hasya talikā C; gr̥hasyāntalikāḥ M; pa shu li ka ni khyim mo Tib; cf. gr̥haṃ paṅgulikā *Cakrasaṃvara* (24.2.5), alikaṃ paṣuḥ *Vajradāka* (8.7), ālikaṃ paṣuḥ *Sampuṭodbhava* (7.1.17), and alikaṃ paṣu *Ḍākārṇava* (33.7a)

²¹⁴² bhaginyā] IBM (sring mo Tib); bhaginī C ◇ ḍākinī] IBC (t̥a ka Tib); ḍākinyaḥ M

²¹⁴³ medā] IBCM; me la pa ka Tib ◇ -m- udakam] IBM (chu Tib); mudrakam C

²¹⁴⁴ gr̥hāṇeti] C; gr̥hāṇaitri IB; gr̥hāṇitri M; gri ha ra ṇa Tib ◇ mudrāṇām] IBCM; rdo rje chu gtong ba Tib

²¹⁴⁵ t̥a ki ni] P; t̥a ka ni D

²¹⁴⁶ jihvayā] IBM (Ice Tib); jihvāyā C ◇ dantān] *em.* (so la Tib); dattām I; dattām B; daṃtā C; dantā M; cf. dantān *Cakrasaṃvara* (24.2.7), danta- *Vajradāka* (8.7), and dantaṃ *Sampuṭodbhava* (7.1.17) ◇ spr̥ṣati] CM (reg pa Tib); spr̥ṣati IB

²¹⁴⁷ tṛṣṇā] *conj.* (tri shna Tib); ahaṃ naṭepnā (or ahaṃ naṭegnā) IB; ahaṃ naṭekā (or ptā) C; ahaṃ naṭakā M; cf. tṛṣṇā *Cakrasaṃvara* (24.2.7), *Vajradāka* (8.7), *Sampuṭodbhava* (7.1.17), and *Ḍākārṇava* (33.8a) ◇ -vāsinā] IBCM; bsgo ba Tib

²¹⁴⁸ kuta] I (ku ta Tib); kuṭa B; kuja C; kutra M ◇ āgamanam] CM; āganam I; āganam B ◇ -sthānāt] IC (gnas Tib); sthānān BM

²¹⁴⁹ According to the *Abhidhānottaravṛtti* (D 1414, 207r3), *gandhavāsinī* is the code word and *tṛṣṇā* (“thirsty”) is its meaning.

²¹⁵⁰ puṣpam] CM (me tog Tib); prāpyam IBpc; prāpye Bac

²¹⁵¹ hāsyam] CM; hāsyā IB; tu mu la ni rgod pa'o Tib ◇ dantam] CM (tan ta Tib); dentum I; dentu B

²¹⁵² nirodhanam] IBpcM (dbab pa bzlog pa Tib); nidhanam Bac; nirodham nam C

²¹⁵³ aviṣṭi] IBCM; tṛpta Tib ◇ vijñaptiḥ] C; vijñapti IB; vijñapti M

²¹⁵⁴ bzlog pa] D; zlog pa P

²¹⁵⁵ tṛp ta] D; trip ta P

dhuryur bahiḥ /²¹⁵⁶ meghā vāyuh / dhūmrā priyāmanam /²¹⁵⁷ parvatāḥ
sānu /²¹⁵⁸ sarito nadyaḥ /

/ dhu ryo ni shes pa'o // nri ha ni sprin no // dhu pa ni bdug pa'o // sa nu
ni ri bo'o // sa ri ta ni chu bo'o //

(37) *Dhuryu* is “outside”. (38) *Meghā* is “wind”. (39) *Dhūmrā* is “love and affection.”²¹⁵⁹
(40) *Sānu* is “mountains” (or *Parvatāḥ* is “summit”). (41) *Sarit* is “river”.

aṅguly avayavāḥ /²¹⁶⁰ vadaṇam mukham /²¹⁶¹ rājikā jihvā /²¹⁶² adanā
dantaḥ /²¹⁶³

/ a gu li ni yan lag go // ba da na ni gdong ngo //²¹⁶⁴ dzā ti ka ni lce'o // a
ta na ni so'o //²¹⁶⁵

(42) *Aṅguli* is “limb”. (43) *Vadana* is “mouth”. (44) *Rājikā* is “tongue”. (45) *Adanā*
is “tooth”.

²¹⁵⁶ dhuryu bahiḥ] *em.*; dhuryu bahi IB; *om.* C; dhūryya bahi M; dhu ryo ni shes pa'o Tib; cf. dhuryur bahiḥ *Cakrasaṃvara* (24.2.7), *dhūmra-* (forming a compound with the next *-megha*) *Vajradāka* (8.7), and *dhūmra Sampuṭodbhava* (4.1.11 and 7.1.17)

²¹⁵⁷ meghā vāyuh / dhūmrā priyāmanam (alternatively, meghā dhūmrapiyā)] *em.*; meghā / vāyudhūmā priyāmanam IBpc; meghā / vāyu## Bac; meghā vāyudhūmā priyāmanam C; meghā // vāyudhūmrā priyāmana M; nri ha ni sprin no // dhu pa ni bdug pa'o // Tib; cf. meghā dhūmrapiyā *Cakrasaṃvara* (24.2.7), *dhūmrameghaḥ dhūmrapiyaḥ Vajradāka* (8.7), and *meghā dhūmrapiyāḥ Sampuṭodbhava* (7.1.17). The words *vāyu* and *-manam* do not appear in the parallel discourses in the *Cakrasaṃvara*, *Vajradāka*, *Sampuṭodbhava*, and *Dākārṇava*. The meaning of the term *priyāmanam* (“love and affection”) does not seem to fit the context of this paragraph in which the code words for natural objects are taught. Therefore, I suspect that *vāyu* and *-manam* are interpolations. However, since the Tibetan translation (*nri ha* and *bdug pa*, which are not in accordance with *vāyu* and *-manam*) suggests the existence of two words that are not present in the parallel discourses, I did not remove *vāyu* and *-manam* in the edited text.

²¹⁵⁸ parvatāḥ] IB (ri bo Tib); parvatā CM

²¹⁵⁹ The original text may be “(38) *Dhūmrapiyā* is “clouds”. (*meghā dhūmrapiyā*). The edited text “(38) *Meghā* is ‘wind.’ (39) *Dhūmrā* is ‘love and affection.’” (*meghā vāyuh / dhūmrā priyāmanam /*) may be a corruption of the original. See the critical apparatus of the text.

²¹⁶⁰ avayavāḥ] IM (yan lag Tib); avayavā B; avayavām C

²¹⁶¹ vadaṇam] *em.* (ba da na Tib); caraṇam IBM; calanam C; cf. vadaṇam *Cakrasaṃvara* (24.2.10), vadaṇam *Vajradāka* (8.7) and *Sampuṭodbhava* (7.1.17), and vadaṇam *Sampuṭodbhava* (4.1.11) ◇ mukham] IBC (gdong Tib); mukha M

²¹⁶² rājikā] IBM; rā C; dzā ti ka Tib ◇ jihvā] CM (lce Tib); jihya IB

²¹⁶³ dantaḥ] *em.* (so Tib); dattaḥ I; dartaḥ (or dartaḥ) B; dakṣam CM; cf. dantaḥ *Cakrasaṃvara* (24.2.10) and dantaḥ *Vajradāka* (8.7) and *Sampuṭodbhava* (7.1.17)

²¹⁶⁴ ba da na] D; ba dan P

²¹⁶⁵ a ta na] P; an ta na D

pañkti dhvajam /²¹⁶⁶ chando mālā /²¹⁶⁷ cālo vāyuh /²¹⁶⁸ paśur mṛgā
/²¹⁶⁹ yānti maṇḍalam / samam catuspadam /²¹⁷⁰ janah phalgusam /²¹⁷¹
mahāśavaṃ mahākṣaram /²¹⁷² mahāvasam mahābastam /²¹⁷³

/ pa kṣi ni rgyal mtshan no // tsha ndo ni phreng ba'o //²¹⁷⁴ tsa la ni rlung
ngo // pa shu ni ri dags so // yan ti ni dkyil 'khor ro // sha na ma ni bzhi
mdo'o // phal ku shaṃ ni skye bo'o // ma hā kṣa ra ba ni phyugs chen po'o //

(46) *Pañkti* is “flag”. (47) *Chandas* is “garland”. (48) *Cāla* is “wind”. (49) *Paśu* is “animal”. (50) *Yānti* is “maṇḍala”. (51) *Sama* is “the four-parted (or a crossway)”. (52) *Phalgusa* is “living being”. (53) *Mahākṣara* is “human corpse”. (54) *Mahāvasa* is “great goat (or human sacrifice)”. (Alternatively, *Mahābasta* is “human flesh.”²¹⁷⁵)²¹⁷⁶

ga cchāgalam /²¹⁷⁷ na iti naram / go iti balīvardam /²¹⁷⁸ ma iti mahiṣam
/ bhā iti bhakṣaṇam / hā iti paryāyāḥ /²¹⁷⁹ mukhasparśane bhuktam iti
/²¹⁸⁰ dantasparśanam trptam iti /²¹⁸¹ āvyakā -m- iti rājapuruṣaḥ /²¹⁸²

²¹⁶⁶ pañkti] C; pakti IM; pakṣi B; pa kṣi Tib

²¹⁶⁷ chando] C (tsha ndo Tib); cchando IBM

²¹⁶⁸ cālo] *em.* (tsa la Tib); bālo ICM; bā~ro B; cf. cālo *Cakrasaṃvara* (24.2.11) and calo *Vajradāka* (8.7) and *Sampuṭodbhava* (4.1.11 and 7.1.17)

²¹⁶⁹ paśur] *em.* (pa shu Tib); nāḍam yantaṃ I; nāḍam pantaṃ B; nāḍayastaṃ CM; cf. paśu *Cakrasaṃvara* (24.2.11) and *Ḍākārṇava* (33.11a) and paśuḥ *Vajradāka* (8.7) and *Sampuṭodbhava* (7.1.17). I consider *yantaṃ*, *pantaṃ*, and *yastaṃ* in IBCM scribal errors of *paśuḥ* or *paśum*. The word *nāḍam* (or *nāḍa*) seems a corruption (interpolation), as it is present neither in the Tibetan translation nor the parallel discourses in the *Cakrasaṃvara*, *Vajradāka*, *Sampuṭodbhava*, and *Ḍākārṇava*.

²¹⁷⁰ samam] IB; sasa C; sasam M; sha na ma Tib ◇ catuspadam] CM (bzhi mdo Tib); taspadam (or tasya dam) I; tasya dam B

²¹⁷¹ phalgusam] IBpcCM; pha## Bac

²¹⁷² mahāśavaṃ mahākṣaram] *corr.*; sahāsacam / mahākṣaram / IB; mahāsacam mahājanam C; mahāśavam // mahākṣaram // M; ma hā kṣa ra ba ni phyugs chen po'o Tib; cf. mahāśavaṃ mahākṣaram *Cakrasaṃvara* (24.2.11)

²¹⁷³ mahāvasam mahābastam] M; mahāvasam mahābasta IB; mahāvasam mahāvastaṃ C; *n.e.* Tib. This may be an interpolation because this is present neither in the Tibetan translation nor the parallel discourses in the *Cakrasaṃvara*, *Vajradāka*, *Sampuṭodbhava*, and *Ḍākārṇava*.

²¹⁷⁴ tsha ndo] D; tshan do P

²¹⁷⁵ The word *vasa* (of *mahāvasam*) is sometimes used for *vasā* (“fat”) in this scriptural tradition.

²¹⁷⁶ The code word numbered (54) may be an interpolation. See the critical apparatus of the text.

²¹⁷⁷ cchāgalam] CM (ra skyes Tib); vāgavam IB; cf. cchāgalam *Cakrasaṃvara* (24.2.12), *Sampuṭodbhava* (7.1.18), and *Ḍākārṇava* (33.12a) and cchāgalaḥ *Vajradāka* (8.7)

²¹⁷⁸ balīvardam] C (khyu mchog Tib); balīvarddham IBM

²¹⁷⁹ paryāyāḥ] M (rnam grangs Tib); paryāyā IBC

²¹⁸⁰ mukha-] IB (kha la Tib); sukha CM ◇ -sparśane] *em.* (reg pa Tib); sparśa IB; sparśi C; sprśi M; cf. -sparśo *Cakrasaṃvara* (24.2.13) and -sparśane *Vajradāka* (8.7), and *Sampuṭodbhava* (4.1.11 and 7.1.18) ◇ bhuktam] IBC (zos Tib); bhuktim M

²¹⁸¹ danta-] IBCM; lce la Tib ◇ -sparśanam] CM (reg pa Tib); sparśanam IB ◇ trptam] IBM (ngoms so Tib); taptam C

²¹⁸² āvyakā -m-] IB; āvyakād C; āvyakādīti M; a dhya Tib ◇ rājapuruṣaḥ] C; rājasparśano IB; rājapuruṣa M; rgyal po Tib

/ ga ni ra skyes so // na ni mi'o // go ni khyu mchog go // ma ni ma he'o //
 bha ni bza' ba'o // ha ni rnam grangs so // a dhya ni rgyal po'o // kha la
 reg pa ni zos so zhes pa'o // lce la reg pa ni ngoms so zhes pa'o //

(55) *Ga* is “goat[-flesh]”. (56) *Na* is “human[-flesh]”. (57) *Go* is “bull[-flesh]”. (58) *Ma* is “buffalo[-flesh]”. (59) *Bhā* is “eating”. (60) *Hā* is “synonym”. (61) If one touches the mouth, [it means] “eaten”. (62) If one touches the teeth, [it means] “satisfied”. (63) *Āvyakā* is “royal officer”.

nāstīti sūnyam /²¹⁸³ [hrī lajjā /]²¹⁸⁴ śūnyasparśane maithunaṃ kuruṣveti
 /²¹⁸⁵ ūrusparśane ūrdhvena -r- evam iti adhastān nāsti /45.10/²¹⁸⁶

/ na sti ni snying po'o // hri ni ngo tsha'o // me thun gyis shig pa'o // brla
 la reg pa ni stong pa'o // steng du gcig go //²¹⁸⁷ 'og tu med pa'o //

(64) *Nāsti* is “being empty”. (65) *Hrī* is “shame”. (66) If one [shows a gesture of] touching the sky, [it means] “copulate!”. (67) If one touches the thigh, [it means] “Thus upward” and not “below” (or (67) If one touches the thigh, [it means] “Thus upward”). (68) *Adhastāt* [means] “there is not.”²¹⁸⁸

mudrāpratimudrāguhyacchommakāvīrabhāryācaturvargāṇaṃ lakṣaṇam
 /45.11/²¹⁸⁹

/ phyag rgya dang phyag rgya'i lan no // dpa' bo'i gsung gi gsang ba'i
 brda'o //

[These] are the characteristics of the four groups, [namely] gestures, response gestures, secret codes, and heroes' wives.²¹⁹⁰

²¹⁸³ nāstīti sūnyam] IBpcCM; nāsti Bac; na sti ni snying po'o Tib

²¹⁸⁴ This sentence (*hrī lajjā*) is omitted in all Sanskrit manuscripts, but it is present in the Tibetan translation (*hri ni ngo tsha'o*), the *Cakrasaṃvara* (*hrī lajjā*, 24.2.13), *Vajraḍāka* (*hrī lajjā*, 8.7), and the *Sampuṭodbhava* (*hrīkā lajjā*, 7.1.18).

