System and Historical Development of Secret Signs as Communication Media

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1 Introduction

Buddhist Tantrism has instructions on "chomā/chommā/chomakā/chommakā" (secret sign, preconcerted sign, or code, also called "mudrā" in some contexts which will be seen later). The term "chomā" or the like is supposed to be a Middle Indic word related to chadman, chaumā and so forth. The secret sign is in general one of the media for sectarian communication between a female practitioner/sacred lady (yoginī, dākinī, dūtī, and so forth) and a male practitioner, or among Tantric practitioners. The secret signs vastly appear both in Buddhist and Śaivist works as pointed out by A. Sanderson in his textual study on the historical relation between Śaivism and Buddhism.¹

One of the significances of using the secret signs frequently described in tantras ("esoteric scriptures"), whether they are Buddhist or Śaivist, is that through the communication by means of the secret signs, both the male and the female can identify themselves as members belonging to the same sect or the same deity-lineage (kula) and discern the members from outsiders.² It is because the outsiders do not know how to make these signs and what these signs mean. Another significance of using the secret signs often described in the tantras is that one will be able to attain accomplishments (sidhyati or the like).³ This might mean that by use of the secret signs, practitioners are able to communicate with sacred ladies and other members of their sect, by which they are able to perform some of the Tantric practices bearing religious accomplishments such as supernatural powers and the final liberation. The Ķaryāmelāpakapradēpa of Āryadeva, (207)
in terms of the level of practices, defines the secret signs as one of the practices of the level of phenomenal plurality (spros pa = prapañca), which is effective (but not direct means) for attaining Buddhahood.4

The secret signs vastly appears in the tantras belonging to the Cakrasamvara Buddhist tradition, which is one of the biggest Buddhist Tantric movements in the early medieval India and is one of the authorities in the present Newar Buddhism. The number of the secret signs given in the tantras is more than five hundred. There is no doubt about the secret signs being one of the most important topics in the Cakrasamvara literature. This paper aims at analyzing the system and historical development of the secret signs as sectarian communication-media introduced in the tantras belonging to the Cakrasamvara literature, refering to some texts of other Buddhist traditions and some Śaiva sources.

2 Types of secret signs

It is not meaningful to list here all the secret signs whose total is more than five hundred. For the purpose of this paper which focuses on the system and historical development of them, it will be helpful to classify the secret signs into some types according to the distinction of their forms.

(1) Gesture signs:

Sectarian communications between a female and a male are performed by means of preconcerted gestures. The tantras call this type of signs “hastacchomā” “hastamudrā” (hand sign), “aṅgamudrā” (limb sign), and so forth. (In the Caryāmelāpakapradīpa, they are called “lus kyi brda” (body sign).)5 In this system, sectarian communications are performed by showing particular regions of one’s body with the performer’s hands, or by making forms of external objects with the hands or/and other limbs of the performer’s body. These gesture-signs appear in the Cakrasamvara literature vastly.

(2) Jargon signs:
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Sectarian communications are performed by means of preconcerted jargons. They are termed “sandhyābhasā” (twilight language). However, in the Cakrasamvara literature, they are generally termed “vākchomā,” “vākyacchomā” (speech sign), or the like. (The Caryaśākolāpapradāpa call them “niag gi brda” (speech sign).) Put in another way, the Cakrasamvara literature categorizes the sandhyābhasās into chomās, the same category as the gestures. The jargon signs appear in the Cakrasamvara literature vastly.

(3) Doctrinal or meditational secret signs.

Internal elements such as the inner fire such as caṇḍāli, inner channels (nāḍī) and so forth are sometimes called mudrā (“symbol”) in theories on internal meditation because these internal elements are females symbolizing some aspects of the truth. The Dākārṇavaśatantra chap.35 expresses these elements also by the word “chomakā.”

The difference between this type ((3)) and the two types related in the above (1) and (2) is that the former signs are not communication media but doctrinal terms or meditational elements. Presumably, this is a result of the extension of the usage of the word “chomā.” Secret signs (chomā) can be in some cases called mudrā (symbolic signs) as I mentioned at the beginning of this paper, and from this, it might be that what could be regarded as signs or codes might be also called in some cases “chomā.”

(4) Visualization of deities on one’s left hand

The purpose of making this sign is to purify the left hand of a practitioner by visualizing deities on his/her left hand. This sign is named “hastacchomā” (hand sign). The Cakrasamvaravivṛtti interprets the instruction on this type of sign given in the Cakrasamvaratantra as follows:

<table>
<thead>
<tr>
<th>Thumb:</th>
<th>Vajrasattva</th>
</tr>
</thead>
<tbody>
<tr>
<td>Forefinger:</td>
<td>Vairocana</td>
</tr>
<tr>
<td>Middle finger:</td>
<td>Padmanartaka (= Padmanartesvara)</td>
</tr>
<tr>
<td>Ring finger:</td>
<td>A hero (vīra) who brings all accomplishments (= Heruka)</td>
</tr>
</tbody>
</table>

(209)
Little finger: Ākāśagarbha (= Vajrasūrya)
Nails: Hayagrīva
Palm or Back: (center) Heruka and Vārāhī (= Cumbikā)
(four directions) Ḍākinī/ Lāmā/ Khāṇḍarohā/ Rūpiṇī
(= Locanā/ Māmakī/ Pāṇḍarā/ Tārā)
(four intermediate quarters) Yāminī/ Mohānī/
Śaṃcāriṇī/ Trāsanī

This sign appears in many texts belonging to the Cakrasaṃvara literature, although their details differ among the texts. As is well known, Buddhist Tantrism attaches importance to the left-hand practices. The gestures mentioned in the above (1) are in many cases made with the practitioner’s left hand. This type of sign has a significance as a preparation for the series of Tantric practices including making the gestures.

This paper deals with especially (1) and (2), which work as communication media among practitioners. I will not examine (3) and (4) in detail because they, at least in their basic function, are not communication media.

3 Gesture signs

Gesture signs can be grouped into two: (i) gestures to be exchanged between a female and a male, and (ii) gestures delivering individual messages to his/her partner.

