

SUBLIME PATH  
TO  
KECHARA PARADISE

VAJRAYOGINI'S  
ELEVEN YOGAS OF  
GENERATION STAGE PRACTICE  
AS REVEALED BY THE GLORIOUS NAROPA

*COMMENTARY*

*BY*

SERMEY KHENSUR LOBSANG THARCHIN



MAHAYANA SUTRA AND TANTRA PRESS

Howell, New Jersey

1997



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*Vajrayogini*  
(Courtesy of Khen Rinpoche)



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*Note to the Reader*

If you would like to read this book,  
and be able to understand it properly,  
it is important that you receive the  
Vajrayogini initiation from  
a qualified lama.

## *Acknowledgments*

I would like to thank Steve Bruzgulis for quickly and accurately transcribing the lecture materials for this text; Wilson and Sharon Hurley for their generosity in helping to fund it; Michael Wick for his donation of computers; Ven. Ani Thupten Chönyid, Robert Chilton, Janis Braden, and Laura Gewissler for their many hours of technical and editorial assistance on the final draft; and Artemus B. Engle, Vincent Montenegro, and Maria Montenegro for editing the manuscript.

## *Editors' Note*

This commentary was compiled from a series of teachings given by Khen Rinpoche on the Vajrayogini practice in 1994 and 1995. Additional material was taken from an extensive library of audio tapes of earlier teachings.

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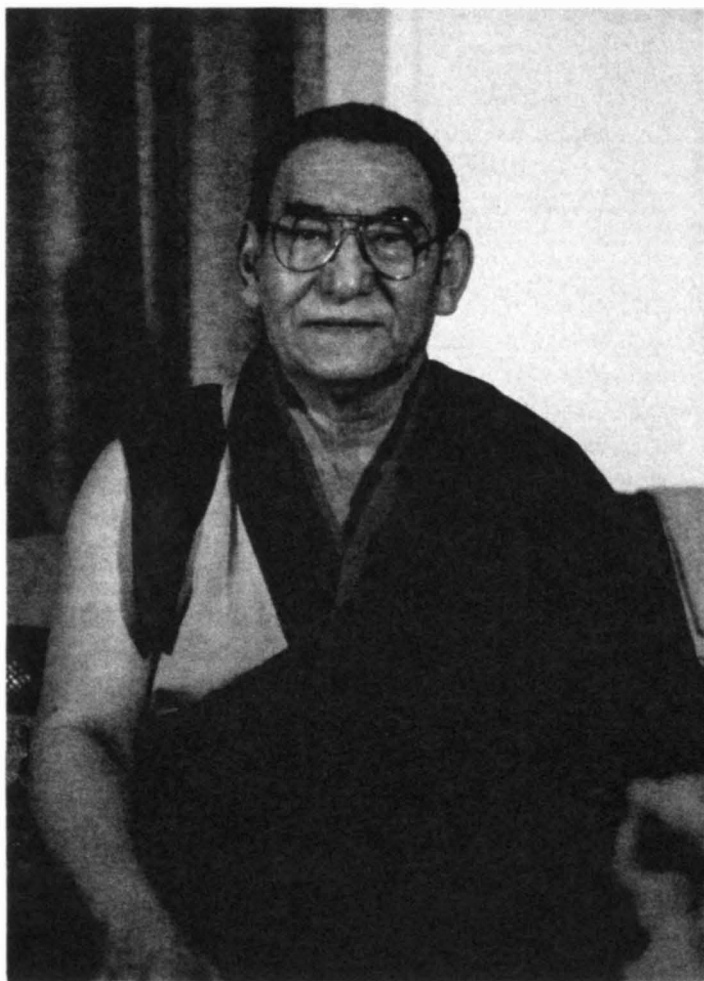
## About Khen Rinpoche

 SERMEY KHENSUR RINPOCHE LOBSANG THARCHIN was born in Lhasa, Tibet in 1921. He entered the Mey College of Sera Monastery at an early age and proceeded through the demanding twenty-year program of Buddhist philosophical studies. Upon successful completion of the public examination by the best scholars of the day, Rinpoche was awarded the highest degree of Hlarampa Geshe with honors. In 1954 he entered *Gyü-me* Tantric College, completed the course of study, and later reached a high-ranking administrative position.

In 1959 Rinpoche fled Communist-occupied Tibet along with the Dalai Lama and tens of thousands of other Tibetan refugees. Actively involved in the education of Tibetan children in India, he helped compile a series of textbooks for the Tibetan curriculum and taught at several resettlement schools including those at Darjeeling, Simla, and Mussoorie.

In 1972 Khen Rinpoche came to Howell, New Jersey to participate in a Buddhist translation project. Several years later he was invited to serve as Abbot of Rashi Gempil Ling, a Buddhist Temple established by Kalmuk Mongolians. Rinpoche also founded the Mahayana Sutra and Tantra Center, with branches in Washington, D.C., New Jersey, and New York, where he has taught extensively for more than twenty years.

In 1991 the Dalai Lama appointed Khen Rinpoche Abbot of Sera Mey College in south India, a position he held for two years. Since returning to the United States, he has continued to teach as well as direct a number of projects dedicated to Sera Mey's restoration and to the flourishing of Buddhist Dharma in the West.




Sermey Khensur Lobsang Tharchin



## PREFACE

May the root and lineage lamas—  
Who gained Vajradhara's state in one lifetime  
Through pleasing their supremely realized lamas  
With many austerities that were so difficult to do—  
Remain seated atop my head enjoying blissful delight.

 THIS BOOK IS INTENDED FOR THOSE FORTUNATE persons who wish to achieve Buddhahood within their very lifetime, despite the unfavorable circumstances of this degenerate age. However, a series of prerequisites must be met before anyone can undertake to practice the instructions described here. You must begin by taking refuge in the Triple Gem and generating the altruistic aspiration to achieve enlightenment for the sake of all sentient beings. Then, starting with the practice of how to serve a spiritual teacher properly, you must gradually train yourself in all the topics of the teaching known as the stages of the path for the three types of practitioner. Following this, you should rely on the saving guidance of a Mahayana spiritual teacher who can allow you to enter the door to the secret practices of the Vajrayana tradition. This is accomplished by properly receiving from him the four levels of an Anuttarayoga Tantra initiation in the mandala of either Chakrasamvara, Guhyasamaja, or Vajrabhairava. Of these three, the ideal would be to receive this initiation in the mandala of Chakrasamvara. In addition, it is essential that you properly observe all the vows and pledges that are given during the initiation.

After meeting these requirements, a practitioner is fully qualified to enter the mandala of the supremely holy Vajrayogini and to receive her blessing in the form of a four-stage initiation. Following that, you should seek to obtain a complete teaching on all the common and unique instructions of the two stages of her profound path. In addition to hearing the instructions, you must strive to gain a clear and certain understanding of how to practice them, so that

you can carry them out continually throughout the six sessions of each day.

The spiritual practices of Vajrayogini's path are divided into two levels known as the generation stage and completion stage. Of these, I have mainly explained here the practices that relate to the generation stage. In doing so, I followed the outline of the eleven yogas, which begin with sleeping yoga, waking yoga, and so on as set forth by the great Sakya patriarchs. The instructions relating to these eleven practices are presented in the context of a word-for-word explanation of the Vajrayogini sadhana ritual. This commentary is based on the understandings that I myself gained from profound teachings on the instructions handed down by the former lamas of this lineage. I have also described many unique instructions that ordinarily must be received orally and are not explicitly referred to in the words of the *Dak-kye* ritual. They are included here out of concern that they might gradually be forgotten and eventually lost forever.

May whatever virtue roots that are generated through having explained these instructions to the best of my ability serve to preserve the Buddha's teaching in general, and especially the teaching of the supremely holy Vajrayogini. Her instruction is the quintessence of Chakrasamvara's mother tantra system, which itself represents the quintessence of all the esoteric teachings of the Vajrayana. I pray that these teachings never deteriorate and that, having spread as far as the peak of samsaric existence, they remain for all time.

Khensur Rinpoche Lobsang Tharchin  
Rashi Gempil Ling  
Howell, New Jersey  
1997



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**VAJRAYOGINI'S  
ELEVEN YOGAS OF  
GENERATION STAGE PRACTICE  
AS REVEALED BY THE GLORIOUS NAROPA**



## INTRODUCTION



**T**HIS TEACHING IS NOT THE KIND VISITING lamas give when they come for a few days and explain a short text or perform a blessing ceremony. Generally, we are all impermanent. You have the expressions “permanent job” and “temporary job.” We can learn something from these. It is in this sense that the teaching given here is “permanent” and the lama is also “permanent.” I have been giving instructions on this practice for nearly twenty years. It has been like a permanent job. In this sense the students are also “permanent,” since they have been studying it for that long. Similarly, the practice itself is “permanent” since it is one that you do regularly—the kind that you study and learn throughout your whole life.

Here you will get instruction on a few pages of the teaching; but that is not enough to make it a permanent practice. You have to put these instructions into a “permanent file” that you will use for as long as you live. These instructions are the guide for your main practice.

You might ask yourself, “Why is he giving me a permanent teaching? Why are we studying it? Why should we make this a permanent practice?”

In this country there are many kinds of insurance: life insurance, medical insurance, car insurance, house insurance, property insurance. I don’t have to tell you what insurance is—you buy insurance because you believe you’ll have problems in the future and will need help to get through them. When you get insurance you think, “This will help me; this will protect me.” But these ordinary kinds of insurance will only help you in this life.

Why do you buy insurance? You think, “I’m scared. I’m afraid.” Afraid of what? You’re afraid that you’ll have all kinds of problems; that you might get sick, have an accident, or that your house might

burn down. There are many different problems we can experience. So you say to yourself, "I buy insurance because I'm scared. That's why I pay for insurance." Your fear is what urges you to buy insurance and make your payments. But all these problems relate only to *this* life. When this life is finished, all of its problems will also be finished.

Even now you are coming to this teaching looking for insurance. But the kind you're looking for is ultimate insurance that covers you for a much longer time—an insurance for your future lives. You think, "In the future when problems come, I will need protection; I will need someone who can help me. So I'll look for the best insurance, an infallible insurance company that will never go bankrupt and will never turn me down." That infallible insurance is Buddhahood. Once you attain Buddhahood, you will be saved automatically. At that time you won't have to worry because all your problems will come to an end.

But how do you get rid of those problems? How do you get that insurance? You have to get that insurance from the infallible president of the Infallible Insurance Company. You have to receive instructions and get the insurance from him. Who is that president? Buddha. How do you get instructions that will insure you? From Buddha's teachings. And how do you make the payments? By doing your daily practice. You have to learn the instructions and practice them daily. Because both the teacher and the teachings are infallible, you will definitely get the result. It's like that. You have to achieve Buddhahood since it's the ultimate infallible insurance you're looking for to protect you in the future.

Of course there are many, many stages in the process of getting that insurance; you have to follow them one by one, step by step. One method is the Hinayana path that will provide you with temporary insurance but not ultimate insurance. In order to get ultimate insurance you have to practice the Mahayana path. But if you practice the Mahayana path according to the Sutrayana way, it takes eons and eons to get that insurance. Buddha Shakyamuni himself practiced that path for many, many eons and finally succeeded in getting the ultimate insurance. Therefore, even though you may enter the Mahayana path, if you follow the Sutrayana way, it takes an extremely long time to get that result.

Here there is a very crucial point that you have to understand. From your side you cannot get discouraged and think, "Oh, I can't practice for that long. I can't work so hard for that long." From the practitioner's side, it is improper to think that way. You must decide, "No matter how long the practice takes, no matter how difficult it is, I will do it. I will keep going until I completely finish the practice." From your own side, you have to make that kind of decision.

But you must also reach a second decision, which is to look at things from the perspective of others, and think, "If I follow the Sutrayana way for that many eons, all sentient beings will have to continue suffering for that entire time. I cannot bear to let these mother beings suffer in samsara for that long. I cannot *bear* it. A mother wouldn't just stand by while her kids were burning in a fire or drowning in a lake. There is no time to wait. She would immediately do whatever she could to rescue them. Similarly, you should think, "I cannot bear to let all sentient beings suffer in samsara for that many eons. Therefore, I want very much to help them as soon as possible, to save them from their suffering, to liberate them." That is the decision you have to reach by considering things from the perspective of all mother beings.

"But how can I do this quickly? I cannot bear to let all sentient beings suffer in samsara for eons and eons. I want to help them as soon as possible. Is there a way to do this very quickly?" If you were to ask the Buddha this question, he would say, "Yes, the way to do this is to enter the tantric field of practice. It is not enough that you study and practice only the Sutrayana teachings; you must also enter the tantric vehicle; you must practice Tantrayana." That is the answer the Buddha would give you.

There are four levels of practice in Tantrayana. However, not every one of these has the quality that enables you to help sentient beings immediately. Action Tantra (*ja gyü*) doesn't have that quality. Performance Tantra (*chö gyü*) doesn't have it. Yoga Tantra (*neljor gyü*) doesn't have that quality either. Only Highest Yoga Tantra (*neljor lana mepey gyü*) has that quality. Highest Yoga Tantra is the highest level of tantric practice. The short name for this kind of tantra in Tibetan is *la-me gyü*. *Gyü* means tantra; *la* means higher or above; *me* is the negative particle. Therefore, *la-me gyü* means the unsurpassed or Highest Yoga Tantra. You have to enter this tantra.

Even though Highest Yoga Tantra is the level of tantra that you must enter, it has many different forms. In our Ganden Oral Transmission Lineage (*ganden nyen gyü*) the three most important tantras are Guhyasamaja, Chakrasamvara, and Yamantaka. Among these, Guhyasamaja and Yamantaka are known as father tantras; Chakrasamvara is a mother tantra. Where do the terms “father tantra” and “mother tantra” come from? They come from your knowledge and from a Buddha’s knowledge. We have both the father tantra’s basic substance and the mother tantra’s basic substance. Along with the basic substances of these two systems, there are also the father and mother tantras’ paths and their ultimate goals.

Among the three tantras I mentioned, Chakrasamvara is the name of the male deity in the mother tantra system. A line from the Vajrayogini ritual says, “glorious Heruka, the King of Tantras...”<sup>1</sup> Heruka is the name of the male deity who is the king of the mother tantras; his consort is the queen of the mother tantras, or Vajra Queen. The next line of the ritual refers to her when it says “The Vajra Queen’s supreme near-essence mantra.”<sup>2</sup> So the Vajrayogini tantric teaching system is also a mother tantra. Among the mother tantras, the Vajrayogini tantra is the Vajra Queen’s system of practice and the Chakrasamvara tantra is the King’s system of practice.

This division into mother and father tantras is based on whether they emphasize the miracle body (*gyülü*) or clear light (*wösel*). *Gyülü* means Buddha’s miracle body. *Gyu* is short for *gyuma*, which means miracle; *lü* means body. *Wösel* means the mind’s ultimate brightness, the brightness of the mind’s ultimate wisdom. Therefore, the systems that emphasize the crucial points relating to the miracle body belong to the category of father tantras, while the systems that emphasize teachings on the clear light of ultimate wisdom belong to the mother tantras. Since Guhyasamaja is a father tantra, its teachings emphasize the miracle body, describing what it is, how to achieve it, what it is made of, how to practice it, and so forth. The Vajrabhairava<sup>3</sup> tantra is

<sup>1</sup>The line in Tibetan is: *Heruka pel gyü-kyi gyelpo le...* This line appears in “Prayer to See the Glorious Face of the Queen of Kechara.” See page 262.

<sup>2</sup>*Ibid.* *Dorje tsunmö nyewey nyingpo chok.*

<sup>3</sup>An alternate name of the deity Yamantaka.

also a father tantra system and it too emphasizes the miracle body. Chakrasamvara's system, however, is a mother tantra, which emphasizes the clear light of ultimate wisdom.

The reason there are different kinds of father tantras and mother tantras like Guhyasamaja, Chakrasamvara, and Vajrabhairava is that each disciple has different wishes, abilities, and propensities. If you teach certain disciples about clear light, it won't help them to produce the proper result right away. However, if you teach the same disciples about the miracle body, they will quickly achieve results and will also achieve clear light in the process.

Both the father and mother tantra systems are referred to as *nyi me-kyi gyü* or Non-Dual Tantra. *Nyi* means two; *me* means not separate; *gyü* means tantra. Guhyasamaja, Chakrasamvara, and Vajrabhairava are all forms of Non-Dual Tantra. This kind of tantra combines both the miracle body and clear light. None of these tantras teaches either of these aspects exclusively; all of them contain teaching systems that relate to both. The emphasis of a particular tantra may differ, but the main elements of the teaching, as well as its function and results, are all the same. Therefore, we call all of these systems Non-Dual Tantra.

The tantric college where I entered the practice of Non-Dual Tantra is called Lower Tantric College or *Gyü-me*. *Gyü* is the general name that refers to tantra. *Me* means lower, referring to the college's geographical location. It got that name because it was situated in a lower place relative to the other main tantric college, which was called *Gyütö*, or Higher Tantric College. *Gyü-me* is also known by the secret name *Sangdu Dratsang*. *Sangdu* means Guhyasamaja; *Dratsang* means college, that is, Guhyasamaja College. It is so called because the main practice and teaching system studied there related to the Guhyasamaja tantra. We had to study the Guhyasamaja school system for the first six months of the Tibetan calendar. For the seventh, eighth, and ninth months we studied the Chakrasamvara school system. Then for the final three months we had to study the Vajrabhairava school system.

I was very lucky to attend *Gyü-me* Tantric College. During one period, all five hundred monks in the college studied and practiced the Chakrasamvara system together for three months. Following that, we stayed in retreat for seven days. Each day of this retreat

started at what we called morning but what you would call late night, or eleven o'clock. We would get up, wash our face and hands, and sit down to practice together. Then we were brought tea for our breakfast. After that we had to recite and meditate on a ritual until about six o'clock the following morning. It was unbelievable. At the end of the retreat all the monks had to gather together and do a *jinsek* or fire offering ceremony. During both the retreat and fire offering, I served as leader for the rituals. It was an incredibly wonderful and especially significant time for me.

Some tantric systems have a body mandala practice and some do not. For example, the Yamantaka tantra does not have a body mandala practice. Tantric systems that do include this practice are more profound and efficient. The Guhyasamaja system, which we call *gyü-gyi gyelpo*, or the King of Tantras, is one of the tantras that includes a *lūkyil* or body mandala practice. In this practice you transform thirty-two parts of your body into the thirty-two deities of Guhyasamaja's mandala. Those thirty-two deities are generated from thirty-two separate parts of your body.

Chakrasamvara has a body mandala practice that is even more profound and more efficient than Guhyasamaja's body mandala practice. Chakrasamvara's body mandala is not generated by transforming thirty-two parts of your physical body into thirty-two deities. Instead, you are transforming sixty-two different parts of your body's nerve branches. These nerves function at various places throughout your body, such as the eye, ear, nose, tongue, and so on. Here, you transform the outer tips of those nerves into the sixty-two deities of Chakrasamvara's mandala.

Now, the body has three levels: a rough body, a subtle body, and a very subtle body. In Tibetan we say *lū la rakpa trawa shin tu trawa*. In the Guhyasamaja system the rough body is what we turn into the body mandala's deities. In Chakrasamvara's body mandala, we turn the nerves of the subtle body into deities. Because the substance is subtle, the practice likewise becomes more subtle. This is why Chakrasamvara's body mandala is more efficient and profound than Guhyasamaja's body mandala.

In Vajrayogini's body mandala practice, it is not the outer tips of the nerves that are transformed, but rather the inner tips or roots of the nerves located within the heart chakra. This is where the thirty-



seven dakinis of the Vajrayogini body mandala are practiced, making this body mandala practice more efficient than the other two I mentioned. Here, the meditation practice consists of turning the inner tips of your nerves into dakinis or deities. In this form of body mandala practice your mind has to be very flexible; you are visualizing “outer” objects—that is, those thirty-six dakinis—but you are visualizing the entire body mandala inside your heart chakra and meditating on it there. Sometimes those dakinis are visualized as being life-size, sometimes as large as mountains, but they always fit comfortably in your heart chakra. This kind of agility of concentration is known as *ting nge dzin-gyi tsel*. That is what makes this a most profound tantric practice.

You received the initiation and teachings on this already. I hope it has stayed in your mind and that you are practicing it sometimes. If you don't practice it, you will forget it. Do not forget it! You should remember it. How can you make sure that you remember the practice? What can you do? You can practice every day. Then it will become clearer and clearer and your practice will get better and better.

I have said that meditating on the body mandala of Chakrasamvara's school system is a very profound and efficient practice. Why is it so efficient, so profound, so holy? Because Buddha Shakyamuni himself appeared in Chakrasamvara's complete mandala and taught the *Chakrasamvara Root Tantra*. That *Root Tantra* has fifty-one chapters of which the first describes in brief the categories that make up the entire Chakrasamvara teaching. Chapters two to fifty present all these subjects in detail, one by one. Chapter fifty-one summarizes all of the meanings contained in the previous chapters, so that practitioners can learn about how to begin the practice, what kind of progress to expect, and the goal they can reach. These explanations are gathered together in this way for the benefit of followers. We call the subject matter contained in the fifty-first chapter *de nyi chu shi* or the “fourteen essential topics.” Because it is so holy, I have urged you to recite at least this small portion of that chapter. It plants very holy seeds in your mind, which is why we recite it regularly.

Gö dang chakgya nga la sok/  
 Sherab yenlak pur bu gur/  
 A-li ka-li she jö ne/  
 Gyu sok tongpa ngön drowa/  
 Juk pa dra la sok pa ne/  
 Ji si dü pey jor den pa/  
 Dütsi tsim-je nya ngen de/  
 Lak pey chöpa wang kurwa/  
 Go cha chenpö yang dak sung/  
 Ngak nam kun-gyi chöpar ja/  
 De tar de nyi chu shi ni/  
 Dor dü ne ni she pa yin/

The attire, the five mudra ornaments, and the rest;  
 Wisdom's limbs; dagger and tent;  
 Uttering the vowels and consonants;  
 The cause and so forth, which are preceded by voidness;  
 From the entering of the *nada* and so on;  
 Until the yoga of absorption;  
 Nectar that satisfies; dissolution;  
 Hand offering; initiation;  
 Protection by great armor;  
 Worshipping with all the mantras—  
 With these I have taught in brief  
 The fourteen essential topics.

In the term *de nyi chu shi*, *de nyi* means category or essential topic; *chu shi* means fourteen. The entire Chakrasamvara teaching system is included in these fourteen essential topics; all of these are also contained in the Vajrayogini practice. Therefore, the Vajrayogini teaching system, together with the related practices and recitations, contain all of the Buddha's general teachings. In particular, it also contains the quintessence of all the Buddha's tantric teachings, including the Chakrasamvara tantra and all the father and mother tantras.

The Vajrayogini teaching system and practice has three unique characteristics. The first is that it is a great collection of instruction; *me-ngak du chewa*. *Me-ngak* means instructions of both sutra or tantra.

*Du chewa* means a great collection; that is, all the sutra and tantra instructions are included in Vajrayogini's teaching system with no crucial points left out. This characteristic is particularly important for Westerners. Since most of you are so busy, you need the most efficient, easiest, and most complete kind of practice.

The second characteristic is that this instruction is easy to practice, or *lak tu lang dewa*. This characteristic relates to the visualization. The Guhyasamaja system includes a mandala that contains thirty-two deities, each having a specific color, mudra, and holding different instruments. Similarly, Chakrasamvara's mandala has sixty-two deities. The visualization in the Vajrayogini practice is much easier. The mandala consists of a double *chönjung*, or dharma source, within which you visualize a single deity—you yourself in Vajrayogini's nirmanakaya form. Therefore, Vajrayogini's practice is easy for you to do.

The third characteristic is that by doing this practice the goals are achieved especially quickly, or *ngödrup hlakpar nyurwa*. In order to spiritually tame beings who are overcome with desire, Vajrayogini appears in the world in the form of an ordinary woman and bestows her blessing upon practitioners. Since worldly beings are overcome with desire, Vajrayogini and the wisdom dakinis take on ordinary forms and act on their behalf. Whenever those who have entered the practice come into contact with these beings, their minds are blessed. Also, just through practicing Vajrayogini's quick path and by coming into contact with these divine beings, the practitioner will have no difficulty achieving outer and inner *Kachö*, or Vajrayogini's paradise, and will be able to achieve the attainments without great difficulty.

You also have to know the value of this teaching system. The more you learn about Vajrayogini's practice, the more you'll understand how valuable it is and the more you'll progress. The more you study and strengthen your faith in the practice, the more knowledge you will gain. You have to understand that what you are doing is extremely valuable and important.

This teaching system comes from Buddha Chakrasamvara. In this form he is very difficult to visualize since he has four faces, twelve hands, and holds twelve different instruments. However, in the Vajrayogini ritual you only have to visualize Buddha Vajradharma (*Sang-gye Dorje Chö*). A description of that visualization is found in

the *Dak-kye*: *Sang-gye Dorje Chö-kyi nampa chen kundok marpo...* (see page 79), which means he is visualized as red with one face and two hands holding a vajra and bell crossed at his heart. Sang-gye Dorje Chö is an infallible lama, an infallible teacher. We call him *lama tsema*. *Tsema* means infallible. This is the first of four infallibilities that the teaching possesses.

The second infallibility is *lung tsema*, or infallible teaching. *Lung* means main scriptural source of the teaching, which is those fifty-one chapters of the root tantra taught by Buddha. He also taught an explanatory tantra called *Dorje Kandro* (Vajradaka). These are the main sources for the *Dak-kye*. This is not just someone's idea that was researched and put together to make a teaching. It is not like that.

The third infallibility is *tenchö tsema* or infallible treatise. *Tenchö tsema* refers to the instruction handed down by Naropa as well as his original composition known as "Naropa's Small Treatise" (*Shung Chung*). How did he compose that treatise? Vajrayogini appeared to Naropa again and again and taught him the meaning of the root tantra's fifty-one chapters, as well as explanations relating to the teachings and practices of the *Dorje Kandro* tantra. Naropa composed his work based on all these instructions that he received directly from Vajrayogini. Therefore, his treatise is also infallible. Our *Dak-kye* is based on this text.

The fourth infallibility is *nyam nyong tsema* or infallible experience. After having received teachings directly from Vajrayogini and having practiced them, Naropa gained perfect knowledge and experience. This teaching includes infallible experience because it is based on the knowledge he acquired.

It is because this teaching has these qualities that I told you to consider the *Dak-kye* and this teaching system as your "permanent" practice. These should be your "permanent" object of study and you should become "permanent" students of this practice. Its ultimate goal should be your "permanent" goal.