²¹⁸⁵ śūnyasparśane] IBM; sparśane C; *n.e.* Tib ◇ maithunaṃ] BC (me thun Tib); .ai. . . . A; mithunaṃ M ◇ kuruṣveti] CM (gyis shig pa Tib); .rusveti I; kuruṣveti B

²¹⁸⁶ ūrusparśane] *em.*; ūrusasparśane IB; ūrusasparśane C; ūrusasparśane M; brla la reg pa ni stong pa'o Tib; cf. ūrusparśane *Cakrasaṃvara* (24.2.13), *Vajraḍāka* (8.7), and *Sampuṭodbhava* (4.1.11 and 7.1.18) ◇ ūrdhvena -r-] IB (steng du Tib); ūrdhvena M ◇ evam] IBpc; e## Bac; enam (or evam) C; evam M; gcig go Tib ◇ adhastān] ICM ('og tu Tib); ayastābha Bac; ayastāt Bpc

²¹⁸⁷ gcig] D; cig P

²¹⁸⁸ The *Abhidhānottaravṛtti* (D 1414, 207r3) reads *adhastāt* as a code word and not as a meaning of the gesture of touching the thigh.

²¹⁸⁹ mudrā-] IBC (phyag rgya Tib); mudrām M ◇ -pratimudrā-] ICM; pati B ◇ -guhya-] IpcB (gsang ba'i Tib); *om.* Iac; guhyaṃ CM ◇ -cchommakā-] IM (brda Tib); mudrācchommakā B; cchomakā C ◇ vīrabhāryā-] CM; vīra.ā. I; vīrabhāvo B; dpa' bo'i gsung gi Tib ◇ -caturvargāṇaṃ (or -caturthagaṇānām/-caturthagaṇa)] *em.*; ga. I; carthagaṇā B; caturthagaṇā CM; *n.e.* Tib; cf. -caturvargāṇaṃ *Cakrasaṃvara* (24.2.14) ◇ lakṣaṇam] *em.*; māptaḥ I; lakṣaṇa## Bac; lakṣaṇapaṭalaṃ samāptaḥ Bpc; lakṣaṇapaṭala samāptam C; lakṣaṇapaṭalaṃ samāptam M; *n.e.* Tib; cf. lakṣaṇam *Cakrasaṃvara* (24.2.14).

²¹⁹⁰ If we accept -*caturthagaṇānām* or -*caturthagaṇa*- instead of -*caturvargāṇaṃ*, passage 45.11 can be translated as follows: “[These] are the characteristics of the gestures, response gestures, secret codes,

abhidhānottare ḍākinīchommālakṣaṇapaṭalaḥ pañcatvāriṃśaḥ /²¹⁹¹

/ mngon par brjod pa'i rgyud bla ma'i bla ma las mkha' 'gro ma'i brda'i cho
ga'i le'u ste bzhi bcu rtsa lnga pa'o //²¹⁹²

[Thus ends] Chapter 45 on the characteristics of ḍākinīs and secret codes in the *Abhidhānottara*.

and the fourth group, heroes' wives." Whichever reading may be chosen, what this passage means is identical. The *Cakrasaṃvara* also includes the same passage (24.2.14). Whatever the commentaries of the *Cakrasaṃvara* and *Abhidhānottara* may say, it seems most likely that this is the classification of secret signs that the *Cakrasaṃvara* and *Abhidhānottara* mentions: This is stated at the end of the successive chapters on secret signs, probably as a sort of conclusion on the secret signs. The classification is fourfold. The four classes are (1) gestures (*mudrā*), which contain the hand gestures and body-limb gestures; (2) response gestures (*pratimudrā*), which are signs to show in response to the first gestures; (3) secret codes ("secret secret-code", *guhyaḥchomakā*), which mean secret signs that deliver particular messages, i.e., verbal codes and gestures that deliver certain messages; and (4) the characteristics of heroes' wives (women), which consist of the women's physical features, marks, and so forth. However, this classification does not cover all forms of secret signs. For details, see Chapter 1 (particularly Sections 1.1–1.2) of this monograph. The Tibetan translation of passage 45.11 of the *Abhidhānottara* is somewhat different as follows: "[There are] the gestures and response gestures. [There are] the secret codes which heroes utter." However, the Tibetan translation can not be supported by any other source.

²¹⁹¹ abhidhānottare] IB; abhidhānottarottare C; iti śrīabhidhānottarottare M; mngon par brjod pa'i rgyud bla ma'i bla ma las Tib ◇ -paṭalaḥ pañcatvāriṃśaḥ] *em.* (bzhi bcu rtsa lnga pa Tib); paṭalo dvācatvāriṃśa.... I; paṭalo dvācatvāriṃśatamaḥ B; paṭalo dvācatvāriṃśattamaḥ C; paṭalaś catuścāriṃśattamaḥ M

²¹⁹² bla ma'i] D; pla ma'i P

Appendix A. The Fivefold Maṇḍala of Heruka

The fivefold maṇḍala of Heruka (Figure A1) is the most popular form of maṇḍala whose chief deity is Heruka (also called Saṃvara in relatively late texts) in the Buddhist Saṃvara tradition. Prototypes of this maṇḍala (or the most elements that constitute this maṇḍala) were taught in the *Cakrasaṃvara*, and Jayabhadra, who composed the oldest commentary on that tantra, knew its complete form. There are many versions of the fivefold maṇḍala of Heruka with minor differences. I describe an outline of the version that I consider can be most widely found in this tradition. I focus on some aspects of the maṇḍala, i.e., names of the circles, deities, and holy sites (*pīṭhādi*); the Thirty-Seven Qualities Related to Awakening (hereafter “Thirty-Seven Qualities”) that constitute the natures of the deities; and some others. These are important in understanding the contents of the most chapters, including the system of secret signs in Chapters 26–37, of the *Ḍākārṇava*.



Figure A1. A wall painting of the fivefold maṇḍala of Heruka in Ladakh. Source: Adapted from (Mori et al. 2011, p. 164), used with permission.

The fivefold maṇḍala of Heruka consists of five concentric circles: from the center, the Great Pleasure Circle (*mahāsukhacakra*), the Mind Circle (*cittacakra*), the Speech Circle (*vākacakra*), the Body Circle (*kāyacakra*), and the Pledge Circle (*samayacakra*). The Great Pleasure Circle is also called the Gnosis Circle (*jñānacakra*) in several texts.

The Great Pleasure Circle is a lotus with eight petals. The deities residing at the center are Lord Heruka, who has four faces and twelve arms, and mistress Vajravārāhī, who has one face and two arms. They are in sexual union. The four ḍākinīs, who each have one face and four arms, are situated on the four petals that face toward the four cardinal directions (in the order of the east, north, west, and south). On the four petals facing toward the four intermediate directions, four skull bows filled with the fivefold nectar are placed. Details of this circle are as follows.

The Great Pleasure Circle		
	Deities	Thirty-Seven Qualities
1	Heruka and Vajravārāhī	<i>Samyaksamādhi</i>
2	Ḍākinī	<i>Kāyānusmṛtyupasthāna</i>
3	Lāmā	<i>Vedanānusmṛtyupasthāna</i>
4	Khaṇḍarohā	<i>Dharmānusmṛtyupasthāna</i>
5	Rūpiṇī	<i>Cittānusmṛtyupasthāna</i>
Four skull bowls		

The Mind, Speech, and Body Circles are round and collectively called the “Triple Circle” (*tricakra*). The twenty-four couples of ḍākinīs and heroes reside in the Triple Circle. They are related to the twenty-four holy sites, and these holy sites are equated with the twenty-four body parts of a practitioner. The ḍākinīs each have one face and two arms, and the heroes each have one face and four arms. Details can be summarized as follows.

The Mind Circle			
	Deities	Sites (Body Sites)	Thirty-Seven Qualities
6	Pracaṇḍā and Khaṇḍakapālin	Pullīramalaya/ Pūrṇagiri (Head)	<i>Chandarddhipāda</i>
7	Caṇḍākṣī and Mahākaṅkāla	Jālandhara (Top of the head)	<i>Vīryarddhipāda</i>
8	Prabhāvātī and Kaṅkāla	Oḍyāna (Right ear)	<i>Mīmāṃsārdhipāda</i>
9	Mahānāsā and Vikaṭadaṃṣṭrin	Arbuda (Back of the head)	<i>Cittarddhipāda</i>

10	Vīramatī and Surāvairin	Godāvārī (Left ear)	<i>Śraddhendriya</i>
11	Kharvarī and Amitābha	Rāmeśvara (Between the eyebrows)	<i>Vīryendriya</i>
12	Lañkeśvarī and Vajraprabha	Devīkoṭa (Eyes)	<i>Smṛtīndriya</i>
13	Drumacchāyā and Vajradeha	Mālava (Shoulders)	<i>Samādhīndriya</i>
The Speech Circle			
	Deities	Sites	Thirty-Seven Qualities
14	Airāvātī and Añkurika	Kāmarūpa (Armpits)	<i>Prajñendriya</i>
15	Mahābhairavā and Vajrajaṭila	Oḍra (Nipples)	<i>Śraddhābala</i>
16	Vāyuvegā and Mahāvīra	Triśakuni (Navel)	<i>Vīryabala</i>
17	Surābhakṣī and Vajrahūṃkāra	Kosala (Tip of the nose)	<i>Smṛtibala</i>
18	Śyāmādevī and Subhadra	Kaliṅga (Mouth)	<i>Samādhībala</i>
19	Subhadrā and Vajrabhadra	Lampāka (Throat)	<i>Prajñābala</i>
20	Hayakarṇā and Mahābhairava	Kāñcī (Heart)	<i>Samādhisambodhyaṅga</i>
21	Khagānanā and Virūpākṣa	Himālaya (Root of the penis)	<i>Vīryasambodhyaṅga</i>
The Body Circle			
	Deities	Sites	Thirty-Seven Qualities
22	Cakravegā and Mahābala	Pretapurī/ Pretādhivāsīnī (Penis)	<i>Prītisambodhyaṅga</i>
23	Khaṇḍarohā and Ratnavajra	Gṛhadevatā (Anus)	<i>Praśrabhisambodhyaṅga</i>
24	Śauṇḍīnī and Hayagrīva	Saurāṣṭra (Thighs)	<i>Dharmapṛavicaya-sambodhyaṅga</i>
25	Cakravarminī and Ākāśagarbha	Suvarṇadvīpa (Shanks)	<i>Smṛtisambodhyaṅga</i>
26	Suvīrā and Śrīheruka/Mārāri	Nagara (Toes)	<i>Upekṣāsambodhyaṅga</i>

27	Mahābalā and Padmanarteśvara	Sindhu (Instep)	<i>Samyagrṣṭi</i>
28	Cakravartinī and Vairocana	Maru (Big toes)	<i>Samyaksamkalpa</i>
29	Mahāvīryā and Vajrasattva	Kulatā (Knees)	<i>Samyagvāc</i>

The Pledge Circle is square and contains four gates at the four cardinal directions. The eight ḍākinīs, who each have one face and four arms, are situated in this circle. Deities 30–33 have faces of the animals that their names indicate. They reside at the four gates. Deities 34–37 are placed at the four corners.

The Pledge Circle		
	Deities	Thirty-Seven Qualities
30	Kākāsyā	<i>Samyakkarmānta</i>
31	Ulūkāsyā	<i>Samyagājīva</i>
32	Śvānāsyā	<i>Samyagvyāyāma</i>
33	Sūkarāsyā	<i>Samyagsmṛti</i>
34	Yamadāḍhī	<i>Anutpannakuśaladharmotpādna</i>
35	Yamadūtī	<i>Utpannakuśaladharmasamrakṣaṇa</i>
36	Yamadamṣṭriṇī	<i>Anutpannākuśaladharmaprahāṇa</i>
37	Yamamathanī	<i>Anutpannākuśaladharmānutpādana</i>

In the *Ḍākārṇava*, the whole teachings in its Chapters 26 to 37 are defined as belonging to the 12 ḍākinīs from 6 (Pracaṇḍā) to 17 (Surābhakṣī), respectively.

Appendix B. The Thirteenfold Maṇḍala of Heruka

The thirteenfold maṇḍala of Heruka (Figure A2) is large-scale, and various concepts are connected with it. In (Sugiki 2022a), I investigated and described them in detail. In this appendix, I explain only some aspects of it that are important in understanding the system of secret signs of the *Ḍākārṇava*.



Figure A2. The Heruka maṇḍala based on the *Ḍākārṇava* 15. Source: Adapted from (Haln Kwang-Ho Collection, Tanaka 2003, p. 23), used with permission.

Chapter 15 of the *Ḍākārṇava* is the first to teach the thirteenfold maṇḍala of Heruka (also called *Ḍākārṇava*). It comprises nine hundred and eighty-six major deities. It consists of the thirteen circles. There is (1) a lotus with forty-eight petals at the center. Outside it, there are the twelve concentric circles. Starting from the

innermost one, they are (2) the Adamantine Circle (*vajracakra*), (3) the Heart Circle (*hrdayacakra*), (4) the Merit Circle (*guṇacakra*), (5) the Space Circle (*ākāśacakra*), (6) the Wind Circle (*vāyucakra*), (7) the Earth Circle (*medinīcakra*), (8) the Fire Circle (*agnicakra*), (9) the Water Circle (*udakacakra*), (10) the Knowledge Circle (*jñānacakra*), (11) the Mind Circle (*cittacakra*), (12) the Speech Circle (*vākacakra*), and (13) the Body Circle (*kāyacakra*) in order. They are round-shaped except for the Body Circle, the outermost circle, which is square-shaped. The Merit, the Earth, the Knowledge, and the Body Circles each contain four gates and eight charnel grounds (*śmaśāna*). Therefore, there are sixteen gates and thirty-two charnel grounds in this maṇḍala.