3.1 Gestures to be exchanged

A major set of seventeen gesture-exchanges is introduced in the Cakrasaṃvaratantra, the Abhidhānottaratantra, the Vajraḍākatantra (in it four of the seventeen are omitted), and the Sampuṭatantra (in it three of the seventeen are omitted). When a male practitioner encounters a female practitioner, they exchange preconcerted gestures. For example, “He (= a male) should show his head to the female who touches the top of her head.” Here, touching the top of the head is the female’s primary gesture,
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and showing the head is the male’s answering gesture. “He (= a male) should show his cheek to the female who shows her forehead.” Here, showing the forehead is the female’s primary gesture, and showing the cheek is the male’s answering gesture. In this way, they exchange primary gestures (chomā/mudrā) and answering gestures (praticchomā/pratimudrā). In this paper, I call this system “exchange system” as the first ideal type of the system of sign-communication. This system is characterized by the connection of answering gesture to primary gesture.

These gestures do not deliver messages except the information that the practitioner making these gestures has knowledge of these gestures which only the sect members have, in other words, the information that the practitioner is a sect fellow. The basic function of the exchange system may be considered mutual identification between the female and the male. As the Hevajratantra and other texts narrate, these gestures to be exchanged are applied mainly when a male practitioner meets with sacred ladies, that is to say, in their first contact with each other, in order to held a Tantric assembly (gañacakra) or to perform another non-dual practices especially at a holly site. Mutual identification can be regarded as one of the first steps of such non-dual practices because the practitioners are not permitted to perform such practices with outsiders who do not keep the same religious vows and obligations as they keep. Holly sites are fluid places where many practitioners of various sects and diverse lay people visit. Discerning one’s fellow(s) is one of the first and indispensable procedures.

Another major set of gesture-exchanges appears in another parts of the Cakrasaṃvaratantra and of the Abhidhānottaratantra, and the slightly different but homogeneous set can also be found in the Saṃvarodayatantra and the Hevajratantra. The same that I mentioned above concerning the gesture-exchanges can also be applied to these sets in the above four tantras.

3.2 Gestures delivering individual messages

The Hevajratantra relates that if females show their hands holding garlands, it means “let us meet at that place.” This non-verbal ges-
"showing their hands holding garlands" delivers the message "let us meet at that place." In this paper, I call this system "message-delivering system" as the second ideal type of the system of sign-communication. This system is characterized by the connection of message to gesture. Exchanging gestures is not the main point in this system. These gestures, by their nature to deliver individual messages, are able to creat contexts of communication, which are mostly conventional, after the mutual identification between the male and the female. This is the basic function of the message-delivering system.

Among the works belonging to the Cakrasaṃvara literature, the Cakrasaṃvaratātantra, the Abhidhānottaratantra, and the Vajradākatantra introduce this kind of gestures. (In the former two, almost the identical twenty gestures appear and in the third text eight of the twenty are omitted.) For example, a gesture such as tapping the belly delivers a message "We ara (or I am) hungry." The female’s gesture such as showing her forehead delivers a message "I came from the sky." A gesture such as putting the finger into the mouth delivers a message "I shall eat" (or "I ate"). In the same way, a female’s gesture such as scratching the ground delivers a message "I shall enter the maṇḍala now." A female’s gesture such as touching the chin delivers a message "My son should be protected."

Such a case might have happened that after receiving a gesture delivering a message, the practitioner answers to it by means of another gesture delivering another message. One might think that this communication has the same system as the gesture-exchange communication discussed in the previous section has. However, differing from the gestures to be exchanged, this answering should be regarded as being accidental or situational rather than preconcerted in the system.

However, if there is little choice in answering, these gestures based on the message-delivering system becomes quite similar to those based on the exchange system in their forms, and the exchange comes to have the function of the message-delivering system that is to say, creating contexts of communication. Good examples of this case can be found in the Brahmā mayāmala. (i) When a female shows her mouth, which means "What is
your lineage (gotra)?”, a male contemplates and touches her left arm with his left hand as his answering to her, which means “My lineage is [of] left-hand practice (vāmācāra).” (ii) When a female touches her (or his) arm, which means “You are my male partner,” a male answers to her by touching his (or her) left hand, which means “You are my female partner.” The same kind of gesture can also be found in the three Buddhist tantras which I listed. For example, a male’s gesture such as showing his left hand means reverential salutation to his female partner, and the female’s gesture such as showing her ring finger means her answering salutation.

4 Jargon signs

It is possible to divide the jargons into two groups according to the distinction of their forms i.e. letter-jargons and word-jargons. However, this distinction is less important for the purpose of this paper. The more important is the classification into (i) the jargons to be exchanged and (ii) the jargons delivering individual messages. In this section, the latter is to be examined before the former for the convenience of discussion.

4.1 Jargons delivering individual messages

A major set of jargons delivering individual messages is introduced in the Cakrasaṃvaratantra (twenty-six jargons), the Abhidhānottaratantra (forty-one jargons), and the Saṃputatantra (fifty jargons). For example, when a practitioner uses a jargon “ḍā,” its message “male” is to be delivered. When a practitioner uses a jargon “dī,” its message “female” is to be delivered. In the same way, a jargon “pu” delivers a message “paralyzing (rite),” jargons “su,” “mā,” and “yo” or “yā” deliver messages “eating,” “mother,” and “wife” respectively. The twenty-six jargons in the Cakrasaṃvaratantra, which can also be observed in the Jayadratayāmala as pointed out by A. Sanderson, are basically equal to twenty-six of the forty-one jargons in the Abhidhānottaratantra and those of the fifty in the Saṃputatantra. The rest fifteen jargons in the former and the rest twenty-four in the latter are different from each other, the latter of which are
identical with the head-syllables of the twenty-four holly sites beginning with Pulliramalaya and ending with Kutata.29

Another major set of jargons delivering individual messages appears in the Vajradākatantra (sixty-one jargons),30 the Sampuṭatantra (sixty-eight jargons),31 the Abhidhānottaratatantra (sixty-six jargons),32 the Herukā-bhyudayatantra (seventy-four jargons),33 and the Dākārṇavatantra (sixty-four jargons).34 Although there are differences among these tantras in their details, they can be regarded as being homogeneous, for example, when a practitioner uses a jargon “potaṅga” or the like (potaṅgi, potaṅgi), its message as reverential salutation is to be delivered. In the same way, a jargon “gamū” delivers a message “I shall go.” A jargon “lumba” delivers a message “I shall come.” A jargon “śravaṇa” delivers a message “ear”. A jargon “manthana” delivers a message “immortal nectar.” Jargons “śvasana,” “paridhi (or pari),” “virati,” “kūra,” and “anta(or antastha)” deliver messages “brāhmaṇa,” “kṣatriya,” “vaiśya,” “śūdra,” and “candāla” respectively. Some of the jargons are Sanskrit words, some of them are distorted ones or local terms.