When you realize the value of these Vajrayogini teachings you will feel urgency about studying them. But who can study them? You have to be qualified to study and listen to these teachings. The first qualification is that you must at least practice renunciation, bodhichitta, and correct view, or as they are known in Tibetan, *ngenjung*, *jangsem*, and *yang dakpey tawa*. Even though you may not

have gained complete knowledge of these subjects, at least you have to have a clear understanding of what they are. We call these three kinds of knowledge “the three principal aspects of the path” or *lam-gyi tsowo nam sum*. It was Mañjushri who referred to them by this name when he transmitted them to Je Tsongkapa.

The first of the three knowledges is *ngenjung*, or renunciation. *Ngenjung* means definitely leaving or emerging from; that is, leaving samsara and becoming free from its suffering. The second knowledge is *jangsem*, or bodhichitta. The *jang* in *jangsem* refers to Buddhahood, and *sem* means the mind that wants very much to achieve Buddhahood in order to benefit other beings. The last of the three knowledges is *yang dakpey tawa*, or correct view. *Yang dakpa* means perfect or correct; *tawa* means view. Correct view is the cognitive state whose object is the real nature of all phenomena, including your own real nature, your body’s real nature, your mind’s real nature, and the real nature of other beings’ minds and bodies. You have to practice in order to realize your most subtle air and mind by awakening it. In this practice correct view refers to the realization of this most subtle air and mind.

You have to gain these three knowledges in a genuine and uncontrived way, or what we call *chöma ma yin ba*. *Chöma* here means to generate these knowledges in your mind temporarily or artificially through a process of reflection. *Chöma ma yin ba* means being able to generate them automatically and without effort. For example, if someone were outside talking about President Clinton and he was inside and heard them, he would immediately think, “Oh, they’re talking about me.” That thought would arise automatically and would not have to be produced artificially. He has that quality already. That is the meaning of *chöma ma yin ba*. Even if you cannot gain these three knowledges in an uncontrived way, you must at least be able to generate them artificially. It is very important that you produce them temporarily; you should try to hold them in your mind as long, as clearly, and as firmly as possible. Eventually, of course, they will arise spontaneously in your mind.

After having understood these three principal aspects of the path, you can take initiation. Initiation means getting permission through planting seeds. Permission means to be allowed to hear, to study, and to practice the tantric teachings. The seeds of understanding that

are planted during initiation are encouraged to grow through your study and practice. Study and practice are like the water and fertilizer that will cause actual seeds to ripen and sprout.

The function of the initiation is to plant seeds. Getting initiation means to have understood well what you heard; that is, your understanding is the seed that is planted. To say you got the initiation means that you got the seeds because you caught the meanings. Initiation is not just hearing the sound of bells and damarus, but clearly understanding what you heard. If you received the initiation and got those seeds, but don't make the effort to produce a sprout, those seeds won't last very long and will eventually be destroyed once you forget these teachings. Just as real seeds are eaten by bugs and other creatures, if you neglect these, soon there will be nothing left of them. So, before the seeds of the initiation disappear, you must listen to these teachings, study, and make progress.

This teaching system has two stages: generation stage (*kye-rim*) and completion stage (*dzok-rim*). These are the two main paths that allow us to gain the ultimate spiritual insurance. The teaching I am giving you here will deal mainly with the eleven yogas of Vajrayogini's generation stage. Generation stage is related to the process of taking birth. Ordinary birth comes from an ordinary bardo or intermediate state, and an ordinary bardo comes from an ordinary death. For an ordinary person these three stages will definitely come in the future. However, a good tantric practitioner does not allow them to occur in the ordinary way.

What is the main purpose of our practice? It is to transform ordinary death, the ordinary bardo state, and ordinary rebirth into the path. This is accomplished by the practice that relates to a Buddha's three bodies (*ku sum lam kyer*). *Ku* means body, a Buddha's body. In Sanskrit it is called *kaya*. *Sum* means three, or a Buddha's three bodies; *lam kyer* means to take up as the path.

A Buddha's three bodies in Tibetan are called *chö ku*, *long ku*, and *trul ku*. *Chö ku*, or *jñanadharmakaya* in Sanskrit, means a Buddha's wisdom body; *long ku*, or *sambhogakaya*, means enjoyment body, or a Buddha's deity body; *trul ku*, or *nirmanakaya*, means emanation body. Buddha Shakyamuni, who appeared in India many years ago, was a Buddha's *nirmanakaya* form. Since he wanted everyone to be

able to see him, he manifested himself in the form of an ordinary human being.

The Buddha's enjoyment body is his deity form that resides in a paradise. The only disciples and followers who can perceive this body directly are Mahayana Bodhisattva Aryas. Even if the Buddhas were to appear in this world in their enjoyment body form, we would not be able to see them. For example, long ago Asanga meditated for twelve years on Maitreya. From the day he began his meditation, Maitreya came to his place and appeared before him, but Asanga could not see him because he appeared in his deity form, in the enjoyment body or sambhogakaya.

In our practice we have to transform the three ordinary experiences of death, bardo, and rebirth into paths for achieving these three bodies of a Buddha. This is what is meant by taking the three bodies as the path or *ku sum lam kyer*. As practitioners we have to use these three result kayas as the object of our paths according to our level. There is a generation stage *ku sum lam kyer* practice and a completion stage *ku sum lam kyer* practice. Here I will be teaching you the complete set of teachings that relate to the generation stage practice of taking the three bodies as the path. This *ku sum lam kyer* practice has three parts, which will be explained later.

You have to do generation stage *ku sum lam kyer* with your meditation, concentration, and visualization. You do this by purifying your ordinary samsaric body and turning it into light. Then turn this light into emptiness. Having done this, think, "I am now in the jñānadharmakaya form. That's me; I am that." From that emptiness you appear in the deity's form; that is, in Vajrayogini's form. This is what you do while meditating. Then you visualize yourself in sambhogakaya form and again think, "That's me; I am that." Finally, you visualize yourself in nirmanakaya form, thinking, "That's me; I am that." You have to have this structure in your mind.

Even though you haven't actually achieved these kayas yet, you have to meditate on them firmly as if they were real, as if you had already achieved them. This is what is called "divine pride" (*ngagyel*) and "pure appearances" (*sel-nang*). In the tantric field we call such practice *chömey neljor*, *takpey neljor*, or *kye-rim neljor*—synonyms meaning "produced by the practitioner's meditation."

There are also two classes of generation stage practice: rough generation stage (*kye-rim rakpa*) and subtle generation stage (*kye-rim tramo*). Eventually you can learn and practice both of these, but first you have to finish rough generation stage practice. Once you've achieved that, you get a promotion to do subtle generation stage practice. Even if you cannot achieve those levels, at least by practicing them you plant positive *bakchaks*, or seeds, in your mind. If you do not finish those practices in this lifetime, should you have a good opportunity in the future, you will have the seeds and the knowledge of how to practice them.

Of course you cannot achieve everything immediately, just like that! It shouldn't be boom, boom, boom and then burned out like fireworks. Those are always very nice to watch, but the next morning there is nothing left but a little trash here and there. Your practice shouldn't be like that; it should be steady, like making the Empire State Building—starting from the bottom, building up, and then finishing at the top. Once it is completed everyone can go there and enjoy it.

We should be thinking, "I am terrified that I will have to experience an ordinary death, an ordinary bardo, and an ordinary rebirth, and will have to continue suffering in samsara for eons and eons. Therefore, I need some ultimate insurance." This ultimate insurance is to achieve the Buddha's three bodies. The way to get that insurance is by practicing *ku sum lam kyer*, or taking the three bodies as the path. This is the main practice.

However, in order to do this practice, your mind must be very clean. You have to transform it into a perfectly clear field where the Buddha's three kayas can mature without difficulty. Therefore, you must first clear away the stones and trim the bushes. One way to arrange and clean the field of your mind is by practicing Vajrasattva meditation (*dorje sempey gom de*), which is included in the *Dak-kye*. Once you have cleaned your mind, you have to cover it with good fertilizer, which is your virtue. So next you must collect virtue. The best, most efficient way of doing this is by practicing guru yoga (*lamey neljor*). As Buddha Vajradhara said:

*Chöpa tamche pang ne ni/  
Lama chöpa yang dak gyi/*



Having given up all other offering practices,  
Make offerings solely to your guru.

In the *Dak-kye*, guru yoga follows the Vajrasattva meditation. These two practices are the way to transform your mind into a perfect field so that the Buddha's three kayas can develop. These initial practices are definitely the best way to collect great virtue and clear away great obstacles; of course they are the "permanent" practitioner's main activity. When practicing Vajrasattva meditation and guru yoga, you have to practice in front of the merit field (*tsok shing*). But before you can practice either of these, you must first take refuge, which is the basis of all Buddhist practice. The actual *Dak-kye* ritual begins with the practice of taking refuge.

The entire set of Vajrayogini's generation stage teachings includes the eleven practices known as *kye-rim neljor chu chik*. The first three are the yogas of sleeping, waking, and tasting nectar. These three yogas are done before we begin reciting the *Dak-kye* ritual; they are not included in the recitation of the sadhana.

All eleven generation stage practices are described in the following lines by the Sakya patriarch Jetsun Drakpa Gyeltsen:

*Nyel dang dang dang dütsi nyang/  
tse-me lama dak hlar kye/  
drowa dakpey neljor dang/  
pawo pamö jin-gyi lab/  
ngak de yin de nyi chik yin/  
sam-gyi mi kyab neljor dang/  
chölam-gyi ni neljor te/  
detar neljor chu chik go/*

Sleeping, Waking, and Tasting Nectar,  
Yoga of Immeasurables, Guru Yoga, and  
Generating Oneself as the Deity,  
The Yoga of Purifying Beings,  
Receiving Blessings from the  
Heroes and Heroines,  
Verbal and Mental Recitation,  
The Inconceivable Yoga, and  
The Yoga of Regular Activities;  
These are the Eleven Yogas.



། ཉལ་བའི་རྣལ་འབྱོར་དང་།  
ལྔ་བའི་རྣལ་འབྱོར་དང་།  
བདུད་རྩི་ལྷུང་བའི་རྣལ་འབྱོར།




**FIRST, SECOND, AND THIRD:  
SLEEPING YOGA  
WAKING YOGA  
YOGA OF TASTING NECTAR**



**FIRST:**

## **SLEEPING YOGA**

 OF THE ELEVEN YOGAS THE FIRST THREE ARE: sleeping, waking, and tasting nectar. Birds sleep; all other animals sleep; ordinary people sleep; but yogis and yoginis should transform their sleep into extraordinary sleeping practice, which is the first yoga. How should they sleep? The easy way to do sleeping yoga is like the practice of *sam mi kyab tun mong wa*, or common inconceivable practice, which occurs later in the ritual. The inconceivable practice can be divided into two types: common inconceivable practice (*sam mi kyab tun mong wa*) and unique inconceivable practice (*sam mi kyab tun mong ma yin pa*). The one I am referring to here is the common inconceivable yoga.


There are two sleeping practices: one relates to generation stage (*kye-rim*) and the other to completion stage (*dzok-rim*). The generation stage sleeping practice involves a more elaborate visualization than the completion stage sleeping practice, and can be done by those who prefer to do extensive visualizations. The *dzok-rim* sleeping yoga is easier to practice because the visualization is not elaborate. Therefore, you should do this one as your regular daily practice. The visualization is the same as that of the common inconceivable yoga, which is the tenth of the eleven generation stage yogas.

First, emanate light rays from your heart. When these reach the outer world and all its inhabitants, they are immediately transformed into light; then withdraw this light and dissolve it into

your body. At this point, your body dissolves into the Bam syllable in your heart. That syllable then dissolves from the bottom up as far as the nada flame. Finally, the nada flame also dissolves into clear light. That clear light is a state in which all phenomena, including your body and mind, have dissolved into emptiness. You should meditate on this state for a short time just before you fall asleep so that you sleep in a state of meditation in which you are perceiving nothing but emptiness. If you wake up during the night you have to recall this meditation and go back to sleep reflecting on it.

For an ordinary person sleep is just sleep, a temporary mental state that simply enjoys sleeping. But for yogis and yoginis even sleep can be used as a form of meditation to perceive shunyata. You also have to think that your mind is a Buddha's jñanadharmakaya or wisdom body. A Buddha's omniscience is always absorbed in the realization of shunyata. Similarly, your mind should be meditating on shunyata while you sleep. This is the actual meaning of sleeping practice.

**SECOND:****WAKING YOGA**

 **I**N THE MORNING YOU HAVE TO AWAKEN FROM the meditation that you entered when you went to sleep.

The sleeping practice of meditating on shunyata is a method of purifying your mind. Of course the purest mind is a Buddha's jñanadharmakaya. The practice of perceiving your mind as Buddha's wisdom purifies your mind. Therefore, we call sleeping practice *tuk dakpa*, the mind that is pure. *Tuk* means mind; *dakpa* means pure, making it pure through the practice of sleeping yoga.

At this point you wake up from that pure mind. As you wake up begin by thinking, "If I were to stay in meditation on shunyata I could not directly help all sentient beings. In order to help them I must wake up in the physical form of Vajrayogini's nirmanakaya or form body."

You have already made your mind pure during sleep. Here you are making your body pure by waking up in a Buddha's nirmanakaya. This is called *ku dakpa*, or the body that is pure.

## THIRD:

### YOGA OF TASTING NECTAR

✿\* THROUGH SLEEPING PRACTICE YOU MADE YOUR mind pure; and by means of waking practice you made your body pure. Now you have to purify your speech. This is called *sung dakpa*, the speech that is pure. In the Chakrasamvara system these three practices are called *dakpa sum-gyi neljor* or the yoga of the three purities. In the Vajrayogini system they are called *gawa sum*, or the three joys.

After waking up you are ready to make your speech clean. When most people wake up they need to wash their mouth with Scope to clean their breath. Here, instead of Scope you have to clean your speech with holy nectar by tasting it in the morning. How do you do this? First you stir the inner offering (which will be discussed later) three times counterclockwise with the left ring finger. Then take the essence—one drop—with the thumb and ring finger. Draw a triangle (which represents the *chönjung*, or dharma source) on your right hand, starting at the base of the palm. Visualize an Om syllable there. As you say “Om” aloud, make the first line to the upper right of your palm. Then visualize an Ah syllable there. As you say the syllable “Ah,” draw a line to the left side of your palm, where you visualize a Hung syllable. Then as you say “Hung,” draw the third side of the triangle. After that, pick up the essence of the nectar from the middle of that dharma source. The nectar’s essence is bliss-voidness wisdom. Put it on your tongue, enjoy it, and meditate on it.



Visualize that the holy nectar travels throughout all the nerves in your body reaching all the substances and airs within them, burning away all impurities. After those substances have been purified, they flow back through the channels and completely fill the central channel, causing you to experience great bliss. As you experience that great bliss, meditate on the emptiness of agent, object, and action. Meditate on this blissful experience of emptiness for a while. Since this practice purifies everything that you experience from the throat, it also purifies your speech. That is why this is called *sung dakpa* or speech that is pure.

These three practices are described in the following lines from the Extensive Mönlam Prayer:

*Nyel dang dütsi nyangwey neljor-gyi/  
Go sum gawa sum la rölwar shok/*

May my three doors delight in the three joys  
Through the yogas of sleeping, waking, and tasting nectar.

The three doors refer to your body, speech, and mind. The three joys refer to the great bliss that you experience when you do these three practices. The meaning of these three joys is the same as the three purities of Chakrasamvara's system.

You should have a small container for your inner offering nectar so that you can practice the third yoga every morning. The nectar is prepared by dissolving a holy nectar pill in some black tea. This will last a long time even though you use it every day. However, that holy nectar pill should be a proper one containing the blessing of holy lamas. The nectar pills I have given you contain the blessings of Yongzin Yeshe Gyeltsen's inner offering nectar. We believe this lama was a reincarnation of Je Tsongkapa. These pills also contain the blessings of the First Panchen Lama Lobsang Chökyi Gyeltsen, the Thirteenth Dalai Lama Thupten Gyatso, Kyabje Pabongka Rinpoche, and Kyabje Trijang Dorje Chang. They also contain the blessings of nectar pills prepared by monks of *Gyü-me* Tantric College. Because all their holy nectars and blessings have been mixed together in these pills, they are proper for you to use.



ཧྲིཿ ཚད་མེད་གྱི་རྣམ་འབྲུག།




**FOURTH:**  
**YOGA OF THE IMMEASURABLES**



## FOURTH:

### YOGA OF THE IMMEASURABLES

 BEFORE YOU BEGIN RECITING THE DAK-KYE ritual, you should correct your motivation. You don't have to look elsewhere for a way to do this. The unique motivation appears in these words from the *Dak-kye*, "*Dak-gi dzokpey sang-gye-kyi gopang topar je la/ Semchen tamche korwey du-ngel-gyi gyatso le drel ne dzokpey jangchub-kyi dewa la gö par ja/ Dey chir du dorje neljormey lam-gyi rimpa nyam su langwar gyi wo,*" which means "I want very much to achieve Vajrayogini's state of ultimate union (*sungjuk*) as soon as possible within this life so that I can liberate all mother beings from the ocean of samsara's sufferings and take them to highest happiness, which is that status. For that purpose, I will study and practice the generation and completion stages of the path."

You should always have that motivation and be able to recite these words and know what they mean. Generally, you should think, "For the purpose of achieving that goal I am going to eat, drink, or work on something; for that purpose I am going to read or write something, or help other people." You should do everything with that motivation. Until you hear about a great skill like this, of course you won't know about it. Once you have heard it you have gained very useful knowledge. Any good action that you do with this unique motivation becomes a cause for achieving Vajrayogini's state of ultimate union. This is certainly true for virtuous actions.

There are three kinds of activities: virtuous, neutral, and nonvirtuous. With an excellent motivation you can definitely turn good deeds into causes for achieving Buddhahood. By the power of your motivation you can also turn neutral activities into causes that will bring Buddhahood. Sometimes it's even possible to turn what would otherwise be bad activities into causes for achieving Buddhahood. Knowing about this is a great skill. Such knowledge is a characteristic that relates to the Mahayana field, showing the great importance of your motivation.

The name of the fourth practice is the yoga of immeasurables. This yoga includes taking refuge and generating unique bodhichitta. The purpose of going for refuge is to help all sentient beings, to protect them. There are so many sentient beings they cannot be counted; therefore, they are immeasurable. This is one way to understand the use of the word "immeasurable." Taking refuge and generating bodhichitta also include the practices that are known as the "four immeasurables."

Additionally, the fourth yoga contains the practice of instantly arising as Vajrayogini, blessing the inner and outer offerings, and Vajrasattva meditation. It is important to understand the structure of the practice. First you begin with taking refuge, the basis of all Buddhist practice.

There are many levels to taking refuge; here you are doing the highest kind of taking refuge and generating the highest kind of bodhichitta in the form of the unique tantric motivation. These are the basic knowledges. You also have to clean your mind by getting rid of your bad deeds. Without doing so you won't gain spiritual realizations very easily and you will have difficulty making progress in your practice. Obstacles will block you, which is why you have to remove your bad deeds. The method for getting rid of them is Vajrasattva meditation.

## ***THE MEANING AND PURPOSE OF TAKING REFUGE***

What are we doing when we take refuge in the merit field? This is like going before these holy beings and asking them, "Please give me ultimate insurance." This ultimate insurance relates to samsara's

general problems and to the special problems of Mahayana practitioners. Briefly, all samsara's problems come from karma and the mental afflictions (*le dang nyön mong*). These are very important. *Le* means karma, or deeds; *nyön mong* means the afflicted mental states, or the motivation that produces karma. These two main causes result in endless suffering for both ourselves and others. This is the meaning of samsara's general suffering.

There are also many specific levels of suffering. First, there are the sufferings of the three lower realms, which are very heavy and last an extremely long time. In the three higher realms the suffering is lighter, but still there are many, many problems. We buy ordinary insurance after thinking about the general samsaric suffering that will come to us. However, without the ultimate insurance we will have to experience the endless and unbelievably heavy suffering that is caused by karma and the mental afflictions. But this suffering can be stopped if we gain that ultimate insurance. Then, even when samsara's suffering does come, the Three Ratnas<sup>4</sup> can help and protect us. That is the purpose of taking refuge in the Buddha, Dharma, and Sangha.

The three objects that we visualize when taking refuge are the Buddha, Dharma, and Sangha. Taking refuge in them is a way of getting insurance and protection. In one sense each of these represents a quality that was achieved by other practitioners. Through their efforts they achieved the status of Buddha, Dharma, and Sangha. Because they are qualified, they have the knowledge and power to protect us. That is why we go to them for refuge. When we take refuge in them we think, "Please help me with my problems."

The Buddha, the teacher, is like a doctor in a hospital. The Dharma is like a doctor's advice and medicine. The Sangha is like the nurses who are the doctor's helpers. When we get very sick, we go to the hospital because only those people are trained to help us and no one else.

But in what way do the Buddha, Dharma, and Sangha help us? How can they give us insurance? Of course they are experienced in how to become free from suffering. They have the knowledge and

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<sup>4</sup>*Ratna*, Sanskrit for Jewel.

the power because they have achieved the truth of cessation. They can tell us exactly what they did to achieve it. Dharma is this instruction. First we have to take refuge in them; then we have to receive their instruction and practice it.

Now, who else can help us besides doctors? Nurses, or those who assist the doctors, can also help us. The Bodhisattvas, Arhats, and Aryas are like nurses; they are following the same path and receiving the same instruction; they too are trying to achieve the ultimate insurance. Since they can help us to understand the teaching, they are an infallible object of taking refuge.

When we are sick the doctor gives us advice and the nurses tend us. By following the doctor's advice and taking the medicine as instructed, we can regain our strength and recover. Regaining our strength while staying in the hospital is like going for refuge to the Three Ratnas. After receiving their instruction and practicing it well, we will achieve the paths, step by step, and eventually we will reach the ultimate goal. Achieving that goal is our ultimate insurance.

What is taking refuge? When we are looking for insurance that will protect us from samsara's suffering, we discover that only the Buddha, Dharma, and Sangha can help us. This is why we take refuge in them.

There are two ways of taking refuge: the first is to take refuge in the Buddha, Dharma, and Sangha that other beings have already achieved. They have the ability to help you. This is called *gyu kyab*. *Gyu* means cause; *kyab* means protection or refuge. The Buddha, Dharma, and Sangha that other beings have already achieved are the *gyu kyab* because they serve as causes for you to achieve your own Buddha, Dharma, and Sangha. By receiving and practicing the instruction that they themselves carried out, you too will achieve their status in the future; you will have reached a safe place and be saved automatically; you will have gained the ultimate insurance, which is the *result* Buddha, Dharma, and Sangha. This result Buddha, Dharma, and Sangha that you yourself will eventually achieve is the second kind of object of refuge or *dre kyab*. *Dre* means result; *kyab* means protection or refuge. These are the two kinds of objects of refuge.

In your mind you have to realize that only these objects of refuge can help you. They are infallible protectors because they have all the



knowledge and special qualities that enable them to help you. Therefore, by realizing the qualities of Buddha, Dharma, and Sangha, you have to develop the trust that they will definitely help you. That is what it means to take refuge.

Taking refuge is not just outwardly bowing down or making prostrations; those are mere gestures. Real taking refuge happens *in your mind* through understanding their qualities and believing that the Buddha, Dharma, and Sangha can help you. Therefore, you can take refuge in the *cause* Buddha, Dharma, and Sangha, or in the *result* Buddha, Dharma, and Sangha. At some point you will achieve your own Buddha, Dharma, and Sangha. You should place your trust in that object of refuge. You are taking refuge in the future status of your own salvation. The ultimate protection will be achieved at that time.

## VISUALIZING THE OBJECT OF REFUGE

**Dun-gyi namkar lama korlo dompa yab yum la tsa gyü-kyi  
lama yidam chok sum ka dö sung mey tsok-kyi kor ney  
shukpar gyur/**

In the space in front of me sits Lama Chakrasamvara in union with his consort, surrounded by an assemblage of root and lineage lamas, deities, the Three Precious Jewels, and Dharma protectors.

There are several different systems regarding the object of refuge. In our Ganden Oral Transmission lineage system the object of refuge is described one way. While the wording of the *Dak-kye* describes it according to Ngulchu Dharmabhadra's system, the system that we follow is the one taught by Kyabje Trijang Rinpoche and Kyabje Pabongka Rinpoche.

Although the opening words *dun-gyi namkar lama korlo dompa yab yum* identify the central figure as Lama Chakrasamvara in union with his consort, the central figure that you actually visualize is Lama Buddha Vajradharma alone, without a consort. The reason for this is that Sang-gye Dorje Chö, or Buddha Vajradharma, represents

the Buddha's speech. Since it is the Buddha's speech that most benefits his followers, it is considered a good omen to visualize the central figure as Buddha Vajradharma.

So, in the center of the object of refuge is the root lama, whose essence is your root lama, but whose outer form is Buddha Vajradharma (*Sang-gye Dorje Chö*). He sits on a throne surrounded by the lineage lamas. This first group is made up of the root and lineage lamas. To their right, or to your left as you face them, is the second group made up of Buddha Shakyamuni in the center surrounded by all the Sutrayana Buddhas. To the left of the first lamas' group, or to your right, is the third group, made up of Mañjushri surrounded by all the Bodhisattvas, Aryas, and Arhats. Just in front of the first group of lamas is Vajrayogini whose essence is your root lama. Visualize that she is surrounded by the four essence dakinis who, in turn, are surrounded by the remaining thirty-two dakinis: eight body dakinis, eight speech dakinis, eight mind dakinis, four corner dakinis, and four door dakinis. Surrounding them are at least four rows of tantric deities, representing the four levels of tantra.

At the back, behind all of these groups, visualize a huge mountain of Dharma volumes whose actual essence is the knowledge, omniscience, and inseparable bliss-voidness wisdom (*detong nyi su mepey yeshe*) of all the beings in this refuge field. Each letter in these volumes blazes with light and emits its own sound.

In a row at the front edge of this whole assemblage are the Dharma protectors. This is the way you visualize the object of refuge.

As to the words of the ritual, I already mentioned that **Dun-gyi namkar lama korlo dompa yab yum** indicates the central figure as Chakrasamvara in union with his consort. **Yab yum** here refers to Chakrasamvara and Vajrayogini. But remember, you are not visualizing the central figure as Chakrasamvara and consort, but as Buddha Vajradharma without a consort.

**Dun-gyi namkar** means *in the space in front of you* where you visualize the object of refuge. The nature of this space and your own nature are the wisdom that is inseparable from bliss. This object of refuge must be visualized directly in front of you at eye level. If it is visualized too high, it can produce mental scattering (*göpa*), which harms your meditation; if it is visualized too low, the clarity of your

meditation will be damaged, causing mental sinking (*jingwa*). Therefore, it should be visualized at just the right level.