Lord Heruka and mistress Vajravārāhī are situated in sexual union at the center of the lotus with forty-eight petals. On the forty-eight petals, twenty-four ḍākinīs reside. Heruka has seventeen faces (with three eyes on each) and seventy-six arms. In thirty-six of his left hands (the third to thirty-eighth left hands), he holds (1) a bell (*ghaṇṭā*), (2) a *kheṭa* shield, (3) a tusk (*danta*), (4) a pestle (*muṣala*), (5) a noose (*pāśa*), (6) a skull bowl (*kapāla*), (7) a bow (*dhanus*), (8) a skull staff (*khaṭvāṅga*), (9) a scripture (*pusta*), and (10) bucklers (*pittāni*), makes (11) the threatening hand gesture (*tarjanī*), and holds (12) a string of jingle bells (*ghurghurāmālā*), (13) a chain (*śṛṅkhalā*), (14) a rock (*śilā*), (15) powders from a charnel ground (*śmaśānadhūlikā*), (16) [a thing called] *bhoka* (or lance), (17) a *ḍakā* (for *ḍhakkā* or *huḍukkā*) drum, (18) a wet skin (*ardracarman*), (19) a dangling hair braid (*lambitakacaḍorikā*), (20) a tinder for a funeral pyre (*codanacitikāṣṭhī*), (21) an anus (*gudā*), (22) a *pharī* shield, (23) a head (*mastaka*), (24) a skeleton (*kaṅkāla*), (25) a *rātrikā* sickle, (26) an eye (*netra*), (27) a kidney (*bukka* for *vṛkka*), (28) the large intestine (*guṇavartikā*), (29) Saturn (*śaniścara* for *śanaiścara*), (30) a stake (*kīlaka*), (31) a citron (*bījapūraka*), (32) a saw (*pattraka*), (33) a needle (*sūci*), (34) a full-body skin (*kāyacarman*), (35) a cloud with rain (*meghavṛṣṭi*), and (36) a wooden hook (or a wood with a hook, *vṛkṣāṅkuśa*). In thirty-six of his right hands (the third to thirty-eighth right hands), he holds (1) a *vajra*, (2) an *asi* sword, (3) a *kunta* lance, (4) a trident (*triśūla*), (5) an ax (*paraśu*), (6) a knife (*kartti*), (7) an arrow (*bāṇa*), (8) a pike-spiked one (*śūlabhinna*), (9) a hammer (*mudgara*), (10) a disk (*cakra*), (11) a *ḍamaru* drum, (12) a short sword (*churikā*), (13) a club (*daṇḍa*), (14) a short javelin (*bhīṇḍipālaka*), (15) a conch shell (*śaṅkha*), (16) a copper trumpet (*kāhala*), (17) a short club (*daṇḍikā*), (18) a tail-feather of a peacock (*mayūrapicchikā*), (19) a crow's feather quill (*kākapakṣakūcikā*), (20) a fire pit (*agnikuṇḍī*), (21) a mountain (*parvata*), (22) a stick (*laguḍā*), (23) a mirror (*darpaṇa*), (24) a lute (*vīṇā*), (25) a foot (*gulpha*), (26) a hand (*pāṇi*), (27) lungs (*phupphusa*), (28) the small intestine (*antra*), (29) Rāhu (*rāhu*), (30) an iron chain (*nigaḍa*), (31) wooden fetters (*haḍi*), (32) some object called *durbhūṣa* (or peel, or chain, *durbhūṣa*), (33) a fish trap (*jālikā*), (34) a decapitated corpse (*kabandha*), (35) flaming sesame oil (*jvālātāila*), and (36) physical Bhairava (*bhairavarūpa*). Vajravārāhī and the twenty-four ḍākinīs have similar physical features; they each have one face and two arms.

On each of the twelve circles (from the Adamantine to Body Circles), there are thirty-six couples of *ḍākinīs* and heroes. The *ḍākinīs* and heroes each have one face and four arms. (Additionally, on the Merit, Earth, Knowledge, and Body Circles, there are eight more *ḍākinīs* who reside at the four gates and four corners. They also have one face and four arms.)

The secret signs that are taught in the twelve chapters from Chapters 26 to 37 are associated with the twelve circles from the Adamantine to Body Circles, respectively. Those chapters ultimately teach thirty-six pairs of secret signs and response signs; they are defined as what the thirty-six pairs of *ḍākinīs* and heroes on each of the twelve circles perform. Moreover, the thirty-six pairs of secret signs and response signs in Chapter 29 are equivalent to the thirty-six pairs of objects in the left and right hands of Heruka mentioned above.

The fivefold maṇḍala (Appendix A) and thirteenfold maṇḍala of Heruka have a close relationship. The structure of the former maṇḍala can be seen to constitute the core part of the structure of the latter maṇḍala, particularly in the following respect: There are thirty-seven seats on the former maṇḍala, i.e., the seat at the center where the chief deities Heruka and Vajravārāhī reside and the other thirty-six seats where the other deities are placed. In the latter maṇḍala, the same chief deities reside on the seat at the center, and all the twelve circles that surround the central lotus contain thirty-six seats in each where the thirty-six pairs of deities are placed. The number thirty-six is thus a key number in the latter maṇḍala, which derives from the structure of the former maṇḍala.

Appendix C. Key Mantras

The following mantras are critical for understanding the structure of all chapters of the *Ḍākārṇava* (explained in Appendix D). Among them, Heruka’s root mantra with forty-eight parts (*aṣṭacatvāriṃśa[t]pada*) is crucial in comprehending the discourses on mantras in Chapters 26–37, which are edited and translated in Part 2 of this monograph.

Heruka’s heart mantra (*hṛdayamantra*):

*oṃ śrīvājra-he-he- ru-ru-kaṃ hūṃ hūṃ phaṭ ḍākinījālasaṃvaram svāhā.*²¹⁹³

(“Oṃ, glorious adamantine He he ru ru kaṃ, hūṃ hūṃ phaṭ, the saṃvara of the network of ḍākinīs, svāhā.”)

Heruka’s near-heart mantra (*upahṛdayamantra*):

oṃ hrīḥ ha ha hūṃ hūṃ phaṭ.

(“Oṃ hrīḥ ha ha hūṃ hūṃ phaṭ.”)

Vajravārāhī’s heart mantra (*hṛdayamantra*):

*oṃ vajravairocanīye hūṃ hūṃ phaṭ svāhā.*²¹⁹⁴

(“Oṃ, for adamantine Vairocanī, hūṃ hūṃ phaṭ svāhā.”)

Vajravārāhī’s near-heart mantra (*upahṛdayamantra*):

*oṃ sarvabuddhaḍākinīye vajravārāṇīye hūṃ hūṃ phaṭ svāhā.*²¹⁹⁵

(“Oṃ, for the ḍākinī of all Buddhas, the adamantine coloring one, hūṃ hūṃ phaṭ svāhā.”)

The mantras/armor (*kavaca*) mantras of the lords and mistresses of the six lineages:

²¹⁹³ In Chapter 3 of the *Ḍākārṇava*, the order of the words of this mantra is as follows: oṃ śrīvājra-he-he-ru-ru-kaṃ ḍākinījālasaṃvaram hūṃ hūṃ phaṭ svāhā.

²¹⁹⁴ In some works, especially *sādhana* texts belonging to Lūyīpāda’s tradition, this is identified as Vajravārāhī’s near-heart mantra. For further details, see (Sugiki 2021, p. 250, note 53). In his *Ratnapadmarāganidhi*, a *sādhana* based on the *Ḍākārṇava*, Jayasena defines this mantra as Vajravārāhī’s heart mantra (Sugiki 2022a, p. 318). I have adhered to Jayasena’s definition.

²¹⁹⁵ In some works, especially those belonging to Lūyīpāda’s tradition, this is identified as Vajravārāhī’s heart mantra. For further details, see (Sugiki 2021, p. 250, note 53). I have followed Jayasena, according to whom this is Vajravārāhī’s near-heart mantra (Sugiki 2022a, p. 318).

- (1) *oṃ ha* (Vajrasattva) and *oṃ vaṃ* (Vārāhī): Vajra lineage;
- (2) *namaḥ hi* (Vairocana) and *hāṃ yoṃ* (Yāminī): Buddha lineage;
- (3) *svāhā hu* (Padmanarteśvara) and *hrīm moṃ* (Mohani): Lotus lineage;
- (4) *vausaṭ he* (Heruka) and *hreṃ hrīm* (Saṃcālinī): Heruka lineage;
- (5) *hūṃ hūṃ ho* (Vajrasūrya) and *hūṃ hūṃ* (Saṃtrāsani): Gem lineage;
- (6) *phaṭ haṃ* (Paramāśva) and *phaṭ phaṭ* (Caṇḍikā): Action lineage.

Heruka’s root mantra (*mūlamantra*) with eight parts:²¹⁹⁶

oṃ namo bhagavate vīreśāya (1); *mahākālpāgnisamṇibhāya* (2); *jaṭāmakuṭotkaṭāya* (3); *daṃṣṭrākārālograbhīṣaṇamukhāya* (4); *sahasrabhujabhāsūrāya* (5); *paraśupāśodyataśūlakhaṭvāṃgadhāriṇe* (6); *vyāghrājīnāmbāradharāya* (7); *mahādūmrāndhakāravapuṣāya* (8); *kara kara kuru kuru *vandha vandha* (for *bandha bandha*) *trāsaya trāsaya kṣobhaya kṣobhaya hrauṃ hrauṃ hraḥ hraḥ pheṃ pheṃ phaṭ phaṭ daha daha paca paca bhakṣa bhakṣa *basarudhirāntramālābālamvine* (for *-vasārudhirāntramālāvalambine*) **griḥṇa griḥṇa* (for *gr̥ḥṇa gr̥ḥṇa*) *saptapātālagatabhujamgasarpaṃ *bā* (for *vā*) *tarjaya tarjaya *ākadhākaḍḍha* (for *ākadhākaḍḍha*) *hrīm hrīm *jñauṃ jñauṃ* (for *jñauṃ jñauṃ*) *kṣmāṃ kṣmāṃ hāṃ hāṃ hūṃ hūṃ hūṃ hūṃ kili kili sili sili hili hili dhili dhili hūṃ hūṃ phaṭ*.

“*Oṃ*, I bow to you, the Blessed One, lord of heroes (1); resembling the great fire at the end of an eon (*kalpa*) (2); superior with a crest of twisted locks of hair (3); with a face that appears violent and terrifying, showing fangs (4); resplendent with one thousand arms (5); holding an ax and noose, and bearing a spear and skull staff (6); wearing a garment made of tiger skin (7); and marvelously beautiful, like the great dark-colored darkness (8). Do! Do! Make! Make! Bind! Bind! Frighten! Frighten! Shake! Shake! *Hrauṃ, hrauṃ, Hraḥ, hraḥ, Pheṃ, pheṃ, Phaṭ, phaṭ*. Burn! Burn! Roast! Roast! Eat! Eat! For the one draped with greasy and bloody entrails. Seize! Seize! Threaten! Threaten the snake or serpent residing in the seven underworlds! Drag! Drag! *Hrīm, hrīm, Jñauṃ, jñauṃ, Kṣmāṃ, kṣmāṃ, Hāṃ, hāṃ, Hūṃ, hūṃ, Hūṃ, hūṃ, Kili, kili, Sili, sili, Hili, hili, Dhili, dhili, Hūṃ hūṃ phaṭ*.”

Heruka’s root mantra (*mūlamantra*) with forty-eight parts:

Chapter 16 of the *Ḍākārṇava* introduces this very extensive mantra for the first time, referring to it as “the root mantra” (*mūlamantra*), which is divided into

²¹⁹⁶ I have edited Heruka’s root mantra with eight parts following the *mantroddhāra* instructions of this mantra in Chapters 57–58 of the *Abhidhānottara* (Sugiki 2020). The *Cakrasaṃvara* is the first to teach this mantra. Following that, the *Abhidhānottara* presents the *mantroddhāra* teaching for the entire mantra.

two sections. The first section is called “the mantra consisting of forty-eight parts” (*aṣṭacatvāriṃśa[t]padam mantram* or equivalent), while the second section is unnamed. A straightforward interpretation suggests that these two sections form one mantra. However, an alternative reading could view them as two separate mantras: the first being “the mantra consisting of forty-eight parts”, and the second as “the root mantra”. According to Padmavajra and Jayasena, influential twelfth-century exegetes of the *Ḍākārṇava*, both sections together form “the root mantra”.²¹⁹⁷ However, Ratnasena, who likely lived after Jayasena, seems to have interpreted “the root mantra” as referring only to the second section.²¹⁹⁸

In this monograph, I consider “the root mantra” to consist of both the first and second sections, as this interpretation aligns with the most natural reading of the text and is supported by the two older exegetes. When I refer to “Heruka’s root mantra with forty-eight parts”, I mean “the root mantra” that includes “the mantra consisting of forty-eight parts”. The mantra is as follows:²¹⁹⁹

[The first section—]²²⁰⁰ *namaḥ śrīvajraḍākamahāvīravīriśvarāya* (1); **tribhuvanakampakampāvanāya* (for *tribhuvanakampakampāvanāya*) (2); *daṃṣṭro-
tkaṭabhīṣaṇabhairavāya* (3); *śatasahasranetrāya* (4); **vidyutaḥjivvāya* (for *vidyuj-
jihvāya*) (5); *kaṃḍikāmalābharaṇogrāya* (6); *koṭīlakṣabhujāya* (7); *jvālāvalīḍha-
lagnāya* (8); **paraśupāśodyataśūlāya* (for *paraśupāśodyataśūlāya*) (9); **kalpām-
tadhūmrugravapuṣāya* (for *kalpāntadhūmrogravapuṣāya*) (10); *vikaṭamukha-
hāhāravāya* (11); *mātrganaparipūrītamamtrāya* (for *-mantrāya*) (12); *sahaja-
suṃdarīvalabhakarāya* (13); *hūṃhūṃkārocāraṇamukhāya* (14); **mahāśmaśāṇa-
priyāya* (for *mahāśmaśāṇapriyāya*) (15); **sarvabhūtasamtrāsanakarāya* (for
sarvabhūtasamtrāsanakarāya) (16); **mahākālpāntāgnitejāya* (for *mahākālpāntā-
gnitejāya*) (17); *jaṭākālāpamukutāya* (18); **gaṭvāṃgakapālaśūlabhinṇadhāriṇe*
(for *khaṭvāṃgakapālaśūlabhinṇadhāriṇe*) (19); *mahāsamudramekhalāya* (20);

²¹⁹⁷ For example, Padmavajra’s *Bohitā* reads “this root mantra, whose body is the mantra consisting of forty-eight parts” (*de ltar sngags kyi tshig rkang bzhi bcu rtsa bgyad pa’i bdag nyid can rtsa ba’i sngags ‘di*, D 1419, 172r1). Thus, Padmavajra considers the first section (“the mantra consisting of forty-eight parts”) to be the core part of “the root mantra” that consists of the first and second sections. For Jayasena’s view, see (Sugiki 2022a, pp. 309–18). He collectively calls the first and second sections “the root mantra of the hero” (*dpa’ bo’i rtsa ba’i sngags*). However, he does not say which section is the core part.