As above, these jargons can be considered to have the message-delivering system. As in the case of gestures, this system is characterized by the connection of message to jargon, and creating contexts of communication is the basic function of this type of jargon.35

A difference between the gestures delivering individual messages and the jargons delivering individual messages should be examined. The messages delivered by the gestures are (not all but) in many cases those indicating particular actions or conditions (ex. “I am hungry,” “I came from the sky,” “I shall eat”). On the other hand, the messages delivered by the jargons are in many cases single-noun-messages (ex. “hero,” “arm,” “bell”). Although no texts explain the reason for this, this might be explained as follows — The gestures are performative, actions of the hands or other limbs of one’s body. Hence, the media delivering messages whose contents are actions tend to be gestures. On the other hand, the jargons themselves are not actions but words or letters. Therefore, the media delivering single-noun-messages tend to be jargons. Whether this conjecture

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is correct or not, it is probable that the gestures, which delivers in many case action-messages, and the jargons, which delivers mainly single-noun-messages, would have supplemented each other and diversify the members’ communication.

4.2 Jargons to be exchanged

The most popular jargon-exchange, which appears in both Śaiva and Baudhā tantra, is that of salutation i.e. primary “potāṅga (or potanya, potaṅgi)” as a reverential salutation by male and answering “potāṅga (or the like)” as an answering salutation by female.36 (These terms such as potāṅga or the like can also be regarded as the jargons delivering individual messages as mentioned in 4.1.) In this section, I would like to especially deal with three sets of thirty-six pairs of jargons in the Čakārnava tantra. They are based on the exchange system.

Let us see some examples in one of the three sets. When a female pronounces a jargon “dā,” a male answers to her with a jargon “puruṣa.” When a female utters a jargon “dālikā (= tālikā),” a male answers to her with a jargon “yogini.” In the same way, a jargon “nāri” is an answering to a jargon “nā,” and a jargon “madhya (→ madya)” is an answering to a jargon “madana.” Females are speakers of the primary jargons, and males are users of the answering jargons.37 This system is characterized by the connection of answering jargon to primary jargon.

Thirteen of these thirty-six pairs of jargons in the Čakārnava tantra derive from jargons in the Hevajra tantra,38 and another seven of them from those in the Cakrasaṃvara tantra, the Vaijrādakatana, the Sampuṭata, and the Abhidhānottara tantra.39 From this point, it is likely that the Čakārnava tantra has an intention to collect the various jargons having introduced in the preceding tantra into one set. However, the more important attempt by this tantra is the structural reorganization of these jargons. In the jargon-lists before the Čakārnava tantra, the answering jargons by male in the Čakārnava tantra were messages delivered by the primary jargons. For example, the word “puruṣa” was not an answering jargon to its primary jargon “dā” but a message delivered by the jargon “dā” in the
preceding tantras. In the same way, the word “yogini” was not an answering jargon to its primary jargon “dālikā (= tālikā)” but a message delivered by the jargon “dālikā (= tālikā)” in the preceding tantras. Against this usage of the jargons in the preceding tantras, the Dākārnāvatantra relates that what used to be considered messages should be answering jargons to be used by male. In short, the Dākārnāvatantra has restructured the jargons which were originally of the message-delivering system into those of the exchange system.

Another set of thirty-six jargon-exchanges is the exchanges of alphabetical letters. In this set, the primary jargons are (1) ka, (2) kha, (3) ga, (4) gha, (5) ṅa, (6) kan, ... (short alphabetical syllables and the first syllable of each letter-group accompanied with anusvāra in order), (31) ya, (32) ra, (33) la, (34) va, (35) ha and (36) yam, and the answering jargons are (1) kā, (2) khā, (3) gā, (4) ghā, (5) ṅā, (6) kah, ... (long alphabetical syllables and the first syllable of each letter-group accompanied with visarga in order), (31) yā, (32) rā, (33) lā, (34) vā, (35) hā and (36) yah. The syllables such as śa, sa, sa and kṣa are excluded from the list. The other set of thirty-six jargon-exchanges is the exchanges of jargons concerning the wisdom and head-syllables of these jargons. The primary jargons by female are (1) sahaja, (2) sukha, (3) śunya, (4) svasaṅvedya, (5) mahāsukha, (6) dharmakāya, (7) sambhogakāya, (8) nirmānakāya, (9) mahādbhuta, (10) prabhāsva, (11) citta, (12) caittta, (13) śānta, (14) nirvāṇa, (15) yoga, (16) paramitā, (17) advaya, (18) mokṣa, (19) paramārtha, (20) jñāna, (21) vijñāna, (22) bodhi, (23) dharmaḥatu, (24) pura, (25) padma, (26) dharma, (27) nairātmya, (28) svarga, (29) śiva, (30) nāda, (31) guru, (32) vidyā, (33) abhṛānta, (34) kalpavārjita, (35) rasāyana, and (36) maunika. Head-syllables of these terms are the answering jargons by male.

5 Exchange of gestures and jargons

A set of twenty-three pairs of gesture and jargon, i.e. twenty-three exchanges of gesture and jargon, appears in the Vajraḍākatantra. Some of them are shown in the table below. This set can be considered to derive from the
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_Catuspīṭhatantra_, because almost the identical set of twenty-three pairs can be found in it. The first five jargons of the twenty-three also appear in the _Samputatantra_. This tantra, at least its three Mss which I studied, differing from the above two tantras, gives no description of the gestures to be paired with these five jargons. However, interestingly, its Tibetan translation describes five gestures to be paired with the five jargons, which are identical with those in the _Catuspīṭhatantra_ and the _Vajraḍākatantra_.

It is prescribed in the _Vajraḍākatantra_ as well as in the _Catuspīṭhatantra_ that in using these signs i.e. gestures and jargons, a female stands on the left and a male on the right. According to the commentary, the _Vajraḍākatantravivrti_, these signs should be understood as follows. “Putting her finger into her mouth, [it is] a mark of [the goddess] Đākinī. [To this gesture, he should answer with a jargon] ‘ghoghu.’” Here, the gesture “putting her finger into her mouth” is made by a female to inform the male that she is equivalent to the goddess Đākinī. When the male understands her gesture, he should answer with a jargon “ghoghu” to show his acceptance or agreement to her. In brief, the female and the male exchange her gesture delivering a message and his jargon as answering to her gesture. The _Vajraḍākatantravivrti_ adds that the gestures are made by female and the answering jargons are by male.

