

COMMENTARY ON THE SACHANA OF THE BODY MANDALA OF CHAKRASAMBARA
GIVEN BY HIS HOLINESS JONG RINPOCHE.

The purpose of taking the profound teachings on the practice of the Body Mandala of Chakrasambara is to lead all sentient beings to enlightenment. Explanations on the profound and secret teachings of the body mandala are contained in four different commentaries or the commentaries on the generation stage and the completion stage by Samcheb (Samchen) and by Pabo.

Whenever the teachings were imparted it was done on the basis of these four ~~books~~ commentaries, ^{both} ~~the~~ commentaries ^{on The GENERATION STAGE} by Samchen and Pabo have only 18 pages each. The commentary used here is a compilation of notes written by His Holiness Trijang Rinpoche and is a condensation of the four main commentaries, Pabongka Rinpoche imparted these teachings to H.H. Trijang Rinpoche.

I shall start by giving ~~x~~ the oral transmission.

In order to receive these profound teachings one has to generate the purest motivation as it was explained yesterday, one must have the strongest intention to bear any hardship to the point of even be willing to take rebirth in the deepest hell for the sake of a single sentient being. One becomes encouraged to practice for the sake of sentient beings by reflecting on the various sufferings of mother sentient beings, thus develop the purest motivation of the enlightened mind. Furthermore these teachings should be applied to one's daily practice to subdue ~~one's~~ one's uncontrolled mind, so listen to these teachings with the purest motivation and intention to tame your unsubdued minds.

Listening to dharma should be devoid of the three defects, for an explanation on these please refer to the Lam Rim, specially when one listens to tantric teachings it is very important to visualise the house as the celestial mansion, and the Guru giving the teachings either in the form of Chakrasambhara or of Vajradhara, and the listeners should visualise themselves in the forms of great viras or heroines. Why is it so extremely important to visualise as mentioned? the reason being that in the vajrayana the impure vision has to be abandoned for the pure vision. Tantric teachings have to be kept secret as it can be quickly illustrated in the story ofShepa who travelled to visit the Court of China and was asked by the Emperor to tell him the name of his personal deity. Shepa was very strict in his practices and did not want others to know about his yidam, Shepa enjoined the King that if he wished to find out about his yidam to please send all the attendants and servants out of the room. When they were left alone Shepa told the Emperor " My deity is Vajrabhoni ", anyway serious practitioner do keep their personal deities very secret.

First of all, how did this whole universe start? How did from the beginning elements and sentient beings ~~exist~~ inhabiting the form and deva realms, the hells, etc, evolve? When all these realms with their different types of beings including the human, animal and preta realms, etc, were started the lifespan of the beings was uncountable (inconceivable?), the lifespan was of 30,000 years initially but its duration changed following the evolution of the various cycles of the kalpas.

At the time of the degenerated era Shiva appeared on earth , he had four ~~ix~~ different aspects : peaceful, increase, powerful , and wrathfull. The peaceful aspect of Shiva was white and situated at the north eastern side of Mount ~~Sumeru~~ Sumeru , the increasing aspect of shiva was yellow with ~~ix~~ eight heads , and was situated on the summit of Mount Sumeru (#) , the powerful aspect of Shiva was red , in union with his consort and remained on the very peak of Mount Sumeru (#) (one aspect missing) .

These three (#) aspects of Shiva were possessed by the three great ~~poisons~~ poisons, having great attachment Shiva was always entering in union with his consort, because of his tremendous anger and hatred shiva was constantly killing , destroying sentient beings , also because of his ignorance shiva had no knowledge of what has to be done and what has to be abandoned. Shiva's wrathfull aspect had been transformed ~~ix~~ into two different aspects in the world, one is Mahabhairava in Maggada, and the other one is Kalengatso . . .

At that time from the sky descended four gods, and four smell eaters who were accepted by the wrathfull aspect of shiva as his followers , as their Lord, Shiva sent them to eight different parts of India . The four gods and the four smell eaters are included among the 24 heroes and heroines whose names originate from shiva (check) . Next came four yakshas and four ^{Spies} cannibals (#) to pay obiesience to shiva who accepted them as his followers and gave them eight different places of the world to be ruled with their retinue . Then , four nagas and four demi-gods came to shiva who took them as his followers, he gave them eight different places of the world , after these came four horrible humans and four lunatics who were appointed

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guardians of the doors, and the four guardians of the intermediate directions . So, shiva had control over the whole world with its 24 ~~xxxxxx~~ places being ruled by his people and gods who started all kinds of evils. In this way shiva became the universal king of the ~~xxxx~~ world, at that time all the different gods, ~~xxx~~ nagas, etc of the 24 places used to invite shiva to present him with various magnificent offerings, they held feasts by sacrificing animals to him . Shiva was very busy doing non-virtuous actions like killing sentient beings in a moment and many times , also in day he was entering in sexual union with his wife uncountable times , shiva was involved in doing ~~xxxxxx~~ many non-virtuous actions because of his great ignorance , therefore he had not ^{enough} time to go to all the places where he was invited, instead of going himself he used to send different parts of his body to represent him , for instance his lingam, and he told his followers to make offerings to the parts of his body . It is ⁱⁿ this way that in the 24 ~~xx~~ places shiva's followers began to offer ~~xxxxxx~~ animal sacrifices to worship him , an example can be found even nowadays in the ancient place of Jallendar ~~xxxx~~ where shiva sent his head which is still worshipped as a stone by the hindus who do not let it to be seen by others. In a similar way , in each of the 24 places are found the different ~~xxx~~ parts of shiva's body as objects of whorship for his followers , but later on the 24 places were turned into the 24 places of chakrasamvara. In this fashion shiva ruled the whole world for thousand of years, and he kept the beings involved in doing non-virtuous actions, so for uncountable years the whole world was in such miserable state. There are numberless buddhas , but none appeared during ~~the~~ ^{miserable} ~~miserable~~ time because the manifestation of a buddha on this earth

depends on the sentient beings who must have ripened their karmic results to enable them to see the buddha and receive his teachings.

If from the side of the sentient beings there is no accumulation of virtuous actions to enable them to see a buddha and receive teachings, eventhough the buddha is qualified there is no way for an enlightened being to appear, therefore ~~it~~ it mostly depends upon oneself and one's virtuous actions together with one's purest motivation. This shall be illustred in the following story.

Someone ~~prayed~~ asking to take rebirth and meet with Shakyamuni Buddha , to be shown 500 different types of magical performances and realise the ultimate truth . These prayers were made by a certain man who was later reborn on the bank of the Ganges and was known as the great teacher Kashiana . In order to bring Kashiana in the pure path Shakyamuni Buddha had to show him 500 magical performances because Kashiana had ^{prayed} ~~prayed~~ in a previous life requesting for such feats. At the time of Shakyamuni Buddha Kashiana was very proud of his own practices and achievements, whenever he heard people exalting buddha as a great teacher , he thought himself to be the real enlightened being and felt no proper faith towards buddha. Kashiana met Buddha who performed many great magical performances for him , but each time Kashiana thought that he was himself an enlightened arhat , and he did not generate faith in Buddha. Once Buddha performed the magical feat to go the "heavens to bring back some alms food which he offered to kashiana who asked buddha from where he had brought it ? Buddha told him that he came from the heavens . Kashiana ate the food which he ~~is~~ found delicious , but eventhough buddha

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had performed this magical feat kashiapa was not impressed as he thought himself to be the enlightened one and he did not arise faith . Kashiapa used to stay nearby a cave which was his kitchen and a terrible naga lived in that place , once buddha asked kashiapa if he could spend a night in the cave, kashiapa answered that he could stay for a night in the cave if the naga did ~~not~~ not disturb him. As buddha had been allowed by kashiapa he went down towards the cave . As soon as buddha was approaching the cave the naga became ferociously angry and he billowed thick smoke from his mouth aiming at buddha who also used his magical power by sending terrible smoke out of his mouth to the naga. As buddha was nearing the cave the naga billowed even more smoke at buddha who did exactly the same to him. There was no way for the naga to destroy or harm buddha , instead buddha ~~x~~ conquered the naga who transformed into a very peaceful and gentle snake . In the morning buddha wrapped the naga in his robes and brought it to kashiapa who had been thinking that the naga had killed buddha. Kashiapa asked buddha " Did you have a ~~xxxx~~ nice stay ? " buddha said " Yes " , Kashiapa asked " Did the snake make any trouble during the night ? " and buddha replied " No " . Kashiapa asked buddha " What are you bringing from the cave ? " buddha said " I have brought the naga with me " and he showed kashiapa the naga resting peacefully , kashiapa was very ~~xxxxxxx~~ surprised that buddha had overcome the fearsome snake , kashiapa still thinking that he was an arhat told buddha " You are very great , but I am great too ! " , and he did not generate the purest motivation at that ~~xi~~ time .

All the buddhas can lead sentient beings into the perfect path

by teaching them the profound path , but at that time kashiapa's mental continuum was not ripened, and there was no way for buddha to teach him , buddha had to use 500 magical performances in order to bring kashiapa into the perfect path . Each year at this period there used to be great gatherings of people , as kashiapa was recognised as an enlightened being he received many offerings, he then had the thought that the annual time for the gathering was soon and if buddha was not leaving but remained ~~there~~ he would take all the offerings . At the very moment when kashiapa had this thought buddha left. "any people came for the celebration from various parts of the land , and kashiapa obtained large amount of offerings , food , in fact all kinds of gifts. As soon as kashiapa received all these offerings he thought if buddha came now I could present him with some offerings , simultaneous with this thought kashiapa saw buddha coming by, and he welcomed him for his arrival asking " You were missing for the last few days , where did you go ? " . Buddha replied " You previously thought that I should be going , thus I departed " ; Kashiana recognised that buddha was very great because he could read other people's minds , but nevertheless he still held himself superior because he too had telepathic power, and he could not generate faith in buddha. Kashiana then asked buddha " Why have you just come back right now ? " , buddha replied as " You just thought that I should come back , so I did " .

As buddha had manifested 500 different types of magical performances Kashiana arose faith with the thought that Buddha was really very great , but still he viewed himself as an arhat and therefore also

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great. Buddha then told him " No, you are not an arhat, you have not even entered the path so how can you realise arhatship ? " . Kashiana said " If I have not realise arhatship please teach me the perfect path. - Buddha instructed ~~kashiana~~ kashiana who later achieved arhatship and became one of buddha's foremost disciple , and kashiana's followers became also disciples of buddha such as guru kashiap (?). Having boundless qualities in buddha manifested many different forms showing magical performances and in this way he liberated kashiana , and numerous sentient beings into the path . Consequently one has to always recollect all the qualities of Shakyamuni Buddha and generate the intention that one must also anyway gain the fully awakened state in order to help sentient beings . One should not doubt thinking if buddha had come to really help sentient beings and to bring them liberation how is it that sentient beings are still in samsara ? - It is possible ~~xx~~ to arise such wrong views , but it has been already explained that it is a person's non-virtuous actions which prevent him from meeting Buddha , hear his profound teachings and receive his blessings , therefore one has^T recollect the qualities and skilfull means of Buddha in order to help sentient beings.

The story that you have heard is not specifically related to the present teaching, but is a general story to inspire you with faith towards the great qualities and achievements of Buddha as these were shown in the story of Kashiana.

Although sentient beings at the time of shiva's rule ~~xxx~~ were miserably suffering, Buddha could not manifest and give teachings because sentient beings had not ripened the proper karmic results from their accumulation of past virtuous actions .

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So, at that time the three different aspects of shiva (~~which~~) were in the three different places of Mount Sumeru in the world, his wrathful aspect manifested itself into various devas and nagas oppressing the whole world which was in a miserable condition. In order to help and liberate sentient beings the great enlightened being Chakrasamvara manifested in various forms to control the different aspects of shiva. At that time the sambhogakaya aspect of Shri Heruka which was in Akanistan understood that it was the ripe moment to conquer all the nagas, devas, etc, following shiva, instead of manifesting in a peaceful form Heruka appeared in a wrathful form to subdue shiva and his retinues, and specially he manifested in the form of chakrasamvara with four faces and twelve arms together with the five dhyani buddhas, all the offering goddesses, all the sixty two deities of his mandala, they all manifested on the earth in the forms of wrathful aspects and they counteracted all shiva's followers. Chakrasamvara with his manifestation into the sixty two forms of the deities of his mandala went to the twenty four places which were held by shiva's followers ~~and~~ ^{who} ~~they~~ were all subdued and conquered and ~~they~~ became liberated. The emanations of chakrasamvara were told to always be situated in the twenty four places instead of ~~the~~ shiva's followers. The beings which are trampled down under the feet of chakrasamvara and in the twenty four places are those followers of shiva. It is told that in the twenty four places the sixty two deities of chakrasamvara are always present for all sentient beings to adore them ^{giving the} opportunity by visiting these sacred places to accumulate more merits. The twenty four places are blessed by chakrasamvara and his sixty ^{two} deities are found in it.

By conquering all shiva's followers the manifestation of chakrasamvara went to the top of Mount Sumeru and conquered all the different aspects of ~~shiva~~ shiva by displaying many different motions of dancing as well as physical and verbal, and by producing different sounds of wrathful activities. Chakrasamvara in this way and in one moment manifested many different virtuous activities which could have taken one kalpa, and he established all the followers of shiva and sentient beings in the path of enlightenment. The twenty four places ^{which} were initially ruled by shiva's followers were later overcome by the emanations of chakrasamvara. Shiva's limbs were objects of worship for his followers who offered flowers and poured water on them, actually these were transformed by chakrasamvara into his twenty four places, for i.e. ~~at~~ Jallandar, Adancanala and Prachanda were names given originally by (the followers of shiva or by chakrasamvara ???) ... in this way the places where people used to make offerings to shiva's lingam were ~~placed~~ placed into chakrasamvara's mandala, therefore nowadays if you go to such place as Jallandar, it has been turned into a pilgrimage place for ~~his~~ followers of chakrasamvara as well as for hindu followers. After knowing how chakrasamvara manifested and conquered all ~~the~~ shiva's followers we have to find out the original ~~source~~ source of chakrasamvara's teachings, there are many root tantras of chakrasamvara with their explanatory commentaries, and these are the original source of chakrasamvara teachings. It is told in accordance with ancient history that after conquering shiva and his ~~followers~~ followers Buddha himself gave the chakrasamvara's teachings on the summit of mount sumeru, the teachings had been requested by Vajranani.

In reference with the historical buddha it is told ^{that} Shakyamuni Buddha gave the chakrasamvara tantra in southern India at Danda-
- kasha (?), the longest root tantra is said to be contained
in ... chapters, but in general teachings on chakrasamvara
are based on the chakrasamvara small root tantra contained in
fifty one chapters or seven hundred stanzas.

We have to know the benefits of chakrasamvara's teachings and
practices which have been explained in the following five points:

The practice is more powerful and easy

Unlike other tantric practices chakrasamvara practice becomes
more powerful, and easier to receive blessings during the period
of ~~the~~ degeneration when people wrong views and non-virtuous
actions increase. A practitioner of chakrasamvara will be able
to obtain siddhis faster during the degenerated ~~era~~ era. It
is mentioned in tantric texts for the practice of other deities
that as degeneration increases it is necessary to recite four
times the original number of mantras which were prescribed
in former times, for i.e if when retreating formally on a deity
if one had to recite one hundred thousands mantras, in the dege-
nerated era one had to recite four hundred thousand~~x~~ mantras, but
this does not apply to the practice of chakrasamvara. Why? because
chakrasamvara overpowered mahabairava and kalinga whose ^{universal} power
increases during the degenerated era, actually the stronger
the enemies of chakrasamvara become, the antidote of the oppo-
sing forces of chakrasamvara's power to destroy mahadeva and
his consort also becomes stronger. Therefore one has to
understand that this is the only practice which becomes deeper
and easier in ~~always~~ receiving the siddhis always ~~in~~ because
of chakrasamvara increasing power in conquering mahabairava and

The practice brings quicker blessings and siddhis

Why do the teachings and practice of chakrasamvara bring quicker blessings and siddhis in the degenerated ~~xxx~~ era ?

When the great Vajradhara gave the teachings of chakrasamvara he manifested the mandala on the summit of Mount Sumeru, it is told that the mandala is still there as it was not dissolved after the teachings were given. In other tantric teachings given through ~~x~~ mandalas, Vajradhara absorbed the mandalas back in himself but chakrasamvara's mandala was left to remain on the summit of Mount Sumeru, therefore we have more obvious opportunities to gain realisations with the practice of chakrasamvara than with other deities. The eastern gate of chakrasamvara's mandala faces towards our world Jambudipa (☞).

An other reason why we enjoy an easier opportunity to receive the attainments of chakrasamvara during the degenerated era comes from having the twenty four sacred places such as Kadanapala, and Prachanda, etc, blessed by chakrasamvara ⁱⁿ in this ~~xxx~~ world, and furthermore all the great heroes and heroines are still inhabiting ~~xxx~~ with their retinues those places.

It is told that a practitioner of chakrasamvara in this ~~xxx~~ degenerated era even if he belongs to ~~x~~ a low cast or has not a very sharp intelligence will be naturally blessed by chakrasamvara himself and become an object of homage and adoration for other sentient beings.

A chakrasamvara practitioner blesses by his sole presence all his surroundings, in that way his friends and followers will also be lead by and receive the blessings of chakrasamvara. So, a practitioner of chakrasamvara does not only benefit himself

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but his whole environment . Whoever has made a relationship with the practice of chakrasamvara will be finally lead into the final enlightenment through the blessings of chakrasamvara. If one meets a practitioner of chakrasamvara, just by seeing him just by hearing his name , and by touching him , one's ~~impurities~~ impurities and negativities become quickly cleansed ^{and} purified through the blessings of that yogi . It is told that whoever sees a chakrasamvara practitioner and arises faith towards him will be reborn as a king or a renowned being in a coming lifetime. As a practitioner of chakrasamvara if one recites the rootmantra, and near heart mantra, it will be extremely powerful to purify one's negativities and all non-virtuous actions , therefore this is the most profound mantra recitation practice.

In other tantric practices one has to follow various rituals, in chakrasamvara there is no need for it, ~~it~~ just by concentrating on the recitation of the mantras siddhis will be received .

If one practices chakrasamvara, ~~does~~ the retreat , and the fire puja in order to be able to do the four types of actions there is no need for other practices, .

A practitioner who always visualise^s himself in the form of chakrasamvara knows that whatever amount of food or drinks , ^{is taken} even a little , he is making it in chakrasamvara , and it becomes his own accumulation of merits . Also by thinking of making offerings of all things to chakrasamvara , then all phenomena or surroundings which are perceived are recognised as chakrasamvara, and all objects that are enjoyed become the source of accumulating merits . It is very beneficial to ~~practice~~ do a serious daily chakrasamvara practice , if people read and write sometimes chakrasamvara's teachings, or just admire the

occasionally, or even only just touch the texts of chakrasamvara they will be benefitted and take a higher rebirth in the coming lifetime . It is possible to be reborn as a universal monarch by doing virtuous actions , ~~and~~ reading and writing chakrasamvara's teachings. Here the benefits of the practice of chakrasamvara have been briefly explained , they actually could not be told eventhough one has a thousand mouths . If you really wish to gain the highest enlightenment in this ~~degenerated~~ degenerated era chakrasamvara is the only swift ~~way~~ path that you have the opportunity to practice in your daily life. The sakyapa Dago Gyaltsen said that the practice of chakrasamvara had been praised as ~~the~~ the most profound practice for oneself to receive the supreme siddhis. Before a practioner achieves ~~the~~ chakrasamvara's teachings free ~~of~~ of any distraction or laziness he has to do these practices with great effort and single pointed concentration .

The four mantras of chakrasamvara have been praised as the most powerful to eliminate one's negative actions.

((Lineage Gurus))

There are many great practioners of chakrasamvara who ^{are} lineage gurus, we have to understand and realise the biographies of all these gurus, but to tell the biographies of all the ~~gurus~~ gurus in details will be very lengthy, so instead of classifying the names of all the great teachers I shall read the oral transmission. All past great yogis and scholars who realised the ultimate truth have not always been related to the practice of chakrasamvara. Here what is going to be given are not only the names of the lineage gurus of chakrasamvara but also some of the great teachers and I will describe them briefly .

The first is the great Mahasiddh, Saraha , the second is "aga-
jurna who is one of the eighty mahasiddhas of India, the third
~~xxx~~ is the very secret Shawaripa, the fourth is the great
teacher Luwipa, then the dakini Dakirapa, the great ~~mini~~ minis-
ter Dinkipa, the great mahasiddha Gandhikahor, Tilbupa, the great
teacher ~~Ruk~~ Rupelshab , the great ^VDzalandara , the great teacher

^V Nakpo Chopā who was such an enlightened being and so powerful
that he could threaten a tiger ~~xxxxxxx~~ looking , and also
control wild buffaloes , with the power of his eyes he made
all animals come like antilopes , and fruits drop from the trees.

Nakpo Chopa was a great enlight ened being who possessed special
powers , he used to walk one and ~~xxx~~ half feet above the
earth . The great ^Pabongka ~~ix~~ is said to be the emanation of
Nakpo Chopa. Whenever Nakpo Chopa went his head was protected
by a large parasol which was not held by anyone and he was

accompanied by the natural sounds of damarus playing by themselves,
he had the special power of walking on water without ~~xxxxxxx~~
drawing by putting his clothes on it. A great disciple of
Nakpo Chopa was a great minister called Kushala Gawen Kenpo
who possessed ~~xx~~ supernatural powers through the practice of
Chakrasamvara (the story that follows was not clear)

Gawen ^Aenpo held a bell in his hand , the king was jaleaus of
his minister. The minister was a great yogi and a manifested
form of chakrasamvara. The king ruled the kingdom of ...

and was a follower of hinduism~~x~~ when he was ^{shown} by the minister
a picture of Heruka and was explained that ~~Kakabax~~ Mahabarava
and his consort ~~xxx~~ Kalinga were trampled under the feet of
Heruka he became fur ious and said to the minister if you are
doing this on your own wish or with your ~~guru~~ ¹ want

to ~~xxx~~ destroy you or destroy your teacher. The minister told the king that ~~k~~ it was not done by him neither by his ~~xx~~ teacher but that it was a buddhist ... The king was very jaleous of his minister and wanted to compete with him , so he drew a picture of Mahabarava and kalinga standing on chakrasamvara ~~af~~ instead of being trampled by him , he kept the picture hidden for one week in a room . The king wanted to challenge the minister who was not afraid of the king . After the seven days were over the minister and the king opened the room , they found that the painting of chakrasamvara was very glorious having much light coming from it , the painting was much better than before and to the king surprise they saw that it had changed and it was again shiva who was trampled under the feet of chakrasamvara. So, the painting of shiva standing on chakrasamvara had reversed to its original , this made the king arose great faith to his minister , and the king with all the population of ~~his~~ the kingdom of Bengala were converted into ~~buddhists~~ buddhists. The minister and Naga (?) also got enlightened.

After Nakno Chopra comes the great teacher Guhyapa , the secret g teacher Namgyalshab , then the great mahasiddha Tilopa who was a great practioner of chakrasamvara , he was a prince , as instructed by his guru he worked as the servant of a prostitute to find ... Tilopa worked as a servant during the day and at night he practiced . Flames of fire burning out of his body and even in space could be seen . When the prostitute realised this she felt sorry to employ such a yogi as her servant , she confessed all her non virtuous actions to tilopa . Tilopa gave her teachings and she became enlightened, finally the news reached the king who also became a faithfull disciple of Tilopa .

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They all received the consecrations and instructions, by putting these into practice all the people became enlightened and passed in the Kachari pure realm leaving the land empty for some time because all the people had been lead into the highest enlightenment =. Next after Tilopa his disciple who was the great pandit Naropa . All the former gurus were great indian pandits . Now the Padimga Brothers called Jigme Wangpo and Ngawang Dragpa . Then Loq Kya Sherabtsag, the translator Mal Lotsawa Lodro Drag . After these come the great founder of the Sakya sect : the great Sachen Kung Nyingpo who was the son of Kunga Gyelpo , before the establishing of the Sakya sect there was in existence the Nyingma system of Tibetan Buddhism , not finding many great realised beings in the old system and discriminating some wrong paths Kunga Nyingpo started a new sect or the Sakya sect =. For eleven years Kunga Nyingpo had great teachers like P. Lotowa Shant and Dewana, etc (?), but he specially received teachings from Lotsawa Lodro Drag from whom he had the opportunity to receive the teachings of chakrasamvara . ~~Kunga~~ Kunga Nyingpo was not able to receive from his guru the pith of the oral instructions , as he was returning home to Tibet on the way as he was very famous ... for being the son of K. Gyelpo many devotees came to present him with offerings , and specially he received much gold . Kunga Nyingpo send seventeen bars of gold to his teacher ~~KakaxKakax~~ Mal Lotsawa Lodro Drag by messenger . Mal Lotsawa was very happy and proud of his disciple's offering and he ~~had~~ added some more gold to the nile received telling the messenger to give him all the gold when he was teaching a large gathering of people and to say that it was

an offering from his disciple Kunga Nyingpo . As the great master Lodro Drag was exceedingly pleased with the gold offering from Kunga Nyingpo he sent a message to his disciple saying " You have given me this wonderful offering , although I have given you teachings I have omitted to transmit with instructions to you , if you wish to receive the complete g teachings you may come back " People like us would loose faith in a ~~xxxx~~ spiritual teacher when seeing that the giving of with instructions depended on gold , in this case Lotsawa Lodra Drag was an exceptional teacher and Kunga Nyingpo a qualified disciple , so there was no loss of faith between them because they had an extremely good guru and disciple relationship .

Mal Lotsawa Lodro & Drag was a tibetan from Kam , he was very learned in sanskrit and ~~xxxx~~ he had many students coming from eastern tibet to learn sanskrit from him . One day Mal Lodro Drag had to go out and he instructed his students to write a sanskrit composition . The x students did not really understand how to write the composition . Kunga Nyingpo was not ~~xxxxxxxxxxxxxxx~~ a student of the sanskrit class but he had a good knowledge of the subject therefore during the absence ~~xx~~ Mal Lodro Drag he taught on the blackboard how to do the sanskrit composition to the students. When the Lama returned he noticed that the composition was nicely turned and he asked his disciples " Who has composed really ? " They told him that the author was Kunga Nyingpo , Mal Lodro Drag became very angry ^{it} severely and he beatted Kunga Nyingpo saying " It isnot you who should understand stanskrit, but these people " . Mal Lodro Drag used to pretend to have preferences towards his ~~xxxxxxx~~ country fellows

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~~and xxxxxxxxxx~~ and show less interest in Kunga Nyingpo, but Mal Lodro Drag was an enlightened being who was free from attachment towards his ~~own~~ country folks and anger to ~~strangers~~, it was just his skiffull method to help sentient beings. Actually when Mal Lodro Drag passed away, he did so without abandoning his physical body and he went to Kachari pure ~~xxx~~ realm, during his passing most people heard divine music played by offering goddesses, they also saw many flowers falling from the heavens. The disciple of Mal Lodro Drag : Kunga Nyingpo is the founder of the Sakyana sect, he received the practice of chakrasamvara from his spiritual teacher, his outward appearance was not the one of gelong but of an unasaka. Kunga Nyingpo was recognised as the emanation of Manjushri, he was a married Lama who had two ~~xxx~~ sons called Pagna sonam Tsemo and Tragma Gyeltsen. Once when it was very cold Kunga Nyingpo kept his two boys under a blanket laying by his right and left sides, a disciple of his came to visit and lost faith thinking " My Lama is non different from an ordinary ~~xxx~~ person, he is just a married man " As soon as the disciple lost faith by letting this criticism arise in his mind the Lama knew ~~xxxxxx~~ with his claivoyance what happened and said " In vajrayana to disparage one's guru is the worst breaking of vows, look at my two soles ". The disciple saw on one of his sole ~~xxxxxx~~ chakrasamvara's whole mandala and on his other sole "vajra's whole mandala. Kunga Nyingpo was a very enlightened being who could manifest into six different bodies simultaneously, for i.e. he could be teaching at some place and at the same time be performing rituals, or give instructions at other places. When he passed away he showed at the same moment four different

aspects of his body. Kunza Ny ingpo with his ~~x~~ older son ^v Sonam Tsemo and his younger son ^v Dragna Gyeltsen were unapasakas and they are known as the "Heap of rice" (), next come the two cousins of Dragna Gyeltsen who were ^v Sakya Pandita and the ~~xxxx~~ protector ^v Cho Gyal Phagpa, these last two were gelongs and were named "The two reds". After Cho gyal Phagpa comes ^v Shang Koncog Pal, then ^v Draguna and the Holy Lama Sonam Gyeltsen=^{? Dam}

After Sonam Gyeltsen comes The great Tsang Kana.
(purest motivation)

So far some details of the biographies of certain lineage gurus of chakrasambara have been mentioned, there is no need for clarification, and you can find a full explanation of the lives of the lineage gurus in books. I was requested for an english translation of the biography of Pabongkapa, but may be one day yourself you might be able to read ~~ix~~ ^{his} ~~ix~~ detailed biography contained in the long volumes, anyway in order ~~x~~ to make you understand him, I shall give a brief account of his life.

Pabong kapa received these chakrasambara teachings from Yab ^{boundless} R~~xxxx~~he. In tibet Pabongka was well known for his activities and his fame was widespread over eastern, central tibet, in fact ~~all~~ over tibet, but still we did find some people who disparaged Pabongka. anyhow, for our lineage he has been one of the greatest holder of this doctrine. There are many groups of people who used to disparage the great pabongkapa ~~saying~~ ~~xxxxxxx~~ going as far as saying that he was like the devil, but there was no one who could appear in front of us and directly disparage him, they can only do it in an hidden manner by spreading rumours.

(change of tense ?) but it is important that you should not be ~~x~~ mislead by these kinds of stories. Even during the appearance ~~xxxxxxx~~ on this earth of Shakyamuni Buddha whose body possessed all the major and minor physical marks of a divine body which was ~~ix~~ magnificent like the rising together of thousand suns people reacted against him.

There were such persons like the Tristikas, and Devadata
at all
who had no faith in him because of non virtuous karmic actions
and who even tried to kill him. The teachers of the Tristikas
and Devadata were also disparaging Shakyamuni Buddha, the Tristikas
teachers were caused ~~because of~~^{by} their non virtuous actions to be
born in the hells, in the story it is told that messengers were
sent from the hells. Devadata was Shakyamuni Buddha's cousin
still he tried to kill Buddha many times and was constantly
criticising him, as the result of his bad actions he had a
vision of the hot hells, as soon as he saw from his own eyes
the miserable life of the hot hells faith arose and he ~~asked~~
chanted the refuge formula "I take refuge in the Buddha, the
Dharma and the ~~community~~" as the result of taking refuge he was
told that he did not have to take rebirth in the hot hells in
that very lifetime, but in the future: yes because of his heavy
non virtuous actions of ~~repeatedly~~ constantly disparaging Buddha.
But, as Devadata took refuge in the Buddha when seeing the hot
hells while still alive, it was prophesised by Buddha that in
the future Devadata would be reborn as a Pratyaka Buddha.

Also, the great Tsongkapa whose incomparable activities were like
those of Shakyamuni Buddha, and whose virtuous actions spread
like those of Buddha, was disparaged by people.

When Gyatso Pema Rinchen came to Tibet as soon as he was in the
presence of Tsong Kapa without showing the proper respect he sat
on the same seat as Tsong Kapa. Later because of receiving
the authentic profound ~~teachings~~ condensed teachings from Tsong
Kapa ~~in~~ Gyatso Pema Rinchen arose a very strong faith and
without he became his foremost disciple in Tibet. Although
there were no scholars who could compete with Tsong Kapa
in debate some of his contemporary scholars were writing
contradictory works implying that there were Eighteen (18) Circles
of mistakes to be found in Tsong ~~xxxx~~ Kapa's compositions.
This was a misunderstanding ~~based~~ of not getting the right
idea of Pema Tsong Kapa's perfect view.

Lama Tsong Khapa's biography tells ~~how~~ ^{how} later the scholar who composed contradictory works did recognise having been mistaken, but some of his followers had gone to India and published the Eighteen Great Circles of ~~xxx~~ Mistakes on the works of Tsong Khapa. So those people who published this text are like these persons trying to stand up TTY?

One of the mistakes pointed by this scholar was that the subtle mental obscurations as understood by Tsong Khapa were part of the mental obscurations (check), in fact this scholar did not understand correctly Tsong Khapa's view which is the correct ^{view} as expressed in the ninth chapter of the Bodhicaryavatara. When Tsong Khapa was referring to the wrong views held by the other philosophers the scholar took those references to be the actual view of Tsong Khapa, and it is on this basis that he wrote his contradictory work. There is no way for me to explain this point, you will have to find in the ninth chapter of the Bodhicaryavatara in which manner the wrong views held by other philosopher are established by ~~sg~~ Shantideva. So, during the time of Lama Tsong Khapa there were no scholars who could defeat him in debate, also later there was a great gelugpa scholar who held lama Tsong Khapa's correct view and could debate with the proponents of the Eighteen Circles of Mistakes and could defeat them. In the time of the great Pabong Khapa some people were saying that he was a devil, also some of our contemporaries have said that Kyabje ^{Ka} 'rijang Rinpoche was an emanation of the ~~xxx~~ devil, and that the teachings of Heruka belong to the devils' traditions. Anyway these kinds of people who blab out these rumors, and write contradictory works would not speak out openly, they would only spread rumors in order to instigate others. Anyhow what we have to understand is that those who have taken great trouble in spreading ~~xxxx~~ contradictory works and in disparaging the great vajradhara Pabong Kha Rinpoche and 'rijang Rinpoche who are the holders of the Triple Gems and who possess all the qualities of Shakyamuni Buddha, those people themselves spend their lives with women drinking alcohol, they are not reliable and ~~are~~ are not qualified. There is no need for me to show any kind of partiality or attachment, ~~xxx~~ we have to know how to discriminate. Eventhough someone disparages and writes contradictory works there is nothing that we have to worry about. ^t It is only the people who see the importance and the value of the pure doctrine who really have to hold it and preserve it by their moral

as they do all the activities in accordance with the teachings, then they can show some kinds of things like that, but the people having lax morality cannot worry us and are instead objects for us to generate compassion. Those who really understand the dharma will really hold their own dharma, those who haven't been able to hold their own, their own doctrine becomes ~~xxxxxxxx~~ destroyed, unreliable and they try to disparage others' doctrine. A qualified guru should possess ~~xxx~~ the principal ~~qualiti~~ qualities ^{of} the Three Higher trainings and principally he should be ^{scrupulously} disciplined according to the rules of vinaya. In this degenerate period people are very fond to see high lamas ~~xxxxxxxxxxxx~~ performing magical arts. In order to make understand that Pabongkha did possess these kinds of powers I will speak of one event. In eastern tibet lived Pabo Dorje Chang an enlightened being ~~and he~~ ^{who} was the guru of Pabong khapa as well as his disciple. Pabo Dorje Chang heard that ~~Kakawngkha~~ ^{abongkha} was ready to travel to eastern tibet, he sent a letter to him requesting Pabongka to come to visit him in Chando when he was returning back from his journey and not when he was setting out. The reason Pabo Dorje Chang asked ~~abongka~~ not to come at first was because ~~he~~ he knew that he was going to pass away soon, and he was planning for his body to be cremated ~~by~~ with the rituals done by Pabongka when he ~~would~~ stop on his way back. Pabongka replied that he would visit him anyway. After the exchange of letters when Pabongka was coming from central tibet ^{who met} Pabo Dorje Chang sent a special messenger ~~xxxxxx~~ Pabongka on his way and insisted that he should not come, ^{abongka} sent the messenger back saying that he was ~~still~~ still coming anyway and that he would also visit him on his way back, so please do not impede me. The messenger told ^{abongka} Pabo Dorje Chang of Pabongka's determination to come. Pabo Dorje ^{hang} thought "I have requested ~~him~~ not to come twice as he could have come on his way back" In his message Pabongka was saying " ^{am} very sad as you do not let me come ". Again Pabo Dorje Chang sent a letter mentioning " You have to go to the end of eastern tibet, have to visit many sponsors and high lamas and act for the benefits of sentient beings, it will take you a long time, and anyway you ~~xxxxxxx~~ can have a long rest ~~xxxx~~ here on your way back. I was thinking that if you visited ^{me} now, and again later this would make a long and harduous journey for you. To this ^{abongka} answered that he was not in any hurry and that he could even stay a long time on his first visit.

So Pabong ka went and spent some days at pabo Dorje Chang ~~xxxx~~ ^{who} requested him to

grant him the blessings of Vajra Yogini. Pabongka said " There is no need for me to impart Vajra Yogini's blessings to you as you are yourself the holder of the complete teachings of Vajra Yogini, in fact it ~~is~~ is me who should be receiving Vajra Yogini's teachings from you. After a long argument they decided that they would do the self initiation together and then would alternatively teach each other. That day there was no need for the attendants who were told that they could lay in the sun. Both received Vajra Yogini's blessings, first Pabon Dorje Chang gave it to Pabongka, and then Pabongka gave it to Pabon Dorje Chang. As the attendants were laying in the sun suddenly they saw a bright white rainbow in the sky above ~~the~~ the lama's roof, actually the white rainbow was a preliminary sign showing that Pabon Dorje Chang was going to pass away soon. The attendants thought that both lamas were enlightened beings with great fame, and that themselves were unfortunate beings who could not see the real qualities and realisations of their teachers because of having accepted many offerings from people, and as the result of their non-virtues they were not able to truly see them. The attendants said " Actually who can see from the appearance of this white rainbow how great our lamas are", in such manner were the attendants discussing while laying in the sun. The next day Pabongka did a special long life puja for Pabon Dorje Chang, during the long life prayer when he was offering the mandala he made the special request " May you live long for the benefits of sentient beings ". When the mandala was offered to him Pabon Dorje Chang did not give one word of promise to do so ". Pabongka put the mandala again on the table and insisted many times requesting him to live long for the sake of sentient beings" because of the persistent requesting and prostrating for his long life Pabon Dorje Chang finally promised " Ok, Ok ". A few days later Pabongka ^{was leaving} ~~left~~ to continue his journey with all his attendants and horses ready when at the door Pabon Dorje Chang asked Pabongka to stay a bit longer and drink tea together. Then, Pabon Dorje Chang said to Pabongka " The day when you did the long life prayer because your long life puja was powerful and you requested with ^{such persistence} ~~instance~~ I had to promise to have a long life, but I have already promised the dakinis that I will go to Kachari as soon as possible. Well I have given these two promises, and now I do not know which to keep. "

Pabongka replied " In the pure realms ^{where} of all the dakas, dakinis, heroes and heroines reside ~~and~~ and where the mandala of

of Chakrasavarva actually exists there is no shortage of enlightened beings, whereas in this world enlightened beings are scarce and people like us need ~~you~~ such an enlightened being like you . If dakinis are discontent, they should not show jealousy towards us because we are in real need of enlightened beings . Although you might have promised the dakinis that you will be going soon, please be kind and stay for the benefits of sentient beings who ~~lack~~ miss enlightened beings like you . He continued to insist . " Pabo dorje Chang said ~~at~~ " Of course ~~we~~ ^{you} are right, but I have promised the dakinis already , so what to do ? " Pabongka answered " Although you have already promised the dakas and dakinis to go to ~~vachari~~ ^{vachari} as soon as possible, why don't you do a special non-objectifying meditative absorption on ^{the} emptiness of your promise . " Pabo Dorje Chang said " That is a very good idea ". Pabongka felt very happy at his ~~land~~ ^{land} promised to live ~~xxxxxx~~ longer and he continued his ~~h~~ ^h journey to eastern tibet (to Chando) . Following those events, Pabo Dorje Chang started to write several letters to Kongsar Rinpoche from central tibet asking him to come as ~~xxxx~~ quickly as possible. Kongsar Rinpoche after receiving continuous letters from Pabo Dorje Chang decided suddenly to go, when he arrived Pabo Dorje Chang told him " I am very sorry that ~~+~~ caused such trouble obliging you to make such a sudden journey " Kongsar Rinpoche replied " My journey was no trouble, but why did you send one letter after another ? What did you have in mind ? " . Pabo Dorje Chang said " I was solely concerned about my native town which is a very ~~xxxxxx~~ barbarous place where people do ~~xxxxxxx~~ not have much understanding of dharma and lack the real ~~al~~ ^{al} transmission of the dharma ^{therefore} are you are the holder of the Kangyur oral transmission , I wish to receive it from you, and also that all my native people may benefit from it too. " Kongsar Rinpoche said " As you have invited me, actually I can ~~xxxx~~ start tomorrow, where is the teaching's place ? " Pabo Dorje Chang thanked him and asked him to ~~restrxxxxxxx~~ ^{restrxxxxxxx} at least a few days. A few days later Pabo Dorje Chang passed away. Pabo Dorje Chang had initially planned that Pabongka would on his returning journey from eastern tibet be present at his passing ~~xxxx~~ away and that he would have taken care of the rituals, pujas and creations. Subsequently Pabo dorje Chang had thought that Pabongka's journey would take a long time as he had already ~~delaid~~ ^{delaid} ~~xxxxxxx~~ it by visiting him, so as he knew that there was not much time for him to wait he had been writing to Kongsar Rinpoche to come urgently knowing that he would take care of creating his body and officiate the proper rituals. The night that Pabo Dorje Chang passed away Pabongka who was in

Chando had a very precise dream in which he saw a crowd of people lined up saying that ~~there~~ they were waiting for the coming of Pabon Dorje Chang to pay his homage. ~~Xxbongxxxx~~ Pabongka saw himself in the dream, and he also saw many people wearing hats and clothes who were coming one after one ~~and that~~ another (dressed up people?) he thought ~~that~~ that a special welcoming dance was being prepared in the honour of Pabon Dorje Chang, he also saw coming from all directions the goddesses of Chakrasavarana, he again thought that ~~the~~ lama's dances were going to be offered to Pabon Dorje Chang. He saw Pabon Dorje Chang coming in his dream being lead by beautiful young men and women. Pabongka did not have the opportunity to bow down, and Pabon Dorje Chang just smiled at him, in this dream they did not have the opportunity to exchange one word.

In the morning Pabongka told his dream to his attendant commenting that he thought that something bad might have happened to Pabon Dorje Chang. Later on when Pabongka received a letter giving him the news of the passing away of Pabon Dorje Chang he realised then the meaning of his dream ~~xxxxxxx~~ which ~~was~~ he had on the very night when Pabon Dorje Chang passed into paranirvana. So, there were the signs of the rainbow seen right above the lamas' room, and the long life puja lead by Pabongka for Pabon Dorje Chang which were premonitory signs. When Pabongka asked Pabon Dorje Chang to meditate on the non-objectifying emptiness of the promise made to the dakinis, in fact by meditating on the non-objectifying emptiness of the promise he meditated on the non-objectifying emptiness of the guru that is why he went to the ~~ch~~ and it shows that the guru himself is non-objectifying (?). Anyway this story illustrates how Pabongka through his powers ^{had premonitory understanding of} could understand the coming of Pabon Dorje Chang.

Pabongka had a tanka of a long life deity painted by an ~~artist~~ artist who had painted the five dakinis giving the long life attainments with their faces ~~turned~~ turned outwards instead of inwards, he had reversed their positions. Pabongka sent the tanka to Pabon Dorje Chang who then wrote to him to have a better tanka painted. As soon as Pabongka received the letter he commissioned another tanka asking the ~~artist~~ artist to paint the dakinis facing inwards and holding books in their hands. After the coming of the great Pabongka the two letters were found, and in the second letter it was said "I have understood that in the tanka of Chenrezig with the five dakinis ~~have them~~ have them facing outwards and holding books was mistaken because there is no need to bring

long life blessings from outside as they are inner blessings. I have commissioned a similar tanka asking ~~XXXXXXXXXX~~ the painter this time to draw the dakinis looking inward." These two tankas were still to be seen in a monastery in Tibet.

We do not have enough time for me to tell Pabongka's biography in details, but as there are many people who wish to know a bit, and as there are rumors that Pabongka was a demon as well as his destroying the statue of padmasambhava, and padmasambhava's texts by throwing these in the water, I want to say that all these rumors are not true because Pabongka used to practice every year for at least one week the special Taktu (?) practice on padmasambhava. What happened was that one of his disciple who claimed to be one of the closest and foremost disciple of Pabongka did some kind of bad job like throwing?... by throwing that in the river due to his ~~bad~~ evil thoughts, and people spread the rumor that it was Pabongka. So, these kinds of things did happen, but Pabongka and his disciples never destroyed Padmasambhava's statue and teachings. Therefore all these kinds of disparaging rumors said by people against the great Pabongka ~~was~~ were caused by their jealousy and by not being able to hold anything good in their own doctrines. They were jealous of the incomparable activities of Pabongka who was a very famous lama acting for the benefits of all sentient beings. Actually a special realized nyingma ~~is~~ lama called ...Dorje ~~XXXX~~ agreed that Pabongka was a practitioner of padmasambhava and that these rumors of the destructions of statues, the burning of monasteries, etc, were all untrue and that Pabongka kept a special tanka of padmasambhava for his personal practice.

is nyingma Lama ~~XXXX~~ explained the truth in a ~~XXXX~~ lecture that he was giving at Varanasi once,.. So, there are some people who try to spread these kinds of rumors, and to ~~instigate~~ instigate others because of their jealousy and feeling unhappy at the incomparable activities of Pabongka ~~and~~ ^{while} themselves are powerless.

But, ~~XX~~ neither in India nor in the West do these people appear publicly to point out and prove that Pabongka acted in such a manner. His Holiness Trijang Rinpoche was a disciple of the great Pabongka and I have known Trijang Rinpoche since I was twelve years old, we were studying ~~together~~ together, and also I have received tremendous teachings from His Holiness in Tibet and in India. The qualities of H.H Trijang Rinpoche are as immeasurable as the water of the ocean, there is no need for me to clarify, you people might understand this. I have not seen one fault in Trijang Rinpoche I have only met with his great quali'

who are immeasurable. As I was requested to tell Labongka's biography, I have told you in brief ~~something~~ something of his life. You should not worry about not being able to hear about his biography from other lamas because Labongka's biography has already been published in very big volumes. I don't know if the stories which I have just told are found in the books or not? When I looked into the later part of his biography where his passing away is described I noticed that something was missing.

The practice of the teachings of Chakrasamvara are explained within three main topics

- 1 - The required qualities of a practitioner of chakrasamvara.

- 2 - The suitable place to practice the ~~meditation~~ meditation

- 3 - The actual practice.

- 1 - THE REQUIRED QUALITIES OF A PRACTITIONER OF CHAKRASAMVARA.