²¹⁹⁸ Ratnasena’s *Maṇḍalārcanaividhi*, Skt ms., 7v3–9r5. Ratnasena mentions only the second section in the name of “the root mantra” (*mūlamantra*).

²¹⁹⁹ I have edited the first section (the “mantra consisting of forty-eight parts”) of the root mantra in accordance with the *mantrōddhāra* instruction found in Chapter 16 of the *Ḍākārṇava*. Chapter 16 does not include the *mantrōddhāra* teaching of the second section of this mantra; therefore, I have edited the second section using manuscript A, referencing other Sanskrit manuscripts of the *Ḍākārṇava*, its Tibetan translation, and related texts. The Sanskrit text of this mantra, as presented in Jayasena’s *Ratnapadmarāganīdhī*, along with its English translation, is presented in Sugiki (2022a, pp. 309–18).

²²⁰⁰ According to Padmavajra and Jayasena, each of the forty-eight parts begins with *om* and ends with *hūṃ hūṃ phaṭ*.

*vyāghracarmāmbharadhāriṇe (for vyāghracarmāambaradhāriṇe) (21); *vetālasaṃghamardhanakarāya (for vetālasaṃghamardhanakarāya) (22); mahāvighnanivāriṇe (23); *śatrunisumbhanakarāya (for śatrunisumbhanakarāya) (24); *trisāhasramahāsāhasrekaromāvālyāṃtarvartīṇe (for trisāhasramahāsāhasraikaromāvālyāntarvartīṇe) (25); śatasahasramukhāya (26); jñānasāgaraprabhāya (27); mahāpiśitarudhiravasāhāriṇe (28); sarvamārabaladhvaṃsine (29); *śriṣṭisaṃhārakārakāya (for sṛṣṭisaṃhārakārakāya) (30); sarvanāgānām *śoṣaṇastambhanavidhrāvanāya (for śoṣaṇastambhanavidhrāvanāya) (31); *aṃtramāldhāriṇe (for antramāldhāriṇe) (32); *sumerukampitanādāya (for sumerukampitanādāya) (33); *krodhavighrahadhāraṇāya (for krodhavighrahadhāraṇāya) (34); mahākāśatilakātmane (35); *buddhakoṭisahasrakṣaṇāniṣpādanāya (for buddhakoṭisahasrakṣaṇāniṣpādanāya) (36); jñānāmṛtavarsāpanāya (37); sarvakarma*pravartanāyane (for -pravartanāya) (38); *bandhanakarāya (for bandhanakarāya) (39); *sarvavikalpabhaṃjanakarāya (for sarvavikalpabhaṃjanakarāya) (40); *muṇḍāvāṭilagnaśarīrāya (for muṇḍāvāṭilagnaśarīrāya) (41); parakṛtayaṃtramamātranāsanāya (42); mahārakṣākārāya (43); duṣṭānām *vidālāne (for vidālāne) (44); *dharmodayakarāya (for dharmodayakarāya) (45); krodhasphārasphāraṇāya (46); *iṃdrajālasarvasatvātmane (for indrajālasarvasatvātmane) (47); grastavādapraṅgādamahāmate (48). [The second section—] oṃ a ka ā kha i ga ī gha u ṅā ū ca ṛ cha ṛ ja ḷ jha ḷ ṅā e ta ai tha o ḍa au dha aṃ ṅa aḥ ta aḥ tha aṃ da auṃ dha oṃ na aiṃ pa eṃ pha ḷṃ ba ḷṃ bha ṛṃ ma ṛṃ ya ūṃ ra uṃ la ṭṃ va iṃ ṣa āṃ ṣa aṃ sa oṃ ha aṃ kṣa haḥ; ka kā kha khā ga gā gha ghā ṅa ṅā ca cā cha chā ja jā jha jhā ṅa ṅā ta tā tha thā ḍa ḍā dha dhā ṅa ṅā ta tā tha thā da dā dha dhā na nā pa pā pha phā ba bā bha bhā ma mā ya yā ra rā la lā va vā ṣa śā ṣa śā sa sā ha hā kṣa kṣā kṣaṃ kṣāṃ haṃ hāṃ saṃ sām ṣaṃ ṣāṃ saṃ sām vaṃ vāṃ laṃ lām raṃ rāṃ yaṃ yām maṃ mām bhaṃ bhām baṃ bām phaṃ phām paṃ pām naṃ nām dhaṃ dhām daṃ dām thaṃ thām taṃ tām ṅaṃ ṅām dhaṃ dhām ḍaṃ ḍām ṭhaṃ ṭhām ṭaṃ ṭām ṅaṃ ṅām jhaṃ jhām jaṃ jāṃ chaṃ chām caṃ cām ṅaṃ ṅām ghaṃ ghām gaṃ gām khaṃ khām kaṃ kāṃ; ka ca kha cha ga ja gha jha ṅa ṅa ka ta kha tha ga da gha dha ṅa na ka pa kha pha ga ba gha bha ṅa ma ya ra la va ṣa śa sa ha kṣa aḥ aḥ; kaha kaha kasa kasa kaṣa kaṣa kaśa kaśa kava kava kala kala kara kara kaya kaya kama kama kabha kabha kaba kaba kapha kapha kapa kapa kana kana kadha kadha kada kada katha katha kata kata kaṇa kaṇa kaḍha kaḍha kaḍa kaḍa kaṭha kaṭha kaṭa kaṭa kaṇa kaṇa kajha kajha kaja kaja kacha kacha kaca kaca kaṇa kaṇa kagha kagha kaga kaga kakha kakha; kuhu kuhu kusu kusu kuṣu kuṣu kuṣu kuṣu kuru kuru kuyu kuyu kumu kumu kubhu kubhu kubu kubu kuphu kuphu kupu kupu kunu kunu kudhu kudhu kudu kudu kuthu kuthu kutu kutu kuṅu kuṅu kuḍhu kuḍhu kuḍu kuḍu kuṭhu kuṭhu kuṭu kuṭu kuṅu kuṅu kujhu kujhu kuju kuju kuchu kuchu kucu kucu kuṅu kuṅu kughu kughu kugu kugu kukhu kukhu; bandhaya bandhaya bandhāpaya bandhāpaya garja garja garjaya garjaya śoṣaya śoṣaya tarjaya tarjaya sphoṭaya

*sphoṭaya *vidhveṣaya vidhveṣaya (for vidhvamsaya vidhvamsaya) mohaya mohaya*
trāsaya trāsaya māraya māraya kampāvaya kampāvaya dura dura khura khura
*bhara bhara jara jara *viṣa viṣa (for viśa viśa) huṃ huṃ hūṃ hūṃ daha daha*
paca paca bhañja bhañja mardaya mardaya hriṃ hriṃ hreṃ hreṃ cala cala mā cala
*mā cala krūracetāya phaṭ *śatru (for śatrūn) nivāraya hūṃ *megha (for meghān)*
nivāraya hrīṃ mocaya mocaya stambhaya stambhaya bhakṣa bhakṣa darpaya
darpaya gūḍhāntramālāvalambine khecarāya hūṃ bhūcarāya āḥ pātālarāya oṃ
*jalacarāya vaṃ sthalacarāya laṃ *parvataniṅśine huḥ *nāgānām saptapātālagata*
(for nāgān saptapātālagatān) gṛhṇa gṛhṇa jñam jñam jñom jñom kṣmam kṣmam
kṣmām kṣmām; kara kara kuru kuru khara khara khuru khuru gara gara guru
guru ghara ghara ghuru ghuru nara nara nuru nuru cara cara curu curu chara
chara churu churu jara jara juru juru jhara jhara jhuru jhuru nara nara nuru
nuru tara tara turu turu thara thara thuru thuru dara dara duru duru dhara
dhara dhuru dhuru nara nara nuru nuru tara tara turu turu thara thara thuru
thuru dara dara duru duru dhara dhara dhuru dhuru nara nara nuru nuru
para para puru puru phara phara phuru phuru bara bara buru buru bhara bhara
bhuru bhuru mara mara muru muru yara yara yuru yuru rara rara ruru ruru
lara lara luru luru vara vara vuru vuru śara śara śuru śuru ṣara ṣara ṣura
ṣuru sara sara suru suru hara hara huru huru kṣara kṣara kṣuru kṣuru haṃ
*hām hiṃ hīṃ huṃ hūṃ heṃ haiṃ hoṃ haum haṃ haṃ; *garbha garbha jāti*
jāti (for garbham garbham jātim jātim) devānām dāmaya dāmaya sarvaśarīrāya
hūṃ jaya jaya hūṃ vijaya vijaya hūṃ sara sara hūṃ visara visara hūṃ agnaye
*hūṃ varuṇe hūṃ *analāya (for anilāya) hūṃ dharāye hūṃ ākāśāya hūṃ*
sarvarogāpaharāya hūṃ viśabhakṣaṇāya hūṃ yantraoāhanāya hūṃ kālāgnaye
hūṃ devāya hūṃ yamāya hūṃ kuberāya hūṃ daityāya hūṃ indrāya hūṃ bhūtāya
hūṃ sarvasattvāya hūṃ dharmacakrāya hūṃ dharmadhātave hūṃ mukhāya
hūṃ netrāya hūṃ kapālamāline hūṃ bhujāya hūṃ astrāya hūṃ caraṇāya hūṃ
jaṭmakuṭāya masa masa gasa gasa rasa rasa bhara bhara maṭa maṭa traṭa traṭa
*khata khata muñca muñca ghorāndhakārapriyāya phim phim *ghuḍha ghuḍha*
(for ghuḍa ghuḍa) rama rama paramārtharūpiṇe śāntikarāya puṣṭivardhanāya
*lokapālarūpiṇe sarvaśarīrarūpāya vṛkṣagulmalatāya *sassarūpiṇe (for sasya-*
*rūpiṇe) sarva*vastune (for -vastave) mārāṇāya mārāpaṇarūpāya bhakṣāya*
*bhakṣaṇarūpāya nirupamāya nirupama*sukhave (for -sukhāya) hasa hasa vilasa*
vilasa nṛtya nṛtya nṛtyāpaya nṛtyāpaya dvendriyayogāya niḥsvabhāvamahātmane
śāstradhārānivoāraṇāya nānābhicāracchedane cumba cumba hulu hulu culu culu
hūṃ ha hūṃ hā hūṃ hi hūṃ hī hūṃ hu hūṃ hū hūṃ he hūṃ hai hūṃ ho hūṃ hau
hūṃ haṃ hūṃ haḥ hūṃ hūṃ hrīṃ hrīṃ juṃ juṃ krom krom phim phim phum
phūṃ pheṃ phaiṃ phom phauṃ pham phah pha phā kuca kuca traṭa traṭa maṭa
maṭa raṭha raṭha daṭha daṭha jaṭa jaṭa madana madana hūṃ hūṃ hūṃ hūṃ hūṃ
hūṃ hūṃ hūṃ hūṃ hūṃ hūṃ hūṃ hūṃ hūṃ hūṃ hūṃ hūṃ hūṃ hūṃ hūṃ hūṃ hūṃ
phaṭ phaṭ phaṭ phaṭ phaṭ phaṭ /

(**The first section—**) “I bow to you, glorious Vajradāka, the great lord of heroes and heroines (1); who delights in causing the three worlds to tremble repeatedly (2); who is fanged, furious, terrifying, and frightful (3); who possesses a hundred thousand eyes (4); whose tongue flashes like a thunderbolt (5); who is violent with a wreath of skeletons as an ornament (6); who has innumerable arms (7); who is engulfed in and surrounded by flames (8); who raises an ax, a lasso, and a pike (9); whose appearance is violent and awe-inspiring, resembling the smoke [from the fire] at the end of an eon (*kalpa*) (10); whose dreadful face utters [the sounds] ‘*hā hā*’ (11); who [embodies] a mantra complete with an assembly of mother goddesses (12); who loves women of the innate (13); who utters the sounds ‘*hūṃ hūṃ*’ from the mouth (14); who loves a great graveyard (15); who threatens all spirits (16); who holds the immense energy of the fire at the end of an eon (*kalpa*) (17); who wears twisted locks of hair (18); who holds a skull staff, a skull bowl, and a [corpse] spiked on a pike (19); who wears a girdle of the great ocean (20); who is clothed in tiger skin (21); who crushes flocks of *vetālas* (22); who wards off great obstacles (23); who slays enemies (24); who turns the three thousand great thousands [of worlds] within the bodily hair line (25); who possesses a hundred thousand faces (26); who appears as an ocean of gnosis (27); who bears human flesh, blood, and fat (28); who removes all powers of *Māra* (29); who performs acts of creation and destruction (30); who parches, paralyzes, and causes all *nāgas* to flee (31); who holds entrails (32); whose voice trembles Mount Sumeru (33); whose body is wrathful (34); who has the nature of the great sky and a *tilaka* (‘auspicious ornament’) (35); who produces innumerable Buddhas in an instant (36); who sends down a rain of immortal nectar of gnosis (37); who advances all rituals (38); who captures (39); who shatters all conceptual discriminations (40); who wears a wreath of hairless heads (41); who annihilates the *yantras* and mantras performed by others (42); who is a great protector (43); who tears apart evil beings (44); who creates *dharmas* (45); who trembles repeatedly with anger (46); who is the self of all sentient beings that are illusions (47); and who is greatly intelligent, speaking words of inarticulate pronunciation (viz., secret words) (48)”.