**Tsa gyü-kyi lama** means *root and lineage lamas*. **Yidam** means *tantric deities* and here refers to Vajrayogini and the group of tantric deities. **Chok sum** means the *Three Jewels*—Buddha, Dharma, and Sangha. The Buddha Jewel is represented by the central group of lamas, the group in front made up of Vajrayogini surrounded by tantric deities, and the group consisting of Buddha Shakyamuni surrounded by Sutrayana Buddhas. The Sangha Jewel is made up of Mañjushri, the group of Bodhisattvas, Aryas, and Arhats surrounding him, and the Dharma protectors. **Ka dö sung mey** means *Dharma protectors*. **Tsok-kyi kor ney** means that the central figure, Buddha Vajradharma, is *surrounded by this assemblage*; **shukpar gyur** means that the object of refuge *is situated there*.

This is the extensive form of the visualization for the object of refuge. In our lineage teaching system this is what you have to try to visualize. But if this is too difficult, you can visualize the object of refuge in the form called the “All-inclusive Jewel,” or *kun dü norbü luk*. This means that the entire refuge field is combined in the one Buddha Vajradharma—his outer form represents the Sangha Jewel; his speech represents the Dharma Jewel; and his mind represents the Buddha Jewel. Thinking about him in this way, you can then take refuge.

Just closing your eyes and reciting these words is not taking refuge. The right way to take refuge is to think about your own and all other sentient beings’ problems, to recognize that you need a protector, and to realize that the only infallible protector is the Three Jewels. This is the proper motivation for taking refuge.

In this Vajrayogini teaching system there are two kinds of activities that relate to the instruction. First you have to receive the instructions in class, then you have to put them into practice when you are sitting on your cushion. But before you can put the instructions into practice, you have to make sure you have a correct understanding of all their meanings, including the words of the ritual and how to do all the visualizations.

First of all, the cause of taking refuge is the practitioner’s awareness of samsara’s general problems as well as the more specific problems. “I need protection. Please help me. I take refuge in you

with the belief that you can help me, that you can protect me.” But this is not enough. You should also be thinking about other beings’ problems. This is the motivation for taking refuge according to the Mahayana tantric system. Besides thinking of your own problems, you should think about how to remove other beings’ problems and how to make them free. This compassion for other beings should be your most important concern.

The two most crucial elements in Vajrayogini’s generation stage practice are to cultivate clear appearances (*sel-nang*) and divine pride (*hla-yi nga-gyel*). As you take refuge, visualize yourself in the form of Vajrayogini in the center of a great gathering. By doing this you are maintaining clear appearances. However, when you do the refuge practice and Vajrasattva meditation, you should only keep clear appearances in which you visualize yourself in Vajrayogini’s nirmanakaya form and suspend divine pride. While taking refuge and doing Vajrasattva meditation you shouldn’t think, “I am Vajrayogini” and identify yourself as having achieved her status since you have to recognize and acknowledge your problems to the object of refuge. What problems do you have? Vajrayogini’s nirmanakaya doesn’t have any problems or anything to purify. Of course she doesn’t—but *you* do. That is why you have to suspend divine pride when taking refuge and doing Vajrasattva meditation.

On the other hand, you should still maintain the clear appearance of yourself in Vajrayogini’s outer form because that is what prevents your activities from becoming those of an ordinary person, and allows them to be more efficient and powerful. Because you have so many powerful obstacles, you need a great warrior to fight them, which is why you have to visualize yourself in Vajrayogini’s form.

At this point, while seated in front of the object of refuge you should be thinking about your own samsaric problems, as well as those of other beings. Visualize your mother next to you on your left, and your father on the right. It doesn’t matter whether they are living or have passed away. Directly in front of you, visualize any enemies you may have. It’s important that you realize that all of these beings are no different from you; you are all suffering and wish to be free from suffering.

You should also visualize that all the beings of the six realms—hell beings, hungry ghosts, animals, human beings, demigods, and

gods—a countless number of mother beings, surround you. You don't have to think of this as a specific number of beings since what is measureless cannot be counted. But in your mind you should think that all sentient beings are gathered there. Our instruction says that we have to visualize the beings of all six realms in human form even though they are experiencing the suffering of their own realm. As you take refuge, visualize that all the beings surrounding you are taking refuge along with you and that you are leading the recitation like a chant leader or *um-dze*.

## THE REFUGE RECITATION

**Dak dang drowa namkey ta dang nyampey semchen tamche  
dü di ne sung te ji si jangchub nyingpo la chi-kyi bardu  
pelden lama dampa nam la kyab su chi wo/ Dzokpey sang-  
gye chomden de nam la kyab su chi wo/ Dampey chö nam la  
kyab su chi wo/ Pakpey gendun nam la kyab su chi wo/ (3x)**

I and all sentient beings, limitless as space,  
From this moment on  
Take refuge in the glorious supreme lamas,  
Take refuge in the completely enlightened Buddhas,  
The Blessed Ones,  
Take refuge in the supreme Dharma,  
Take refuge in the Arya Sangha,  
Until we reach the essence of enlightenment. (3x)

**Dak dang drowa** means *I and other beings*. **Namkey ta dang nyampey** means beings equal in number to the limits of space. **Semchen tamche** means *all sentient beings*. **Dü di ne sung te** means *from now on*. **Ji si** means *until*; **jangchub nyingpo** means the *essence of enlightenment*. **La chi-kyi bardu** means *until I reach* that essence of enlightenment, which is Vajrayogini's status. So, you don't take refuge only once for one day or one week, but from now until you reach enlightenment.

To whom do you go for refuge? **Pelden lama dampa nam** or *the glorious supreme lamas*; **la kyab su chi wo** means *I take refuge in them*.

While focusing on the group of lamas in the center, generate strong faith by recollecting their qualities and take refuge in them.

**Dzokpey sang-gye chomden de nam** means *completely enlightened Buddhas, the Blessed Ones*; **la kyab su chi wo** means *I take refuge in them*. A completely enlightened Buddha is one who has abandoned all the obstacles and achieved all the knowledges. Once you have achieved this, you become a Buddha. “Blessed One” refers to certain characteristics of a Buddha.<sup>5</sup>

**Dampey chö nam** means *supreme Dharma*; **la kyab su chi wo** means *I take refuge in the supreme Dharma*, which is represented by that huge collection of scriptures behind the group of lamas.

**Pakpey gendun nam** means the *Arya Sangha*; **la kyab su chi wo** means *I take refuge in the Sangha of Realized Ones*. Here, you focus on the group that is to your right, whose central figure is Mañjushri, as well as the row of Dharma protectors at the very front. The group surrounding Mañjushri is made up of the Arhats and Aryas of all three vehicles.

Reflect that with great dignity, you lead all sentient beings in taking refuge. The commentaries describe that thinking this way is a good omen signifying that in the future all sentient beings will become your followers. Once you have achieved Buddhahood, or Lama Vajrayogini’s *sungjuk* status, they will come to you to receive the Dharma.

## **THE BENEFITS OF TAKING REFUGE**

There are eight benefits of taking refuge: 1) we will become Buddhists; 2) it is the foundation for the vows; 3) it removes bad karma; 4) we accumulate great merit; 5) we will be protected from harm; 6) we will avoid falling into the lower states; 7) we will achieve our goals; and 8) we will attain Buddhahood.

Since the benefits of taking refuge include achieving Buddhahood, it is no small practice—it is unbelievably great.

The first of the benefits is that you will become a Buddhist. If someone asks you, “What religion are you?” and you say, “I am a

<sup>5</sup>See explanation of “Blessed One” below, pp. 210–211.

Buddhist," whether you actually are a Buddhist or not depends on your having sincerely taken refuge in your mind. If you don't have the mind of taking refuge, you are not a Buddhist.

The second benefit is that if you have taken refuge, you have the right to take all the vows—the Pratimoksha vows, Bodhisattva vows, and Tantric vows.

The third benefit means that the act of taking refuge immediately destroys many bad deeds.

The fourth benefit is that you are less likely to be reborn in the lower realms in the future. If you remove all your bad deeds, you will not go there at all.<sup>6</sup>

## GENERATING BODHICHITTA

If you haven't taken refuge you are not a Buddhist. Similarly, if you haven't generated bodhichitta, you are not a Mahayana practitioner. Bodhichitta is extremely important. Just as taking refuge has many benefits, bodhichitta also has great benefits. However, a discussion of these would be too broad to include here.<sup>7</sup>

Generating bodhichitta means to develop the wish to achieve Buddhahood. *Bodhi* means a Buddha's enlightenment; *chitta* means mind. You should want very much to achieve this goal as soon as possible. The unique way of generating bodhichitta is to seek to achieve enlightenment yourself within this very lifetime as soon as possible in order to benefit all sentient beings, to liberate them. That kind of mind is bodhichitta. But in order to accomplish this you have to do some kind of practice. At this point you should think, "I am going to listen to and then practice the Vajrayogini teachings for that purpose."

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<sup>6</sup>For a discussion of the eight benefits of taking refuge, see pp. 213–219 of *Liberation in Our Hands*, Vol. II, by Kyabje Pabongka Rinpoche, tr. Khen Rinpoche with Artemus B. Engle, Mahayana Sutra and Tantra Press; 1994.

<sup>7</sup>For a discussion of the benefits of bodhichitta, see Day 18 of *Liberation in Our Hands*, Vol. III, by Kyabje Pabongka Rinpoche, tr. Khen Rinpoche with Artemus B. Engle, Mahayana Sutra and Tantra Press; forthcoming.

**Dak-gi dzokpey sang-gye-kyi gopang topar je la/ Semchen tamche korwey du-ngel-gyi gyatso le drel ne dzokpey jangchub-kyi dewa la gö par ja/ Dey chir du dorje neljormey lam-gyi rimpa nyam su langwar gyi wo/ (3x)**

I shall attain the status of a completely enlightened Buddha. After liberating all sentient beings from the ocean of samsara's suffering, I will establish them in the bliss of complete enlightenment. For that purpose, I am going to practice all the levels of Vajrayogini's paths. (3x)

**Dak-gi** means *I*; **dzokpey sang-gye-kyi gopang** means the *status of a completely enlightened Buddha*; **topar je la** means *I must achieve that*. Complete enlightenment means abandoning all the obstacles and achieving all the knowledges and cessations. If you accomplish that, you become a Buddha. **Semchen tamche** means *all sentient beings*; **korwey du-ngel-gyi gyatso** means *the ocean of samsara's suffering*. Samsara's suffering is not small; it is deeper than an ocean and wider than space. **Le drel ne** means *after I liberate them from that*. Then what will you do? *I will establish them in the bliss of complete enlightenment* or **dzokpey jangchub-kyi dewa la gö par ja**. **Dzokpey** means a Buddha's *complete enlightenment*; **jangchub-kyi dewa** means the *bliss of enlightenment*. **La gö par ja** means *I will establish them there*, I will place all sentient beings in that highest happiness, or Buddhahood.

This is not an easy thing to do. To accomplish it you have to do something. **Dey chir du** means *for that purpose*. **Dorje neljormey lam-gyi rimpa** means the *levels of Vajrayogini's paths*. As I explained before, the two stages of her path are made up of the generation stage and the completion stage; **rimpa** refers to *all the levels* of these two stages. **Nyam su langwar gyi wo** means *I will practice them*.

## **THE FOUR IMMEASURABLES**

Vajrayogini's paths are not just some small practice. For instance, at this point you have to learn and be able to practice the four immeasurables—a well-known Mahayana practice that even



beginners must know. “Immeasurable” comes from the fact that the object of your practice is all sentient beings who are beyond count. There are four meditations in relation to that immeasurable object.

The first of the four immeasurables is equanimity, which means not distinguishing among beings. Distinguishing would be dividing sentient beings in your mind, thinking, “I want to help these, but not those.” You can’t think like that. Equanimity is thinking about all sentient beings equally, about how you will help them. The words **semchen tamche** (*all sentient beings*) in this part of the recitation refer to the practice of immeasurable equanimity.

The second practice is immeasurable compassion, indicated by the words of the text **korwey du-ngel-gyi gyatso le drel ne** (*after liberating all sentient beings from the ocean of samsara’s suffering*). When we recite these words we should think about beings’ suffering in samsara and want very much to liberate them from that condition.

After you have liberated all sentient beings from samsara’s suffering, what will you do? The third practice, immeasurable loving kindness, is expressed directly by the words **dzokpey jangchub-kyi dewa la gö par ja** (*I will establish them in the bliss of complete enlightenment*). Loving kindness is an attitude of wanting beings to have the happiness that they lack. Indirectly, these words indicate the fourth practice, immeasurable joy, which is to think how nice it will be when they attain that happiness once you’ve established them in Buddhahood.

Also included in this part of the recitation are generating the two kinds of bodhichitta—wishing bodhichitta and engaging bodhichitta. Generating wishing bodhichitta is expressed by the words **Semchen tamche korwey du-ngel-gyi gyatso le drel ne dzokpey jangchub-kyi dewa la gö par ja** (*I shall attain the status of a completely enlightened Buddha. After liberating all sentient beings from the ocean of samsara’s suffering, I will establish them in the bliss of complete enlightenment*). Engaging bodhichitta is expressed by the words **Semchen tamche korwey du-ngel-gyi gyatso le drel ne dzokpey jangchub-kyi dewa la gö par ja/ Dey chir du Dorje Neljormey lam-gyi rimpa nyam su langwar gyi wo/** (*After liberating all sentient beings from the ocean of samsara’s suffering, I will establish them in the bliss of complete enlightenment. For that purpose, I am going to practice all the levels of Vajrayogini’s paths*).

Engaging bodhichitta means actually practicing for the benefit of all sentient beings. The main method of practice is expressed by the words, "For that purpose, I am going to practice all the levels of Vajrayogini's paths." The two main parts of Vajrayogini's path are generation and completion stage practices. These stages are also mentioned in the verse at the end of the supplication section of the sadhana (see page 124).

*Kye-rim sabmo kachö neljor dang/  
Dzok-rim u-mey neljor gompey tü/  
Dechen hlenkye yeshe kyewa dang/  
Kachö gopang topar jin-gyi lob/*

By the power of practicing the profound yoga  
Of the generation stage and the central channel yoga  
of the completion stage,  
Please bless me to achieve innate wisdom of great bliss  
and the Queen of Kechara's status.

Once you have done the practices of generating bodhichitta and the four immeasurables, you are qualified to enter the Mahayana Dharma field and practice the Mahayana paths. Taking refuge allowed you to enter the Buddhist path. Without taking refuge, you don't have the right to practice any of the Buddhist paths. Without bodhichitta, you don't have the right to practice the Mahayana path, and even if you tried, it wouldn't work.

### *REQUESTING BLESSING FROM THE OBJECT OF REFUGE*

**Lama dang könchok rinpoche nampa sum la chaktse shing  
kyab su chi wo/ Kye nam-kyi dak-gi gyü jin-gyi lab tu sö/**

Lamas and Precious Three Jewels,  
I prostrate before you,  
I take refuge in you,  
I beseech you to please bless my mind.

After generating bodhichitta you have to make a special request to the merit field. What special request? You are requesting them to bless you. You and all sentient beings are sitting in front of the object of refuge. **Lama** means the group of *lamas* in the center. **Dang könchok rinpoche nampa sum** means *and Precious Three Jewels*, which refers to the remaining groups that surround the lamas in the center. The groups to your left and to the front of the lamas' group represent the Buddha Jewel, and the group to your right represents the Sangha Jewel. The mountain of scriptures in back are the Dharma Jewel. **La chaktsel shing** means *I prostrate to you*. **Kyab su chi wo** means *I go to you for refuge*. **Kye nam-kyi** is a plural form of *you*, referring to all the objects of refuge. **Dak-gi gyü** means *my mind*. **Jin-gyi lab tu söl** means *I beseech you to please bless my mind*.

## DISSOLVING THE OBJECT OF REFUGE

**Dun-gyi kyab yul nam wöser kar mar ting sum-gyi nampar  
shu ne rang la timpey ku sung tuk-kyi jinlab topar gyur/**

The object of refuge in front of me turns into white, red, and blue light that dissolves into me, granting me the blessings of their body, speech, and mind.

Now, I don't know what the word "blessing" means to Westerners, but in Tibetan our word for blessing, *jinlab*, means to cause your ability or quality to change. How does this happen here? The object of refuge emits light rays, which touch you and all the sentient beings surrounding you. These light rays are the blessing of the refuge object's body, speech, and mind.

First, visualize that the light rays touch all sentient beings around you and burn away all their impurities of body, speech, and mind. Then those beings turn into Vajrayogini's form. By virtue of having achieved her power, they fly to *Dakpa Kachö* like a group of startled birds. In *Dakpa Kachö* they can see Chakrasamvara, Vajrayogini, and all the dakas and dakinis directly and stay there together enjoying that paradise with them.

Finally, that whole object of refuge itself turns into light. That light dissolves into you and you receive the blessings of their body, speech, and mind. The last part of this visualization is what the words of the *Dak-kye* describe.

**Dun-gyi** means *in front of you*; **kyab yul nam** means that whole assembled *refuge object*. **Wöser** means *light rays*. Because of your request, the object of refuge turns into light. **Kar mar ting sum** means *white, red, and blue* light. Visualize that the **Sangha** group turns into white light, representing the blessings of all the Buddhas' bodies. The huge mountain of Dharma scriptures turns into red light, which represents the blessings of all the Buddhas' speech. Finally, the group of Buddhas and lamas turns into blue light, representing all the Buddhas' minds.

**Nampar shu ne** means the object of refuge *turns into* three kinds of light. **Rang la timpey** means the light *dissolves into me*. The white light rays dissolve into the top of your head; the red light rays dissolve into your throat; and the blue light rays dissolve into your heart. Because of that, you receive the Three Jewels' blessings of body, speech, and mind. **Ku sung tuk-kyi jinlab** means *blessings of body, speech, and mind*. **Topar gyur** means you *receive* those blessings.

## INSTANTLY ARISING AS VAJRAYOGINI

By the power of receiving those blessings your own body turns into light; this light shrinks into the double dharma source (*chönjung*) in your heart. The dharma source then dissolves into the moon cushion, the moon cushion dissolves into the mantra syllables, and the mantra syllables dissolve into the Bam syllable. The Bam syllable dissolves from the base up to the head of the letter; the head of the letter continues dissolving into the crescent, the circle, the first bend of the nada, the second bend of the nada, and the third bend of the nada, which itself dissolves into shunyata. At this point you have to meditate on taking death as the path to the dharmakaya (*chiwa chö kü lam kyer*).

This process of dissolution corresponds directly to the way an ordinary person experiences death. A person who is dying experiences a series of dissolutions that follow one after the other

until actual death occurs. For an ordinary person this final stage of actual death can only be followed by an ordinary bardo. As a practitioner, instead of letting yourself experience ordinary death, you have to transform it into the clear light of a Buddha's wisdom body. That wisdom body is similar to an ordinary person's death.

This practice of taking ordinary death as the path to a Buddha's wisdom body has four qualities. It is very important to know them. The first quality is called "complete absence of appearances" (*nangwa tong sangwa*). *Nangwa* means objects appearing to your mind. *Tong sangwa* means complete emptiness. The "sangwa" in the expression *tong sangwa* is an intensifier that means something like "vividly empty."

At this time the practitioner must be careful not to fall into either of the two extremes, which we call *tak-ta* and *che-ta*, or eternalism and nihilism.

What does that emptiness look like? Is nothing there or not? You cannot say there is nothing there. If you deny that there is nothing there, then what is there? Something is there, but what is that something? It is self-existentlessness, the absence of self-existence. That is there. That is just the negation of self-existence. That self-existentlessness is there. Therefore, emptiness is not nothingness. There is something there; that is the real nature of everything—your real nature, your mind's real nature, and the real nature of all other entities.

If you understand what emptiness of self-existence means, you won't fall into the eternalist extreme when you meditate. *Tak-ta* means the eternalist extreme. For example, although I am not a self-existent person, if I believe I am a self-existent person, the object of this belief would be the eternalist extreme (*tak-ta*). Because its object does not exist, that view is wrong. Therefore, I am not a self-existent person. I am self-existentless, a self-existentless phenomenon. That self-existentlessness is my real nature.

The other extreme is explained as follows. If someone were to think, "If I am not a self-existent person, then I do not exist *at all*." This is the other extreme view, the object of which is the nihilist extreme (*che-ta*).

Although I am not a self-existent person, I still exist; I am here; I am sitting, I am talking, I am thinking; I am doing something. It is

reasonable to have that belief. If you have this understanding, you will be free from the nihilist extreme.

Falling into the nihilist extreme terminates your existence. The nihilist view holds that if you are not self-existent, then you cannot be there at all. This means you are finished. You are no longer there. That is a wrong view whose object is the other extreme. These are very important points. The two extreme views are mentioned in this verse from the *Three Principal Aspects of the Path* (*lam-gyi tsowo nam sum*).

*Shen yang nangwey yö ta sel wa dang/  
Tongpey me ta sel shing tongpa nyi/  
Gyu dang drebur charwey tsul she na/  
Tar dzin tawey trokpar mi gyur ro/*

Moreover, when you realize how appearances remove  
the extreme of being,  
And voidness removes the extreme of non-being,  
And how to perceive voidness in causes and effects,  
You will not be overcome by any extremist view.

The words *tar dzin tawey* mean these two extreme wrong views. They are like big thieves. If you gain a perfect understanding of the middle view, these extremes cannot steal your mind. If you understand these extremes and develop the correct view or *yang dakpey tawa*, you will be able to stay in the middle without falling to either side. It was Mañjushri who gave us the expression “three principal aspects of the path,” which refers to renunciation, bodhichitta, and correct view.

This knowledge about correct view is very important for tantric practitioners. A mechanic or other skilled worker first has to gain knowledge from study and experience and then become skilled in using his tools; otherwise, he cannot do his work nicely. You, as a tantric practitioner, need to develop a perfect understanding of emptiness together with bodhichitta in order to achieve the results of tantric practice. Bodhichitta and correct view of emptiness are the main qualities of the tantric path from beginning to end.

As I mentioned, the emptiness you turn into is an emptiness that is not *nothing*, but rather an emptiness that is a lack of self-existence.

*Nangwa tong sangwa* means that all appearances have dissolved completely into emptiness. This first quality of taking death as the path to the dharmakaya keeps you from falling into the eternalist extreme.

The second quality of this practice is the subjective awareness of the lack of self-existence or *nge ngor rangshin mepa*. This refers to the awareness of the self-existentlessness of all phenomena, particularly yourself and your mind. This keeps you from falling into the nihilist extreme. You won't fall into nihilism because you are aware that you exist there as the one who is meditating, thinking, holding an object, perceiving something. What you are meditating about is shunyata.

When you are meditating about shunyata, what does your mind, the subject, look like? Your mind, that subject, is wisdom—the wisdom that perceives your real nature. What kind of wisdom is that subject? Is it a general wisdom? No, it is a wisdom that experiences great ecstasy. That subject is not only wisdom, it is wisdom combined with great ecstasy. This is the third quality of taking death as the path to the dharmakaya, called the experience of great bliss, or *nyong yul dewa chenpo*.

How did you gain this great ecstasy? By dissolving everything into the Bam syllable inside your heart chakra within the *uma* nerve or central channel. That is where everything is done. All your actions—thinking, meditating, and perceiving—occur inside the *uma* nerve. At the same time the subject's air is also functioning inside the *uma*. When the air moves inside the *uma*, especially in the heart chakra, you experience great ecstasy, since this is a characteristic of that most subtle air. That great ecstasy is what the subject is experiencing.

What stage has this subject reached? Should you be thinking that this subject is a mind that is still cultivating the path? No; you have to think that this is a mind that has achieved the result of the path, that it is a Buddha's wisdom body or jñanadharmakaya. Identifying yourself with this wisdom body, you should think, "This Buddha's wisdom body is me; I am that." This is the fourth quality of the practice, or identifying yourself with a Buddha's wisdom body (*chö kü nga-gyel shakpa*).

The practice of taking death as the path to the dharmakaya is one in which you meditate on emptiness while experiencing great ecstasy

and identify that with the path's result—a Buddha's wisdom body. It is called taking death as the path to the dharmakaya (*chiwa chö kü lam kyer*) because you as a yogi or yogini are practicing to achieve the dharmakaya by means of a meditation that corresponds exactly to the way an ordinary person dies.

From the very beginning you generated the motivation, "I must achieve *sungjuk dorje chang's* status, or Buddhahood, because I cannot bear to wait for such a long time to liberate all sentient beings." Having made that decision, you should now think, "If I remain in this state, I will be very happy and peaceful, but meanwhile all mother sentient beings will be experiencing suffering. A Buddha's ultimate wisdom combined with bliss is a quality that ordinary persons cannot perceive, nor can even high Bodhisattvas, Arhats, or Aryas. Only Buddhas can perceive each other's omniscience. But if unenlightened sentient beings cannot perceive me, then I cannot help them directly. Therefore, I must appear in a physical form that at least Bodhisattva Aryas can perceive."

Now visualize that out of emptiness there appear a lotus and sun cushion. On top of the sun cushion there appears a red light about the size of a thumb, whose nature is the combination of your most subtle mind and its air. That light arises from the dharmakaya's combination of wisdom and bliss. It is similar to an ordinary bardo being. You have to recognize it as yourself having arisen in a Buddha's enjoyment body or sambhogakaya.

"Although this body can be seen by high Bodhisattvas and Aryas, it cannot be seen by everyone. Since it cannot benefit all sentient beings, I must appear in a form that everyone can see." Thinking this, visualize that you turn into Vajrayogini's emanation body or nirmanakaya.

The wisdom body, the enjoyment body, and the emanation body are a Buddha's three bodies. Generating them is the practice known as "taking the three bodies as the path" or *ku sum lam kyer*.

In order to practice this you need to have the structure in your mind. What are you doing? You are practicing to achieve the path's result, which is a Buddha's three bodies. How do you do this? By practicing paths that are similar in form both to a Buddha's three bodies and to the three ordinary states of death, bardo, and rebirth. What is the result? The result is to achieve the Buddha's three kayas.



What is it that you are getting rid of? Ordinary death, ordinary bardo, and ordinary rebirth. How do you do that? By purifying yourself of those ordinary states and removing their seeds and their potentials. How do you purify them? By practicing taking the three bodies as the path that is similar in form to those three ordinary states. It is very important to meditate on this practice here for a short time.

**Rang nyi kechik-gi  
jetsun Dorje Neljormar gyur/**

Instantly I appear as the  
Supremely holy Vajrayogini.

When you as that red light of Vajrayogini's sambhogakaya suddenly turn into Vajrayogini's complete emanation body, this is called "instantly arising as Vajrayogini" or *kechik trong kye*. **Rang nyi** means *I myself*, the practitioner. **Kechik-gi** means *instantly*. **Jetsun Dorje Neljormar gyur** means you *become supremely holy Vajrayogini*—her emanation body form.