- a) The practitioner's mind must have been ripened through the common practices of the path.
- b) The practitioner should receive the teachings on both the outer ~~mandala~~ mandala and the body mandala.
- c) The practitioner who has received the initiation has to keep the vows and commitments which were given during the initiation.
- d) The practitioner has to be familiar with the practice ~~of~~ of the body mandala of chakrasamvara.
- e) If one's personal teacher is alive one has to obtain the permission to do the practices. If one's teacher is not alive one should do a special tsog offering, accumulate merits and then realize that one has obtained the permission to engage in the practice.

The first ~~main~~ main quality that a practitioner should possess to practice chakrasamvara body mandala is, as already mentioned to have familiarity with the Three Principal Aspects

of the path. One should have the purest renunciation and the enlightened thought to benefit sentient beings even though one does not possess the right to benefit sentient beings.

Understanding
of emptiness

one should have at least the understanding of the Lam.Rim which affects the mind to renounce the shortcomings of samsara. One has to generate the purest motivation of the enlightened thought to benefit ^{all} sentient beings . These two are the main realisations that a practioner of chakrasamvara should actualise. One who does not have any realisation of renunciation has no way to achieve buddhahood, and it is ^{very} difficult for even a higher type of rebirth to be obtained for the coming lifetimes. Without having the enlightened thought of ~~benefixixxhamixixix~~ benefitting all sentient beings there is no way to realise buddhahood. The realisation of emptiness is ~~wxyxnxz~~ essential for the achievement of buddhahood, but it not a necessary realisation from the initial practice of the path without the basic understanding of the whole teachings, later on one should then become familiar with the correct ~~waddx~~ understanding of sunyata. To teach sunyata from the beginning can be dangerous as it is possible to become mistaken and have the ~~too~~ wrong views of ^{the} ~~two~~ extremes . Renunciation, the purest motivation of the enlightened mind and the correct view of emptiness were presented by Manjusri under the title of " The Three Principal ^{pects} ~~Aspects~~ of the Path " , but these three aspects are not specifically found in the Geluggpa tradition because ~~they are~~ ^{these} teachings ~~which~~ are common in ~~in~~ all the sects , the differences come from their ways of presentations, for instance in the Sakyapa tradition they have " the Instructions on the Cessation of the Four Attachments' In fact the Three Principal Aspects of the Path from the Geluggpa , and the Instructions on the Cessation of the Four Attachments from the Sakyapa are the same teachings, ~~and~~ there are four points because of the four attachments the first two are included within renunciation. For a person who really wishes to enter the path and practice vajrayana the most important or basic foundation is the enlightened thought wanting to benefit all sentient beings . Without this thought to practice meditation, recitation of mantras, etc, there can only be the effect of good karmic imprints on the consciousness but there ~~is~~ is no way that a swift understanding of the deep meaning of the vajrayana can be gained Therefore the understanding and the generation of the enlightened thought for the sake of all sentient beings is the most important point that a practioner should comprehend. Although one has not actualised the real bodhicitta within one's mind still one has to keep the commitments and practice continuously the sadhana , do retreats, recite the mantras, ~~because~~ ^{in this lifetime} eventhough these practices will not help to realise the highest buddhahood they will be very beneficial and be the ripening causes for the coming lifetimes to realise the bodhicitta. ^{Together} With the correct attitudes a

he must preserve all the vows and be familiar with the ritual practices in their totality, without having knowledge of all these there is no way for one to become a practioner of the chakrasavara's body mandala. Vows and pledges are the real root causes for getting the highest attainments (siddhis), the preservations of vows are extremely important.

- 2 - THE SUITABLE PLACE TO PRACTICE MEDITATION.

The places conducive for the practice of the meditation of chakrasavara have been explained in details in the teachings to be like cemeteries, mountains, etc, but there is no need for us to receive a detailed explanation on such isolated places. A conducive place for you is a pleasant place, and if you can find a sacred place which has been blessed by past buddhas, bodhisattvas or great yogis to carry on your practice it is the best because if you meditate in a blessed place it is possible that you shall receive blessings and gain the highest nirvana. In tibet it was customary for meditators to go to places which have been blessed through the practices of highly realised beings, and even to bring back soil from there. In tibet people used to bring back soil from the place where Dromdenpa had meditated to rub it on their chests. Such soil brought back from the places where former great yogis meditated has the power to smooth one's mental continuum, thus negative actions are eliminated and blessings are received on the mental continuum.

For your meditation you should choose a place where you feel comfortable, and also it should be a place blessed by the buddhas, bodhisattvas, yogis, if possible.

The first topic describing the necessary qualities of a practioner of the body mandala of chakrasavara had five points, the second topic explains the type of suitable place for the practice, this could be wherever you wish, and where you can meditated alone or with you friends. And the third topic is concerned with the actual practice, it has two divisions in reference to the generation stage, and the completion stage. Explanations will be given mainly on the generation stage.

- 3 - THE ACTUAL PRACTICE.

The generation stage is explained under three divisions:

- 3a - The actual practice during the session.
- 3b - How the practice is divided in sessions or the method of actualising the sessions. (This speaks of having for i.e two sessions in the morning and two sessions in the afternoon , of the length length of the sessions.)
- 3c - The practices done during post-meditation time in relation with the generation stage.
- 3a - THE ACTUAL PRACTICE DURING THE SESSION

THIS TOPIC CAN BE DIVIDED INTO THREE

This topic can be divided into three:

- The beginning of the session.
- The actual practice.
- The concluding part of the session.

The beginning of a session can be divided into two:

- 3a.i - The preliminary practices.
- 3a.ii - Other yogic practices.

The preliminary practices are divided into four:

- 3a.i1 - Holding the three pledges.
- 3a.i2 - Giving the preliminary formulas.
- 3a.i3 - Blessing of the self initiating (self generation ?) offerings.
- 3a.i4 - The recitation of Vajrasattva.

- Jail - HOLDING THE THREE PLEDGES.

If you have gone to sleep with the clear light and emptiness as soon as you wake ¹ ~~up~~ ^{key}
up in the morning you have to visualise the four goddesses reciting special verses ^{2, 3, 4}
to wake you up. When you have been woken up by the four goddesses in an instant you ³
appear in the form of heruka, one face, two arms, with the consort, then you absorb ⁴
the four goddesses in the heart of Vajravahari. Before you get dress you have to bless ⁵
your clothes with the recitation of the three syllables OM.AM.HUNG., you wear them
thinking that you are making offering of the clothes ~~xxxxxxx~~ to Heruka. Then
you visualise that light rays issue from your heart into the ten directions pervading ⁶
the whole universe. The light rays bless all the environments with their inhabitants
and you recite the verse inviting all the great viras by saying " You who choose the
pure words and are by nature free from taking rebirth and cessation. You who are the
real transcendental wisdom please come. " ^(?)

(including OM)

Next you bless your speech with the recitation of the sixteen vowels starting from A. ⁷
AA., etc, and the recitation of the thirty four consonants starting with KA. KIA. NGA.
etc, but you leave HUNG.HUNG.PEH.PEH of the end of the mantra. You repeat three times
the vowels and consonants from the beginning up ~~xxxxxxx~~ to KSHI. visualising with
the ~~xxxxxxxxxxxx~~ recitations many offering goddesses emanating from your heart
and thinking that all the talk, words, speech that you will say during the day
have been blessed by the recitations of the mantras. In the evening, before you go to ⁸
you recite the mantra ⁹ thinking that all your speech made during the day has been
blessed, and you dissolve back all the goddesses, and all the things (?) that you
have ~~emanated~~ emanated back into your heart. In this manner you have to bless your
speech by issuing goddesses and reciting mantras every morning and evening.

A chakrasambara practioner ~~blesses~~ blesses his speech by reciting in the morning
the vowels and consonants starting with OM, A, AA. I. II. etc, and leaving HUNG.HUNG.
PEH. In the evening the practioner starts his recitation with A.AA. leaving the
syllable OM. and he closes his recitations by including HUNG. HUNG. PEH.
This practice blesses all ~~xxxx~~ talks which were done during the day, even idle talk.
All your talking ~~xx~~ has been blessed into ~~sp~~ positive speech, and this is the
extraordinary Heruka's method of blessing the speech.

By reciting the sixteen vowels and thirty four consonants starting from OM to HUNG.
 HUNG. PER all the words that you say during the day are being blessed by the mantras
 because all words and sentences are actually composed with the vowels and consonants,
 consonants alone are useless without the vowels, it is by combining consonants and
 vowels that ~~xxxxxxx~~ a word is formed, and many words compose a sentence,
 and many sentences make up communication through speech. If you do the visualisation
 properly with the recitations of the mantras all your ~~daily talking~~ daily talking
 is blessed and becomes ~~xxxx~~ positive speech. Even if you fail to visualise them
 correctly, just by reciting the ~~mantra~~ complete mantra starting from OM, and concluding
 with HUNG.HUNG.PER at the end of the day, your invariable (neutral) speech is
 transformed into positive speech, and also the ~~xxxx~~ non-virtuous actions of speech
 like idle talk ~~becomes positive~~ will not accumulate bad merits, therefore non-virtuous
 speech can be transformed into invariable speech.

The practice of washing oneself

The practice includes external, internal, secret
 and suchness washings. In the morning before you take a bath or wash your hands
 you invoke consecrating deities and visualise them in front of you, by the external
 washing you ~~px~~ purify the impurities of your body thinking that this washing yoga
~~obscurations~~ cleanses you of all the defilements of your body.. All one's defilements and obscuration
 are purified by the internal washing yoga by ~~xxxxxx~~ visualising the guru insepara-
 ble with the consort and thinking that nectar falls from your guru in your crown
 chakra and dissolves into you giving you the experience of ~~th~~ great bliss. Thinking
 that one realises great bliss ~~he~~ becomes the secret washing yoga. And then, thinking
 that all this and yourself are empty by nature is the suchness washing yoga.
 Before on the meditation cushion you have to visualise it as a corpse seat.

If you have a nectar pill you have to taste the nectar, and if you do not have a
 nectar pill you will have to take a drop of the inner offering from the skull cup
 because you have to practice the yoga of taking the nectar.

As it was said by a [Tadapa ~~xxxxxx~~ Teacher there are two actions to be done : one
 at the beginning and one at the end. At the beginning before ~~xxxxxxx~~ ^{you do} the sadhana
 you have to examine your motivation and develop it by reflecting on the disadvantages
 of the whole ~~of~~ samsara, on the perfect human rebirth, on the law of cause and
 effect ^{effect} on the basis of this understand you generate ^{of} the great renunciation

o wash
11
12

The method of visualising the lineage gurus.

Think that all the lineage gurus are ~~gathered~~ congregating or assembling in one group, they are all around one another (?), all the lineage gurus are in the space, first visualise many clouds and ~~rainbow~~ rainbow with lights radiating through, then visualise the gurus on top of the clouds surrounded by rainbow lights, it becomes a very precise visualisation.

You have to visualise chakrasambhara with four faces and twelve arms in union with his consort. If you have difficulty in visualising heruka with twelve arms and four faces you can do the visualisation with the one face and two arms deity. Us, we do not have any difficulty in visualising because we do not practice ~~seriously~~ seriously, those who do serious practice find that even visualising even one face is very difficult, for easy going practitioners even to have to visualise one hundred thousand faces would not make any difference! So, you can visualise the deity having one face two arms, or whatever.

You have to understand that the visualised chakrasambhara is unseparable from your guru and is also in the essence of vajradhara. If your personal deity (yidam) is chakrasambhara there is no need to visualise your guru different from this deity, otherwise you can visualise him as vajradhara. There is no need to visualise your root guru ~~x~~ below all the lineage gurus (?). If you wish you can visualise your root guru in his ordinary form below all the lineage gurus. Chakrasambhara belongs to the Mother Tantra therefore you have to start the line of the gurus surrounding chakrasambhara from ^{his} ~~the~~ left side for instance you visualise the great mahasiddha Gandika on the left of Chakrasambhara ~~and~~ and you visualise the great mahasiddha Rubalshab on the right of Chakrasambhara.

The row with the principal deity ~~has~~ has three gurus, the row below it has five gurus, the main figure of the second row is the great mahasiddha Jallundara, on ~~the~~ his left is Nakpochopa and on the right side of N Jallundara is Guhyapa (or Sangwapa?). On the left side of Nakpochopa is the great Mahasiddha Nangyalshab, on the right of Guhyapa is Tilopa. Next row, in the very middle is the great Mahasiddha Naropa.

There are two ways to visualise the Pudingpa Brothers, one way visualises them on each side of Naropa, and the other way ~~is~~ ^{is} in accordance with our tradition Jigme Dragpa is seated on the left of Naropa, and the younger brother Ngawang Dragpa is on the left of Jigme Dragpa. On the right of Naropa is seated lotse Sherab Tsog. On the left side of Ngawang Dragpa is Sachen Lungpa Nyingpo, on the right side of that row is Sonam Tsemo who is the other son of Kunga ~~xxix~~ Nyingpo. This row has seven lamas.

The row below does not have a central lama. on the right side you visualise Sakya

D

Pandita, on the left side is Drappa Gyalsten, on the right side of Drappa Gyalsten is 7 chogyel མཇུག་པོ་ལྔ་པ་ Pappa . On the left side of Salya Pandita is Shangton Konchogpal.(?). On the right side of this row is Lama Pampa Sonam Gyalsten . This row has six lamas. Under that row, in the very center of the row you visualise the great Tsongkapa, on his left is Kedrup Gelek རལ་མཚན་པལ་ཤང་ Palsang. On the right side of Tsongkapa is Baso Chokyi GYelsten. On the left of Kedrup Gelek Palsang is Thubten Chokyi Dorje, on his left is Unsawa Losang Dancho. On the left of Thubten Chokyi Dorje is Sanggye Yeshe. At the end of the right side is འཇུག་པོ་ལྔ་པ་ Chogyen (?).

The row below does not have a central lama. On the left side is Kunchog Gyalsten , and on his right side is Ngawang Choden. On the left of Kunchog Gyalsten is Losang Chozin , on the left side one has to visualise (?) Rolpan རལ་པོ་ལྔ་པ་ Dorje , on the ~~xxx~~ very end of the right side is Losang Nyendak, also on the other side is Losang Tukje Pal.

For the row below you visualise starting from one end going towards the center, in this way one's root guru is visualised in the middle of the row. First of all on the left side is ... Ngawang Cho... and then... Ngawang Dorje , inside that row is 'eshe Dondrup, next is Tenzin Khaedrup, on the other side of the middle on the left side ????

On the right side of that is the great 'abongka. On the very center you visualise a special རིམ་མཚན་ throne supported by རལ་ lions where Trijang Rinpoche is seated.

Then you recite the prayer to མཇུག་པོ་ལྔ་པ་ your root guru, you can visualise him as Chakrasamvara knowing him to be inseparable in nature with your root guru.

Also in the inner offering there is a special place where the name of One's root guru is mentioned(?). So, one can visualise one's root guru at the end of the whole Lar.us' ...?...

To become familiar with the visualisation of the lineage gurus you can learn by using coins , as you place one coin on the table you say " This is Chakrasamvara " , and when you put a coin on his left you say " This is Tribulpa " , then you place a coin on the right side " This is Hubelshab " , etc, in this way you become familiar with the disposition of the first row, second, third, etc, knowing who the five lamas, the six lamas, the seven lamas are, and so on. When you recite the prayer of the lineage gurus as soon as you say one of the lamas' names you have to visualise that particular row, the lama's place, form, and size. The lamas appear under different aspects like wearing pandit's clothes , or the three dharma robes if the lama is tibetan , also the lamas have a very disciplined appearance. If the gurus are monks you visualise ^{them} showing the usual garb of the monks. Then you visualise gurus who are still alive

and who are really disciplined monks , they ~~are~~ wear the three dharma robes and are sitted on cushions covered by the dingaa. Married lamas you visualise them on cushions covered by brocades, lamas who have passed away have to ^{be} sitted on ~~in~~ moon disks ~~in~~ on top of lotuses. Artists follow the ~~the~~ established tradition and paint the living lamas sitted on dingvas and those who have passed away sitted on moon ~~disk~~ disks and lotuses. So, you can too visualise them in the described manner. The great lamas like Tilopa and Naropa are visualised in the forma of mahasi-ddhas, and great lay lamas are seen wearing white gowns as upper garments. Sakya Pandita and ... Pagpa are visualised wearing clothes tent (7) . Even if the lamas are ~~xxx~~ very old you have to see them in the prime of their youth. The great mahasiddhas wear their hairs in a top knot. After ~~x~~ reciting the prayer of the lineage gurus you should not visualise that they dissolve at once, when you ~~reach~~ the request to receive their blessings to realise renunciation you ~~xxx~~ then recite " Knowing the samsaric wealth of this life to be like a momentary flash of lightning, and decep-tive like female spirits, May I be blessed to give birth to a strong and fervent x renuncitation and deep wish to ~~xxx~~ attain liberation.

((Blank))

The obstacles which are driven away are one's own , and those of the inner offering, all outer and ~~inner~~ inner hindrances are driven away through the power of Kandarohi After having ~~driven~~ accomplished the overcoming of all the obstacles and evil doers you visualise all the Kandarohis dissolving back into your heart. Whenever you visualise deities like Kandarohi, ~~wrathful~~ or other wrathful deity , or offering goddesses , it is important not to forget to always absorb them back into ~~your~~ your heart.

The ~~this~~ practice of emanating from ~~the~~ and absorbing in the heart is the ripening cause for the practitioner of the completion stage to enter the bodhicitta in the central normally channel. If you do the practice of driving away ~~all~~ all obstacles and evils doers in your room, when you do it somewhere else, like on a hill , at the time of emanating kandarohi from your heart you also have to drive ~~away~~ away all the obstacles and evil doers from the inner offering that you have prepared in your room. As you visualise that all obstacles and evil doers are driven away, it is very important to understand that they really existed there before, according to your own ^{impure} ~~pure~~ inner vision , in order to abandon the impure vision one has to understand that through the power of this practice all obstacles are completely driven away , and that they do not exist anymore. When this is over you recite the sunyata mantra " Om Svabhava - Suddha ..."

saying that everything becomes (in the nature of emptiness) ^{emptiness} while you recite the mantra you realise the empty nature of all phenomena, this purifies the mind grasping at phenomena. When you recite that all things become ~~emptiness~~ if you do at this time the correct meditation you do not only abandon the impure vision but you also cease the mind grasping at ~~the~~ true existence . The object appears to the ordinary impure vision as existing from its own side , but the object does not truly exist as it appears , by meditating on emptiness one does not only purify the impure vision but one also ~~does~~ does realise the non-true existence of the object.

After the purification of the view the ~~generation~~ generation of the container of the inner offering follows.

There is no need to explain the mantra " Om Svabhava Suddha..." as it has already been mentioned.

The generation of the inner offering

You visualise the syllable YAM which transforms into the air mandala. You have to understand, realise from where does the syllable Yam comes from . From which cause ~~it~~ does the yam ~~appear~~ appear ? One has already visualised oneself arising from The Underst. of 3rd bliss & emptiness . Oneself realizes the 9th bliss

with the kind of great bliss one realises the emptiness as object, the syllable Yam appears from the non duality of the great bliss and emptiness, the creation of the other syllables like Ram etc, etc, also arises from the inseparability of the great bliss and emptiness.

The syllable Yam should be visualised flat, from it appears the bow shaped air mandala, the round part of the mandala is behind you, the straight edge is in front of you.

The air mandala is not visualised moving but as steady as the ground, it is very flat, on top and at each corner are two moving flaps, the two flaps or victory banners (victorious banners) have hanging trimmings of white colour. The victory banner is triangular.

On top of the trimming you visualise a lion with eight legs, wings and the face of a garuda.

The lion and the garuda are animals which are enemies, here they are seen as one animal.

On the tip of the trimming you visualise an otter with the tail...

here also two different animals are unified. On the tip of the trimming you visualise the upper part of an alligator having a conch shell for lower part. The conch shell and the alligator are considered enemies. They are the flags called victory banners? The banner is made up of six animals, each pair combines animals which are enemies and they become the symbol of victory.. You visualise two victory banners

on the corners of the air mandala. Next, the red syllable RAM appears and transforms into a triangular red fire mandala. One point of the triangle fits in the centre of the straight line of the wind mandala (its front), the other two points fits in the circular shape of the wind mandala. the fire mandala is visualised having solid flames (?), on top of it

the three syllables OM, AH, HUM appear which transform into three fresh human heads forming a tripod, the heads' faces are looking outwardly and the heads' backs are turned inwardly, you can see their white teeth, you must even visualise the fringe of hairs on their foreheads. On top of the tripod of the three fresh human heads a skull cup is placed, its front pointed towards you. The skull cup is white outside and red inside.

Next, the five meats and five nectars are generated inside the skull cup, first you visualise the five nectars.

In the east appears a white syllable OM which transforms into human excrements of yellow colour.

In the north appears a green KAM which transforms into the great seat also called human brain

In the west appears a red AM which transforms into white bodhicitta.

In the south appears a yellow TRAM which transforms into red bodhicitta.

The syllables like the white OM in the east, green KAM in the north, red AM in the west and yellow TRAM in the south have to always be visualised before the transformation.

Next, the four meats are generated in the four intermediate directions.

In the south ~~west~~^{east} appears a white syllable TAM which transforms into the bull meat in black colour.

All the meats should be visualised as whole animals facing towards the right and their left shoulders marked with the syllables corresponding to the syllables from which they arise.

The four meats are placed inside the four nectars, half of the body of each animal is drawing inside the nectars, and the other half surfaces with its left shoulder marked by a syllable. For instance the head of the bull should be visualised on the excrement, and its tail should be visualised on the red bodhicitta.

In the south west appears the blue syllable PAM which transforms into dog meat in blue colour. The head of the dog floats on the red bodhicitta while its tail is joined to the white bodhicitta.

In the north west appears the red syllable PAM which transforms into the elephant in white colour. The head of the elephant is placed on the west side, on the white bodhicitta, and its tail is placed on the north side on the great meat or brain.

In ~~the north east~~ appears a green syllable TAM which transforms into the horse meat in green colour. The head of the horse is placed on the east side on the great human excrement ~~the~~ while its rear is placed on the north side, on the brain.

In ~~the~~ the inner offering visualisation the five syllables symbolise the five transcendental wisdoms. In chakrasavara we have five nectars and four meats. Here the human meat is not

included. When the five meats are visualised then for the fifth meat ~~the~~ the red syllable ~~AM~~^{BAM} appears in the middle of the skull cup and transforms into the human meat. The Bam

Vajra-varahi

symbolises the consort of Chakrasavara.

The five nectars are visualised at the four main directions and center, the four meats are visualised at the four intermediate directions. As Chakrasavara is a mother tantra we have to visualise like this (?).

The meats symbolise the illusory body and the nectars the clear light, and they are positioned like this because chakrasavara belongs to the mother tantra.

The air mandala is stirred by the banners moving, the air mandala activates the fire and causes it ~~blaze~~ to blaze, it heats the skull and the ingredients boil. Visualise a white Matvanga upside down above the skull and in the nature of ^{white} bodhicitta. After the substances in the skull are cooked they become of ~~an~~ a reddish colour. The upside down katvanga is the bharmadate of ^{feruka}, its ~~xxxx~~ nature is bodhicitta, with the liquid heat the katvanga melts, falls into the ~~nectar~~, circles counterclockwise three times, becomes mixed with it and changes the hot liquid into a cool white nectar (the colour of quicksilver) which tastes good, feels good to touch and is purified into the real nature of bodhicitta.

In order to increase the nectar you visualise above the skull cup three lines of the ~~xxxxxxxxxxxx~~ sixteen vowels and thirty four consonants of the sanskrit alphabet piled up (here it is not clear if it was three lines one above the other or three concentric circles with the white circle of sixteen vowels as inner circle surrounded by the red circles of the thirty four consonants and then surrounded by the syllables HUN HUN PEI ?)

((& What ?))

Or you can visualise three groups a first group of eight ~~syllables~~ of white colour representing the body chakra, a second group of eight ~~syllables~~ of black colour out and red colour inside and representing the ^{mind} ~~mental~~ chakra. A third group of eight of red colour representing the speech chakra.

Also you can visualise HI hi RI Ri LI LI..... (?)

Or you visualise a white ~~HE~~ upside down, on top of that a red ~~AH~~ upside down, and on top of that a blue ~~HUM~~ upside down.

Incomplete

Missing continuation of inner offerings, and outer offerings

The air mandala is stirred by the moving of the banners which activate the fire and causes it to blaze, the fire heats the skull and the ingredients boil. Visualise a white khatvanga upside down above the skull, its nature is white bodhicitta. When the substances in the skull are cooked they become of a reddish colour. The upside down khatvanga is the Dharmadatu of Meruka, its nature is bodhicitta, with the heat the khatvanga melts dripping in the liquid and circling it three times counterclockwise. It becomes mixed with the hot liquid transforming it into a cool nectar having the colour of quicksilver. The liquid has been transformed into a nectar and so purified that it tastes delicious, ^{and} feels good to touch.

In Chakrasamvara we have only five nectars and four meats, here the human flesh is excluded, if in the practice the human flesh is also visualised it is placed in the center and is transformed from the seed syllable BAM of the consort Vajra Vahari (the reason?) The four meats are solid, the five nectars are liquid, the four meats are placed at the four intermediate directions, the five nectars are placed at the four cardinal directions and in the center.

Chakrasamvara belongs to the mother tantra, so the four great solid meats symbolise the illusory body and the five ~~nectars~~ liquid nectars symbolise the ~~clear light~~ clear light, in this way of placing the five nectars at the cardinal directions and in the center results from chakrasamvara tantra belonging to the mother tantra. (end of tape)

After the purification in order to increase the white bodhicitta you have to visualise seed syllables which are the sixteen vowels and the thirty two consonants, starting from OM, down to (here it was not mentioned if Hum Hung Phet is included) ...

- One method of visualisation the same mantra is visualised in three circles: a blue, red, and a white one.
- In another method ~~xxxxix~~ a single circle of the mantra is visualised ~~and~~ the sixteen vowels are white in colour, ~~here~~ the thirty consonants are red and the Hung Hung Phet should be blue.
- In another method the letters are visualised in three groups or the first eight syllables are of the same colour as physical chakra, the eight syllables of the second group are of the same colour as the mental chakra, and the eight syllables of the third group are of the same colour as the speech chakra (is the order here correct?) There is method to visualise the four syllables: ~~RII/RII/LI/LII~~ RI/RII/LI/LII in four different colours which are those of the four dakinis that is black, green, red and yellow.

Anyhow, all these seed syllables from the sixteen vowels with the thirty four consonants (?) and the Hung Hung Phet at the end should be visualised in different colours like three colours or one colour and arranged in three circles and they transform into the three syllables OM. HAM. HUNG, first you have OM, above it is HAM and on top is HUNG /.

First the purification of the four meats and five nectars which are in the nature of the four ~~meats~~ ^{elements} and five nectars is done by the cooking which transforms them into a reddish hot liquid purified by the khatvanga into a cool milky looking nectar devoid of all its impurities, this process is called the purification into a nectar.

The ~~visualisation~~ ^{visualisation} of the ~~nectar~~ ^{nectar} on top of the nectar which falls inside the orange liquid the colour of the rising sun and transforms it into a quicksilver coloured ~~nectar~~ ^{nectar} in the nature of pure bodhicitta is called realising into bodhicitta.

After that above the nectar appears the sixteen ~~vowels~~ ^{vowels} forming a line, this whole line is white in colour. Of these sixteen vowels we visualise the first letters in white but the four syllables RI/RII/LI/LII are black, green, red and

~~GREEN~~ yellow, the rest of the vowels including OM are all white. The line of the thirty two consonants starts from KA, the first eight letters are all in black like the mental mandala, the second group of eight letters are red, in the third group all eight letters are ~~white~~ white, the remaining eight syllables represent the goddesses of the four doors and of the four intermediate directions, the first four letters are visualised again in black, green, red and yellow, the remaining last four letters have two different colours each, the first letter is blue and yellow, the second letter is yellow and red, the third letter is red and green, the fourth letter is green and blue. This manner of visualising is complex and difficult and it would take us a whole day actually to visualise this.

An easier way ~~to visualise~~ is to visualise the sixteen vowels including the syllable OM in white, the thirty two consonants starting from KA, KHA, etc, in red and the HUNG, HUNG, PHET in blue or black. The colours of the letters are the ~~same as~~ colours of the body, speech and mind mandalas. The Vowels and the consonants form three lines, a white line, a red line and a blue line, in which ever way you have visualised the vowels and the consonants you transform them next into the three syllables OM/ AH/ HUNG ~~which are piled up~~ by dissolving into their respective colour, and OM.AH. Hung are piled up above one another (here it was not clear if they are upside down or not ?). White, red and ~~blue~~ blue light rays issue from the corresponding letter and they go to the ~~ten~~ ten directions hooking the transcendental blissful nectar of all the Buddhas, Bodhisattvas, Yoginis, etc, then the nectars dissolve back in the three seed syllables which become the quintessence of the body, speech and mind of all the Buddha bodhisattvas, etc, finally the three syllables fall upside down (?) into the nectar, first the white Om falls, then the red Ah, followed by the blue Hung which was at the top of the pile. You visualise that the transcendental nectars of all the Buddhas, Bodhisattvas dissolve into the very nectar that you have prepared, you have to understand that in this way the nectar becomes very powerful and inexhaustible, it possesses a tremendous taste, a special taste, whenever you touch ~~it~~ the nectar it gives you a special feeling. In this way you visualise that the nectar becomes inexhaustible, powerful and very delicious.

You can also do a more extensive visualisation by issuing from the three syllable light rays which reach all sentient beings and purify them of all their ~~negative~~ negative actions and establish them in the state of Shri Heruka.

Shri Heruka enters in sexual union with the consort, the bodhicitta of their sexual union comes down, returns and finally dissolves in the seed syllables/. Then you visualise the nectar becoming inexhaustible, very delicious. If you do this elaborated visualisation it is very beneficial for the meditator and for sentient beings.

If you want in order to prolong your life ^{to} do a more elaborate visualisation you can issue light rays from the seed syllables reaching all the mount sumerus, mountains, oceans, etc, all the four elements: air, water, earth, fire and the light rays bring back all their quintessence in the three syllables, also the light rays return with all the resources wealth, ~~kingdoms~~ etc, of the long life gods, all the possessions of all sentient beings are brought back as well as their long life. The quintessence of these various things are brought back in the form of the eight auspicious emblems in front of yourself and you visualise them absorbing in the seed syllables. To prolong your lifespan you visualise the light rays bring ^{ing} back the long life of the gods, all sentient beings, and of ~~also~~ yourself. There are actually many hindrances, obstacles which reduce your lifespan due to you past bad actions, and from spirits harming you, therefore you can do the visualisation for prolonging your life to overcome these.

If you practice the extensive visualisation of the light rays radiating from the three syllables , liberating all sentient beings, beautifying their defilements, prolonging you life, this manner of blessing the inner offering is one of the most profound way of purifying your negative actions and prolonging your life .

After the falling of the three syllables you recite three times Om Ah Hung , this stabilises the inexhaustible nectar and makes it firmly established in the blessings.

(Rinpoche recites the oral transmission , tells the story of the old lady who requested ~~xxxxxxxx~~ to assist to the teachings of a lama and she was warned that the teachings will take a long time, but she insisted so much that she was allowed to attend . The teachings were going on and on , and she become more and more tired, complaining that the Lama who had a flat head would never stop calling him by the nickname of the " Flat head Lama who would never stop " saying his teachings are too long, I have a pain in my knees , pains every where and anyway I have cows to milk and work to do . Rinpoche said that we might feel the same way .. Laughs...)

His Holiness advised that the practice of the inner offering is very important and that we should not only ~~xxxxxxxx~~ take notes and later not caring through them under the bed, and one day when you want to look at your notes you cannot even read your hand writing. So, ~~xxxxxxxx~~ understand that you have to bring the practice and visualisation into your daily life, and you have to recollect today's visualisation.

(outer offerings)
From emptiness you visualise the offerings, understand that the object emptiness is with the great bliss from within you, and it is from the union of the great bliss and emptiness that you ~~xxxxxxxx~~ create the offerings, from that emptiness which is in actuality the great bliss x appears the letter KAM which transforms in a skull cup which is very spacious, broad and big, it is white outside and red inside . The skull cup transforms from the seed syllable KAM because the first syllable of the word Kapala is : KA , ka is a consonant, to it is added the vowel MA . This is how ~~xxxx~~ the seed syllable KAM is formed, and from Kam we create the kapala. You should know that by joining the consonant Ka to the vowel Ma the unified nature of ~~xxxx~~ method and wisdom is represented. As all phenomena are merely labelled by one's mind by visualising the ~~syllable~~ first syllable of the word kapala and transforming the seed syllable into the clear aspect of the kapala the right method ~~xxxxxx~~ of visualisation is ~~xxx~~ used.

There are eight offerings : the two types of water offerings, the usual five offerings and the ~~xxxx~~ music offering, for these you can also visualise eight kapalas which are created by the transformation of the syllable KAM , and you visualise each offering inside a huge kapala, here the music offering is visualised inside a skull cup . The real substances of the offerings are generated by visualising a Hum inside each kapala which transforms in the respective eight offerings. So, in the eight skull cups you have to visualise eight different offerings each having been transformed from a syllable HUM . First is the water for ~~xxxxxxxx~~ drinking , then for washing, then the flowers, the incense, the butter lamps , scented water, foods and the instruments. The drinking and washing waters are visualised very big, filling the skull cups like oceans, the flowers should x be of different varieties like divine flowers , also the incense offering should g be very fragrant having different scents , and the perfumed smoke pervades the whole universe, the light of the butter lamps is as bright as the sun and moon , the perfumed water is as vast as an ocean , for the food offering visualise the skull cup filled with various different delicious foods, ~~xxxxx~~ for the music offering different melodious sounds are heard coming from various instruments.

After generating the eight external offerings you have to bless them by reciting mantras, for blessing the water offerings you say " om argham ah hum " for the ~~water~~ drinking water, and " om padyam ah hum " for the washing-water / For the first two offerings you do not use the word Benza in the blessing , and from the third offering the word Benza (vajra) is used , you say " om ~~the~~ vajra pape ah hung " to bless the flower offering.

To use ~~Vajra~~ the word vajra is the extraordinary method of blessing of the mother tantra, here a divine offering of flowers is made so the word vajra is used, the same for the remaining offerings it means that the offerings are ~~of~~ divine ~~offerings~~ or are ultimate offerings, that they come from the ~~the~~ union of the great bliss and emptiness.. The nature of the offerings is great bliss and emptiness.

There is a special reason to have ~~here~~ here the music offering in a skull cup , having eight skull cups is an extraordinary method of this tradition , in other practices like yamantaka seven skull cups are used as the sound offering is made to the ear ~~there~~ there is no need to use a substance therefore no need for a skull cup . In this practice the skull cup is used because the music offering to the ear could also be produced from substance like the symbales or any other instruments.

The offerings have three exceptional characteristics : the actual nature of the offerings is the union of the great bliss and emptiness and more specifically here being a mother tantra practice the nature of the emptiness of the offerings is brought and there is the need to actualise the clear light in the path of Chakrasamvara, so you have to think that the real nature of the offerings is emptiness. The second characteristic is that you can see the ~~form~~ form of each individual offering . The third characteristic is that each offering has its own activity, or function in relation to the different senses, and the real experience of the offerings is to be understood as the great ~~the~~ uncontaminated bliss which arises from them . The eight preliminary offerings are blessed by using the seed syllables at the beginning and end of the offering mantras.

After blessing the preliminary offerings you have to bless the preliminary torma offering, first you drive the obstacles away by reciting the mantra Om Kandahori.etc , by purifying it into emptiness then from emptiness the torma offering is generated. Understand that any offering: food, or torma offering is transformed through knowing the offering to be in the nature of the great bliss of your mind ^{unified}

with emptiness/ The offering is transformed either in the aspect of torma or of food, and finally the blessing is done as in the inner offering.

All these offerings : inner offering, eight preliminary external offerings and torma offering when bless they all transform in the nature of nectar.

(Offering of the Torma)

Usually when we invite someone for dinner , or a feast we prepare all sorts of drinks, here our offering is already in the form of drinks liquid . When you bless the offering which is in whatever form, you have first of all to transform it into nectar , you do the transformation into nectar when the guests are invited just before serving them.

You visualise then the transformation of the nectar into a great variety of foods which are attractive, smell delicious and are tasty. You can do this visualisation after and before you do the real offerings, this is a special method which belongs to the oral tradition of these teachings.

After blessing the various offerings is the actual time of inviting the guests, unlike in the gnyasawaja we have here the ten guardians , visualise all the guardian invited for the feast.

You have to include in the visualisation all the guardian 'retinues , their servants, wives, children, friends, the reason to invite all these guests is for protection.

When people have problems like being threatened , or something wrong with ... they do some pujas or some kind of rituals to eliminate the harmful spirits , the practice to be done in this case is to clearly visualise and invite the ten guardians including all the harmful spirits ,you invite them together and make the torma offering with the proper visualisation. Through this offering all the main hosts like the kings, followers and servants are pleased . For example you have the subjects of a country who are not bothered by the King but who are oppressed by his ministers, servants , etc., and yourself as one of who wishes to become free from that trouble invite the king with all his court at your house for a big feast. As his entourage see s your special reception and hear you paying homage and making the request to the king saying " May I will be well taken care of by you and your followers " it prevents the man who usually beat you to continue giving you problems although you did not deal with him directly and , by making the offering to king his followers are pleased at the same time, and they will not harm you anymore. You have to understand this point and do the proper visualisation when you invite the ten guardians and the guests for the torma offering , then you demonstrate your feelings at the same time (?).

To invoke the guardian you recite the ~~syti~~ mantra ~~PHEN~~ which is composed of the syllables PA with two Es which are two vowels and of the syllable MA, when this is the perfect sound. PHEN is the invocation mantra, the purpose to order the guests to come without fail, its meaning is " I will beat you ! " You recite the mantra with the special mudra calls

the invocation mantra. You do not recite the mantra with a sudden pronunciation, you ~~xxxx~~ accentuate the vowels and elongate the sound of the vowels. To do the toraa offering you invoke the guests with PEM, here the ten guardians are invoked in the manner as it was done in the Gulyasaraja, they come together but are placed in their respective ~~directions~~ directions, four in the cardinal directions and four in the intermediate directions, one guardian above and the other below. You visualise the ten guardians in the ten directions in the same manner as it was done in the gulyasaraja, then you invoke them by recite PEM which means " I am going to beat you " you say this to ~~remind~~ remind the guests of the promise to vajradhara. After visualising the ten guardians of the ~~directions~~ directions, you visualise a group of guests called the ~~field~~ field protectors who are those on ~~the~~ the tops of the trees. In the east where Indra reside you visualise the ~~field~~ field protector called ... , in the south side where Sumbharaja resides you visualise a field protector with a buffalo's head, in the west side where Varuna resides you visualise a field protector with a crocodile face, in the north where Yaksha resides you visualise a field protector with a man's face. In the south west where Agni resides you visualise on top of the tree a field protector with the face of In the south east side where the Goblin resides you visualise the ~~field~~ field protector with a goat's face. In the north west where there is Agni (?) you visualise a zombie faced field protector, on the side of ... deva. In the north east where Vishnu reside you visualise a field protector having the face of a bear. You also have to visualise ~~ten~~ eleven different sorts of ~~guests~~ guests like gods, ~~elementals~~ elementals, nagas, demons, evil spirits, pretas, cannibals, crazy makers, dakas, etc....

The invocation of the ten guardians has to be done with the mantra, the mudra and concentration, the mantra is the recitation of Pem, the three letters which form the mantra are pronounced distinctly, separately with an emphasis on the longer sound of the syllable E. When you recite ~~xxx~~ Pem for the toraa offering, and you are doing the sadhana alone you can recite the mantra ~~k~~ as loud as to be able to scare ~~xxx~~ away the nearby birds. The mudra ~~done~~ done is called the blazing mudra (flaming mudra) within our tradition, and in the sakyapa tradition the mudra is called the " supramundane illusory mudra ".

~~xx~~ Here you perform the blazing mudra by placing the two thumbs against each other, joining the two ~~indexes~~ indexes together by hooking them, the two middle finger should also touch each other and the rest of ~~the~~ the fingers are raised up ~~k~~ imitating flames. This mudra symbolises the practices of the entire vajrayana path, the two indexes hooked ~~together~~ together signify the unified nature of male and female, as well as the ~~union~~ union of the genitals of the male and the female, the winds, drops and the two bodhicittas

could be realised through the orison, and the two index fingers symbolise the unification of method and wisdom. The two thumbs touching each other form with the hooked indexes an empty triangle which symbolises the psychic heat of tumo, and the eight fingers raised up represent the flames of the ~~psychic~~ transcendental fire generated by the psychic heat of tumo. You start this sadra from ^{your} left side bringing your hands at the level of your forehead and you rotate three times anticlockwise, three times clockwise and again three times clockwise, when this is done you have to bring your hands at the level of your heart center, and with concentration you visualise special light rays in the form of hooks issuing from your heart, the rays reach the hearts of the ten guardians and it is through the power of your concentration sending light rays from your heart that all the guests are invited, and you visualise the ~~ix~~ ten guardians with their retinues, servants, and ~~so on~~ ^{invoked} invoked in front of you. After invoking the guests through the power of your concentration, mantra and sadra you make the offering with the recitation of the long mantra starting with OM.FEA.DEA.DEMEL.DEMBI. etc., you repeat this mantra twice. You offer first to the four guardians of the ~~cardinal~~ cardinal directions starting from the east going clockwise to the south, ~~west~~ west and north, then you offer the torwa to the guardians of the four intermediate directions starting from the south east, etc., and then to the guardians of the directions of above and below. In the recitation of the long mantra all the names of the eleven types of guests are mentioned they are the yakshas, goblins, elementals, pretas, trouble makers, dakas and dakinis, and so on, you repeat the mantra twice. Om Kha [ha means : eat, eat, with the recitation of the mantra is included the request to receive protection, and various attainments, abilities. You entreat the guests to take the torwa, you visualise that the ten guardians have a special tongue which is a three pronged vajra, flat, the middle pronged is ~~hollow~~ hollow and looks ~~ix~~ like a straw through which the nectar of the torwa is sucked. After the completion of the torwa offering and the two recitations of the mantra you have to make ~~offer~~ offerings by chanting again many offering goddesses from the heart like the offering goddesses of the waters, flowers, etc., such as the white offering goddesses of flowers, the offering goddesses of incense, butter lamps, scented waters, foods, all the offering goddesses as described perform the various offerings. After doing the outer offerings you ~~emanate~~ emanate the offering goddesses ~~ix~~ for the inner offering which is made by reciting three times OM.MI.HUM YOKNINAGINEKAVINWEMAN you imagine having ^{emanated} ~~emitted~~ thousands of goddesses who scoop the nectar with skull cups, it does not matter how much nectar is scooped, it never reduces because the nectar is inexhaustible. The ten guardians with their retinues feel

very pleased and you become close friends, they will help you. After doing such an extensive offering, you ask them to do you favours ~~xxxxxxxx~~ by praising them saying " All of you glorious protectors have already pledge yourselves to help the doctrines and benefit sentient beings, and whose terrifying forms are as swift a thoughts, fierce and unbearably wrathful protectors may you take all evils and conquer the forces of darkness, please grant fortune (?) through the force of my yogic ~~practice~~ practices. ^{immeasurable} May I receive blessings, powers, glory, I pay homage to you eight groups of deities and so forth, all of you come with your wives, ~~sons~~ sons, servants, ~~ppxx~~ please grant me the favour of all your accomplishments, bestow on me the yogi and those around me long life, power, glory, fame, good friends and fortune, great ~~wealth~~ ^{and} wealth a good house. Grant me the accomplishment of the four types of actions of peaceful action, increase, power and wrathful. Always assist and protect us, ~~and~~ eradicate untimely death, sickness, ill omens, eliminate bad dreams, interferences, and ~~x~~ bad omens. After making this request you add may all the people in the world be happy, enjoy abundant crops, may dharma flourish in all the corners of the world, may ~~all~~ good fortune come to all people may my ~~wishes~~ and others wishes be fulfilled. After all these requests ~~xxxx~~ you recite the one hundred syllable ^{mantra} of vajrasattva one time to ~~px~~ purify ^{the} mistakes and wrong practice ~~done~~ done during the 4 tormas offering. With the recitation of the vajrasattva heruka mantra you can visualise nectar entering your crown and purifying you of all negativites ⁱ, you can also visualise nectar coming from the crowns of the guests (?). Then you request ^{worldly} guests to return to their abodes by reciting OM.VAJRA.NU.

Jai4 THE RECITATION OF VAJRASATTVA.

This is the fourth topic of the preliminary practices, you do not need detailed explanation on the vajrasattva recitation as everyone has ^{already} received teachings in the past, ~~as~~ we know this is the practice to purify ~~negativities~~ negative actions, especially if one has accumulated downfalls or broken vows, these can be quickly restored by vajrasattva practice. You visualise vajrasattva on top of your head, when you do the usual vajrasattva retreat have to visualise yourself as Chenrezig Vajrasattva and there is no need to visualise the deity on your crown. ~~xxxx~~ ^{The} order to ~~xxxx~~ practice ^{of} quick purification of negativities and downfalls ~~xxxxxx~~ ^{meditation} (?) ~~is~~ is done during post meditation. (?) In order to gain realisations you have to accumulate merits and purify negative actions without doing purification and accumulation there is no way to gain realisation.