(**The second section—**) “*Oṃ, a ka ā kha i ga ī gha u ṇa ū ca ṛ cha ṛ ja ḷ jha ḷ ṇa e ṭa ai ṭha o ḍa au ḍha aṃ ṇa aḥ, ta aḥ tha aṃ da auṃ dha oṃ na aiṃ pa eṃ pha ḷṇi ba ḷṇi bha ṛṇi ma ṛṇi ya ūṇi ra uṇi la ṭṇi va iṇ śa āṇi śa aṃ sa oṃ ha aṃ kṣa haḥ; ka kā kha khā ga gā gha ghā ṇa ṇā, ca cā cha chā ja jā jha jhā ṇa ṇā, ṭa ṭā ṭha ṭhā ḍa ḍā ḍha ḍhā ṇa ṇā, ta tā tha thā da dā dha dhā na nā, pa pā pha phā ba bā bha bhā ma mā, ya yā ra rā la lā va vā, śa śā ṣa ṣā sa sā ha hā, kṣa kṣā, kṣaṃ kṣāṃ, haṃ hāṃ saṃ sāṃ ṣaṃ ṣāṃ śaṃ śāṃ, vaṃ vāṃ laṃ lāṃ raṃ rāṃ yaṃ yāṃ, maṃ māṃ bhaṃ bhāṃ baṃ bāṃ phaṃ phāṃ paṃ pāṃ, naṃ nāṃ dhaṃ dhāṃ daṃ dāṃ*

thaṃ thāṃ taṃ tāṃ, naṃ nāṃ dhaṃ dhāṃ daṃ dāṃ ṭhaṃ ṭhāṃ ṭaṃ ṭāṃ, ñaṃ ñāṃ jhaṃ jhāṃ jaṃ jāṃ chaṃ chāṃ caṃ cāṃ, ñaṃ ñāṃ ghaṃ ghāṃ gaṃ gāṃ khaṃ khāṃ kaṃ kāṃ; ka ca kha cha ga ja gha jha ña ña, ka ṭa kha ṭha ga ḍa gha ḍha ña ña, ka ta kha tha ga da gha dha ña na, ka pa kha pha ga ba gha bha ña ma, ya ra la va, śa śa sa ha, kṣa aḥ aḥ; kaha kaha kasa kasa kaṣa kaṣa kaśa kaśa, kava kava kala kala kara kara kaya kaya, kama kama kabha kabha kaba kaba kapha kapha kapa kapa, kana kana kadha kadha kada kada katha katha kata kata, kaṇa kaṇa kaḍha kaḍha kaḍa kaḍa kaṭha kaṭha kaṭa kaṭa, kaṇa kaṇa kajha kajha kaja kaja kacha kacha kaca kaca, kaṇa kaṇa kagha kagha kaḡa kaḡa kakha kakha; kuhu kuhu kusu kusu kuṣu kuṣu kuśu kuśu, kuvu kuvu kulu kulu kuru kuru kuyu kuyu, kumu kumu kubhu kubhu kubu kubu kuphu kuphu kupu kupu, kunu kunu kudhu kudhu kudu kudu kuthu kuthu kutu kutu, kuṇu kuṇu kuḍhu kuḍhu kuḍu kuḍu kuṭhu kuṭhu kuṭu kuṭu, kuṇu kuṇu kujhu kujhu kuju kuju kuchu kuchu kucu kucu, kuṇu kuṇu kughu kughu kugu kugu kukhu kukhu; bind, bind, cause to bind, cause to bind, roar, roar, cause to roar, cause to roar, dry up, dry up, threaten, threaten, split, split, crumble, crumble, stupefy, stupefy, frighten, frighten, kill, kill, shake, shake, tear up, tear up, cut up, cut up, carry, carry, crackle, crackle, enter, enter, huṃ huṃ hūṃ hūṃ, burn, burn, roast, roast, break, break, smash, smash, hriṃ hriṃ hreṃ hreṃ, go, go, do not go, do not go, for the sake of the cruel-minded, phaṭ, stop enemies, hūṃ, stop clouds, hrīṃ, release, release, paralyze, paralyze, eat, eat, madden, madden, for the sake of the one draped with secret entrails, for the sake of the one going in the sky, hūṃ, for the sake of the one going on the ground, āḥ, for the sake of the one going in the underworld, oṃ, for the sake of the one going in water, vaṃ, for the sake of the one going on a dry land, laṃ, for the sake of any one living in a mountain, huḥ, grasp, grasp nāgas staying in the seven underworlds, jñāṃ jñāṃ jñoṃ jñoṃ kṣmaṃ kṣmaṃ kṣmāṃ kṣmāṃ; kara kara kuru kuru, khara khara khuru khuru, gara gara guru guru, ghara ghara ghuru ghuru, ṅara ṅara ṅuru ṅuru, cara cara curu curu, chara chara churu churu, jara jara juru juru, jhara jhara jhuru jhuru, ṅara ṅara ṅuru ṅuru, ṭara ṭara ṭuru ṭuru, ṭhara ṭhara ṭhuru ṭhuru, ḍara ḍara ḍuru ḍuru, dhara dhara dhuru dhuru, ṅara ṅara ṅuru ṅuru, tara tara turu turu, thara thara thuru thuru, dara dara duru duru, dhara dhara dhuru dhuru, nara nara nuru nuru, para para puru puru, phara phara phuru phuru, bara bara buru buru, bhara bhara bhuru bhuru, mara mara muru muru, yara yara yuru yuru, rara rara ruru ruru, lara lara luru luru, vara vara vuru vuru, śara śara śuru śuru, ṣara ṣara ṣura ṣuru, sara sara suru suru, hara hara huru huru, kṣara kṣara kṣuru kṣuru; haṃ hāṃ hiṃ hīṃ huṃ hūṃ heṃ haiṃ hoṃ haum haṃ haḥ; tame, tame every womb and every birth of gods, for the sake of every embodied being, hūṃ, conquer, conquer, hūṃ, defeat, defeat, hūṃ, run, run, hūṃ, spread, spread, hūṃ, for the sake of fire, hūṃ, for the sake of water, hūṃ, for the sake of wind, hūṃ, for the sake of

Vajravārāhī's root mantra (mūlamantra):

The *Herukābhyudaya* (D 374, 6v6–7r5)²²⁰¹ and the *Vajradāka* (Skt ed. (my unpublished edition), 33.15),²²⁰² composed in the tenth century, are likely the earliest and second earliest tantras teaching Vajravārāhī's root mantra, respectively. This mantra appears in various texts related to Vajravārāhī, such as the *Jvālāmukhīsādhanaprayoga* (*Sādhanamālā* 221, Skt ed. (Bhattacharyya 1925), p. 434, l. 21–p. 436, l. 3),²²⁰³ *Abhisamayamañjarī* (Skt ed. (CIHTS 1992), p. 137, l. 8–p. 138, l.

²²⁰¹ Vajravārāhī's root mantra in the *Herukābhyudaya* (my unpublished edition based on D 374, 6v6–7r5 with reference to P 21, 189r6–v4) is as follows: *om̐ namo bhagavati vajravārāhi vaṃ āryāparājite trailokyamāte mahāvīdyeśvari sarvabhūtabhayāvāhe mahāvajre vajrāsane ajite aparājite vaśaṃkari netrabrāhmaṇi śoṣaṇi roṣaṇi krodhani karālīni māraṇi prabhedani aparājaye jambhani stambhani mohani vajravārāhi mahāyogini kāmēśvari khage tadyathā protaṅge protaṅge hana hana prāṇān kiṅkiṇi khīṅkhīni dhuna dhuna vajrahaste śoṣaya śoṣaya khaṭvāṅgakapāladhāriṇi mahāpīṣitamāṃsāsāni mānuṣyāntraprāvṛte sām̐nidhyaṇa naraśiromālāgrathitadhāriṇi sumbhanisumbhe hana hana prāṇān sarvapaśasattvānāṃ sarvapaśūnāṃ mahāmāṃsacchedani [krodha]mūrte daṃṣṭrākarālīni mahāmudre śrīherukadevasyāgramahiṣi sahasraśire sahasrabāhāve śatasahasrānane jvalitatejasi jvālāmukhi piṅgalalocane vajraśarīre vajrāsane milite nilite he he ha ha hūṃ hūṃ kha kha dhu dhu ru ru dhuru dhuru muru muru advaite mahāyogini paṭhitasiddhe drem̐ dhraṃ drem̐ dhraṃ graṃ graṃ he he ha ha bhīme hasa hasa vīre hā hā ho ho hūṃ hūṃ trailokyavināśani śatasahasrakoṭītatthāgataparivārite hūṃ hūṃ phaṭ simharūpe khaḥ gajarūpe gaḥ trailokyodare samudramekhale grasa grasa hūṃ hūṃ phaṭ vīrāvāite hūṃ hūṃ ha ha mahāpaśumohani yogīśvari tvam̐ ḍākinī lokānāṃ *bandhani (or vandani) sadyaḥpratyayakāriṇi hūṃ phaṭ bhūtatrāsani mahāvīre paramasiddhe vidyāyogīśvari phaṭ hūṃ hūṃ phaṭ phaṭ svāhā.*

²²⁰² Vajravārāhī's root mantra in the *Vajradāka* (my unpublished edition [based on the two Sanskrit manuscripts, Matsunami 343 [base manuscript] and Śāstri 72 [G 3825], 33.15) is as follows: *om̐ namo bhagavati vajravārāhi āryāparājite trailokyamāte mahāvīdyeśvari sarvabhūtabhayāvāhe mahāvajre vajrāsane ajite aparājite vaśaṃkari netrabrāhmaṇi viśaśoṣaṇi roṣaṇi krodhani karālīni saṃtrāsani māraṇi suprabhedani parājaye vijaye jambhani stambhani mohani vajravārāhi mahāyogini kāmēśvari khage tadyathā protaṅge protaṅge hana hana prāṇān kiṅkiṇi khīṅkhīni dhuna dhuna vajrahaste śoṣaya śoṣaya khaṭvāṅgakapāladhāriṇi mahāpīṣitamāṃsāsāni mānuṣāntraprāvṛte sām̐nidhyānara*śira(for -śiro)-mālā*granthita(for -grathita)-dhāriṇi sumbhanisumbhe hana hana prāṇān sarvapaśasattvānāṃ sarvapaśūnāṃ mahāmāṃsacchedani krodhamūrte daṃṣṭrākarālīni mahāmudre śrīherukadevasyāgramahiṣi sahasraśire sahasrabāhāve śatasahasrānane jvalitatejase jvālāmukhi piṅgalalocane vajraśarīre vajrāsane mili mili timili timili he he ha ha hūṃ hūṃ kha kha dhu dhu dhuru dhuru muru muru advaite mahāyogini paṭhitasiddhe drem̐ dham̐ drem̐ dham̐ graṃ graṃ he he ha ha bhīme hasa hasa vīre hā hā ho ho hūṃ hūṃ trailokyavināśani śatasahasrakoṭītatthāgataparivārite hūṃ phaṭ simharūpe khaḥ gajarūpe gaḥ trailokyodare samudramekhale grasa grasa hūṃ hūṃ phaṭ vīrāvāite hūṃ hūṃ hā hā mahāpaśumohani yogēśvari tvam̐ ḍākinī lokānāṃ vandani sadyaḥpratyayakāriṇi hūṃ phaṭ bhūtatrāsani mahāvīre paramasiddhe vidyēśvari phaṭ hūṃ hūṃ phaṭ hūṃ phaṭ svāhā.*

²²⁰³ Bhattacharyya's edition did not use NGMPP A 936/11 (palm leaf) dated NS 566 (ca. 1446), which is probably the oldest Sanskrit manuscript of *Sādhanamālā* 221. NGMPP A 936/11 is a collection of multiple short works. Leaves 48r1–49v7 are identical to *Sādhanamālā* 221 and 222. I present the version of Vajravārāhī's root mantra in *Sādhanamālā* 221 (my unpublished edition) based on A 936/11, 48v1–49r7, which is one of the older materials of the mantra: *om̐ namo *bhagavati (for bhagavati) vajravārāhi āryāparājite trailokyamāte mahāvīdye sarvabhūtabhayāvāhe mahāvajre vajrāsane ajite aparājite *vaśyaṃkari (for vaśaṃkari) netrabrāhmaṇi viśaśoṣaṇi roṣaṇi krodhani karālīni saṃtrāsani māraṇi suprabhedani parājaye vijaye jambhani stambhani mohani vajravārāhi mahāyogini kāmēśvari khage tadyathā protaṅge protaṅge hana hana prāṇān kiṅkiṇi khīṅkhīni dhuna dhuna vajrahaste śoṣaya śoṣaya khaṭvāṅgakapāladhāriṇi mahāpīṣitamāṃsāsāni mānuṣāntraprāvṛte sām̐nidhyānara*śira(for -śiro)-mālā*granthita(for -grathita)-dhāriṇi sumbhanisumbhe hana hana prāṇān sarvapaśasattvānāṃ sarvapaśūnāṃ māṃsacchedani krodhamūrte daṃṣṭrākarālīni mahāmudre śrīherukadevasyāgramahiṣi sahasraśire sahasrabāhāve śatasahasrānane jvalitatejase jvālāmukhi piṅgalalocane vajraśarīre vajrāsani mili mili timi timi he he hūṃ hūṃ kha kha dhu dhu dhuru dhuru muru muru advaite mahāyogini paṭhitasiddhe *drem̐ dham̐ drem̐ dham̐ (or dredham̐ dredham̐) graṃ graṃ he*

10), and Umāpatideva’s *Vajravārāhīsādhana* (Skt ed. (English 2002), §12 and §32).²²⁰⁴ Vajravārāhī’s root mantra is extensive, with minor variations among the versions found in these texts. In my previously published monograph (Sugiki 2022a, pp. 318–21), I presented a critical edition and translation of the version of this mantra from Jayasena’s *Ratnapadmarāganidhi* (mid-twelfth century), which is a meditation manual based on the *Ḍākārṇava*.

I have edited the *Ḍākārṇava*’s version of Vajravārāhī’s root mantra following the *mantroddhāra* instruction found in Chapter 2,²²⁰⁵ using manuscript A as the base manuscript. The instruction is written in a form of Apabhraṃśa specific to this tantra, and some parts of the mantra are presented in this Apabhraṃśa. The *Vārāhīkalpa* includes the same instruction for Vajravārāhī’s root mantra in Apabhraṃśa.²²⁰⁶ Chaudhuri (1935) published an edition of the entire Apabhraṃśa passages from the *Ḍākārṇava* along with their *chāyā* (Sanskrit translation). However, based on his edition and *chāyā* of Chapter 2, it appears that Chaudhuri did not recognize that these passages explained Vajravārāhī’s root mantra. Therefore, there is potential for improvement in Chaudhuri’s edition and *chāyā*. Here, I utilize my own unpublished edition. For editing the mantra, I have particularly referenced the versions presented in the following four materials: (1) *Herukābhyudaya* (eleventh-century Tibetan translation [D 374 and P 21] available),²²⁰⁷ (2) *Vajraḍāka* (twelfth-century palm-leaf manuscript [Matsunami 343] available),²²⁰⁸ (3) an anonymous short text without a title contained in Niedersächsische Staats- und Universitätsbibliothek Göttingen [hereinafter Göttingen] Xc 14/51, 111v4–112r5, a palm-leaf manuscript written in

he ha ha bhīme hasa hasa vīre hā hā ho ho hūm hūm trailokyavināśani śatasahasrakotitathāgataparivārite hūm phaṭ siṃharūpe khaḥ gajarūpe gaḥ trailokyodāre mahāsamudramekhale grasa grasa hūm hūm phaṭ vīrādvoite hūm hūm hā hā mahāpaśumohani yogeśvari tvam ḍākinī lokānām vandani sadyahpratyayakārīṇi hūm phaṭ bhūtatrāsani mahāvīre paramasiddhe vidyeśvari hūm phaṭ huṃ huṃ phaṭ hūm hūm hūm hūm phaṭ svāhā.