(a): Gesture by female or male.
(b): Message delivered by (a).
(c): Answering jargon by male or female

1. (a) Putting the finger into the mouth.
   (b) = Mark of the goddess Đākinī.
   (c) “ghoghu.”

2. (a) Placing the folded hands (aṅjali) on the top of the head.
   (b) = Mark of the goddess Dīpini.
   (c) “gughu.”

3. (a) Sucking both thumbs.
   (b) = Mark of the goddess Cūśinī.

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As above, these are exchanges of gestures delivering individual messages and answering jargons. Here, gestures of the message-delivering system has been reorganized on the basis of the exchange system by pairing these gestures with answering jargons. As a result, the above sign-exchange communication has obtained the function of the message-delivering system i.e. creating contexts of communication. The similar reorganization was seen in the Brahmayamala and some Buddhist texts as we have discussed in 3.2, although the forms of their sign-communication were different. (These texts do not depend on jargons for their reorganizations).

6 Secret signs in the Đākārṇavatantra

The Đākārṇavatantra has taken a new turn in the history of the secret signs in the Cakrasaṅvara literature. One of the new points in this tantra is the resystematization of the jargons delivering individual messages in the preceding tantras into the jargons to be exchanged, as we have seen in 4.2. Other innovations are the association of the secret signs with the forms of the highest god Heruka and of his maṇḍala and with theories on internal meditation.
6.1 Association of a set of gesture-exchanges with the form of Heruka

The Śākārṇava tantra introduces thirty-six pairs of weapon-signs (astracchomakā), in other words, thirty-six exchanges of primary weapon-gesture and answering weapon-gesture.\(^{46}\) In this tantra, the highest god Heruka has seventy-six hands. According to its chap.15, Heruka, with his first left and right hands, holds a skin of an elephant. With his second left and right hands, he makes a sign named yonimudrā. With the rest of his hands, that is to say, with his left thirty-six hands he holds thirty-six objects and with his right thirty-six hands he holds other thirty-six objects. The former thirty-six objects are identical with the primary weapon-signs to be made by a female/females and the latter thirty-six objects with the answering weapon-signs by a male/males.\(^{47}\) The table below shows some of the details. When a female shows the ghaṭā-sign, a male have to answer to her by showing her the vajra-sign. When a female shows the kheṭā-sign, a male have to answer to her by showing her the asi-sign. In this way, they exchange the weapon-signs.

According to the commentary, the Vohitā, although Heruka holds real objects in his hands, the primary signs and the answering signs shown by a female and a male respectively are not real objects but mudrās (hand gestures) in the form of these objects made with her/his hand (some of the Vohitā’s instruction on how to make these signs are also shown in the table below)\(^{48}\). Considering that it is not always possible for all females and males to carry these objects, the Vohitā’s interpretation is likely.

(a): Gesture by female  \hspace{1cm} (b): Answering gesture by male

(1) The left and right third hands of Heruka

(a) **Ghaṭā** ("bell"): She should place the tips of her forefinger and middle finger on the joints of the thumb of her left hand, place her ring finger on the base of the nail of her middle finger, and stretch her little finger a little.

(b) **Vajra**: He should locate his stretched middle finger at the center and
locate his other four fingers in four directions so that these four fingers surround the middle finger.

(2) The left and right fourth hands of Heruka
(a) Kheta ("shield"): She should stretch her arm and clench her fist.
(b) Asi ("sord"): He should lift his middle finger up and clench his fist with his other four fingers as seizing a sord.

(3) The left and right fifth hands of Heruka
(a) Danta ("teeth"): She should clench her fist in the form of ko ra bi.
(b) Kunta ("spear"): He should clench his fist and stretch his middle finger.

(4) The left and right sixth hands of Heruka
(a) Musala ("pestle"): She should clench her fist and place her thumb on the fist.
(b) Trisula ("trident"): He should bend his thumb and little finger, lift his other three fingers up and make the three fingers apart from each other.

(5) The left and right seventh hands of Heruka
(a) Pasa ("Rope"): She should seize her thumb with her middle finger and ring finger, and stretch his forefinger and little finger.
(b) Parasu ("axe"): He should stretch all his fingers and lift his thumb up.

As shown above, the form of Heruka is the symbolic materials of this exchange-communication between the male and the female. However, we should not jump to a conclusion that carrying the above set of thirty-six exchanges through in order to the end means a symbolic origination of Heruka having the nature of the non-duality or the attainment of the state of Heruka. The reason for this is (i) that the mudrās of the objects in Heruka’s first four hands are not integrated into this system, and (ii) that no description such as “by these gesture-performances one will attain the state of Heruka” is given in the tantra. My point is that the above set of gesture-exchanges is systematized on the basis of the symbolism of Heruka, which none of the sets of secret signs in the preceding Buddhist tantras have.49
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The *Siddhayoges'varamata*, one of the Śaiva canons of the *Trika* tradition, gives five gesture-exchanges performed between females of five goddess-lineages (i.e. lineages of Brahmāṇī, Maheśvarī, Kaumārī, Vaiṣṇavī, and Yāmyā) and males of five god-lineages corresponding to these goddess-lineages. As J. Törzökök argues in his textual study of this *tantra* that the hand-gesture shown by the male corresponds to the objects connected with the god of the lineage to which the male belongs. In this point, the hand-gestures shown by the males in the *Siddhayoges'varamata* may be considered to have the similar idea of the gestures in the *Dākārṇavatantra* discussed above, although there is no direct influence between these *tantras*.

6.2 Association of a set of gesture-exchanges with theories on internal meditation

It should also be noted that the *Dākārṇavatantra* gives an internal explanation of another set of thirty-six gesture-exchanges. The table below shows some of the details of them. In the table, explanations given after the numbers ((1), (2), ...) are internal meanings of their corresponding gesture-exchanges.

(a): Gesture shown by a female
(b): Answering gesture shown by a male.