Although ~~xxxxxxx~~ Tsongkapa was a very learned and highly realised being, and had no need
 for accumulation nor for purification he engaged in those practices for the purpose
 of guiding sentient beings in the perfect path. Tsongkapa has shown this great path,
 during his life he made many mandala offerings using a stone as mandala base, he made ~~xxxxxx~~
 uncountable numbers of mandala offerings, he also practiced vajrasattva and the Thirty
 Five Buddhas confession prayer, as a result he had a pure vision of the thirty five
 buddhas. The accumulation of merits by Tsongkapa is an example for his followers to apply to
 the same methodes. A practitioner at the very beginning of his practice emphasises
 mostly on these two; accumulation of merits and purification of negative actions. It has
 been said by ... that virtuous actions have to done constantly, every single moment
 without wasting any time. x If you do in this manner positive actions like the guru
 devotion practice, x purification and accumulation of merits when you have time ~~without~~
~~xxxxxxxix~~ it is possible because of not wasting ~~time~~ any moment that you can be
 able to gain ~~xxxxxxxxxxxx~~ the highest realisations which might have taken hundred years
 to receive. A method to purify negative actions which lacks the four powers as antidotes
 is not effective. One of the four powers is the power of reliance or the taking of refuge
~~xxxxxxx~~ formula with the ^{purest} proper motivation to purify negative actions. Taking refuge
 establishes the real foundation for the taking of ~~xxxxxxx~~ the various vows and purifying.
 In ancient time there was ~~xxxxx~~ a fully ordained monk who broke his root vows, he felt
 deep regret and instead of going to the village he run ~~xxxx~~ away into the forest and did ~~xx~~
 continuous recitation of the long formula of taking refuge until he experienced a special
 good sign and vision indicating that his negative actions were ~~xxxxx~~ purified. He dreamt
 that he was drinking milk, flying in space, and that all sorts of dirt were leaving his body
 in the forms of pus and ~~xxxxxxx~~ blood. One day this monk wanted to go to the village,
 he was about to cross the river on a boat when he happened to meet some of his old friends
 who were going to cross the river on the boat. He wished to take the same boat, but
 the other three monks refused, and they told him " You have broken your root vows, and
 you cannot accompany us. " He replied although I have broken my vows in the past, I
 have been in the mountains reciting the refuge formula to purify me, and I have had many
 auspicious visions showing that all my negative actions were purified, so please let me
 join you. ^{Still} ~~still~~ he was not allowed to go with ~~ix~~ them, and he felt ^{very} ~~xxxx~~ unhappy,
 he then thought " If I am such a bad guy who created heavy negative actions (as they think)
 because I did break my root vows whereas I feel that I have purified, if that is so,
 may I die in the river. " As soon as the boat left he jumped into the water, he did not
~~xxxxx~~

drown, but by walking on the water he reached the other shore before the boat, this was the result of his purifying his negativities. All negative actions are accumulated through sentient beings, and also through acting wrongly against the buddha, the dharma and the sangha. By engaging in the ten non virtuous actions like killing sentient beings, by committing adultery, all these types of negativities ~~xxxxxxxxxxxx~~ involve other sentient beings, and ~~xxxx~~ by being disrespectful and incredulous negative actions are committed which involve the buddha, dharma and sangha, so all negative actions are ~~xxxx~~ accumulated ~~against~~ in dependence of either sentient beings or the Three Jewels.

To purify the negative actions accumulated against buddha you take refuge ⁱⁿ buddha, and the same for the dharma and the sangha. Negative actions accumulated against sentient beings by killing, stealing, etc, are purified by generating the purest ~~xx~~ motivations of great compassion and loving kindness. When we talk about the antidote of the power of the object or reliance, it does not mean taking yourself, or your body or mind as objects, but ~~xxxx~~ using ~~xxxx~~ sentient beings, buddha, dharma and sangha to accumulate negative actions.

Taking refuge in buddha and generating ~~x~~ the purest enlightened thought ~~xxxx~~ for sentient beings purify non virtuous actions. You can find many quotations in the ~~1st~~ first chapter of the Bodhicaryavatara showing that negativities can be ~~xxxx~~ purified by generating the enlightened thought which is the best and only method. The second antidote is the power of strong regret ~~WHICH IS VERY NECESSARY~~ which is very necessary for purification.

If you have taken refuge and ~~xxxx~~ generated the purest motivation for the sake of sentient beings together with having strong regret for the negative actions committed and you engage in dharma practice ^{for} instance the recitation of mantras, prostrations, or any other virtuous actions, all these become extremely a powerful ~~and~~ ~~the~~ application of antidotes. When applying the ~~xxxx~~ ~~of~~ motivation, regret, reliance you should have strong confidence that the negativities have been purified, and you must apply the power of taking the determination ^{to} not commit negative actions ~~xx~~ again in the future.

If you ~~xxxx~~ develop all these powers within your ~~xxxx~~ mind your negativities will be purified.

In guyasamaja or yamantaka, ^{The deity} vajrasattva with consort ^{is} visualised on the crown of one's head and they are white, their bodies are adorned with precious ornaments, etc, in chakrasamvara and vajra yogini there is a special and more profound method of purifying one's negativities. vajrasattva is still visualised on one's crown in ~~xxx~~ union with his consort, ~~and~~ ~~xxxx~~ their bodies is white but the difference here is their ornaments, vajrasattva wears the six bone ornaments and his consort the five bone ornaments.

In the gubhasamaja to purify the physical non virtuous actions the main practice is brought in the illusory base (?), in the practices of chakrasattva and vajrasattva the main purifying base is the mental continuum, the clear light is emphasized as one of the main practice. The method to purify one's negative actions is through the mind, actually physical and verbal non virtuous actions are caused by mind, therefore by purifying the mental base non virtuous actions all negativities can be purified. After taking refuge, generating the purest motivation you visualise vajrasattva on your crown, recite the mantra and visualise nectar falling on top of you, the recitation of the one hundred syllables mantra is the power of the antidote. When you recite feeling the strongest regret in your mind you are applying the power of regret, the visualisation of the stream of nectar falling from vajrasattva and his consort and thinking of being purified is the power of applying the antidote. Before visualising the stream of nectar falling down, you visualise light rays issuing from the tip of the lung in vajrasattva's heart, the light rays invoke all the blessings and transcendental nectars of all the buddhas and bodhisattvas which absorb in vajrasattva's and his consort's ^{body} body. Their bodies become full of nectar which finally reaches their secret organs, then you visualise that your whole body is filled up with the nectar coming down through your crown, although there are clouds in the sky when it rains, the rain pours down without obstructions (?). Similarly when the stream of nectar falls down into your body you also visualise radiant light emanating from the nectar itself. The light rays from the nectar symbolise the clear light, and the stream of nectar itself is the illusory body. When you open a tap the water flows very strongly, you have to visualise likewise that the stream of nectar fills up your body and purifies negativities. You visualise all your impurities, defilements and obscurations gathered at your heart centre, as soon as the strong powerful stream of nectar falls from vajrasattva through your crown, it drives away like a flash of light all your impurities and defilements from your heart centre downwards leaving your body through the pores and also through the anus, and soles of your feet, as all impurities leave your body as described you visualise that they go underground very deeply. With this visualisation you purify all the negativities of your body speech and mind, and more specifically the non virtuous actions accumulated through your body are purified, and you visualise ^{Receiving} the vase consecration and the blessings of the body of vajrasattva. This was the method visualising the impurities being driven away from your crown towards

the lower parts of your body, or free up - downwards.

In the second method you visualise the impurities of your verbal nonvirtuous actions at your heart in the form of blackish colour, as the nectar fills your body from your soles upwards when it reaches the heart centre all the impurities are flooded by the nectar, the nectar rises up as it fills your whole body it comes through your mouth. In this way you visualise ~~the nectar~~ the nectar filling up your body and from the heart centre the impurities rise up floating on the surface of the nectar and leave ~~it~~ through your mouth, in this method the impurities are driven away ~~and~~ from down upwards. You purify all ~~all~~ your non virtuous actions of body, speech, and ~~in~~ mind and more specifically your ~~xxxx~~ verbal non virtuous actions are purified, ~~and~~ you attain the vajra speech of vajrasattva and receive the secret consecration.

There are four methods of purification, with each method you recite seven times ~~in~~ vajrasattva's mantra.

The third method. Visualise all your non virtuous actions, obscurations, defilements, ..., inside your body in the aspect of a very dark blackish colour. With the recitation of the mantra of vajrasattva the nectar streams down from your crown together with radiant light. The radiant light of the nectar dispels all the impurities in the form of the dark colour suddenly, in the same way that light dispels obscurities, the impurities do not leave the body through its orifices but they disappear at once like darkness flooded by light. You recite ~~the~~ the mantra seven times while purifying. Here specifically the negativities accumulated ~~through~~ through your mind are purified and you receive the consecration of transcendental wisdom and the vajra ~~in~~ mind of your guru.

The fourth method. You recite again vajrasattva's mantra visualising the nectar ^{(of light rays} falling through your crown pushing ~~down~~ all your latencies and propensities which are in ^{and} the form of smoke down your body as well as pushing them upwards, all the dirt ~~xxxx~~ negativities disappear from your body. ~~xxxxxx~~. Specifically you ~~xxxx~~ visualise that the karmic propensities and latencies of your ~~in~~ body, speech and mind are totally purified, in such a way you receive the fourth consecration or word consecration, and the blessings of the body, speech and mind of your guru.

In the sutra, and tantra ~~xxxxxx~~ Buddha said to recite vajrasattva ~~xxx~~'s mantra twenty one ~~in~~ times with great regret and purest motivation purifies non virtuous actions and prevents the accumulation of non virtuous actions, and their increase. ~~Buddha~~ also said when non virtuous actions

Buddha also said when creating non virtues there is an accumulation of obscurations and impurities, and he has skilful methods of purification. As Buddha taught these methods of purification you must have unshakable faith that your negativities are purified when you are applying them, you have to understand that they can be purified because of Buddha's words, and by the recitation of twenty one recitations of the mantra done with your knowledge of these things. After the mantra you and before the end of vajrasattva practice you say "I have done all these non virtuous actions with misunderstanding and because of ignorance, but I have tried my best with deep regret to purify these." Then you imagine that vajrasattva replies to you "All your defilements and impurities have been purified through doing this practice. You have to feel great happiness and joy in your mind when hearing vajrasattva's reply. You have to make promises that you will not accumulate non virtues in the future, also you have strong confidence that your negativities have been purified, and with this confidence you take the determination "I am not going to act negatively anymore in the future." At this point you have promised not to repeat non virtuous actions, and you visualise vajrasattva dissolving into yourself, vajrasattva's body, speech and mind become inseparably mixed with yourself and with the subtle part of your body speech and mind of your indestructible drop of your heart where your primordial mind, and mind abide. You have to understand that the blessings of the body, speech and mind of vajrasattva become totally mixed with your subtle body, speech and mind, you become inseparable.

(Now I will recite the oral transmission) =

THE YOGA OF THE THREE PURIFICATION.

(outline ?)

The purification of mind.

First of all we have the four syllables

SPRI, PE, RU, EA. From where does the source of the whole visualisation, like the visualisation of the celestial mansion, the deities, oneself, etc. originate? One has to understand the syllable PE to be the source of all the alphabet & (?), all the phenomena and oneself it is the source of all origination. Then you analyse you understand that it is the mind really which has been, and is creating or generating the whole visualisation, so you have to understand PE to be the mind which does not have real existence, but which originates everything. PE is the source of everything, originates everything although it is empty by its nature. Then we talk about the empty nature of PE which is source of everything, we are talking about the subtle selflessness

You think "I am the real form of Perula". The realization of the meditation on ~~an~~ t emptiness of the self of phenomena and of the self of person purifies the mind, the body is purified by appearing as Perula with one face, ten arms and consort, and the recitation of the syllables OM.A.M.I.H. etc., purifies the speech.

We have reached the point in the sadhana which deals with the profound emptiness symbolised by the four syllables SBRI. SP.RI.KA. The understanding of sunyata needs to be a ^{really} good understanding, if you do not have this understanding then the practice becomes feeble and useless. ^{From} the realization of the emptiness of person within ~~an~~ ~~xxxxxxx~~ yourself you have to make appear everything. It is impossible to teach emptiness in one day, I cannot ~~xxxxxx~~ teach it by myself. As you have to visualise the whole body mandala you must have some understanding of sunyata. Sunyata is very deep and very profound, one must rely on logical reasoning and scriptural authority, it is not a subject that can be easily understood by just reading a book. The great Tsong Kapa could not ~~xxx~~ read and write about emptiness in ~~xxxxx~~ one book only, he had to write about emptiness as it is found in the scriptures in many books, for example Tsong Kapa wrote about emptiness in the Lam Rim Chenmo's chapter ~~xxx~~ dealing with insight. There are many buddhist philosophical schools who have ~~xxxx~~ their own interpretations of emptiness, in the sutrayana are found four philosophical schools from lower schools to the higher school which is the Madhyamika prasangika. The madyamika is divided into two schools the Madhyamika svatantrika, and the Madhyamika prasangika. All the various views held by these different schools are explained by Lama Tsong ~~Kyx~~ Kapa in his work of one hundred and five pages titled (?). Lama Tsong Kapa wrote an extensive commentary on the short root text of Nagarjuna's Madhyamika, he also wrote a special commentary on Chandrakirti's work on the madhyamika, and this commentary is also contained in a very thick volume. Eventhough Tsong Kapa wrote in an extensive manner on the correct view people did not ~~xxxxxxx~~ understand ~~xxxxxxx~~ it, and they took the trouble to write contradictory works. In India there were many buddhist philosophical schools who held different views on buddhist philosophy. ~~X~~ The only school which had the correct understanding of the Madhyamika view was the superior school of the prasangika. In india there were many ~~different~~ yogis and scholars who held different views, for example the great teacher Chandragomin who was an upasaka utilise the understanding of the profound madhyamika view (?), and he had a deep understanding as well of all the philosophical ~~xxxx~~ views, he even trained at first his mind ~~ix~~ through the Chittarantra view. Furthermore views have been expounded by non buddhist

all over the world, but they can hardly benefit sentient beings to ~~achieve~~ enlightenment and it is also difficult to benefit sentient beings to gain the highest liberation. In ancient time in Tibet a special view called the chinese Ha Shan mahayana view was spreading, and many people considered this view of "Thinking nothing in the mind" to be the profound view, other people disagreed but as there was no one who could prove the Ha Shan view to be incorrect. Eventually the King ... invited the great indian pundit Kamalasila to debate with the chinese Ha Shan. It was agreed in front of the king that the loser of the debate had to leave the country and give his flowers to the winner. Kamalasila won the debate and Pa Shan left Tibet.

Those who followed Ha Shan view did not have to practice Compassion, love and virtuous actions, Ha Shan to establish his view as the correct view of emptiness used to quote from as many as eighty scriptures, himself he had not gain a peerless understanding of the profound correct view but he was referring to the scriptures to prove his view as valid. Ha Shan was quite famous in Tibet as his view did not require much trouble to understand, he had many followers but also many were against him. It was the King's wish to invite Kamalasila to debate with Ha Shan, the later lost the debate and he presented the winner with his garland of flowers to acknowledge his defeat. On his journey back to China Ha Shan left behind in Tibet one of his shoes, this was taken as the sign of a bad omen and it was interpreted to indicate that Ha Shan's wrong view would spread later again in Tibet, and we do still find in Tibet a certain numbers of people holding his view. To understand and even to express sunyata is very difficult and it is easy for those who have little understanding to fall in the extreme view of nihilism, therefore to give teachings on sunyata is very dangerous too. Anyhow we need really to receive extensive teachings on sunyata and should request learned Buddhist teachers who know more than I do to teach it. Even if you understand sunyata properly but still your view is slightly mistaken you will be led in the wrong path. In a quote found in texts it is said that sunyata is as dangerous as a snake carelessly held by a person who does not know how to handle it, and does get bitten. Similarly a wrong understanding of sunyata is dangerous as it can lead a person in not practicing dharma and consequently to take rebirth in the hells losing the possibility to take rebirth in a higher state and practice dharma again.

When we talk about emptiness, as it is emptiness there is nothing much for us to talk about. When it is time to meditate on emptiness, on the words, and specially on the meaning of emptiness it is necessary to have such knowledge, use logic, and depend on the correct view established by reliable great pundits of the past, therefore a special wide understanding and knowledge of emptiness is needed to talk about it, it is also necessary to accumulate vast merits, do all sorts of virtuous actions before a good understanding of emptiness is gained. When there is a right accumulation of virtuous actions the understanding of emptiness is really easy. Usually when people recite the sunyata mantra "Om Shunyata ...etc..." they sit up very straight, they close their eyes and try to understand sunyata all of a sudden when it is a very difficult subject for scholars who investigate it, and who find more and more doubts arising because emptiness is a most profound and difficult thing. People who have little understanding of dharma say that sunyata is very easy, that it is nothing difficult, they think that it is unnecessary to depend on the logical reasonings which are used to establish emptiness. As such emptiness is not easy to understand, and without having a little understanding of sunyata there is no way to continue through the sadhana, so tomorrow I will explain sunyata to give you a brief idea. The realisation of sunyata will help in your daily practice of recitation, of observing moral conduct, of being very diligent in dharma practices, and everything thing within you will be since you come to have an understanding of sunyata. Those who do not possess the correct understanding of sunyata do not follow the practices of abandoning non virtuous actions, do not have faith in the law of cause and effect, have no strong diligence and they do not remain strictly within the teachings of Buddha. In ancient time there were many people who praised themselves to have understood the real meaning of sunyata claiming that whatever nonvirtuous they did they will experience nothing because of having realised sunyata. In the past many people had thought like this. At the time of the great Bromdenpa some people were holding the view that as persons they were merely labelled, that there was nothing existing from its own side, in such a way they misunderstood sunyata. One man asked Bromdenpa about this view of sunyata - If to have understood sunyata to be a mere labelling of the mind was the highest realisation of emptiness? - Bromdenpa replied - If this is the correct view of sunyata, it follows that the hand is merely labelled, the fire is merely labelled, the heat is merely labelled, so the hand can be put in the fire. -

and does not care for virtuous or unvirtuous actions, we have had these kinds of people in tibet who believed they understood the correct view of sunyata and were free from observing the practice of virtuous actions and the abandonment of non virtuous actions, ~~furthex~~ furthermore they used the Prajnaparamita to prove this. In referenc to the mantra " In Sobava Buddha, etc " I am not going into ^{its} detailed explanations because I do not understand sunyata, and ^{even} if I understood it, it will be difficult to translate, and even if it was properly translated, it would still be for you difficult to understand, but as it is necessary to have some understanding of sunyata for the next section therefore a brief explanation of sunyata is required.

A practioner ~~has~~ to know what to do, ~~it~~ first of all oneself creates all the appearances of the form of Heruka , and generates the ~~whole~~ ^{whole} celestial mansion, and the body mandala, what is ~~really~~ ^{really} needed is ~~fundex~~ ^{the} fundamental cause for oneself to carry on the generation. Now, we meditate on oneself as heruka, but we are not the deity, and do not have the proper causes for creating oneself as the deity. First of all one has to accumulate merits to have the proper causes to reach the ultimate Heruka through meditation. If practiced properly Heruka, Guhyasamaja , or Yamantala, each practice leads to the same goal of the ~~inn~~ unified nature of great bliss and emptiness . If from ~~the~~ right the beginning you do many virtuous actions, appear in the form of the deity, and become familiar with all the visualisations, eventhough at the moment you do not really see the appearances of the deities and their forms, etc, one day when you have gained a sound understanding and familiarity through the practices of the proper visualisations , and have also a stabilised meditation you will ~~have~~ have such a clear visualisation that you will be able to really see with your ~~x~~ eyes and really touch it . You develop in this way and you make progress until finally you reach aratship, and you can achieve ultimate vjaradharahood and actualise the divine ~~to~~ body of great bliss and emptiness. When during the generation stage you do these practices and really meditate and ~~visualise~~ visualise them correctly till they become firmly established through continuous ~~practice~~ practice, you can one day see with your eyes the clear appearance of the deities. Even, when practicing the generation stage ~~thru~~ through accumulation of immeasurable merits you eventually experience the realisation of the completion stage . To establish ~~the~~ a firm realisation of the generation stage and its visualisation you have first of all to generate all the forms, colours and different aspects of

ments and the correct proportions of the deities . . . when you have an idea of the whole visualisation by depending initially on ~~being~~ ^{being} introduced to it and then putting into practice in your daily life then one day you actualise a firmly established visualisation of the generation stage. Even if you do not have the proper understanding of the colours of the deities, of their aspects, of their ornaments, and of the measurements of the celestial mansion, just by doing it with faith you accumulate ~~xxxxxx~~ immeasurable merits. When you recite the sadhana if you do not know really how to visualise, and do not have a real understanding of the words that you are saying, just reading it, and turning the pages, and spending time on the whole thing, it accumulates merits. The benefits of ~~chakrasamvara~~ practicing chakrasamvara are ~~xxxxxx~~ extremely vast, from doing the practice properly you do not only accumulate merits from your side, and purify your negative actions but also the practice purifies your environment and surroundings, all the places where you stay, all the stones nearby are being blessed by ~~your~~ ^{your} practices. If you understand that and do the proper practices of chakrasamvara, you accumulate then really a ~~lot~~ lot of merits. When I say that sunyata is very deep and that you would not understand ~~it~~ it, I am not implying that you should leave it, but you have to understand it properly and bring all these profound teachings ~~into~~ ^{that} into your daily practice. I am supposed to be a teacher for you, but myself do not have the right understanding to teach you. By just engaging oneself in these teachings a lot of merits are accumulated. As I have told you previously if you do the practice seriously, with perseverance, and accumulate merit ~~ixxxx~~ continuously, this gives a very good karmic imprint to enable you to understand and actualise it. Even if we had ~~xxxx~~ perfect human rebirth in a past life we never had such an opportunity to meet with the teachings of Shakyamuni Buddha, and specially never had such an opportunity to ~~xxxx~~ receive vajrayana teachings. Our accumulation of merits have enabled us to take a perfect human rebirth, by using now the perfect human rebirth fully, and engaging in virtues in this life time our accumulation of merits increases ~~and~~ ^{which} becomes a more powerful cause for a future life. For example, ^{when} the great indian pandit Vasubandhu ~~used~~ practice^d his sadhanas a pigeon used to come near by on the roof of his room. Vasubandhu recited everyday ~~ixxxxxxxx~~ ^{and night} 96,000 slokas of texts which he had memorised the pigeon had no understanding of what was read by vasubandhu as he was an animal but he came ~~xxxx~~ regularly as he felt safe there from the hunters. When the pigeon

dead the ~~took~~ ^{was} as a human being & event. became fully omniscient monk. The monk became a disciple of Vasubandhu and because of hearing teachings in his previous ^{life} as the pigeon he had no difficulty in understanding and memorising texts, he had already memorised 40,000 slokas () from his previous life. A pigeon got good karmic imprints which enabled him to take a perfect human rebirth, ordination, and realise the teachings, of course for us who humans are humans and understand the meaning of dharma and are greatly motivated and involved in the teachings by meditating and contemplating we accumulate vast lots of merits which will be very helpful in the future life. Therefore you should not become discouraged thinking I do not understand the teachings the dharma, but you should work very hard, and meditation does not bring instantaneous changes thinking that nothing has happened by the next day, that appearance remains the same the next morning, a meditator should not really expect results and attainments in a very short time. Dharma practice is gradual and should extend over a long period of time, but you have these people who engage into dharma practice expecting results and attainments in a very short time, they put efforts for a few months or years and because they do not gain any realisation they think that dharma is useless and give it up. When you practice dharma you should not push yourself feeling that you have to race from the beginning, you should not do it that way but start your dharma practice slowly and work at it gradually. When you practice lam rim or tantric meditations there are three attitudes to keep. First is the motivation, you have to think that the purpose of your meditation is to achieve the highest liberation for the benefit of all sentient beings. Secondly is equanimity, when through your practice you gain good realisations you should not feel over happy, and when you meet adverse circumstances you should not become discouraged, but in either cases you should be mindful and keep a stable mind. Third is evenness in the practice, you should not do a bad and irregular practice but be constant without being slow and do it correctly.

To illustrate these points we have the story of a race between a flea and a louse, the louse was climbing up slowly and slowly, the flea was jumping higher and higher but he could not reach the top. So, the practice of dharma should be pursued slowly and gradually, you should not think that you cannot understand emptiness because I have said that it was a profound and difficult subject and feel discouraged and you decide to go back tomorrow or the day after tomorrow. If emptiness is very deep and profound let it be, and even if it is very easy

let it be, you have to use your mind, if you are very intelligent, your mind, but still you can not penetrate emptiness right now, you cannot really understand it. (For your mind it is extremely difficult thing to realise bodhicitta) It does not matter how deep and profound ^{an} (is emptiness) if you are intelligent and and have a sharp mind ~~ix~~ emptiness is one thing ~~ix~~ that ~~x~~ can be realised but the more difficult thing for your mind is to realise bodhicitta.

When you do the practices and visualisations of the deities you do it in accordance with your abilities, your understanding of sangata, and just think that it is not a big deal, it is like ~~xxxxix~~ yourself with a face, nose, eyes, also visualising the celestial mansion ~~ix~~ it is not a big thing, it is like your ordinary house with its shapes, colours, measurements, etc. If you ~~xxxxxxxxxxxxxxxx~~ understand these visualisations and become familiar with them, they are not such a difficult thing to do.

(The following part was inserted here to keep in the context)

We have already discussed the Three^c Yogas of Purification which ~~xx~~ ^{ACC} based on the understanding of the meaning of the four syllables : SHRI, HE, BU, FA, before you engage in the actual practice of the three yogas you need to have ^{an} understanding of the two types of selflessness. The practice of the three purifications is found at the very beginning of chakrasamvara's sadhana which is an extraordinary tradition of chakrasamvara.

First you should understand the meaning of the syllable SHRI, its meaning is great bliss and emptiness. To ~~xxxxxxxx~~ ^{know} the unified nature of great bliss and emptiness you ~~xxxx~~ must have a perfect understanding of the selflessness of phenomena and ~~xx~~ of the selflessness of person. The syllable HE symbolises the selflessness of phenomena, and the syllable BU symbolises the selflessness of person. The non true existence of the self is the basis of the selflessness of phenomena. The non true existence of the five skandhas is the ~~xxxx~~ basis of the ~~xxxxix~~ selflessness of person. The self ~~xx~~ of oneself is the selflessness of person or of the five skandhas, the prime skandha is the consciousness. In the sadhana the initial syllable is ~~xx~~ HE which represents the source of origination. When all these practices are done it is impossible for you to do these practices without originating them from your mind or consciousness, ~~xxxxxxxxxxxx~~ otherwise there is no way for you to visualise them. The mind becomes the real origination of all activities, the source of the highest enlightenment and taking higher rebirth. As the consciousness is the source of all things, of all activities

it leads you ~~xxxxxxx~~ to the highest liberation, and also to the lower rebirth therefore all karmic activities ~~xxxxxxx~~ originate from the mind. As everything has been originated from the mind itself either nirvana or samsara, therefore the mind is the origine of all activities of samsara or nirvana. As the mind becomes the sole source of activities of nirvana and samsara, it is known as the source, the doer, the ~~xxxxxxxxxxxx~~ origination of all phenomena. The doer of all activities really, truly does not exist from its own side ^{That} ~~which~~ is the selflessness of phenomena. To understand that the mind which does and originates everything does not exist really ~~exist~~ from its own side, to understand this is the selflessness of phenomena. It is a state of mind in which you really understand its nature. Generally all the other skandhas like feeling, perception, are also some kind of selflessness of phenomena, if you understand that all the other skandhas are also originated from the mind, and if you really understand the non-true existence of the mind, then naturally you understand the non-true existence of the other skandhas too.

The syllable BU symbolises the selflessness of ~~phenxxxxxxxxxx~~ person, actually all phenomena ~~ix~~ like yourself and other beings have the selflessness of person. In order to understand the selflessness of person within you, you have first of all to analyse this self grasping mind which really grasps the I as being the most important thing, I is obviously self grasping mind, in order to analyse you have to understand how ~~is~~ this self grasping mind ^{is} established within yourself, wether within yourself and others the establishing bases of the self of person are the five skandhas which ~~are~~ the establishing bases of the grasping I. Why do we have this conceptualising of the self I? because of having the establishing base of the five skandhas. Usually when you have the ~~selfgraspingxxxxxxxx~~ conception of the self grasping mind I, actually ~~ixxxx~~ it does not appear itself but ~~xxxxix~~ it depends on having the ~~ix~~ five skandhas which are the establishing bases. Due to having the establishing bases of the five skandhas you have the conception of the self grasping mind. At the time of having this conception of ~~ix~~ the self grasping mind I, one can appear it as a skandha. ~~ix~~ You have this conception of the self grasping mind ~~ix~~ appearing like a skandha ^{to you} but when you analyse and examine if it really ~~ix~~ exists from its own side, you realise then that it does not really exist from its own side. Then you carefully examine how this self grasping mind rises, to you it appears as not depending on any of the skandhas, but it appears as existing truly from its own side.

To understand the self grasping mind not to depend on any skandhas is the spontaneously born self grasping I. When you know the self grasping mind to be dependent upon the skandhas you haven't understood the self grasping as spontaneously born. And this self grasping on the skandhas does not transform into the spontaneously born self grasping mind. Then you are conceptualising that the skandhas are part of yourself at that time your realisation of what appears does not have strong grasping grasping of the skandhas to be yourself. At the time when you have this understanding of the appearance of the self grasping mind to be the skandha, and you do understand it to be truly existent from its own side, you do not really understand the correct view. (Here starts Lama Kopa's translation)

Without depending on the skandhas there is no way for the thought I to arise, at the very first what happens is the appearance of the skandhas, and then there is the thought of I, depending on that it arises, afterwards the thought is carried, and the I which looks as if it exists from its own side naturally becomes stronger and stronger, and after sometimes for this strong conception the skandhas do not appear, the appearance has stopped, so there is only, what is left for the object of wrong conception of truly existent is only the I, the truly existent I which exists from its own side. So, you see, that appearance of truly existent I appears and then the conception clings that it is completely true, so what ~~xxx~~ there is the spontaneously born wrong conception holding I as truly existent, for that conception the spontaneously born wrong conception holds I as truly existent, for that conception the I does not appear as having colour, shape, ~~xxx~~ certain form. If you check the way that the wrong conception holds or clings or views the truly existent I, it does not hold it as having a certain shape, form or colour, but it ~~hi~~ holds an I which purely exists from its own side, with its own control by itself. So, you see, that type of I which looks as if it exists under its own control by itself, when you find, recognise that, then you search where it is, you should search on the aggregates. A person arises, what look^s like I, some colour, form, if you check it carefully, what happens the very first time, the very first thought I, you see, that happens by depending on, by looking on the aggregates, so this is the appearance of the aggregates that happens, and that will stop before the simultaneously born the wrong conception of truly existent I rises because of not having realised the object that the wrong conception of the truly existent I simultaneously born I, not having realised the object of this, empty.

WE SET TRAPPED IN THE NET OF THE SUPERSTITION, OF THE WRONG CONCEPTION, OF THE TRULY EXISTENT I BECAUSE OF NOT REALISING IT EMPTY, LIKE THIS BY BEING CAUGHT UP IN THE NETWORK OF THE SUPERSTITION OF THE WRONG CONCEPTION HOLDING I AS TRULY EXISTENT WE SUFFER. THE WAY WE SHOULD REALISE THE OBJECT OF THIS WRONG CONCEPTION EMPTY IS BY APPLYING THE ANALYTICAL MEDITATION, BY USING THE FOUR POINTS ANALYSIS. ACTUALLY WHEN WE DO THE SADHANA MEDITATION THERE IS NO TIME TO GO OVER THE FOUR POINTS ANALYSIS, YOU SEE, AT THE TIME WHEN YOU GO THROUGH THE PRAYERS OF THE SADHANA YOU JUST REMEMBER THE OBJECT TO BE REFUTED, THE I WHICH EXISTS FROM ITS OWN SIDE, THEN YOU REMEMBER THAT IT IS EMPTY, YOU RECOGNISE THAT IT IS EMPTY, SO, THAT IS THAT YOU SHOULD REMEMBER AND YOU SHOULD MEDITATE ON. THE EMPTINESS OF THAT OF THE TRULY EXISTENT I THAT IS THE SELFLESSNESS OF PERSON. THE VERY FIRST TIME, WHEN THE THOUGHT I ARISES THERE IS THE APPEARANCE OF THE SKANDHAS, BUT LATER WHEN THE SIMULTANEOUSLY BORN HOLDING I AS TRULY EXISTENT, WHEN THIS RISES, THE APPEARANCE OF THE SKANDHAS HAS STOPPED, SO HOWEVER TO THIS CONCEPTION THE APPEARANCE OF THE SKANDHAS DOES NOT HAPPEN, IT DOES NOT APPEAR. THE SIMULTANEOUSLY BORN WRONG CONCEPTION BY HOLDING THE I AS TRULY EXISTENT AND THE VIEW OF THE TRANSITORY COLLECTION FOR THIS THE APPEARANCE OF THE SKANDHAS, THE PARTICULARS OF THE SKANDHAS THE EYES, NOSE, AND ALL THESE THINGS DO NOT APPEAR, AND ALSO, THE VIEW OF TRANSITORY COLLECTION OF MY I, EVEN TO THIS WRONG CONCEPTION THE SKANDHAS DO NOT APPEAR, WHAT IT HOLDS, WHAT THE I HOLDS IS ONLY THE TRULY EXISTENT. THE SIMULTANEOUSLY BORN WRONG CONCEPTION MY, WHAT IT HOLDS IS THE TRULY EXISTENT "MY" ONLY THAT, IF THE SKANDHAS APPEAR TO THE WRONG CONCEPTION THEN THE EMPTINESS OF THE SKANDHAS WOULD BECOME THE SELFLESSNESS OF PERSON. I AM TALKING ACCORDING TO MY OWN EXPERIENCE, BY THE WAY IT IS PRESENTED BY WORDS ONE MIGHT FIND A LITTLE BIT MISTAKE IN THE WORDS AS I AM TALKING IN ACCORDANCE WITH EXPERIENCE. THE VERY FIRST TIME THAT THE THOUGHT I RISES THERE IS THE APPEARANCE OF THE SKANDHAS, THEN LATER THAT STOPS AND THE SIMULTANEOUSLY BORN WRONG CONCEPTION TRULY EXISTENT I RISES, AND AT THAT TIME THE OBJECT OF THAT IS ONLY ON THE I AS TRULY EXISTENT THIS IS THE ROOT OF MINE, THEN FROM THIS WHAT RISES IS THE WRONG CONCEPTION OF MINE, HOLDING MINE AS TRULY EXISTENT, THIS IS WHAT IS CHECKED IN THE SADHYANIKA TEACHINGS. FIRST YOU CLING I, THE SELF AS TRULY EXISTENT, AND THEN YOU GRASP BY THINGS, AND LIKE THIS YOU ARE CLINGING TO SAMSARA. ALSO THE APPEARANCE OF I IS NOT NECESSARY TO BE A WRONG CONCEPTION, FOR EXAMPLE ALL THE THOUGHTS OF I, I WEAR CLOTHES, I AM WALKING, I EAT, I WORK, I SLEEP, I GO, ALL THESE THOUGHTS OF I WILL BE COMPLETELY WRONG THOUGHTS BY GOING THROUGH THE FOUR POINTS ANALYSIS, BY USING THE FOUR

logics you should search the view of the transitory collecting holding the I as truly existent, it is said without recognizing the thief it is impossible to catch the thief similarly without having seen the target it is impossible to shoot the arrow, so first you should recognise what you are going to catch or shoot, similarly in the first place the most important thing is to recognise ^{the} object to be refuted : the truly existent I the first time you see, depending on the five skandhas the thought I arises, at that time there is the appearance of the skandhas , and that the very first one is not like the very first second thought I arising like that is not the simultaneous born wrong conception holding the I as truly existent, later on it gets stronger, the thought clinging I rises stronger and the appearance of the skandhas stops and what appears to the wrong conception is the truly existent I.

The impression of the simultaneously born wrong conception holding I as truly existent strongly rises like this, then from this, from the labelled wrong conception holding I as truly existent the obstruction rises whatever you should discover or recognise is the object what the simultaneously born wrong conception holds or what it views as it searches, then try to recognise the I as it appears to you, so you recognise that there is the way of holding the I, that time you recognise without depending on any aggregates, on any parts of the aggregates without depending on any parts of the body, without depending on anything. I, there is I which exists by itself on its own side, this is the object , this I which looks as existing purely from its side, you know this I is the object of the simultaneously born wrong conception what it holds His Holiness said also as I explained before during the Chöd practice by remembering the conditions which provoke anger to arise, the emotional I becomes stronger and stronger also when someone praises you this emotional I , it develops , it builds up, so such an I which looks like existing purely from its own side without depending on anything, so this ^{is} it, ~~what~~ the object to be refuted the truly existent I. His Holiness said for i.e if you make it yourself obvious that you are trying to find the thief, then the thief will recognise that you are waiting for him , you see, he will not show up, so first you hide, and you can recognise him and then you can catch him, similarly if you pay too much attention or have strong intention, expectation " I would like to see the I " Rinpoche said the simultaneously born wrong conception of person holding I as truly existent it hides when you check with great attention thinking I want to see my "I" sort of

it suddenly hides, you can't see it, you don't find it, but if you check very skilfully gradually you will find, you will ~~real~~ recognise the wrong conception holding the I as truly existent. Rinpoche said it is very good to think about someone who criticises you and complains about you, you should remember this, you ~~should~~ should think about this, more and more, the emotional I builds up, it becomes stronger and stronger, it becomes more and more visible then you should get it. Also you should remember praise that you have received in the past, ^{at the} same time you watch the I, your own self, how it appears and how you view it, how you are holding it the I, you watch then again you find similarly the emotional I. However there is an I which rises up stronger and stronger which gets blown up like a balloon, so this I gets ~~stronger~~ stronger, stronger, the great I it becomes so great, it is hard to ~~find~~ fit it even inside this body kind of, so great, so ~~large~~ huge that it is difficult to fit it inside this body, it exists without depending on anything, that it exists without being merely labelled by thought and name. When you recognise such an I then at that time you have recognised what is called the object to be refuted. Also I left something out, Rinpoche said before when you watch the I in order to recognise the object to be refuted truly existent I from the very first, do not make it plain, do not decide easily this does not exist, you cannot think that way, you should wait until the truly existent I becomes very visible, very strong, Rinpoche said the second thing, there are four points in the analysis. The first point is the importance of understanding the covering (pervasion) ~~example~~ for example you take the skandha of form, if the truly existent I ~~does~~ does exist it should be ~~either~~ either one or separate, there is no other way, or a third way that it could possibly ~~exist~~ exist, therefore if it exists it is definite that it should be either one or separate. So, first with the skandha of form it exists oneness with the skandha of form, it does ~~not~~ exists separately, after recognising ^{that} the object to be refuted the truly existent I should be either one or separate, then you should search in this way among the skandhas, you should search if it is oneness, but previous to searching you should understand and be convinced that there is not an other way or third way, if the truly existent I exists it should be either one with the aggregates or separate from the aggregates. If it is oneness with the aggregates, if the truly existent I is oneness with the aggregates as there are five aggregates there should be the appearance of five Is, but in fact according to your own experience there is

only the appearance of me I, however you search like this, after you have discovered that the I is not oneness with the aggregates, then you should examine whether the truly existent I exists separately from the aggregates. If you examine, analyse on each of the aggregates, for i.e. ^{you take the aggregate of} form whether the truly existent I is either one or separate, then you take the aggregate of feeling, then the aggregate of ~~xxxx~~ compounded phenomena, then the aggregate of recognition, etc, you search if the truly existent I exists as one or separate, you search, when you realise that they are empty of the truly existent I, that they are not oneness with the truly existent I, also search the skandha of feeling, the skandha of thoughts: the compounded phenomena. When you discover that the truly existent I is not oneness with any skandha by going through each skandha, then if your meditation of searching the truly existent I, if it worked, if it went ~~I~~ the right way, then you see, after this you would recognise certainly the truly existent I completely empty, in fact that is completely empty.

(End of Lama Zopa's translation)

In fact by examining the selflessness of self or person in ~~I~~ ^{and of phenomena} order to understand it perfectly, ^{you} ~~you~~ become able to bring all your practices, you can apply the same methods in all phenomena, things do not exist from their own side and there is nothing which exists independently from its own side just by realising that the truly existent I could not be found in any of the five aggregates that ~~there is no~~ such thing as the self existing from its own side, so having the understanding of the selflessness of I, then you can use the same method in order to gain the perfect understanding. You have to meditate using the four essential points, ~~and~~ become familiar and gain an understanding of them. You have to know the four essential points of analysis before you engage in ~~your~~ your daily practice because when you engage in your practice you have to recall then your understanding of selflessness at the precise ~~and~~ ~~and~~ ~~and~~ relevant moment. I am talking on ~~xx~~ how you have to reflect on selflessness ~~xxxxxxx~~ ^{and} achieve familiarity before you really engage in the practice because when you are doing the sadhana there is no time then for you to go through the various reasonings which establish how the self does not exist from its own side. If you gain an understanding on selflessness before hand when you have to recollect the selflessness of person and of phenomena you are able to do it. Therefore as you do not have the proper understanding you have to prepare yourself before you are involved in the actual sadhana.

The mind has been ~~recognized~~ AS THE SOURCE OF ALL ACTIVITIES.

The mind has been recognised as the source of all activities, of nirvanic and samsaric activities, you realise the mind as the originator of all activities and you recollect that the mind and the self grasping mind are merely labelled by the conceptual mind itself which does not truly exist from its own side. You recollect this understanding when you meditate on the mind being empty of true existence from its own side. You have to apply the same method to the five skandhas, to your body, speech and mind, and in the same way you think that the self grasping I does not exist from its own side. First you have to realise that the self grasping I does not exist from its own side, that your mind does not exist from its own side, ~~in the same way~~ ⁱⁿ and these two ^{knowing} understandings of the non true self existence of the self grasping mind and of the mind itself have to become actualised in the realisation of the unified inseparability of great bliss and emptiness, using the great bliss and emptiness as the subject, and the wisdom mind which has really understood the non dual existence of self, this understanding concerning the non dual existence of subject and object which are unified is the realisation of the inseparability of great bliss and emptiness, and you have to recollect this understanding when you meditate.

You visualise that you appear suddenly from the ~~my~~ unified state of great bliss and emptiness in the form of Heruka with one face, two arms. This ~~appearance~~ manifestation from the unified state of great bliss and emptiness in the form of the ~~divine~~ pure aspect of the glorious Heruka is the purification of body.

You place your mind in the divine ~~pride~~ pride that you are really Heruka's form, you generate the great compassionate mind towards all sentient beings, realising the meaning of the four syllables Shri . He . Hu . Ka , and you imagine that all sentient beings realise with you the ~~same~~ meaning of the four syllables. The meditation of placing the mind in the divine pride of Heruka's form and of using sentient beings as your object of compassion is not only the practice of the yoga of the body purification but also of generating the purest motivation.

The purification of speech

You visualise the syllables of the vowels and consonants at your navel centre forming three concentric circles of mantras, the inner circle should be white, the middle circle should be red and the outer circle should be blue.

(check the order of the colours)

First you visualise the white-mantra circle leaving

First you visualise the white centre leaving out of your right nostril and filling the whole space liberating all sentient beings. Second, you visualise the red circle going out of your right nostril. You can visualise either the forms of the deities of chakrasavara ^{with their} or the colours of ^{the} ~~the~~ ^{centre} ~~the~~. The deities do the work for the sentient beings and they return back to the navel through the left nostril. You do this visualisation with the recitation of the vowels and consonants, and this is the practice of the purification of speech.

An explanation on the accumulation of merits was given before, and now His Holiness will read the oral transmission.

In reference to the accumulation of merits you have the two types of accumulation: the accumulation of exalted wisdom, and the accumulation of meritorious power.

In the practice of the collection of exalted wisdom you have the practices of taking death as the dharmakaya, and also of bringing the intermediate state in the path of the sambhogakaya. ((~~Y~~ this section seems incomplete))
phrase

((Collecting the necessary merits))

It is necessary to accumulate merits for a successful practice, in order to accumulate merits you have to practice the para yoga by visualising, chakrasawara inseparable from your guru. In order to visualise your self as heruka with one face two arms you have to visualise yourself ~~xxxxxxherukaxxiithoneface;xtxxxxxx;xyandyonxvisusitax~~ first of all at your heart a yellow syllable PAM. Pa. is the first letter of the word " Pena " which signifies lotus. The visualised Pa. transforms in an eight multicolored lotus. In the centre of ~~the~~ the lotus appears the white letter A which transforms in a moon disk, upon it stands the blue syllable HRE which radiates five lights in the nature of the five transcendental wisdoms. From HRE ^{radiate} the five coloured lights : white blue, yellow , red and green ~~in~~ which are the real nature of the five transcendental wisdoms. It has to be understood that the syllable HRE is divided into five parts, each part symbolising a transcendental wisdom. From these five parts which are ^{the} five syllables composing the HRE, radiating lights emanate, they fill your whole body and purify all your negative actions which since beginningless time have been created by your body, speech and mind . Your body being purified of all your negativities becomes as clear as crystal. The lights fill up your whole body, as your body is filled ~~up~~ the lights come ~~up~~ out from all your hair pores, there are twenty thousands hair pores as the lights issue they expand in the ten directions and reach all sentient beings. The lights purify all the non virtuous actions of body, speech and mind of all sentient beings. You visualise that the bodies and qualities of the sentient beings

THE SENTIENT BEINGS ARE PURIFIED OF THEIR MOW

virtuous actions and dispositions , they transform in the purest state of chakrasam vara.

The light (the purest light) pervades again the i highest states , it finally reaches at all objects of refuge , it reaches the pure realms of your gurus, buddha, dhama, sangha, vajra yogini , it pervades all the pure lands , and all the objects of refuge are invoked. All the objects of refuge pervade the whole a space in front of you , and they thoroughly transform in the appearance of chakrasamvara. Invoke the whole deity mandala of chakrasamvara as well as all the buddhas, bodhisattvas, yoginis, ~~xxxxxi~~ male and female wrathful deities, the whole space in front of you is filled.

Here the method of visualising your guru is not similar to the one found in the g guhyasamaja where you visualise your root guru as the deity . Here, instead you have to visualise your root guru in the form of vajradhara blue in colour, and on top

~~vyxxxxguru~~ of chakrasamvara, ~~xxxxixix~~ You visualise all the objects of refuge : buddhas, dhama , sangha and bodhisattvas assembled in front of your self without exception.

After visualising chakrasamvara's whole deity mandala , guru, all the buddhas , bodhisattvas, you have again to dissolve in your heart center the lights that you radiated from your body. To the invoked assembly you have to prostrate , and do ~~the~~ offerings in accordance with the Seven Limbs prayer . First you pr^ostrate to your root guru ~~xxxxixixix~~ ^{thinking} that vjaradhara is your root guru and you recite the first stanza of the prayer " I bow down at the lotus feet of the Vajra Holder - My jewel like Spiritual Master - By your great kindness the state of great bliss is attained in but a single moment. - When you recite the second stanza you pr^ostrate to Heruka and his consort Vajra Varaha. Then in the third stanza you prostrate to all the heroes, Heroines, powerful Dakinis who dwell a in the Places, Near-places, Fields, Congregations, Cemeteries, and ~~xxxxixixixixixixix~~ subordinate cemeteries , to all the viras and Heroines who are situated in the ten different places. (A).