²²⁰⁴ See (Omi 2013, pp. 53–56) for some of the other minor texts pertaining to Vajravārāhī that teach her root mantra.

²²⁰⁵ Chapter 2 of the *Ḍākārṇava* consists mainly of the two *mantroddhāra* instructions in Apabhraṃśa: those of (1) the mantras of the mistresses of the six lineages (included in the passage [Skt ms.] A2v8–v12) and (2) Vajravārāhī’s root mantra (contained in the passages [Skt ms.] A2v12–5r10). Appendix C focuses on the latter instruction.

²²⁰⁶ As explained below, the *Ḍākārṇava* divides Vajravārāhī’s root mantra into thirteen sections, according to which its *mantroddhāra* instruction consists of thirteen passages. The *Vārāhīkalpa* has the same idea. The parallel passages can be shown as follows: (1) *Vārāhīkalpa*, Skt ms. (Matsunami 346), 3v4–4v5 = *Ḍākārṇava*, Skt ms., A2v12–3r7; (2) *Vārāhīkalpa*, Skt ms., 6r3–v5 = *Ḍākārṇava*, Skt ms., A3r11–v4; (3) *Vārāhīkalpa*, Skt ms., 8r6–9r5 = *Ḍākārṇava*, Skt ms., A3v5–v11; (4) *Vārāhīkalpa*, Skt ms., 9v2–10r3 = *Ḍākārṇava*, Skt ms., A3v12–4r4; (5) *Vārāhīkalpa*, Skt ms., 11r5–12r4 = *Ḍākārṇava*, Skt ms., A4r5–r11; (6) *Vārāhīkalpa*, Skt ms., 12r6–13r2 = *Ḍākārṇava*, Skt ms., A4r12–v5; (7) *Vārāhīkalpa*, Skt ms., 14v6–15r2 = *Ḍākārṇava*, Skt ms., A4v6–v7; (8) *Vārāhīkalpa*, Skt ms., 15r4–v1 = *Ḍākārṇava*, Skt ms., A4v8–v10; (9) *Vārāhīkalpa*, Skt ms., 15v3–v5 = *Ḍākārṇava*, Skt ms., A4v11–v12; (10) *Vārāhīkalpa*, Skt ms., 19r6–v3 = *Ḍākārṇava*, Skt ms., A5r1–r3; (11) *Vārāhīkalpa*, Skt ms., 19v5–20r2 = *Ḍākārṇava*, Skt ms., A5r4–r6; (12) *Vārāhīkalpa*, Skt ms., 20r3–r5 = *Ḍākārṇava*, Skt ms., A5r7; and (13) *Vārāhīkalpa*, Skt ms., 21r2–r4 = *Ḍākārṇava*, Skt ms., A5r8–r10.

²²⁰⁷ I have presented the *Herukābhyudaya*’s version of this mantra in footnote 2201.

²²⁰⁸ I have presented the *Vajraḍāka*’s version of this mantra in footnote 2202.

proto-Bengali script, circa twelfth century,²²⁰⁹ and (4) Jayasena's *Ratnapadmarāganidhi* (twelfth-century Tibetan translation [D 1516 and P 2231] available), meditation manual based on the *Ḍākārṇava*, as mentioned earlier. These sources, datable between the eleventh and twelfth centuries, are likely the earliest primary extant sources of Vajravārāhi's root mantra. The *Ḍākārṇava* (and *Vārāhīkalpa*) divides the entire mantra into thirteen sections, which I denote by numbers (1), (2), ... and (13).²²¹⁰ Some sections are divided in the middle of a phrase or word. The thirteen sections (or groups of letters) are also practiced as thirteen *yantras* or circles (*cakra*).

(1) *om̐ namo *bhagavatī* (for *bhagavati*) *vajravārāhi āryāparāji[te] trailokyamāte *mahāvīdyesva[rī]* (for *mahāvīdyesvari*) [*sarva*] *bhūtabhayāvāhe*²²¹¹ *mahāvajre* (2) *vajrāsane ajite [a]pa[rājite]*²²¹² *vaśaṃkari netrabhrāmaṇi *visosaṇi* (for *viśosaṇi*) *roṣaṇi *krodani* (for *krodhani*) *karālini [saṃ]trāsani mārāṇi* (3) *prabhedani *parijaye* (for *parājaye*) *vijaye jambhani stambhani mohani vajravārāhi mahāyogini *kāmeśvari* (for *kāmeśvari*) *khage* (4) *tadyathā protaṃge protaṃge*²²¹³

²²⁰⁹ The complete mantra in this anonymous text (transcription of Göttingen Xc 14/51, 111v4–112r5) is as follows: *om̐ vajravārāhi protaṃge protaṃge hana hana prāṇān kiṅkiṇi khūiṅkiṇi dhuru dhuru vajrahaste soṣaya soṣaya vajrakhaṭvāṅgakapāladhārīni mahāpīṣitamāṃsāśīni mānuṣāntraprāvṛte sāl[m]hidhyanarāśīramālāgrathitadhārīni śū[m]bhānīśumbhe hana hana prāṇān *sarvapaśavānāṇi* (for *sarvapaśavānāṇi*) *māmsacchedani krodhamūrte daṃṣṭrākarālini mahāmudre śrīherukadevasyāgramahiṣṭī sahasrabāhave śatasahasrānane jvalitajvalitatejase jvalāmukhi piṅgālocane vajrāsāre vajrāsane milita cūlīte he he huṃ huṃ kha kha dhuru dhuru muru muru advaite mahāyoginī paṭhitasiddhe dredhaṃ dredhaṃ graṃ graṃ he he hā hā bhūme hasa hasa vīre hā hā hoh hoh huṃ huṃ trailokyavināśani śatasahasrakotītatāhāgaparivāre huṃ huṃ phaṭ śimharūpe khaḥ jagarūpe āḥ trailokyodare samudramekhale grasa grasa huṃ huṃ phaṭ vīrāvāite huṃ huṃ hā hā mahāpaśumohani yogeśvari toaṃ dākīni lokānāṃ vandani sadyahpratyayakārīni huṃ huṃ phaṭ bhūtatrāsani mahāvīre paramasiddhayogeśvari phaṭ huṃ huṃ phaṭ huṃ huṃ phaṭ svāhā.*

²²¹⁰ There are alternative ways to divide Vajravārāhi's root mantra. According to Umāpatideva's *Vajravārāhīsādhana*, Jayasena's *Ratnapadmarāganidhi* and the *Abhisamayamañjarī*, the mantra consists of two sections. The first section ranges from *om̐ namo to khage* (which corresponds to the *Ḍākārṇava*'s sections (1) to (3)), and the second section extends from *tadyathā* to the end of the mantra (which corresponds to the *Ḍākārṇava*'s sections (4) to (13)). The first section is further divided into eight parts (English 2002, p. 512, note 582; Sugiki 2022a, pp. 318–19). I present the division according to my edition of the mantra in Jayasena's *Ratnapadmarāganidhi*: (1) *om̐ namo bhagavati *vajravārāhi* (for *vajravārāhi*), (2) *āryāparājitailokyamāte* (for *-māte*) *mahāvīdyesvari*, (3) *sarvabhūtabhayāvāhe mahāvajre*, (4) *vajrāsane ajite aparājite vaśyaṃkari netrabhrāmaṇi*, (5) *viśosaṇi roṣaṇi krodhani karālini*, (6) *saṃtrāsani mārāni suprabhedani parājaye*, (7) *vijaye jambhani stambhani mohani*, and (8) *vajra*vārāhi* (for *-vārāhi*) *mahā*yoginī* (for *-yoginī*) *kāmeśvari khage*. The *Abhisamayamañjarī* and Umāpatideva's *Vajravārāhīsādhana* refer to the first section as “the mantra in eight parts to worship the mistress” (*bhagavatyā aṣṭapadapūjāmantraḥ*, Skt ed. (CIHTS 1992), p. 137, l. 14) and “the mantra in eight parts” (*aṣṭapadamantra*, Skt ed., (English 2002), §12), respectively. The *Abhisamayamañjarī* labels the second section “the garland mantra” (*mālāmantraḥ*, Skt ed. (CIHTS 1992), p. 137, l. 15). The version of Vajravārāhi's root mantra in Umāpatideva's *Vajravārāhīsādhana* §12 comprises only the first section in eight parts. The version in Göttingen Xc 14/51 (111v4–112r5) primarily consists of the second section (footnote 2209).

²²¹¹ The word *sarva-* is not explained (encoded) in Chapter 2 of the *Ḍākārṇava*. However, it is contained in the versions of this mantra in the *Herukābhyudaya*, *Vajradāka*, and Jayasena's *Ratnapadmarāganidhi*

²²¹² Only the *-pa-* of *aparājite* is explained (encoded) in Chapter 2 of the *Ḍākārṇava*. However, this reference does not make sense with just *pa*, and the *Herukābhyudaya*, *Vajradāka*, and Jayasena's *Ratnapadmarāganidhi* contain *aparājite* in this context.

²²¹³ The word *protamge* (likely a vocative of *prataṃgā*) is ambiguous in meaning. The initial words after *tadyathā* are *protamge protamge* (or *protamge protamge*) in all early versions of this mantra, except for

hana hana prāṇān *kiṃkini (or kikini for kiṅkiṅi) *khiṃkhini (or khikhini for khiṅkhini) dhuna dhuna vajrahaste *sosaya sosaya (for śoṣaya śoṣaya) (5) khaṭvāṅgakapāladhāriṇi *mahāpīṣitamāṃsāsani (for mahāpīṣitamāṃsāsani) mānuṣaṃtraprāvṛte *sāṃnidhyānaraśīromālāgrathitadhāriṇi (for sāṃnidhyānaraśīromālāgrathitadhāriṇi)²²¹⁴ sumbhanisumbhe hana hana *prāṇāṃ (for prāṇān) *sarvāpāsavānāṃ (for sarvāpāpasattvānāṃ)²²¹⁵ [sarvāpāsūnāṃ]²²¹⁶ mahāmāṃsacchedani *krodhamū-(7)-tti (for krodhamūrte)²²¹⁷ *daḥḥakarāiṇi (for daṃṣṭrākarāiṇi) *mahāmue (for mahāmudre) *sīheukaadiasa aggamaīsi (for śrītherukadevasyāgramahiṣi) *saasasirai (for sahasraśire) *saasabhāivai (for sahasrabāhave) *satasa-(8)-hasananai (for śatasahasrānane) *jalaitijasai (for jvalitatejase) *jālaha muhi (for jvālāmukhi) *pigghaaloggano (for piṅgalalocane) *vajjasareraūi (for vajraśarīre) *vajaaāhara (for vajrāsane) *milaiṭa (for milite) *cilie (for cilite) he he (9) hūṃ hūṃ kha kha dhu dhu [dhuru dhuru]²²¹⁸ muru muru *adhate (for advaite) *mahaauiṇi (for mahāyogini) *pahiasiddhaie (for paṭhitasiddhe) dredhaṃ dredhaṃ graṃ graṃ he he ha ha bhīme sa-(10)-ha saha *vīrae (for vīre) hā hā hā hā ho hūṃ hūṃ *tiloanāsani (for trailokyanāśani) *satasahasaeakakoṭitathaagahaparaiṅvāraītae

Umāpatideva's *Vajravārāhīsādhana*. In Umāpatideva's *Vajravārāhīsādhana* (Skt ed. (English 2002), §32 (p. 280)), the word following *tadyathā* is a single *prottuṅge* ("O prominent [goddess]!"). The oldest Sanskrit manuscript of this text is catalogued as probably dating to the fourteenth century (Bodleian Library, Oxford: English 2002, p. 231). English suggests that it may date from as early as the twelfth or thirteenth century. However, its *kuṭīla-newārī* script appears to date from around the fourteenth century. Therefore, it cannot be definitively stated that *prottuṅge* is the original word from which *protamṅge* is derived. The word *protamṅā* may relate to the code word *potamṅa*, *potamṅā*, *potamṅi*, or *potamṅī* used as a respectful greeting. This code word is taught in the Buddhist tantras and Śaiva *Brahmayāmala*, as examined in this monograph. In the Śaiva *Tantrasadbhāva* (Skt ed. (Bang 2018), 18.18cd), the code word for greeting is *pottuṅga*, which appears more similar to *prottuṅge* in Umāpatideva's *Vajravārāhīsādhana* mentioned above. For *potamṅa* and *pottuṅga*, see also (Bang 2018, p. 81).

²²¹⁴ In her translation of the version of this mantra in Umāpatideva's *Vajravārāhīsādhana* (English 2002, p. 281), English analyzes the word *sāṃnidhya* as a denominative from *sāṃnidhyam* ("presence") and translates it as "Be present!". In her edition, *sāṃnidhya* is not part of a compound (*sāṃnidhya naraśīromālāgrathitadhāriṇi*). This interpretation also seems plausible.

²²¹⁵ The phrase is *sarvāpāpasattvānāṃ* in the *Herukābhyudaya*, *Vajradāka*, and Jayasena's *Ratnapadmarāganidhi*. However, in the anonymous text from the twelfth century (Göttingen Xc 14/51), it is rendered as *sarvāpāsavānāṃ*. Therefore, one should consider the possibility that in the *Ḍākārṇava*, the phrase *sarvāpāsavānāṃ* is original rather than a result of transmission.

²²¹⁶ The phrase *sarvāpāsūnāṃ* is present in the *Herukābhyudaya*, *Vajradāka*, and Jayasena's *Ratnapadmarāganidhi*, but it is not explained (encoded) in Chapter 2 of the *Ḍākārṇava*. Jayasena, an exegete of the *Ḍākārṇava*, acknowledged the existence of this phrase. However, the version of the root mantra in the anonymous text from the twelfth century (Göttingen Xc 14/51) does not include the phrase. Therefore, we cannot rule out the possibility that the phrase *sarvāpāsūnāṃ* was not originally part of the mantra in the *Ḍākārṇava*.

²²¹⁷ Up to *krodhamū* of *krodhamūtti*, in other words, from sections (1) to (6), the letters constituting the mantra are described using phrases such as "the second of the third group of letters". The letter *tti* of *krodhamūtti* along with the letters that follow, from sections (7) to (13), are presented literally in the Apabhraṃśa form. The Apabhraṃśa from sections (7) to (13) is a transcription of manuscript A.

²²¹⁸ The letters *dhuru dhuru* are not explained (encoded) in Chapter 2 of the *Ḍākārṇava*. However, they appear in the *Herukābhyudaya*, *Vajradāka*, Göttingen Xc 14/51, and Jayasena's *Ratnapadmarāganidhi*.