1) All inner channels (*nādi*) are joined to one another at their tops and bases.
   (a) Showing one of her fingers
   (b) Showing two of his fingers
2) No explanation
   (a) Showing her little finger
   (b) Staying together
3) Three principal channels (*rasanā, avadhūti* and *lalanā*) reside on the lotus in the heart.
   (a) Show her ring finger
   (b) Showing his forefinger

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(4) By the union of a female and a male, the pleasure (sukha) goes up through the avadhūti to one’s forehead circle.
   (a) Showing her forefinger
   (b) Showing his middle finger
(5) The pleasure is settled on the forehead circle.
   (a) Showing her forehead
   (b) Showing his headband
(6) One should move the pleasure downwards from the forehead circle and make it reside on the navel circle by controlling the movement of the prāṇa-wind and apāṇa-wind.
   (a) Showing a disk
   (b) Showing the ground
(7) The prabhāsvara-vision appears by the good action of the divine organ.
   (a) Showing her eyes
   (b) Showing a mirror
(8) Eight cognitions which have the essence of dharma-quality shine.
   (a) Tapping her belly
   (b) Showing his navel
(9) Both Emptiness (śūnyatā) and mercy (karuṇā) are observed at the navel region where inner channels cross with each other.
   (a) Showing the sky
   (b) Showing the sun

The exchanges (1) and (3) are instructions on forms of inner channels. From (4) to (9), the exchanges mean up-and-down movements of the pleasure (sukha) through the principal inner channel named avadhūti, and effects of these movements. The next four exchanges mean some general condition brought by internal practices. The next seven exchanges mean internal movements of mystical fire named Caṇḍāli, immortal nectar (amṛta), letters and vital wind in inner channels. The next six exchanges are instructions about the internal origin of the phenomenal world and a
flow of the immortal nectar. The next ten exchanges mean Buddhist doctrines, the view of truth and instructions on internal practices. As above, these external gesture-exchanges are interpreted in the internal way (or doctrinal way in a few of them).

The Ṛkṣa-vatanaṭra also introduces thirty-six pairs of eye-gestures (dṛṣṭi, cakṣus), in other words, a set of thirty-six exchanges of primary eye-gesture and answering eye-gesture. This is another example of gesture-exchanges having both external and internal aspects. For example, when a female closes her eyes, a male looks at her like seeing in a mirror as his answering to her; when she opens her eyes, he looks at her like seeing in water; when she sees evenly, he sees her in veneration. The tantra narrates that these primary gestures and answering gestures as various manners of looking have a deep relation to up-and-down movements of vital wind in thirty-six inner channels beginning with abhedyā. There are seventy-two movements of the vital wind (36[inner channels] × 2[up and down] = 72), which is equal to the total of these eye-gestures and answering eye-gestures. As above, these exchanges of eye-gesture and answering eye-gesture also have internal aspect, although there is a difference between these gestures and those examined in the previous paragraph: the internal meaning of the eye-gestures is limited to the movements of the vital wind.

6.3 Association of sets of secret signs with Heruka-manḍala

The Ṛkṣa-vatanaṭra introduces twelve sets of signs in twelve chapters (from chap.26 to chap.37). Chap.26 gives the instruction on the thirty-six gesture-exchanges having internal meanings which we discussed in 6.2; chap.27 on the thirty-six eye-gesture-exchanges having internal meanings related in 6.2; chap.28 on the thirty-six jargon-exchanges discussed in 4.2; chap.29 on the thirty-six weapon-sign-exchanges examined in 6.1; chap.30 on the thirty-six gesture-exchanges named kāyacchomā (“body signs”), in which system a female shows her bodily regions to a male and the male shows to the female various offering-gestures as his answering; chap.31 on the thirty-six exchanges of alphabetical letters referred to in 4.2; chap.32 on the thirty-six pairs of jargons concerning the wisdom referred to in 4.2;
chap.33 on the sixty-four jargons delivering individual messages investigated in 4.1; chap.34 on four kinds of mudrā (caturmudrā) i.e. karma-mudrā, dharmamudrā, samayamudrā and mahāmudrā (they are not called chomā or the like in the tantra, for which reason I do not take them up in detail), each of which is divided into nine sub-mudrās (that is to say, the total of the sub-mudrās is thirty-six); chap.35 on the meditational signs as internal elements such as adamantine fire, thirty-six inner channels and the like which I referred to in 2; chap.36 on the meditational signs as thirty-six color-visions57; and chap.37 on the visualization of deities on one’s left hand which I referred to in 2.

Heruka-maṇḍala introduced in the Dākārṇavatānta chap.15 consists of twelve concentric circles. Names of these twelve circles, starting from the centereal circle, are (1) vajracakra (“adamantine circle”), (2) hrdayacakra (“heart circle”), (3) guṇacakra (“merit circle”), (4) ākāśacakra (“space circle”), (5) vāyucakra (“wind circle”), (6) medinīcakra (“earth circle”), (7) agnicakra (“fire circle”), (8) udakacakra (“water circle”), (9) jñāṇacakra (“wisdom circle”), (10) cittacakra (“mind circle”), (11) vākacakra (“word circle”) and (12) kāyacakra (“body circle”) in order. On each of these circles reside thirty-six coupled deities, and these twelve circles are connected with twelve categories of holly sites beginning with pīṭha and ending with upapīṭava identical with twelve stages of enlightenment (dvādaśabhūmi).

Chap.26 gives lines which can be read as explaining the association of the set of gesture-exchanges in chap.26 with the vajracakra (“adamantine circle”) as follows —— evaṁ  ಷಟ್ಟ್ರಿಂಷ| - san/ mudrās tu pratimudrās tathā parā/ -rāḥ/ bhṛṭṛbhaginīcāraṁ tu vijñeyā vajracrake / / .58 “Thus, [there are] thirty-six signs on the one hand, and [thirty-six] answering signs on the other. One should understand that [they are as a whole correspond to] the practice of the male and female deities on the adamantine circle.” These lines appear just after the lines explaining the gesutre-exchanges. Therefore, the word “evaṁ” (“thus”) indicates the explanations of the gesture-exchanges, and the word “mudrās” and “pratimudrās” (“[primary] signs” and “answering signs”) indicate the primary gestures and the answering gestures respectively. Thus, it is possible to read that these thirty-

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six gesture-exchanges are regarded as practices of the thirty-six coupled deities residing on the *vajracakra*.

Similar lines which associate the signs in chap.31 with the *medinīcakra*, those in chap.32 with the *agnicakra*, those in chap.34 with the *jñānacakra*, those in chap.35 with the *cittacakra*, those in chap.36 with the *vākcakra*, and those in chap.36 with the *kāyacakra* also appear. From these lines, it is inferred that the twelve sets of secret signs correspond respectively to the twelve circles on each of which the thirty-six coupled deities reside. This seems the reason why in most cases the thirty-six secret signs in one set is thirty-six in the *Dākārṇavatantra*. These correspondences can be summarized as follows.