After paying homage you do the various offerings. From the syllable HUM at your heart you emanate goddesses who make offerings to your guru and to all the objects of taking refuge. The goddesses have different aspects and forms, the white ^{flower} ~~xxxxixixix~~ goddess , the smoked - coloured incense goddess, the orange butter - lamp ~~gokix~~ goddess, the green perfume-goddess , the multi-coloured food-goddess, the white form ^{vajra} ~~xxxxixixix~~ goddess, the blue sound-vajra goddess, the yellow smell- vajra goddess, the red taste-vajra goddess, the green touch-vajra goddess , the white Dharmadhatu-vajra goddess. The

whole shry is fill

The whole sky is filled with the various types of offering goddesses, there are uncountable numbers of goddesses of each type, the goddesses make offerings like flowers, bells, vajras, and so forth, all the objects offered are made of precious substances. You visualise in this manner when you make the outer offerings with the offering mantras " OM ARGTAH PRATICCHA SVABA , etc. ".

For the accumulation of merits you have to visualise as extensively as possible, the sky is pervaded with the offering goddesses and objects, in this way you accumulate extensive merits. After completing the outer offering, you gather back all the emanated goddesses in ~~you~~ your heart. After dissolving all the previously emanated offering goddesses ~~you~~ you emanate again from the ~~HEB~~ at your heart the four heart goddesses who make the inner offering to the guru, and to all the objects of refuge in many different forms and ways, you visualise an uncountable number of goddesses.

When you make different kinds of offerings to the deities, tantras, buddhas, bodhisattvas, you understand that just by making one offering they are all pleased by you, in such a way you accumulate vast merits. After offering the nectar to the Merit-Field, the four heart dakinis dissolve again in your heart. Next is the secret offering.

The mantra " Om Sarva Vajra Kaulini Sarva Bhaksham Shodaya Gubya Vajrani Svaha " found in the text is visualised recited by ~~sak~~ Chakrasaavara who enters in union with his consort, you realise great bliss and emptiness, actually there is no need for chakrasaavara to realise great bliss and emptiness, but the purpose of this visualisation is ^{For} the practitioner to accumulate merits. You also understand that it is not solely chakrasaavara and his consort who experience great bliss and emptiness, but that all the buddhas, bodhisattvas, and the deities of chakrasaavara's mandala realise great bliss and emptiness. In this way you accumulate merits.

After prostrating, paying homage, and making offerings to Chakrasaavara's deity ~~mandala~~ and to all the objects of refuge, you now take refuge in the buddha dharma and ~~sangha~~ sangha, confess your non virtuous actions, admit and rejoice in the virtuous actions created by you and other sentient beings, you generate bodhicitta, and at the end of the seven limbs prayer you dedicate merits.

This seven limbs prayer is in ~~xxxxxxx~~ relation to the vajrayana where you do not ~~xxxx~~ include in the prayer requesting not to pass into ~~xxxxxxx~~ ^{nirvana} and requesting to turn the wheel of dharma, in the vajrayana these two are not needed because the deities are in the sambogahaya form which never passes into ~~par~~ nirvana, and also

in the sambogakaya the dharma is continuously taught , therefore these two requests are not needed. But, there is a special prayer to the nirmanakaya forms of the buddhas, bodhisattvas who appear from the sambogakaya in order to eliminate and dispel dispel the ignorance of sentient beings. The emanated retinues of the buddhas and bodhisattvas in as nirmanakaya form the objects of refuge to whom here we make the request not to pass in nirvana, and to turn the wheel of dharma . You have to understand that this prayer is not made to the sambogakaya form of chakrasamvara but to the emanated form or nirmanakaya of K chakrasamvara. These requests are followed by the offering of yourself to chakrasamvara thinking that to liberate yourself and others from the ocean of samsara which is extremely difficult to cross you make the offering of your only body to all the buddhas. There are many samsaric beings in this great ocean of suffering which is difficult to cross, as it is difficult for them to become free from suffering. I take the responsibility of helping sentient beings. When you make offering of yourself you contemplate that the physical body as no essence because like all conditioned phenomena it is impermanent , therefore to make this body meaningful I offer it to the buddhas. If you have already offered your body to the Buddha, Dharma, Sangha,...(end of phrase missing).

You have offered yourself to the Buddha, Chakrasamvara, your responsibility now as a follower of chakrasamvara is not to harm sentient beings , act against the dharma , the sangha, but to accumulate virtuous actions, it is for these reasons that you offer yourself. In the next stanza you recite the prayer of the Four Immeasurables " May all sentient beings be happy, . May they all be separated from the causes of suffering. May they all possess all the qualities of happiness.

At this point the accumulation of merits and before absorbing chakrasamvara in yourself you make special fervent prayers to the Bhagawan Chakrasamvara, and to all the deities of the mandala requesting " May I be blessed by you, may you bestow blessings on my mental continuum. "

Then, you ring the bell with the recitation of the one hundred syllables of vajrasattva . After the mantra you visualise all the deities of chakrasamvara 's mandala dissolving into light and bodhicitta nectar which penetrate your crown and fill your whole body. You could visualise your guru absorbing either from up downwards or from down upwards, anyway the guru transfers into a ball of light as you pray the light enters through your crown (or eyebrow?) and reaches your indestructible drop at your heart and

becomes inseparably mixed with it.

state and rebirth, you should understand how the four elements, etc, dissolve into one another in order to purify the three ordinary bases. When death does not occur suddenly in an accident then the gradual process of the dissolution of the various elements as they are described is experienced. It is important to know about the evolution of the dissolution of the ordinary death process, of the intermediate state, and of rebirth before you do these practices. These practices ~~which~~ are done according to tantra and it does not mean that it is an other method to gain the realisation of selflessness, but by using these methodes in your daily life for the purification of the three ordinary ~~xxx~~ bases, when high realisations are finally reached and the real clear light is gained, that clear light and the understanding at that time become the purifier of the ordinary death, intermediate state and rebirth which are the three bases to be purified. In the generation stage the dissolution of the four elements, and the three types of appearances ~~x~~ which occur during death are explained. When we talk about the dissolution of the four elements, it said that first the earth element dissolves in the water element ~~xxx~~ ^{it} does not mean that the water element comes to possess the characteristics of the earth element (that they become the same). When it is said that the earth element dissolves into the water element it indicates that the capacities, abilities of the earth element to actualise itself has ceased, therefore the earth ~~xxx~~ element ceases into the water element, ~~and~~ the water element ceases into the fire ~~x~~ element, etc, and in this manner one element dissolves into an other element, and the four elements lose their power to actualise themselves,. Due to the inability of the actualisation of the four elements, the keeping of the four elements equal (?) into the body, the four elements dissolve into one another, after the completion of the dissolution of the four elements then there is the experience of the mind of white radiant appearance, the mind of red increase, and the mind of the black near attainment. These follow one another and are perceived during the death process, there is no need to explain these here now as they have been explained ~~x~~ in a previous teachings. when we talked about the earth element dissolving into the water element, it does not mean that the ^{earth} ~~water~~ element becomes the water element but that the earth element ceases because it has lost its capacities as earth element, and it does not have the capability to develop because of lacking the power related to the element. A dying person who experiences the dissolution of the earth ~~xxx~~ element in the water ^{Element} feels like if the whole body was being terrible pressed down under big rocks, also like if the body was falling from a ^{high} cliff, and some people have been heard screaming " Please lift me up, help me, please stay ! " .

When people are in good health all the four elements are in balance. At death, when the earth element dissolves in the water elements, as soon as its capacity as earth

element ceases the power of the water element increases and the person has the appearance of the water element. If you leave a few butter lamps in a line in a dark room, as soon as you take one butter lamp away, ^{durin} the following seconds the light appears ~~xxxx~~ brighter than before, this how it appears really. When a dying person's earth element

dissolves into the water element he does not have anymore the capability to actualise the earth element, consequently he experiences the water element and with it he has the inner sign of the mirage. When the water element dissolves into the fire element, the capability to actualise the water element has ceased and the power of the element of fire increase

at that time the dying person has the inner vision sign of smoke, when the water element dissolves in the fire element the person does not only have the sign inner sign of smoke but also all the liquids of the body, like blood, saliva, etc, dry up. After the water dissolving, the fire element dissolves into the air element, the person experiences then

the inner sign of sparks, and the physical sign of the heat ceasing. When the air element ceases to function in the body, at that time instead of seeing the inner sign of sparks the sign of light like the clear flame of a butter lamp is seen. After this when the

air element ceases the inner sign of the light of a butter lamp ceases, ^{and} there is the clear appearance of the white radiant light which is the mind of ~~xxxx~~ radiant white appearance, here as the air ~~xxxx~~ element has dissolved into the white appearance

the physical sign ^{is the} ~~is~~ stopping of the breath. After this the mind of white radiant appearance dissolves into the mind of red increase, at that time the mind perceives

the appearance of red light. As soon as the dying person experiences ^{cessation of} the red light, it transfers into the black light, the mind experiences the blackish light, the mind also

knows (or is aware of) the black light, after a while ^{the mind} which was conscious of the black light becomes totally unconscious. At the time when the ~~ix~~ mind has neither the experience

of white, nor a red or black lights there is the experience of a very empty feeling and that is the ultimate clear light of death, the person has not yet entered in the intermediate state, that is the becoming of death.

After the dissolutions of the four elements the mind experiences the white, red, black appearances and the clear light in that respective order. why does a dying person experience these inner signs? At death all the twisted knots of the being are loosened naturally, (by themselves) and the white element which exists at the crown center

on the very tip of the central channel starts to drip down through the central channel

and that appearance, that reflects to the indestructible drop which has been staying
in one's heart center since the beginning. As the white drop from the crown center
flows down its white light reflects to the indestructible drop and at that time the
person has the mind of white appearance after perceiving the mind of white appearance
due to the white drop bodhicitta dripping from the crown center down to the heart center
which the result that the mind is becoming subtler subtler, then the red bodhicitta
which is at the navel also starts to rise upwards in the central channel towards
the indestructible drop of the heart center. As the red bodhicitta rises upwards
it reflects to the black indestructible drop at the heart center and there is the
appearance of red light to the mind which is the light of red increase, due to the
appearance of the light of red increase the mind becomes even more subtle. When
the white bodhicitta coming from the crown and the red bodhicitta coming from the navel
~~join and~~ meet and join with the indestructible drop at the heart center, as soon
as they both ~~come~~ come together and cover upon one another, then the light of red
increase ceases to function, and the mind becomes more subtle and it experiences the
mind of seeing the black radiant light which is the mind of near black attainment.

The mind becomes more subtle subtle than before and instead of having the experience
of the black radiant light which ~~comes~~ ^{happened} ~~from the meeting of~~ from the meeting of
the white drop from the crown ~~with~~ with the red drop from the navel and which has ceased
to function the mind ^{centers} centers at that time the clear light, when the black light ceases
the mind experiences a sense of vacuity called very empty. The way this very empty feeling
is experienced when the black light ceases is the same as when you analyse and
understand the selflessness of yourself, when you ~~experience~~ experience it. The way
you understand and realise the non self existence is the same as the experience of the
clear light of death. The experience of the clear light of death is the base dharmakaya,
as a matter of fact we do have the bases of the three kayas, and the clear light of
death is the realisation of the empty mind which is the base of the dharmakaya. We do
have the bases of the five wisdoms, and due to having these we have a very powerful
mind ~~at~~ ^{with these five wisdoms} at this time (now) ~~with~~ this very mind one can grasp and can really
think on many objects like a mirror reflects many objects, also it is with this foundational mind
that all different objects are perceived at the same time and this foundational mind
is called the base mirror like wisdom.

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- Also this understanding that we have now to differentiate different groupings, like the other prapp people of this place, the various species of animals, this kind of strong capability of mind to distinguish and to locate all these things into different groupings is the basic wisdom of equanimity.

- The capacity in everyone to differentiate things and to name them, this is my book, this is my pen, his name is such and a such, to discriminate all these things, the ability to ~~mix~~ distinguish them without difficulty, this is the basic wisdom of discrimination.

- The capability of knowing of the mind, the strong knowledge this is what needs to be ~~do~~ done, this should not be done, to discriminate all these things, what is for what, having this strong understanding within oneself is the basic transcendental ~~ix~~ wisdom of accomplishment.

- When one dies, the five basic transcendental wisdoms dissolve, it is generally said by people that the mind exists in the brain, this understanding is the basic mirror like wisdom. Modern scientists when they checked the location of the mind they observed that as soon as people starts thinking they put their finger on top of their head to help recollection, and because of this they understood that the mind exists in the brain. Anyhow this kind of understanding that we have is the basic mirror like wisdom.

For their tests scientists ^{use} ~~used~~ mice ^{to} ~~and~~ inject in their brains, remove parts of their brains and then let the animals free to go, the animals being lost will not know what to do and fall off the table as they could not function normally anymore, at that time the ^{basic} mirror like wisdom has ceased, the animal does not know where to go, but it still goes somewhere, it is only the basic mirror like wisdom which has ceased to function, the other functions of the mind are still active. The animal has the ability to realise and recollect different things, he cannot recollect this ~~ix~~ in a man, this is such and such, at the time of the stopping of the basic mirror like wisdom the basic ~~wix~~ wisdom of discrimination also starts to cease. After this the dying person could not recollect all the names, he has no memory where he has put his things, he could not remember his friends' names this indicates that the basic wisdom of discrimination ceases to function. After this wisdom ceases and with it the function to remember names there is still the understanding of what has to be done and not to be done, but now the basic wisdom of ^{starts to cease} ~~ceases~~ to function. In this way all these different aspects of the mind cease and the mind becomes core and more subtle. The dying person loses all his sensations, cannot see anything nor smell or feel, ~~xxxx~~ even if someone touches him,

all the ~~function~~ ^{of the body have stopped}. After the stopping of the faculties of seeing, hearing, smelling, etc., the consciousness also ceases to function, the organs in the body cease as well to function and at that time the mind has become very subtle and the mind has the appearance of the white radiant light, the mind becomes even more subtle and has the appearance of red increase which is followed by the mind of near black attainment. The dying person experiences the white, red and black appearances although he experiences these there is nothing that can be done during that time. ~~but~~ if these practices are done right from now, ^{and} even though ~~there is the arising~~ of all these experiences ~~which you can bring~~ really in your practice still there is the all pervasive wind which ~~is~~ is ~~always present~~ always present in your body and you can't really ~~actualise~~ actualise we can recognise these successive different radiant lights that are experienced during the death process only during your daily practice can you actualise them because the pervasive wind is still ~~functioning~~ functioning in your ^r body (???)

The mind and air are very subtle at that time but still that has not yet entered into the primordial mind. The dying person's experiences of the white, red, and black lights are very subtle states of mind and air but still the mind and ^{air} ~~air~~ have not transformed into the primordial mind. When we say primordial mind it is a mind which exists from the very beginning and this mind is entered ~~i~~ only during the clear light of death, and all the other seven signs and ~~appearances~~ appearances from the mirage sign to the mind of near black attainment ^{with} ~~considered~~ considered very gross ~~experiences~~ experiences of the mind in ~~comparison~~ comparison. You have to be familiar with the way to differentiate the gross, subtle minds and the primordial mind, in order to be familiar with ~~these~~ these you have to understand how the twenty five gross objects dissolve, and after these how the subtle minds and ~~airs~~ dissolve and how the clear light of death is entered.

You have to become familiar with this process in your daily practice, only then ~~you~~ you can bring the clear light of death into ~~proper~~ practice. When the white, red, black lights cease to function then the mind experiences very empty feeling within itself, and that mind has now entered into the clear light which is the real primordial mind which has been existing since the beginning. Then we try to meditate on emptiness the reason why we cannot have the direct realisation of the empty like the clear light of death is because of not being able to actualise clearly the four points analysis and realise emptiness, as the result of this inability we cannot gain this realisation in his lifetime. ~~Become~~ Become familiar with this method of realising emptiness, at each when the mind enters the clearlight it realises

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to

The clear light as the clear light. After (or with?) The clear light the dying person
 experiences a very empty feeling. It is said that the person can stay in the clear light
 for three days at least. Death astrologers calculate that a person can remain in the
 clear light of death for three days, and in Tibet there was a custom to keep the corpse
 for at least ~~the~~ three days or four days, other astrologers used to say that the corpse
 had to be taken away the day following death. In the case of those who have created
 very strong negative actions and take rebirth in hells, for them the clear light of
 death lasts only a few seconds and they do not stay in the intermediate state even a week.
 For these people it is over all over quickly, one moment they have the intermediate
~~state~~ clear light, the following one the intermediate state and then take a lower rebirth.
 When enlightened beings pass away, they ~~realize~~ recognise the clear light and they
 mix the union of great bliss and emptiness with the clear light, there are cases of highly
 realised beings who do not go in the intermediate state but remain in the clear light,
 and sometimes mistakes are made as they are taken for dead. An ordinary being remains
 in the clear light for three days at least, then his consciousness starts to leave his
 body, and as soon as the consciousness reaches somewhere near the skin of the body
 then he experiences the intermediate state. The dead person experiences now the inter-
 mediate state if the consciousness is supposed to take rebirth as a man then the intermediate
~~being~~ state being also has the appearance of a human being's physical form of a five
 years old child. If ~~one~~ the consciousness is going to take rebirth as ^{a god} ~~an animal~~ the
 intermediate state being's body also takes the appearance of a god. The body of an intermedi-
 ate being is not made of bones and flesh but is a body like a dream body. Depending
 where one is going to take rebirth in a future life one has the capability of seeing
 the beings belonging to a similar rebirth, for i.e. a bardo being of a god realm has the
 capability of seeing all the bardo beings of the god realm, but a bardo being of an other
~~realm~~ let say the bardo being of a lower realm ~~cannot~~ cannot see the bardo beings
 of higher realm, he ^{can} ~~can~~ only see the bardo beings of the preta ~~realm~~ and hell realms.
 The body of a bardo being is not physical but is a mental body like a dream body. A bardo
 being can travel wherever he wants by just thinking, and he reaches the place instantaneously
 because the mental body is ~~unobstructable~~ unobstructable. Also the manner in which the
 bardo beings move is like an animal ~~walk~~ walk for the animal bardo beings, the hell
 bardo beings move ~~walk~~ ^{on} their heads, and the human bardo beings ~~walk~~ ^{walk} upright
 like men. As the bardo beings have mental bodies they do not eat gross food but are

satisfied by the merits of Budda. There is a practice of spreading flour and if
a bardo being walks on the flour he does not leave any trace. Bardo beings do not see
either the sun or the moon because they look like white and red bodhisattvas, and as they
do not see the sun and moon their bodies do not leave shadows. Each bardo being
has a colour which indicates his realm, for the god it is golden, man : white,
and animal is blackish, hungry ghost : smoke-colour, and the bardo being
of a hell looks like a burnt trunk. When the member of a family died there was the
custom in Tibet before taking any meals to serve some food for the bardo being to be
nourished by its smells as, also when making Torma offerings, and water bowls offering
their smell were dedicated to the bardo beings. ^{Most} bardo beings do not
realise that they are in the intermediate state, in the same way that a dreamer does
not know that he is dreaming, so, the bardo beings do not realise having taken rebirth
in the later estate state. Those bardo beings who do not realise that they are dead
return back to their homes and try to chat with their families, as he is invisible he
does not ^{get} reply from his family, he becomes very angry and then realises that
he is dead, and is not in the intermediate state. The bardo being's mind is much more
intelligent, broader than our minds, but usually their minds are ^{constantly} sorrowful and
very unstable just like a piece of paper which is blown everywhere by the wind.
The bardo being's mind goes to very pleasant places and sometimes to very frightening
places, for a bardo being there are no ^{fixed} places but he experiences only uncertainty, his
feelings of the elements are reversed, so sometimes he experiences that his whole
being is pressed down under big hills, or when he experiences the reverse
element of water (?) he feels carried away by rivers, and also drown in oceans. As the
bardo being has the reversed five elements he experiences his body burnt by fire and
he becomes very frightened that his burns become burst (?), having the air element reversed
he experiences his body blown by big storms and cyclones to different places and he knows
great fears. The bardo being who experiences all these miseries during the bardo state
has no friend, and living people cannot see him, so there is no way that he can get help,
bardo beings never help each other, so a being who is born in the bardo state is the
lost miserable being. If pujas and rituals are done with the purpose to help
bardo being and if they are done correctly with the proper motivation it is possible that as
the result of the pujas ~~and~~ the rebirth of an animal bardo being changes in a bardo
being of a human rebirth. If one does the practice of the intermediate state during this
lifetime it becomes helpful to

to realise the bardo state as bardo being, and then one can recollect the understand-
of the dream like state of the bardo. Therefore familiarity with the practice during
one's life becomes very helpful when the intermediate state is entered and the mind is
not deluded by all the frightful experiences, but instead one can appear in the form of
the deity holding divine pride of oneself in the form of the deity, and one has the choice
of where to take rebirth. Any practices include how to study and train during this lifetime
in the intermediate state, specially Vajrayani and Chakrasavara are helpful practices
to train in the practice of the intermediate state in this lifetime. Even if one is not
able to realise the truth in this lifetime ~~one~~ still, as soon as the intermediate state
is entered one is guided by the dakini to the pure Façhari realm. If you have practiced
well during your life, in the bardo state you will be ~~greeted~~ ^{and welcomed} by the dakinis ~~xxxxxx~~
~~xxxxxx~~ the viras, the yoginis, they will put you on high throne, attend to you
in long processions holding parasol and making very ~~xxxxxx~~ ^{harmonious} music, playing beautiful
trumpets, and you will be guided to the pure realm. When entering the intermediate
state a being remains in this form for seven days, when the seven days have elapsed the
being has to die a small death and take an other ^{bardo} form, if he does not take rebirth
in during the second week, he will have again to experience a small death and take
an other body in the bardo, in this way he can stay in the intermediate state for seven
weeks, and when the seven weeks are over he will be able then to take rebirth. A ~~xxxxxx~~
meditator who practices daily taking death, intermediate state and rebirth as the
paths, when he dies he ~~xxxxxx~~ ^{can} ~~xxxxxx~~ in the intermediate state ~~xxxxxx~~ choose his
rebirth in a good family where the vajrayana is practiced. The practices you do during
your life become the ripening causes for you to continue in the future life. Even if you
do not have the capacity to choose your rebirth during the intermediate state, if you
do not break any of your root vows, or tantric vows, the preservation (keeping)
of the vows in accordance with the teachings becomes the accumulation of good karmic
actions, and will have the karmic potential to bring a good rebirth where you will be
able to continue to practice the vajrayana. As it was explained in detailed before
if you do good karmic actions these ~~xxxxxx~~ become imprints which are the causes for
a good rebirth. Even if you are not able to take rebirth in a family where it will be
possible to continue your dharmic practice you can take rebirth in some higher realms
which are invisible to us but where the vajrayana is practiced. You have the possibility
to take rebirth in higher realms, if you do the practices it is also possible for you
to take rebirth in the bardo where vajrayana teachings are continuously given.

The kingdom or universe of alambika is said to be very large and to have 96 countries, one does not have to have that much time to be reborn in a pure realm land, a pure land is just a part of the universe, it is very easy, and with good and proper ^{diary} practices it is possible to take rebirth in shambhala. It is told that in this southern universe there are many pure realms of Vidhadara of the five topped mountains and also there are higher Vidhadara realms, and it is possible to take rebirth in these realms. Leaving aside these things you have to really understand how the bardo being takes rebirth. How does a bardo being take a human rebirth? You have to know how you take rebirth as a human being. Being with the six elements, you have the karmic links with the parents to whom you will be born as their child, from their side the parents must have also accumulated karmic actions to give you birth. There are many conditions which need to be present for birth in a mother's womb, ~~xxxxxxx~~ both elements from the father and the mother have to be free from defects, and the sperm must fertilise the ovum as a bardo being you must have the ability to ^{see} life in a dream (vision?) ~~the~~ ^{also} the parents having a karmic link with you and you should see them sexually united. When a bardo being meets all the appropriate circumstances to enter the womb of the mother he then dies. First he has to see the parents sexually united, the body of a bardo ~~being~~ being is not physical but mental and as soon as he enters through the mouth or crown the father and reaches the ~~xxx~~ mother's womb and as soon as he enters-it he dies. The consciousness enters then the parents' two bodhicittas, if when the bardo being sees his future parents sexually united he can see only their organs and he will arise strong attachment towards the father or mother depending if on ~~xxxx~~ ^{the} type of rebirth he will be as either a girl or a boy. When the consciousness takes rebirth as a ~~girl~~ boy as the result of having strong attachment to the mother, it is said that the son's head is turned towards the right side of the mother, and if the consciousness is going to be born as a ~~girl~~ daughter, her head is turned towards the left side. When the consciousness enters the ~~mother's~~ ^{two} bodhicittas of the parents, first of all it creates the central channel, then the heart, the first week of conception the foetus as the consistency of liquid, after that it becomes like coagulated fat, ~~xxxxxxx~~ then it hardens, all the links of the body take form, the ten ^{principal} airs are constituted one after another, the development is gradual, each month the foetus takes a different shape the first month it is shaped like a fish, the second month like a pig, in this way the foetus develops in the womb. During the first five months the five main winds are ~~xxxx~~ formed and during the last four months the five secondary winds are formed, in this way

2 the baby's body develops in the mother's womb, it has the consciousness of mind and of the body and the five senses but it does not possess perceptions, it cannot see, hear or smell, etc, but as it does have the consciousness of mind and body ~~ix~~ it feels ~~x~~ many and various sufferings, for instance when the mother drinks something very hot the baby experiences the suffering of his body being boiled in hot water, when the mother eats too much and her stomach is full the baby feels like being pressed between two rocks, also when the mother is very ~~xxxx~~ hungry the baby feels as if body was hanging down a cliff.

((His Holiness remarked " I see all as Tibetan books do, & forget))

Before being born the baby endures ~~xx~~ many sufferings in the mother's womb, if the parents ~~ix~~ did not take care, great care of the baby while it is in the womb, the child could die. So, when I give teaching in the west I generally talk about the great kindness of the mother, but many people disagree, anyway parents are very kind, and because of the kindness of the parents we have been able to take a human rebirth and have the opportunity of finding and taking the proper teachings. People in the west disagree and feel that their parents did not really plan to produce a nice child like me to practice dharma, it is their desires ~~xxxxxxxxxxxx~~ ~~xxxx~~ only worldly attraction to each other which caused them to be sexually united, people have these kinds of wrong ideas. Actually if that was ~~xxxxxx~~ true and parents had no kindness for their children there are many ways to kill the child in the womb like doing ~~xxxxx~~ abortion, but they never do it ^{because} but they act their very best to have a good child. A baby in the womb experiences terrible sufferings during the time of his parents having sexual intercourse, therefore entering in sexual union when the woman is pregnant is considered to be committing adultery (?).

We have to understand this point. Before birth there are some special ~~x~~ winds which turn the baby upside down, and the baby is born. Actually there are five stages in the development of the foetus and they have their counterparts in the sadhana in the syllable HUM which symbolises the five stages of the gradual development of the body in the womb, and this will be discussed later on. In the sadhana are found many symbolical representations ~~xxxxxx~~ of death, intermediate state and rebirth. After the absorption of the Field of Merit of gurus you visualise the invisible emptiness (?).

At this point you have to meditate on emptiness without appearance. If you understand this meditation as the emptiness with appearance, it becomes very easy to understand emptiness (?), All phenomena do not really exist from their ~~xx~~ own side, they are not-

are all dependently existing originated, all compounded phenomena do have their different causes that force itself to produce many different results depending on the causes and circumstances. Having many different forced causes it is not possible to have a result in accordance with one's own wishes. Different ~~xxxx~~ forced causes produce many different things, first of all compounded phenomena are dependent on each other and even un-compounded phenomena are due to compounded phenomena, therefore there are no truly existent phenomena and are all dependently originated, space is given as example of un-compounded phenomena having no obstruction, compounded or un-compounded phenomena are cognisable objects, and objects of knowledge could not be cognised without a knower, without an object there could not be a subject, object and subject are dependent on each other in the same way all comprehensible (?) things are due to the valid nature of the ~~xxxx~~ thing and without the valid nature of the thing it would not be comprehensible consequently all things are dependent on each other. When we talk here of the emptiness of compounded phenomena not existing truly from their own sides, not being independent, if they were independent they would always be as they ~~xx~~ were, without changing. When we say about something that it is big we merely label it ~~xx~~ big because of an other object which is smaller than it, and it is only by comparison that an object is labelled either big or small, for instance if ~~ta~~ what was considered big a bigger object was compared to it, then it would not be big anymore but small. In this way all phenomena are not arising from their own side, independently, but it is due to many causes depending on each other that they are merely labelled for instance big or small, also when you make a distinction about sides you call them interchangeably this or that side. In this way it is to be understood that all phenomena are due to different causes, are dependently originated, all phenomena thus do not have true existence from their own sides. So, all phenomena are not ^{truly} existent from their own sides, they appear as truly existent because of misconception, they are just merely labelled phenomena, therefore all phenomena appearing as truly existent are like an illusion, when emptiness of non true existence of phenomena is realised when you ^{have} realised that phenomena do not exist from their own sides that they are merely labelled by preconception, that in nature all phenomena are merely like illusions and then with this realisation of the non true existence of all phenomena and leaving it (what the phenomena) there, and with the understanding of emptiness, this realisation of emptiness is a special view found in Chakrasamvara which is called "the realisation of Emptiness with appearance". At this point you are have the

the appearance of elation, and you visualize entering in sexual union with your consort, the your realisation of the inseparability of great bliss and emptiness causes light rays to issue from your heart, the rays are in the nature of great bliss and emptiness, they fill the whole universe and all animate & inanimate objects are purified through the blessings of the light rays issued from the syllable HUM at your heart, and you visualize that they become fully enlightened. All phenomena if the inhabitants of whole universes have become purified, they are all visualised dissolving into light. The inhabitants which transformed into light transform in Herukas. You dissolve first at the whole environment into light which dissolves into the sentient beings who are in the form of ~~herukas~~ heruka, all the herukas dissolve into light and finally dissolve in yourself. The dissolving of herukas in yourself is not like when you eat a plate of food but you visualise the light rays becoming inseparably mixed with your self. When all the environments and their inhabitants dissolve in yourself you visualise that you are experiencing the first dissolution of the death process ~~which~~ which is the dissolution of the earth element into the water element. With whatever practice you do be it "eruka, Gubyasasaja or Yamantaka you have to remember the 4 dissolutions. When the four elements dissolve you have the internal visions of the mirage, smoke, sparks and butter lamp followed by the white, red, ~~black~~ black and clear light appearances, you should be familiar with the 8 types of illusory appearances and you should visualise them clearly during your meditation. At the time of the dissolution of the earth element, the dying person has the experience of great worry in his mind, but here ~~in~~ instead in your practice you are visualising all the environments with their inhabitants dissolving in yourself. You have been visualising the radiant light issuing from heart to be the great bliss and emptiness which prevents you to see any outer appearances because of dissolving all the outer appearances in yourself, thus all the appearances of the objects are no more present, and due to the lack of appearances your understanding of emptiness becomes clearer and your experience of actually really seeing this increases your great bliss. This feeling of great bliss and emptiness from seeing all phenomena non truly existent, not existing from their own sides, this union of great bliss and emptiness should always be visualised after each of the ~~different~~ different visualisations (dissolutions?), and this is how you bring the clearlight of death in the spiritual path. As it was already mentioned, ~~when~~ when you do the sadhana it is very important at the very beginning to set the purest motivation from the moment you sit on the cushion.

You think by only aim to do this Sadhana is to help sentient beings and establish them in the perfect enlightenment, when you have generated this pure motivation you must keep it continuously and also develop a clearer and clearer visualisation and by practicing in this manner you increase the great bliss and emptiness and the unified nature of these two. When you experience the first internal sign you should have the strongest motivation and and determination, interest in your mind to realise the clear light which will occur after the arising of the first seven appearances, you should have a great desire to apprehend the clear light.

(The second dissolution)

After dissolving all appearances, you visualise the consort dissolving into light which absorbs ~~xxxxxxxxxxxxxxxxxxxx~~ into you, then your body dissolves into light from up down and from down up, only the syllable HUM remains at your heart, at this point when your all body does not appear anymore you have to experience the increase of union of great bliss and emptiness, you always have to emphasise the increase of the union of great bliss and emptiness and conjoined with it you have the internal sign of the smoke like vision. You have to make sure that the internal sign of the mirage like vision has already passed, you have to ~~xxxxxxx~~ consciously think that the mirage like sign has passed, that you are now "perceiving" the smoke like appearance and that the next internal sign is the spark like vision. If you carefully pay attention to the visualisations thinking that the first sign has passed, this is the second sign and the third sign of the fire flies is still to come, your practice will help you to recognise your experiences of the death process very clearly during when dying and at that time you can ~~xxxxxxxxi~~ actualise ~~xxxxx~~ your understanding of great bliss and emptiness, and enter without trouble in the bardo state, it is even possible that you may take rebirth in a family where you can continue your vajrayana practices.

After this you visualise the gradual absorption of the syllable HUM at your heart.

(The third dissolution)

First the vowel U below the syllable HUM dissolves in the syllable HA. At this point when the U dissolves into the HA you experience an increase of the great bliss and emptiness and you realise the non true existence of all phenomena, and you visualise seeing the internal sign of the death process which is described either as fire flies or sparks of light.

(The fourth dissolution)

Next you visualise the syllable **ॐ** which forms the main part of the **ॐ** dissolving into the head of the **ॐ**, as soon as the **ॐ** dissolves into its line you increase your realisation of emptiness and great bliss and thus realise the non true existence of all phenomena, and with it you clearly visualise the appearance of the internal sign of the light of a butter lamp. Also recollect that the internal sign of the fire flies has already ceased and you make sure to remember that the mind of white appearance is going to come soon. And you have to think after a few signs } will see the clear light and as soon as I see it } will try to increase by great bliss and emptiness.

(The fifth dissolution)

After this you visualise that the remaining of the syllable **ॐ** ; its head dissolves into the crescent ^{shape} ~~shape~~ which is **ॐ** above the **ॐ**. Now **ॐ** make sure to see the appearance of the internal sign of the light of a butter lamp has ceased, and that you realise seeing the internal sign of the white light, and remember that the radiant light of red increase is going to be experienced soon and think when I see the real clear light ; will try my best to recognise the emptiness and clear light carefully, so we have to ~~strengthen~~ strengthen the intention every moment, and increase every moment the experience of great bliss and emptiness,. During the ~~appearance~~ appearance of the white light you have to think that you have obtained the divine physical body or Vajra Kaya of a buddha.

(The sixth dissolution)

Then the crescent itself dissolves ~~into~~ into the bindu, and you experience the radiant light of red increase, and the white radiant light has completely ceased, and you make sure to remember that the light of the black near attainment is going to come soon. Also you should prepare yourself to be ready to visualise carefully the clear light and emptiness after it. At this point you visualise that you have ~~attained~~ attained and realised the Vajra mind of a buddha.

(The seventh dissolution)

Next the drop (bindu) dissolves in the three curved line (nada) on top of the drop and you see the appearance of the light of the mind of near black attainment, both great bliss and emptiness increase and this enables you to realise the non true self existence of all phenomena, the radiant red light has ceased and after this when the clear light appears I will carefully try to increase by understanding of great bliss

and emptiness, then you visualise having realised the vajra speech of a buddha.

Without letting the mind become unconscious, you realise the black radiant light.

(The eighth dissolution)

After that you visualise the nada which is like the tip of an hair also disappearing and when the nada disappears you think that the whole appearance and experience of yourself becomes space like empty, then you experience this space like empty you have to understand that you have realised the non true existence of all phenomena and great bliss, and unified these two, then you visualise that you have finally realised the clear light.

Then you place your mind in the divine pride of having realised the nature of the three vajras of body, speech and mind of a buddha. Then you visualise realising the clear light you place the mind in the great divine pride of having realised the dharmakaya, in order to place your mind in the divine pride of the dharmakaya think that all objects of appearance have become empty. From the subjective point of view what you experience is the great bliss, also here you must have a strong feeling in your mind that all phenomena do not exist from their own sides. You should know understand that these three aspects of the mind of great bliss, emptiness and non true existence of all phenomena have to be understood as one mind having these three characteristics. After placing your mind in the divine pride of the resultant dharmakaya, then we talk about bringing the dharmakaya in one's daily practice, it is like imagining the death process when you experience with the visualisation of the death process and visualising the respective signs of the dissolutions, and matching correctly the visualisation with the respective experience of the death process. You strongly develop the divine pride of having realised the resultant dharmakaya. Without having the divine pride of the resultant dharmakaya you cannot really bring the path of the dharmakaya in your practice. If you do these practices correctly they become both type of accumulations: of merit and exalted wisdom, thinking that the realisation of great bliss is the accumulation of merit and the realisation of emptiness is the accumulation of exalted wisdom. So, if you do this practice properly and regularly during your lifetime, as everyone has to die one day, if you do then these practices daily with the successive visualisations thinking when you visualise the first internal that the second sign is coming, etc, until the last sign of the clear light arises and with each sign you try to increase the

great bliss and emptiness, so ~~your mind~~ your mind should be strongly interested in the meditation and have the set intention to realise and recognise the clear light during each meditation session, by doing continuous practice and becoming familiar with it when you actually die you can easily recognise the clear light and the ordinary ~~path~~ in the path of the dharmakaya, regular practice ~~becomes~~ becomes the ripening cause of the completion stage. And during death even if you are not able to recognise the first few ~~signs~~ internal signs but as the result of your daily practice you will be able to recognise the fourth or third sign internal signs, if you can recognise these before the clear light of death and you can continue the visualisations you have first to try to increase the great bliss and emptiness during the time of the clear light.

Let's say you have a very strong interest to go to Patankot and catch the train in time ~~first~~ you should have an idea of how to reach Patankot, you have to go from here first to ~~the~~ the Leod Ganj, then to Dharmsala to catch a bus, etc, so you have the intention, the strong wish to go to Patankot, on the way you ~~are~~ are not aware of passing the Leod but you reach lower Dharmsala, if you forgot the Leod Ganj it does not matter because of your strong wish to recognise Patankot you will still be on time to catch the train. In all Chakrasavar's practices the main thing is to bring the three ordinary states in the path which is the most difficult part. If you become familiar with the understanding and visualisations of this part the next two are a bit easier.

Having the strongest intention of realising the clear light of death first you have to meditate on the emptiness of all phenomena that they do not exist from their own sides, with this great understanding of emptiness you have to visualise from the HUM at your heart light rays emanating and pervading the whole universe, all the environments are purified in the forms of celestial mansions and all sentient beings are purified and established in the state of Chakrasavar. All the environments which have transformed in celestial mansion dissolve and enter in the inhabitants who are in the form of the deity. Now, all the transformed Chakrasavars dissolve into light which absorbs into you. All the phenomena with their inhabitants dissolve in the nature of light with absorb into you and you visualise that you perceive the internal sign of the earth element dissolving into the water element, and you think that you are going to experience all the internal signs in their sequence and at the time of the clear light I will try to recognise it. From the beginning you have to continuously carry the great bliss and emptiness

and the understanding of the non true existence of all phenomena , and you think that the internal sign of smoke will be going soon. Think ^{that} ~~at~~ yourself in the form of the deity with the consort dissolve into light and dissolve in the syllable PAH at your heart , think that the element of water dissolves into the element of fire and you experience the internal sign of smoke, you should know that the internal sign of the mirage has ceased and that the sign of the fire flies is going to come , and you carefully meditate on the great bliss and emptiness , you carry the great bliss and emptiness and visualise that the u forced by the shabkyu and the small "a" dissolves into the syllable PA, think that the element of fire dissolves in the element ~~air~~ air and that you perceive the internal sign of the fire flies . The smoke like appearance has ceased. Think that you have exceptionally realised great bliss and emptiness. The smoke like appearance has ceased, the sign of the light of a butter ^{Lamp} is going to come soon, think that you will carefully increase the practice of great bliss x and emptiness. At this point the main body of the syllable PA dissolves ~~q~~ into the head of of the PA , think that you clearly see the internal sign of the butter x lamp, the appearance of the sign of the fire flies has ceased totally and the white light appearance is going to come soon. Next, ~~y~~ the head of the syllable PA dissolves in the crescent moon, at this point you visualise experiencing the white moon light. The internal sign of the butter lamp has ceased, the red appearance is going to come soon, meditate on the union of the transcendental bliss and emptiness, and that you ~~alve~~ realised the divine physical body of vajra kaya of the buddha. Next, ~~ym~~ the crescent moon dissolves in the drop, think that the appearance of the white radiant light has ceased, and you have realised the radiant light of the mind of red increase, the white light has ceased and you know that the light of the mind of near black attainment is going to come soon, meditate on the great bliss and emptiness and know that you have realised the vajra speech of a buddha. The hindu also dissolves into the nada and the black light appears, the radiant red light has ceased and the clear light is coming. Meditate on the great bliss and emptiness and know that you have realised the citta vajra or divine mind of a buddha. You understand at the time of the black light that your mind has become very unconscious and at this point you visualise that the nada itself has disappeared. At this point when there is not even the nada's part of your body think that you realise the greatest emptiness, with the appearance of the great empty the emptiness increases ^{and} and also the great bliss experienced by yourself also increases, and you clearly realised the non true existence of all phenomena.

In this way the unified realisation of the great bliss and emptiness as to be known as the buddha's dharmakaya.

Now, the third repetition, you have to know that all phenomena are non truly existent from their own sides, light rays issue from your heart and all phenomena and sentient beings dissolve into light which absorbs in you, you also absorb in the syllable HUM. The syllable HUM dissolves from below upwards, first the U dissolves into the VA, then the main part ~~XXXXX~~ or the body of the syllable VA dissolves into the head of the VA, the head of the VA dissolves into the crescent, that dissolves into the bindu, then the bindu dissolves into the nada. In this way the eight different dissolutions of your body should match the eight visualisations of the death process when at the last dissolution you realise the clear light you have to try to remain carefully in the meditative concentration as long as possible. The teacher has to repeat three times the explanations on these types of meditation for the disciples to become familiar with the practices and thus you will be able to bring your death in the recognition of the dharmakaya.

We need to repeat yesterday teachings, at least briefly, you visualise all the assembly of gurus dissolving into light and into yourself. In order to bring the three impure states of death, intermediate state and rebirth in the path you have to do the practices of the generation stage and completion stage. In order to have a ~~XXXXXX~~ successful completion stage you have first to practice the generation stage, then you may become ~~XXXXXX~~ when your practices of the generation stage are well developed ~~XXXXXX~~ able to bring these three: death, intermediate state, rebirth in the three pure aspects of the ~~XXXXXXXXXX~~ dharmakaya, ~~XXXXXXXXXX~~ sambogakaya and nirvanakaya.

Therefore you have to understand that all phenomena are empty of existing ^{them} on their own sides, and that they are merely imputed by our own wrong conceptions, therefore ~~XXXXXXXXXXXX~~ all phenomena appear to you like illusions. In this way you first meditate on emptiness, emptiness without appearance and after making your mind contemplating the emptiness without appearance you have to keep this concentration as long as possible from the moment you recite the mantra (Om Saha-wa etc), you are in the form of Heruka with consort and visualise from the syllable HUM at your heart lights radiating to all the environments with their inhabitants, all the environments transform into pure land celestial mansion, all the inhabitants transform into Heruk. All the environments dissolve into light which absorb in the inhabitants who are

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Finally all the environments dissolve into light and into the inhabitants who are in the form of chakrasamvara, and all the chakrasamvaras dissolve into light and into yourself. In this way all the environments and all the inhabitants should be purified and you should visualise that they all dissolve into yourself (chakrasamvara) after this you visualise yourself dissolving into light from the top to the bottom and from the bottom to the top, you visualise that there is only the syllable HUM remaining at your heart centre. At your centre you have ~~the~~ the eight different sequences of the dissolutions as they have been previously described. You visualise first the U of the HUM dissolving into the main body of the syllable HA, then the main body of the syllable HA dissolves into the head of the HA, then the head of the HA dissolves into the crescent moon above it, that dissolves into the drop (bindu) that dissolves into the nada, with each of these visualisations you have to ~~meditate~~ meditate on the respective dissolution of the death process, such as the dissolutions of the four elements like the dissolution of the earth element into the water element, of the water element into the fire element, of the fire element into the air element, then you have the fifth stage when of radiant white light when you visualise having realised the vajra body. ~~with~~ ^{with} each visualisation you have to think ~~that~~ this has passed and this is coming and when the clear light comes I must try my best to recognise the clear light. You have to emphasize as ~~explicated~~ much as possible in this way to be able to recognise the clear light. After the red light you visualise that you have realised the vajra speech of all the buddhas, and in the third ^{the} black light ~~the~~ you visualise having realised the vajra mind of the buddha. This is the manner to bring the eight different signs of the death process as it was described ~~xi~~ which is the practice of the dharmakaya. When you visualise the drop dissolving into the nada at this time you visualise that you have really entered into the clear light, and you know it as the clear light of the resultant dharmakaya, think this is the real dharmakaya that I am supposed to achieve in the future, by placing your mind in the divine pride that yourself have realised the real dharmakaya. You have to think ~~that~~ ^{what} you have realised from the object point of view is empty by itself, you experience the great bliss increasing, this meditation first enables you to understand that all phenomena are empty by nature, that there is nothing which exists from its own ~~side~~ side, thus you remain in that ~~meditation~~ meditative concentration as long as possible. About the repetition of yesterday teachings the main thing that you have to understand is that when you are able to place the mind in this

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 meditative concentration , as long as possible, from the point of view of the object
 the phenomena which appears to you is empty and yourself have the experience of
 the great bliss which is the great bliss itself () and with the awareness of
 great bliss you realise the non true existence of all phenomena. In this way your
 mind which is only one entity possesses the three previous qualities and is the real
 dharmakaya. Understand that you ~~x~~ should not think that you are meditating on the
 generation stage or the completion stage. You have the divine pride that you have
 realised the total absolute dharmakaya your main achievement, therefore you have the
 divine pride ~~ixxi~~ of having obtained through meditation the resultant dharmakaya of
 enlightenment . After placing your mind in the divine pride of the resultant dhar-
 makaya you have to recite the mantra " Om Shunyata ^{juana} ... etc... which means " I
 am the real nature, all phenomena have no true existence from their own sides, there
 is no place where phenomena exist from their own sides therefore all phenomena are
 like clear sky " (All phenomena lacking inherent existence, transform into clear
 light, like a clear sky)

While in this state you bring the unification of great bliss and emptiness and bring
 the clear light which you know to be the resultant dharmakaya.

~~ixxxxxixxxxxer~~

* After this follows how to take the intermediate state or bardo as the path of the
 sambogakaya.

You have to understand that as soon as the nada disappears there is the clear light
 and as soon as the clear light ~~ixxxxer~~ is over there is the sambogakaya in the same
 way as the intermediate state immediately follow the clear light of death.