### INNER OFFERING

**Om kandarohi hung hung pet/ Om svabhava shuddha sarva  
dharma svabhava shuddho ham/ Tongpa nyi du gyur/  
Tongpey ngang le Yam le lung/ Ram le me/ Ah le min-gö  
gye bu sum-gyi teng du Ah le töpa yang shing gya chewey  
nang du Om Kam Am Tram Hung nam le dütsi nga/ Lam  
Mam Pam Tam Bam nam le sha nga yi-ge de dak-gi tsenpa/  
Lung yö me barwey töpey nang-gi dze nam shuwar gyur/ De  
dak-gi teng du Hung le kyepey katvanka karmo go turdu te  
ne shuwa töpar hlung ne dze de dak ngul chü dokchen du  
gyur/ Dey tengdu yang sel-gyi trengwa sum tsek su nepa  
Om Ah Hung du gyurpey wöser-gyi chok chü deshin shekpa  
dang pawo dang neljorma tamche-kyi tuk-ka ne yeshe-kyi  
dütsi kuk ne nenpey mangpor bar shing pelwar gyur/**

**Om Ah Hung/ (3x)**

*Om kandarohi hung hung pet. Om svabhava shuddha sarva dharma svabhava shuddho ham.* Everything dissolves into emptiness. Out of emptiness appears a *Yam* syllable that turns into the wind mandala, followed by a *Ram* syllable that turns into the fire mandala. From *Ah* syllables appear three human heads arranged as hearthstones; on those rests an immense human skullcup. In this skullcup appear the syllables *Om, Kam, Am, Tram,* and *Hung,* which turn into the five nectars. The syllables *Lam, Mam, Pam, Tam,* and *Bam* appear and turn into the five fleshes—all marked by their respective syllables. The wind begins to blow and the fire blazes, causing the substances inside the skullcup to melt. Above this a *Hung* syllable appears, which turns into an upside-down white katvanka staff. This katvanka melts and falls into the skullcup, causing those substances to turn the color of mercury. In the space just above that are three rows of all the Sanskrit vowels and consonants arranged one above the other. They shrink into the three letters *Om, Ah,* and *Hung,* which emit light rays that draw back wisdom nectar from the hearts of all the Buddhas, dakas, and dakinis of the ten directions. When this wisdom nectar combines with the nectar in the skullcup it increases and becomes inexhaustible.

*Om Ah Hung. (3x)*

Why must you turn into Vajrayogini's form? Because later during the guru yoga practice you have to make offerings to the merit field. These offerings are not ordinary things but things that have been transformed into holy nectar by means of a blessing ritual. Blessing means making offerings with a ritual based on knowledge that completely transforms the quality of the offerings from ordinary things into holy nectar. In order to do this you have to bless them, and to bless them you need something to bless them with, and that is the inner offering or *nangchö*. In order to use this inner offering or nectar for blessing, the nectar itself must first be made. But in order to produce this inner offering, you have to have a nirmanakaya form, since no ordinary person can make this inner offering. To make this holy nectar you also have to be a holy person. Therefore, without

changing into Vajrayogini's form, you cannot bless the ordinary substance and turn it into nectar.

How do you bless it? What knowledge, ritual, and method is used? What are you transforming into nectar? *Nangchö* means inner offering. The offerings of flowers, water, incense, and so forth are the outer offerings. This offering, however, is an inner offering, which means that all the substances that are being blessed refer to parts of the practitioner's body. With a ritual we transform these substances into the inner offering.

First, let me give an easy explanation of what inner offering is. A person is made up of five heaps (*pungpo nga*). The first three are form heap (*suk-kyi pungpo*), feeling heap (*tsorwey pungpo*), and conception heap (*dushe-kyi pungpo*). The fourth we call the heap of compositional factors (*du-je-kyi pungpo*). This heap includes all the other secondary mental states excluding feelings and conceptions. The name "compositional factor" refers in particular to the mental state that collects and puts together objects, subjects, and sense powers. Your anger is one of the mental states included in this fourth heap. The main compositional factor puts together your anger, your enemy, and your eye sense power. When these three factors come together, you see your enemy's face. The mind grasps this object and perceives it as your enemy. The function of the fourth heap is to combine subject, object, and sense powers; while it does this it can also produce the mental afflictions. This is an example of how this heap functions negatively. However, an example of how it functions positively is when this heap puts together the image of a Buddha, the eye sense power, and the eye consciousness, and produces faith.

Generally speaking, there are many mental states. The Hinayana Vaibhashika school system lists forty-six; the Mahayana schools list fifty-one. Of these, feeling and conception are grouped as separate heaps. All the other mental states are grouped together in the fourth heap. The fifth heap is made up of consciousness (*namshe-kyi pungpo*). The five heaps, then, are form, feeling, conception, compositional factors, and consciousness. These heaps are mentioned in the Heart Sutra: *suk me, tsorwa me, dushe me, du-je me, nampar shepa me...* [There is] no form, no feeling, no conception, no compositional factors, and no consciousness." This means that they

are not self-existent. These words teach the shunyata of the five heaps.

The five heaps must be purified through your tantric practice. Once you have completely purified them, they turn into the five Buddha families: the eastern Buddha Vairochana, the northern Buddha Amoghasiddhi, the central Buddha Akshobhya, the western Buddha Amitabha, and the southern Buddha Ratnasambhava.

In addition to having five heaps, you also have five elements. Four of these are the familiar ones of earth, water, fire, and air. The fifth element is represented by the consciousness heap, which is also known as the consciousness element. Sometimes six elements are described. When numbered this way space is recognized as the sixth element.

An example of these ordinary elements is the earth element, which, if you are old or sick, you may try to make more flexible by stretching and exercising. It is these five elements that you are trying to purify. At some point, when you have finally purified all of them, they will turn into the five dakinis, or the five consorts of the five Buddhas.

Now the five fleshes and the five nectars have to be explained. These ten substances are related to the completion stage practice. Therefore, the substances are visualized according to whether you are practicing a mother tantra or a father tantra system. Because this Vajrayogini practice belongs to the mother tantra class, the inner offering substances and the method of practicing them are related to the high knowledges of completion stage practice.

There are four stages to preparing the inner offering: clearing, dissolving, generating, and blessing (*sangwa*, *jangwa*, *kyepa*, *jin-gyi laba*).

#### CLEARING AWAY BAD SPIRITS

Clearing (*sangwa*) means to make free. To make free of what? Before the inner offering has been blessed, any bad spirit can come and enjoy it in the same way that flies go to food. Although you can't see bad spirits, demons, or devils, they definitely come because it's so easy for them. They cling to the substances and enjoy them. Therefore, you cannot bless the inner offering unless you first chase

them away. The mantra you recite in order to clear these spirits away is **Om kandarohi hung hung pet**.

The container that you use for your inner offering is usually kept covered. Our lineage instructs that you remove the lid as you recite the mantra. At the same time, visualize that you emanate many Kandarohi dakinis from the nada flame of the Bam syllable in your heart. In this system, we usually visualize Kandarohi as having only two hands, but while blessing the inner offering, we visualize her as having four hands. In one pair of hands she holds a chopknife and nectar-filled skullcup, just like Vajrayogini. In the second pair she holds a damaru and katvanka. These dakinis come out from your heart and chase bad spirits very far away. After they have done their job you have to withdraw them into the nada flame in your heart. Withdrawing them into your Bam syllable's nada has a significance that relates to the aim of completion stage practice.

The recitation of the Kandarohi mantra is like announcing, "I am going to bless the inner offering." The first time you recite **Om kandarohi hung hung pet** you don't actually spray any of the inner offering nectar.

## DISSOLVING INTO EMPTINESS

Dissolving (*jangwa*) refers to dissolving the skullcup and all the substances into emptiness. Visualize this as you recite the words **Om svabhava shuddha sarva dharma svabhava shuddho ham/ Tongpa nyi du gyur**. This means that all these substances and their container *dissolve into emptiness*.

## GENERATING THE PURE SUBSTANCES

**Tongpey ngang le** means *from that emptiness*. **Yam le lung** means in the space of that emptiness a *Yam syllable* appears, which then becomes the *wind mandala*. The Yam syllable is a letter Ya with a circle above it. The shape of the wind mandala is a half moon, with the flat part facing you.

All the classes of tantra follow the philosophical system of the Madhyamika school, which holds that all entities are merely ascribed. Ascribed by what? By terms and conceptual knowledge.

The term being ascribed here is “wind mandala.” With this term, and the conceptual knowledge of its meaning, this half-moon-shaped wind mandala comes into existence. Because this wind mandala is merely ascribed, it does not exist in and of itself—it is not self-existent.

The wind mandala is ascribed in relation to a collection of things that represent the basis of ascription. By understanding that the wind mandala is something whose existence is merely ascribed, the practitioner knows that it cannot be self-existent. This way you can gain right view. For an entity to be ascribed you need a basis of ascription, a term, and correct conceptual knowledge. Through this process of ascription, functional objects come into being. This explanation teaches you the meaning of dependent origination or *tendrel*.

Is this air element relative truth or ultimate truth? It is relative truth, not ultimate truth. How do we know? Because the thing that we are talking about is an ascribed object whose nature is voidness. The circle above the Ya letter refers to the voidness that is the wind mandala’s real nature. Its real nature is empty just like that circle. Therefore, that circle teaches you that the wind mandala’s quality is emptiness. The letter Yam teaches you that it is just ascribed on its basis and that its relative truth nature is a merely ascribed existence. These two are mutually supportive. If it is just ascribed, that is to say, if it relies on something else, it cannot be self-existent; therefore, that circle indicates self-existentlessness.

What form does emptiness take? In what form does it appear to us? It appears as all manner of functional objects. It is in this way that appearance and emptiness are mutually supportive. This explanation about the Yam syllable teaches the philosophy of the Madhyamika school. Such understanding is a main knowledge in tantric practice. That is what the phrase **Yam le lung** means.

**Ram le me** means from a *Ram* syllable the *fire mandala* appears. **Ah le min-gö gye bu sum** means from *Ah* syllables appear three human heads arranged as *hearthstones*. In each corner of the fire mandala appears a letter Ah. The one in the far right corner is white, the one in the far left is red, and the one in the corner closest to you is blue. These Ah syllables then turn into three freshly severed human heads, which are arranged here as hearthstones. When you go camping and

want to prepare food, you have to make a fireplace with at least three stones. Then, when you make the fire, you can put your pot over those three stones and cook something. These stones are what we call *tab-do*. That is how these human heads are being used here.

These three heads, which are white, red, and blue represent three states of mind that come just before you attain clear light, particularly the proximate clear light of the completion stage. The first one is called "white luminosity" (*nangwa karlampa*); this state is also represented by the first of the three bends in the Bam syllable's nada. The second state is called "red radiance" (*chepa marlampa*), represented by the second bend of the Bam syllable's nada. The third is called "black near-attainment" (*nyer tob naklampa*), represented by the third bend of the nada.

The three states of white luminosity, red radiance, and black near-attainment and the practice of taking the three bodies as the path that occur in both the generation and completion stage practices are also represented in this ritual for blessing the inner offering.

**Teng du** means *on top* of these three heads. **Ah le töpa** means that an *Ah syllable* appears that turns into a *skullcup*. **Yang shing gya chewey** means the skull is not small but *huge and spacious*. **Nang du** means *inside* that skull.

**Om Kam Am Tram Hung nam le dütsi nga** means the *five nectars* appear in that skull *from* the syllables *Om, Kam, Am, Tram, and Hung*. In the father tantra system both the nectars and the fleshes are arranged clockwise, with the fleshes visualized first in the cardinal directions. In the mother tantra system, however, the five nectars are visualized first, and are arranged counterclockwise starting in the east, at the forehead part of the skull, which is closest to you.

In the east, a white Om syllable, the seed of Vairochana, turns into the first nectar, yellow feces, marked by a white Om syllable. The Om syllable's essence is mirror wisdom (*melong yeshe*). If I were to hold up a mirror in front of you, everything, including you, would appear in it. Similarly, all entities appear simultaneously to a Buddha's wisdom. In this way we can understand how that wisdom is like a mirror.

How is this nectar different from ordinary feces? It is *extraordinary* because it appears from the seed syllable for the eastern Buddha Vairochana, whose essence is a Buddha's mirror

wisdom. This feces' existence is just ascribed; it is not self-existent. This is shown by the circle that appears above the Om syllable, which marks the feces.

In the north, a green Kam syllable, the seed of Amoghasiddhi, turns into white brain matter, marked by a green letter Kam. The Kam syllable's essence is performance wisdom (*jadrup yeshe*). In other tantras "great flesh" (*sha chen*) is interpreted as meaning bone marrow, but here it refers to brain matter. The skullcup that Vajrayogini holds is filled with red bodhichitta and brain matter.

In the west, a red Am syllable, the seed of Amitabha, turns into white bodhichitta or semen, marked by a red Am. The Am syllable's essence is discriminating wisdom (*sortok yeshe*).

In the south, a yellow Tram syllable, the seed of Ratnasambhava, turns into red bodhichitta, marked by a yellow Tram. The Tram syllable's essence is sameness wisdom (*nyam nyi yeshe*).

In the center, a blue Hung, the seed of Akshobhya, turns into blue urine marked by a blue Hung. The Hung syllable's essence is the wisdom of the dharma sphere (*chöying yeshe*).

**Lam Mam Pam Tam Bam nam le sha nga** means the *five flesh*es appear from the syllables *Lam*, *Mam*, *Pam*, *Tam*, and *Bam*.

Arranged clockwise starting in the southeast is a white *Lam*, seed of dakini Lochana, which turns into black cow flesh marked by a white *Lam*.

In the southwest, a blue *Mam*, seed of dakini Mamaki, turns into red dog flesh marked by a blue *Mam*.

In the northwest, a red *Pam*, seed of dakini Pandaravasana, turns into white elephant flesh marked by a red *Pam*.

In the northeast, a green *Tam*, seed of dakini Tara, turns into green horse flesh marked by a green *Tam*.

In the center, a red *Bam*, seed of dakini Vajravarahi, turns into red human flesh marked by a red letter *Bam*.

These five are not pieces of flesh, but rather the whole body of those five beings.

There are other tantric systems in which the heads of the four animals face the center of the skull. Here, the head of the human body in the center should face west and should also be sunk down a bit in the nectar. However, the heads of the other four animal fleshs should face out toward the rim of the skullcup. All of them should be



partially submerged in the nectar. There are two explanations about how to visualize the way the nectars are marked by these syllables. One tradition says to visualize the syllables as standing upright in the nectar and being partially sunk into it, and the other instructs that they be visualized just lying flat on the substance. Our lineage follows the second tradition. The syllables that mark these substances signify both their relative and ultimate truth natures.

### BLESSING THE SUBSTANCES

Blessing the substances has three stages: purifying, transforming, and magnifying, or *jangwa*, *tokpa*, and *barwa* respectively. Purifying means removing the ordinary color, taste, and smell from these substances.

**Lung yö** means the *air element is stirred*; **me barwey** means the wind causes the *fire to blaze*; **töpey nang-gi dze nam** means the *substances inside the skullcup*; **shuwar gyur** means those substances *dissolve*.

The first part of the visualization is not described in these words of the ritual. Imagine that you send out light rays from your heart. When these reach the wind mandala, they cause that mandala's air to move, which in turn causes the fire mandala to blaze. As that fire ignites beneath the skullcup, the substances inside it become hotter and hotter. When the fire element gets hot enough, all the substances in the skull begin to boil and finally melt into one substance. At this point the substance has a very bitter taste and its color is dark orange. Boiling the substances removes impurities of color, smell, and taste.

**De dak-gi teng du** means just *above that*; **Hung le kyepey katvanka karmo go turdu te ne** means an *upside-down white katvanka, which has arisen from a Hung syllable*; **shuwa** means it *melts into the skull*. **Töpar hlung ne** means *after falling into the skull*; **dze de dak ngul chü dokchen du gyur** means *those substances turn the color of mercury*.

Just above the skullcup there suddenly appears a white letter Hung, which is Heruka's nature. This turns into a shiny white katvanka that hangs upside-down over the skull and looks as if it were sculpted out of butter. When the steam from the boiling

substances reaches the katvanka, it begins to melt, dripping into the skullcup. After swirling counterclockwise three times in the substance it dissolves and disappears. As a result, the nectar turns the color of mercury—a milky white color. The nectar is now cool and sweet. Because the katvanka has Heruka's nature, just by having fallen into that substance it transforms everything into nectar.

When the Panchen Lama Lobsang Chökyi Gyeltsen did the ritual of making the inner offering, it would sometimes actually boil over as he blessed it with his meditation. He actually turned it into real nectar.

Such nectar is a combination of three kinds of nectar. The first is medicinal nectar that prevents illness (*nawa mepa men-gyi dütsi*). When you take it, you will experience less sickness. It is a real yogi's medicine. The second is the nectar of immortality that prolongs life (*chiwa mepa tse-yi dütsi*). The third is the nectar of pure wisdom (*sakpa mepa yeshe-kyi dütsi*), which means the essence of this nectar is wisdom that is not stained by any of the mental afflictions. Because this inner offering has such qualities it gives these three great results.

This nectar is so powerful that if you were to put a spoonful of it into the mouth of someone who had been dead for a week, it could bring that person back to life. This is what we call *chülen*, or life-giving elixir, which famous yogis have been able to make. This ritual of making the nectar is Buddha Vajradhara's or *Sang-gye Dorje Chang's* own system of making life-giving elixir. It is the highest kind there is.

The third stage of blessing is called magnifying (*barwa*), which gives the nectar a very special quality. No matter how much you use, it can never be exhausted. The amount always remains the same. *Barwa* means giving it that special quality of inexhaustibility. This can also be referred to as *pelwa*, which means increasing or becoming greater. This does not mean that the nectar will spill over, but rather that it is inexhaustible. No matter how much you use, it will never run out.

The ritual describes how this quality is acquired. **Dey tengdu** means *above that skull*; **yang sel-gyi trengwa** means a *row of the sixteen Sanskrit vowels and thirty-four consonants*. The sixteen vowels are: A A I I U U Ṛ Ṛ Ḍ Ḍ E AI O AU AM AH. The consonants are: KA KHA GA GHA NGA CHA CHHA JA JHA NYA ṬA ṬHA ḌA ḌHA ṆA TA

THA DA DHA NA PA PHA BA BHA MA YA RA LA WA ŚHA ŚHA SA HA KṢHA. **Sum tsek su nepa** means there are *three rows arranged one on top of the other*. The bottom row is white, the middle row is red, and the top row is blue.

**Om Ah Hung du gyur** means the three rows of letters shrink together *becoming* a white *Om*, a red *Ah*, and a blue *Hung*. These are the seeds of all the Buddhas' body, speech, and mind. **Wöser-gyi** means *light rays* from those syllables reach all the Buddhas' paradises. **Chok chü deshin shekpa dang pawo dang neljorma tamche-kyi tuk-ka ne** means *from the hearts of all the Buddhas, dakas, and dakinis of the ten directions*. **Yeshe-kyi dütsi kuk ne** means those light rays *draw back wisdom nectar* from their hearts. All the blessings and powers of those Buddhas' body, speech, and mind are brought back in the form of white, red, and blue nectar, which dissolves into those three letters.

**Nenpey** means that the three letters fall into and *combine* with the inner offering in the skullcup. **Mangpor bar shing pelwar gyur** means that the wisdom nectar, when added to the inner offering in the skullcup, causes it to *increase* and *become inexhaustible*. At this point recite **Om Ah Hung** three times.

In some schools, practitioners dip the vajra into the nectar to spray it when they recite the mantra "Om kandarohi..." But in the Ganden Oral Transmission school first we recite **Om kandarohi hung hung pet** and then we pick up the nectar with the left ring finger and thumb. The ring finger of the left hand represents Vajrayogini and the thumb represents Chakrasamvara. Picking up the nectar with these two fingers joined, we sprinkle the offerings with that nectar. While some schools use beer and alcohol to prepare the inner offering, our school uses only black tea with a nectar pill dissolved in it.

Therefore, you have to have nectar pills, or *dütsi rilbu*, of which there are many different kinds. We use fruit and medicinal herbs in place of those five fleshies and five nectars. Some schools use actual urine and feces. If you are a very great sage who can take a dead piece of wood, plant it, and make it take root and grow again, then you have enough spiritual power to turn those actual substances into real nectar. Such people can offer that kind of nectar to the merit field, to the objects of taking refuge, the Buddha, Dharma, and

Sangha. If you are not that kind of yogi, you would be offering something impure and therefore be doing an unbelievably bad deed. So, you have to use tea instead.

When we do the Tsok offering, however, we do use actual alcohol and meat, which are referred to by the special Sanskrit terms *madana* and *bala*, respectively. The *madana* represents wisdom and the *bala* represents great ecstasy. In order to represent the union of great bliss and emptiness, we must use actual meat and alcohol in the Tsok offering ritual.

#### ULTIMATE MEANING OF THE INNER OFFERING

The ritual for blessing the inner offering is extremely profound since it contains the whole essence of Vajrayogini's practice from the beginning up to Buddhahood.

The outer wind mandala refers to the air element that supports the outer world. The wind mandala in this practice also represents our inner wind, and in particular, the wind known as the "downward-moving wind" (*tur sel-gyi lung*). This is one of the ten inner airs. It is located mainly in the lowest part of the torso. One of its functions is to control or eliminate bodily waste. When this inner air moves, it activates an inner fire. But it's not necessary to explain here about the outer fire element.

The inner fire element is called *tum-mo* or "the hot one," located in the navel chakra. When your inner air element causes this *tum-mo* to ignite inside the central channel, the *tum-mo* produces great ecstasy, which, when combined with the wisdom that realizes emptiness, is known as simultaneous bliss-wisdom. This wisdom is achieved after the dissolution of the three mental states of white luminosity (*nangwa karlampa*), red radiance (*chepa marlampa*), and black near-attainment (*nyer tob naklampa*). The three human heads that are arranged like hearthstones represent these three mental states. Their dissolution is followed by the arising of the mind of clear light, which has two levels: the proximate clear light (*pei wösel*) and the actual clear light (*dön-gyi wösel*). This clear light is the most important wisdom.

The skullcup in which the substances dissolve is white on the outside and red on the inside. White represents great ecstasy and red

represents wisdom. The presence of these two qualities in the skull represents the union of bliss and voidness, or the combination of great ecstasy and wisdom.

The ten different substances inside the skullcup correspond to different aspects of the practitioner—the five nectars represent the five heaps and the five fleshies represent the five elements. These five heaps and five elements are the ten substances that are used “symbolically” to prepare the inner offering. Inner offering means that the substances that compose the nectar are not made from outer objects but rather are found in the practitioner.

When the fire burns and boils, these substances turn a dark orange color that has a very bitter taste. The melting of these substances represents the purification of your five heaps and five elements. The nature of your five heaps is that they contain the seeds of the five Buddhas and the five wisdoms of a Buddha. These heaps are what are being transformed into nectar.

The final stage of purification occurs during meditation when the three states of white luminosity, red radiance, and black near-attainment dissolve into the clear light. Once they have dissolved, no impure substances remain. All of them have turned into the nature of wisdom. Those three states actually dissolve into the clear light both when you achieve the proximate clear light and when you achieve the actual clear light. These two wisdoms are only achieved at the level of the completion stage. During the generation stage you imagine yourself achieving a Buddha’s wisdom of clear light when you practice taking death as the path to a Buddha’s wisdom body.

At one stage in the ritual you visualized that a white *katvanka* melted and fell into that nectar. This caused the substances in the skullcup to change to a silvery color, to become cool, and to taste very sweet. It was at this point that the substances turned into real nectar. That real nectar symbolizes the practitioner arising from the experience of clear light into the miracle body (*gyulü*). The practitioner who arises from the proximate clear light enters into what is called the “impure” miracle body, or *ma dakpey gyulü*. The practitioner who arises from the actual clear light enters into what is called the “pure” miracle body or *dakpey gyulü*. This explanation is known as the ultimate meaning of the inner offering ritual.

**BLESSING THE OUTER OFFERINGS**

**Om kandarohi hung hung pet/ Om svabhava shuddha sarva dharma svabhava shuddho ham/ Tongpa nyi du gyur/ Tongpey ngang le Kam le tö-pey nö nam-kyi nang du Hung le chö dze nam rang shin tong nyi/ Nampa chö dze so sö nampa chen/ Je le wangpo druk-gi chö yul du sakpa mepey dewa kye par chen terwar gyur/**

*Om kandarohi hung hung pet. Om svabhava shuddha sarva dharma svabhava shuddho ham.* Everything dissolves into emptiness. From this state of emptiness appear *Kam* syllables that turn into skullcups. Inside each skullcup appears a *Hung* syllable; these turn into the offerings whose nature is emptiness, whose form is that of each offering, and whose function is to produce extraordinary, stainless bliss when experienced by the six sense powers.

In order to bless the outer offerings you have to use the inner offering, which was just explained. Joining the ring finger and thumb—representing Vajrayogini and Chakrasamvara respectively—pick up the nectar and sprinkle the offerings while reciting **Om kandarohi hung hung pet**. As you do this you emanate the dakini *Kandarohi* from your heart, who chases away all the demons, ghosts, and bad spirits that are clinging to the offering substances. Without first chasing away the demons and then blessing those offerings, you cannot offer them to the merit field. Therefore, you remove those demons by reciting **Om kandarohi hung hung pet**.

Dissolve the offerings into emptiness as you recite **Om svabhava shuddha sarva dharma svabhava shuddho ham**. **Tongpa nyi du gyur** means *they dissolve into emptiness*. Now there is nothing left of the ordinary substances; all of them have turned into *shunyata*. At this point you have to remember that when you are chasing the demons from the offering objects and dissolving them into emptiness, you should direct your attention to wherever the objects are situated.

Blessing the outer offerings occurs in the same four stages as blessing the inner offerings—clearing, dissolving, generating, and blessing. Up to here you have finished the first two stages—clearing and dissolving.

The third stage means to newly generate the outer offerings from that state of emptiness. When doing this, you should visualize that they appear directly in front of you.

The outer offerings are arranged in two rows. The row that is farthest from you, called “offerings made to those generated in front” (*dun-kye-kyi chöpa*), represents offerings that are made to the merit field. These are arranged from left to right. The other row consists of the “offerings made to yourself generated as the deity” (*dak-kye-kyi chöpa*). This row, which is the one closest to you, is arranged from right to left. The offerings should be arranged this way on the altar and should be visualized in the same way when you generate them in front of you.

**Tongpey ngang le Kam** means *Kam syllables arise from that state of emptiness*. When you recite this, visualize that two rows of Kam syllables, eight in each row, appear in front of you. These Kam syllables then turn into skullcups.