(1)  *Vajracakra*  Signs in chap.26 (2)  *Hṛdayacakra*  Signs in chap.27
(3)  *Gūṇacakra*  Signs in chap.28 (4)  *Ākāśacakra*  Signs in chap.29
(5)  *Vāyuacakra*  Signs in chap.30 (6)  *Meditacakra*  Signs in chap.31
(7)  *Agnicakra*  Signs in chap.32 (8)  *Udañacakra*  Signs in chap.33
(9)  *Jñānacakra*  Signs in chap.34 (10)  *Cittacakra*  Signs in chap.35
(11) *Vākcakra*  Signs in chap.36 (12)  *Kāyacakra*  Signs in chap.37

Indeed there is a problem that the total of the signs is not thirty-six in chaps.33 and 37. The above systematization in the *Dākārṇavatantra* is not perfect in these chapters. However, at least, it can be maintained that the *Dākārṇavatantra* has an attempt to associate the sets of secret signs with the symbolic structure of the Heruka-*manḍala* such as twelve categories of holly sites identical with twelve stages of enlightenment by regarding the practice of each set of secret signs as that of the male and female deities on each circle. This idea is not observed in the preceding *tantras*.

### 7 Conclusion

I shall conclude by summarizing the above discussion in terms of the system and historical development of the secret signs as sectarian communication-media in the *Cakrasaṃvara* literature.

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Two systems can be observed in the sectarian communication: (i) the exchange system and (ii) the message-delivering system. The secret signs based on the above (i) are characterized by the connection of answering sign to primary sign. On the other hand, the secret signs based on the above (ii) is characterized by the connection of message to sign. The basic function of (i) is mutual identification among the members in their first contact with each other, and that of (ii) is to creat contexts of communication, which are mostly conventional, by delivering individual messages.

In terms of the distinction of forms, the secret signs can be classified into two: (A) gestures and (B) jargons. The two abstract systems mentioned in the previous paragraph ((i) and (ii)) systemitize and are embodied by the materials such as (A) and (B). The following five categories of secret signs are derived from this: (i-A) gestures to be exchanged, (ii-A) gestures delivering individual messages, (i-B) jargons to be exchanged, (ii-B) jargons delivering individual messages, and (i-{ii-A}B) exchanges of primary gesture and answering jargon. The last category is a combination of gestures delivering individual messages and jargons answering to them, based on the exchange system. In this category, the exchange system have the function of the message-delivering system mentioned above.

The difference of the functions between (ii-A) and (ii-B) is as follows. The former tend to deliver action-messages such as “I came from the sky,” “I shall eat bali,” and so on. On the other hand, the latter tend to deliver single-noun-messages such as “hero,” “mother,” and so forth. Both may be considered to supplement each other to diversify the sectarian communication among the members.

HISTORICAL DEVELOPMENT

It is difficult to decide the historical order of the secret signs. The Śaiva tantras such as the Brahmayāmala, the Siddhāyogesvarīmata, the Tantra-sadbhāva, and the Jayadrathayāmala also put forward the idea of (A-i), (A-ii), (B-i) and (B-ii). Even limiting our discussion to the Buddhist tantras, it is not easy, either. The Saṃyogatana, the Catuspīṭhatantra and the Cāryāmelāpakaprādīpa also introduces the type (i-A), (ii-A), (ii-B)
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and (i-{ii-A}B).\textsuperscript{60}

The significance of the \textit{Dākārnava tantrā} in the history of the secret signs in the \textit{Cakrasaṃvara} literature should be noted. The \textit{Dākārnava tantrā} has associated one set of thirty-six gesture-exchanges with thirty-six objects held in Heruka's hands, another two sets of thirty-six gesture-exchanges with theories on internal meditation, and all the sets of secret signs including the above three sets with the system of meaning which the Heruka-\textit{maṇḍala} has such as twelve holly sites identical with twelve stages of enlightenment by identifying the practices of these sets of signs with those of the female and male deities residing on twelve circles of the \textit{maṇḍala}. In sum, in the \textit{Dākārnava tantrā}, all the sets of secret signs have their locations in the system of meaning of the Buddhist ultra-mundane symbolism, and a few of these sets have both external and internal aspects, maintaining in them the exchange system and the message-delivering one as their basic system.

Notes

1 See A.Sanderson 1994.

2 For example, śṛṇu devi pravakṣyāmi cchomakānāṁ tu lakṣaṇam / yena vijñāyate bhrātā bhagīnī vā maheśvarī // (The Brahmayāmala, Ms 245a2–a3). athānyatan-māṁ vākṣye vāmahaṣṭaṁ tu cchomakam / yena vijñāyate samyag bhrātā ca bhagini tathā // (The \textit{Cakrasaṃvaratantra}, ed 20.1, Ms 16b5). Similar phrases can be described in the \textit{tantras} of both Śaivist and Buddhist.

3 For example, athātaḥ sarvasaṃväreṣu cchomakā bhavanti / cchomakān yo jānāti tattvena sa sidhyati na saṃśayaḥ // (The \textit{Cakrasaṃvaratantra}, ed 15.1, Ms 12b1).

4 The \textit{Cāryāmelāpaka pradīpa}, chap.9. This text explains three levels of Tantric practice: (i) the level of phenomenal plurality (\textit{spros pa}), (ii) the level of phenomenal singularity (\textit{spros pa med}), and (iii) the level of the truth (\textit{śīn tu spros pa med pa}). All practices of these three levels are defined as being effective for enlightenment.