The very moment before the clear light disappears you visualise the nada with
 a very tiny tip, ~~ixxxxxbrightxrightxradiaxxxxfruxthexxxxxxxxixxxxxixxxxxix~~
~~ixxxxxnada~~ From the nada radiate^s a bright light which is ~~ixxxxx~~ white ~~ixxxxx~~
 a slightly mixed (tainted) with a radiant red light (Is the red light on the
 tip of the nada only ?)

At the time of just leaving the clear light and of entering the intermediate state
 you have the divine pride of bringing the sambogakaya in the path. You should think
 " I am in the real nature of the resultant sambogakaya " .

To understand how to bring the intermediate state in the path of the sambogakaya=
 you have to know how a dead person departs from the body, leaves the clear light and
 enters the intermediate state.

Just at the very moment before the consciousness leaves the body, just as soon as it reaches the outer part of the skin the consciousness has the mental intermediate state body. You have to understand that the clear light of the time of the nada does not change, and has to be understood as the resultant dharmakaya. The visualisation has many symbolical meanings to be interpreted (explained) for instance the nada is very thin and can't be seen because it represents the transcendental body of the sambogalaya which cannot be perceived by ordinary beings. The three curves of the nada represent the body, speech and mind of a bardo being and it symbolises the very subtle transcendental mind body and speech of the sambogalaya which cannot be seen therefore we visualise the nada to be very tiny. You place the mind in the divine pride of the resultant sambogakaya to be this very tiny nada itself. To do this practice purifies the ordinary intermediate state into the path of the sambogakaya. The nada is white and its red radiating light symbolises that the resultant sambogakaya and the sambogakaya of the path have the unified nature of great bliss and emptiness, and the intermediate state being is bound by strong attachment to his parents. Meditating like this purifies the ordinary base of the ordinary state in the path of the sambogakaya .

The practices of bringing the clear light in the path of the dharmakaya and the intermediate state in the sambogakaya have both accumulations of merit and of exalted wisdom. Every vajrayana practices when done correctly includes the two types of accumulation of merit and of exalted wisdom. The meditation of the great bliss accumulates merit and the meditation on the unified nature of Great bliss and emptiness accumulates exalted wisdom.

(The protection wheel)

By meditating on the absorption of all the environments and their beings, visualising oneself dissolving in all the states of passing through the death process, transforming death in the path of the dharmakaya , merit and exalted wisdom are accumulated at the same time and the seeds to obtain the ultimate dharmakaya through the clear light of death and the sambogakaya through the intermediate state illusory body are planted. Being these practices bring familiarity and the meditator purifies the ordinary death into the practice of recognising the dharmakaya, he also purifies the ordinary misconceptions during the bardo state and implants good seeds to realise the resultant sambogakaya in the future . These practices are followed by taking birth in the path of the nirmanakaya.

Actually one possesses all three kayas: dharmakaya, sambhogakaya, nirmalakaya, one realises that they do not come one after another all of a sudden ~~is~~ anyhow when one does these practices really then one purifies the three ordinary states of death, intermediate state, rebirth. and plants the seeds to realise the three vajra nature of body, speech and mind of a buddha, these are not the main visualisations but it is very important to understand them.

You have been visualising yourself in the form of the nada in the bardo state (~~is~~) before taking rebirth, at this point you have to visualise the protection wheel.

You are in the form of the nada and you recite four different mantras ~~xxxxxxx~~ and with the divine pride of being Heruka you snap your thumb and finger of your left hand and you as the nada standing in space you ~~xxxxxxxxxxxxxxxxxxxxxxx~~ emanate a Heruka who ^{with four faces}

recites ~~ixxxxxxxxx~~ four mantras, each mantra goes in one of the cardinal direction.

The first mantra " Om sūbhāni sūbhā hūm hūm phat " goes in space to the east, this mantra is black. The second mantra " Om ghṛina ghṛina hūm hūm phat " goes to the north and is green. The third mantra " Om ghṛinapaya ghṛinapaya hūm hūm phat " goes to the west, and is red. The fourth mantra " Om anayāho vidyārāja hūm hūm phat " goes to the south, and is yellow. With each mantra you snap your finger and thumb and you visualise the mantra recited by chaṁkrasāvara 's respective mouth, it goes to its side. The four mantra are visualised in space, they are clearly seen, are in the four directions, they are very big, fill the whole universe in the four directions and they become the protection wheel from the Brahma realm above to the golden base below. You visualise the syllables of the mantra pervading the ~~four sides~~ four sides, the mantras are huge and each syllable resounds with its own sound, the sound is loud like ~~xxx~~ thunder, the sound is in the nature of each syllable, you visualise in the four directions the four mantras as big as possible, as big as you can imagine, so big that they cover the whole universe. The letters are very big, huge and ~~xxxxxxx~~ you hear the loud sound of the mantras uttered by their syllables. You visualise the four mantras surrounding the whole universe ~~thinking that you are in the form of the nada~~ by emanating heruka while you are in the form of the nada. Heruka recites the mantras and snaps his thumb and finger as soon as he recites " Om sūbhāni sūbhā hūm hūm phat " the mantra goes to the east, is black and makes a very roaring sound from each of its syllable, it covers the whole eastern side with black radiant light from the end of the north side to the end of the south, then he recites " Om ghṛina... hūm phat " the mantra goes to the north.

its syllable are green and cover the north from the end of the east to the end of the
of the west. You visualise ten letters as huge as possible either in tibetan script or
...., or whatever characters you know. In the same way the red syllables of the mantra
" Om ghriṃapaya... hum phat " cover the whole western range from the end of the north
to the end of the south, the yellow syllables of the mantra " Oh anayaho....hum phat "
cover the southern side from from the end of the west to the ends of the east, in the
same way as previously explained. The whole universe is surrounded by these four huge
mantras resounding with their very loud sounds of their syllables and the colours
of the mantras fill the space with their bright lights. As said in the sadhana you
can visualise the lights radiating and the syllables reaching above from the realm
of brahman which is the form realm down to the golden base . The light from each
syllable pervades the space up and down and forms a huge fence of blazing light.
The letters of the mantras and the light transform in a square vajra fence made of
sixteen huge standing vajras radiating light on each side. The mantras and the blazing
light do not transform only in the vajra fence but with it simultaneously appears
a multicoloured crossed vajras marked by a hum at its center, the little heruka
is in the center of the vajra fence. Light descends from the hum and transforms in
the vajra ground which has the nature of variegated vajras . Light ascends from
the hum and transforms in the crossed vajra, and the vajra
and transform in the vajra tent, the
vajra ceiling below with the vajra canopy, the ascending
light radiates outward and becomes a network of five pronged vajra arrows covering
the vajra tent. The whole protection wheel is actualised by the radiating light
coming from the hum and the crossed vajra, in there is not one single hole in its
whole surface and it is completely covered on top, below and around by circling vajras.
The vajra fence is built of sixteen vajras on each side, all the spaces between and
inside the vajras are filled with smaller vajras, there is not a single empty space,
all the vajras can be seen distinctly, and are visible from outside, first you see
the big vajras and when you come closer the smaller vajras become clearly
visible , as you come even closer you can see that the smaller vajras are also filled
with vajras having the sizes of atoms. You visualise all sides, below and above
completely walled by vajras, when you touch the surface it feels very smooth like
glass and not at all like the vajra that you use generally. Still , you can see
the precise shapes of the vajras from outside and the closer you get to the vajras

vajra fence the clearer the vajras the size of atoms are. The whole vajra fence appears from the crossed vajras in the center of the vajra fence. The radiating light from ~~is~~ the crossed vajras and the hum at its center creates the vajra ground, etc. From the crossed vajra and the hum at its center light radiates outward and around the protection wheel and ~~transforms~~ ^{sets of} transforms into arrows of vajras which circles everywhere around the protection wheel. ~~xxxxxxx~~ You visualise the radiating light performing networks of arrows outside the vajra fence which is square in shape and finally the radiating light again transforms into the vajra canopy inside, and also like a pinnacle on top of the roof, the light also transforms into the dome shaped vajra tent on top of the vajra fence. The whole vajra fence, tent, floor, canopy should be visualised made of one piece and not like if the vajras were joined together and showing cracks, and still you can see very distinctly all the vajras having various sizes. The network of vajra arrows should be visualised outside of the vajra fence ~~and~~ ^{with} the vajra arrows running automatically some up, other down, or side by side, the whole space is covered and protected by the arrows. The arrows can be visualised either in the form of the vajra or of an arrow, and the top of the arrows can be visualised having the design of five pronged vajras.

Outside the network of vajra arrows you visualise a fence of fire with the flames circling anticlockwise. The flames ^{they cover} have five different colours, the top of the vajra fence, its sides, below and above, the whole protection wheel is covered by the flames which radiate five coloured lights, the fearful roaring sound of the fire can be heard, no one could pass through that fire fence. After visualising the protection wheel you recite the mantras to bless its different parts with "Om medini... hum" the vajra ground is blessed, with "Om vajra... bam hum" the vajra fence is blessed, with "Om vajra ...pam hum" the vajra tent is blessed, with "Om vajra... kham hum" the vajra canopy is blessed, with "Om vajra.... sam tram" the arrow fence is blessed, and with "Om vajrahum hum hum" the fire circle is blessed.

The purpose of the vajra flames surrounding the net of the circling vajra arrows is to give protection from evil doers and other interferers who try to cause you harm, You visualise that as soon as the evil doers see the vajra flames they are naturally burnt whereas the dharmic protectors and worldly guardians who support you and help you in your practice as soon as they see the vajra flames they receive the immense realisation of great bliss and emptiness. After visualising all this again you visualise the heruka in the center of the vajra fence reciting the four mantras

"The surbhani surbha ...etc" and snapping its thumb and finger. This recitation of the four mantras by Lorda drives away all the evil doers and obstacles which are outside the protection wheel, they can no longer return back because of the blessings of the mantras. After completing the visualisation of the protection wheel you dissolve the small heruka in ~~xxxxxxx~~ the tiny nada which is yourself. After visualising the protection wheel you are still in the intermediate state as the nada and now you have to take rebirth. You have previously dissolve the whole universe into light, ~~with~~ without a place you cannot take rebirth, so now you have to create, generate the whole universe starting from the four elements, then you can take a higher rebirth.

At this point you are the tiny nada which is the consciousness of the barda being in the center of the protection wheel. In the center of the protection wheel appears a blue YAM which transforms into a very big bowshaped wind-mandala, its straight edge faces the east, ^{in front of you} the wind-mandala is very thick and wide and its right and left corners are marked by victory banners on top of vases. On top of the wind mandala appears a red BAM which transforms into a red triangular fire-mandala, the point of the fire mandala is in front of yourself and ~~ixxxxx~~ the fire mandala fits inside the wind mandala and its point is in the center of the straight line of the wind mandala, the fire mandala does not overlap or cross the ^{wind} ~~xxx~~ mandala, the other two points are one on your left the other on your right. The center of the fire mandala is marked by a white BAM which transforms into a white circular water-mandala which fits exactly inside the fire mandala, and it is at the same level inside ^{In} the middle part of the triangular fire mandala (?). The center of the water-mandala ^{stands} ~~ixxxxxxxx~~ a vase. Upon this visualise a yellow LAM which transforms into a square yellow earth-mandala with its four corners marked by three pronged vajras. The square shaped earth mandala fits exactly inside the circular water-mandala. A yellow SUM upon the earth mandala transforms into a square Mount Sumeru having four ^{sides} ~~steps~~ (?). You visualise the great mountain which has four stages and is made of precious stones, the eastern side is white and is made of crystal, the southern side is blue and is made of lapis lazuli, the western side is red and is made of rubis, the northern side is green and is made of ..?.. On top of Mount Sumeru which is square and has four steps (stages) going up (?) you have to visualise on the surface and at the four cardinal and intermediate directions eight small hills.

The mountain symbolises the country where you are going to take rebirth, as you visualise a vast protection wheel there it is not space to fit a huge mountain inside but if you visualise instead a very small protection wheel you have then very small four element mandalas ~~can~~ fit ^{fit} into one another, the air mandala should always be the bottom and then successively there are the fire, water and earth mandalas. Depending on the size of your visualised protection wheel the various ~~xxx~~ mandalas and the mountain inside ~~are~~ ^{are} kept in the same ~~xx~~ scale. To be able to meditate on the celestial mansion, ~~in~~ yourself in the form of the nada, and finally on the generated form of the deity you must have the right understanding of your size as the deity, and depending on that size you try from the beginning to visualise a proportionate wheel of protection so that all the visualisation can fit inside. Now we do not have the right proportions and measurements of the celestial mansion and of the deity therefore we won't have a very clear idea of how big to visualise, it is necessary to know all these things before. On top of the mountain is a yellow OM which transforms into an eight petalled multicoloured lotus having the size at least of twenty ~~xxxx~~ eight armspan from one end to the other. In the center of the multicoloured lotus is a syllable HUM which transforms into ~~xxxxxx~~ crossed vajra, the heart of the multicoloured lotus is yellow and ~~is~~ there is a thin green band on ~~ix~~ the heart's edge (and outside of that are very big five multicoloured petals ?) In the very center of the lotus is a HUM which transforms into a crossed vajra, actually the center of the vajra is square and not round and the height of the vajra is very high, it depends on the ~~ix~~ size of the deity that you are going to visualise. The measures are in goise or Armspan. The height of the hub of the crossed vajra is five goise or five armspan, one half of the vajra is twelve armspan, the length of the prongs of the half vajras on the four sides is four armspan and the length of the central prong of the head of the vajra is five armspan, the length of the other two ^{bent} prongs ~~xxxxxx~~ which are joined to the central prong is four and half armspan. Stairs are needed to climb on the hub of the vajra. The most difficult and important thing to realise and understand is that the visualisations of the deities and celestial mansion are in the nature of emptiness.. Although the measures of the celestial mansion are important these can be learnt from someone ~~xx~~ who knows all the proportions, but before this one should have a real understanding of the manner to visualise all the deities and other visualisations, actually for a beginner it is not very important to ^{know}

to know all the proportions of the celestial mansion. The crossed vajras can be visualised having twenty prongs or twelve prongs. If you visualize twelve prongs you have two prongs branching on each side of the central prong... and you. The width of the stairs coming ~~xxxxxx~~ from the top of the hub down to the lotus flower is one gote. The walls on the four sides of the celestial mansion have a porch with two pillars as a railing ~~xxxx~~ for the steps, and the roof of the porch is ~~xxxx~~ built with gradual levels. Actually it is necessary to show the design and architecture of the mansion to give the idea of how the gradual ^{levels} steps of the roof of the doors are built. To have the two pillars of the porch ~~xxxx~~ reach the ~~xxxxxx~~ level of the hub of the crossed vajras they have to be raised on four bases (to the sides?), on the bases we put the pillars which are topped by the roof, and on top of that we build the different levels. You visualise a ^{square} multicolored lotus which fits in the hub of the crossed vajras. ~~xxxx~~ The celestial mansion is on top of the multicolored lotus ^{and} you cannot see it underneath the mansion. The heart of the multicolored lotus on top of the crossed vajras is round, the four petals in the cardinal directions are square, ~~xxxxxx~~ and they touch the end of the hub, the four petals in the intermediate directions are round (?). The hub of the crossed vajras is wholly covered ~~by~~ by the eight petalled multicolored lotus, its cardinal petals are red, its intermediate petals have different colours. You are still as a nada above the multicolored lotus which is on top of the hub of the crossed vajras. In the center of the lotus you ~~x~~ visualise sixteen white vowels, A, AA, etc, ^{starting} ~~xxxxxx~~ from the right to left and sixteen vowels starting from left to right, these two sets of sixteen vowels form one circle and they symbolise the thirty two ^{major} marks of a buddha. Outside the inner circle of thirty two vowels you visualise a second circular line ~~is~~ composed of forty consonants starting from right to left and forty consonants starting from left to right, the eighty consonants symbolise the eighty ^{physical} minor marks of a buddha. All the vowels are white, and all the consonants are red. There are only thirty two consonants in the alphabet, so eight extra consonants are added, ~~for~~ we have DA, DA, DHA, DHA, two TAs, two Ts, two YAs and two Ts, by doubling ~~xxxx~~ certain letters we get the eighty consonants symbolising the eighty minor marks of the buddha. The two circles of vowels and consonants transform totally into the form of a moon disk ~~xxxx~~ which is transparent and all the one hundred syllables are visible. We meditate here on the thirty two vowels and eighty consonants for the purpose of obtaining the major and minor marks of the resultant buddhahood. Before taking refuge in the buddha

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you should know all the qualities of the Buddha's ^{body} holy speech and mind, whenever talk about the physical marks of a Buddha. They are the qualities of the Buddha's physical body. We have been talking about the two circles of mantras which transformed into the moon disk with the two circles remaining visible inside the moon. At this point when you visualise the thirty vowels and eighty consonants you have to know that the vowels and consonants are the real quintessence of the ^{essence of} Buddha's physical marks. The moon disk is white in colour with a red colour coming from it; The white and reddish colours are produced by the inner circle of white vowels and outer circle of red consonants. The whitish colour of the moon disk and the ~~white~~ vowels symbolised the resultant mirror like wisdom. The reddish colour of the moon and of the eighty consonants symbolises the resultant wisdom of equality. At this point you are the nada which is the sambogakaya's form and you think that there is no way for sentient beings to see you therefore there is ~~no~~ way for you to liberate them. In order to help sentient beings you have to generate the intention to take rebirth as the nirmanakaya. You are ~~xx~~ seeing the white ~~xxxxxxx~~ mantra circle and red mantra circle and you visualise these two as the white and red bodhicittas and ^{with} ~~xxxxxxx~~ the strongest intention to take rebirth. you enter in the center of the two bodhicittas of the father and the mother. The tiny nada enters the moon disk in the center of the two circles of mantras. When the nada enters into the moon disk you visualise that you dissolve into the moon disk, as ^{soon as} the tiny nada ~~sinks~~ has sunk it ~~risks~~ emerges up, the nada appears with the bindu, ~~xxxxxxx~~ again the nada with the bindu sinks in the moon and emerges with the crescent moon, again the nada sinks and emerges with the head of the syllable HA, that sinks and emerges with the body of the syllable HA, that sinks and emerges as the complete syllable HUM. In this way the syllable HUM appears from the successive enterings and risings of the nada, and the size of the syllable HUM depends on the size of the deity that you wish to visualise. This syllable which is the cause of the generation of all the deities and celestial mansion is known as the causal vajradhara, the syllable HUM which arises from the nada represents also the transcendental wisdom of discrimination. At this point of the practice ^{takes} rebirth as the path of the nirmanakaya, this syllable HUM is white with a reddish taint. The white and reddish HUM should be understood to be the transcendental wisdom of discrimination. After the total transformation of the HUM you have to generate the complete outer mandala including the five main deities, ~~and~~ the eight goddesses of the doors and of the intermediates directions,

mandala with

the physical body ~~with~~ has eight deities white in colour, the speech mandala with eight heroes and heroines red in colour, the mind mandala with eight deities black in colour. The Mahasukka chakra has four goddesses or heart dakinis, a black dakini, a green dakini, a red dakini, and a yellow dakini, while the Juipa tradition all the deities here have one face and two arms, the main figure is chakrasavarā, he is surrounded by the four heart dakinis at the four cardinal directions and by the four skulls at the intermediate directions (but *there is nothing to be emanated from there (does it refer to the skulls?) So, you will appear from the HUUH HUM, mean,* etc as chakrasavarā with *the whole body and mandala.*

You are still as the HUUH, in order to help all sentient beings you emanate from your heart (H) uncountable numbers of deities to liberate them. You can visualise all sentient beings surrounding you, from the HUUH five coloured lights radiate forth with the group of the deities of the five wheels of chakrasavarā, all emanated deities go to purify the negative actions of all sentient who are liberated and established in the state of chakrasavarā by dissolving into light and becoming the deities of the five wheels of chakrasavarā. You have to invoke at the same time all established deities in the pure state of the group of deities of the five wheels, they come in the form of chakrasavarā, and they all enter the protection wheel without obstruction, and gather under the vajra canopy, all the deities enter in union, experience the simultaneous born ^{great} bliss and emptiness. As the result of experiencing the great bliss and emptiness from their union all the bodies of the deities dissolve in the form of bodhicitta which falls down *is like* a stream of nectar and absorbs in the nada of the HUUH which is your true nature. The stream of nectar absorbs into the nada and ^{as} the syllable HUUH you experience and realise the immense great bliss and emptiness and the unified nature of these two. Liberating all sentient beings into perfect enlightenment, dissolving bodhicitta in the HUUH and yourself realising the simultaneously born great bliss symbolise the All-accomplishing Transcendental Wisdom, thinking that you have realised this wisdom you recite the three mantras "Om Ah. HUUH - Om sarva..... Ati alo HUUH - Om Vajra Shuddho HUUH ." At this point when you recite the three mantras it is not necessary to place your mind in the divine pride because the moment following its recitation you have to appear in the complete transformation of the celestial mansion with the form of chakrasavarā deity mandala.

After reciting the mantras the moon disk together with the HUUH, the consonants and the vowels, the lotus transforms into the mandala of the container and the contained.

Now the whole mandala, the celestial mansion and the deity have been generated. The recitation of the whole description of the mandala, the forms of the deities, etc, is just some kind of useful description to clarify what they are, for i.e. you go to a temple to pay homage, as soon as the temple keeper opens the doors you can see everything very clearly, but unless you do not have a clear idea unless he describes it to you, so, you do not understand when you recite the description of the mandala and the deities you have to understand that it does not mean that you are generating these because you have already done the complete generation.

The transformation of the whole celestial mansion and the deities should be understood to represent the transcendental wisdom of the Dharma-dhatu. The celestial mansion and the deities are generated through the five transcendental wisdoms, also in other practices we have the same manner of generating the celestial mansion and the deities like in Vjara yoga. Other tantras have the same method but they use the hand implements or practices like in the gubhasanaja, and yanantakas, here we use the transformation of the moon disk, the vowels, the consonants and the syllable hum to symbolise the five transcendental wisdoms. The method of generating oneself in the form of the deity with the celestial mansion through the five transcendental wisdoms is as follows: first the white colour of the moon disk and of the vowels symbolises the transcendental mirror like wisdom, the reddish colour of the moon and consonants represents the transcendental wisdom of equanimity, the transformation of oneself as the nada into the full hum represents the transcendental wisdom of discrimination, the hum becoming endowed with the simultaneously born great bliss represents the all accomplishing transcendental wisdom, and the transformation of the moon, hum, vowels and consonants into the entire residence and residing mandala represents the transcendental wisdom of the dharma-dhatu.

Before visualising the whole celestial mansion and the deity's form you have to think that you are in the pure form of the nirmanakaya form of heruka and you have the great divine pride of yourself to be now the real nirmanakaya of heruka. You do not forget the great bliss and the correct view of emptiness, at this point although you can clearly see yourself in the form of heruka one face, two arms, with the celestial mansion which is square and has four doors you understand that they do not exist from their own sides, and with this you have to keep the constant recollection of the union of great bliss and emptiness. Now we shall describe the

the shape of the celestial mansion and give its dimensions, and the measures depend on how big you visualise the deity. The celestial mansion is square, ~~ixxxxixix~~ ^{ixxxxixix} ~~ixxxxixix~~ ^{ixxxxixix} eight gotse as well as its ~~ix~~ ^{ix} each side measures eight gotse. The walls ~~ix~~ ^{ix} are built with five layers their colours are from outside - inside : white, yellow, red green and blue, the width of a wall is only one fourth of a gotse, the height is thirteen gotse. (A repetition) the five layers ~~x~~ ^x of the wall are from the outside inside white, yellow, red, green, and blue is colour of the inside wall, the width of each layer ~~ixxxxixix~~ ^{ixxxxixix} coloured layer must be approximately five fingers, the five layers of the wall are made of glass (or look like glass), each layer has its colour, and ~~they~~ ^{the layers} are against each other, looking from the outside of the celestial mansion white can be seen and from the inside blue can be seen. Then instructions are given to build the ~~ixxxxixix~~ ^{ixxxxixix} sandala it is told that between each ~~ixxxxixix~~ ^{ixxxxixix} coloured layer a space equal to the size of a grain should be left, but this is not so when you visualise, then the coloured layers should touch each other, other wise the wall would not be strong enough. On top of the walls a special moulding protudes which is red and studded with many precious ~~ixxxxixix~~ ^{ixxxxixix} gems having various geometrical shapes ~~ixxxxixix~~ ^{ixxxxixix} like squares, triangles, etc, the width of the red moulding is ~~x~~ ^x one fourth of a gotse, on top of that we have for golden guilders (?). First of all on top of the red moulding is a ~~ix~~ ^{ix} small piece of wall which height is one eighth of a gotse, and on top of that is a very thin golden guilder, and on top of that is another small wall, then we have an other golden guilder on it, in this way the four golden guilders measure half a gotse, on top of this we place the vajra beams running across from the east to the west, and from the north to the south, the beams should be at the same ~~ixxxxixix~~ ^{ixxxxixix} level with the golden guilders therefore they are inserted inside ~~ix~~ ^{ix} the top golden guilder. After the vajra beams, you have to put from the four corners of the walls four diagonal rafters. The ~~ix~~ ^{ix} four diagonal rafters are fitted on the edge of the corners (?) of ~~ixxxxixix~~ ^{ixxxxixix} the walls and they go up to the sky light which is in the very center of the celestial mansion, the long diagonal rafters go half a cubit inside the edges (?). In between the long diagonal rafters you put twenty eight rafters in each side. We repeat. On top of the wall which is thirteen gotse there is the red moulding which comes ~~ix~~ ^{ix} a bit out of the wall, and it is inlaid with precious gems, the red moulding protudes one and half char-chung from the wall, and it surrounds the four walls of the celestial mansion. There are four golden guilders on top of the red moulding which have small pillars, two pillars on the inside and on the outside, on top of the pillars a long beam is placed.

m. has

3 on top of the long beam is a thin sheet of gold, on top of ~~the~~ that are small pillars, again on top of the pillars a long beam is laid, and on top of it is thin gold sheet, in this manner the four golden girders (?) are ~~xxxx~~ built, their height is half a gotsse, actually there two ~~methodes~~, and you put ^{one} a row of pillars or two rows of pillars, one row inside and one row outside, but with whichever way you use you have to put on top of the pillars the long beam and the golden sheet on top of it. The height of the wall is thirteen cubit and on top of that you have a golden moulding which is one cubit, and on top of this are the four layers of pillars (the four girders ?) which are two cubits, so the total height is of sixteen cubit.

Inside the celestial mansion we have eight pillars, the height of each pillar is thirteen cubit, the pillars do not come right under the crossed vajra beams. On top of the pillars are other pieces called "Te" and "Chen" having the height of ~~xxxx~~ two ~~xxxx~~ cubit, so the height of the pillars with the "Te" and "Chen" is fifteen cubit, on top of the pillars are the vajra beams and together they come to ~~xxxx~~ the same level as the walls. Both the walls and the pillars are on the same level.

From the four corners of the walls come the four diagonal ~~xxx~~ rafters to the center to join the crossed vajra beams and the sky light. Then there are the twenty eight small rafters in ~~xxxx~~ between the long diagonal rafters which are inserted at the same level of the vajra beams, the edges of the ~~xxxx~~ twenty eight small rafters are ^{fixed} into the diagonal rafters. There is a door on each side of the celestial mansion and there are the same rafters at the same ^{level} ~~xxxx~~ where the wall goes, first of all the wall goes outside four char-chung and then two char-chung on the side and then two char-chung on the outside, in the same way all the rafters also go on top of all the walls. ^{the} Outside of the edge of the rafters which comes out a bit further than the wall itself is being adorned with crocodiles heads, and from the mouth of the crocodiles hang jewelled tassels which hang down about two char-chung and they cover the empty ~~xxxx~~ part of the golden girders.

On top of the rafters there is an extra ledge, from this extra ledge again hang down "shabus" shabus are shaped like upside down ~~xxxxxxx~~ bird's feathers on top of this rafter is put an extra ~~xxx~~ ledge and from it hang the bird's feathers like trimmings, the inside part becomes a little bit lower than the ledge because we have this extra ledge outside, so inbetween the lower part of the rafters in the space we put small "perling", and on it is the vajra rod, and it comes at the same level as the extra ledge, and on top of the extra ~~xx~~ ledge is a special

On top of it going around all the walls is the special white parapet, the parapet is one char-chung wide and outside the shape of the half lotus petals can be seen. The corners of each petals are decorated with parasols, also the sides of the four side sides are the golden victory banners and hangings. At the crossing of the vajra beams ^{the} rafters with the same vajra and, the diagonal rafters come together and when crossing on each other corner of the sky is light in the center. on top of each corner of that now we put on other four pillars, two on the eastern side and two on the western side, on top of these we have to put an other square shaped vajra beams and between them small rafters are fitted on the vajra beams where the sky light is, there are five layers of five different precious stones on top of it and then on top of the pavilion on the two sides there are crocodiles heads, and in the empty part of the pavilion are the golden jewelled tassels hanging down, there is light coming through, on the tip of the pavilion is a five pronged vajra. Inside the pavilion in a small box are kept the root texts of chakrasamvara, these measurements can be learnt later and could not be discussed in detail here. In the ~~xxxx~~ four corners of the walls are the four parasols which ~~xxxxxxx~~ are held by monkeys facing inside. Outside of the doors ^{in front} you have two pillars on each side of the ~~xxxx~~ doors, their size is five char-chung, then on top of that you put the roof, and on top of that there are eleven layers of precious things piled up on one another, and the parapet goes on top of the eleven layers. Outside the walls is a special platform, its height is two char-chung and its width is two char-chung, the platform surrounds the walls of the celestial mansion, on top of the platform stands sixteen offering goddesses, two on each side of the doors, ~~think~~ do not think that their number is fixed because the deities of the outer offering can also stand on the platform. You visualise that the offering goddesses outside can be clearly seen from the inside and that they can see from outside inside. Then they make offerings to the main deity inside they can enter without obstructions ~~the~~ the celestial mansion from whenever place they wish to enter. About the four doors of the celestial mansion, first they come out to the sides to form two corners on each side of the doors. , there are eight corners (?) and on each corner are crescent moons with red jewels and the ~~vjras~~ vajras on top. Also inside and outside the corners of the celestial mansion are also crescent moons adorned by the red jewels and topped by the vajras, in this way there are twenty four crescent moons in total. The crescent moon is adorned by a red jewel ~~xxxxxxx~~ topped by a yellow vajra. In tibet we used to offer

very big butter lamps and we put them in the corners ^{of the walls of the monastery} and the crescent moons are placed in a similar way in the corners of the ~~xxxxxxx~~ celestial mansion. In tibet we used to built ^{outside} a special short pillar at the corners of the walls, ~~xxxxxxx~~ display the crescent ~~xxxxxxx~~ on the very edge of the walls to prevent people from breaking the corners of the walls, in the same way we display the crescent moons. Outside of the door where the four steps are you have a special round on the earth, as a foundation and on top of that we have two pillars on each sides, their height is five char-chung and from the door to the pillars is three ~~xxxxxxx~~ char-chung and on top of that are the four gradual steps. On top of the beams which are on top of the pillars of the doors are eleven layers of precious things piled on top of one another ~~xxxx~~ some are short, other long or wide but the top is levelled, the empty ~~xxxxxxxxxx~~ parts the layers of the precious things are covered by the jewelled tassels, that comes on the very top of the gradual steps. ^{On} The four corners of the four walls are placed very big golden vases their height is one gotse and on top of that are tall wishfulfilling trees with seven branches, on each branch is one of the seven precious emblems of a universal monarch, the wheel and the jewel are ~~xxx~~ yellow, the elephant is white, instead of the general you can ~~xxxxxx~~ visualise a special chieftain, the horse is white, but sometimes the ^{horse's colour} ~~xxxxx~~ is described as the same as the neck of a peacock, anyway you can visualise the horse in beautiful colours. Here the chieftain visualise ~~xxxxxxx~~ instead of the general is not black like in yasantaka, but he is white and holds a treasure box. Outside of the celestial mansion are eight different clouds, in ^{these} ~~xxxx~~ clouds are seated special gods with half their bodies hidden in the clouds, they make offerings of flowers, also on each of the clouds are seated two yogis paying homage, there are eight yogis in all. The eight great yogis on the four sides of the celestial mansion (?) have to be understood as the emanations of the five dhyani buddhas. Outside of the celestial mansion are the eight cemeteries, in the text there is not a special prayer for the visualisation of the cemeteries (?).

A special ground goes out of the celestial mansion, there at the four ~~xxxx~~ cardinal directions and four intermediate ~~xxxxxxx~~ directions are the eight cemeteries.

The ceiling and the floor in the celestial mansion are, in the east white, north green, west red, south yellow and in the center blue, the ceiling is blue.

In reference to the center of the celestial mansion there are two visualisations

depending on which two coloraries, sometimes a round dome is visualised, ~~xxxxxxx~~ 5

Here there is no dome, on top of the blue center a special multicoloured lotus is visualised.

The celestial mansion and the deities were generated at the same time, now follows the descriptions of the different forms of the deities and designs of the celestial-mansion.

On the sun cushion at the center of the lotus is chakrasamvara with four faces, the central face is darkblue, the left face green, the back face red ~~xxxxxxx~~ and right face yellow. The distance between the two legs of chakrasamvara is five armspan. With his main two hands chakrasamvara ~~xxxx~~ embraces the consort vajra vahari while holding the vajra ~~xxxxxxx~~ in the right hand and the bell in the left hand. The second two hands hold a bloody elephant skin at the level of the eyebrows with the threatening mudra, the right hand holds the left foreleg and the left hand holds the left rear leg stretching the skin across my back.

The third right hand holds a damaru, the hand should be visualised ~~xxx~~ stretched out and not bent as it is drawn in by painters. The third left hand holds a khatvanga resting in the crook of the elbow, the edge of the khatvanga is placed against the garland of human heads worn by chakrasamvara and his consort. I cannot teach you in an extensive way so we can finish as soon as possible. The way teachings were given in tibet was by starting after lunch and finishing late at night. The initiation was given on the tenth of the month, the teachings started on the ~~xxxxxxx~~ fourteenth and they usually finished on the twenty fifth of the tibetan month. (something about the seventeenth of the tibetan month ?) . We do not have enough time five days have already gone, time is very short, we gather here very late and we finish very soon. I thought to finish the generation state early so as to teach the completion ~~xxxxx~~ stage. We have a special opportunity in this practice to ~~xx~~ meditate on the completion stage, even if one does not become well established in the realisations of the generation stage still there is the opportunity to meditate on the completion stage. if you wish to ~~xxxxxx~~ meditate on the completion stage in a detailed manner it will take a whole session, so ^{you} can do it after a break following a meditation session ~~xx~~ on the generation stage. There is no way that we are able to realise anything of the completion stage without a stable ~~concentration~~ meditation and concentration of the generation stage. Anyway we have a very good opportunity to have karmic imprints

in the consciousness, and I was thinking of giving a small detailed teaching in the completion stage. Those are the reasons why I cannot teach you in details.

Repetition of the teaching, first you visualise a tiny nada arising from the clear light of the dharmakaya motivated by the wish to liberate sentient beings and help oneself knowing that you cannot benefit them by remaining in the dharmakaya. From the dharmakaya you enter the sambogakaya in the aspect of the tiny nada, and you should realise that you appear in the sambogakaya out of great bliss and emptiness impelled by the strongest intention to do so. Although your body is the very tiny nada you still have to ^{know} that this is the real sambogakaya, although the nada is very tiny you visualise strong radiating light coming from it. From the sambogakaya form of the tiny nada a very small "eruka emanates who recites the four mantras " (to sambhavi... etc... ", with each mantra goes to one of the cardinal direction, and ~~they~~ the mantras finally transform in the whole protection wheel, you clearly visualise it with the four mandalas of the elements piled on each other, on top you visualise mount Meru, on the top of ~~the~~ it, at its four sides are secondary mountains, above the ~~mountain~~ mountains you visualise the syllable ~~RAM~~ which transforms into a multicoloured lotus marked by a ~~HUM~~ which transforms into a double vajra, the hub of the vajra is very high. You can visualise the colours of the vajras corresponding with the colours of the sides. On top of the double vajra is ~~the~~ foundation on which the celestial mansion is laid. The base in each of the four sides is adorned with the implements of the four dhayani buddhas. On top of the hub is an eight petalled lotus, the four petals at the cardinal directions are red and the other are multicoloured. In the center are sixteen vowels facing inside and sixteen vowels facing outside, and the circle of eighty consonants around the circle of thirty vowels. The two circles of vowels and consonants represent the thirty two minor and eighty major marks of a buddha. The two circles of vowels and consonants mix together and form a huge moon disk, the two circles of vowels and consonants are clearly reflected on top of the moon, the moon disk is white with also a reddish taint. The white light of the moon disk and circle of vowels symbolises the mirror like transcendental wisdom which you will believe in the future, the red light of the moon and of the circle of red consonant symbolises the equalizing transcendental wisdom. Reflecting that remaining in the sambogakaya prevents you from helping all sentient beings you ~~develop the intention to take~~ the rebirth in the form of the Nirvanakaya to benefit all ^{sentient} beings.

DEVELOPE THE INTENTION TO TAKE THIS GREAT INTENTION THE TINY NADA BEING

sees the white and red colours of the moon disk and vowels and consonants as the white and red bodhicittas of the parents and enters in the moon disk, as soon as the nada sinks inside the moon disk it rises and it does so until the complete formation of the syllable HUN ~~appear~~ appear the bindu, crescent moon, the head of the MA, the main part of the MA, then the U. The complete syllable HUN represents the Discriminating transcendental wisdom. ~~The size of the HUN is equal to the size of the visualised deity.~~ The HUN is white with a reddish taint, from its five parts radiate five different colours, from the U radiates green light symbolising the all accomplishing transcendental wisdom, from the MA radiates red light symbolising Amitabha Buddha the transcendental wisdom of discrimination, from the head of the MA radiates yellow light representing the equalizing transcendental wisdom of Vasudhara, from the crescent moon radiates white light to be understood the real nature of Vairocana the mirror like transcendental wisdom, the bindu and nada are in the nature of the blue buddha Akshobhya who symbolises the transcendental wisdom of the dharmadhatu. The five coloured lights radiate forth from the HUN and purify all sentient being's negativities and liberate them and ~~establishing~~ establish them in the pure state of chakrasambhava, the lights also invoke all the buddhas and bodhisattvas of the ten directions in the form of chakrasambhava, and they all enter ~~into~~ inside the protection wheel without obstruction and abide in the space in front of you, they enter into union and realise the great bliss and emptiness which cause them to dissolve in the form of stream of bodhicitta which absorb into you, and you realise the ineffable nature of great bliss and emptiness and this ~~is~~ represents the all accomplishing transcendental wisdom. After this the mantras are recited three times (?), as soon as the recitation is over the moon together with the vowels, consonants and HUN transform into the ~~celestial~~ celestial mansion, and all the deities, at this point you place your mind in the great ~~and~~ divine pride of being the nirmanakaya form, this represents the transcendental wisdom of the dharmadhatu. When you check your nirmanakaya form ~~is~~ of heruka you should not think that you have appeared in the ordinary form of a body made of bones and flesh but you understand that although it appears to you in the form of ~~of~~ the nirmanakaya of heruka, ~~it is~~ it is out of any nature in itself (?), in this way you have to recollect again the understanding of appearance and emptiness. After the appearance of the manifestation of the ~~celestial~~ celestial mandala and all the deities you have to recollect all the designs of the celestial mansion. First the four doors on the four sides, all the colours of the walls, the ~~four~~ steps, the jewelled tassels.

the form of the deity deities, chakrasamvats having four faces, twelve arms, chakrasamvara is a wrathful deity. Actually there are three ways ~~xxx~~ of appearance ~~xxxxxxx~~ for a deity to show a wrathful aspect. Chakrasamvats should not be visualised fat nor thin but in the wrathful aspect of a sage.

Now follows the ~~ix~~ ~~and~~ last repetition of this: From ~~the~~ ~~clear~~ light of death in the path of the dharmakaya you appear in the form of a nada which is taking the intermediate state in the ~~the~~ sambogakaya path, transforming yourself as nada in the Hum from the moon disk, the vowels and the consonants ~~ix~~ and becoming Heruka from the Hum is taking ~~the~~ rebirth in the ~~x~~ nirmanakaya path / . In this way you bring the clear light of the dharmakaya, the illusory body of the sambogakaya and the nirmanakaya of "eruka in the path. Finally you appear in the form of the deity with the celestial mansion clearly to be seen.

The ~~three~~ ~~repetition~~ of the teachings

have been completed, you should do the reflective meditation ~~once~~ in the evening and ~~once~~ in the morning, ~~and~~ the teachings will be repeated ~~once~~ more tomorrow. In each thing based on experience are given in this way, three repetitions of the teachings as was done enable the practitioner to become familiar with the meditative practices and you will be able to do these practices by yourself, then the teachings based on experience become beneficial. I have ~~always~~ given a special permission allowing the disciples who do not have the understanding of following the text and those who do not have enough time ~~to~~ practice only the three yogas because they are not really capable to practice fully due to many problems, there is no way to transform the donkey into a horse, if you do not possess the capacities there is no way for me to push.

The main teachings about the body mandala will start tomorrow, these should be explained in details and should be understood very clearly, these are the most profound and deepest teachings which ~~xxx~~ have ever been given. ~~There~~ ~~are~~ ~~no~~ ~~deeper~~ ~~teachings~~ ~~than~~ ~~these~~ ~~that~~ ~~I~~ ~~can~~ ~~give~~ ~~to~~ ~~anybody~~, this practice is a very important and special one to teach and to listen to, therefore I have tried my best to teach in details. Without having a clear understanding of the practice there is no way for you to do it. Once ~~you~~ ~~understand~~ ~~the~~ ~~practice~~ you have received and understood these profound teachings it is very important to understand that at this time you are very fortunate and that you have to bring them in your ~~ix~~ daily practice.

If you have not been able to understand the teachings you have many learned Geshes who are familiar with these practices to whom you can go, or you have your two teachers, you can take your ~~ix~~ time in checking, ask your doubts, try to understand more details every day, try to increase your knowledge about the practice, and finally you will be able to get all the ~~ix~~ pith instructions of these profound teachings, thus all the great effort that we are all making will ~~xxx~~ be very meaningful.

(Following day: generation of the purest motivation)

We have finished the oral transmission treating of the measurements of the celestial mansion, this is not a very difficult subject it can be ~~understood~~ understood by studying the correct measures. If you take a special teaching on it, it is not something that cannot be understood, so you have to visualise the celestial mansion as it has been described in the sadhana with the four different colours of the walls, the four doors on each side, the pinnacles on top of the celestial ~~xxx~~ mansion, under the pinnacle a small box is visualised, inside it is the root text of the Tantra of Chakrasamvara is kept. The celestial mansion has to be visualised with its details as precisely as possible.

and forehead

Under his right foot Heruka tramples on the heart of the Black Bhairava because the heart is the place ~~where hatred and anger originate~~ as well as the forehead where hatred and anger originate, as soon as you see an enemy and your eyes set on his forehead your anger grows. So, Black Bhairava is being trampled on these two spots. Under his left leg Heruka tramples on the breasts of Kalarati because from the breasts attachment originates. The deities : Black Bhairava and red Kalarati are both alive.

It does not mean that heruka tramples unwantingly on Black Bhairava but he does it with great respect and as well black Bhairava pays respect to Heruka.

At the very beginning of the teachings we were told ^{that} the reasons for Chakrasamvara to emanate in the world were to conquer all the emanations of Bhairava, ~~and his~~ his consort, and of his followers, ~~so~~ the trampling shows their being overpowered by Heruka. We also heard the story of the King who had a tanka painted showing Heruka under Bhairava's feet, and how the deities painted were reversed ~~to~~ to the original position, therefore Heruka's action of trampling on the two deities refer to this historical fact.

The distance between Heruka's right leg trampling on Bhairava and his left leg pressing on Kalarati is of five armspan. Heruka has twelve arms, six arms join on each of his shoulders, they should ~~be~~ be visualised clearly, the arms are not too thin, nor crooked or over cramped ~~at~~ where they join. Chakrasamvara holds in his front hands the vajra and the bell, the instruments' symbolical meaning can be interpreted in relation to the foundation and the result of the path. The elephant skin held up by Heruka has been described as ~~the~~ the Ganapati's skin ~~of Shiva's son named Ganapati who had been conquered by Heruka.~~

(change of tape)

With his bravery Heruka conquered the ~~rough~~ coarse and the subtle maras, ~~anything which has to be subdued~~ because anything which had to be subdued was overpowered by Heruka his second physical characteristic shows the brave or heroic mood. His third physical characteristic shows the ugly mood.

The three characteristics of Heruka's speech are shown ~~in~~ as the laughing, fierce, and fearful moods.

The three characteristics of Heruka's mind are shown as the compassionate, wrathful, and peaceful moods.

Heruka's physical characteristic of his ugly mood is represented by the wrinkles of wrath on his face.

Heruka's speech characteristic of his laughing mood is represented by his smile.

Heruka's speech characteristic of his fierce mood is represented by ~~the~~ his slightly baring his four fangs.

Heruka's speech characteristic of his fearful mood is represented by his curled up tongue.

Heruka's mind characteristic of his compassionate mood is represented by the corners of his eyes being narrow.

Heruka's mind characteristic of his wrathful mood is represented by his opening his eyes wide.

Heruka's mind characteristic of his peaceful mood is represented by his looking at his consort.

Heruka wears ~~on~~ on the middle of his crown a bone wheel made of twenty four spokes, the wheel ~~is~~ is not in one piece but made by bone beads strung on threads, and it is held on Heruka's head

~~by~~ by his hair passing through the wheel's center, being knotted twice and for ~~being~~ this a crown.

Heruka's hairs passing through the center of the wheel are knotted twice, ~~all~~ the tips are curled inside and are not standing up untidely ~~by~~ Heruka's hair is nicely tied up and looks very glorious.

From the hair knot radiates naturally a light which forms an halo around Heruka's crown. Inside the folded hair of his top knot, his a jewel having nine sides, this jewel is topped by a five pronged

vajra (the second ornament follows)

Five bone skulls are tied around your head , to prevent them from falling down the skulls are strapped with a spoke (?), also there is a special like loose garland on the forehead and it is adorned by black vajras. The size of the ~~five~~ five skulls is measured as five fingers of the deity's size.

On each of the human skulls are flat bones which are carved in the shapes of the hand implements associated with each of the five Dhyani Buddhas. Jeweled tassles are tied from the mouth of a skull joining to the mouth of the ~~next~~ skull near to it. The jewelled tassles hanging from the central skull come down to level of Heruka's third eye, the tassles hanging on either sides of it are slightly longer, at the level of the ears they come down down to half the ear. On tankas artists paint the five skulls with the central skull higher and the four side skulls lower, actually the five skulls should be at the same level.