(for *śatasahasrakotitathāgataparivārite*) *hūṃ hūṃ* (11) *huṃ phaṭ* **siharūae khaa* (for *siṃharūpe khaḥ*) **gajarūae ga* (for *gajarūpe gaḥ*) **tailoaiidarae* (for *trailokyodare*) **samudameale* (for *samudramekhale*) **gaha gaha* (for *gr̥ḥṇa gr̥ḥṇa* or *grasa grasa*)²²¹⁹ *hūṃ phaṭ* **vīraddaitae* (for *vīrādvaite*) *huṃ* (12) *huṃ huṃ hā hā* **mahāpaśumoanaī* (for *mahāpaśumohani*) **yogaesarai* (for *yogēśvari*) **tta* (for *tvam*) **ḍāini* (for *ḍākinī*) **loānā vaddhanai* (for *lokānāni vardhani* or *vandani*)²²²⁰ **sattakamme* (for *satyakarmaṇi* or *sadyaḥpratyayakāriṇi*)²²²¹ *huṃ phaṭ* **bhūtattāsanai* (for *bhūtatrāsani*) (13) *mahāvīre paramasiddhe* **vidyeśvari* (for *vidyeśvari*) *phaṭ hūṃ hūṃ phaṭ huṃ phaṭ svāhā*.

("(1) *Oṃ*, I bow to you, O blessed lady Vajravārāhī, you who are venerable and unconquered, the mother of the three worlds, the great mistress of *vidyās*, you who bring terror to spirits and are very adamantine! (2) O you who resemble the Adamantine Seat (*vajrāsane*), you who are an unsubdued and unconquered subjugator, rolling your eyes in circles, who parch, who are enraged and wrathful, with an open mouth, a terrifier and killer! (3) O you who are a splitter, conqueror, winner, destroyer, paralyzer, and stupefier, O Vajravārāhī, great yoginī, you who fulfill desires at will, sky-goer! — (4) This way: O *protamṅā*, *protamṅā*,²²²² kill, kill living beings, O *Kimḥinī*, *Khimḥinī*, shake, shake (or roar roar, *dhuna dhuna*), O *vajra*-holder, parch, parch! (5) O holder of a skull staff and skull bowl, eater of human flesh and meat, draped in human entrails, wearing a stringed wreath of human heads [as a necklace] near [the body part draped with entrails]! (6)²²²³ O [subjugator of] Sumbha and Nisumbha, smash, smash the lives of all evil beings, O cutter of human flesh [of all creatures], embodiment of anger! (7)²²²⁴ O you with an open mouth showing fangs, Great Seal, foremost queen of the glorious god Heruka, you with a thousand heads, a thousand arms, and a hundred thousand faces! (8)²²²⁵ O you with blazing fire, a flamed face, yellow eyes, and an

²²¹⁹ The word "grasa" appears in all other early versions of this mantra. The Sanskrit word for *gaha* is more likely to be *graha*, *gr̥ha*, *gr̥ḥṇa*, or *gr̥hya* than *grasa*. However, *grasa* is also possible.

²²²⁰ The Sanskrit word for *vaddhanai* is more likely to be *vardhani* than *vandani*. However, the word appears as *vandani* or *vandanī* in the *Herukābhyudaya*, *Vajradāka*, Göttingen Xc 14/51 and Jayasena's *Ratnapadmarāganidhi*.

²²²¹ The Sanskrit term for *sattakamme* seems to be *satyakarmaṇi*. However, the phrase is *sadyaḥpratyayakāriṇi* in the *Herukābhyudaya*, *Vajradāka*, and Jayasena's *Ratnapadmarāganidhi*.

²²²² For the obscure word *protamṅā*, see footnote 2213.

²²²³ To be precise, sections (5) and (6) are separated as follows: "one who is, near [the body part draped with human entrails], a wreath of human heads (6) stringed wearer!". They are separated in the middle of the phrase.

²²²⁴ To be precise, sections (6) and (7) are separated as follows: "anger emb-(7)-odied!". They are separated in the middle of the word.

²²²⁵ To be precise, sections (7) and (8) are separated as follows: "a hundred thou-(8)-sand faces!". They are separated in the middle of the word.

adamantine body, you who resemble the Adamantine Seat, united (*milite*) and *cilite*,²²²⁶ *he he!* (9) *Hūṃ hūṃ, kha kha dhu dhu, [dhuru dhuru] muru muru!* O you who exist in a nondual state, great yoginī, who are perfectly realized through recitation, *dredhaṃ, dredhaṃ, graṃ graṃ, he he, ha ha*, O terrifier! (10)²²²⁷ Together with (*saha saha*),²²²⁸ O heroine, *hā hā hā hā ho huṃ hūṃ*, O annihilator of the three worlds, accompanied by innumerable tathāgatas, *hūṃ hūṃ!* (11) *Huṃ phaṭ*, O you with a lion form, *khaḥ*, with an elephant form, *gaḥ*, O you who have the three worlds in your belly, wearer of a girdle of ocean, swallow, swallow, *hūṃ phaṭ*, O you in nondual union with heroes, *huṃ!* (12) *Huṃ huṃ, hā hā*, O *stunner of great creatures (or great stunner of creatures), mistress of yoga! You are a ḍākinī. O you who *grow the worlds (or are worshiped by the worlds) and *whose actions are true (or who immediately bring firm conviction), *huṃ phaṭ*, O terrifier of spirits! (13) O great heroine, the most accomplished one, mistress of *vidyās*, *phaṭ hūṃ hūṃ phaṭ huṃ phaṭ svāhā!*’)

²²²⁶ The word *cilite* is probably a slightly modified iteration of the sound of *milite* (O united woman!).

²²²⁷ To be precise, sections (9) and (10) are separated as follows: “Toge-(10)-ther with”. They are separated in the middle of the word.

²²²⁸ The words *saha saha* (“together with”) were *hasa hasa* (“laugh, laugh!”) in older versions of this mantra.

Appendix D. The Structure of the *Ḍākārṇava*: Chapters, Deities, and Mantras

As I mentioned in Section 3.3, the contents of the *Ḍākārṇava* is well organized and coherent. Thanks to that, and by referencing its Tibetan translation, the *Bohitā*, and related texts, it is possible to read most passages written in “barbarous” language. The table below shows how the entire tantra is organized with a focus on the correspondence of its chapters with deities and their mantras. The *Ḍākārṇava* is composed of fifty-one chapters. Chapter 50 consists of 25 sub-chapters. (Chapter 50 is extensive, nearly one fourth of the entire tantra.) In the table, the numbers in the left column indicates chapters, and the right column deities associated with the chapters. For example, the second row indicates Chapter 2, whose chapter deity is Vajravārāhī, and the main mantras of this chapter are associated with her: (1) the mantras of the mistresses of the six lineages such as Vārāhī and (2) Vajravārāhī’s root mantra. Although it is not the case in Chapter 2, in many chapters the main mantras associated with the chapter-deities are presented in the combined form, namely as the letters that make up the two mantras (assigned to chapters) arranged one by one in an alternating pattern.²²²⁹ All mantras that constitute the mixed mantras can be found in Appendix C and the footnotes of Appendix D. Chapters 1, 23–25, 50.25, and 51 do not have their corresponding deities. Chapters 50.1–24 do not mention the same sort of mantras associated with the chapter-deities as those taught in other chapters with their chapter-deities.

1. — —
2. Vajravārāhī
The mantras of the mistresses of the six lineages and Vajravārāhī’s root mantra.
3. Ḍākinī
A combination of Heruka’s heart mantra and Ḍākinī’s mantra.²²³⁰
4. Lāmā
A combination of Heruka’s near-heart mantra and Lāmā’s mantra²²³¹

²²²⁹ For further details regarding how to make the mixed mantras, see my explanation of *Ḍākārṇava* 26.55–56 (its translation and notes in Part 2 and its description in 2.1.1 of Part 1).

²²³⁰ Ḍākinī’s mantra: *oṃ vajradākinīye hūṃ hūṃ phaṭ phaṭ svāhā*. Their combined form: *oṃ śrī oṃ va va jra jra he ḍā he ki ru nī ru ye kaṃ hūṃ ḍā hūṃ ki pha nī ṭ jā pha la ṭ saṃ svā va hā ra hūṃ hūṃ phaṭ svāhā*.

²²³¹ Lāmā’s mantra: *oṃ vajralāmāye (for -lāmāyai) hūṃ hūṃ phaṭ phaṭ svāhā*. Their combined form: *oṃ oṃ va hrīḥ jra ha lā ha mā hūṃ ye hūṃ hūṃ pha hūṃ ṭ pha ṭ ṭ pha pha hūṃ ṭ hūṃ svā ha hā ha hrīḥ oṃ*.

5. Khaṇḍarohā
A combination of Vajravārāhī's near-heart mantra and Khaṇḍarohā's mantra.²²³²
6. Rūpiṇī
A combination of the armorahikāya mantra of the six lineage lords and Rūpiṇī's mantra.²²³³
7. Kākāsyā
A combination of the first of the eight parts of Heruka's root mantra and Kākāsyā's mantra.²²³⁴
8. Ulūkāsyā
A combination of the second of the eight parts of Heruka's root mantra (1) and Ulūkāsyā's mantra.²²³⁵
9. Śvānāsyā
A combination of the third of the eight parts of Heruka's root mantra and Śvānāsyā's mantra.²²³⁶
10. Sūkarāsyā
A combination of the fourth of the eight parts of Heruka's root mantra and Sūkarāsyā's mantra.²²³⁷
11. Yamadāḍī (for -dāḍhī)
A combination of the fifth of the eight parts of Heruka's root mantra and Yamadāḍī's mantra.²²³⁸
12. Yamadūtī
A combination of the sixth of the eight parts of Heruka's root mantra and Yamadūtī's mantra.²²³⁹

²²³² Khaṇḍarohā's mantra: *oṃ vajrakhaṇḍarohikāye* (for *-khaṇḍarohikāyai*) *hūṃ hūṃ phaṭ phaṭ svāhā*. Their combined form: *oṃ va sa jra rva kha bu ṇḍa ddha ro va hi jra kā ḍā ye ki hūṃ nī hūṃ ye pha va ṭ ṛṇ pha nī ṭ ye svā hūṃ hā hūṃ phaṭ phaṭ svāhā oṃ*.

²²³³ Rūpiṇī's mantra: *oṃ vajrarūpiṇīyake hūṃ hūṃ phaṭ phaṭ svāhā*. Their combined form: *oṃ va ha jra oṃ rū na pi maḥ nī hi ya oṃ ke svā hūṃ hā hūṃ hu pha oṃ ṭ vau pha ṣa ṭ ṭ svā he hā oṃ hūṃ hūṃ ho oṃ phaṭ phaṭ haṃ*.

²²³⁴ Kākāsyā's mantra: *oṃ vajrakākāsyāyake hūṃ hūṃ phaṭ phaṭ svāhā*. Their combined form: *oṃ va na jra mo kā bha kā ga syā va ya te ke vī hūṃ re hūṃ sā pha ya ṭ hūṃ pha hūṃ ṭ pha svā ṭ hā pha oṃ ṭ svā hūṃ hā hūṃ*.

²²³⁵ Ulūkāsyā's mantra: *oṃ vajra-ulūkāsyāyake hūṃ hūṃ phaṭ phaṭ svāhā*. Their combined form: *oṃ va ma jra hā u ka lū lpa kā a syā gni ya sam ke ni hūṃ bhā hūṃ ya pha hūṃ ṭ hūṃ pha pha ṭ ṭ svā pha hā ṭ oṃ svā hūṃ hā*.

²²³⁶ Śvānāsyā's mantra: *oṃ vajra-svāna-āsyāyake* (for *-śvānāsyāyake*) *hūṃ hūṃ phaṭ phaṭ svāhā*. Their combined form: *oṃ va ja jra ṭā svā ma na ku ā ṭa syā u ya ta ke ka hūṃ ṭā hūṃ ya pha hūṃ ṭ hūṃ pha pha ṭ ṭ svā pha hā ṭ oṃ svāhā*.

²²³⁷ Sūkarāsyā's mantra: *oṃ vajrasūkarāsyāyake hūṃ hūṃ phaṭ phaṭ svāhā*. Their combined form: *oṃ va dam jra ṣṭrā sū ka ka rā rā lo syā gra ye mu hūṃ khā hūṃ bhī pha ṣa ṭ ṇā pha ya ṭ hūṃ svā hūṃ hā pha oṃ ṭ phaṭ svāhā*.

²²³⁸ Yamadāḍī's mantra: *oṃ vajrayamadāḍākīye hūṃ hūṃ phaṭ phaṭ svāhā*. Their combined form: *oṃ aḥ sa hūṃ ha va sra jra bhu ya ja ma bhā dā su ḍa rā kī ya ye hūṃ hūṃ hūṃ hūṃ pha pha ṭ ṭ pha pha ṭ ṭ svā svā hā hā oṃ*.

²²³⁹ Yamadūtī's mantra: *oṃ vajrayamadūtīye hūṃ hūṃ phaṭ phaṭ svāhā*. Their combined form: *oṃ va pa jra ra ya śu ma pā dū śo tī dya ye ta hūṃ sū hūṃ la pha kha ṭ ṭvā pha ṅga ṭ dhā svā ri hā ṇe hūṃ hūṃ phaṭ phaṭ svāhā oṃ*.

13. Yamadaṃṣṭriṇī
A combination of the seventh of the eight parts of Heruka's root mantra (1) and Yamadaṃṣṭriṇī's mantra.²²⁴⁰
14. Yamamathanī
A combination of the eighth of the eight parts of Heruka's root mantra and Yamamathanī's mantra.²²⁴¹
- 15–16. Bhagavat (Heruka)
Heruka's root mantra with forty-eight parts.
17. Vajrasattva and Vārāhī
A combination of the armor mantras of Vajrasattva and Vārāhī.²²⁴²
18. Vairocana and Yāminī
The armor mantras of Vairocana and Yāminī.
19. Padmanarteśvara and Mohanī
The armor mantras of Padmanarteśvara and Mohanī.
20. Heruka and Saṃcālinī
The armor mantras of Heruka and Saṃcālinī.
21. Vajrasūrya and Saṃtrāsānī
The armor mantras of Vajrasūrya and Saṃtrāsānī.
22. Paramāśva and Caṇḍikā
The armor mantras of Paramāśva and Caṇḍikā.
23. — —
24. — —
25. — —
26. Pracaṇḍā
A combination of the first and second of the forty-eight parts of Heruka's root mantra, which is followed by Pracaṇḍā's mantra.²²⁴³
27. Caṇḍākṣī
A combination of the third and fourth of the forty-eight parts of Heruka's root mantra, which is followed by Caṇḍākṣī's mantra.
28. Prabhāvātī
A combination of the fifth and sixth of the forty-eight parts of Heruka's root mantra, which is followed by Prabhāvātī's mantra.