The Caryamelaṇapakapradiṣṭa, Ota, 112b4, 113b1.
7 The Čakrāsāṃvaratantra, Ms, B113/6 93α6–94α3, A142/2 60α4–b4, D40/6 56α3–b4.
10 The Abhidhānottaratantra, Ms, IASWR (lost)./ Matsunami10 143b1–b6./ Matsunami12 168b4–169a5.
12 The Sāṃputatantra, Ms, Cowell · Eggeling 37, 46a2–b2.
13 The Hevajratantra, ed, I.7.1–22. The similar can be found in other Buddhist texts and some Śaiva tantras.
14 The Čakrāsāṃvaratantra, ed, 22.5c–9. Ms, (lost).
15 The Abhidhānottaratantra, Ms, IASWR 1–100./ Matsunami10 144a4–b1./ Matsunami12 169b4–170a1.
16 The Sāṃvarodayatantra, ed, 9.3–6.
17 The Hevajratantra, ed, I.7.3–8.
18 The Hevajratantra, ed, I, 7. 8bc.
20 The Abhidhānottaratantra, Ms, IASWR 135a5–(lost), Matsunami10 142α5–b6 and 143α1–a6, Matsunami12 167b2–168a2 and 168a4–b3.
21 The Vajradākatatantra, ed, 8.1–6.
22 The Brahmayāmala, Ms, 245a5.
23 The Brahmayāmala, Ms, 245b1–b2.
24 See note 19. 20 and 21.
26 The Abhidhānottaratantra, Ms, IASWR 1–100 (lost), Matsunami10 136b4–137a5, Matsunami12 160b5–161b3.
27 The Sāṃputatantra, Ms, Cowell · Eggeling 42b1–b2, Matsunami 428, 31a3–a4. The Sanskrit Ms of the Sāṃputatantra does not explain meanings of the jargons. However, interestingly, its Tibetan translations give their meanings respectively, which are basically identical with those given in the other two tantras (Toh 118b4–b7).
28 A. Sanderson 1994, p.94–95.
29 Differing from the extant Ms, Tib of the Sāṃputatantra does not give these twenty-four jargons. The descriptions of the Āmnayamaṇjaī, a commentary of this tantra, suggest that its commenting manuscript had the lines enumerating these twenty-four jargons as the head-syllables of the twenty-four
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holly sites.

30 The \textit{Vajra\dhatu}atantra, ed. 8.1–7.

31 The \textit{Samput\ata}tantra, Ms, Cowell \& Eggeling 37 42b2–43a1, Matsunami 427 37b4–38a2, Matsunami 428 31a4–b2. Although these Sanskrit Mss do not give the meanings of the jargons, its Tibetan translation does (Toh 119a1–b3). The meanings given in the Tib are almost the same as those given in the other \textit{tantras} listed here. The \textit{\Amn\a\yama\n\ajari} (Ota 163a4–b8), whose commentating Ms does not seem to have lines explaining the meanings of the jargon, gives meanings of the jargons on the dependance of the \textit{Vajra\dhatu}atantra, introducing some readings of the \textit{Abhidh\a\nottaratantra}. The meanings of the jargons which do not appear in the \textit{Vajra\dhatu}atantra are explained as follows: gr\h\a\na = Same as the meaning of “mudaka.” mudr\a = yan lag gi phyag rgya. lambodara = hjigs pa. danta = rgyod pa. dh\u0101r\u0101ya = phyi rol. dh\u0101m\n\a\n\r\i\y\a = sprin \r\n\a\ms. \r\n\d\u0101\r\n\v\u0101\u0102\a\v\u0101\a = ster \u0102 du gnas nas khyod kyis \h\k\h\r\i\g pa gyis \u0102\i\g ah\a\s = \n\a hog tu gnas par bya.

32 The \textit{Abhidh\a\nottaratantra}, Ms, IASWR 1–100 137b5–138a3, Matsunami10 145a3–146a1, Matsunami12 170b3–171b4.

33 The \textit{Heruk\b\h\y\u\d\a\y\a\t\a\n\n\a\n\a}atantra, Tib, Ota 200b6–201b1, Toh 18b5–10a7. Since Sanskrit Ms of this \textit{tantra} is not extant, and its commentary, the \textit{Heruk\b\h\y\u\d\a\y\a\t\a\n\n\a\n\a}atantra\textsubscript{s}ika, whose Sanskrit Ms is extant, explains the jargons very briefly (Ms, 5a5), we cannot help but depend on the unreliable Tibetan transcriptions. Therefore, it is difficult to make a full comparison with the jargons in the other \textit{tantras} listed here. However, it is likely that the set of jargons in the \textit{Heruk\b\h\y\u\d\a\y\a\t\a\n\n\a\n\a}atantra is of the same origin as those in the other \textit{tantras} listed here.

34 The \textit{\D\a\k\a\rn\a\v\a\n\a\n\a}tantra, Ms, Kathmandu B113/6 89a6–b2, Kathmandu A142/2 57a9–b1, Kathmandu D40/6 53a7–b1.

35 There is a possibility that some of the \textit{tantras} listed above has the idea of jargon-exchange potentially. In the \textit{Abhidh\a\nottaratantra} and the \textit{Samput\ata}tantra, a phrase “mudr\a\a\p\a\r\i\m\u\d\r\a \v\i\d\h\i\y\e\a\t\e” follows the lines enumerating the jargons delivering individual messages taken up above. It is not impossible to read the word “\p\a\r\i\m\u\d\r\a” as indicating the messages delivered by the jargons. Their commentaries are silent on this phrase and only insist that these jargons are for delivering messages. The intention of the above phrase is not clear.

36 See note 32, 33, 34, 35 and 36.

37 The \textit{\D\a\k\a\rn\a\v\a\n\a\n\a}tantra, Ms, Kathmandu B113/6 84b3–85a1 (= A), Kathmandu A142/2 54a3–a8 (= B), Kathmandu D40/6 50a4–a8 (= C) — (enumeration of
thirty-six jargons) evaṁ yoginīnāṁ tathā bhrāṭṛcāreṣu cchomakāḥ /
(enumeration of thirty-six answering jargons) evaṁ pratićchomakā jñātavyam/=
-vyāj mantriṇām sadā /

38 The Hevapratantra, ed., II.3.56–60.
39 See note 27, 28, 29, 32, 33, 34 and 35.
40 The Dākārnāvatantra, Ms, Kathmandu B113/6 88a3–a4, Kathmandu A142/2 56b2–b3, Kathmandu D40/6 52b2–b3.
41 Or parīyūkta chomakā (“synonymous jargon”). The Dākārnāvatantra, Ms, Kathmandu B113/6 89a6–b2, Kathmandu A142/2 57a9–b1, Kathmandu D40/6 53a7–b1.
42 The Vajradākatantra, ed., 22.1–24.
43 The Catuspīṭhatantra, Ms, Kathmandu B26/23 38a3–b5, Kathmandu A138/10 34b5–35b3, Cambridge 1704(12) 38a4–39a2.
44 The Sampatatantra, Ms, Cowell・Eggeling 42a5–b1, Matsunami 428, 31a3.
45 Tib of the Sampatatantra, Toh 118b2–b4.
46 The Dākārnāvatantra, Ms, Kathmandu B113/6 85b4–86a2, Kathmandu A142 /2 54b9–55a3, Kathmandu D40/6 50b7–51a3.
47 The Vohita supports this interpretation. Ota, 241b1–b3.
48 The Vohita. Ota, 241b3–244a2.
49 Indeed it is not impossible to find the same kind of symbolic base in some of the preceding gesture-exchanges such as an exchange of the cloth-headband gesture and the trident gesture. (See note 11, 12, 13 and 14.) This pairing may remind us the form of Śiva or Heruka. However, as a whole set of gesture-exchanges, no exchanges in the preceding tantras can be considered to have such base.
50 The Siddhayogesvarīmata, chap.29, 21–51. Although the name of the goddess of the fifth lineage is not clear in this text, J.Törzsök (1999) suggests that it is Yāmāyā.
51 J.Törzsök 1999, p.194–196. He further argues that the Buddhist texts such as the Cakrasaṃvaratantra and the Abhidhānottaranatana give an instruction of the same gesture-exchanges as those in the Siddhayogesvarīmata discussed here, that the Buddhist version is later than the Śaiva version, and that the symbolism of the gesture-exchanges in these Buddhist texts has lost its function because these Buddhist texts changed the names of the Śaiva