Each of the four faces of Chakrasamvara is adorned with the five bone ornaments. Concerning ~~about~~ Chakrasamvara's head ornament: his black blindfold (?) and the black vajras are not drawn on tankas, if the artist did actually paint these, the forehead would be almost covered and the third eye

All the various bone ornaments adorning Heruka's head form part of what is called the ~~bone~~ ~~XXXXXXXXXXXXXXXXXXXX~~ head ornament. The skulls are joined by rosaries made of ~~five~~ black ~~vajras~~ vajras flat in their centers, the vajras are three spoked and from their empty parts tassles hang down. Heruka wears earrings of carved bone in shapes of vajras, three garlands of bone ornament hang from the empty ~~XXXXXXXXXXXXXXXXXXXX~~ part of the spokes as well as five strips which are also coming down.

~~ix~~ (the third ornament)

The necklace is not tightly bound ~~to~~ Heruka's neck but comes down a little bit lower and is loose. On each of the two shoulders are bone ornament shaped in the form of vajras. In front of your neck are three vajras having three spokes , also made of bone, between the three vajras are tied eight ~~XXXXXXXX~~ bone garlands in the shape of nets. On the empty part of the necklace are tied tassled hanging string made of bone.

(the fourth ornament)

The ~~bone~~ ^{armlet} ornament and the bracelet bone ornament. The main part of the armlet bone ornament is made of vajras , it is tied around one's arms by bone ornaments, bone hangings and tassles (from the armlet are coming down)

The bracelets have also bone hangings and tassles which come towards your arms.

(the fifth ornament)

The chest bone ornament (the seraka), on your chest is a bone ornament having a ~~XXXX~~ square shape with a wheel inserted inside it, on your back you have an identical bone ornament, . The front and back ornaments are joined ~~together~~ together by two threads going over the shoulders issuing from each of the ^{top} corners of both squares , and

by two threads going under the arms issuing from each of the lower corners of both squares. The wheel of the square ornament has eight spokes symbolising the heart cakras.

We do not have the description of the hanging tassles at the end of this wheel, but we have the permission to draw ~~xxx~~ them. Hindus in their rituals ~~XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX~~ ~~XXXX~~ when making offerings to Bhrama ~~XXXXXXXXXXXXXXXXXXXX~~ wear a white string across their shoulders with a knot on their thumbs, instead of the string Chakrasamvara wears the chest ornament.

(the sixth ornament)

The belt ornament also called the lower garment ornament. A belt is tied around one's waist, it is a beautifully made bone ornament of long bone garlands coming down in front, the longest garlands come down as far as touching the two calves, ~~xxxxxxixi~~ and it is also adorned with with strips of bones and tassles.

the ash powder

Next is the ornament of ~~xxxxx~~ made from burnt human bones. the ash powder is white with a bluish colour and it is smeared on "eruka's body. This type of bluish white ash powder grinded from burnt human bones is used only by Chakrasamvara to smear his body, in yamantaka a white thin dust is made from grinding human bones which are not burnt therefore there are two types of white powders which can be used, also the powder can be applied on the body by dotting it on different parts of the body and it symbolises the five transcendental wisdoms.

To resume we have the head ornament, the neclace, the armlets and bracelets, the chest ornament, the belt including the smearing of the ash powder made from human corpses, these are Heruka's six ornaments. Kedrupje mentioned in depth that it is necessary to possess "eruka's katvanga and his other ~~xxxxx~~ staffs, when meditating you have to visualise clearly all the bone ornaments, and the ~~xxxxxxxxxxxxxxx~~ characteristics of the ~~xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx~~ physical, verbal and mental moods of "eruka.

The consort Vajra Vahari tightly embraces "eruka by the neck, her body is red, the mental continuum of vajra Vahari is great bliss... She has one face to symbolise that all phenomena are understood as having one taste which is emptiness. Although the reality of all phenomena is understood to be of one taste there are still the two truths : the ultimate truth and the relative truth , actually on the foundation path the practices of method and wisdom are realised and are symbolised by the consorts's two hands . Her eyes symbolise that vajra vahari takes continuously care of sentient beings during the Three Times , they also symbolise her realisation of the three doors of liberation. Her two legs are tightly bound around the two ~~xxxxx~~ thighs of the father and her two soles ~~xxxxxxx~~ touch each other at the back of Heruka. With her left hand she holds near the "eruka's red face a skull cup filled with blood and her arm embraces Heruka's neck. With her right hand she holds a curved knife stretched up in space, this symbolises that she threatens all evil spirits of the ten directions. The skull cup is filled with blood and intestines. Blood symbolises clear light, the intestines the illusory body. The intestines filling up the skull cup ~~xxxxx~~ together with the blood represent the unification of ~~xxxxxxxxxxxxxxxxxxxx~~ the illusory body with the clear light. Her gesture of holding up the curved knife does not show that she only threatens evil spirits but that she also subdue them . Vajra vahari's body is very glorious, it shines the rays of one million suns. Her hairs are of a very dark blue colour , very smooth and long falling down her waist. You should ~~xxxxxxxxxxx~~ clearly visualise Heruka and his consort as ~~xx~~ described , the bodies of the deities are surrounded by transcendental fires, artists paint the flames of the transcendental fires like auras around the deities' bodies, but actually when visualising you have the transcendental fires coming out of each pores of the bodies of the father , and of the mother , and radiating th us. She wears a crown of five human skulls which also symbolise the five transcendental wisdoms. The fifty fresh human heads used as a garland around the necks of both deities symbolise the fifty internal vowels and consonants within yourself.

You have to visualise the outer mandala which is not part of your body clearly. When referring about the body mandala you have to understand that everything within the ~~body~~ mandala of the container and the mandala of the contained has to be visualised as part of yourself.

Thus the visualisation becomes ~~the~~ the body mandala. When you visualise the body mandala, understand that the outer body mandala which have previously visualised has its different parts inseparably mixed with your body, in this way the outer mandala is being transformed inseparably into your body mandala. You meditate on the parts of your body as the residence mandala by visualising your two legs having the shape of a bow merging with the bow shaped wind mandala below.

When we talk about the body mandala, we do not mean that evil spirits ~~or~~ or obsessed demons have entered in yourself, it should be visualised in a different way, people are possessed by evil spirits because their minds become different (?), also it is possible that demons will ~~leave~~ leave possessed people, here when you visualise the body mandala every part of your body merges in an inseparable manner with the outer mandala, you should not think the two as being different.

The visualisation of deities in different parts of the body does not become the body mandala. Here the gross parts of ~~the~~ your body are visualised as the celestial mansion. And the parts of your subtle body should be visualised as the different deities within yourself.

First of all you are in the form of "eruka, your two legs which are stretched form also the shape of a bow, a duplicate of that issues and dissolves in the outer wind mandala, you visualise the ~~the~~ merging of the other different parts of your body as ~~described~~ described:

At the conjunction where your two legs join, ^{ing} form a triangle, a duplicate issues and dissolves in the triangular shaped fire mandala

which becomes the body mandala. A duplicate of your circular shaped abdomen and dissolves in the circular shaped water mandala. A duplicate of ~~the~~ your square shaped breast issues and dissolves in the square shaped earth mandala. A duplicate of your spine emanates ~~in~~ and dissolves in the mount meru. A duplicate of the thirty two ^{issuo} ~~veins~~ veins of your crown chakra issues and dissolves into the multicolored lotus on top of mount meru. Your body measuring one armspan in height and in width makes the square which duplicates and dissolves in the four sides of the celestial mansion.

From all the external parts of your gross body emanate duplicates which dissolve in ~~in~~ various parts of the celestial mansion, finally the parts of your gross body form the mandala ~~of~~ of the container. For i.e. you can dye a white cloth in red, as soon as you dip the white cloth in the red dye it becomes red, similarly as soon as you visualise a duplicate form of the parts of your gross body issuing and dissolving in the ~~the~~ part of the mandala of the container which corresponds to it, it becomes ~~in~~ that part, and finally all the outer mandala is transformed in the internal body ~~mandala~~ mandala, ~~the~~

There are many interpretations, some establish that the outer mandala which was visualised previously is the substantial cause making the internal body mandala, others that the substantial cause for the internal body mandala is the internal, anyway both are dependent on each other.

The outer mandala appears from a syllable which transforms in a crossed vajra, from which arise the multicoloured lotus, etc, the internal body mandala is not visualised in the same way, therefore the outer mandala was not the body mandala.

People might that the four syllables used: Lam, Mam, Tam, Nam are parts of the body, but these were not used when visualising the outer mandala, the syllables were generated from emptiness consequently the visualisation used in the outer mandala is not the actual body mandala. When visualising the actual body mandala all different duplicated parts of your body issue and ~~the~~ then merge in the outer ~~the~~ mandala which becomes inseparable from your internal, this is the actual internal body mandala because your own body has been used as the real basic cause for the body mandala.

In Yamataka the syllable HRIM is visualised at your eyes, the two
two syllables Hrim transform in the form of Ksitigarbha, in this case
the eye is not visualised nor transformed in the deity Ksitigarbha,
therefore that is not the body mandala because the deity visualised on each
eye has been transformed from a seed syllable and not from the very nature
of the eye. 57

In the Guhyasamaja practice deities are also visualised on the eyes,
although seed syllables are visualised initially on the eyes, their
visualisation is done with the knowledge that the seed syllables are
in the real nature of the eyes, therefore the generation of deities
from seed syllables which are in the nature of a part of the body
becomes the actual body mandala.

Now, you are chakrasamvara, the duplicated from ~~your~~ the eight marrows of
your body emanate and dissolve in the eight pillars outside of the
celestial mansion, they become the eight pillars.

As * you have visualised yourself in the appearance of the twelve
armed Heruka you might think that there are twenty four limbs, but
in the practice you have to visualise only Heruka's two main hands.
The reason to visualise the body mandala isto purify one's own ordinary
body which possess only two hands, consequently you emanate the marrows
of your two central hands.

To visualise the mandala of the container you have to visualise inside
it the subtle parts of your body as the sixty two deities as follow:
you yourself are the main deity chakrasamvara; outside are the eight
goddesses of the four doors and four intermediate directions, these
form the deities of the samaya wheel; inside is the white body wheel
which has eight ~~xxx~~ spokes, these are the viras and heroines of the
physical body wheel; inside is the red speech wheel which has also
eight hollow spokes; inside is the blue eight spoked wheel of the
deities of the mind; inside is the eight petalled lotus, on its four
petals on the ~~xxxxxxx~~ cardinal directions are the four heart deities, on
its four petals at the intermediate directions are placed four skull
cups, they form what is known as the mahasukka wheel or wheel of great
bliss.

There are three main traditions of chakrasamvara which were transmitted
by three great indian mahasiddhas and which are recognised as the Luipa
tradition, the Nakpopa tradition, and the Gandhapa tradition. It does
not mean as there are three traditions that they are contradictory, in fact
all chakrasamvara's teachings originate from vajradhara, the closest
disciple was Gandhapa who was followed by Nakpopa. The three traditions
come from the same source but each has specific methods of leading
sentient beings by using different manners, for i.e. the Nakpopa tradition
emphasises the characters (?),
the Luipa tradition has its method of visualising the sixty two deities
in both: the outer and inner mandalas, and the Gandhapa tradition
has its method of specifically visualising the body mandala with the
sixty two deities.

The heart chakra has eight nerves (nadis) which branch by having first
the four root nerves coming from the central channel, and each root
nerve has an other nerve branching from its side forming in all the
eight nadis of the heart center.

In our body spread different types of nerves, when counted the total
is of seventy two thousand nerves.

In order to understand the nerve system you should know that its nerves
gather inside the body at twenty four places, as well each nerve of the
twenty four places do connect with the four root nerves which branch
from the central channel at the heart.

The different nerves of our bodies are filled inside with bodhicitta,
and with different elements which produce the different substances of our
bodies like the nails. The substances of all over the body are produced
by the different elements which flow in the nerves.

According to this tradition's body mandala the nerve itself ~~xxxxxxx~~
and the bodhicitta inside it have to be generated in the forms of
heroes and heroines.

When meditating on the body mandala we do not only meditate on the nerves
with the bodhicitta inside these, but all the different parts of the
body have been generated in the forms of the deities.

In the guhyasamaja's body mandala the gross parts of the body are

generated in the forms of deities.

To be able to gain the perfect knowledge of the completion stage your airs have to enter, abide and dissolve in the central channel, and in order to realise perfectly the completion stage you have to transform the subtle parts of your body in the body mandala. In the Luipa tradition of chakrasvara the gross parts of the body are not generated in deities but the actual nerves with the elements ~~in~~ in them form the ~~basis~~ basis of the body mandala, but in that tradition there is no conferring of initiation. Whereas in the Gandhipa tradition we do not only have the method of visualising the subtle parts of the body with its nerves, ~~and~~ bodhicitta and elements in the forms of deities but we have also the perfect transmission of the initiation granting the permission to meditate on the body mandala, therefore this is a most profound method of visualising the body mandala.

In its formation in the mother's womb the body started ~~first~~ first of all with the five wheels of the body mandala, ~~first~~ ~~the~~ ~~first~~ ~~part~~ ~~of~~ ~~the~~ ~~body~~ ~~mandala~~ ~~to~~ ~~form~~ ~~was~~ ~~the~~ ~~heart~~, ~~the~~ ~~first~~ ~~part~~ ~~of~~ ~~the~~ ~~body~~ ~~mandala~~ ~~to~~ ~~form~~ ~~was~~ ~~the~~ ~~heart~~, it was the heart chakra which ~~is~~ formed first, and previous to this first formation, ~~inside~~ inside the heart is found the indestructible drop having the size of a sesame seed. Inside this drop our subtle mind or primordial mind is merged. ~~The~~ ~~drop~~ ~~is~~ ~~formed~~ ~~of~~ ~~a~~ ~~red~~ ~~and~~ ~~white~~ ~~parts~~.

The red part of the indestructible drop which we received from our parents is also found seated inside the navel center, the navel center is also known as the psychic heat center or "Basanta". The white part of the indestructible drop is also found seated inside the crown chakra.

The elements, all the airs which pass through them gather at the heart center and finally one's consciousness leave the body (Does this refer to the time of death?)

After a successful visualisation of the generation stage, when practicing the entering of the airs in the central channel first you have to make the airs enter from the top and lower parts of the central channel, and finally to make them enter the heart center.

The importance of the body ~~mandala~~ mandala is due to the need of gathering all the airs which are in the many different parts of your body at your heart center, and it is for this purpose that we have to visualise the heart center generated in the form of Chakrasvara, and that all the parts, nerves with their bodhicitta inside are generated in the forms of ~~deities~~ deities.

First of all at the very center of the heart chakra is a white drop which is like a dew drop, you generate this drop in the ~~form~~ form of chakrasvara, the white drop totally transforms in chakrasvara in the aspect of four faces and twelve arms, all the shapes and ornaments are clearly ~~visible~~ visible, chakrasvara has to be visualised in the very center of the dharma chakra of the heart, his size is as tiny as a pea. The red element which you have at your navel center is generated in the form of vajravahari. This vajravahari comes from the navel center up to the heart center and embraces chakrasvara.

The reason to visualise vajravahari at the navel center who as soon as generated embraces chakrasvara at the heart center is for the practice to become a very good ripening cause to meditate on bringing the psychic heat into the heart ~~center~~ center once a successful practice of the generation stage is achieved.

After visualising this, from the four root veins of the heart center ~~the~~ duplicate forms issue and come to the four sides, the main deity chakrasvara with his consort. When duplicating a nerve, you visualise that a second nerve issues without damaging the original nerve.

So, duplicates of the four root nerves of the heart center come on the four sides of the main deity. The four nerves which are on the four sides of the main deity are to be visualised in the forms of the four syllables: LAM. MAM. PAM. TAM, the syllables are ~~visualised~~ visualised clockwise, and when you visualise the deities, these are visualised then anticlockwise. Repeat, first you visualise the ~~syllables~~ syllables Lam, Mam, Pam, Tam clockwise, and later in the four syllables should be visualised anticlockwise, the four

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transform into four dakinis : Lam transforms into Black Dakini (Ahadrjma in the north Tam transforms in the green Lama; in the west Pam transforms in the red Khandharohi ; in the south Mam transforms in yellow Rupani. These four are the four heart dakinis of chakrasamvara.

We have visualised now the five main deities of the body mandala.

Each of the four nerves of the intermediate directions in between the four dakinis issues ~~in~~ its duplicate form which ~~is~~ goes to an intermediate direction , and finally the four nerves transform into four skullcups symbolising : form , sound , smell & touch offerings.

The four skullcups with the four dakinis form the " Ahasukha Chakra ". Then visualize the three circles of the internal 24 places . You

should know the 24 places existing in the world and visualize them as one reality with the internal places which should be generated with this recognition of their inseparability with the external places.

The 24 internal places are visualised by placing the 24 syllables of the beginning of the names of the 24 external places on one's body.

Visualise the syllable PU at your hair line. When visualising the 24

letters these should not be thought as different from the nerves and element of the body... At your hair line the syllable Pu transforms

in the shape of half a shell , outside black and inside red. You have to visualize the 24 seed syllables on the different parts of your body

in the same way as the syllable PU which is not different from the

external place Pulliramanaya. Visualise ~~the~~ the nerve of your body

and Pulliramanaya to be inseparable, ~~inside~~ the nerve itself is the

dakini Pracanda and the element of the bodhicitta which passes through^h is the hero called Khandracapala.

All the seed syllables are visualised in a similar fashion on the different parts of your body for i. e the syllable JA placed at your crown is not different from the external place Jalandhara, the syllable O placed at your right ear is Odriyana, the syllable at the back of your central face which is A is Arbuta, the syllable GO placed at your right ear is Godhavari, the syllable ~~RA~~ RA placed at your brow is Rameswar... etc..

The MENTAL CHAKRA includes 8 places but as we have two eyes and two shoulders 10 spokes have actually to be visualised.

The SPEECH CHAKRA includes 8 places but as we have two armpits, two breasts and two testicles three extra places have to be visualised which make 11 spokes.

The PHYSICAL BODY CHAKRA includes 8 places but there is an extra place at the two thighs for Saurashtra, at the two clavicles there is an extra place for Suvarnavipa , at the 16 fingers (here the 2 thumbs & 2 big toes are excluded) there are fifteen extra places for Nagara, at the two ankles for the place Sindhura there is an extra place, at the four thumbs for the place called Maru we have three extra places which make 4 places called Mary, at the two knees there is also an extra place for Kuluta . In total there are 22 extra places.

When you visualise two places at the two eyes they should be realised actually as one place.

In order to symbolise the 24 places in each of the listed places you visualize the spokes in the shape of half ~~conches~~ conches (knowing these to be the places) and there the nerves with the bodhicitta are visualised , for i. e viz the nerve at your hair line with its bodhicitta inside, know this extra nerve ~~is~~ (?) to be the heroine Pracanda and the bodhicitta inside to be the hero Khandrakapala.

When the long sadhana is recited, ~~pristly~~ you just go through the 24 ~~pristly~~ syllables without having much time to visualise each syllable at its individual place, but later ~~when you recite the sadhana~~ ~~pristly~~ you visualise clearly and correctly the syllables at ~~its~~ their ~~pristly~~ locations as they are described in the text for i. e the part of the body such as the hair line is given with the name of the place also specified as ulliramanaya, then you visualise ~~the~~ the nerve and inside it the bodhicittas being respectively the heroine and the hero. When you visualise next the place Jalandhara at the crown center you visualise the spoke of the wheel the outside is black and the inside is red, the nerve itself is the hero Mahakankala and the bodhicitta within it is the heroine Candrakshita. All the spokes of the mental chakra should be visualised outside black & inside red, in the sadhana the names of the places of the mental chakra come first and their names with these of the heroes and heroines are clearly given. The 8 heroes and 8 heroines of the mental chakra are blue in colour. The second group of 8 heroes and heroines ~~is~~ belongs to the speech chakra, and the third group of 8 heroes and 8 heroines belongs to the physical chakra.

In the sadhana the places are divided into places, secondary places, fields ~~fields~~ and secondary fields, the gathering (meeting) places and the secondary gathering places, the cemeteries and the secondary cemeteries, the tsanshos, and the secondary tsandhos, these are the 24 places subdivided into ten groups, in the sadhana it is clearly described which group belong to the places, which group belongs to the secondary places, etc, also the different colours of the three wheels are given. For some of the 24 places with their 24 heroes you have to visualise two different places, but they have to be understood as one in nature. All the 24 heroes are holding vajra and bell embracing consorts, their hairs are tied up like chakrasamvaras, on the left ~~side~~ side of the top knot is a crescent moon like on the main deity's hair, they are all adorned with ~~with~~ five dried human skulls, and the garlands of fifty fresh human heads.

The 24 heroes and heroines wear red bands on their foreheads adorned by black vajras, the 24 heroes wear the six types of ornaments which have been described for Heruka.

All the details have to be visualised clearly, even the bits of the ~~with~~ vases ornaments can be clearly seen. Eventhough you are not able to visualise as said you imagine that everything is present. All the 24 heroes wear lower garments made of tiger skins, their right legs are stretched, their left legs are bent. The heroines have one face and two arms, in the right hand ~~they~~ hold a curved knife, in the left hand holds a skull cup, the heroines tightly embrace the necks of the heroes, ~~the~~ are holding the katvanga, the heroines wear the crown of five dried human skulls and the garlands of fifty dried human skulls, their hairs are hanging loose in their backs, they are adorned with ~~the~~ five mudras as ~~the~~ their bodies are not smeared by the ashes.

Understand that all the deities that you have visualised are the external deities of the 24 external places as well as ~~the~~ your actual nerves and bodhicittas, all the different parts of your body which are visualised as the 24 external sacred places are inseparable from these.

((Next comes the 8 heroines of the 8 doors))

Previously at the place of Rameswar at the brow the vein was visualised as the heroine Kharvari and the bodhicitta inside as the Hero ~~with~~ Amitabha, now below these is an other vein which transforms in the long syllable HUM becoming itself the dakini Yamadarhi (shinje ^{Ten}) the right side of her face is red and the left side is blue (?)/

Previously at the place of Udriyana at the right near the vein was visualised as the deity Prabhavati and the bodhicitta as Kankala, a little bit outside of that the vein which is inseparable from the long HUM transforms into the deity Yamaduti whose right side of the body is yellow and the left red.

Previously at the two eyes you visualised the vein and the bodhicitta as the deities ~~xxxxxx~~ Lankeswari and Vajraprabha, outside of that you have to visualise an other vein which transforms into a long HUM and becomes Yamadam Khitrini the colour of her body on her right is red and her left is green.

Previously at your nostrils you visualised the deities suravana and subira, now you visualise outside of this that the vein transforms into the HUM, and ~~xxxx~~ this transforms into Yamamathani the colour of the right side of her body is green and the left side is blue. These goddesses are known as the goddesses of the four door ways and intermediate directions. ~~xxxx~~ There exists two interpretations, one says that the goddesses have a very wrathful aspect, the other gives them as looking peaceful and very beautiful. Each goddess has three eyes, their fangs are bare, their bodies are naked, with 2 arms, the right hand holds a curved knife, the left ~~xxxx~~ hand a skull cup, a khatvanga rests on their left shoulders, they are seated (?) on a corpse with the right leg outstretched. It is not specified in the sadhana but all the 24 heroes and heroines have to be visualised with corpse seat underneath. For the deities of the four cardinal directions the corpse's ~~xxxx~~ heads ~~xxxx~~ is on the right side, and the deities of the intermediate directions are trampling on corpses having their heads turned towards the left side, all the deities wear the five ornaments, and also the garlands made of fifty human heads. ((we will repeat again))

When you visualise yourself as the deity you should do so clearly as well as seeing the different forms neither very fat nor ~~*~~ snaggy, paying attention to the various implements, the face expression is smiling with a mood of wrathfulness, you have to visualise ~~cnakr~~ samvaraloking not fat and not thin, his first two hands crossed at his heart hold the vajra and the bell symbolising method and wisdom and their unification, and the inseparability of great bliss and emptiness, his holding the elephant skin shows his abandonment of holding ignorance for the truth, the damaru makes the sound which pleases all the buddhas, the axe and the curved knife symbolise cutting all the faults of body speech and mind, all the wrong conceptions grasping at the two ~~xxxxx~~ extremes, the three pointed spear symbolises piercing the delusions of all the 3 realms, the khatvanga symbolises the mind of enlightenment inseparably mixed with the great bliss and emptiness, the khatvanga symbolises ~~teraka's~~ whole external mandala his holding the skull cup full of blood shows him to have the mind of the full experience of great bliss, these two : the intestines and the blood in the skull cup show the unified nature of great bliss and emptiness, the noose symbolises that ~~cnakrasamvara's~~ ~~xxxxxxx~~ ~~xx~~ ~~is~~ ~~seen~~ ~~in~~ ~~great~~ ~~bliss~~ and the ~~no~~ ~~others'~~ ~~continues~~ ~~with~~ ~~great~~ ~~bliss~~.

also the noose can be interpreted as symbolising the deity's great compassion binding him to help sentient beings. The head of brahma signifies that Chakrasamvara is definitely gone beyond the realm of suffering. One has to visualise chakrasamvara's complete form going through the description in the sadhana slowly. Then when you reach the point of visualising the generation stage you have to clearly visualise all the different parts of chakrasamvara's body. After reading the descriptions you should not forget all the things that you have visualised before, but you have to reflect on them again thinking of the different forms, of the various implements, of the head ornaments, and ~~heruka~~ become very familiar with all this trying to learn and get a stable realisation of the generation stage. When your body is looked at externally the ~~form~~ basic heruka can be seen, when the viewer comes closer the 62 deities visualised inside yourself appear clearly ^{visible} in their tiny sizes with all their hands, and all their ornaments, all the details of the ~~forms~~ ^{forms} of the deities are very clear. You visualise the body mandala except for the 8 goddesses of the 4 doors and 4 directions and the deity at your neck, all ^{the other deities are} facing inwards towards the main deity, this visualisation ~~heruka~~ becomes a good ripening cause for all the airs to enter into the central channel in the future. The 8 goddesses of the doors are facing outwards so as to give you protection against external obstacles, but there is no need to visualise them in this manner but to visualise them facing inwards because such practice is conducive for the entering of all the airs in the central channel, and one will be successful in the future, therefore all the deities should be visualised looking inwards. ((The third repetition)) (tapes was unclear)

After visualising the 24 places within you ~~with~~ heruka with all the deities, this makes the vajra body very serviceable, without faults, and with this body you can practice the completion stage, in this way the nirmanachakra that you visualise emanates all the greatest realisations of the completion stage, all the greatest realisations of the completion stage become actualised through this nirmanachakra

All the gross and subtle parts of body through visualisation could be transformed and realised in the external and internal pure aspects of the deity.

The gross parts of the body are visualised as the environmental mandala or the celestial mansion. First ~~xxxx~~ a duplicate ~~xxxx~~ bow shaped form of your 2 stretched legs (?) issues and merge in the air mandala, as explained all the gross ~~xxxx~~ parts of your body issue as duplicates and merge with the outer mandala and become the environmental mandala, afterwards in order to visualise the internal ^{body} mandala the subtle parts of your body have to be visualised as deities you have to know how all the nerve systems of your body is ~~xxxx~~ ^{be} constituted. In order for all the winds in your body to enter into the central channel at the heart center you have to understand how all these were ~~xxxx~~ ^{be} started into

refer to the fact that the drop remains until death and that it is called indestructible because it has been with us since

beginningless time. You visualise your indestructible drop at your heart knowing it to be your primordial ^{subtle} mind with the subtle wind, and these are visualised in heruka's ~~form~~ form. When meditating you can visualise in one day the description of the outer mandala, the physical form of the deity following the long form and do the visualisation of the body mandala using the short form, and the next day you can change, in this way you can visualise the external basic heruka and the internal body mandala by reciting the sadhana in its long or short forms. The red drop at your navel center should be visualised in the complete form of vajravahari embracing chakraamvara. The 4 nerves at the 4 cardinal sides of her uka are visualised as the 4 dakinis arising from the 4 syllables IAM, KAM, PAM, TAM, and the nerves branching from the 4 intermediate directions have to be visualised in the forms of 4 skull cups filled with nectar. All these deities make the mahasukka chakra. You have the 24 syllables PU. JA. etc, the first group of syllables should be visualised blue knowing them to be the mind chakra, the 8 syllables of the second group marking your body are red and represent the speech chakra, the 8 syllables of the third group are white and represent the body chakra. About these 24 letters in your body, you should not think that these letters are something new, apart from your body, but that it is your nerve system transforming into syllables. After visualising these 24 letters on the different parts of your body, you have to visualise that each syllable transforms into a hollow spoke being of a red colour inside. This hollow part of the spoke of the wheel should be visualised with the understanding of their inseparability with the 24 external places. These 24 hollow spokes visualised in your body are inseparable from the 24 external sacred places of the world, in fact there are more than 24 spokes because for certain parts of the body you have to visualise more than one for i.e. for the eyes you have two spokes, in this way there are more or less 50 spokes in all the different parts of your body. After visualising these hollow spokes inseparable in nature from the 24 external places, you have the veins, and inside the veins the bodhicitta, you visualise a duplicate form of that emanates, and you visualise that the nerve and the bodhicitta become the heroine and the hero, thinking that the ~~nerve~~ nerve itself is the heroine and the bodhicitta is the hero. When you visualise in this way you have to be fully confident that all these deities are clearly visible as the heroes and heroines of the 24 places.

((His Holiness reads the oral transmission))

The main thing here is to meditate according to the pith instructions received from the Guru, without relying on the instructions of the Guru if you just build up your knowledge from reading books your meditation won't be successful, you will face instead many hardships, there have been some cases of people who did not follow the pith instructions from the guru but depending on yonic books of mantra telling that if one takes the fat from vultures and apply it on one's

↳ as one will be able to fly they just did that & jumped from a very high roof.
and killed themselves. Therefore most imp. thing is to have pitch inst. from your root que.
to practise accord to queen teachings

legs one will be able to fly, they just did that and jumped from a very high roof and killed themselves. Therefore the most ~~xxx~~ important thing for you is to have the pith instructions from your root guru, to practice according to the guru's teachings, and if you have doubts then to ask questions to clarify these. The most important is to have the instructions from your own guru. When you are practicing it is good to understand the meaning of the visualisation but during the actual visualisation there is no need for you to visualise the purifying basis, and all these things. When you do the visualisation of the whole death process to reach the clear light, at that time you have to realise that you are experiencing the inner signs such as the mirror like wisdom, etc, but you do not have to think "I am dying, some ^{guru} ~~body~~ is taking care of me" the main thing to understand is that there is no need to really visualise the purifying base and its symbolical meaning when you are actually meditating. Also, when you are as the nada, you have to visualise that from the sambogakaya you appear in the form of the nirmanakaya, there is no need then to recollect the symbolical meaning, and that the purifying base is the taking of rebirth, you know that you are alive, so there is no need to take a new birth. Therefore when meditating properly, and visualising correctly there is no need to ~~xx~~ remember the symbolical meaning and one's basis of purification. Also when one is visualising taking Heruka's nirmanakaya form when the nada enters in the moon disk one does not need that one is entering the womb of the mother. In order to have a proper understanding you have to carefully examine and check reliable scriptures which have been written by great scholars of the past, in this modern time there are many people who write strange books the fabrication of their own views, they do not depend on any reliable ^{tantric} sources, so even if you have found reliable texts still you always have to depend on the teacher. One speaks of actual experienced yogi practitioners, but actual experienced yogis are very rare. If one tries it is possible to meet great yogis, and if you cannot meet such yogis you can ask your vajra brothers and sisters who are more learned than yourself and who follow the same gurus. One has to always depend in this way on reliable sources and learned people in order to really understand the dharma. Also as it has been told in the vinaya teachings, when one takes the ordination the Abbot gave only ten main vows of the gelong's rules and later you can learn the remaining vows and remainders from your reliable friends who are learned. As mentioned in the vinaya text take example to always rely on learned ~~xxxxxxx~~ disciples who are followers of the same gurus, this is not valid only for the vinaya, specially in the practice of the ~~xxxxxxx~~ of tantra first one receives the initiation and the oral transmission of the teachings and one has to preserve all the vows and pledges correctly and has to ~~xxxxxxx~~ understand and increase one's knowledge correctly, has to practice really, finally if you have doubts ~~xxx~~ you rely on your friends and on the authentic instructions of your root guru. Here it says that one has to visualise the form of Heruka a bit bigger than yourself, but according to other sources more reliable the visualisation of the main deity is always indefinite, if you are able you can visualise the deity as tiny as a sesame seed or as huge as a mountain. In one of the Yamantaka teachings it is said that one has to visualise the deity as big as the hills of eastern Tibet, so the size of the deities is not definite.

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((Now follows the oral transmission to enable you to study the text in future))

In the practice of the body mandala of chakrasamvara one should understand that the deities are non different from your nerves and bodhicitta, and in the same nature as the heroes & heroines of the 24 places as parts of your body. The names of the deities are given differently it is good to know this but it does not belong to the visualisation practice.

The 8 heroes of the mind wheel are : - on the piece of the skull bone khandrapala is samantabhadra ; - ... of the body is Manjushri ; - .. the body with skeleton is .. devuvashara ; - ...shava is Ktsitigarbha ; - Kabari is vajrapani ; - Amitabha among the 24 heroes is Maitreya ; - Vajraprabha is known as Akashagarbha ; - Vajra^{pr} abha is known as ; vajra deya is known as Akashakili ;

The 8 heroes of the speech wheel are : -Ankurika is ushaisacakravartin sumbini ; - vajrajavala is ... ; - Malavika is Podromisepa ; - vajrahunkara is vishepa ; -suhadra sumbakunjong ; - vajrabadra is Kopaprika ; - Mahabhairava is ..ngeson ; virupaksha is;

The 8 heroes of the physical wheel are : - Mahabala is shantapraba ; ratnavajra is v...a praba ; - Hayagriva is suyapravagarba ; - Akasagarbha is dorje oser ; - heruka is manabala ; - padmanateshwara is manibadra ; vairocana is tamsen ; vajrasattva is matitamura ;

(Now the 24 heroines' names)

The 8 heroines of the mind wheel : - pracanda is vajradhuri ; ~~xxxxxxxxxxxxxxxxxxxxxxxx~~ ; - candrakshi is kujenna ; - prabhavati is ratnatara ; - mahanasi is vajrasuruya ; - viramati is dorjerolenma ; - kharvari is vajra .. ; - drumatsaya is udabodhi ; lankeswari is kangbudi ;

The 8 heroines of the speech wheel are : - sasungma is yanadhara ; mahabhairava is dorjejigma ; - vayuvega is dudenma ; - surabhakshi is yadenma ; - snamaeivi is tara ; - subadri is gokarma - hayakarma is budchalokshani ; -khaghanana is manaki ;

The 8 heroines of the physical wheel are : - chakravega is tenkyongma ; khandarohi is ~~xxxxxxxx~~ sukdarma ; - saundini is mayuri ; - cakravarmini is ...chavari ; - suvira is logiya ; - mahabala is childochema ; - cakravartini is sitachaparti ; - ~~xxxxx~~ mahaviriya is dorjejigma

The 4 goddesses of the 4 directions are ; - kwakasya (khadongma) ispuri ; - ullukasya (giangma) is sogori ; - shwanakasya (kyidongma) is sukasi ; shukarasya (Phagdongma) is katali ;

The four ~~xxxxxxxxxx~~ goddesses of the intermediate directions (?) : - yamadachi (shinjetenna) is gannari ; -yamaduti is snawari ; - yamadakhitriini is tendali ; yamanathani is tambini ;

The names of the 4 heroes of the 4 directions are : ~~xxxxxx~~ kasannangyel ; amrita kundalini ; naya,griva ; yamantakrit ;

The names of the 4 heroes of the intermediate directions : niladanda ; takkiraja ; albnala ; manabala ;

We have the names of the heroes of the 4 goddesses of the cardinal directions and of the 4 intermediate directions although the 8 goddesses do not appear with their male deities because the later are hidden and the female deities are not separated from their male deities. As the mental continuum of all the buddhas, all enlightened beings are the same by visualising all the different forms of the various deities of the body mandala in the respective parts of the body , it enables us to receive all the blessings of all the buddhas and bodhisattvas. When you visualize the place gulliramanaya at the hair line you have to know that this hollow spoke is undifferentiable from the external place gulliramanaya

and the vein and bodhicitta inside it are non different from the heroine and hero pracanda and khandrakapala. In the practice of the body mandala of guyasamaja the gross parts of the body are visualised into deities, in the practice of chakrasamvara you have to visualised the subtle parts of the body like all the veins and bodhicittas into deities, therefore this practice of chakrasamvara is more profound to bring the airs into the central channel. The visualisation of all the deities like the 8 goddesses of the intermediate and cardinal directions at the doors of one's 8 sense organs results in the entering of the airs in the future in the proper nerves of the organs and finally to their entering in the central channel, also the visualisation of the heroes and heroines as inseparable from the bodhicittas and the veins of the body results in getting the real blessings of the heroes and heroines of the 24 places, also the visualisation of the 4 nerves of heart center in the 4 dakinis results in collecting all the airs which are spread in all the different nerves of the body and gather them into the 4 nerves of the heart center and finally all the airs enter into the central channel. The visualisation of one's body in the form of the deity enables oneself in the future to obtain the nirmanakaya form.

The visualisation of all the minor parts of one's body in the forms of the deities brings the result to obtain the sambogakaya. To practice this in daily life we have to Ist of all bless our secret organs, in order to do this to bless the secret organ of heruka from the non-objectifying state of the father's secret organ visualise the syllable HUM transforming into a 5 pronged vajra, the secret organ is visualised in the form of a 5 pronged vajra, the central spoke is hollow with 2 holes on either sides, one side is the root of one's secret organ and the other is the tip of the organ. First you visualise a white syllable HUM, the HUM transforms into the 5 pronged vajra as described and on the head of the vajra you visualise the red syllable EYA which transforms in a red jewel with a hole at its top, in order to block the hole at the tip of the secret organ a yellow syllable EYA is visualised and the head part of the syllable EYA is inside the hole, while the letter is being inserted into the hole of the secret organ, the secret organ of the consort has to be blessed. First purify the secret organ by non-objectifying it, from the emptiness ~~xxx~~ comes the syllable A, the A melts into lights and then transforms into a 3 petalled lotus red, the red 3 petalled lotus is visualised inside the secret organ of the consort, one petal is on the right side, one petal on the left side and one at the top, while the outer ~~xxx~~ appearance of the secret organ should be visualised in the ordinary form, at the center of the 3 petalled lotus is a white syllable DYA, the DYA melts into light and transforms into the middle part of the lotus flower, in the center of the 3 petalled lotus is a hole blocked by the syllable DYA. Both secret organs of the ~~xxx~~ father and of the mother are being blessed by the syllables and parity being blocked by the syllables. When visualising one has to have the strong desire of never letting any of the bodhicittas split out from uniting. The 2 syllables symbolise the copulation of the 2 bodhicittas. The holes of the secret organs are blocked by the 2 syllables which symbolise the blocking of the 2 bodhicittas. Before this you have to visualise at the navel center of the father the root mantra of the mother, and at the navel center of the mother the root mantra of the father, you have to visualise at the 4 places of the father and of the mother the root mantras and the near root mantras of the father and of the mother.

the mantras have to be ~~clearly~~ seen as clearly as reflecting in a mirror. You have to visualise these 4 mantras on the 4 places of both the father and the mother and then visualise a liquid coming from the 2 syllables which nature is great transcendental bliss, also it has a very radiant light shining, as soon as one sees the radiant light in the ~~pure~~ nature of the form of the syllables one experiences unbearable great bliss given by the syllables. At the 4 places ^{of the father} all the syllables, all the root mantras and near root mantras are placed on a moon disk, at the 4 places of the mother they are on a sun disk. There is a radiant light coming from each of the four places of the father and of the mother, the light coming from both sides touch ~~each other~~ together. The 4 places are the seat of subtle maras, in order to subdue these we have to vize the syllables on the 4 places, and the root, near root mantras, also the letters are used as boundaries when experiencing the 4 great joys, as soon as bodhicitta reaches one of the 4 places one understands that one has realised this particular joy therefore the mantras works as a boundary to recognise which joy one experiences. Visualising in this way when the father and consort enter into union by seizing and using all sorts of art of love one visualise realising the 4 joys when the bodhicitta melts and reaches the 4 different places, first the bodhicitta reaches from your crown to your throat, you have to stop there for sometimes and experience the great joy, the bodhicitta falls next to heart center, the joy which was experienced at the throat center increases by itself into the supreme joy, you have to think that you have realised the supreme joy in this moment, later when it reaches from the heart center down to the navel you visualise that the supreme joy has again increased and becomes the exceptional joy, and when the bodhicitta descends to the tip of the jewel you viz ~~it~~ realising the great simultaneously born bliss, that the non-dual bliss and emptiness have been generated. If you have realised the 4 types of emptiness: emptiness, all emptiness, very empty, and great emptiness when the 4 great joys are experienced at the same time you recollect the 4 types of emptinesses. So, this is the manner to enter into union with the consort, when in union with the consort the 4 joys are visualised when the bodhicitta drips down, you should not think that this is a mere imagination that you are just visualising, but you must have a strong divine pride in the mind that this is the resultant non-dual ~~bliss~~ simultaneously born bliss and emptiness of heruka. In the pce of the generation stage it is most important to clearly viz when entering into union the 3 perceptions thinking that yourself and the consort are in the pure aspects of the deities' forms abandoning the perception of your ordinary body, this is the perception of your ordinary body in the pure aspects of the deity; the blessing of your 2 secret organs by the seed syllables is the perception of knowing one's seed in the form of the mantra; and the great understanding and realisation that you gain through entering in union with the consort should be the uncontaminated non-dual great bliss and emptiness, and this is the perception of reality ... When we make the four offerings: outer, inner, secret and ~~secret~~ suchness, the secret offering belongs to this section, therefore during the practice of the generation stage this viz is a most supreme pce according to the instructions. You have to vize the 57 deities as the 57 wings of enlightenment. When entering into union and realising the uncontaminated great bliss and emptiness all the 62 deities of the body mandala realise it too. Through entering in union with the ~~secret~~ one has understood that all the environmental mandala and all the 62 deities

37
 62
 20

viz inside it are the real nature of great bliss, ~~which~~ that great bliss and emptiness is the understanding ~~of~~ of all the buddhas which has been characterised in the 37 main factors of enlightenment, although the reality of these 37 factors is great bliss and emptiness. The 37 factors of enlightenment are realised in accordance with one's realisation of one's meditative concentration experienced through entering in the 5 paths successively, but here one understands the 62 deities to be in the nature of great bliss the ultimate realisation of the deities is the great bliss and out of that great bliss one visualises these 37 factors as dissolved in the understanding of this. The 37 factors are divided into 7 groups and the factors have to be understood as the reality of the body mandala. The method of counting and realising the 37 factors into the 37 deities is as follow: the main chakrasamvara with consort is counted as one, with the 4 heart dakinis that makes 5, with the 8 goddesses of the cardinal and intermediate directions it makes 13, and the heroes and heroines of the 24 places counting each pair as one makes 13 plus 24 = 37 deities, in the sadhana we have all the names of the 37 factors of enlightenment, and all the names of the deities. We have the 4 close placements of the mindfulnesses of the physical body, feelings, etc, which are seen as the 4 heart dakinis, then the 4 types of concentrative absorptions which are the 4 dakinis called: pracandra, candrakshi, prabhavan and mahasama, it has to be understood that these include the male deities like khandrakapala, mahakanla, etc. Also in one part of the sadhana all the names of heruka are visualised, heruka includes his consort vajravahari understand ~~that~~ that if the names of the males are given they also include the females and if the females' names are given they include the males. After visualising the deities as the pure aspect of the 37 factors of enlightenment you have to wear the armour to protect yourself from all external obstacles like warriors used to ~~wear~~ wear armours to go to battles. In order not to ~~encounter~~ encounter difficulties caused by external obstacles interferences and evil doers you visualise wearing syllables which transform into deities the syllables are viz on 6 parts of the male's body and on the 6 parts of the female's body at your heart center is vajrasattva, forehead is vairochana, crown is padmanarteshvara at the 2 shoulders are 2 herukas, two eyes are vajrasurya, brow is parameshva. For vajravahari, the wearing of the armour is as follow, vajravahari at the navel, yamani at the heart, mohani at the throat, kashobini at the hair line, at the crown is trasini, tsandika at the forehead. Only vajrasattva is seated on a moon disk the ~~rest~~ rest of the 5 male deities are on sun disks. For the mother only mahani is seated on a moon disk the other 5 female deities are on sun disks. The 12 deities of the armours of ~~the~~ Chakrasamvara and vajravahari are in actuality the 5 dhyanis buddhas and vajradhara. After the wearing of the armour you invoke the wisdom beings as done at the time of ((offering ?))

From the heart of the main deity and the hearts of all the deities of the body mandala light rays issue in the 10 directions invoking all the consecrating deities, all the buddhas & bodhisattvas that you can imagine, along the buddhas & bodhisattvas come the consecrating deities, dakas, dakinis, offering goddesses, also invoke the 4 goddesses of the 4 doors as soon as the invoked deities come in front of you they all dissolve into light and transform in the complete mandala of heruka.

Again you visualise an other heruka mandala with the 62 deities as the consecrating deities, all are surrounded by the offering goddesses, inside the 16 goddesses around the consecration deities are the 4 goddesses of the 4 doors, ^{the} radiating light which issues from you and the 62 deities dissolve back into yourself in the form of heruka, ~~x~~ recite loudly the syllable HUM which resounds like thunder, from the HUM in this way, by the sound arises the goddess of action who drives away all obstacles, interferences ~~have~~ beyond the earth, if kandakohi was emanated as soon as obstacles & interferences

are driven away kandakohi should be dissolved back in your heart. Then you make the 5 offerings, argnam etc... to all the deities that you have invoked (sadhana p 21) when you do the offerings there is no need to ~~make~~ ^{emanate} offering goddesses as you have already viz offering goddesses surrounding the invoked deities. After making offerings to the deities before dissolving the wisdom beings in yourself to stabilise the wisdom beings you do the 4 mudras saying " Am pu shan da " (?), having tied your vajra fist (?), the little finger of your left hand should be tied by the forefinger of your right hand, as you do the mudra of the vajra hook you have to viz the 4 goddesses of the 4 doors holding a hook and they bring the invited deities near to you, after this you make the mudra of the vajra noose saying " Om benza ... " (?) as soon as you do this mudra you viz all the wisdom beings dissolving in you with this mudra viz the 4 goddesses holding a vajra noose, viz the goddess at the back holding a chain. The wisdom beings who have dissolved in you become inseparably mixed with you, like mixing milk with water without stirring it with a spoon it would not mix. First you have viz the wisdom beings entering in you, the third time when the goddess of hook hoists up the hook you viz the inner hook mixing ^{inseparably} the wisdom beings with you. You make the mudra thinking that the goddess of the left side rings the bell in her hand and she finally stabilises ^{firmly} the wisdom beings in you.