The reason we visualize Kam syllables is that the *Ka* in that syllable is the initial letter of the Sanskrit word for skullcup (*kapala*). The circle above the letter *Ka* forms the syllable Kam. That circle represents the emptiness that is the skullcup’s ultimate nature. *Ka* refers to the relative truth nature of the skullcup; it means they are objects that are merely ascribed by names and conceptual knowledge. This explanation is the same as the one I gave above for the Yam syllable.

**Töpey nö nam-kyi nang du** means Hung syllables suddenly appear *inside* those skullcups. These Hung syllables represent the essence of all the Buddhas’ minds. **Hung le chö dze nam** means these *Hung syllables* turn into the *individual offerings* inside those skullcups. **Rang shin tong nyi** means *their nature is emptiness*. **Nampa chö dze so sö nampa chen** means *their form is that of each individual offering*.

The eight outer offerings are: water for rinsing the mouth, water for washing the feet, flowers, incense, light, fragrance, food, and

music. The musical instrument also has to be visualized inside a skullcup.

The function of these offerings is to produce the combination of bliss-wisdom in the minds of the merit field as they experience these substances with their six sense powers. **Je le** means *function*; **wangpo druk** means *six sense powers*. Since each member of the merit field has six sense powers, offering these to the merit field produces inseparable bliss-voidness wisdom in their minds. **Chö yul du** means *as objects of the sense powers*.

As beginning practitioners, when we see shapes, colors, or experience smells or other objects, we cannot immediately recognize these as objects of our combination of bliss-wisdom. So we automatically perceive these things as ordinary; that is, ordinary flowers, ordinary incense, and so forth. But after generating them as special objects with this ritual, they can produce extraordinary untainted wisdom—wisdom that is free of all mental afflictions—in the minds of the beings of the merit field. This wisdom is referred to here in the *Dak-kye* as **sakpa mepey dewa kyepar chen**. When these offerings are experienced by the merit field's sense powers, great bliss is produced in their minds. **Terwar gyur** means the offerings *produce* such bliss.

After reciting these words and doing the visualizations, you have to recite the name of each offering, which is enclosed by the syllables Om, Ah, and Hung. "Om Ah Hung" is the essence mantra of the body, speech, and mind of all the Buddhas.

**Om argham Ah Hung/ Om padyam Ah Hung/ Om vajra  
püpe Ah Hung/ Om vajra dhupe Ah Hung/ Om vajra dipe  
Ah Hung/ Om vajra gandhe Ah Hung/ Om vajra naividye  
Ah Hung/ Om vajra shapta Ah Hung/**

**Argham** is the offering of *water* for drinking; **padyam** is the offering of *water* for washing the feet; **püpe** are *flowers* offered loose or as garlands to be worn on the head; **dhupe** is *incense* presented as an offering to the sense of smell in the form of sticks or powder; **dipe** is the *light* from a lamp, which is offered to the eyes; **gandhe** is *perfume* or *scented oil* that is applied to the chest as an offering to the body



sense power; **naividye** is *food* that is offered to the sense of taste; and **shapta** or *music* is presented to the hearing sense power.

You have to make the corresponding gestures or *mudras* while reciting each of these mantras. These mudras should be performed discreetly without exaggerated movement of the hands. At *Gyü-me* Tantric College we had to make the gestures close in with the hands not extending beyond the width of the body. Also, by the time you recite **Ah Hung** in the mantra, the mudra for each offering has to be completed.

**Om argham Ah Hung.** This first water offering is for drinking.

**Om padyam Ah Hung.** The second water offering is for washing. In India, when very important guests were invited to your house, you had to serve them water for washing their feet. After that the guests could enter the house. **Padyam** refers to that water for cleaning the feet and hands.

**Vajra püpe** means flowers, which are offered as a flower garland to be worn on the head, or something similar. **Vajra dhupe** is incense that is like a powder, which is sprinkled over the fire, or incense sticks that are put in a holder. **Vajra dipe** means light. **Vajra gandhe** means fragrant saffron water that is put on the body. **Vajra naividye** means food.

As you do these mudras, you hold the vajra and bell in your hands. When reciting the mantra for the music offering, **Om vajra shapta Ah Hung**, you pick up the damaru and play it along with the bell. The bell should be held in front of your heart signifying that the sound of the bell urges you to develop inseparable bliss-voidness wisdom (*detong nyi su mepey yeshe*). The damaru is played at the level of the navel to awaken the *tum-mo* that produces great ecstasy and the realization of emptiness.

## VAJRASATTVA MEDITATION

Rang-gi chi wor pendey den la Dorje Sempa yab yum  
kundok karmo shel chik chak nyi-kyi dor dril dang dri tö  
dzinpey pen tsun kyu pa/ Yab chakgya druk dang yum  
chakgya nge gyen ching/ Dorje dang pe-mey kyil trung-gi  
shukpey tuk-kar dawey teng du hung-gi tar ngak treng-gi

**korwa le dütsi karpö gyun bab-pey ne dön dik drip tamche  
 jangpar gyur/ Om Vajraheruka samayam anupalaya/ Heruka  
 tvenopatita/ Dirdo me bhava/ Sutokayo me bhava/  
 Supokayo me bhava/ Anurakto me bhava/ Sarva siddhim me  
 prayatsa sarva karmasu tsa me tsitam shriyam kuru hung/  
 Ha ha ha ha ho bhagavan/ Vajraheruka ma me mundza/  
 Heruka bhava/ Maha samaya sattva ah hung pet/**

**Dorje Sempa yab yum rang la tim pey rang-gi go sum dang  
 Dorje Sempey ku sung tuk yer mi chepar gyur/**

Above the crown of my head on a lotus and moon cushion sit Vajraheruka and consort. They are white, each with one face and two hands. As they embrace, Vajraheruka holds a vajra and bell, and his consort, a chopknife and skullcup. Vajraheruka is adorned with the six mudra ornaments and his consort with the five. They are sitting in the vajra and lotus positions. On a moon cushion at Vajraheruka's heart sits a *Hung* syllable surrounded by the Hundred-Syllable Mantra garland. A stream of white nectar flows from the mantra, removing all my sicknesses, demons, bad deeds, and obstacles.

*Om Vajraheruka samayam anupalaya/ Heruka tvenopatita/ Dirdo me bhava/ Sutokayo me bhava/ Supokayo me bhava/ Anurakto me bhava/ Sarva siddhim me prayatsa sarva karmasu tsa me tsitam shriyam kuru hung/ Ha ha ha ha ho bhagavan/ Vajraheruka ma me mundza/ Heruka bhava/ Maha samaya sattva ah hung pet.*

Vajrasattva and consort dissolve into me, causing Vajrasattva's body, speech, and mind to merge inseparably with my three doors.

As I said earlier, taking the three bodies as the path (*ku sum lam kyer*) is the main practice of the generation stage. But in order to do this practice, first our mind must be very clean and transformed into a perfectly clear field where the three kayas can grow without difficulty. Therefore, we have to clear away all the obstacles, bad

deeds, and mental obscurations. One of the best ways to prepare this field of our mind is by doing the practice of Vajrasattva meditation (*dorje sempey gom de*). Once we have cleaned our mind, we have to cover it with good fertilizer, which is our virtue. The most effective way of doing this is by practicing guru yoga (*lamey neljor*), which follows the Vajrasattva meditation in the *Dak-kye* ritual. Having prepared our mind by doing these two practices, we can then begin to practice taking the three bodies as the path.

**Rang-gi chi wor** means *above the crown of my head*. **Pendey den la** means *on lotus and moon cushions*. In our lineage you have to visualize the lotus cushion as having one hundred thousand petals instead of four or eight as described in other systems. The text that describes the practice is brief. On top of that moon cushion in the center sits **Dorje Sempa**, or *Vajrasattva*, who in this case is referred to as Vajraheruka. The mantra also is called the "Hundred-Syllable Vajraheruka mantra." Actually, Vajraheruka and Vajrasattva are one and the same.

**Yab** means *male deity*; **yum** means *female deity*. **Kundok karpö** means *their bodies are white in color*. **Shel chik chak nyi-kyi** means *with one face and two hands*. **Dor dril dang dri tö dzinpey** means that the male deity Vajraheruka, *holds a vajra and bell* and his consort holds a *chopknife and a skullcup full of nectar*. **Pen tsun kyu pa** means *they are embracing one another*. **Yab chakgya druk** means that the *male deity Vajraheruka, is adorned with six mudra ornaments*.<sup>8</sup> **Yum chakgya nge gyen** means *his consort is adorned with the five mudra ornaments*.

**Dorje dang pe-mey kyil trung-gi shukpey** means that Vajraheruka is *sitting in the "vajra" position* and his consort is sitting in the "lotus" position. **Tuk-kar** means *in his heart*; **dawey teng du hung** means *in the center of the moon cushion stands a white Hung syllable*. **Hung-gi tar ngak treng-gi korwa** means *the Hundred-Syllable Mantra surrounds the Hung syllable*.

**Dütsi karpö gyen bab-pey** means *not just one or two drops, but a continuous stream of white nectar flows down from the mantra*

<sup>8</sup>See pp. 163–164 of the Sixth Yoga for a description of the first five ornaments. The sixth ornament consists of ashes from human bones smeared on the body.

syllables. **Ne** means *sickness*; **dön** means *inner and outer demons*; **dik** means *all bad deeds*; and **drip** means *obstacles*, or the seeds of all your bad deeds. After deeds are done their seeds or propensities still remain with you. This is the meaning of “obstacles” here. **Ne dön dik drip tamche jangpar gyur** means *all sicknesses, bad spirits, bad deeds, and obstacles are removed*. The nectar washes all of these away.

In brief, the visualization is this: Vajraheruka and consort are sitting on top of your head. A stream of nectar flows down from the Hung and mantra chain in his heart. This nectar flows out from the place where their bodies are joined and passes directly through the moon and lotus cushions upon which they are sitting. It then enters your body through the top of your head and washes away all of your sicknesses, as well as the inner and outer demons’ influences of bad deeds and their seeds. All of these bad qualities are washed away leaving you completely clean.

An ordinary person cannot do this practice efficiently or nicely. But you are in Vajrayogini’s form. At this time you should maintain the clear appearance (*sel-nang*) in your mind of yourself in Vajrayogini’s form. However, for the time being you have to release the divine pride in which you think “I am actually the result time’s Vajrayogini.” At this point you have to think, “I am a very sick person, I have a lot of demons in my mind, I have a lot of bad deeds, I have a lot of obstacles, and I want to get rid of them.”

An example of the cleaning process is like this. If you were to wash a kettle or pot inside and out, it would become clean, but still you would not be able to see through it. This way of washing is like the practices done by an ordinary person. However, when you practice Vajraheruka meditation while visualizing yourself in Vajrayogini’s form, it is like washing a glass jar; if you clean it both inside and out you can see through it, from inside out and outside in. Our lineage lamas, Kyabje Pabongka Rinpoche and Kyabje Trijang Rinpoche, taught us the Vajraheruka meditation in this way.

You want very much to remove your sicknesses, demons, and bad deeds, but how do you do it? You have to beseech Lama Vajraheruka yab-yum, who sits above your head. You are asking him to help you when you are reciting the Hundred-Syllable Mantra.

Our lineage lamas give an instruction on this point. If I ask you what you are doing, you will say, “I am practicing Vajraheruka

meditation." If I ask why, you will say, "To make my mind clean." And if I ask, "To clean what?" You will respond, "To clean away my bad deeds and obstacles." And if I ask you, "Do you have a lot of bad deeds? Are you always collecting bad deeds? Do you already have a lot of them?" At this point you might think to yourself, "I haven't done *that* many bad deeds. Maybe I don't have too many. Maybe I am already clean. I haven't done any serious bad deeds. I don't have a lot of bad deeds to remove."

That kind of thinking is wrong and is the main obstacle to the Vajraheruka practice. If you think that way, you won't feel any urgency to do this meditation because you won't feel that you have to. You will feel content and relaxed and that it's not necessary to clean your mind because you won't think you've collected that many bad deeds.

You shouldn't think that way. First you have to think about how many bad deeds you have collected. You have to realize how rich you are in bad deeds. By thinking about this, the belief that you don't have many bad deeds will go away.

There are three kinds of thoughts: good, bad, and neutral. There are also three kinds of deeds: good deeds, bad deeds, and neutral deeds. From the time you woke up this morning until now you've had many, many thoughts. You should ask yourself, "How many of those thoughts were good thoughts? How many were bad thoughts? How many of those thoughts were neutral? What did these thoughts motivate me to do by body and speech? Did I rejoice about anything? Was I unhappy, angry, or upset about anything? What thoughts came to my mind this morning?" You can answer that. A point is made in the logic texts: while you can't be sure about external objects, you can be sure about your own thoughts; you can recognize and remember them.

You have already been up today for a certain number of hours. Yesterday there were twenty-four hours. Last week had seven days. Last month had many days and many hours. Last year had many months, days, and hours. All the while you have gotten a little older. What is it that you have been thinking and doing during this time? The number of thoughts is unbelievable! Among them, how many of your thoughts and deeds were good? Most of them were bad. If those are only the bad thoughts and deeds that you collected in this

one life, think of the number of bad thoughts and bad deeds you collected in all your countless past lives! In each life we were always thinking or doing things; most of these were bad deeds. Therefore, in all of those past lives we did mostly bad deeds this way.

Bad deeds come from cherishing yourself, from constantly thinking about your own purpose and your own benefit. That thought stays in your mind almost naturally. As a result you ignore the purpose and benefit of other beings. For eons and eons, from beginningless time up to now, you collected an almost countless number of bad deeds throughout all those lives. If you were to reach a high enough spiritual level, you could count them. If they had form, all of space could not contain them. Most of them were very heavy bad deeds coming from a strong motivation and strong action. Not only that, when you completed those heavy actions, you even rejoiced about them.

You have also done very bad things toward holy objects. Recently in New York two kids killed their mother by shooting her. Even though for them their mother is a holy person, they killed her anyway. We too have behaved that way many, many times. We have harmed Buddhas, Bodhisattvas, Arhats, Aryas, the Sangha, the Dharma, and hurt other beings as well. Those are unbelievably heavy bad deeds. If you realize this, then you will understand that you are very rich in bad deeds. Therefore, you need to clean them away.

You might think, "Even though I am so rich in bad deeds, why do I need to clean them?" You have to use reason and logic. First of all, think, "I cannot memorize the holy books. Those holy words won't stay in my mind. I cannot recite them from memory." Second, "Not only can I not recite them, I cannot understand their meanings. Even if I receive an explanation of some subject, it is still difficult for me to understand it." Third, "Even if I try to meditate, I don't achieve or gain anything. I stay at the same level all the time, like a log; my quality never changes. Why has this happened to me?"

The reason is that your bad deeds are blocking you, hurting you, obscuring you. Buddhas don't have any sicknesses; they don't have any inner demons; they don't have any bad deeds or stains of bad deeds. For that reason the activities of their body, speech, and mind are clean and unobstructed. But your body, speech, and mind are

completely bound by these obstacles. That is how you should understand it using logic.

Therefore, you have to realize that you definitely need to clean them. Now that you know that you need to clean them, you have to ask yourself, "Is it possible to clean them or not?" There are many stories that illustrate how different people did, in fact, clean them.

Among bad deeds, the heaviest are the five immediate bad deeds. These are: killing your father; killing your mother; killing an Arhat; causing the Buddha to bleed; and splitting the Sangha wheel. There are also many other kinds of bad deeds. According to Hinayana doctrine, you can avert the effect of some bad deeds, but not the five immediate bad deeds. Hinayanists believe that you cannot remove the potential of bad deeds that will produce a result. But in the Mahayana, and especially in the Tantrayana teaching, it is possible to clear away all your bad deeds; they can be completely removed.

There are two activities that you should always include in your practice: accumulating merit (*tsok sak*) and removing obstacles (*drip jang*). You have to turn everything you do into an act of collecting virtue or removing your bad deeds. "If I do this will they go away?" Of course. If you can collect them, then why can't you also remove them? There is an American expression, "You have to finish what you started." If you collected them, you can remove them. In this way, through logic, you can understand how you can get rid of your bad deeds.

All bad deeds and obstacles are composed entities. They are impermanent. Impermanent things, whether good or bad, can be affected by causes. So if you do something to remove bad deeds, this acts as a cause. Why would this not produce the result of removing the bad deed? There is no reason it would not produce that result. All bad deeds can be removed because they are impermanent.

Another instruction is this. Now, do these heavy obstacles, these bad deeds have any good qualities? Of course good deeds have good qualities. But bad deeds, do they have any good qualities? Usually bad deeds are bad. They don't have any good qualities. But they do have one special quality. They can be removed if you try. All bad deeds have that quality. But, if you don't try, they will stay very happily with you. This is why you have to practice Vajraheruka meditation. Its purpose is very great; it is no small practice.

What are the methods for removing bad deeds and obstacles? These are contained in Shantideva's work *Compendium of Training* (*Lab tū*). There are six methods: 1) reciting profound sutras on emptiness; 2) meditating on emptiness; 3) reciting holy mantras; 4) reciting the names of Buddhas; 5) making offerings; and 6) having holy images made.

Among the six, the one used here is reciting the Hundred-Syllable Mantra in the form of a request. It also includes meditating on the emptiness of the practice.

The words of the mantra are: **Om vajra heruka**, which means you are calling out to Lama Vajraheruka by name, *O Vajraheruka*, and requesting him to do something. **Samayam anupalaya** means please *keep your vow*. Lama Vajraheruka, don't abandon me, please take care of me. **Heruka** means calling him again by name for emphasis. **Tvenopatita** means *stay close to me*, Lama Vajraheruka. **Dirdo me bhava** means *stay firmly in my mind*. **Sutokayo me bhava** means please *stay happily in my mind*. **Supokayo me bhava** means please *nourish my mind* and bless me so that it develops. **Anurakto me bhava** means please *hold my mind fast with your compassion*; don't let me go. **Sarva siddhim me prayatsa** means please *give me all the goals* from the beginning of the path up to Buddhahood. **Sarva karmasut** means please give me *all the activities*, the four kinds of tantric powers, which are pacifying, increasing, controlling, and destroying. Pacifying (*shiwey le*) means removing all obstacles from your mind and bringing your mind ultimate peace. Increasing (*gyepey le*) means the power to increase life span, health, and spiritual knowledge. Controlling (*wang-gi le*) means to gain the power to overcome bad deeds and gain mastery over the knowledges. We need both of these controlling powers. Finally, destroying (*drakpö le*) means the power to fight with and conquer outer and inner demons. **Me tsitam** means *my mind*. **Shriyam kuru** means *please make my mind very glorious, very dignified, very rich in knowledge*. **Hung** is the seed of all the Buddhas' omniscience; the five syllables **Ha ha ha ha ho** represent the essence of the five Buddhas. **Bhagavan Vajraheruka** means calling *O Blessed One, Vajraheruka*, please help me. Another version of the Hundred-Syllable Mantra says "Bhagavan sarvatathagata," which means all the Buddhas, not only Lama Vajraheruka. **Ma me mundza** means *please don't abandon me*. **Heruka bhava** means *keep*



*your Heruka nature.* **Maha samaya sattva ah hung pet** means *the being who keeps the great vow* or agreement. **Ah** is the seed of the Buddhas' speech; it also means that all dharmas lack self-existent origination. **Hung** represents the wisdom that experiences great bliss. The syllable **pet** is the mantra for overcoming evildoers and suffering; it brings the wisdom of inseparable bliss-voidness and also causes beings in the lower realms to be raised to the higher states.

As you recite the mantra visualize that you are receiving that nectar. There are many different visualizations that can be done as part of the Vajraheruka meditation. Our lineage instruction is that you only have to do the three main ones, which are known as "dispelling obstacles from above," "dispelling them from below," and "dispelling in a heap." Dispelling from above (*yen de*) means that as you receive the nectar from Vajraheruka and consort it enters through the top of your head and purifies your mind and body as it flows downward, pushing down all impurities, which are visualized in the form of sooty coal-colored liquid. This is like a herdsman who drives sheep and cows down the side of a mountain. The nectar reaches all the way to the bottom of your body and washes out all impurities through the lower doors leaving the body filled with nectar. The earth then splits open; beneath it the Lord of Death surrounded by his retinue of demons await with wide-open mouths to swallow those impurities that are in the form of sooty liquid. These demons are always watching and waiting for a chance to terminate your life. After swallowing all your impurities, they become satisfied and decide they will never harm you. Now you are free. With this the earth closes up.

The second visualization is "dispelling from below" (*men de*). The nectar that flows into your body fills you from the bottom up. As it rises, it carries up the remaining bad deeds and obstacles that were not previously washed away. These are expelled through the upper doors and, as they come out, disappear into space. This is like a herdsman driving cows and sheep up the side of a mountain.

The third visualization is "dispelling in a heap" (*pung de*). The stains are the most difficult to wash away. Visualize that all of them gather in a dark heap in your heart. The outer form is a black heap of darkness whose essence is your remaining bad deeds and obstacles. This time, you visualize that the nectar flows into your body and

instantly removes all the bad deeds and obstacles that are gathered in a heap at your heart. Just as if you were to turn on a light in a dark room the darkness would instantly vanish, likewise, when the nectar reaches your heart these impurities instantly vanish. You have to strongly believe, "Now I am free of all my impurities because Lama Heruka and his consort have helped me. Now I am completely clean."

How many of your bad deeds will you remove with this practice? Will you be able to remove them totally or only partially? That depends on your practice. If you practice the four strengths intensely, you will remove them completely. If your practice of the four strengths is weak, you will reduce their power but will not eliminate them completely.

What are the four strengths (*nyenpo tob shi*)? The two practices of taking refuge in the Three Jewels and generating bodhichitta are included in Vajrasattva meditation. These two practices together are the first strength, or the strength of the basis. You have to have very strong faith in the object of refuge and generate as much compassion and loving kindness toward all beings as you can. The stronger your faith and compassion, the stronger your power to remove obstacles and bad deeds.

The second strength is regret. Even though you have practiced very hard for a long time you may not have achieved any result. This is because of the obstacles you have collected in the past. Recognizing this, you should think, "I have done many bad deeds over a long period of time in this and previous lives. I really regret having done them. But now I have a very good opportunity to remove these obstacles." This kind of regret is the second strength that helps to dig them up by the roots. Although this strength uproots your bad deeds, it does not remove them.

The third strength is the strength of the antidote. This strength is what actually clears away or removes those bad deeds. How do you do this? By doing Vajrasattva meditation, by asking Lama Heruka yab-yum to bless you, and by receiving the flow of nectar.

The fourth strength is the strength of turning away from wrongdoing. You should think, "If I can clean away all my obstacles and bad deeds, I will never collect them again; I will never do that again." You should resolve never to do such deeds again.

If you can meditate with these four strengths, Lama Heruka and consort will be very happy. The better your meditation, the happier they will be.

**Dorje Sempa yab yum rang la tim pey** means *Vajrasattva and consort happily dissolve into me*. **Rang-gi go sum** means *my three doors of body, speech, and mind*. **Dorje Sempey ku sung tuk** means *Vajrasattva's body, speech, and mind*. **Yer mi chepar gyur** means *the two merge inseparably*. It is easier to combine two objects that are clean. A clean object cannot combine nicely with a dirty one. At this point you have become clean after having received Vajraheruka's blessing. Therefore, it is suitable for Lama Heruka's body, speech, and mind to merge inseparably with your own three doors.



། བླ་མའི་རྣམ་པ་རྒྱུད།



**FIFTH:**  
**GURU YOGA**



## **FIFTH:**

### **GURU YOGA**



**T**HIS YOGA BEGINS WITH THE FOLLOWING words of the *Dak-kye*:

Dun-gyi namkar dak sel nyi su mepey yeshe-kyi rang nang  
le drupey shel ye kang dru shi go shi gyen ta bab dang  
chepa tsen nyi tamche yong su dzok pey ü-su seng-ge  
chenpo gye-kyi tekpey rinpochey tri natsok pema dawa nyi  
mey den-gyi teng du drinchen tsawey lama de nyi Sang-gye  
Dorje Chö-kyi nampa chen kundok marpo shel chik chak  
nyi-kyi dorje dang drilbu tuk-kar nöl ne dzinpa/ U-tra  
relpey chö pen chen/ Shab dorje kyilmo trung-gi shukpa/  
Shönu langtso chu druk lön pey natsö chen/ Dar dang rüpa  
dang rinpochey gyen tamche-kyi gyenpa/ Dey dun ne tsam  
te yön kor du Sang-gye Dorje Chang ne tsawey lamey bar-  
gyi gyüpey lama tamche Pawo Dorje Chö-kyi nampa chen  
kundok marpo shelchik chak nyi/ Yepey detong-gi dra  
drokpey damaru trölwa/ Yönpey töpa dütsi gangwa tuk-kar  
dzinpa/ Drumo yön na katvanka nampa/ Shab dorje  
kyilrong-gi shukpa/ Rüpey gyen druk-gi gyen ching/ Shönu  
langtso dar la bab pa/ Tso kor tamche-kyi trelwar Om/  
Drinpar Ah tuk-kar Hung/ Tuk-key Hung le wöser trö/ Rang  
shin-gyi ne ne lama yidam kyilkor-gyi hlatsok dang/ Sang-  
gye jangsem pawo kandro/ Chö kyong sungmey tsok dang

**chepa Om vajra samadza Dza Hung Bam Ho re re ang kyab  
ne kun dü-kyi ngo wor gyur/**

In the space in front of me appears a divine palace manifested from pure clear bliss-wisdom; it has all the qualities of a celestial abode, including its square shape, four doors and four archways, as well as all the varied ornaments. Inside at the center, eight great lions support a jeweled throne on which are arranged a multicolored lotus, moon, and sun cushion. Upon these sits my kind root lama in the aspect of Buddha Vajradharma. He is red with one face and two hands, holding a vajra and bell crossed at his heart. His hair is tied up crownlike in a top knot. Sitting with legs crossed in the vajra position, he has the healthy appearance of a sixteen-year-old youth. He is clothed in silk garments and adorned with all the bone and jewel ornaments. Starting in front and encircling him counterclockwise are all the lineage lamas from Buddha Vajradhara up to the root lama. They are all in the aspect of Hero Vajradharma, red with one face and two hands; in their right hands they are playing damarus that evoke awareness of bliss-voidness wisdom. In their left hands they hold at their hearts skullcups filled with nectar. A katvanka stands upright cradled in their left arms. All of them are sitting with legs crossed in the vajra position. They are adorned with the six bone ornaments and have the appearance of a youthful adult. The main figure and the surrounding lamas are marked at the forehead with an *Om*, at the throat with an *Ah*, and at the heart with a *Hung*. Light rays emanate from the *Hung* syllables at their hearts inviting from their paradises all the lamas, tantric deities together with their divine assemblages, Buddhas, Bodhisattvas, dakas, dakinis, and Dharma protectors. *Om vajra samadza Dza Hung Bam Ho*. Each of the lamas becomes an all-inclusive object of refuge.