²²⁴⁰ Yamadaṃṣṭriṇī's mantra: *oṃ vajrayamadaṃṣṭrinīyake hūṃ hūṃ phaṭ phaṭ svāhā*. Their combined form: *oṃ va vyā jra ghra ya ji ma nā daṃ a ṣṭri mba nī ra ya dha ke rā hūṃ ya hūṃ hūṃ pha hūṃ ṭ pha pha ṭ ṭ svā svā hā hā oṃ*.

²²⁴¹ Yamamathanī's mantra: *oṃ vajrayamamathanīye hūṃ hūṃ phaṭ phaṭ svāhā*. Their combined form: *oṃ va ma jra hā ya dhū ma mrā ma ndha tha kā nī ra ye va hūṃ pu hūṃ ṣā pha ya ṭ hūṃ pha hūṃ ṭ pha svā ṭ hā pha oṃ ṭ svāhā*.

²²⁴² Their combined form: *oṃ ha vaṃ hā vāṃ hi vi hī vī hu vu hū vū he ve hai vai ho vo hau vau haṃ vaṃ haḥ vaḥ hūṃ pha pha ṭ ṭ svā svā hā hā*.

²²⁴³ The mantras composed of the successive two parts of Heruka's root mantra and the mantras of the deities from Pracaṇḍā to Surābhakṣī from Chapters 26 to 37 are presented in the critical edition of those chapters in this monograph.

29. Mahānāsā
A combination of the seventh and eighth of the forty-eight parts of Heruka's root mantra, which is followed by Mahānāsā's mantra.
30. Vīramatī
A combination of the ninth and tenth of the forty-eight parts of Heruka's root mantra, which is followed by Vīramatī's mantra.
31. Kharvarī
A combination of the eleventh and twelfth of the forty-eight parts of Heruka's root mantra, which is followed by Kharvarī's mantra.
32. Lañkeśvarī
A combination of the thirteenth and fourteenth of the forty-eight parts of Heruka's root mantra, which is followed by Lañkeśvarī's mantra.
33. Drumacchāyā
A combination of the fifteenth and sixteenth of the forty-eight parts of Heruka's root mantra, which is followed by Drumacchāyā's mantra.
34. Airāvati
A combination of the seventeenth and eighteenth of the forty-eight parts of Heruka's root mantra, which is followed by Airāvati's mantra.
35. Mahābhairavā
A combination of the nineteenth and twentieth of the forty-eight parts of Heruka's root mantra, which is followed by Mahābhairavā's mantra.
36. Vāyuvegā
A combination of the twenty-first and twenty-second of the forty-eight parts of Heruka's root mantra, which is followed by Vāyuvegā's mantra.
37. Surābhakṣī
A combination of the twenty-third and twenty-fourth of the forty-eight parts of Heruka's root mantra, which is followed by Surābhakṣī's mantra.
38. Śyāmādevī
A combination of the twenty-fifth and twenty-sixth of the forty-eight parts of Heruka's root mantra, which is followed by Śyāmādevī's mantra.²²⁴⁴
39. Subhadrā
A combination of the twenty-seventh and twenty-eighth of the forty-eight parts of Heruka's root mantra, which is followed by Subhadrā's mantra.²²⁴⁵

²²⁴⁴ The mantra composed of the successive two parts of Heruka's root mantra: *oṃ śa tri ta sā sa ha ha sra sra ma mu hā khā sa ya ha hūṃ srai hūṃ ka phaṭ ro svā mā hā valyāntarvartine hūṃ hūṃ phaṭ phaṭ svāhā*. Śyāmādevī's mantra: *oṃ śyāmādevīye hūṃ hūṃ phaṭ phaṭ svāhā*.

²²⁴⁵ The mantra composed of the successive two parts of Heruka's root mantra: *oṃ ma jñā hā na pi sā śi ga ta ra ru pra dhi bhā ra ya va hūṃ sā hūṃ hā pha ri ṭ ṇe pha hūṃ ṭ hūṃ svā pha hā ṭ phaṭ svāhā*. Subhadrā's mantra: *oṃ subhadre hūṃ hūṃ phaṭ phaṭ svāhā*.

40. Hayakarṇā
A combination of the twenty-ninth and thirtieth of the forty-eight parts of Heruka's root mantra, which is followed by Hayakarṇā's mantra.²²⁴⁶
41. Khagānanā
A combination of the thirty-first and thirty-second of the forty-eight parts of Heruka's root mantra, which is followed by Khagānanā's mantra.²²⁴⁷
42. Cakravegā
A combination of the thirty-third and thirty-fourth of the forty-eight parts of Heruka's root mantra, which is followed by Cakravegā's mantra.²²⁴⁸
43. Khaṇḍarohā
A combination of the thirty-fifth and thirty-sixth of the forty-eight parts of Heruka's root mantra, which is followed by Khaṇḍarohā's mantra.²²⁴⁹
44. Śauṇḍinī
A combination of the thirty-seventh and thirty-eighth of the forty-eight parts of Heruka's root mantra, which is followed by Śauṇḍinī's mantra.²²⁵⁰
45. Cakravarminī
A combination of the thirty-ninth and fortieth of the forty-eight parts of Heruka's root mantra, which is followed by Cakravarminī's mantra.²²⁵¹
46. Suvīrā
A combination of the forty-first and forty-second parts of Heruka's root mantra, which is followed by Suvīrā's mantra.²²⁵²

²²⁴⁶ The mantra composed of the successive two parts of Heruka's root mantra: *oṃ śri sa ṣṭi roa saṃ mā hā ra ra ba kā la ra dhvaṃ kā si ya ye hūṃ hūṃ hūṃ hūṃ pha pha ṭ ṭ pha pha ṭ ṭ svā svā hā hā*. Hayakarṇā's mantra: *oṃ hayakarṇe hūṃ hūṃ phaṭ phaṭ svāhā*.

²²⁴⁷ The mantra composed of the successive two parts of Heruka's root mantra: *oṃ a sa ntra roa mā nā lā gā dhā nāṃ ri śo ṇe ṣa hūṃ ṇa hūṃ sta pha mbha ṭ na pha vi ṭ drā svā va hā ṇāya hūṃ hūṃ phaṭ phaṭ svāhā*. Khagānanā's mantra: *oṃ khagānane hūṃ hūṃ phaṭ phaṭ svāhā*.

²²⁴⁸ The mantra composed of the successive two parts of Heruka's root mantra: *oṃ kro su dha me vi ru gra ka ha ma dhā pi ra ta ṇā nā ya dā hūṃ ya hūṃ hūṃ pha hūṃ ṭ pha pha ṭ ṭ pha svā ṭ hā svāhā*. Cakravegā's mantra: *oṃ cakravege hūṃ hūṃ phaṭ phaṭ svāhā*.

²²⁴⁹ The mantra composed of the successive two parts of Heruka's root mantra: *oṃ bu ma ddha hā ko kā ṭi śa sa ti ha la sra kā kṣa tma ṇā ne ni hūṃ spā hūṃ da pha nā ṭ ya pha hūṃ ṭ hūṃ svā pha hā ṭ phaṭ svāhā*. Khaṇḍarohā's mantra: *oṃ khaṇḍarohē hūṃ hūṃ phaṭ phaṭ svāhā*.

²²⁵⁰ The mantra composed of the successive two parts of Heruka's root mantra: *oṃ sa jñā roa nā ka mṛ rma ta pra va va rṣā rta pa nā nā ya ya ne hūṃ hūṃ hūṃ hūṃ pha pha ṭ ṭ pha pha ṭ ṭ svā svā hā hā*. Śauṇḍinī's mantra: *oṃ śauṇḍinīye hūṃ hūṃ phaṭ phaṭ svāhā*.

²²⁵¹ The mantra composed of the successive two parts of Heruka's root mantra: *oṃ sa ba roa ndha vi na ka ka la rā pa ya bha hūṃ ṛja hūṃ na pha ka ṭ rā pha ya ṭ hūṃ svā hūṃ hā phaṭ phaṭ svāhā*. Cakravarminī's mantra: *oṃ cakravarminīye hūṃ hūṃ phaṭ phaṭ svāhā*.

²²⁵² The mantra composed of the successive two parts of Heruka's root mantra: *oṃ pa mu ra ṇḍā kṛ va ta lī ya la ntra ga ma na ntra śa nā rī śa rā nā ya ya hūṃ hūṃ hūṃ hūṃ pha pha ṭ ṭ pha pha ṭ ṭ svā svā hā hā*. Suvīrā's mantra: *oṃ suvīrāye hūṃ hūṃ phaṭ phaṭ svāhā*.

47. Mahābalā
A combination of the forty-third and forty-fourth parts of Heruka's root mantra, which is followed by Mahābalā's mantra.²²⁵³
48. Cakravartinī
A combination of the forty-fifth and forty-sixth parts of Heruka's root mantra, which is followed by Cakravartinī's mantra.²²⁵⁴
49. Mahāvīryā
A combination of the forty-seventh and forty-eighth parts of Heruka's root mantra, which is followed by Mahāvīryā's mantra.²²⁵⁵
- | | |
|----------------------|-------------------------|
| 50.1. Khaṇḍakapālin. | 50.2. Mahākaṅkāla. |
| 50.3. Kaṅkāla. | 50.4. Vikaṭadamṣṭrin. |
| 50.5. Surāvairiṇa. | 50.6. Amitābha. |
| 50.7. Vajraprabha. | 50.8. Vajradeha. |
| 50.9. Aṅkurika. | 50.10. Vajrajaṭila. |
| 50.11. Mahāvīra. | 50.12. Vajrahūṃkāra. |
| 50.13. Subhadra. | 50.14. Vajrabhadra. |
| 50.15. Mahābhairava. | 50.16. Virūpākṣa. |
| 50.17. Mahābala. | 50.18. Ratnavajra. |
| 50.19. Hayagrīva. | 50.20. Ākāśagarbha. |
| 50.21. Śrīheruka. | 50.22. Padmanarteśvara. |
| 50.23. Vairocana. | 50.24. Vajrasattva. |
| 50.25. — — | |
| 51. — — | |

The ideas and practices taught in any chapters are defined as belonging to their corresponding deities. Most chapters with corresponding deities include teachings of the etymology of both (1) the names of those deities and (2) the Buddhist technical terms related to them, such as the holy sites and the Thirty-Seven Qualities Related to Awakening (see Appendix A).

The deities connected with Chapters 2 to 6 are those who reside in the Great Pleasure Circle of the fivefold maṇḍala of Heruka (Appendix A). The main mantras of the chapters associated with them include Vajravārāhī's root and near-heart mantras and Heruka's heart and near-heart mantras (Appendix C). The deities of Chapters 7

²²⁵³ The mantra composed of the successive two parts of Heruka's root mantra: *oṃ du ma ṣa hā ṭā ra nāṃ kṣā vi ka dā rā la ya ne hūṃ hūṃ hūṃ hūṃ pha pha ṭ ṭ pha pha ṭ ṭ svā svā hā hā*. Mahābalā's mantra: *oṃ mahābale hūṃ hūṃ phaṭ phaṭ svāhā*.

²²⁵⁴ The mantra composed of the successive two parts of Heruka's root mantra: *oṃ kro dha dha rmo sphā dha ra ya sphā ka ra rā nā ya ya hūṃ hūṃ hūṃ hūṃ pha pha ṭ ṭ pha pha ṭ ṭ svā svā hā hā*. Cakravartinī's mantra: *oṃ cakravartinīye hūṃ hūṃ phaṭ phaṭ svāhā*.

²²⁵⁵ The mantra composed of the successive two parts of Heruka's root mantra: *oṃ ga i ra ndra sa jā ta la vā sa da roa pra sa vā tvā da tma ma ne hā hūṃ ma hūṃ te pha hūṃ ṭ hūṃ pha pha ṭ ṭ svā pha hā ṭ svāhā*. Mahāvīryā's mantra: *oṃ mahāvīrye hūṃ hūṃ phaṭ phaṭ svāhā*.

to 14 are those who abide in the Pledge Circles of the fivefold maṇḍala of Heruka (Appendix A). Their mantras and Heruka's root mantra with eight parts (Appendix C) constitute the main mantras of the chapters related to them. The deities associated with Chapters 17 to 22 are the six pairs of lords and mistresses of the six lineages of Buddhist deities. Their mantras (armor mantras, Appendix C) are the main mantras of those chapters. The deities related to Chapters 26 to 49 are the twenty-four female deities who reside in the Triple Circle (i.e., the Mind, Speech, and Body Circles) of the fivefold maṇḍala of Heruka (Appendix A). Their mantras and Heruka's root mantra with forty-eight parts (Appendix C) constitute the main mantras of the chapters associated with them. The deities connected with Chapters 50.1 to 50.24 are the twenty-four male deities who reside in the Triple Circle of the fivefold maṇḍala of Heruka (Appendix A). In sum, they are deities of the fivefold maṇḍala of Heruka and the lords and mistresses of the six lineages of Buddhist deities. They constitute the structure of the entire tantra, their mantras serve as the material for the main mantras of the chapters, and most chapters include teachings of the etymology of their names and doctrinal terms. This knowledge will help us reading the whole chapters of this tantra greatly.

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Buddhist tantras in early medieval India and Nepal include many discourses on “secret signs” (*chomā*, *mudrā*, and equivalents), which a male practitioner and his female partner, or a male or female practitioner alone, use for various purposes such as communicating with each other to perform tantric practices in a ritual assembly (*gaṇacakra*, “the circle of the assembly”). The concept of secret signs is one of the key components of tantric culture, also found in Śaiva tantras.

This monograph presents a critical edition of the Sanskrit texts of the chapters on secret signs in two Buddhist tantras, *Ḍākāṛṇava* (“Ocean of Ḍākas,” around the early twelfth century) and *Abhidhānottara* (“Continuation of the Discourse,” around the tenth century), along with their English translation and annotations, and analyzes the discourses of secret signs presented in the Buddhist Saṃvara and other related traditions to elucidate the significance of this teaching in the *Ḍākāṛṇava*. It contains examinations of the discourses of various topics, such as the hand and body gestures, code language, classifications and features of yoginīs, hand worship (*hastapūjā*), inner channels (*nāḍī*), the rotation (*saṃkrānti*) of yoginīs, and the yoga of death (*utkrāntiyoga*). In the *Ḍākāṛṇava*, many of these discourses are reorganized to work within the framework of secret signs. In Śaiva and Buddhist tantras, secret signs were originally taught as a means (gestures and code language) for men and women to recognize and communicate with each other. In the *Ḍākāṛṇava*, secret signs are not only such a means but have a much broader form and function.

Furthermore, this monograph discusses the method of editing old manuscripts of Buddhist tantras that contain many esoteric expressions and grammatical irregularities. Its appendices explain the structure of all chapters of the *Ḍākāṛṇava*, which is essential to understanding their contents.