You have to viz at the 3 centers of all the deities the syllables OM, AH, HUM, at the forehead, throat and heart centers.

(repetition) You have visualised blessing the secret organs of heruka and consort placed at the 4 places of the father and consort the 4 syllables (mantras ?). The entering in union of heruka with consort having the pure aspect of the forms of the deities blesses one's ordinary body in the right perception of knowing it in the form of the deity. The blessing of the organs with the 2 seed syllables as mantras is the pure perception of pure speech. Visualising the great bliss and emptiness realised is the pure perception of the reality. As the result of the union the 4 great joys are experienced when the bodhicitta drips down from the crown to the throat the " joy " is realised, then the "supreme joy", the " exceptional joy " and the " simultaneously born bliss " , you ^{have} realise ^d the great bliss from the subjective point of view as well as the ~~subjective~~ great emptiness from the objective point of view, through experiencing the 4 joys, thus the non duality of these two the bliss and emptiness is realised free from all obstructions and this is the resultant great bliss of heruka. The great bliss and emptiness is applied to the environmental mandala, the celestial mansion, and the 62 deities within oneself ~~x~~ realise the great bliss and emptiness, thus all ~~the~~ the supporting mandala and deities realise the real nature of great bliss and emptiness and this realisation is categorised in the 37 factors of enlightenment.

Understand the 37 factors of perfect enlightenment to be the of the same reality as the 62 deities of the body mandala, visualise the 37 factors as the 37 deities and viz the 37 deities clearly in the nature of a reflection in a mirror. If you practice the abbreviated form of wearing the armour you viz seed syllables marking the father's body, at the heart the white letters OM - AH , forehead the letters NA - MA - HI are the pure aspect of vairochana, crown the 3 red letters SVAHA - HU , shoulders the 3 black letters HEO 3 KA- HE , two eyes the 3 letters HUM -HUM - HO of orange colour , brow the two green letters PHAT - HAM .

At the 6 places of the consort you visualise the syllables : OM - BAM; HAM - YAM ; HRIM - MOM ; HRIM - HRIM ; HUM - HUM ; PHAT - PHAT ; in the same way as vajra yogini's armour . There are doubts about the syllables HAM - YAM some say that ~~there~~ there is a narō on the syllable Yam which would read Yom , others say no, but really the syllable should read YAM some misunderstand the crescent moon above the Ya to be a narō. For the invocation of the deities viz light rays issuing from your body and from those of all the deities of the body mandala inviting all the buddhas, bodhisattvas, consecration deities in front of yourself. Recite HUM to drive away all obstacles recite the 4 mantras with their ~~xxx~~ respective mudras, the 4 goddesses of the 4 directions make the wisdom beings inseparable with you , ~~Visualise yourself and the consort~~ Visualise yourself and the consort, bless their secret organs with the 2 syllables, enter in union and visualise realising great bliss and emptiness and understand that the celestial mansion ^{supporting the deities} the deities of the body mandala, are in the nature of great bliss and emptiness .The great bliss and emptiness that you have realised and the 62 deities become categorised in the 37 factors of enlightenment , the 62 deities are clearly visible but in reality they do not ~~exist~~ exist from their own sides, you have to understand that they are like reflections in a mirror or like the forms and objects that you see in a dream . To wear the armour visualise the 6 places of heruka and the 6 places of vajravahari marked either with the letters or the deities, understand the syllables and the deities to be the real nature of the 6 buddhas ...

Invoke the wisdom beings by reciting the mantra PHEM with mudra and concentration , light rays issue from yourself and the 62 deities inviting all the buddhas, bodhisattvas, consecration deities in front of yourself in the form^s of the mandala of heruka , they possess all the aspects qualities of the mandala , they dissolve into one heruka mandala .~~it~~ after invoking all enlightened beings in front of oneself one makes the outer offerings reciting the mantra " OM Ah ... " etc with the 4 mudras, visualise the transcendental ~~the~~ wisdom beings stabilised.

Listen to the profound teachings generating the precious bodhicitta that one must anyhow liberate all mother sentient beings in the higher liberation . Visualise the body mandala , practice ~~the purification of the secret organs~~ of the purification of the secret organs ~~of the father and mother~~ of the father and mother, by blessing these with the recitation of the seed syllables , experience the great bliss and emptiness by entering in union and try to bring it into the central ~~channel~~ channel . The pleasure and bliss which is experienced through the ordinary sexual union is used as an example but that is not the real ultimate happiness and pleasure known during the union realising the 4 joys, at that time you viz your bodhicitta in the central channel flowing through the 4 different places , the joy increases every stage more and more

and is the divine great bliss and emptiness, the bliss increases as the bodhicitta drips from the different places up to the realisation of the inseparability of the simultaneous born great bliss and emptiness which is heruka's resultant great bliss and emptiness. While you realise the inseparability of these two understand that your body mandala is in the total nature of this great bliss and emptiness which pervades the 62 deities, and out of the inseparability of great bliss and emptiness the 37 factors of enlightenment are categorised. If one has enough time, when reaching the practice of purification at this stage you can do the long version which is clearly given in the sadhana, ^{each} ~~every~~ aspect of the 37 factors of enlightenment is in the pure aspect of the deity as described in the sadhana. The forms of the deities appear from the inseparability of great bliss and emptiness very clearly but in reality they lack true existence and are like reflections in a mirror. And, when you are in a hurry you can do the short version as found before the long one.

After this follows the wearing of the armour either in its long or short version, but in actuality the blessings are equal, it depends on how clearly you can do the visualisation, if your visualisation of the short form is clear you will gain the same blessings. When you wear the armour of the 6 deities on the 6 places you understand that vajrasattva is the real nature of Akshobya, padmanarteshvara is amitabha, heruka is vajradhara, vajrasurya is ratnasambhava, paramesha is amogasiddhi, and in the same way you have the 5 consort: vajradhatuishvari, lohani, mamaki, pandavarasani, tara. The invocation of the transcendental wisdom beings is done by reciting PHEM, doing as it was described both hands and legs mudras, the internal meaning of PHEM is your recollection of the reality of great bliss and emptiness, the mantra is a warning calling the attention of all the wisdom beings to come without fail remembering their pledges which were taken in front of the past buddhas and bodhisattvas, as the invocation is done with the ^{concentration} recitation visualisation and mudra there is no doubt that the wisdom beings will come, this invocation invites the deities of the 4 tantras, you should know that the invoked deities are the quintessence of all the buddhas and bodhisattvas, you should not visualise that the invocation does not include the tantric deities of all the teachings of the buddha, the invoked wisdom beings are the quintessence of all the tantric teachings of the 4 tantras and they bring their collective blessings. As we are not enlightened we have dualistic mind separating self and others, at enlightenment our realisations are not different from the subtle continuum of all the buddhas and bodhisattvas, one's mental continuum is not different from the others'. Both ~~xxx~~ paramitayana and vajrayana agree that if one gets enlightened one's mind becomes inseparable from the minds of other buddhas, in this way when one makes prayer, meditates on one particular deity one should not think that it does not include other deities, therefore by making one particular prayer or request to one deity one is making request to all the deities found in the entire buddhist iconography. There are 3 modes of doing the invocation of the transcendental wisdom beings, one invite them from their individual places, another mode is to invoke them from Akanista where the sambogakaya forms stay the wisdom beings are then transformed in nirmanakaya, and a 3rd invocation calls them from the dharmakaya into divine physical bodies, then there is no need of driving away interferences & obstacles because the wisdom beings invoked from the dharmakaya in forms of divine bodies do not have any kind of interferences coming with

But visualising the transcendental wisdom beings invoked from the sambogakaya \times in the forms of the nirmanakaya obstacles have to be driven away by reciting HUM because they do have hidden obstacles. After visualising the invoked wisdom beings in front of you, you recite the 4 mantras with the mudras resulting in the inseparability of the wis. beings with the pledge beings, then you have to make the offerings, as soon as you have finished those you mark the 3 centers of the wisdom beings with the 3 syllables OM - AH - HUNG. The 3 syllables Om, Ah, Hum are the real nature of all the buddhas, bodhisattvas, viras, dakinis of the 3 times and of all the directions they are the 3 vajra ~~nature~~ nature. After reciting OM, ah, hum place great divine place of yourself as the pure aspect of all the buddhas, bodhisattvas of the 3 times and 10 directions, when reciting the second mantra ~~OM SARVA VIRA YOGINI~~ (2Ip) you place again great divine pride of yourself in the real nature of the 3 vajras of body, speech and mind of all the viras and yoginis knowing yourself to be the pure quintessence of all buddhas and bodhisattvas. Tsong Kahapa said that the divine pride is not solely knowing oneself as the quintessence of the heroes and heroines of the 24 places but ~~but~~ the divine pride of also the buddhas, bodhisattvas, heroes, heroines of the 3 times in the 10 directions. With the recitation of this special mantra place the divine pride knowing ^hat the main deity and the 62 deities of the body mandala are inseparable, and although the divine pride appears in the form of chakrasamvara \times with 4 faces and 12 arms with the ^{inseparable} body mandala deities this appearance is none other than the great ^{simultaneous} bliss and emptiness, the real actuality is the simultaneous born great bliss and emptiness, realising this one places the divine pride on the physical form and mind of chakrasamvara.

.... Knowing that the actual pure nature of chakrasamvara is the simultaneous great bliss and emptiness when you make invocation to chakrasamvara you are invoking all the deities ~~invoked~~ mentioned in sacred texts like those of Thubten gyaltsen, Decnung Gyaltsen, Natab Gyaltsen ... the meaning of chakrasamvara's name \times has been interpreted in 2 ways, it signifies that all cognisable phenomena are condensed, that it is the gathering or condensation of all ~~phenomena~~ the chakras of all phenomena. In the first mantra the 3 vajras condensed the divine nature of the body, speech and mind \times of all the buddhas, bodhisattvas, heroes and ~~heroi~~ heroines, and the actual nature of their continuum is the same, this method ~~of condensing~~ condenses all the deities' bodies, speech ^{es} and minds in one pure chakra. People who have taken many initiations must have become related with more than 500 or 600 deities of all the tantras by knowing that all deities have the same essence the vajra nature of the body, speech and mind becomes collected in a pure chakra. Deities have many different aspects, two or five faces, different colours, shapes, etc., but that the actual nature of their bodies, speeches and minds is one. Similar to a same person wearing different types of clothes, only his outward aspect changes. If you do various practices, for i.e. yamantaka, guhyasamaja, or any other deities they are the quintessence of all the attainments (siddhis) of all the buddhas, bodhisattvas. But, specially in chakrasamvara's practice the word chakrasamvara gives the meaning of being the condensation of all the pure wheels of all the holy bodies, speeches, and minds of all buddhas and bodhisattvas, so just with having the mere name chakrasamvara it is easy to

to have divine pride that this is the real collected nature of all the pure wheels of all buddhas and bodhisattvas. There ~~is~~^{are} 2 methods of describing how this is condensed just as ~~that~~^{said} was one kind of mantra, the other is "Om benza suddha ...2 etc," to meditate on the later and place divine pride is more profound...when you recite the mantra "Om sarva dharma.. etc," it is not only all the buddhas and bodhisattvas but all cognisable phenomena which are to be understood as the clear vajra nature, vajra nature means great bliss and emptiness. It means that the nature of all cognisable phenomena is great bliss and emptiness. At this moment of practice you have to bring emptiness and the emptiness that you have realised of one particular object as being indistinguishable, by realising one reality, one emptiness of one phenomena it covers all cognisable phenomena, and you place the divine pride that the collection of all cognisable things is the pure vajra nature of the bodies, speeches and mind^s of all the buddhas, bodhisattvas

All the chakras, the places where it collects are the inseparability ~~is~~ of great bliss and emptiness, where one experiences the great bliss and emptiness there it gathers the inseparability of all the chakras of all phenomena of all the buddhas and bodhisattvas therefore the chakra gathers the realisation of the ~~inseparability~~ of great bliss and emptiness and their inseparability. The etymology of chakrasamvara gives the understanding of not only the emptiness of a particular thing but that all realities are great bliss and emptiness because of realising the ~~inseparability~~ inseparable nature of these 2. You have the emptiness of a particular thing, and as you know emptiness and great bliss to be indistinguishable from each other you will be finally able to realise the inseparable nature of ~~great bliss~~ great bliss and emptiness of ^{all} phenomena, therefore this is the most profound thing that from the etymology of chakrasamvara you can ~~find~~ find the collected aspect of the pure aspect of all phenomena known as the nature of the inseparability of great bliss and emptiness. Place your mind in the divine pride that one is the quintessence of all the refuges, of all the buddhas, bodhisattvas, and heroes, heroines

Placing the divine pride with the knowledge that all phenomena that you can see are the mere manifestation of oneself and with the understanding of the meaning of the word chakrasamvara, appearing then in the form of chakrasamvara and making outer, inner, or whatever offerings it becomes the most extensive method of accumulating both merit and ~~wisdom~~ exalted wisdom because by making this offering to chakrasamvara as the actual quintessence and pure nature of all cognisable things then one makes offerings to both inanimate and animate phenomena, and this is the right and profound method bringing accumulation of merit and of wisdom. After making indistinguishable the pledge beings from the wisdom beings now follows the section on the conferring initiation by invoking the empowering deities. They all come in front of oneself in the forms of chakrasamvara with the 62 deities of the mandala the main empowering deity is akshobya, all the consecrating deities carry the various consecration substances like vases and ~~xxx~~ skull cups filled with nectar, as soon as they confer initiation you have to visualise that nectar falls from your crown and fills your whole body and the 62 deities of the 5 wheels, all deities are filled with nectar giving increasing bliss and ~~wisdom~~

emptiness, the nectar overflows from the crowns of all the deities, and each deity becomes adorned with its respective lord of the family, one's crown is adorned with akshobya. All the deities of the physical wheel are adorned with vairachana, those of the speech wheel are adorned with amitabha, those of the commitment wheel are adorned with amogasiddhi, those of the mental (heart) wheel are adorned with akshobya. After adorning the 62 deities' crowns with their lordam then offerings are made to the 62 deities of the body mandala, at this point there is no need to purifying and blessing the offerings as this was already done when starting the sadhana, but if you have enough time you can bless the offerings here again. You see all the offerings being prepared on the platform surrounding the celestial mansion and the offering goddesses emanated from your heart make the offerings. Eight skulls were visualised before, now one offering is put on each side of the door, there are 8 offerings around the celestial mansion, the offering goddesses which have been invoked with the deities of the mandala make the offerings to you, as when you are going for a picnic and you hire people to do your cooking and service and you yourself have nothing to do, and there is no need for you to ask for the offerings, as there are 62 deities we should not think that there is only one goddess offering water but they are numberless, in the same aspects as the offering goddesses taking the ^{prepared} offerings from the skull cup outside the celestial mansion, the goddesses ~~come~~ ^{come} in and out of the celestial mansion without using the doors but enter from wherever they wish passing through the walls without obstruction, as much as possible you viz a crowd of offering goddesses some are coming in others are going out the goddesses are making offerings to the 62 deities this accumulates more merits.

There are outer, inner, secret and suchness offerings, these relate to the 4 consecrations received during initiation, the offerings of the 8 external substances which have no connection with the senses, and the offerings of form, sound, smell, taste, and touch are an extensive method to practice the vase consecration, the ^{inner} nectar offering prepared with the 5 great meats and 5 nectars which are related to the senses (consciousnesses) of the beings is related to the secret consecration when one during initiation receives the bhonicitta which came out of the union of the father and consort, here to make the same offering from ~~outside~~ outside the meats and nectars are transformed in the inner offering, which relates to the secret consecration. During the transcendental wisdom consecration of the initiation one visualises receiving a qualified consort and entering in union with her the great bliss is experienced, when making the secret offering know that secret refers to the union of the two secret organs resulting in the great bliss, the realisation of great bliss from the union is the secret offering which relates to the consecration of transcendental wisdom. All the offerings that you make arise from great bliss and emptiness and are the causes for all the deities to realise great bliss and emptiness and their inseparability this becomes the offering of suchness. As soon as one type of offering is made for i.e. flowers, it disappears (something was mentioned about the crowns of the deities ...?) if you make all the offerings together it would such a big mess! The external offering could be understood as the suchness offering, also the internal offering because through these offerings the great bliss ~~is experienced~~ and emptiness is experienced by all the deities and this inseparability

of bliss and emptiness becomes the offering of suchness, and one has to make the offerings with the great mudra, concentration and mantra, having these 3 ~~xxx~~ together and doing offerings the action becomes very powerful. In ~~ky~~ kriya tantra if the mudra is left out then one's ritual practice is broken, but in the anuttarayoga tantra if you do not do the mudra it does not mean that you miss ~~x~~ out some part of the offering since the main thing in the later is concentrating on the complete ~~xxxxxxxxxxxx~~ ^{visualisation of the} thing.

If one has visualised everything, it is proper to have the correct recitation of the mantra, doing the mudra is also regarded as very good. When you make the offerings it is important to viz all the offering goddesses ~~x~~ invoked at the same time as the wisdom ~~xxx~~ beings, then ~~xxxxxxxx~~ to offer the nectar you recite the mantra " OM argham etc.. " and whether you do the mudra or not, the main thing is to do the clearest visualisation possible, after finishing the external offering you do not need to dissolve the offering goddesses back in your heart ~~x~~ because they were already invoked at the same time with the deities. All the offering goddesses have one face & 4 arms and have distinctive colours, either you viz 15 or 6 offering goddesses (?) viz them clearly making offerings and yourself and the 62 deities of the body mandala realise the great bliss from enjoying the offerings. Next come the inner offering, to bless it you can use the extensive or short forms with the recitation of the mantra seeing that the inner offering is generated, purified, became inauhaustible, and having all the qualities of a nectar. It is really important ~~xxxx~~ to viz yourself as heruka in the middle of the assembly of all the offering deities, above is your root guru in his ordinary form, around that are all the deities, lineage gurus. When you make the special offering of the deities of the five wheels of heruka the main deity has 4 faces and 12 arms. For the inner offering ~~xxxx~~ there is no need to visualize the celestial mansion, it is similar to the offering of the ~~xxxx~~ to the invited guests when you viz all the ~~xxxx~~ deities of the 5 wheels without the celestial mansion. When you do the offerings you viz the deities of the 5 wheels arranged as follow: in the very center is seated (?) Chakrasamvara with his consort, around him are the ~~xxxx~~ circle of the deities ~~xxx~~^{blue} in colour, the circle of the deities ~~xxxx~~ red in colour, the circle of the deities white in colour and around that ~~xxxxxxxxxxxx~~^{is} the samaya circle, in the center before visualising chakrasamvara you viz a 8 petalled multicoloured lotus flower where is the mahasukka chakra, in the very middle is chakrasamvara with ~~xxxx~~ consort. The 8 goddesses of the 4 cardinal and 4 intermediate ~~xxx~~ directions are around the external circle. The celestial mansion ^{is} floor has the same ⁵ colours as the walls or white, yellow, red, green and blue, the colours are in the 4 directions and in the center and on the ground are the 4 circles ... (not clear). In the empty space between the 8 petals of the lotus the 4 colours of the ~~xxxx~~ floor are clearly seen. Inside the physical wheel ~~xxxxxx~~ you visualise the speech wheel in red and its size is smaller than the physical wheel, the red covers the central part of the speech wheel from the end part of the fork you can clearly see the white colour of the physical wheel which is under it, inside the speech wheel is the blue circle of the mind wheel, where the petals join you can clearly see the red colour of the speech wheel (circle).

Inside this ^{is} the mahasukka wheel covering the end side of the mind wheel, in its center

is asundisk the seat of chakrasamvara and consort, on the petals of the 4 cardinal directions are the 4 heart dakinis, on the petals of the 4 intermediate directions are placed the 4 offering skulls. The mahasukka chakra is surrounded by the mind wheel where are seated all the mind ~~wheel's~~ wheel's deities, around is the ^{red} speech wheel where are seated all the deities of the speech wheel, around is the ^{white} body wheel where all the heroes and heroines of that wheel are seated, and around ~~that~~ at the 4 cardinal and 4 intermediate directions are placed the 8 goddesses of the doors. You have to visualise in this way all the circles of the mandala of chakrasamvara. To make the inner offering here you can visualise as in the tormas offering that all the deities are facing you, they are seated on different steps going higher towards the back, all are clearly seen. The method of visualising the offering deities in the practices of ~~xxx~~ ^{puja} is similar. When doing the inner offering you viz as described, also all the lineage gurus of the special teachings, all the direct gurus from whom you have received teachings, all these surround each other above you, the manner of holding the skull cup is to show the front of the skull cup to the deities, while offering think that they are being pleased. Making offering to the gurus from whom one has received instructions and initiations, oral transmissions refer to all the teachers from ~~xxx~~ whom you have got these teachings, and also the lineage gurus of this particular teaching, after offering to the gurus you offer to all the deities which you visualise either above in the space like in the chenrezig body mandala or like in yanantaka you can visualise at the four centers of your body, also you can visualise 4 tantric deities within yourself (?), also make offerings to the buddhas, bodhisattvas, nagas, guardians, field protectors. Visualise that they are all seated around the petals of the lotus, visualise as well all protectors and all the beings of the cemetaries and make offering to them, finally make offering to all the spirits, nagas, local spirits, to please these ~~bring~~ lead them to support one's dharma pce. In this way the inner offering is made starting from chakrasamvara down to the ~~xxxx~~ local spirits. To perform the inner offering you dip your ring finger in the nectar & sprinkle it when offering to chakrasamvara and your root guru you sprinkle the nectar above your head, to the lineage gurus you sprinkle at the level of the forehead, to the deities of the 4 tantras you hold the skull at the level of your heart, to the nagas and local spirits you make the offering from your lap (knees). It does not mean anything to sprinkle using your ring finger you emanate ^{from your heart} at the same time rasa vajra goddesses red in colour and simultaneous with the recitation of the names of the deities and of the lineage gurus the rasa vajras take the purified nectar from the skull and make individual offerings to the ^{guests} assembly while you are ~~xxxxxxx~~ sprinkling the nectar. Then you taste the nectar by dipping the ring finger reciting the mantra "Om amrita ..." and visualising the 4 heart dakinis making the offering to you, as you taste it, yourself and your 62 body mandala deities are satisfied from the inner offering.

To make the secret offering you visualise as previously explained when the 2 secret organs of chakrasamvara and consort were blessed by the syllables, you do not need to viz the dissolution of the light from the syllable as before, here you just remember the pure aspect of the vajra and the lotus, they enter in union and chakrasamvara and his consort realise the simultaneous born bliss as the bodhicitta drips down starting from the crown.

you realise the 4 joys and when the bodhicitta reaches the tip of the jewel you experience the inseparability of ~~great~~ simultaneous great bliss and ~~emptiness~~ which becomes the secret offering. As ~~the~~ ^{the} mental continuums of oneself and of the 62 deities are the same viz that the 62 deities realise the simultaneous born bliss. The great bliss ~~experiences~~ experienced through entering in union with the consort is realised as empty of true existence from its own side. the remembering of the inseparability of great bliss and emptiness is the offering of sushness. To generate ~~the~~ ^{the} great bliss and emptiness of chakrasamvara is done to accumulate both collections for one's benefit. Next comes the recitation of the mantras which becomes both praises and offerings, as you make the praises to the 62 deities of the ~~mandala~~ ^{body} at the same time visualise offering goddesses coming without hand implements, they come while you are reciting the mantras of the father and the mother, and of the 62 deities, you should fold your hands at the level of your heart and make prayers to your root guru who is in the form of vajradhara knowing him to be the quintessence of all the buddhas, bodhisattvas of the 3 times and 10 directions, this quintessence is reflected) in your body in the forms of the deities, your nervè, bodhicitta, in fact these are the real quintessence of your root guru heruka, when you recite the mantras you viz that all the offering goddesses are making praises and offerings to the deities by holding their hands to the feet of the deities, while you recite viz all the offering goddesses reciting with you. If you have time you can recite the mantras of chakrasamvara, his consort and all the mantras of the 62 deities. If you do not have enough time as soon as you finish the main deities' mantras recite the mantra " OM, Om .. ni.. surya .." which was recited previously during the ... offering, viz ~~that~~ ^{that} all the deities are praised and receive offerings with the recitation of their mantras. This is followed by the recitation of the 8 lines of praise which are written in ~~sanskrit~~ ^{the original}, these 8 lines have been praised in special texts, if you pay homage to sacred places, statues, your guru, do prostrations or whatever practices with the recitation of the 8 lines, it will be very beneficial and result in other people adoring you. In tibet there was a wandering lama in pilgrimage and whenever he paid homage or while going he used to recite these 8 lines. These 8 lines have been praised to have great powers to give abilities for everything.

By doing the visualisation of the celestial mansion, of the 62 deities of the body mandala, the invocation of the wisdom beings to merge into them, and making the outer, inner, secret, suchness offering one comes to the stage when one has to clearly meditate on the generation stage, after such accumulation of merits one is able to properly meditate on the actual generation stage. There is no way to do a proper practice of the generation when doing the sadhana, first one has to become familiar with all the visualisations, and ~~xx~~ when this point in the sadhana is reached then the actual pce of the generation stage is done. To do a proper pce the most important is to be ~~already~~ ^{already} familiar with the correct visualisations of the sadhana. For us it is important to accumulate merits by visualising correctly, making the offerings and praises, and all the other various practices ^{found} in the sadhana before and after the recitation of the mantra. As soon as you have finished making offerings and praises, at this point you have to recollect the sadhana from its starts up to now, whether it can be recollected clearly or not, you have to try it.

Your recollection starts from the celestial mansion, its special designs, beautiful ornaments, hangings, etc, everything should be clearly visualised, do checking using analytical meditation, if you can clearly see yourself as chakrasamvara with 4 faces, 12 arms you still have to check the consort and the 62 deities of the body mandala. As you clearly see all the deities, the celestial mansion visualised during the sadhana up to this point, although everything appears clearly to yourself, you know that ~~that~~ the appearances are empty of existing truly from their own sides, that they are only labelled by you. You have to bring the 2 practices of clear appearance and emptiness together. When you have the clear appearance of yourself as chakrasamvara with the 62 deities place ~~your~~ ^{the} divine pride of holding yourself as the real heruka, as there is the clear and pure appearance of all the deities understand it to be merely labelled by your self. You have to bring the practice of the clear appearance with the profound. In order to have a firm and stabilised meditation of the generation stage you have to spend time, practicing continuously without being distracted by other works, you have to be free from everything and meditate, without doing that just to sit quietly to meditate there is no way to achieve a stabilised meditation of the generation stage, for us it is even difficult to recognise the sinking and scattering minds and without being able to do this it is not possible to gain a firm realisation of the generation stage, therefore for us the main thing is to become familiar with all the visualisations of the sadhana from its start up to this point before the recitation of the mantras and to be able to do this one has to recollect everything from the beginning of the sadhana and try to meditate and visualise ~~xxx~~ ^{as} clearly as possible as well as checking again and again, practicing with the knowledge that it is merely labelled although there is a clear appearance of all the deities with their different forms, also placing divine pride with the absence of ^{its} true existence which is the practice of the ^{unification of the} great and profound. Without acquiring familiarity with the practice it is very difficult for people like us to have a stabilised realisation of the generation stage, we are like people who do meditation for a limited time and as soon as we run out of money we have to leave it, so we cannot wait, there is no time for us to wait for the realisations, therefore it is extremely important to be initially familiar with the visualisation so as to accumulate merits, and then one can do it. After making the offerings and the praises viz that all the offering goddesses return back to their abode, now here at this time it is important to viz the whole thing back from the very beginning such as the celestial mansion, the deities, to viz as clearly as possible. To do this actually without having a stable tranquil abiding meditation makes it difficult to gain a firm realisation of the generation stage, one has to abandon the 5 obstacles and these are counteracted by applying the 8 remedies. For people like us without preserving moral conduct it is very difficult to gain these realisations, in this degenerate time there are a few people preserving vows and if they preserve the vows there are a few only who ~~xxx~~ exert themselves to do the practices accordingly.

to

It is said that tranquil abiding could be realised within 6 months and sustain the general meditations of the generation stage for a year. Was enough but this concerns people who preserve the vows correctly as the base. Anyhow before the actual recitation of the mantras you should have the clear appearance of the various deities as much as possible, the divine pride of being the real deity therefore you ~~ng~~ should be familiar with all the visualisations and practice these gradually to gain the stable realisation of the generation stage, to realise this and tranquil abiding you should not be constantly moving but remain in one place and do the practice correctly, as it is difficult for us to remain in one place and gain the realisations one has then to accumulate merits, ~~purifying~~ bless one's mental continuum, cleansing one's non virtues and try to place good karmic imprints on the mind, then step by step one can make rapid progress in the generation stage. When we are doing the retreat of heruka ~~xx~~ we are much more concerned about the numbers of mantras and not really about the visualisations of the generation stage, in our daily pce we are more concerned about finishing the recitation of the) sadhana as quickly as possible and do not have the time to do the proper visualisation of the generation stage. When you place great divine pride in being in the form of heruka you have to analyse what sort of physical form you do have, how is the celestial mansion in which you are staying, viz clearly all the details such as the faces, arms, hand implements, the consort, the deities of the body mandala with the 4 heart dakinis, then the celestial mansion, and outside the cemetaries, and again you start your visualisation from the cemetaries back ~~x~~ to yourself, the body mandala, etc, as soon as you have a clear appearance you place the divine pride of being heruka. In this way you continuously place your mind in divine pride trying to have clear appearance using your realisation of emptiness knowing that although there is clear appearance there is nothing existing from its own side, that the form is a mere reflection in a mirror, also you can use the same method starting from below with the air mandala and going progressively through all the other mandalas up to yourself and carrying the checking ~~xxxx~~ right to the pinnacle of the celestial mansion, having the clear appearance of all this place again the divine pride that you are heruka and start from the roof of the palace down to the mandalas of the 4 elements. You have to always try to actualise this meditation in this way by first developing clear appearance, and as soon as there is clear appearance to place divine pride knowing that nothing really exists from its own side, it is just like a mere reflection in a mirror. When you have at least a gross, rough realisation of the generation stage you then go to an hermitage and stay there until you gain ~~xxx~~ realisations meditating correctly eliminating the obstacles to ~~xx~~ concentration applying the 8 remedies practicing as in tranquil abiding meditation watching constantly for the sinking and scattering minds and finally train the mind in single pointed concentration, you will have then the clear appearance of ~~xxxxxixy~~ all the deities, the celestial mansion etc.. and be able to feel divine pride and gain a gross realisation of the generation stage. Again try to visualise as clearly as possible all the deities of the body mandala starting from mahankankala on the crown down to your soles, check all the different places of your body with their heroes and heroines, and then again start checking from your soles ~~x~~ up to your crown, going over slowly. In this way you have to exercise yourself to become ~~...~~ the clearest visualisation of all the deities of the body mandala.

66

Visualising the deities one after another is analytical meditation, when you have the clear appearance of the deities with the divine pride the visualisation ~~becomes~~ becomes single pointed meditation, by exerting yourself in this way you will be able finally to eliminate all the hindrances, first you recognise the 5 obstacles and oppose these applying the 8 remedies, at least you have to be able to recognise the main 2 obstacles of ~~the~~ sinking and scattering, specially for us the sinking is one of the worst thing the mind becomes depressed and cannot visualise, the sinking mind becomes like blank meditation, as soon as you spot the sinking mind you have to eliminate it recollecting the lam rim meditations, thinking I should not have this sinking mind and I should try to remember at least the perfect human rebirth, impermanence, recollect all these basic understanding. During meditation if you have recognised the sinking mind but still your mind is distracted, wandering going all around at that time one has to try to feel guilty of this, think although I am sitting here my mind is wandering and I am not a good practitioner, try to encourage yourself. When the sinking and scattering minds are recognised and dwelt with you will be able to really gain realisations of the gross generation stage. If your mind is sluggish, to be free from sinking, you have to have your 2 hands inside your 2 knees as soon as you feel sleepy you jerk back a few times and sleep will go away because of doing that, then go back to the meditation position. When doing the mantra recitation it is good to have the proper visualisation of the deity, emanating lights purifying sentient beings, making offerings and returning the lights back, then try ^{at this time} to recollect the meditation on impermanence, law of cause and effect, refuge in the 3 jewels, precious human rebirth, these meditations give a solid basis to your peace of dharma and encourage you to have the proper understanding of the realisations of the generation stage. The practitioner as soon as he finishes making offerings and praises starts to bless the speech and recites the mantra, before one has to try to stop at least for a few minutes and try to recollect all the visualisations as clearly as possible and have divine pride of being heruka in this recollection is very important. In other traditions for i.e like sakya the method used to gain a stable realisation of the generation stage is by starting visualising the third eye, even drawing ~~it~~ on paper and sticking it on the forehead, and from there to visualise the ² eyes and move on gradually to the eyebrows, etc...with that method one might ~~need~~ ^{take} a year to gain a complete and clear visualisation, . According to our tradition we have to try gain a general gross visualisation, but to have a clear visualisation without the divine pride is not good, you have to know that this is no ordinary visualisation but that you should have the divine pride of heruka's form and its emptiness, when all this comes together even one does not have a clear visualisation one feels very blessed by the practices. During the recitation the main thing is to meditate on the Lam Rim and the mantra recitation is done ~~in order~~ to make requests and prayers to the deities to bless your mental continuum. If you have to try to stabilise your understanding and realisation of the generation stage as ~~explained~~ explained.

How comes the concluding section of the sadhana with the recitation of the mantra

If you ~~not~~ have done the visualisation of the generation stage, then you can take a rest from it by reciting the mantra, if you ~~is~~ ^{have} not done the proper visualisation of the generation stage you have recite the mantra with clear visualisation. In the Ngun Ju .. (?) work the necessary qualities of the rosary to be used during the recitation of mantra are given, the beads of the rosary should be of conch, conch here refer to the bone of male's and female's skull, ~~xxx~~ the rosary should be made of ~~xxx~~ alternating beads, one from a male's skull and one from a female's skull, in order not to be mistaken people used to make marks on the beads so as to distinguish them, later people making rosaries used to deceive by making one hundred beads from a single skull and sell them for an authentic rosary. In a monastery there used to be a man who disposed of corpses, I asked him several time to bring me the skull of dead persons, he eventually ~~bring~~ brought me 20 pieces of skulls he wanted tsampa for that. When I examined the skulls I found 4 pieces belonging to the same skull, I wanted the bones to be from different skulls, anyway I gave him tsampa and he left. It is not easy actually to find a hundred different skulls, and people are cheated by sellers, the numbers of beads should be 50 from a male's skull and 50 from a female's skull, in order to make it easy to count mantras people make rosaries of 107 beads. In texts it is said that in order to be successful in the 4 types of activities rosaries made of bodhisattvas have been praised, Rinpoche said that in tibet there was in ancient time a special yellow bead called bodhichra (?) a place in china, each bead had 6 sides and they have a symbolical meaning, these were praised as making the best malas, but these are not to be found, nowadays ~~xxx~~ we have imitation malas made from plastic or wood. Tantric texts explain the use of different materials for the purposes of practicing the 4 activities, for i.e. for peaceful activity malas can be made out of mother of pearl or pearl beads, for increasing activities to use gold or silver, in the pce of Chenrezig glass beads have been highly praised, in vajrayana pce a special wood called lundang (?) is recommended, in other pces sandalwood, coral, etc.. can be used. Monastic university made rulse that a person could not have malas of various typres, all had to have the same kinds of malas. Also beads made from the bones of a particular fruit called raksan (?) some bones have 5 lines others have 6 lines, malas made from the 6 lined beads are the best for wrathful activities. The special mala ~~xxx~~ used during retreat should be taken as the samaya mala just like the vajra and bell, it should be kept in a special bag and not be shown to tohers and it becomes very ~~hxxxxxxx~~ blessed, the ~~xx~~ string of the mala should come from thread ~~xxx~~ spun by a virgin girl and made from 8 cotton threads becoming a 9 thread string symbolising the 8 bodhisattvas plus vajrasattva. The mala has to be blessed following the ⁴ema Garwang ritual. In another tantra the mala is held in the left hand and in the father tantra : guhyasamaja or yantrika it is held in the right hand, for peaceful activities the mala is placed on the index, for increasing activities on the middla finger, for power on the ring finger, for wrathful activities on the little finger. During retreat it is good to pce with the ring finger to empoweryourself to receive the blessing of the deities, if you find it impossible start the recitation of the mantra using the ring finger and

then revert to your usual way of holding the mala. The main mantra recited is chakrasamvara's mantra, his mantra is known as the fourfold precious jewel and includes the 2 root mantras of the father and mother, the ~~xxx~~ heart mantras and the near heart mantras, ~~xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx~~ and the mantras of wearing the armour, these four are the fourfold precious jewel mantra, they are definitive mantras which came ~~not~~ from themselves out of great bliss and emptiness, they are very strong, with much power, if written on paper and worn as protection they have power to liberate you from delusions. In the teaching the root, heart, near heart and wearing the armour mantras are called the fourfold precious jewel mantra, and the first one: the root mantra is regarded as the most precious mantra of the earth, ^{on paper} & among other mantras. There were many chakrasamvara's practitioner who used to paint the mantras in golden letters and wear them around their necks as protection, one can be really liberated, nectar can be mixed into the gold paint or ink, the mantras ~~xxxx~~ give protection against spirits, help to purify one's ~~negative~~ negative actions, it is said that if the fourfold precious jewel mantra is tied around the neck of a dead person it is a powerful way to purify negative actions, a person who wears the mantras as protection and happens to see a dead dog or horse can help to purify their negative actions by putting the printed mantra on their ears. In the ~~xx~~ kriya tantric texts it is said that a dead person is helped if it carries on its body the printed mantra. This mantra has been praised very much in the chakrasamvara anuttarayoga tantra as well as in other tantric texts. There are 6 methods to recite the mantras (to check)

The way of reciting the ~~xxxx~~ root, heart and near heart mantras is called the ~~x~~ crooked way of recitation (?), the recitation of the wearing of the armour mantra should be done in accordance of the recitation of compliment (?), and other method is called the heap recitation and it can be done in all practices. To recite the mantras visualise as follow, from the syllable in the heart of the small heruka at your heart from the shakya of the hung issues the rosary of mantra passing in the central channel here there is no need to clearly viz the central channel but to think that it passes in the central channel & coming down to ^{secret} your ~~xxxxx~~ organ: to your vajra, from the vajra it passes in the lotus of the consort, goes up her central channel to her mouth and enters into your mouth and it comes down to the nada of the syllable nung. When reciting the mantra only viz yourself as the basic heruka entering in union with the consort, ~~xxxxxxxxxxxxxxxxxxxxxxxx~~ simultaneous with the union the rosary of ~~xxxxx~~ mantra passes in your vajra, then into the consort's lotus and ~~it~~ from her mouth it enters your's and comes back to the hung, in this way you viz the circling ~~xxxxxxxxxxxx~~ of the mantra. You do not need to viz all the deities of the body mandala entering into union as they are of the same mental continuum as heruka's they experience the great bliss and emptiness, after that you recite the mantra of wearing the ~~xxxxx~~ armour and the mantras of all the deities of the body mandala, viz lights issuing from their mantras and helping all sentient beings, this the ~~xxxxxx~~ recitation of the mantra commitment another method is to viz the seed syllable of each deity of the body mandala being surrounded by a ball of light, this method is known as the recitation of taking the ~~light~~ light.

the mantras

When doing the recitation of Heruka and his consort ~~through the~~ circling ~~heart~~ through the secret organs you do not need to recite it using the method of the commitment recitation visualising lights radiating from the HUNG at the heart, this is not allowed to be practiced with the mantras of heruka and consort, why? because concentrating on the heart visualising lights radiating to sentient beings which dissolve into lights which absorb back in the heart might lead the meditator to become crazy, it is not good to meditate too much on one's heart. Also recite the mantras quietly in a manner as not to disturb other meditators. When reciting viz that the small heruka with 4 faces at your heart as well as the 62 deities who all one face each recite the mantras together with the main heruka having also 4 faces. Ganthipa and all past yogis have said that with such visualisation the recitation of the mantra becomes powerful and increases. The long mantras of heruka and his consort start from Om kara kara kuru kuru, etc, sometimes the recitation includes ^{at the beginning} the 8 line mantra at ~~in~~ other times no, it is not being used here in ~~the~~ Ganthipa's pce of the outer mandala of chakrasamvara the 8 line mantra is added at first. If one does the pce of the 8 line mantra it has to be recited at the beginning of the father's and mother's long root mantras. All the mantras have a meaning, Om kara kara signifies "do it, do it" and kuru kuru is the honorific form of kara kara, banda banda signifies "bind, bind" (?), some words of the mantras originate from sanskrit, others from barbarous language. When you recite the mantra there is no need to think of its meaning but make special fervent prayers to your guru who is inseparable from heruka, requesting with faith you will receive the blessings of reciting the mantra. The direct translation of the mantra is the gross meaning, the definitive meaning of the mantra is very deep, and it is hard to discuss it with people like us. There is no need for us to know the translation of ^{all} the mantras what you have to do is recite with making fervent request to your personal deity, recitation should be done with the proper pronunciation learned from your teacher, when you recite the mantra you should not have any doubts that your pronunciation is wrong, if your mind is doubting it is impossible for you to receive blessings, so even ~~ix~~ if you say it incorrectly your faith must be very strong during the recitation in order to gain the blessings of the recitation. The power of faith can be seen in the story of a novice monk in india at the time when a severe famine broke in the country, he went to visit his mother after quite sometime and found her looking very healthy. He asked her how she managed to feed herself at the time of the famine, his mother replied "I was boiling stones and eating them" he asked her what method she was using, she said "I recite the mantra: Om bala bula bunde soha" he realised that she had been pronouncing the mantra wrongly and told her the correct way to recite it. When he and his mother recited the mantra correctly the stones did not cook and they had nothing to eat, so they had to recite the mantra wrongly as the mother used to say it. When you find out that you have been reciting a mantra incorrectly in the past, you should learn the correct pronunciation and not feel guilty of your past mistakes. If you learned the correct sanskrit pronunciation from your teacher think that although so far you had your own way of doing it, it was still wonderful because you received blessings from it.

All the mantras are the blessed speech of the buddha shakyamuni they can be in sanskrit or not. In ancient time there was a hermit who ~~was~~ wanted to practice mantra recitation, he went to a lama and requested him for instructions. The hermit had been a leper and his face was black and pocky, his face reminded the lama of the mala made of rasha beads and he said to him "Kanda nam ya rakshayana" it means your face and mouth is like rakshé. The hermit took it for a mantra and started reciting this with strong faith eventually he gained the power of curing people by giving them water to drink or anoint which had been blessed by blowing the mantra on it. The lama who gave him the mantra got sick with leprosy and hearing about the famous hermit he called him to cure him when he heard the hermit reciting the mantra he laughed very loudly, as the result of his loud laugh all the people who were in front of his door disappeared.

If you have already the commitment to do... (blank)

A practitioner of the heruka's body mandal ~~while~~ walking on a bridge helps all the beings passing underneath, or flowing in the river, also the wind which touches the body ~~of~~ of such practitioner blows on the bodies of others it purifies their negative actions. If people drink the water from the bath of an heruka practitioner it purifies their negative actions. You might have your own way of practicing but chakrasamvara is very powerful and it is very easy to gain blessings, if you practice for one month without delay after receiving teachings you will feel the experience. There was a kangyur lama staying in the same house as the great vajradhara and he requested him to teach him heruka's body mandala. The great lama smiled and agreed to teach when he would have the time. The point here is that the kangyur lama had continuously praised for the benefits of the chakrasamvara's practice, after requesting many times he received the teachings from a great lama who was ~~considered~~ ^{considered} by the people of his time to be a living buddha. I continuously stress the great benefits of chakrasamvara, telling you again and again to do this practice, I gave you the initiation, the teachings, the oral transmission, everything, this is the essence of all the teachings that I received from my Vajradhara Guru, therefore you have to take care in actualising the essence of these teachings to benefit yourself and obtain attainments. In Tibet the initiation for these teachings was not so easily ^{& immediately} ~~given~~ given after requesting for it, requests had to be made several times, not only once. When the initiation was given everybody wore the various ornaments, here why we received the teachings as soon as requested is due to this degenerate time, these profound teachings are not really practiced anymore, so I have to give these teachings as soon as they are requested.

Although I have imparted to you these teachings from my side I do not possess the qualities of a guru, also from your part you do not really have the qualities of a spiritual disciple. In the text it is told that as soon as one does the ... one can take ^{heruka} self initiation and one is permitted to give the initiation. I am giving you these teachings because Lama Yeshe and Lama Zopa have been doing great incomparable dharma activities for the benefits of sentient beings and it was impossible for me to refuse their request. Also I hope that you people you will be working very hard and bring the practice in your lives. I cannot teach beyond what my guru taught me, so in accordance with my guru's instructions I am giving you these instructions and it is totally dependent on you if you practice or not.

As one has taken these teaching one has the commitment to do a minor retreat without delay, and before doing it you have to keep repeating the mantra and do the 3 purifications and do the ~~xxx~~ sadhana as much as possible, if you find the sadhana very long it is possible to do the short version, the main thing is that the mantras are very powerful and you should continuously recite them. Theroot mantras, heart mantras of heruka and his consort are also known as the "Mantra of the Great Mother" therefore your main pce can also be vajra yogini, but still you have to do the minor retreat. You can still your pces of guyasamaja, yamantaka, tara and of other deities into which you have been initiated, but the main thing is to do always the recitation of the mantra and keep the commitments of Heruka body mandala, retreat can be done in accordance of time, ~~xx~~ of the number of mantras. The retreat according to time depends on the number of mantras that have to be recited, in fact sometimes it might take a year, $\frac{1}{2}$ a year and in some cases even 3 years. Anyway one cannot rely ~~xxxxx~~ solely on the time, to spend nine years in a cave ~~xxxx~~ without reciting and practicing you will not gain results just by spending your time there. Some retreaters ~~xx~~ who ~~xxxx~~ ^{had} promised their benefactors to do retreat ~~xxxx~~ spent their time spinning ^{wool} or gardening, one could say that one is retreating eventhough the time is not used properly and consequently the retreat won't be successful. The most reliable retreat is the one ~~x~~ depending on signs either having a pure unmistakable vision of the deity, also hearing divine voices from them, and having other types ~~xx~~ of special signs ~~x~~ more than once. Although a ~~xxxxxxxxxxxxxxxx~~ the success of a retreat can ~~xxxxxx~~ be known from signs one should not just accept any signs like some people as soon as they have some nice dreams believe in them of course if you sleep you will dream, so even if there is a pure vision of the deity it cannot be fully trusted as a sign. There are many stories of serious practioners who were harmed by spirits appearing to them in the forms of the deities so as to hinder their pce because they were serious pcers. The great Tsong Khapa when practicing the 35 confession buddhas with prostrations had a vision on top of a hill of the 35 buddhas, but he did not trust the vision and continued on doing serious pce offering mandalas and doing prostrations with strong faith, the more he practiced the clearer and closer became the pure vision, still he felt not very satisfied and he wrote to the great teacher Pawo Dorje asking him if ~~ix~~ his vision was to be trusted, he was told that they were many different ^{experiences of} visions but that his was a pure vision resulting from his pce., and Tsong Khapa was satisfied then.