One purpose of guru yoga is expressed in the phrase, "guru yoga, the beneficial practice of accumulating merit." The purpose of guru yoga and Vajrasattva meditation is to prepare the ground so that you can harvest the good crops of the generation and completion stages.



Your mind should be like a well-prepared field in which you can produce good crops—the knowledges of the generation and completion stages of the path. Guru yoga is the way to collect good causes that are powerful, efficient, and plentiful. It also enables you to collect those causes very quickly.

Guru in “guru yoga” means lama or Dharma teacher. The Tibetan for “yoga” is “*neljor*.” *Nel* means true or accurate. *Jor* means to join with. Here “*neljor*” means joining your mind strongly to your lama’s nature and activity. Guru yoga and Vajrasattva meditation are the two most important practices, as well as being the easiest and most efficient. These sections of the *Dak-kye* are very short, which is especially fitting for Americans, since you are always so busy. Because you need twenty-eight hours a day, eight days a week, it is difficult for you to practice nicely. So, for you, these practices are very useful, very holy, and very efficient.

Who is the guru of guru yoga practice? Is that guru different from Buddha? If I just tell you about this in my own words, I don’t think it will help you very much. Therefore, here are some quotations that appear in the commentaries that might strengthen your belief. Otherwise you might think, “Oh, what is he saying? He’s demanding too much respect from us. Sometimes he even says he is a Buddha. I don’t believe it.” Those kinds of thoughts are bad thoughts, or *tokpa ngenpa*, which can come up suddenly because we have been in samsara for so long. We have those tendencies. The first quotation is from the *Hevajra Tantra*.

The innate cannot be described by another  
 Nor can it be found anywhere.  
 It must be realized through one’s merit  
 And by carrying out the guru’s timely instruction.

The main point of this verse is the innate. “Innate” refers to both proximate clear light and actual clear light. The word innate in Tibetan is *hlenchik kye*. *Hlenchik* means together, and *kye* means arising or occurring. That which arises together is your most subtle air and mind. These have existed together since beginningless time and will continue to exist together until Buddhahood.

This most subtle air and mind has always been with you, but you haven't been able to recognize it. To recognize and experience this "innate" mind is no small thing; it is the most difficult thing to achieve. You must turn your most subtle mind and its air into the combination of wisdom and bliss. That is something that only yogis and yoginis can achieve within this life. When ordinary persons die the most subtle air and mind arises, but this is not the innate wisdom. Through practice and knowledge, a yogi or yogini, while experiencing death, can recognize it as an element of practice. It is possible for a practitioner to turn death into an element of the path. For an ordinary person who has no such knowledge, death will just be another round in the cycle of samsara. This innate wisdom or clear light cannot be experienced on the basis of someone else's description. No matter where you might look for it, in the formless realm, form realm, or desire realm; in India, Europe, the East Coast or West Coast, you won't be able to find it.

The practitioner who can attain it will definitely arrive at Vajradhara's state of ultimate union within this lifetime. Where *can* you find it? You can't *find* it anywhere. You can only achieve it through a lama's timely instruction. The lamas will show you when you will gain it. They will show you that you gain it when you reach the proximate clear light and again when you reach the actual clear light. With his instruction, your lama will give you the means for achieving it. This is what the lama will teach: the time you will achieve it and the method for achieving it. You also need the power of your own virtue as another supporting condition. The essence of the verse above is that you can only gain this innate wisdom through hearing instruction from your lama.

Dromtönpa, the most famous Kadampa sage, and emanation of Avalokiteshvara, told his teacher Atisha, "In Tibet we have many, many practitioners and meditators, but none of them have been able to achieve the kind of knowledge that the sages in India did." Atisha responded, "All the Mahayana qualities, especially tantric knowledge, however great or small, must be gained through relying on a lama. You Tibetans see your lama as an ordinary being, so how could you possibly gain such knowledges and goals of the path!"

Here is a quotation from a work by the Panchen Lama Lobsang Chökyi Gyeltsen known as the *Root Verses on the Mahamudra*:

*Sem-gyi chö nyi tongwa yang/*  
*Tsok sak drip jang la tö pe/*  
*Yik gya bum tsam tung shak ni/*  
*Gya chak gang mang ngön tang te/*  
*Dü sum sang-gye tamche dang/*  
*Yerme tsawey lama la/*  
*Nying ne söl deb yang yang ja/*

Seeing the true nature of the mind  
 Depends on accumulating merit and removing obscurations.  
 Because of that, first recite the Hundred-Syllable Mantra  
 A hundred thousand times or so,  
 And the *Confession of Downfalls* hundreds of times.  
 From the bottom of your heart,  
 Again and again supplicate your root lama  
 Who is inseparable from all the Buddhas of the three times.

“Mind” here does not refer to your ordinary mind; it is your most subtle mind. Being able to realize the true nature of your most subtle mind depends on collecting merit and removing obscurations. The way to purify your mind is by doing Vajrasattva meditation, which includes reciting the Hundred-Syllable Mantra. You must recite the mantra a hundred thousand times or so and your practice must include the four strengths already mentioned. Another way to purify your mind is by reciting the *Confession of Downfalls Sutra*, also known as the *Three Heaps Sutra*. This is a ritual that includes reciting the names of thirty-five confession Buddhas while prostrating to them. These recitations and the act of making prostrations are an important element of preliminary practices. When the verse says to do these first, it means that they are preliminary practices.

Your root lama’s essence is inseparable from the Buddhas of the three times. He is their emanation. From the bottom of your heart, you have to supplicate your lama not just once but many times. In fact, the Hundred-Syllable Mantra of the Vajrasattva meditation represents such a supplication.

Seeing the true nature of your mind here refers to your most subtle air and mind that exists innately in you. You have to realize

the true nature of this most subtle mind as a means of becoming a Buddha, as a means of achieving Buddhahood. Before you can do this you have to strive with great effort to collect virtue and remove your bad deeds. This is done in relation to a particular object or field; the supreme field is your root lama. From the practitioner's side you have to see your lama as a real Buddha. If you do this, you will have great aspiration to practice the preliminaries in order to achieve the ultimate goals. You must practice these intensely and for a long time. This is instruction that Kyabje Pabongka Rinpoche gave in relation to these lines.

Whose kindness has helped you more? The Buddhas' or your lama's? When you contemplate the instructions on this topic you will recognize how the root lama shows you greater kindness than all the Buddhas. In this way you will understand how the root lama is the supreme field for accumulating merit and removing obscurations.

When I was a young monk in the monastery we studied very hard and thought very hard; we read and memorized many books and learned many things from our teachers and debated these subjects day and night on the debate ground. We also practiced a lot and worked very hard to attain Buddhahood. Sometimes the thought would occur to me, "After I achieve Buddhahood, I won't have any more work to do. So what do Buddhas do, nothing? Where do they go?" That is how I thought. Those kinds of thoughts can be blessings from the lama. Just by thinking like that you will start trying to find the correct view. That way you get closer and closer to it.

The Buddhas worked very hard for many, many kalpas to abandon the obstacles and achieve all the knowledges. Finally, they achieved Buddhahood. From the time they generated bodhichitta and took the Bodhisattva vows, they promised to work only for the benefit of all sentient beings. Then I asked myself, "After working so hard for so many kalpas in order to achieve Buddhahood, and having achieved Buddhahood, then what do they do? Where do they go? Where are they now?" It occurred to me that these two—their motivation of wanting to benefit all beings and the thought that they would no longer have to do anything upon attaining enlightenment—didn't fit together in my mind.

According to the lineage lamas' instructions, the Buddhas' only purpose is to be of benefit to beings. Naturally, we too are among

those sentient beings and therefore they are seeking to benefit us as well. They have all the knowledges and are free of all obstacles. The difficulty comes from *our* side; if they were to appear in front of us in a Buddha's form, we wouldn't be able to see them or receive instructions from them because our level is too low. Since their level is so high their efforts wouldn't work. The fault is from our side only. However, if they were to emanate at a lower level than our own, we wouldn't believe them. We would think we were superior to them. If we don't believe them, of course we won't accept their instruction. Therefore, the only way they can benefit us is by emanating in a form that is similar to ours; that is, as a human being. If they appear as a human being we can see them and receive teachings from them. That way we can see and hear them. That is the best way the Buddhas can help us—by teaching us the Dharma.

Through such reasoning we can understand that the root and lineage lamas are emanations of the Buddha. Because of our level, the best way for the Buddhas to benefit us is in the form of our root lama. Therefore, our root and lineage lamas are real Buddhas. And if they are an emanation of one Buddha, they are an emanation of all the Buddhas. The wisdom and virtuous qualities of the Buddhas are the same. Buddha found that the best way to teach us is by appearing like us, as human beings, who show themselves as having spiritual qualities that are a little bit better than ours. The teachings and instructions they give us are a little bit higher than the way we usually think. Through practicing we can further improve our understanding.

When Buddha appears at our level, he is appearing in a nirmanakaya form. Buddha Shakyamuni appeared in Bodhgaya twenty-five hundred years ago. That form was a nirmanakaya that appeared as a human being for a short time—eighty years—then disappeared. The Buddhas have emanated many, many forms. That is why there are so many images in the merit field as you may have seen in tangkas. When you see these you might think, "There are many different images there. Why does the Buddha need so many emanations?" If you were to gain real knowledge you would realize that even that many emanations is far too few since there are so many different levels of beings, so many different wishes and abilities. Because Buddhas help beings according to their own level,

they have to emanate forms that are appropriate to each one. Therefore, when you are visualizing the merit field and think you cannot visualize so many figures, actually, all the figures you could possibly visualize would still be far too few.

## VISUALIZING THE ASSEMBLAGE OF LAMAS

Now you have to visualize the assemblage of lamas. The words of the *Dak-kye* that describe this visualization begin with **Dun-gyi namkar**, which means *in the space in front of you*. **Dak sel nyi su mepey yeshe** refers to the *wisdom that is the combination of great ecstasy and emptiness*. This is the highest wisdom, the unique tantric form of generating bodhichitta. **Dak sel** describes this wisdom as being *pure and bright*, which are the qualities of the proximate and actual clear lights. *Pei wösel* and *dön-gyi wösel* are all real *dak sel*, or pure, bright wisdom. **Nyi su mepey** means this wisdom *combines the two*—the combination of great ecstasy and wisdom. In the space in front of you, visualize a divine palace with all the lamas seated inside. **Rang nang le drupey** means that this palace is not an ordinary one built by architects. It is *formed out of that unique wisdom itself appearing as a palace*. **Shel ye kang** means an exquisite *palace*. **Dru shi** means that the palace is *square*; **go shi** means it has *four doors*. **Gyen** means it is adorned with beautiful *ornaments*. **Ta bab dang chepa** means that there is a very beautiful *portico* in front of each door. **Tsen nyi tamche yong su dzok pey** means that this palace is *complete with all structural and ornamental features*. **Ü-su** means *at the center*, inside the palace is a throne. **Seng-ge chenpo gye-kyi tekpey** means the throne is *held up by eight great lions*. **Rinpochey tri** means a holy *jewel-studded throne*. On top of that throne is **natsok pema**, or a *lotus cushion* whose petals are *different colors*. **Dawa nyi mey den-gyi** means that on top of that lotus are a *moon and sun cushion*. **Teng du** means *on top of the lotus, moon, and sun*. **Drinchen tsawey lama** means the *kind root lama*. **De nyi Sang-gye Dorje Chö-kyi nampa chen** means *that very root lama, who is appearing in the form of Buddha Vajradharma*. What does he look like? **Kundok marpo** means the *color of his body is red*. **Shel chik** means he has *one face*; **chak nyi-kyi** means *with his two hands*. **Dorje dang drilbu** means he holds a *vajra and bell*;

**tuk-kar nöl ne dzinpa** means *he is holding them with his arms crossed in front of his heart*. **U-tra relpey chö pen chen** means *his hair is tied up in a crownlike top knot*. **Shab dorjey kyilmo trung-gi shukpa** means *he sits with legs crossed in the vajra position*. **Shönu** means *a youth*. **Langtso** means *health*. **Chu druk lön pey natsö chen** means *he appears as a youth who has reached the age of sixteen*. **Dar dang rüpa dang** means *he is clothed in silk garments and adorned with bone ornaments*. **Rinpochey gyen tamche-kyi gyenpa** means *he is also adorned with all the holy jewel ornaments*.

In this visualization there is one large throne in the center. The root lama is seated on his own small throne in the center of that larger one. Standing directly in front of him on another small throne similar to his own is Vajrayogini. Directly in front of her is Naropa seated on another throne. Similarly, each of the lineage lamas is sitting on his own individual throne. Each throne is complete with the lotus, sun, and moon cushions. All the lineage lamas surround the root lama counterclockwise. They are identified by name in the supplication verses that come near the end of the guru yoga section of the *Dak-kye*. Next to Naropa are his two Nepalese disciples, the two brothers from Pamting. Next to them is the translator Sherap Tsek. Next to him is the translator from Mel called Lodrö Drakpa. Then come the five Sakya patriarchs and all the other lineage lamas down to Kyabje Pabongka Rinpoche Dechen Nyingpo, who for me is the last lineage lama for my visualization. You have to add Kyabje Trijang Rinpoche Lobsang Yeshe, who was my root lama. If you take Pamtingpa to include both brothers, the Elder Jigme Drakpa and the younger Ngawang Drakpa, then you will have thirty-nine lineage lamas; if you take Pamtingpa to mean only the elder brother, then the list will total thirty-eight. Either way, this list recognizes Pabongka Rinpoche's two root lamas, Ngulchuwa Jigme Wangpo and Trehor Kangsar Kyabgön Rinpoche Lobsang Tsultrim. Because the lamas have wisdom bodies, those that are closest to you do not block the ones behind them.

The *Dak-kye* describes this part of the visualization with the words **Dey dun ne tsam te yönkor du**, which means *the lineage lamas are seated in a circle around the root lama, starting in front and proceeding counterclockwise*. **Sang-gye Dorje Chang ne tsawey lamey bar-gyi gyüpey lama tamche** means *all the lineage lamas make up a group*

that starts from Buddha Vajradhara and continues up to the last lineage lama just before the root lama.<sup>9</sup>

All of these lineage lamas are in the aspect of Hero Vajradharma except for Vajrayogini who is in her own form. As the words of the *Dak-kye* indicate, **Pawo Dorje Chö-kyi nampa chen** means *they appear in the form of Hero Vajradharma*. **Kundok marpo** means *their bodies are red*. **Shelchik chak nyi** means *they have one face and two hands*. The hand instruments that the lineage lamas hold are different from those of the root lama. **Yepey detong-gi dra drokpey damaru trölwa** means *with their right hands they play a damaru whose sound evokes awareness of bliss-voidness wisdom*. **Yönpey töpa dütsi gangwa tuk-kar dzinpa** means *in their left hands they hold nectar-filled skullcups at their hearts*. **Drumo yön na katvanka nampa** means *in the crook of the left arm they hold a katvanka*. **Shab dorjey kyiltrung-gi shukpa** means *they sit with their legs crossed in the vajra position*. **Rüpey gyen druk-gi gyen ching** means *they are adorned with the six bone ornaments*. **Shönu langtso dar la bab pa** means *they have the appearance of a youthful adult*. "Youthful adult" should be understood as a young man of twenty years. This age difference between the lineage lamas and the root lama represents the fact that the lineage lamas came earlier.

The root lama and all the lineage lamas are marked by three syllables. **Tso kor tamche-kyi trelwar Om** means *the main figure and the surrounding lamas are all marked at the forehead with a white Om syllable*. **Drinpar Ah** means *their throats are marked with a red Ah syllable*. **Tuk-kar Hung** means *their hearts are marked with a blue Hung syllable*.

The whole visualization up to this point is called "generating the pledge beings." The "pledge beings" refer to the mental image that you visualize in front of you. The next step is to invite the wisdom beings from all the Buddha fields and dissolve them into the pledge beings.

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<sup>9</sup>In the actual visualization the central figure represents both the root lama and the first lineage lama. Although the recitation refers to the first lineage lama as Sang-gye Dorje Chang (Buddha Vajradhara), you are visualizing him as Sang-gye Dorje Chö (Buddha Vajradharma). Vajradhara is blue and has only the jewel ornaments while Vajradharma is red and has both the jewel and bone ornaments. Otherwise, their ultimate nature is the same.



**Tuk-key Hung le wöser trö** means *light rays emanate from the Hung syllables at the hearts* of all the lamas who represent the pledge beings. **Rang shin-gyi ne ne** means these light rays invite the wisdom beings to come *from their pure realms*. One meaning of “pure realms” is that you are inviting them to come from their paradises. The other meaning is that you are inviting them to arise from the sphere of emptiness.

Who are these wisdom beings? **Lama yidam kyilkor-gyi hlatsok dang/ Sang-gye jangsem pawo kandro/ Chö kyong sungmey tsok dang chepa** means *all the lamas, tantric deities with their divine assemblages, Buddhas, Bodhisattvas, heroes, dakinis, and Dharma protectors*.

**Om vajra samadza** means all of them come instantly when invited and sit on top of each of the lamas in the merit field. A complete assemblage of wisdom beings then dissolves into each of them. When you recite **Dza Hung Bam Ho**, *Dza* means that the wisdom beings gather above each of the pledge beings. *Hung* means that each set of wisdom beings dissolves into each of those pledge beings. *Bam* means that they mix inseparably. *Ho* means that after they have merged, the merit field looks upon you happily.

**Re re ang kyab ne kun dü-kyi ngo wor gyur** means that *each of the root and lineage lamas becomes an all-inclusive object of refuge*. Each of them represents a combination of all the Buddhas, tantric deities, heroes, dakinis, and Dharma protectors. Just as you visualized that many, many divine beings came and dissolved into them, now each of the lamas has become a combination of all of them. This now becomes the perfect merit field through which you can collect virtue.

## **PROSTRATING TO THE MERIT FIELD**

**Gang-gi drin-gyi dechen ne/ Kechik-gi ni tob gyurwa/  
Lama rinchen tabü ku/ Dorje chen shab pe la dü/**

I bow at the lotus feet of the lama,  
The Vajra-holder, like a wish-granting jewel,  
Whose kindness instantly brings  
The state of great bliss.

How do you collect virtue in relation to the lamas? The first way is to make prostrations. If you do this nicely you can collect a great amount of virtue. If you are practicing in a place where there is enough room to do actual prostrations, you can do so. However, when you are in a crowded place you cannot make prostrations with your body, but you can make them with your speech by reciting these words, and with your mind by taking refuge and generating strong faith in the lamas.

**Gang-gi drin-gyi** means *by whose kindness*, referring to the great kindness of the root and lineage lamas. The greatest kindness they show us is by teaching the way to attain the state of ultimate bliss. **Dechen ne** means the *state of great bliss*. This state is the ultimate great ecstasy and wisdom of Buddhahood. **Kechik-gi ni tob gyurwa** means that through the lamas this state can be *attained in an instant*. If we practice nicely we can achieve Buddhahood within this life.

A human life is like an instant compared with the life span of gods or hell beings. It is also like an instant in comparison to the amount of time that we have been in samsara. **Lama rinchen tabü ku** means *the lama's body is like a wish-granting jewel*. His body is the most precious body, his speech the most precious speech, and his mind the most precious mind. **Dorje chen shab pe la dü** means *I prostrate to the lotus feet of the one who holds the vajra*. Dorje Chen and Dorje Chang are the same. **Dorje** refers to ultimate wisdom of bliss-voidness. The lama possesses that vajra. Therefore, as you recite this verse you are making prostrations to his feet. By making prostrations while keeping the meanings in your mind and reciting these holy words, you will collect an unbelievably great amount of virtue.

## PRESENTING THE OUTER OFFERINGS

Rang-gi tuk-ka ne trö-pey chö-pey hla mo nam-kyi chö-par  
gyur/ Om argham pratitsa so ha/ Om padyam pratitsa so ha/  
Om vajra püpe Ah Hung/ Om vajra dhupe Ah Hung/ Om  
vajra dipe Ah Hung/ Om vajra gandhe Ah Hung/ Om vajra  
naividye Ah Hung/ Om vajra shapta Ah Hung/

Offering goddesses emanated from my heart present the offerings. *Om argham pratitsa soha. Om padyam pratitsa soha. Om vajra püpe Ah Hung. Om vajra dhupe Ah Hung. Om vajra dipe Ah Hung. Om vajra gandhe Ah Hung. Om vajra naividye Ah Hung. Om vajra shapta Ah Hung.*

Now visualize the outer offerings in front of you and emanate dakinis from your heart who serve these offerings to the merit field. As you do this recite the mantras that begin **Om argham pratitsa so ha** and end with **Om vajra shapta Ah Hung**.

**Om Ah vajra adarshe Hung/ Om Ah vajra vini Hung/ Om Ah vajra gandhe Hung/ Om Ah vajra rase Hung/ Om Ah vajra parshe Hung/ Om Ah vajra dharme Hung/**

Next you emanate the six offering goddesses who hold an offering for each of the six consciousnesses. **Om Ah vajra adarshe Hung** is the mantra for Rupavajri, the goddess of form, who holds a mirror. **Om Ah vajra vini Hung** is for Shabdavajri, the goddess of sound, who plays the flute. **Om Ah vajra gandhe Hung** is for Gandhavajri, the goddess of smell, who offers water scented with saffron. **Om Ah vajra rase Hung** is for Rasavajri, the goddess of taste, who serves food. **Om Ah vajra parshe Hung** is for Sparshavajri, the goddess of touch, who offers holy clothes. **Om Ah vajra dharme Hung** is for the goddess Dharmadhatuvajri who holds a dharma source as an offering to the mind consciousness of the lamas. After these have been offered, you have to withdraw the dakinis and dissolve them back into your heart. These are the outer offerings.

## ***PRESENTING THE INNER OFFERING***

**Om guru vajra dharma saparivara  
Om Ah Hung/**

At this point you present the inner offering as you recite the mantra **Om guru vajra dharma saparivara Om Ah Hung**. Here you have to make the gesture of sprinkling the inner offering. Visualize that you

emanate goddesses of taste equivalent to the number of lamas, who offer a skullcup full of inner offering to each of them. Imagine that the lamas enjoy the inner offering and that just by tasting it they experience great bliss. These offering goddesses must be withdrawn back into your heart as before.

### **PRESENTING THE SECRET OFFERING AND THE OFFERING OF ULTIMATE REALITY**

**Yi-wong lang tsö pel dzin druk chu shi/ Dö pey gyü tsel la ke lü tra ma/ Shing kye ngak kye hlenkye ponyey tsok/ Dze duk gyü mey chakgya nam kyang bul/**

I offer beautiful magical consorts, slender and radiant, skilled in the sixty-four sensual arts; an assemblage of messengers born of paradise, born of mantra, and spontaneously born.

For the secret offering you again emanate dakinis from your heart. These dakinis are described as Lotus-type, Conch-type, Elephant-type, and Deer-type. The Lotus-type dakini is the central Buddha Akshobhya's consort. These dakinis become the consorts for each of the lineage lamas. The root lama's consort is the Vajrayogini who is already part of the merit field. All the dakinis that you emanated from your heart turn into Vajrayogini's form. Then they unite with the lineage lamas causing them to experience great ecstasy.

**Yi-wong lang tsö pel dzin** means these consorts are *radiant with youthful beauty*. **Druk chu shi** means *sixty-four*. **Dö pey gyü tsel la ke lü tra ma** means these *slender* dakinis are *skilled in the sensual arts*. The dakinis are described as being **shing kye**, or *born of paradise*, meaning that they reside in Vajrayogini's paradise; **ngak kye**, or *born of mantra*, meaning they have completed *kye-rim* but have not yet achieved the miracle body; and **hlenkye**, or *spontaneously born*, meaning that they have achieved the state of ultimate union. This expression refers to two states. The first, *lobey sungjuk*, is still part of the path, going from attainment of the miracle body up to the point just before Vajrayogini's ultimate enlightenment. The second, *mi*

*lohey sungjuk*, is Vajrayogini's ultimate state where no more training is necessary.

**Ponyey tsok** describes these dakinis as *an assemblage of messengers*. **Dze duk gyu mey chakgya nam kyang bul** means *I offer these magical consorts of exquisite beauty*.

**Drip drel hlenkye dewey yeshe che/ Chö kun rang shin trö dang drelwey ying/ Yer me hlundrup ma sam jö le de/ Dön dam jangchub sem chok kyö la bul/**

I offer you the supreme ultimate bodhi mind, the state in which great wisdom of innate bliss free from all obscuration merges inseparably with the sphere that is free of self-existent elaborations toward all dharmas. It is spontaneous, ineffable, and beyond thought.

Because of the secret offering, the lamas experience realization of emptiness. Causing them to realize emptiness in this way is the offering of ultimate reality. How does this come about? The great ecstasy experienced in the secret offering is pure and free of obscurations. With that ecstasy they perceive the suchness or real nature of all entities.

**Drip drel hlenkye dewey yeshe che** means *the great wisdom of innate bliss free of obscuration*. **Chö kun rang shin trö dang drelwey ying** means that *sphere which is free of self-existent elaborations toward all dharmas*. **Yer me** means that the wisdom of great bliss merges inseparably with emptiness. **Hlundrup** means *spontaneous*; **ma sam jö le de** means *ineffable and beyond thought*. Only those who experience this type of wisdom can understand it. No words can describe what it is like to experience it. No rational thought can comprehend the nature and quality of that experience. **Dön dam jangchub sem chok kyö la bul** means *I offer you this supreme ultimate bodhi mind*. You should reflect that this offering causes the lamas' bliss-voidness wisdom to intensify.

**THE SEVEN PURE PRACTICES**

**Könchok sum la dak kyab chi/ Dikpa tamche so sor shak/  
 Drowey ge la je yi rang/ Sang-gye jangchub yi-kyi sung/  
 Sang-gye chö dang tsok chok la/ Jangchub bardu dak kyab  
 chi/ Rang shen dön ni rab drup chir/ Jangchub sem ni kye  
 par gyi/ Jangchub chok-gi sem ni kye gyi ne/ Semchen  
 tamche dak-gi drön du nyer/ Jangchub chö chok yi-wong che  
 par gyi/ Dro la pen chir sang-gye drupar shok/**

Having gone for refuge to the Three Jewels,  
 I confess all my misdeeds one by one,  
 And rejoice in the virtues of all beings.  
 I keep my mind intent on enlightenment.  
 To the Buddha, Dharma, and Supreme Assembly  
 I go for refuge until I reach Buddhahood.  
 In order to accomplish my own and others' well-being,  
 I will generate the wish for enlightenment.  
 Having generated supreme enlightenment mind  
 I shall welcome all beings as my guests.  
 I shall practice the beautiful and supreme Bodhisattva  
 activities.  
 May I become a Buddha to be of benefit to beings.