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goddesses into those of the Buddhist goddesses.
52 The Dākārṇavatānta, Ms, Kathmandu B113/6 80b4–82a4, Kathmandu A142 /2 51b11–52b11, Kathmandu D40/6 47b4–48b2.
53 The Dākārṇavatānta, Ms, Kathmandu B113/6 83a6–b4, Kathmandu A142/2 53a6–a11, Kathmandu D40/6 49a7–b2.
54 In the Dākārṇavatānta, their names are (1) abhedyā, (2) sūkṣmarūpā, (3) divyā, (4) vāmā, (5) vāminī, (6) kūrmajā, (7) bhāvakī, (8) sekā, (9) dosā, (10) viśthā, (11) mātarā, (12) sāmānyā, (13) hetudātā, (14) bhāvakī[→ pāvākī]. (15) sumanas, (16) lalanā, (17) rasanā, (18) avadhūtī, (19) hṛṣṭavadanā, (20) pravaṇā, (21) ṭūmā, (22) siddhā, (23) vrūdhā, (24) sarvajanaśripīyā, (25) kampānī, (26) sārani, (27) hareṣā, (28) trivrūtā, (29) kāminī, (30) grahā[→ gehā], (31) candikā, (32) māradārikā, (33) candra, (34) sūrya, (35) āgni, (36) rāhukā in order (Ms, Kathmandu B113/6 80b1–b4, Kathmandu A142/2 51a8–a11, Kathmandu D40/6 47b1–b3). These inner channels from (1) to (32) are derived from the Hvacāratantra (ed, I.1.16–18). The Dākārṇavatānta adds four inner channels from (33) to (36) to them.
55 The Dākārṇavatānta, Ms, Kathmandu B113/6 83b5–b6, Kathmandu A142/2 53b1–b3, Kathmandu D40/6 49b2–b4.
56 The Dākārṇavatānta, Ms, Kathmandu B113/6 86b5–87a3, Kathmandu A142 /2 55b4–b9, Kathmandu D40/6 51b4–b8.
57 The Dākārṇavatānta, Ms, Kathmandu B113/6 65a5–a11, Kathmandu A142/2 60b5–b10, Kathmandu D40/6 56b5–57a1. These colors are called mudrāsaṃketa in this tantra. (Compounds are frequently used in the lines enumerating these thirty-six colors. Hence, it is not easy to define these colors. The Vohitā, commentary of the Dākārṇavatānta, do not explain how to read the lines in detail.) The thirty-six colors appear as colors of objects (gocara) inseparable with one’s senses (indriya). In every color can be observed colors of twelve kinds of metal corresponding to twelve bodily ingredients (dātu): (i) gold/ semen, (ii) silver/ marrow, (iii) copper/ blood, (iv) iron/ muscle (not fat), (v) brass/ skin, (vi) nickel/ flesh, (vii) yellowish brass/ bone, and (viii) – (xii) mixture of these metals/ feces, urine, kapha, vāta and pitta. The details of the bodily ingredients (dātu) which I listed above depend on the interpretation by the Vohitā. The emergence of these colors as lustre (bhāsa) by alchemic practices brings practitioners great magical powers (mahārdāhi).
58 The Dākārṇavatānta, Ms, Kathmandu B113/6 82a4–a5 (= A), Kathmandu A142/2 52a11–b1 (= B), Kathmandu D40/6 48b2–b3 (= C). [Note] mudrāstumudrāstu—A./ mudrāmstu—B./ mudrānte—C.: bhrātrī|bhrātri—A.: vajracakrake|cakracakrake—A./ vakracakrake—C.

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59 The Tantrasadbhāva, Ms, 112a1–113a2. As to the other texts, see also 3.2, 4.1 and 6.1 of this paper.

60 The Samāyogatāntra, chap.22, Ota, 227b3–228a1. The Caryāmelāpakapradīpa, chap.9, Ota, 112b4–113b1. However, in details, the signs introduced in these texts do not have deep relation with those in the Cakrasaṃvara literature. As for the secret signs in the Catuspīṭhatāntra, see section 5 of this paper.

Abbreviations and primary sources

Ms: Sanskrit manuscript.
Tib: Tibetan translation.
Abhidhānottaratantra: The Abhidhānottaratantra, Ms, IASWR I-100 (palm leaf), Matsunami 10 (paper), Matsunami 12 (paper).
Abhidhānottaratantrarāyitī: The Abhidhānottaratantramūlamūlavṛtti of Śūraṅgavajra, Tib, Ota 2130.
Āmnāyamaṇjarī: The Saṃpuṭatantarājaṭikā āmnāyamaṇjarī of Abhayākaraṇagupta, Tib, Ota 2328.
Brahmayāmala: The Brahmayāmala = Picumata, Ms, Kathmandu A42/6.
Cakrasaṃvararāyitī: The Cakrasaṃvaratantrarāyitī of Bhavabhaṭṭa, ed, Janardan Shastri Pandey (see Cakrasaṃvaratantra), Sarnath, 2002./ Ms, IASWR I-33 (palm leaf).
Caryāmelāpakapradīpa: The Caryāmelāpakapradīpa of Āryadeva, Tib, Ota, 2668.
Catuspīṭhatāntra: The Catuspīṭhatāntra, Ms, Kathmandu B26/23 (palm leaf), Cambridge 1704(12) (palm leaf), Kathmandu A138/10 (232)
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Secondary sources

Sugiki, Tsunehiko. 2003: See the Vajradākatantra.
Törzök, Judit. 1999: See the Siddhayogesvarīmata.

〈キーワード〉 Cakrāśaṃvara, chomā, Dākārṇavatrantra