By doing virtuous actions, recitations of mantras with perfect faith it is possible that you might see signs in dreams but you should not feel proud and special thinking "I have gain realisation", if you have these types of thoughts those become the thoughts of the devil. The main thing is to recite the mantras seriously. When starting retreat your ~~fix~~ first session is done in the late evening, also when you end your retreat you should do so in the evening, and the next morning you should do a very extensive sadhana, and if you cannot do the fire puja then, added to the recitation of the mantra you have to continue doing the sadhana until you do the fire puja, the last day you have to do a special tsog offering after the last session ~~of~~ which is done with reciting the long sadhana, also next morning you do the long sadhana

and carry on doing a long sadhana until you do the fire puja.

After the recitation of the mantra you have to offer the tormas, to gain ^{special} attainments, you have to offer the tormas to all the deities.

Liquor should always be mixed with the tormas, also meat. Tobless the tormas use a piece of kusma grass, sprinkle ^{it} first with water, then with the nectar of the inner offering and liquor. In the 16 practices and tara pce the tormas for the local spirits do not need to have the meat and liquor offerings, the liquor is sprinkle because it has been told that alcohol is necessary in the tormas offering, and ~~xxx~~ the inner offering because the 5 great meat and 5 nectars are needed also, water is sprinkled because without it, it is impossible to prepare the tormas, even the dough is mixed with water. In india you can see the custom whenever food is ~~xxxx~~ eaten it is taken with water. The tormas is blessed in the same manner as the inner offering, and the offering of the tormas is made at this stage. You bless the tormas in the form of nectar but when you actually offer it you visualise ~~ix~~ it in solid form. In the inner offering you viz all the guests who are invited by reciting.... To make the tormas offering you have to invite all the guests inside the celestial mansion, viz the same chakra above yourself in the space at the same level as the crossed vajra beams of the palace, at the same height, on the very top of the mandala inside you have to viz ~~fixt~~ first heruka surrounded by the 4 heart goddesses and the 4 skulls, then you viz the mental chakra, then the speech chakra, then the physical chakra, then the guardians, and around that you viz the cemeteries and all the II types of guests like the guardians, the field guardians, etc... , and all sorts of guests are viz sitting around. (blank) Thinking that you are lifting the tormas with your hands symbolise the unified nature of method and wisdom, to offer it you emanate numberless rasa vajras from your heart you viz the offering deities scooping the tormas offering that you have prepared in the skull, the deities offer the tormas first to heruka, then to his consort, the 4 heart dakinis, to all the 24 heroes and heroines who are surrounding them, the offering is done anticlockwise, then offer to deities of the 4 cardinal directions, the offering is done clockwise for the deities of the intermediate directions. You offer to the 8 guardians ~~x~~ by reciting the mantra Om benza arali Oh etc, starting first of all anticlockwise ~~ix~~ for the 4 goddesses of the ~~xxxxxx~~ cardinal directions and clockwise for the goddesses of the intermediate directions. When offering you first viz properly heruka and you make the tormas offering reciting the mantra Om benza arali Oh dza hum bam Oh, next offer to the consort, to the 4 heart dakinis etc, with the appropriate mantras and manners of circling the tormas (see the sadhana p 29)

When you recite the mantra Om kara kara kuru kuru, etc, it includes the 24 mantras referring to the 24 heroes and heroines, simultaneous with the recitation you ~~xxxx~~ offer the tormas, after that you recite the mantras of the 4 goddesses of the cardinal directions, then the mantras of the 4 goddesses of intermediate directions. You have to viz the tormas being offered ^{equally} to all the guests at the ~~ix~~ same moment, if you cannot viz a number of rasa vajras, what you can do is viz a whole bunch in front making the offering with the recitation of the mantra imagine them all enjoying the ~~xxxx~~ tormas experiencing great bliss & emptiness.

The deities partake of torma through a tongue which is inside a 3 pronged white vajra the central prong is like a straw, through it the deities take the essence of the ~~xxxx~~ torma, they are all satisfied, experience great bliss. After this you make the inner offering to all the gods reciting the mantra Om kahi kahi? etc, first of all anticlockwise, then clockwise like the torma was offered. After the inner offering you make the outer offering starting from the waters, etc, there is a long form of making offerings to all the nagas, etc, if you cannot recite it do the short form "With this offering may you all be pleased etc," To conclude you recite vajrasattva's mantra to purify the ~~impurities~~ impurities of making these offerings. After this you do the embracing mudra with mantra, next you recite the mantra "Om vajra MU 2" doing the gesture ~~indicating~~ indicating to the guests that they may now return back to their abodes. All the holy gods and nagas who have been the guests of the cemetaries return back. You do the gesture again ~~to~~ to dissolve in yourself all the mandala that you have invoked in front of you, you do the dissolving mudra with the visualisation. The torma offering can be done at the third session, and in the first and second you leave the torma section out up to here because you still have to do the ~~dissolving~~ dissolving mudra and this visualisation in every session. After visualising that all the guests return back and that the deities dissolve in yourself, you have to do the absorption of the whole mandala by issuing rays of light from your heart, immediately when the rays touch the cemetaries you see them clearly and they dissolve into light and the light dissolve in the celestial mansion, the whole celestial mansion dissolves in you: the lord and consort, then viz the 8 goddesses which are situated at the different openings parts of your body dissolve into light which dissolves in the deities of your physical chakra, all these deities are mostly situated at your legs and feet, and one of them is at your arms, the rest of the deities of the physical wheel are below, all these deities dissolve into light which is absorbed by the deities of the speech wheel, these dissolve into light which absorbs in the deities of the mental wheel which are situated on the upper part of your body such as the 2 ears, 2 shoulders, head, crown, etc, these dissolve into light which dissolves into the 4 heart dakinis and the 4 skulls situated at the 4 intermediate directions of the mahasuka chakra, these dissolve into light which is absorbed in four faced heruka with consort at your heart, the father and mother at your heart dissolve into the syllable hung at your heart, and finally the main heruka dissolves into light which dissolves in the hung at your heart. This was one method of visualising the dissolution of all the deities. The other method is as follows: all the deities of the body mandala dissolve in the specific part of the body where they are situated, only the beginning is similar to the first method with the absorption of the cemetaries in the celestial mansion and the later in you and then end when heruka dissolves into the letter HUNG, the difference is in the sequential absorptions of the wheels, in the second method each deity of the body mandala dissolves in its respective place by which the vein and bodhicitta become blessed, etc. You can alternate by visualising one day one method and the next day the other, etc.

To end your meditation session you have to appear again in the form of heruka one face, 2 arms, and you should not forget all the visualisations, instead of your ordinary form from the HUM you appear as heruka with one face, 2 arms, after appearing in the aspect of the deity you recite a prayer which was composed by nakpopa ^{spontaneously} when he saw chakrasamvara in front of him. Nakpopa was a great mahasiddha he could fly in the sky and perform many miraculous activities, but as he was not able to obey one word from his guru he was not able to achieve enlightenment in that very life and although he had many manifestations of vajravahari he was not able to see her pure vision.

Once Nakpopa was with a younger disciple on the point of crossing a river when an old leper woman appeared asking for help to cross the river Nakpopa did not answer, and his disciple carried her across on his back when they reached the middle of the river the old woman transformed in vajravahari and took the disciple to the pure realm of kachari and Nakpopa remained without attainments. One day Nakpopa as ~~abbot~~ abbot and leader of a special tsog offering was ordering ~~it~~ the puja when a very dark man came who told him today I will lead the puja, Nakpopa answered the leader of such a special puja should be a great yogi like myself but you can stay to participate in the puja, while the tsog was being offered in the middle of it the dark man transformed into chakrasamvara with 12 arms and 4 faces and flew in the sky, when nakpopa saw heruka he then spontaneously composed this prayer which is considered as very sacred and this prayer ~~xxxxxx~~ condenses the whole path. If your meditation and visualisation were good during the session but if you forget everything at post meditation time it is dangerous for you practice therefore out of session you are in the form of heruka, one face, 2 arms, and you should keep awareness that whatever you see is in the nature of great bliss and emptiness, all the ^{senses'} pleasures are understood as the pure aspects of the offering goddesses of the sense objects giving you great bliss unified with emptiness, whatever you see being attractive or not you should transform into rupa vajra, and your seeing experience is transformed in great bliss, all objects of touch appear in the form of spasavajra for i.e your experience of wearing clothes is ~~understood~~ understood to be great bliss. Also during post meditation you recollect the Lam Rim teachings and utilise its time to the full, you have to be aware to recognise whatever you think, feel, see, touch, hear, taste, smell as the pure manifestation of heruka, whatever sound, voices, etc, you hear, you have to think these to be the pure aspect of heruka's speech in the form of the sound of the mantra. In the same way about your feelings for people, if it is anger to pacify it try to remember that the nature of one's mind is actually heruka's mind and now it happens to manifest as anger but actually it is the pure mind of heruka, you have to bring the three ~~xxxxi~~ main practices during post meditation and recall the Lam Rim teachings such as the suffering of sentient beings, renunciation, bodhicitta, the qualities of the 3 Jewels, you have to be constantly mindful of your body, speech and mind as ~~the~~ heruka's pure aspects, then all your activities, even neutral actions can be transformed into virtuous ones, keep the divine pride of heruka's form, with stable divine pride and understanding even non virtuous actions can be changed also in virtuous actions.

Wherever you go or visiting your guru to pay homage you should always be reciting the praise in 8 lines also ^{when} people salute you, or when you pay homage by prostrating, or give him blessing then both the one pays homage and the one who receives it get ~~heruka~~ heruka's blessings. If you keep reciting the 8 lines continuously it would be very beneficial for yourself and others and will receive unceasingly heruka's physical, verbal and mental blessings and thus your ordinary body, speech and mind could be transformed in heruka's pure aspect.

The yoga of daily activities, as soon as you wake up you visualise and recite the consonants & vowels, purify yourself and when you go to bed you recite the mantra again thinking that all phenomena: ~~disappear~~ ~~from~~ ~~the~~ ~~environment~~ ~~around~~ ~~you~~ ~~and~~ ~~yourself~~ all the environments with their inhabitants dissolve into clear light which dissolves into you, yourself absorb in the syllable HUM which absorbs into the nada. Visualising as described with the correct motivation all your sleep can be spent seeing the clear light, when you wake up you visualise the 4 heart dakinis at your head reciting vajra words and songs to wake you up, as soon as you are awake recite the purification mantra. When washing ~~the~~ ~~body~~ ~~with~~ ~~water~~ the washing yoga viz consecration deities giving consecration purifying negativities.

The eating yoga, Pakpo Trugpa discussed in one of his works that the eating yoga is the best method to accumulate both types of merits and that there is no need to visit external sacred places but that your body is the real celestial mansion of all the 62 deities of the 24 sacred places, by making offering of one's food to the 62 deities of chakrasamvara's body mantra is the supreme method to increase one's accumulation of merits. When doing the eating yoga ^{you} ~~one~~ should do if possible the longer visualisation thinking of the 4 mandalas inside your body, while eating think that you are making ~~inner~~ inner fire puja and bless the food, at least bless the food reciting Om ah hung ha ho hri, or recite the short mantra Om Ha HUM. As it was explained before during the guhyasamaja teachings vast merits are accumulated from doing the eating yoga. if done extensively viz the 62 deities of the body mandala, or at least viz the 5 deities of the mahasuka chakra, if you cannot do that much you can viz heruka only, also you can viz in accordance with the pce of vajra yogini the syllable BAM, or following chakrasamvara's pce viz a syllable HUNG, the syllable is the quintessence of one's guru & of all the deities of chakrasamvara. A practitioner of the Lama Chopa doing continuous pce viz during post meditation if he pces chakrasamvara, guhyasamaja, ~~yamantaka~~ yamantaka the syllable HUNG as the quintessence of all the deities inseparable from the guru. The bindu of the Hung should be viz a little bit bigger and inside it ~~xxxx~~ viz the assembly of gurus of the Lama Chopathe nada on the drop is imagined in the nature of transcendental wisdom fire having 3 flames burning, you bless the food, when you eat the food viz the upwards moving wind pulling the food up, the food is divided into 2 parts, a refined food transformed in nectar which is offered to all the lineage gurus, the remaining part of the food is pulled up by the upward moving wind it reaches the bindu of the hung, the food is burnt, the burning purifies all your negativities and all karmic debts, and all the pollution of the food, then this purified

Sleeping
waking up
washing
eating

food is pulled down by the downward moving wind and it is finally ~~assimilated~~ assimilated by you. This visualisation is a special tradition coming through ~~the~~ Vajradhara Fabong Kahapinpoche told a story ~~ix~~ about how dangerous it is for monks like us to accept offering from people... blank..

A mother tantra pcer always uses his left hand ~~ix~~ the left symbolises wisdom and the right method. When you make offerings to all the buddhas you viz on the external part of your hand the armour deities, inside the hand viz the 4 white deities of the chakra (all chakrasamvara's deities?) you bless the food and before eating you separate a little food apart and think that you are making offering to all the deities who are seated in your palm, then take a little food with the tips of your fingers, or just touch the food, and then put it in your palm (of the right or left hand?) After viz making the food offering take the food away from your palm using a spoon and throw it in the sky, if there is some food left in your hand wipe it off on your body, this helps to prevent lice on your body, this pce becomes like the eating ~~xxxxx~~ yooqa. We should try to learn this ~~xxx~~ method and use it as a daily pce, it helps to purify one's negativities. It is advised to do the tsog offering the 10th and 25th of the tibetan month, if you can you should do the tsog offering everyday, but if you do the eating yoga properly you do not need to do so. If you can't offer tsog twice a month you do tsog the 10th and 25th of the special tibetan month called gyendo, this month starts from the 6th of the eleventh month up to the 16th of the twelfth month. If you do offering on the 10th of the twelfth month it is very beneficial to accumulate merits, and if done on the 25th of the eleventh month it is very powerful to purify one's negativities.

((Oral transmission of the completion stage))

In the pce of the completion stage the 3 main channels are visualised, the central channel advaduti is very thin and ~~xxxxxx~~ its right and left sides are flanked by the rashana and the lavana, ~~the right side is blue and the left side is red~~ the central channel is entwined by the two side channel one coming around from the right and one coming around from the left, they form knots at each chakra, each side channel turns 3 times around the central channel at the ~~xxxxxx~~ heart chakra, the central channel is outside blue and inside red, the right channel is viz red and is not full of air, the left channel is white. At the crown center visualise the 3 channels coming up, out of the center comes four nerves, from each end of the 4 nerves comes 2 nerves becoming 8 nerves, again from each of the 8 nerves come 2 nerves making 16 nerves, and ~~xxxx~~ two nerves come from each of the 2 16 nerves making 32 nerves forming the crown chakra. Viz the nerves very thin and smooth like the petals of a lotus and they are completely filled with ~~xxx~~ air, all the nerves are clear. After viz the 3 main channels you viz the 5 principal chakras, the crown chakra has 32 nerves, the throat chakra has 16 nerves, the heart has 8 nerves, the navel has 64 nerves, the secret organ has 8 nerves. At your heart viz the subtle indestructible drop which will activate your nerves and render them serviceable. When you viz the white drop at your heart think that your mind is inseparable from it.

as the white passes through the various nerves know that your real nature passes with it. Via the ~~xxx~~ white drop radiating with light and your mind inseparable with it. When the white drop moves ~~i~~ up the central channel from the heart, you clearly see the throat channel center and the drop goes to the throat chakra, as soon as it reaches there you can see ~~xxx~~ clearly the crown chakra, and the drop moves upward in the central channel ~~xxxx~~ as soon as it reaches the ~~i~~ crown chakra with its 32 nerves which branch from 4 to 8 into 16 and then 32 it radiates glorious light which passes into the 32 nerves purifying them of their defects as they are twisted, next the drop goes to the chakra between the eyebrows which is the end of the central channel, it comes out of it and radiates light, it sees ~~xxx~~ your heruka's form with one face, 2 arms, with consort, try to make yourself very nappy, rejoice at seeing the total clear appearance of heruka, the white drop ascends ~~xxxx~~ in the central channel back to the crown, as soon as it reaches, it looks down and sees clearly the throat chakra
), the drop goes down reaching the throat and passes through all the nerves of the throat chakra purifying ~~a~~ these of their defects, then the drop continues down to the heart sends light into its nerves purifying them, it sees the navel chakra very clearly and goes down to it, radiates light through all the nerves purifying them, it then goes down to purify the secret ~~chakra~~ organ's defects and finally the white drop ~~i~~ returns to its original place at the heart. This visualisation is the method used to render the nerves serviceable.

((prayers))

For the purification with the seed you viz at the heart a drop the size of a pea, its top part is white, its lower part is red, inside the drop viz the syllable HUNG which nature is inseparable from your guru, and yourself, knowing its reality as great bliss and emptiness, the HUNG is tiny, complete with the crescent moon, drop and nada. The nada is very tiny, very ^{bright} light shines from the crescent moon, drop and the tip of the nada is very bright. This is inseparable from your mind, it is not like if you are looking from it outside but you are the hung inside the small pea, the nada emits a special light, it is like a pearl. If a ^{white} pearl is placed on a red cloths it takes ~~reddish~~ a red complexion keeping still its white colour, the nada is of that colour white with ^a reddish complexion. You viz the HUNG inside the small pea to be the ^{real} nature of your mind, by concentrating on it airs will enter the central channel, you have to viz the syllable inseparable from your mind, wherever the mind goes air travels with it, it is easy, you concentrate on it without sinking and scattering, wherever the mind concentrates it uses at its vehicle the air, therefore your mind should concentrate on this seed, this is the method ~~xxxx~~ of the completion stage in heruka's pce. In other pces of the completion stage like in guhyasamaja, they have the method of viz the letter or seed either on the tip of one's secret organ, or on other parts of the body, not in the heart.

The reason why you can viz the seed at the heart in chakrasamvara's pce is because of visualising the deities in your body, and your whole body transforms in heroes and heroines,

(2) *Continued*
 x
 10/21

also your body was consecrated by dissolving the wisdom beings and receiving the four consecrations, receiving these blessings your body is totally transformed in heruka's holy body mandala, this enables you to vix the seed syllable at your heart, this is the method of ~~the~~ first stage of the completion stage. There are many signs related to this pce of concentrating on the syllable hung, many signs go together with the heat and airs entering the central channel. ~~xxxxxxx~~ First the air enters the central channel, then it abides, and it dissolves. The inhalations and exhalations of the breath is always unequal in the 2 nostrils, when the air enters the central channel you will know it by the sign of the breath becoming of equal strength in both nostrils. When you breathe in, the air does not always go to the same nerve, it possibly can go to different places, chakras and nerves, when the air enters the central channel breathing becomes equal in and out of both nostrils, this equal breathing should be constant, and not be different from one day to the other. When you find that you breathe equally through both nostrils with no distinctions of time that is the sign that the air has entered in the central channel.

Once you are successful in entering the air next you check whether it abides in the central channel or not, for this you have to rely on your attendant asking him to check if he can see your abdomen breathing, if the abdomen moves it indicates that the air ~~xxxxxxx~~ is not abiding inside the central channel, it went the wrong way, if the abdomen does not move, the air is successfully abiding inside the central channel, next the air has to dissolve inside the central channel, to indicate this you have many signs which are the signs of the death process, first the signs of the dissolution of the 4 elements followed by the white, red and black appearances and the clear light. You have to become well familiarised with the signs of entering, abiding and dissolving, for the entering the sign of equal breath through both nostrils should be stable & definite and you should not find that sometimes the breath passes through the right or left nostrils, so you have to meditate on the air entering the central channel even if you do not have the sign, you have to imagine that you are really experiencing it, after that you vix the air abiding in the central channel. Imagine that your breathing has become equal and that now your abdomen is not moving anymore, and that you are experiencing the abiding of air inside your central channel. Similarly vix the signs of the dissolutions of the airs in the central channel imagine experiencing the 8 signs of the death process even though these are not actually happening. You have to meditate in this way continuously, a practitioner of the completion stage used to meditate for years, we cannot that much but we have to try to do our best with our time. You have to practice the analytical meditation of the completion stage meditating on the dissolutions of the airs as described for the death process when the airs dissolve inside the central channel try to visualise the experiences of seeing the mirage, the smoke like vision, the fire flies, the ~~xxxxx~~ butter lamp light, the white light, red light, black light. When you have the white light appearance you visualise gaining the vajra nature of the divine sod y of heruka.

With the appearance of the red light you visualise that you have gained the ~~vajra~~ ^{the} vajra speech of heruka, with the black light you ~~vix~~ ^{see} that you have gained the vajra mind of heruka, and with the clear light you finally attain the ultimate nature of great bliss and emptiness. After visualising the 8 signs of death, in order to bring the actual clear light of death according to the completion stage you visualise at your navel your downward moving air pulled up (and due to that air this blocks up?) you also have visualised the syllable HUNG at your heart, as the air blows up from the navel center the nada on top of the hung blazes and the heat coming from the nada fills up all the nerves of your whole body, all the nerves are being filled with the bodhicitta, finally the bodhicitta melts from your crown and drips down to your throat and you experience the great joy, the bodhicitta drips down to your heart and you experience supreme joy, when it drips down to your navel you realise the exceptional joy, when it reaches to your secret organ you realise the simultaneous great bliss, again you visualise that the bodhicitta goes up and you visualise ~~experiencing~~ experiencing the 4 joys in the reverse order, when it goes from your secret organ to your navel you experience joy, from your navel to your heart you experience the supreme joy, from the heart to the throat you experience exceptional joy and when it reaches the crown you realise the simultaneous born bliss. In the pce of the completion stage you have to bring in this way the clear light of death to be inseparable from great bliss and emptiness. When the pce of the clear light of the generation stage is successful it can be pced even more successfully in the completion stage. I told you before that it is very important, to viz the great bliss and emptiness, this great bliss is not that of... nor of past, you have to place the divine pride that your experience is heruka's resultant transcendental bliss, and this you have to keep as a constant understanding in your visualisation. With your experience of great bliss you should have the correct view of emptiness of the prasangika, but if you have realised the chittamatra, or sautantrika view of emptiness you have to viz that those views are the ~~correct~~ prasangika's correct view ~~is~~, until you reach the state of non-truly existent mind you can use the lower school's views taking them as the prasangika's. The first part of the pce of the first stage of the completion stage called the self blessing was just explained, when realisation is gained in this pce it becomes the foundation of all the following stages of the completion stage. The first stage of the completion stage has been praised by all the past great yogis and scholars. In the generation stage ~~x~~ after the dissolution of the whole mandala and deities, etc, you visualised the seed hung at your heart ~~xxxx~~ even if you did not viz the airs entering, abiding and dissolving at that time, still this visualisation is a part of the self blessing of the completion stage. The second part of the self blessing of the first stage of the completion stage you visualise as before but instead of the seed syllable Hung inside the bodhicitta drop you visualise only the nada because if you pce gradually the generation stage (here it was said the 5 generation stages?) and the 5 stages of the completion stage, and do the analytical meditations having well prepared the preliminary pces, at this point

(3)
Dyia
Vajra

it is unnecessary to meditate on guru yoga and purifying the nerves, you can see ^{completion} each stage one after the other without doing preparatory pces for each, if you see at the very beginning that will do.

Now instead of the seed syllable Hung in the very middle of the white and red bodhicitta drop you viz a very tiny m nada with 3 curves, its upper part is red and lower part is white with a reddish complexion. From the very tip of the nada red in colour comes very hot blazing light which radiates, know your mind inseparable from the nada do not see the nada like from outside, as your mind is inseparable from the nada inside the bodhicitta, see this clearly. When you see the vajra recitation in the generation stage you viz that your exhalation of air goes to purify all sentient beings and then you inhale back and make it abide in yourself. During the practice of the completion stage you should not viz the air going out of your body as the purpose is to have the airs enter, abide and dissolve inside the central channel. In the vajra recitation you viz the nada radiating bright light and vibrating with the sound of the syllables om ah hung which are the seeds of all the buddhas and bodhisattvas in the following manner without forgetting the inseparability of the nada with your mind. The nada goes up from your heart center to your ~~throat~~ ^{throat} center together with its ~~air~~ ^{air} which vibrates with the sound of the syllable hung, the nada goes up from the throat to the crown vibrating with the sound of the wind ~~and~~ ^{hung} and the nada goes down from the crown to the heart vibrating with the sound of the syllable OM, the nada goes to the bodhicitta at the heart. You are in fact inha ling and exhaling and do not have the airs abiding inside the central channel but you ~~visualise~~ ^{visualise} as described.

When the nada comes down from the crown center to the heart center you viz the nada staying and dissolving in the bodhicitta of your heart with the sound AH.

Thenada ascends from the heart to the crown with the sound of the syllable HUNG, it comes down with the sound of the syllable OM and abides in the bodhicitta at the heart with the sound of the syllable AH. Visualise continuously, inhaling and exhaling should be done in a short time and keep the meditation as long as possible at your indestructible drop at your heart. As the air goes up and then comes down from the crown to the nostrils it does not really go out ~~it~~ but it comes....and then it goes back. In the 2 parts of the first stage of the completion stage the difference between the first and the second is only the syllable hung and the nada. When practicing completion stage you can do ~~xxx~~ uncountable numbers of the visualisation of the nada and the syllable but when practicing generation stage you can do it 3 times.

And when you visualise the airs entering in the central channel you have to imagine that you are really experiencing it signs of the equal breath through both nostrils, for the abiding imagine the signs of not breathing anymore & your abdomen is not moving for the dissolution to bring the clear ~~of~~ light of death in the path viz the absorptions of the 4 elements with their visions, and then the white, red and black appearances with heruka's ~~threexorajras~~ vajra body, speech and mind, for the realisation of the simultaneous born bliss blaze the tamo at your navel which causes the melting of the syllable, as the bodhicitta melts you experience the 4 great joys and the

4 joys of the reverse order. (Here not sure of speaking of one syllable at the heart or of more than one for each center?), finally think that you have realized the real transcendental simultaneous great bliss and emptiness, this becomes the pce of ^{3 Hanyu} bringing the clear light of death in the path of the dharmakaya. Then, the mind of ^{Completion} simultaneous great bliss and emptiness has the intention of appearing in the form of the sambogakaya, you manifest a white duplicate heruka in front of yourself visualising this as the sambogakaya. Knowing that all the different dissolutions of the death process happen in the reverse order from black to red, to white to the reversed 4 signs of the elements, think that in order to bring the nirmanakaya path the sambogakaya dissolves into the original heruka's body just like when the transcendental beings absorb into the pledge being. This is the manner to bring the pces of the dharmakaya sambogakaya and nirmanakaya in the completion stage. The first completion stage is called self blessing due to the fact of doing all these pure visualisations by oneself and of having ~~your~~ one's guru blessing, one becomes blessed through the combination of one's pure visualisation with one's guru blessing. This ~~practice~~ self blessing pce is one of the most sacred pce of the completion stage, it is not something external like the dying of a white cloth in red, but is the result of your pure clear visualisation in accordance with instructions together with receiving blessings from your guru, with these two, emptiness and gradual pce you gain the blessings of the completion stage.

When breathing in, exhaling ~~and~~ ^{the air} and making it abide with the syllables OM, AH, HUNG you should see the breathing process different from the syllables. Continuous vajra recitation of the completion stage enables the realisation of the isolation of body and becomes the ripening cause of your realisation of completion stage. The practices of the first completion stage enable you to make the airs enter in the central channel and you ~~realize~~ gain the first realisation of completion stage called self

blessing, in other tantric practices we have the realisations of isolation of body, isolation of mind etc, but here in the heruka's practice we have the self blessing and the multivajra of completion stage etc.

When your practice enables you to make the airs enter in the central channel doing then internal vajra recitation the practice becomes ^{more} ~~very~~ powerful and beneficial than doing uncountable numbers of preparatory ~~meditations~~ meditations. The vajra recitation of the inseparability of the 3 syllables with the airs is the greatest practice ~~that~~ that you can do and it is much more powerful for your spiritual attainments than other meditations, you can actualise the supreme realisations of the ultimate stage with the ~~recitation~~

realisation of the vajra recitation and you do not need to do the verbal recitation. You should not mix the vajra recitation with the verbal and mental recitations, its recitation is special and you visualise that from the airs come the syllable OM, AH, HUNG. Someone who is sitting below a sky light can both feel the ^{Wind} ~~air~~ and hear it. ~~that~~

~~Visualize~~ Visualise the bodhicitta at your heart, when you inhale you feel the air and also you hear the sound ~~the~~ Hung coming from the air if you practice the vajra recitation of the inseparability of the air and sound you can accumulate lots of merits.

Stage II

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The second stage of the completion stage is called multivajra. Visualise yourself in union with the consort, your male sexual organ in its ordinary form is inside a blue five-pronged vajra, and where there is the consort's sexual organ is visualised a three-petalled lotus. The central prong of your vajra has a hole and there is a special one pronged pink small vajra coming out of that, in the center of the three petalled lotus of the consort is a special nerve called vajragharbi, that nerve comes a few fingers outside of the lotus, inside the hole of the vajragharbi nerve is inserted the one pronged pink vajra of heruka. Your mind at your center is inseparable from your ~~the~~ bodhicitta, the bodhicitta flows down the central channel comes to the ~~hollow~~ hollow pronged of the pink vajra, in the very center of the pink vajra is the syllable Hung, the bodhicitta which drips down from your heart merges inseparably with the hung in the center of the pink vajra, you have to know that your mind is inseparable from that bodhicitta and syllable hung, it merges there. You have to do this visualisation single pointedly of the inseparability of your mind with the hung inside the pink vajra. Again you viz the airs entering the central channel and you definitely experience its sign of equal breath through both nostrils, then the abiding of the airs with its sign of the stopping of the breath through both nostrils, and the dissolution of the airs with its 8 signs of the death process, by meditating thus you bring the clear light of the dharmakaya in your practice, to appear in the form of the sambogakaya you appear as heruka, then heruka absorb in your self in a similar way of the dissolving of the wisdom being in the commitment being. Again you visualise the process of the airs entering, abiding, dissolving together with the meditations of the dharmakaya, sambogakaya and nirmanakaya, after that you have to viz yourself continuously in union with the consort having all the chakra's seeds in your body. You have a clear visualisation of the 3 channels with the chakras. The central channel ends at your brow looking like a cut straw, in its hole is inserted a one ^{pink} pronged vajra, $\frac{1}{2}$ of the vajra is inside the central channel, its other $\frac{1}{2}$ is outside. Visualise ~~that~~ at your heart your indestructible drop ~~white and red~~ $\frac{1}{2}$ white and $\frac{1}{2}$ pink red, the drop comes up through the central channel and reaches the one pronged pink vajra that you have visualised at the end of the central channel at your brow, as the drop reaches there the red part of the drop becomes a sun disk and the white part a moon disk. On the moon disk visualise akshobhya who is the lord of the race in the aspect of a blue drop, around it visualise the seeds of the 5 dhyani buddhas as follow: in the front is a white drop, on the right a yellow drop, on the back is a red drop, and on the left is a green drop, these symbolise vairochana, ratnasambava, amitabha, amoghasiddhi. During your initial practice of visualisation you will not be able to see them so real as if you could touch them, the result of practice you will eventually see the visualisation so clearly as if you could touch it. After visualising the 5 drops of the 5 dhyani buddhas the four surrounding drops dissolve in the central drop, the moon disk under the blue drop dissolves into it, the sun disk also dissolves into the drop, the one pronged pink vajra dissolves in the drop, when all the different coloured air

coloured drops, the moon and sun disks, and the pink vajra have all dissolved in the blue drop, the latter transforms into a white drop having a reddish complexion.

The white drop with reddish tinge goes to the crown center through the central channel and then goes down to the heart, when it reaches the heart you visualize again the air entering the central channel with its sign, viz the abiding with its sign and the dissolving with the 8 signs of the death process, with the clear light think that

you have realised the transcendental great bliss & emptiness, again the downward moving air cause tumo, the hung at the heart blazes bodhicitta flows and you realise the 4 joys and the 4 joys of the reverse order as before, again you have the strong intention to arise from the dharmakaya in the form of the sambogakaya and you emanate a duplicate heruka in front of you, place your mind in the divine pride of the sambogakaya, then the issued heruka enters in the original heruka, think that you have realised the nirmanakaya. You have to always visualise the airs entering, abiding and dissolving with their various signs and hold the divine pride of realising the 3 kayas. We have finished the first and second stages of the completion stage.

The third stage of the completion stage is called filling the jewel.

In this practice we have the four different consorts, ^{first is the action consort} it is necessary for you and the action consort to have ... (entered) in the mandala of heruka, to have received the initiations and teachings, have been concerned practitioners of heruka, to be of the highest level of understanding and have at least realised the ultimate mind of seclusion which enables you to do the action tantra and activate the action consort. You should be well learned in the ritual practice of the mandala, be a concerned practitioner of ~~xxx~~ post meditation and be skillful in the 64 arts, of love, have the understanding of the philosophical correct view, be experienced in the method of the 4 joys and be able to make your bodhicitta flow without losing it. These are the necessary qualities for yourself and the action consort. The consort should have these qualities together with the great potential to give great bliss, she should be free of miserliness, have the strongest intention to actualise the secret conduct. The action consort should possess at least the following three qualities, should have entered first in the perfect path of the ^{common} basic teachings starting from the perfect human rebirth including the realisation of the pure bodhicitta. Her mental continuum should have entered in the same mandala, she should have practiced the teachings, and preserved well all the pledges and vows without breaking ~~xxxx~~ any of these, she should understand well the pledges and vows according to the teachings. So the actual action consort should have all the described qualities, To enter in union visualise that your jewel is inserted in the vajragharbi nerve of the consort which comes out of her genitals, after inserting the jewel, the downward moving air from the consort comes in the holes of your genitals, it enters in the form of smoke of ... through the channel of your genitals it reaches your navel center, there the tumo psychic heat burns activated by it and by this bodhicitta which comes inside, the psychic heat burning at the navel causes the ^{upside down} ~~spiral~~ HAM at your crown to blaze, the heat melts the white bodhicitta at your crown.

The melted bodhicitta flows down from the crown to the throat and you experience the great joy, next it falls down to the heart and you experience the supreme joy, next it flows down to your navel and you experience the the exceptional joy, when the bodhicitta reaches the tip of your jewel you experience the simultaneous born bliss, ~~at that moment~~ when your bodhicitta inserts in the vajragharbi nerve of the consort your downward moving ^{wind} causes the bodhicitta to be inserted and simultaneously it causes the red bodhicitta of the consort which is at her navel to blaze, ~~and~~ melt. ~~and~~ The consort's red bodhicitta flows down melted by the blazing air which was put in her vajragharbi nerve, it reaches at joining point of the two genitals, as soon as both white and red bodhicittas pass to each other, you realise the great ~~at~~ simultaneously born bliss, at that moment you experience one after another the 8 signs and realise the clear light of death, from that clearlight with the unified realisations of great bliss and emptiness you have a strong intention of appearing in the form of the sambogakaya, next you emanate a duplicate form ~~of~~ of yourself, place the divine pride of the sambogakaya, next the emanated heruka enters in the original heruka as the wisdom being dissolves in the commitment being and you place the divine pride of the nirmanakaya, here you see the 3 kayas as before. You must think that yourself and the karma mudra are the real heruka and vajravahari.

The second consort or commitment consort. Here the only difference with the practice of the action consort is that you do not have a real consort but visualise being united with the commitment consort. All the visualisations are the same as those practiced with the action consort.

The third consort ~~of the consort of~~ or the dharma consort (dharma mudra). This practice is the same as before, but when the consort's red bodhicitta and your white bodhicitta meet at the place of the union of both genitals, inside these 2 bodhicittas you have to visualise the one-pronged pink vajra in the middle of these 2 then concentrate single pointedly on the pink vajra, your mind is inseparably mixed with it; as the result of your strong concentration the airs enter in the central channel and you realise the successive ~~experiences~~ experiences of the entering abiding and dissolving of the airs in the central channel and you realise the different appearances of the death process, and the clear light, because of the burning of the psychic heat you enter in the simultaneously born bliss and emptiness from the unified state of clearlight bliss and emptiness you arise the strong intention to appear in the form of the sambogakaya and you manifest a duplicate heruka, place your mind in the divine pride of the sambogakaya, next you wish to appear in the form of the nirmanakaya by entering back in the original heruka as the wisdom being enters the pledge being, place your mind in the divine pride of the nirmanakaya. So, you meditate in the same manner here on the 8 signs and on bringing the 3 kayas in the path.

The fourth consort or the ultimate consort which is the visualisation of the mahamudra or great seal. Here the visualisation is similar to what was previously explained, but here you visualise

When it is said to bring the upper air down it means that you have to inhale through both nostrils and bring the air down through the central channel to the navel, ~~there~~ is no way that you can bring air up from the anus, it means that you have to close tightly the ~~xxx~~ anus. In this method when you bring airs from above and below to you make them join at the navel where you have visualised the dharma chakra, now you hold the airs, you visualised the five droplets inseparable from your mind, the inner fire of tumo of the navel causes the 5 droplets to burn, the fire of the 5 droplets causes the 5 syllables lam, mam, pam, tam and hung ~~xxxxxx~~ at the heart to burn, these melt and drip down on the fire itself making the fire of tumo to blaze ~~xxx~~ again upward through the central channel and causes the syllable HAM at your crown to burn and melt in the bodhicitta, as soon as it melts it ~~fix~~ drips down on the fire of tumo again, the fire blazes up with the sound of burning, it raises upward through the central channel causing the burning and melting of the HAM at the crown, making the bodhicitta to melt and drip on the tumo fire which flames increase burning bigger and bigger and they go out through your right nostril, at this moment you viz all the buddhas, bodhisattvas, ~~xxxxx~~ heroes and heroines of the 3 times in front of you at the level of your brow. As soon as the fire leave your right nostril, it penetrates through the left nostrils of all the holy beings causing the 5 syllables lam, mam, pam, tam and hubg at their hearts to burn, the syllables melt in bodhicitta and all the buddhas, bodhisattvas etc, realise the uncontaminated great bliss and they become totally satisfied, finally the transcendental wisdom of the dharmadhatu inform of a white milky nectar streams out of the ~~x~~ right nostrils of all the holy beings and it enters through your left nostril. The syllable HAM at your crown which was burnt is revived by the nectar, the bodhicitta nectar continues to flow down your central channel and rests at your throat, ~~ix~~ next it flows down to the heart and revivies the five burnt syllables, then the nectar flows down to the navel where it revives the five droplets.

To practice this visualisation again and again causes the exceptional tumo to burn up and the bodhicitta to drip down bringing you the experience of the unified nature of great bliss and emptiness, remaining in this bliss and emptiness you have to try to bring the appearances of the complete 8 signs, when from the clearlight you ~~x~~ manifest as sambogakaya, from it you appear as the nirmanakaya. You pce as before the 3 kayas. We try to practice the reflective meditations of the 5 stages of the completion stage to place good karmic imprints on one's mind, and to accumulate both collections of merit and wisdom, for these reasons we do such practices otherwise we haven't reached the level of practicing the completion stage as we ~~xxxxxxx~~ haven't reached the stable realisation of the generation stage, and without the latter we cannot realise the ultimate realisation of the completion stage. The generation stage is practiced with the purest bodhicitta realisation, a successful practice of the generation stage leads into the gradual practice of the completion stage by starting with the first stage of the self blessing, the realisation of the seclusion of body is reached with the stable realisation of the generation stage, doing the vajra recitation of the 3 syllables results in loosening the knots restricting the central channel at the heart,

this results in the realisation of the isolation of mind. With the practice of the vajra recitation, all the airs enter the central channel, but the all pervasive air is the most difficult air to fully gather in the central channel. The continuous practice of the vajra recitation of the vajra stage enables all the nerves to become serviceable, the signs to appear, and the mind to manifest in the clear light of the dharmakaya, in the forms of the sambhogakaya and ~~the~~ nirmanakaya.

When you look inside a straw you can see that the straw is thinner at the different sections ^{showing} of its growth, the different chakras of the central channel are twisted and constricted the practice of the vajra recitation straighten and make of equal sizes all the twisted ~~narrow~~ narrow nerves resulting in making all the airs in the central channel, but it is impossible to make the all pervasive air to absorb fully like at the time of the actual death. But with the vajra recitation and by depending on the four consorts all the airs ~~including~~ including the all pervasive air are made to enter the central channel, this results in the realisation of the isolation of mind and the real form of the illusory body is gained. The illusory body is achieved after the realisation of isolation of mind by depending on one of the consorts.

The fifth stage of the completion stage is called the unimaginable. This stage has 2 parts: - the unimaginable of appearance, and - the unimaginable of the empty. In the fourth stage you have revived the syllable HUNG at the heart, concentrate one pointedly on the Hung, think that your mind is inseparable from the letter, make the airs enter, abide and dissolve in the central channel, this dissolution is different from the previous ones ~~is~~ because now the all pervasive air is dissolving. After entering in the appearance of the clear light you visualise that you now appear in the form of the illusory body of the third stage, the illusory body enters in the ordinary body and remains in the form of illusory body, the impure illusory body giving teachings and working for the sake of sentient beings is the unimaginable of appearance. After that you enter in union with one of the four consorts, and dissolve the entire phenomena including your whole body into the Hung, the Hung absorbs in itself and becomes the ultimate meaning clearlight. You appear from the meaning clearlight in the form of the illusory body, and this is the pure illusory body. The pure illusory body is created but the ultimate realisation has still to come. To gain the ultimate realisation you enter in the ordinary body and unite with one of the 4 consorts, you realise the 4 great joys and experience the simultaneous born bliss as the result you now realise the state of the great unification. From this pure state of unification there is no need to ~~you~~ appear in the ordinary form, anyhow from that vajra body you have psychic powers and can emanate many different forms to help sentient beings. Both, the body and mind have been purified, and from that the unified nature of the stage on no more learning is entered and enlightenment is realised. By the practice of the initial stages up to this point enlightenment is reached with the realisation of the unification of no more learning, as result the dharmakaya, sambhogakaya, and nirmanakaya do not have to be manifested one after the other but all three different aspects are manifested in one moment.

You can do reflective meditation of the 5 completion stages because Tsong Khapa wrote in his teachings on herula called Ngondrubnyima that in order to gain the ^{later} high realisation of the completion stage one had to meditate on it to ~~place~~ place now good karmic imprints in one's mind. So after ~~meditation~~ meditating on the generation stage by keeping all the vows, in order to experience external and internal bliss ~~later~~ it is taught in texts that completion stage meditation can be done. So, we are allowed to meditate on the 5 stages of the completion stage. Ideally to meditate on the completion stage a meditator should have a stable realisation of the 1 generation stage, when he does have it he meditates on the first stage of the self-blessing of the completion stage. When he has successful signs of the entering, abiding, dissolving of the airs in the central channel he reaches the clear light and places divine pride on the three kayas. He then meditates on the multiple vajra of the second stage, he carries on to the third stage of filling the ~~vajra~~ jewel, to the fourth stage of jalandara, and finally to the fifth stage. For us to successfully realise each stage would take a long time to even have a stable realisation of the gross generation stage is difficult, therefore to place good karmic imprints in one's consciousness the reflective meditation of the completion stage is done. Here only the practices during waking have been explained, in sleep one has to practice so as to be able to enter in the dharmakaya, from the dharmakaya into the sambogakaya, and from the later into the nirmanakaya, as it was already described.. When the initiation and instructions of the generation and completion stages of the body mandala ~~xxxxxxxxxxxx~~ of chakrasamvara are received reflective meditation on both stages have to be practiced ^{daily} without a break because of its great blessing and advantage, as it was already said at the time of the degeneration other ~~xxxx~~ tantric practices have to be done four times more. Practicing chakrasamvara with the three principle aspects of the path and with the lam rim there is no need to do other practices or increase the recitation of mantras, therefore chakrasamvara has been praised has the most favourable practice to gain realisations. For someone who is very interested to gain the transcendental great bliss this is the most profound practice that can be found. Those who are interested in obtaining the texts can order them from Ganden. After receiving these profound teachings you should not tell others that you have received these profound teachings from such and such and should not show the texts to everyone, but keep these teachings secret. Also you should be careful not to go to different teachers giving the method that you have obtained from your original guru; you should not go to different lamas spreading the instructions received from your root guru. If you do not even do one daily practice and go to an other teacher requesting other teachings is not a correct attitude. For i. e if you give tsampa mixed with butter to a very hungry dog he swallows it without tasting it and waits for more with big glaring eyes, so you should not act like that but should practice the teachings daily. To go to a great lama insisting to receive teaching and once it is received to carry insisting to get other teachings is just acting like the hungry dog. There exists five different texts on the generation and completion stage of chakrasamvara, those by pabongkahapa, tsongkahapa,

All these five texts are to be found in Ganden, the texts were printed by Losang Dorje a monk from ...gampa. Rinpoche told some of the life ~~xxxx~~ story of this monk and praised him.

Rinpoche " I have given you the most profound teachings that I have and you should practice hard, and should keep the practice secret, not show the texts and let other listen to the tapes because it can be harmful to your practice, the recording done for your organisation should be kept carefully and not be made available to everyone. For further clarification we should goto the disciples of the great Pabongka and Trijang Rinpoche and should not ~~take these~~ take these texts to anyone who can just read the tibetan , even if these people are able to describe the teachings it is difficult to receive blessings.

H.H. Trijang Rinpoche, Ling Rinpoche and H.H the Daila Lama should be regarded as one, you should make prayers for the long life of H.H the Daila Lama and Ling Rinpoche for the benefits of all sentient beings. You have to examine the lama well before establishing a guru and disciple relationship and rely on the teachings specially given for disciples to rely on qualified teachers.

((Osel LING))