This section is referred to as the Seven Pure Practices. "Seven Pure Practices" is a term that occurs in tantric literature.

(1) **Könchok sum la dak kyab chi** means *I go for refuge to the Three Jewels* of Buddha, Dharma, and Sangha. Having done that, **Dikpa tamche so sor shak** means *I confess all my misdeeds one by one*. This confession is done in front of the Three Jewels in order to purify yourself of all your bad deeds.

(2) **Drowey ge la je yi rang** means *I rejoice in the virtues of beings*. Rejoicing in the virtues of Buddhas, Bodhisattvas, dakas, dakinis, and all other beings including yourself is a way to collect a great amount of virtue.

(3) **Sang-gye jangchub yi-kyi sung** means *I hold Buddha's enlightenment in my mind*, which refers to generating wishing bodhichitta.

(4) The next two lines are known as “vowing to take refuge until you reach enlightenment.” **Sang-gye chö dang tsok chok la** means *Buddha, Dharma, and Supreme Assembly*, the objects in which you take refuge. **Jangchub bardu dak kyab chi** means *I shall take refuge in them until I reach enlightenment*. With these lines you promise not to stop taking refuge until you achieve the state of ultimate union.

(5) **Rang shen dön ni rab drup chir** expresses the purpose of generating bodhichitta—in order to accomplish the well-being of myself and others. **Jangchub sem ni kye par gyi** means *I generate enlightenment mind* for that purpose.

(6) **Jangchub chok-gi sem ni kye gyi ne** means *having generated the supreme enlightenment mind*. Then what will you do? **Semchen tamche dak-gi drön du nyer** means *I shall welcome all sentient beings as my guests*. **Jangchub chö chok yi-wong che par gyi** means after inviting them *I shall practice the beautiful and supreme Bodhisattva activities*. I will satisfy them by practicing the six perfections.

(7) The last pure practice is dedicating your virtue as a unique cause to achieve the state of ultimate union or Buddhahood within this life for the benefit of all sentient beings. **Dro la pen chir sang-gye drupar shok** means *may I become a Buddha for the benefit of beings*.

## KUSALI TSOK

If you are a king, a minister, or a big business person you can arrange extensive offerings. There is a saying in the Lamrim tradition that a practitioner should make offerings that will astonish his neighbor. This means that when a neighbor sees how great your offerings are, he'll think you must be crazy for offering so much.

On the other hand, if you are a yogi or yogini, you only have enough resources to continue practicing. Such practitioners have no wealth, nor are they trying to acquire any. Therefore, they aren't in a position to arrange great material offerings. What can such practitioners do? They can offer something far greater than material things. They can offer the Kusali Tsok.

As yogis and yoginis, you have to think about this practice before you start to do it. You should think about it this way. If you had a big kingdom and someone were to come and request, “Please give

me some laborers, I need some people to help me with my work." You could say without much difficulty, "Okay, take as many as you need."

Then someone might ask you, "I need a good minister or secretary. Please give me one." Although this might be a bit more difficult, you would still do it. Then again someone else might come and request, "Please, I need your son and daughter." This is even more difficult, but you might still give them away, though reluctantly. And then someone might come and request, "Please, I need your queen; give me your queen." That is still more difficult. Finally, someone might request, "Please give me your head." Each of these requests becomes more and more difficult because what is requested is more and more precious to you. Of course, to a king or minister, life and body are most dear.

For yogis and yoginis, the value of outer things cannot compare with their body, because with it they can achieve Buddhahood, or the state of ultimate union. Therefore you should reflect, "I have taken birth many, many times in this world; I have experienced many, many lives. Each time I wasted my body; I didn't achieve anything meaningful. But this time I will prepare my own body as an offering to the merit field. With my body I can collect a great amount of virtue because it is the most precious thing I own."

#### PREPARING THE NECTAR

**Rang sem Kachö Wangmo tebsor tsam/ Chiwo ne tön tsawey  
lama dang/ Sheljor dze ching lar yang chir tön te/ Rang jung  
min-gö gye bu sum-gyi teng/ Lü po nyingpey töpa kok ne  
kel/ De nang hlakma sha trak rüpa nam/ Tup te pung la chen  
cher sikpa yi/ Jang tok bar je dütsi gyatsor gyur/**

**Om Ah Hung Ha Ho Hrih/ (3x)**

My mind, in the form of a thumb-size Vajrayogini, emerges from the crown of my head. After coming before the root lama, I then turn around. Three human heads suddenly appear and settle as hearthstones. Splitting off the top half of my former body's skull, I set it on the three heads. I chop up



the rest of the body and heap the flesh, blood, and bones inside the skullcup. Glaring at its contents, I purify, transform, and increase them, turning them into an ocean of inexhaustible nectar.

*Om Ah Hung Ha Ho Hrih.* (3x)

**Rang sem Kachö Wangmo tebsor tsam** means *my mind, in the form of a thumb-size Vajrayogini*. This mind is your most subtle air and mind that resides in your heart chakra. Awakened, it travels up through the central channel and comes out of your body through the top of your head. **Chiwo ne tön** means *to come out through the top of your head*. This mind takes on Vajrayogini's form, complete with all her ornaments and instruments.

**Tsawey lama dang sheljor dze ching** means that you, as that Vajrayogini, *come face to face with the root lama*. **Lar yang chir tön te** means that after going up to the merit field and standing before them, you *turn around* and see your ordinary lifeless body lying there. It's no longer alive because your mind has left it and is now appearing as Vajrayogini.

You approach that former body and, just by touching the forehead with your chopknife, slice off the upper half of the skull. **Rang jung min-gö gye bu sum-gyi teng** means *three human heads suddenly appear and settle as hearthstones*. You place the severed skull on top of the three heads. **Lü po nyingpey töpa** means *the skull of your former body*; **kok ne kel** means *after severing it, you place it on the three hearthstones*.

Visualize that the skullcup is immense, with its forehead facing the merit field. Starting with the left side of the old body you cut the limbs into three pieces; you do the same with the right limbs, and finally you chop up the torso three times. The reason you chop the body from the left side first is to follow the mother tantra practice of performing all activities from the left. **De nang hlakma sha trak rüpa nam** means you chop up the *rest of the body* and put the *flesh, blood, and bones into* the skullcup. **Tup te pung la** means *after cutting up the body you heap the parts inside the skullcup*.

Yogis and yoginis don't have to build a fire but can bless these substances just by the heat of their gaze. **Chen cher sikpa yi** means *to*

*glare with eyes wide open. Jang tok bar je means the skull's contents are purified, transformed, and increased. Dütsi gyatsor gyur means they turn into an inexhaustible ocean of nectar.*

**Rang-gi nying-ga ne hlamo töpa tok pa paktu mepa trö te dütsi ne töpey lum lum chu te drön nam la pul wey jak dorje wöser-gyi bu gü drang te sölwar gyur/**

From my heart I emanate goddesses who hold skullcups; with these cups they scoop up nectar and offer it to all the guests, who drink it through hollow shafts of light that extend from their vajra-tipped tongues.

As Vajrayogini you stand in front of that gigantic skullcup like a food manager or head cook. **Rang-gi nying-ga ne** means *from your heart*; **hlamo töpa tok pa paktu mepa trö te** means *you emanate countless goddesses who hold skullcups*. **Dütsi ne töpey lum lum chu te** means *they scoop up nectar from the large skullcup with their own skullcups*. **Drön nam la pul wey** means *they offer it to the guests*. **Jak dorje wöser-gyi bu gü drang te sölwar gyur** means *the guests drink that nectar through hollow shafts of light that extend from their vajra-tipped tongues*.

Before making the offerings you have to visualize several additional groups of guests. For the preceding guru yoga practices up to this point—prostrating, making offerings, and doing the Seven Pure Practices—the merit field was made up only of the root and lineage lamas. In the Kusali Tsok practice, however, there are four additional groups to whom you make offerings.

The first group is directly in front of the lamas. In the center is Buddha Shakyamuni surrounded by tantric deities of the four classes, Sutrayana Buddhas in the form of both the enjoyment body and emanation body, the Dharma in the form of scriptures, as well as the Sangha of Bodhisattvas, Listeners, and Solitary Realizers.

To the left of that group as you face them, is Mañjushri surrounded by dakas, dakinis, and Dharma protectors.

To the right of Buddha Shakyamuni's group is Avalokiteshvara, surrounded by all the six realms' beings including those in the bardo state.

The final group of guests is in front of and below Buddha Shakyamuni's group. At the center is Vajrapani surrounded by demons, ghosts, and bad spirits.

How should you think of these demons? The worst kind are those who, no matter how hard you try to please them, will still try to harm you. The second kind are those who become very happy when you serve them, but get very angry and try to harm you again if you stop. The third kind are those demons to whom you have to pay karmic debts. These debts come from the harm you have done to others in the past.

#### OFFERING THE NECTAR

**Ku shi dak nyi tsawey lama la/ Dam dze dütsi bu-lo nye gyur chik/ Om Ah Hung/ (7x)**

To my root lama who personifies the four bodies, I offer this holy nectar. May it please you. *Om Ah Hung*. (7x)

Now you are ready to make the offerings. First visualize a group of seven dakinis who scoop up nectar and go to the root lama Buddha Vajradharma. Each one offers him nectar. Offering him nectar seven times symbolizes the seven unique qualities of a Buddha (*kajor yenlak dun*): (1) a body of ultimate enjoyment because it is a Buddha's ultimate physical form; (2) a body that is in a state of ultimate union with its own self-manifested consort; (3) a mind that is filled with innate great bliss; (4) a body whose nature lacks self-existence; (5) a mind that is filled with compassion acting spontaneously on behalf of all beings; (6) a body that exists continuously and doesn't exist only intermittently because it neither abides in samsara nor in the peace of Hinayana nirvana; and (7) a body that will not cease to exist until samsara is emptied. You should think about these seven unique qualities as you offer the nectar.

**Ku shi dak nyi tsawey lama** means that *the root lama personifies the four bodies* of a Buddha. **Dam dze dütsi** means this *nectar* is a *pledge substance*, which is a unique substance that tantric practitioners must offer as part of their vows and pledges. Offering it seven times is an omen that you will quickly achieve those seven qualities. **Bu-lo**

means *I offer it to you*. **Nye gyur chik** means *may this offering please you*. Afterwards, you have to dissolve these seven dakinis back into your heart.

**Ngödrup jungne gyüpey lama la/ Dam dze dütsi bu-lo nye gyur chik/ Om Ah Hung/**

To the lineage lamas, source of spiritual attainment, I offer this holy nectar. May it please you. *Om Ah Hung*.

Next you emanate one dakini for each of the lineage lamas. The lineage lamas are offered nectar once. **Ngödrup jungne gyüpey lama** means that the *lineage lamas* are the *source of spiritual attainments*.

**Lama yidam chok sum sung tsok la/ Dam dze dütsi bu-lo nye gyur chik/ Om Ah Hung/**

To the lamas, tantric deities, Three Jewels, and Dharma protectors, I offer this holy nectar. May it please you. *Om Ah Hung*.

When you recite these lines you emanate many dakinis who offer nectar to Buddha Shakyamuni and the group that surrounds him. This group, located directly in front of the lineage lamas, represents the Triple Gem. Also included are Mañjushri, Avalokiteshvara, and Vajrapani, though not the groups surrounding them.

**Nyuk mar ne-bey ne shi drong dak la/ Dam dze dütsi bu-lo tong drok dzö/ Om Ah Hung/**

To the ever-present regional spirits, natural owners of the land, I offer this holy nectar. Please help me. *Om Ah Hung*.

Now you emanate dakinis who offer nectar to the dakas, dakinis, Dharma protectors, and other worldly gods or demigods that protect and help you to succeed in your Dharma practice. All of these surround Mañjushri. **Tong drok dzö** means *please help me*.

**Rik druk bardö semchen tamche la/ Dam dze dütsi bu-lo  
dröl gyur chik/ Om Ah Hung/**

To all six classes of beings, including those in the bardo, I offer this holy nectar. May you be liberated. *Om Ah Hung.*

Here you emanate a countless number of dakinis that offer nectar to the six classes of beings, including the beings that are in the bardo state. All of these surround Avalokiteshvara. **Dröl gyur chik** means *may you be liberated*.

There are no verses written in the *Dak-kye* for the last offering to the group of demons that surround Vajrapani. Without saying any words aloud, visualize that you emanate dakinis who offer nectar to them.

Remember, when you offer nectar to the last three groups you do not include the central figures Avalokiteshvara, Mañjushri, and Vajrapani. Because they are of a different level, they should be thought of as leaders of these groups.

**Pulwe drön kun sakme dewey tsim/ Semchen nam kyang  
drip drel chö ku tob/ Chöpey kor sum ma sam jö de kyil/  
Detong nyi su mepey ngo wor gyur/**

Through this offering all the guests are filled with immaculate bliss. All ordinary beings achieve the wisdom body free of obstacles. The three spheres of the offering become the essence of inseparable bliss and voidness, which is ineffable and beyond thought.

This verse concludes the Kusali Tsok practice. Its meaning is very important. **Pulwe** means *through this offering* of the Kusali Tsok; **drön kun sakme dewey tsim** means *all the guests are filled to satisfaction* by experiencing this *stainless bliss*. **Semchen nam kyang** means *all the beings* and refers specifically to the six classes of beings that surround Avalokiteshvara, *as well as* the demons and spirits surrounding Vajrapani. **Drip drel chö ku tob** means that through enjoying the nectar they achieve a *Buddha's wisdom body* that is *free of all obstacles*. You have to firmly believe that they have achieved this state.

Although they haven't actually achieved it, you can collect much virtue by thinking that they have.

**Chöpey kor sum** means *the three spheres of the offering practice*, which are: the objects who receive the offering, the agent who makes the offering, and the offering itself. The lamas and the other groups are the ones who receive the offering, Vajrayogini is the one who makes the offering, and the nectar prepared from your old body is the object that is being offered.

**Ma sam jö de kyil Detong nyi su mepey ngo wor gyur** means *these three become the essence of inseparable bliss and voidness, which is ineffable and beyond thought*. That combination of bliss and voidness refers to the nature of the practitioner's own wisdom. No one can describe the way the practitioner experiences that wisdom. It is much too holy and profound. Therefore, meditate that these three aspects of the offering are inseparable from your own wisdom and, at the same time, focus on their ultimate nature, or voidness.

What does it mean to say that their nature is the combination of bliss-voidness wisdom? When you achieve the actual clear light you perceive emptiness directly just as all the Buddhas do. Their wisdom penetrates so deeply into the nature of emptiness that their minds become inseparable from the object. The subject, or mental aspect of bliss-voidness wisdom, and its object, or emptiness, become like one essence.

You have to study this subject and reflect on it for a long time so that your understanding is deepened. If you do this for only a short time you will not reach a deep understanding.

What is the nature of inner offering? Where does it come from? It comes from its own real nature—its emptiness. It is emptiness that appears as inner offering. Therefore, the inner offering itself is an appearance of its real nature. If you meditate about this, eventually you will realize how the appearance and its real nature are inseparable.

At this point you have to think that because all sentient beings have achieved Buddhahood they fly to their own paradise, or *Dakpa Kachö*. Then reflect that Buddha Shakyamuni and the group surrounding him, the dakas, dakinis, and Dharma protectors surrounding Mañjushri, as well as the three Bodhisattvas—Mañjushri, Avalokiteshvara, and Vajrapani—all dissolve into you.

You can also visualize that just Vajrapani, Mañjushri, and Avalokiteshvara return to their own paradise and that the Dharma protectors return to their own places. Now only the original merit field of root and lineage lamas together with their palace remains.

### **MANDALA OFFERING: A PRACTICE FOR COLLECTING VIRTUE**

The next practice is the mandala offering. The general explanations of this practice are the same as those given in the Lamrim teaching.<sup>10</sup> After the mandala offering we request blessings of the root and lineage lamas; therefore the mandala offering should be thought of as having two purposes: to collect great virtue and to make an offering to the merit field as part of your request for blessings.

The mandala with which you make the offering should be made of the most valuable materials that you can afford. The best kind is made of gold, then of silver; but you can also just use a flat stone. It is usually said that the mandala should not be smaller than the cup or bowl that you use to eat or drink from. You should always have your mandala with you so that you can use it to make offerings. When monks take the Bhikshu vows they receive a statue of Buddha. This is an object that they must carry with them everywhere they go. Lord Atisha also had a holy stupa that he carried with him everywhere. Whenever he accidentally committed a misdeed, he would immediately set up his stupa, make prostrations to it, and confess. Similarly, we should carry our mandala everywhere because offering it is an excellent way of collecting virtue. As part of the Six-Session Guru Yoga practice you must make the mandala offering six times every day. It is much better to do this offering with an actual mandala than just using the hand gesture or *mudra*.

There are various systems for the mandala offering ritual. Je Tsongkapa's tradition describes the mandala as having twenty-three

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<sup>10</sup>See Khen Rinpoche Geshe Lobsang Tharchin's *Commentary on Guru Yoga and Offering the Mandala*, pp. 61–83, Snow Lion Publications; and *Liberation in Our Hands, Part I, The Preliminaries*, tr. by Khen Rinpoche Geshe Lobsang Tharchin with Artemus B. Engle, pp. 196–201, Mahayana Sutra and Tantra Press.

heaps. These heaps are usually made using some kind of grain. The words for the extensive mandala offering that follow describe the great Sakya Lama Drogön Chögyel Pakpa's system, which uses thirty-seven heaps.

**Om vajra bhumi Ah Hung/ Wang chen ser-gyi sa shi/ Om vajra reke Ah Hung/ Chi chak ri kor yuk-gi korwey ü-su ri-gyelpo ri rab/ Shar lü pakpo/ Hlo dzambu ling/ Nub ba lang chö/ Jang dra mi nyen/ Lü dang lü pak/ Nga yab dang nga yab shen/ Yo den dang lam chok dro/ Dra mi nyen dang dra mi nyen-gyi da/ Rinpochey ri wo/ Pak sam-gyi shing/ Dö jö ba/ Ma mö pa yi lo tok/ Korlo rinpoche/ Norbu rinpoche/ Tsünmo rinpoche/ Lönpo rinpoche/ Langpo rinpoche/ Ta chok rinpoche/ Mak pön rinpoche/ Ter chen pö bum pa/ Gekmoma/ Trengwama/ Luma/ Garma/ Metokma/ Dukpöma/ Nangselma/ Drichabma/ Nyima/ Dawa/ Rinpochey duk/ Chok le nampar gyel wey gyeltsen/ Ü-su hla dang mi-i peljor punsum tsokpa ma tsang wa me pa tsang shing yi du wong wa di dak drin chen tsawa dang gyü par che pey pelden lama dampa nam dang/ Kyepar du yang lama jetsun Dorje Neljormey hla tsok kor dang che pa nam la shing kam ul-war gyi wo/ Tuk-je drowey dön du she su söl/ She ne kyang dak sok drowa mar gyur nam key ta dang nyam pey semchen tamche la tuk tsewa chenpö go ne jin-gyi lab tu söl/**

*Om vajra bhumi Ah Hung.* This is the adamantine golden ground. *Om vajra reke Ah Hung.* It is encircled by an outer fence of iron mountains. In the center is Mount Meru, the king of mountains. In the east is the continent Videha; in the south, Jambudvipa; in the west, Godaniya; and in the north, Kuru. There is a pair of subcontinents sitting on either side of each continent: Deha and Videha; Chamara and Aparachamara; Shata and Uttaramantrina; Kurava and Kaurava. Here are the unique assets, one for each of the continents: the jewel mountain, the wish-granting tree, the wish-fulfilling cow, and the crops that need no cultivation. Here are the eight articles of royalty: the precious wheel, the precious gem, the precious



queen, the precious minister, the precious elephant, the precious horse, the precious general, and the great treasure vessel. Here are the eight offering goddesses: the actress, the garland-bearer, the singer, the dancer, the flower-bearer, the incense-bearer, the lamp-bearer, and the perfume-bearer. Here are the sun, the moon, a jewel parasol, and a victory banner, along with all the riches belonging to gods and humans, complete with nothing left out; I offer it to the glorious root and lineage lamas who are most kind and holy, and especially to the holy Lama Vajrayogini together with her divine retinue. In your compassion please accept it. Having done so please bestow your blessings upon me and all mother sentient beings limitless as space.

When you offer the mandala, first take some grain with your left hand, and pick up the mandala base with that hand. With your right hand, sprinkle some grain on the surface of the base. Then, rubbing the surface clockwise with the right forearm, wipe the base several times. As you do this, imagine that you are cleaning away mental stains, which are your three poisons in general, and especially the tantric obstacles of ordinary appearances or *tamel-gyi nangwa* and ordinary belief or *tamel-gyi shenpa*. The agent that cleans these stains in the Sutrayana way is the sixth paramita or the perfection of wisdom. In Tantrayana, bliss-voidness wisdom is the agent that removes ordinary appearance, ordinary belief, and the three poisons.

Next, wipe the base three times counterclockwise, and imagine that you are receiving the blessings of renunciation, bodhichitta, and wisdom. Then take another small handful of grain and sprinkle it on the base, saying, **Om vajra bhumi Ah Hung**, which means that you are *blessing the ground and making it adamantine*. **Wang chen ser-gyi sa shi** is the equivalent in Tibetan. Next, place the first ring on the base. Take a handful of grain and sprinkle it counterclockwise along the inside of that ring. **Om vajra reke Ah Hung** means *adamantine ring of iron mountains*. **Chi chak ri kor yuk-kyi korwey** is the Tibetan equivalent. Each time you recite the name of the objects in the mandala, place a heap of grain to represent that object. When the first level is filled with grain, place the second ring on top of it, and

then the third until you fill the mandala. When you reach the end of the recitation, place the crowning ornament on top.

**Ü-su ri-i gyel po ri rab** means *Mount Meru* is placed in the center. **Shar lü pak po** means *in the east is the continent Videha*. Here, east is the point of the mandala that is closest to you. **Hlo dzambu ling**, means *in the south is the continent Jambudvīpa*. **Nub ba lang chö** means *in the west is the continent Godaniya*. **Jang dra mi nyen** means *in the north is the continent Kuru*.

**Lü dang lü pak** means *Deha and Videha*, the two subcontinents on either side of the eastern continent Videha. **Nga yab dang nga yab shen** means *Chamara and Aparachamara*, the two subcontinents on either side of the southern continent Jambudvīpa; **yo den dang lam chok dro** means *Shata and Uttaramantrina*, the two subcontinents on either side of the western continent Godaniya; **dra mi nyen dang dra mi nyen gyi da** means *Kurava and Kaurava*, the two subcontinents on either side of the northern continent Kuru.

The next four heaps represent the natural treasures found on each of the four continents. **Rinpochey riwo** means the *jewel mountain* of the eastern continent; **pak sam gyi shing** means the *wish-granting tree* of the southern continent; **dö jö ba** means the *wish-fulfilling cow* of the western continent; **ma mö pa yi lo tok** means the *crops that need no cultivation* of the northern continent.

The next eight heaps represent the seven royal jewels and the treasure vessel. They are heaped clockwise closer to the center. The first four are placed in the cardinal directions and the second four in the intermediate directions. **Korlo Rinpoche** means *precious wheel*; **norbu rinpoche** means *precious jewel*; **tsün mo rinpoche** means *precious queen*; **lön po rinpoche** means *precious minister*; **lang po rinpoche** means *precious elephant*; **ta chok rinpoche** means *precious horse*; **mak pön rinpoche** means *precious general*; and **ter chen pö bum pa** means the *great treasure vessel*.

The next group of eight heaps is placed even closer to the center and represents eight offering dakinis. **Gekmoma** means *actress*; **Trengwama** means *garland-bearer*; **Luma** means *singer*; **Garma** means *dancer*; **Metokma** means *flower-bearer*; **Dukpöma** means *incense-bearer*; **Nangselma** means *light-bearer*; **Drichabma** means *perfume-bearer*.

Finally the last four heaps are placed on top. On the right is *nyima*, or *sun*, on the left is *dawa*, or *moon*. On the far side is *rinpochey duk*, or the *jeweled umbrella*. **Chok le nampar gyelwey gyeltsen**, the *victory banner*, is placed nearest to you as a good omen signifying victory over all obstacles, especially those of ordinary appearances and ordinary belief. **Ü-su hla dang mi-i peljor punsum tsokpa ma tsang wa me pa** means *in the center are all the riches belonging to gods and humans with nothing left out*. Imagine that you place all of these on top of the mandala. **Tsang shing yi du wong wa di dak** means *all these riches, which are pure and beautiful*. **Drin chen tsawa dang gyü par che pey pelden lama dampa nam dang** means *the glorious root and lineage lamas who are most kind and holy*. **Kyepar du yang lama jetsun Dorje Neljormey hla tsok kor dang chepa nam la** means *and especially to the lama who is inseparable from Holy Vajrayogini and her divine assembly*. **Shing kam ul-war gyi wo** means *I offer you this mandala field*. **Tuk-jey drowey dön du she su söl** means *in your compassion, please accept it*. **She ne kyang dak sok drowa mar gyur nam key ta dang nyam pey semchen tamche la tuk tsewa chenpö go ne jin-gyi lab tu söl** means *having accepted it, please bestow your blessings on me and all mother sentient beings limitless as space*. Finally, pick up some grain in your right hand and hold up the mandala as a gesture of respect.

The next verse describes the essence of the mandala offering, the material it is made of, the form in which it appears, and the object to whom it is offered. It also describes the three kinds of mandala: outer, inner, and secret.

**Detong hlenchik kyepey yeshe-kyi/ Sung nam pung kam kye che le jung wey/ Ri ling rinchen ter bum nyindar che/ Kyab gön tuk-jey ter la ul-war gyi/**

To you, my Lord and Savior, treasure of compassion, I offer Mount Meru, the continents, the royal jewels, a treasure vessel together with the sun and moon, formed from my heaps, constituents, and inner bases, manifestations of innate bliss-voidness wisdom.

The essence of the mandala is **detong hlenchik kyepey yeshe-kyi sung nam**, which means that your *bliss-voidness wisdom* is *appearing in the form* of the external world. The **de** of **detong** means *great ecstasy*; **tong** means *emptiness* and refers to both emptiness and the wisdom that realizes it. In this case it mainly refers to wisdom. **Hlenchik kyepey** means that the great ecstasy and wisdom are *occurring in combination*. **Yeshe-kyi** is the great *wisdom* that combines those two qualities. **Sung nam** means that this wisdom is *appearing* in the form of the mandala.

The mandala is made of **pung kam kye che le jung wey**, which means it is *formed from your heaps, your constituents, and inner bases* or *ayatanas*. The heaps are your five skandhas, the constituents refer to the eighteen dhatus, and the bases or *ayatanas* are the six sense powers.

The outer form of the mandala is described with the words **ri ling rinchen ter bum nyindar che**. **Ri** means *Mount Meru*; **ling** refers to the four main *continents* and eight subcontinents. **Rinchen** means the *seven gems of royalty*. **Ter bum** is the *treasure vessel*; **nyindar che** means *together with the sun and moon*. These are the twenty-three objects contained in Je Tsongkapa's system.

You offer the mandala to **kyab gön tuk-jey ter**, which means *Lord and Savior, a treasure of compassion*. These words refer to the root and lineage lamas. **Ul-war gyi** means *I offer you this mandala*.

The outer mandala is represented by the external world consisting of Mount Meru and the rest. The inner mandala is created from the practitioner's own body, including the flesh, blood, sense powers, and other constituents. The practitioner visualizes these as all the elements of the mandala, including Mount Meru, the continents, the sun, the moon, and so forth. The secret mandala is to meditate that one's own great bliss-wisdom is appearing in the form of Mount Meru and the rest. The mandala offering of shunyata is to realize that all these objects arise out of their ultimate nature and thus are emptiness appearing in those forms.

**Dak-gi chak dang mong sum kyewey yul/ Dra nyen bar sum  
lü dang longchö che/ Pang pa me par bul-gyi lek she ne/  
Duk sum rang sar dröl war jin-gyi lob/ Idam guru ratna  
mandalakam niryatayami/**

I offer with no hesitation all objects that produce in me the three mental afflictions of desire, hatred, and ignorance—my enemies, relatives, and neutral persons together with my own body and wealth. Please accept them and bless me so that I may be released of the three poisons right there where they occur. *Idam guru ratna mandalakam niryatayami.*

The instructions of the final verse come from the Sangchen Lobshe tradition, which means “teaching and training in the Great Secret.” This tradition came to Tibet from India and was first transmitted to the Sakya school. When you recite the verse, visualize placing on top of Mount Meru all the objects that produce desire, hatred, and ignorance in you. Imagine offering them to the lamas as a way of freeing yourself from the three poisons. **Dak-gi chak dang mong sum kyewey yul** means *all the objects that produce in me the three mental afflictions of desire, hatred, and ignorance*. **Dra nyen bar sum** means *the three main objects of these afflictions: enemies, relatives, and neutral persons*. Enemies produce hatred in us, relatives produce desire, and strangers produce ignorance. **Lü dang longchö che** means *my own body together with my wealth*.

**Pang pa me par** means that you should offer these things *without hesitation*, without any regret or stinginess. **Bul-gyi lek she ne** means *I offer them to you, please accept them happily*. **Duk sum** means *the three poisons of desire, hatred, and ignorance*. **Rang sar dröl war jin-gyi lob** means *please bless me to be released from those three poisons right there*. “Right there” means right in my mind where they arise. Focusing strongly on the meanings will definitely help to remove the three poisons, freeing your mind from their bondage.

**Idam guru ratna mandalakam niryatayami** is the mantra for presenting the offering. It means *I offer this mandala to the lamas and the Three Jewels*. Offering the mandala is a great blessing. Not only is it practiced in tantra, but also in the Lamrim, where you offer it to the merit field.

The two final verses should be chanted in the same style as is used for the prayer in the *Dak-kye* known as *Ta ye gyel wa ma* or “Limitless Conquerors.” The rhythm and melody of this chant were introduced by Takpu Dorjechang, who heard dakas and dakinis

singing it when he was staying at Wölka Chölung. Wölka Chölung is in southern Tibet where Je Tsongkapa stayed in retreat for many years.

In Tibet I had a very good mandala but I lost it after the Chinese invasion. When we arrived in India I used a round flat stone. Later I got a very nice mandala. When I came to America I gave it to one of my students.

Now you have finished all the practices for purifying yourself and collecting virtue.

### *SUPPLICATING THE LINEAGE LAMAS*

After offering the mandala, we need to ask the lamas to give us their blessing. Without requesting, we won't receive blessings. The supplication to the lineage lamas should be recited in a beautiful, melodic way. As you recite each of the lineage lama's names, focus on that lama and ask for his blessing. When you reach the supplication to the root lama, focus on the central figure, Buddha Vajradharma.

Along with naming all the lamas, the verses also mention a quality unique to each one. It's like saying "the great professor so and so." The main request is *hlenkye yeshe tsöl*, or "Please grant me innate wisdom." "Innate wisdom" refers to inseparable bliss-voidness wisdom. This wisdom is associated with different levels of realization. Actual innate wisdom is first achieved in the completion stage when you reach the final part of mind isolation (*sem wen*). If you gain that wisdom you will definitely achieve Lama Vajrayogini's status within this life.

When you recite the supplication verses you are asking the merit field to give you the main tool that you need for tantric practice. What is that? It is the innate wisdom that combines great bliss with realization of emptiness, or *dechen hlenchik kyepey yeshe*. This wisdom is crucial at every stage of the path from the very beginning up to the time you reach the ultimate goal. Saying, "Please grant me innate wisdom" implies that you don't have it yet. Why are you asking for it? Because it is so very important.

During the initiation, before you enter the mandala, Lama Vajrayogini emanates a helper who comes out and asks you, "Who are you? What do you want" (*bu kyö su yin chi la ga*)? Then you reply, "I am a person of good fortune" (*kelsang dak*), which means I am a Bodhisattva. "What I want is great bliss" (*dewa chenpo lawo*). Great bliss here means the innate wisdom that combines great bliss with realization of emptiness. Vajrayogini's helper continues, "What will you do with that" (*de yi bu la chi shik ja*)? And you answer, "I will fulfill the commitment of supreme Buddhahood" (*sang-gye chok-gi damtsik go*). *Damtsik*, or commitment, literally means something that you cannot abandon. Here you should understand that innate wisdom cannot be abandoned if you want to achieve Buddhahood. Therefore, even here at the very beginning when you are taking the initiation you are requesting the innate wisdom that you don't yet have.

Now you, as a generation stage practitioner, have reached the point in the *Dak-kye* where you are again requesting the lamas to grant you innate wisdom. Achieving innate wisdom is what liberates you from the bonds of samsaric existence. This is what is meant by the line in the Tsok ritual, "Please free me quickly from the bonds of samsaric existence" (*sipey chingwa nyurdu drölwar dzö*).<sup>11</sup>

Where are those bonds? They are inside the heart chakra. How are you bound? The *uma* or central channel is tightly bound there by the right and left nerves called the *roma* and *kyangma*. Those two nerves form a tight knot by twisting three times around the central channel. This knot around the *uma* in the heart chakra is what you should understand as the "bonds of samsaric existence." That knot in the heart chakra is what prevents our most subtle innate mind from functioning. Even though we have this subtle mind, it is dormant.

What are those bonds? The *roma* is the nerve located parallel and to the right of the central channel. It is called the "hatred nerve" because hatred and its air travel through this channel. This is one of samsara's very strong chains. The *kyangma* is the nerve located parallel and to the left of the central channel and is called the "desire nerve" because desire and its air travel through this channel. These

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<sup>11</sup> This line is from Je Tsongkapa's "Song of Spring" (*chi lu*), which is recited during the Tsok ritual.

are what form the knot around the *uma* at the heart chakra. The most subtle mind and its most subtle air, which reside within the heart chakra, always exist together and have always been with us from beginningless time up to now.

All our other mental states, rough and relatively subtle, are temporary because they sometimes arise and sometimes disappear. The subtlest air and mind are with us all the time; that's why they are called innate or *hlenkye*. Wherever you exist the subtlest air and mind are also with you. *Hlenchik kyepey yeshe*, or innate wisdom, comes from this most subtle mind. This explanation is very important; you shouldn't forget it. You won't hear instruction like this very often.

Don't be someone who recites, "Please grant me innate bliss-wisdom," and then asks himself blankly, "I wonder where that innate wisdom is; I wonder what it's like." You have to understand why the innate mind and its air cannot function even though they are with us. They cannot function because the temporary mental states and their airs are active. The most subtle mind can awaken only when the less subtle and rough mental states and their airs have ceased to function. The most subtle mind begins to function when the most subtle air moves. For beginners, practicing the *Dak-kye* ripens you so that later the most subtle mind can be awakened.

Don't be lazy! If you are lazy about practicing the *Dak-kye*, you alone are making yourself silly. Outwardly, you are showing the form of a yogi or a yogini by coming to class, but your essence is that of a silly person, because you don't want to learn about or practice the main keys and knowledges of this path. Reciting the *Dak-kye* and trying to learn its meanings are not a punishment! You shouldn't think that after receiving the initiation and entering this path you are being punished by having to recite the *Dak-kye*. It's not like that. The reason you take an initiation is that you do not want to remain silly. Therefore, you have to practice the *Dak-kye* since it is the best way to learn the meanings, gain knowledge, and do spiritual activities.

So decide that beginning right now, you will try to recite the *Dak-kye* regularly, and learn all its meanings. That way when you sit on your cushion you will have a better understanding of the practice. You should also try to perfect your practice by setting aside some



extra time to focus on each section of the *Dak-kye*. That way you will get results.

Another way to understand the innate wisdom you are requesting is with the part of the practice called “taking ordinary death as the path to the dharmakaya” (*chiwa chö kü lam kyer*). In the *Dak-kye* this begins with: Then, [your mind appearing as an immense Bam syllable] after shrinking back steadily from its outer edge into an extremely small Bam syllable, gradually dissolves from the bottom up until only the nada flame is left” (*Lar yang ta ne rim-gyi dü te shin tu trawey Bam-yik du gyurpa wok ne rim-gyi nadey bar du tim*). (See pages 137–138.)

For a person who is in the process of dying, this corresponds to the dissolving of the four elements and their airs. At this time, all the rough minds associated with the sense powers and outer objects stop functioning. As this occurs, the dying person experiences a series of signs: a mirage, smoke, sparkling lights, and steady candlelight. These signs are followed by the three subtle mental states known as white luminosity (*nangwa karlampa*), red radiance (*chepa marlampa*), and black near-attainment (*nyertob naklampa*).

For a practitioner who has reached the completion stage, these experiences arise after he has completed the levels known as body isolation (*lü wen*) and speech isolation (*ngak wen*), and is about to achieve mind isolation (*sem wen*). The culmination of mind isolation is known as the proximate clear light (*pei wösel*).

Both the person who is about to die and the completion stage practitioner actually experience the signs of a mirage and so on. But at the generation stage, we only imagine that we are experiencing these stages. This subject will be explained in more detail in the next section, Generating Oneself as the Deity.

The states known as white luminosity, red radiance, and black near-attainment are subtle minds. Great yogis and yoginis might meditate on white luminosity for several weeks or even months. In doing so, they meditate on the emptiness of this subtle mind, generating the combination of great ecstasy and wisdom. A yogi’s meditation on the three subtle minds is known as the threefold emptiness of mind isolation (*tongpa sum-gyi sem wen*). As generation stage practitioners, we can only imagine that we are experiencing

these subtle minds. But we still meditate on the voidness of these imagined states and try to generate bliss-voidness wisdom.

After these three subtle minds dissolve, there is a period of unconsciousness that precedes the awakening of the most subtle mind and its air. The ordinary dying person emerges from the last part of the black near-attainment stage like someone who regains consciousness after having fainted. He awakens into a state of complete clarity that is like a cloudless and dust-free sky not marked by any color. This is the final moment of a person's life called the "clear light of death" (*chiwa wösel*).

The completion stage practitioner generates this state through meditation; for him it is called "the proximate clear light that is the culmination of mind isolation" (*sem wen tar tuk pei wösel*). At this time the yogi perceives emptiness very clearly, without being obstructed by any of the three subtle states. White luminosity, red radiance, and black near-attainment are known as conceptual states because the bliss-voidness wisdom that is developed when they occur does not perceive emptiness with perfect clarity. Even when you achieve the proximate clear light and perceive emptiness with great clarity, it is still not direct perception. Nevertheless, at this time yogis and yoginis do achieve real innate wisdom that combines bliss and voidness (*detong hlenkye-kyi yeshe*).

For an ordinary person the clear light of death only lasts a short time. By practicing the generation stage regularly, it is possible to recall innate wisdom when we are dying. This allows us to generate the clear light of death as innate wisdom instead of as ordinary death. Through achieving that clear light of wisdom we can arise in the deity's miracle body (*gyulü*) instead of having to experience the ordinary bardo state.

The innate wisdom that you are requesting in the supplication verses is this most subtle mental state in which you perceive emptiness with great clarity while experiencing great ecstasy. After hearing this explanation you should be able to tell whether you have this wisdom or not.

**Gyelwa gyatsö rik dak Dorje Chö/  
Gyelwey yum chok Dorje Neljorma/**

**Gyelse tuwo Narotapey shab/  
Sölwa debso hlenkye yeshe tsöl/**

I supplicate you, Vajradharma,  
Lord of the Ocean of Conquerors' families;  
Vajrayogini, the supreme consort of the Conquerors;  
And Naropa, preeminent son of the Conquerors;  
Please grant me innate wisdom.

The first lineage lama named in the verse is **Dorje Chö**, which means Buddha *Vajradharma*. In general, the words that come before the lineage lamas' names give a short description of their quality or nature. **Gyelwa gyatsö** means an *ocean of Conquerors*. *Ocean* means that the number of Buddhas is countless. **Rik dak** means Buddha Vajradharma is *lord of all the families* of the ocean of Buddhas.

The second lineage lama is **Dorje Neljorma**, which means *Vajrayogini*. **Gyelwey yum chok** means she is the *supreme consort of all the Conquerors*.

**Narotapa** or Naropa, is the supreme son of all the Buddhas and yoginis. **Gyelse tuwo** means *preeminent son of the Conquerors*. The general meaning of **shab** is *feet*. In this case, it is being used as a term of respect. **Sölwa debso** means *I supplicate you*. **Hlenkye yeshe tsöl** means because of that, *please grant me innate wisdom*.

**Sangchen lobshe dzinpey Pamtingpa/  
Sangdzö kun-gyi ter gyur Sherab Tsek/  
Sang ngak gyatsö nga dak Mel Lö shab/  
Sölwa debso hlenkye yeshe tsöl/**

I supplicate the Pamtingpas, holders of the Great Secret  
taught to but a few;  
Sherab Tsek, treasure of all secret treasuries;  
And the translator Mel Lotsawa, lord of the  
ocean of secret mantra;  
Please grant me innate wisdom.

**Sangchen** means the *great secret* of tantra. **Sangchen lobshe dzinpey** means *holder of the Sangchen Lobshe* teaching system. **Lobshe** is an

instruction that was originally taught to only a few unique disciples, unlike “tsok she,” which means to teach to a large gathering of disciples. Pamting is the name of a place in Nepal. **Pamtingpa** means a person who comes from Pamting. There were four Pamting brothers of which two, the second and the fourth, became lineage lamas. The second was called Jigme Drakpa the Elder and the fourth, Ngawang Drakpa the Younger. Pamtingpa here refers to these two brothers from Pamting, holders of the Sangchen Lobshe tradition.

The next lama, Lokya Lotsawa **Sherap Tsek** was a disciple of Pamtingpa the Elder. **Sangdzö kun-gyi ter gyur** means that he was like the great treasures in all the storehouses of secret tantric teachings.

**Mel Lö** means the lotsawa, or translator, from Mel named Lodrö Drak. **Sang ngak gyatsö nga dak** means lord of the ocean of secret mantra.

**Dorje chang wang la chen Sakyapa/  
Dorjey se chok jetsun Sönam Tse/  
Dorje dzinpey tsuk gyen Drakpey shab/  
Sölwa debso hlenkye yeshe tsöl/**

I supplicate you great Sakya Lama,  
mightiest of vajra-holders;  
Sönam Tsemo, supreme vajra son;  
And Drakpa Gyeltsen, crown ornament of vajra-holders;  
Please grant me innate wisdom.

**Dorje chang wang** means *mightiest of vajra-holders*. The commentaries give ten explanations of the term “vajra-holder.” The literal meaning is one who holds a vajra in his hand. The deeper meaning of vajra is ultimate bliss-voidness wisdom. Buddha Vajradhara holds this wisdom in his mind. Here, the first Sakya patriarch, Kunga Nyingpo, is described as the *great Sakya Lama*, mightiest of vajra-holders. **Jetsun Sönam Tse** is Kunga Nyingpo’s elder son and the second Sakya patriarch. **Dorje se chok** means *supreme vajra son*. The **Drakpa** in **Drakpey shab** refers to Sönam Tsemo’s younger brother Drakpa Gyeltsen. **Dorje dzinpey tsuk gyen** means *crown ornament of vajra-holders*.

**Sakya Panchen gangchen ke pey je/  
 Sa sum kye gü tsuk gyen Pakpey Tsen/  
 Sakyey tenzin Shangtön chöjey shab/  
 Sölwa debso hlenkye yeshe tsöl/**

I supplicate Sakya Pandita, lord of scholars in the  
 Land of Snow;  
 The Dharma king Pakpa, crown ornament of  
 the three realms' beings;  
 And Shangtön Chöje, holder of the Sakya teachings;  
 Please grant me innate wisdom.

**Sakya Panchen** refers to the great *Sakya Pandita* Kunga Gyeltsen. **Gangchen ke pey je** means *lord of all the scholars of the Land of Snow*. He was called this because he was one of the greatest scholars of Tibet. **Pakpey Tsen** means *the one named Pakpa*, who was Sakya Pandita's nephew and widely referred to as Drogön Chögyel Pakpa. **Sa sum kye gü tsuk gyen** means *crown ornament of the three realms' beings*. He was a great teacher whose activities spread throughout the three realms—the regions below the earth, on the surface of the earth, and in the sky above the earth. **Shangtön chöjey** is an epithet that means *Teacher Shang, lord of Dharma*. His actual name was Könchok Pel. **Sakyey tenzin** means he was a *holder of the Sakya teachings*.

**Drupey wangchuk Nasa Drakpukpa/  
 Drup chok ke pey de-pön Chö-kyi Je/  
 Drup rik nyen gyü nga dak Yarlungpar/  
 Sölwa debso hlenkye yeshe tsöl/**

I supplicate Nasa Drakpukpa, lord of spiritual adepts;  
 The Dharma Lord, a leader of scholars and supreme adepts;  
 And Yarlungpa, lord of tantric practitioners' oral lineage;  
 Please grant me innate wisdom.

**Nasa Drakpukpa** means the *one who practiced in Nasa Cave*. This cave is some distance north of Lhasa. **Drupey wangchuk** means he was a *lord of spiritual adepts*. After practicing and meditating in this cave, he

ascended to Vajrayogini's paradise without leaving his body. Seven of his disciples who practiced in that same cave followed him to Dakpa Kachö. **Chö-kyi Je**, or *lord of the Dharma*, refers to the great teacher Sönam Gyeltsen. **Drup chok ke pey de-pön** means he was a *leader of great scholars and supremely realized yogis*. **Drup rik** means the class of *tantric practitioners*. **Nyen gyü nga dak** means *lord of the Oral Transmission Lineage*, one that is taught only orally and not through textbooks. **Yarlungpar** means the *one who is from Yarlung*, which is in southern Tibet.

**Dakshen drowey kyab gön Gyelwa Chok/  
Dak nyi chenpo Jamyang Namkey tsen/  
Dakchen chöje Lodrö Gyeltsen shab/  
Sölwa debso hlenkye yeshe tsöl/**

I supplicate Gyelwa Chok, who saved himself and others;  
The great spiritual being Jamyang Namka Gyeltsen;  
And Lodrö Gyeltsen, great Sakya throne-holder;  
Please grant me innate wisdom.

**Gyelwa Chok** means the *supreme conqueror*. **Gyelwa Chok** is short for the *great abbot Sönam Gyelwa Chok*. **Dakshen drowey kyab gön** means that he was a great *savior* both for *himself* and *others*. **Jamyang Namkey tsen** means the *one named Jamyang Namka*, and is short for Jamyang Namka Gyeltsen. **Dak nyi chenpo** means he was a *great spiritual being*. **Dakchen chöje Lodrö Gyeltsen** means the Lama *Lodrö Gyeltsen* who was a *lord of Dharma* and a *great throne-holder* of the Sakya lineage.

**Kadrin nyam me jetsun Doringpa/  
Ka shin drupey tenzin Losel Wang/  
Kagyü sang chen ma wa Kyentse shab/  
Sölwa debso hlenkye yeshe tsöl/**

I supplicate the venerable lord Doringpa,  
unequaled in kindness;  
Master Losel, who practiced the teachings  
as his lama instructed;

And Jamyang Kyentse, who taught the  
lineage of great secrets;  
Please grant me innate wisdom.

**Jetsun Doringpa** means the *venerable lord from Doring*. Doring is a place in Tsang, like an estate, named after an aristocratic family of that area. His name was Kunsang Chökyi Nyima. **Kadrin nyam me** means that *his kindness* in teaching disciples about Vajrayogini was *unequaled*. **Losel Wang** means Master Losel and refers to the lama Tsarchen Losel Gyatso. **Ka shin drupey tenzin** means he was *holder of a teaching* based on *practicing the word* of his lama exactly. **Kyentse** is short for Lama *Jamyang Kyentse Wangchuk*. **Kagyü sang chen ma wa** means he was a *teacher of the lineage of great tantric secrets*.

**Rik ngak changwa Labsum Gyeltsen dang/  
Rik gye kyab dak Wangchuk Rabten pel/  
Rik-kyi tsowo jetsun Kangyurwa/  
Sölwa debso hlenkye yeshe tsöl/**

I supplicate Labsum Gyeltsen,  
holder of the mantra teaching;  
Glorious Wangchuk Rabten, all-pervading lord  
of the hundred Buddha families;  
And venerable Kangyurwa, preeminent  
lord of the Buddha families;  
Please grant me innate wisdom.

**Rik ngak changwa Labsum Gyeltsen** means that Labsum Gyeltsen was a *holder of the mantra teaching*. **Rik gye kyab dak Wangchuk Rabten pel** describes the glorious Wangchuk Rabten as the *all-pervading lord of the hundred Buddha families*. **Jetsun Kangyurwa** is an honorific title for Lama Sönam Chokden. **Kangyurwa** means he gave oral transmissions of the entire Kangyur collection. **Rik-kyi tsowo** means *preeminent lord of the Buddha families*.

**Kyilkor gyatsö kyab dak Shaluwa/  
Kyilkor kun-gyi tsowo Kyenrab je/**

**Kyilkor korlō dakpo Morchen shab/  
Sölwa debso hlenkye yeshe tsöl/**

I supplicate Shaluwa, all-pervading lord of  
oceans of mandalas;  
Lord Kyenrab, master of all mandalas;  
The great one from Mor, ruler of all mandalas;  
Please grant me innate wisdom.

**Shaluwa** means the *lama* from the Sakya monastery called *Shalu*. **Kyilkor gyatsö kyab dak** describes him as the *all-pervading lord of oceans of mandalas*. **Kyenrab je** means *Lord Kyenrab*, which is short for Kyenrab Jampa Ngawang Hlundrup. **Kyilkor kun-gyi tsowo** means he was *master of all the mandalas*. **Morchen** refers to the *great lama from Mor* monastery, whose name was Ngawang Kunga Hlundrup Gyeltsen. **Kyilkor korlō dakpo** means he was *ruler of all the mandalas*.

**Nyen gyü gyatsö depön Ne Sarpa/  
Nyen gyü nga dak Losel Puntsok dang/  
Nyen gyü pel ke Tenzin Trinley shab/  
Sölwa debso hlenkye yeshe tsöl/**

I supplicate Ne Sarpa, leader of the ocean of  
Oral Transmission teachings;  
Losel Puntsok, master of the Oral Transmission Lineage;  
And Tenzin Trinley, who skillfully spread the  
Oral Transmission Lineage;  
Please grant me innate wisdom.

**Nyen gyü gyatsö** means a very secret *oral transmission lineage*, which doesn't contain only one teaching, but an *ocean* of teachings. **Depön** means *leader* of that lineage. **Ne Sarpa** refers to the lama named Kunga Lekpey Jung-ne. **Nyen gyü nga dak Losel Puntsok** means *Lama Losel Puntsok was a lord of the Oral Transmission Lineage*. **Nyen gyü pel ke Tenzin Trinley** means *Lama Tenzin Trinley had great skill in spreading the teachings of the Oral Transmission Lineage*.



**Ganden tenzin kyab dak Kangyurwa/  
 Ganden Dargye nyik dü drowey nyen/  
 Ganden luk dzin Dharmabhadrey shab/  
 Sölwa debso hlenkye yeshe tsöl/**

I supplicate Kangyurwa, all-pervading lord of  
 those who keep the Ganden teachings;  
 Ganden Dargye, friend of beings in these degenerate times;  
 And Dharmabhadra, holder of the Ganden teaching system;  
 Please grant me innate wisdom.

The words **Ganden tenzin kyab dak** have a double meaning. One refers to this Gelugpa lama; the other describes him as the *all-pervading lord of those who hold the Ganden teaching*. He is also referred to as Kangyurwa Ganden Tenzin; **Kangyurwa** refers to this lama as having given oral transmissions of the entire *Kangyur* collection. **Ganden Dargye nyik dü drowey nyen** describes the lama *Ganden Dargye* as a *friend of beings in degenerate times*. **Ganden luk dzin Dharmabhadrey** describes the lama *Ngulchu Dharmabhadra* as a *holder of the Ganden teaching system*.

**Do gyü kun-gyi lam-gyi ne dzokpey/  
 Do gyü nga dak Lobsang Chöpel dang/  
 Do gyü pel ke Jigme Wangpö shab/  
 Sölwa debso hlenkye yeshe tsöl/**

I supplicate Lobsang Chöpel, lord of  
 sutra and tantra teachings,  
 Who realized all essential elements of these paths;  
 And Jigme Wangpo, who was skilled in spreading  
 sutra and tantra teachings;  
 Please grant me innate wisdom.

This verse is addressed to only two lineage lamas. The first half refers to Dharmabhadra's nephew, Lobsang Chöpel. He was better known by the name Yangchen Drupey Dorje. **Do gyü kun-gyi lam-gyi ne dzokpey** means he *realized all the essential teachings of the sutra and tantra paths*. **Do gyü nga dak** also describes him as a *lord of the*

*sutra and tantra teachings. Jigme Wangpo was one of Kyabje Pabongka Rinpoche's root lamas for these Vajrayogini teachings. Do gyü pel ke describes him as skilled in spreading the sutra and tantra teachings.*

**Naro kachö mindröl lam sang ne/  
Naropa shin lekpar dompa la/  
Narö jinlab Dechen Nyingpo la/  
Sölwa debso hlenkye yeshe tsöl/**

I supplicate Dechen Nyingpo, blessed by Naropa  
To teach the crucial ripening and liberating points  
Of the Kachö Queen's excellent path  
As perfectly as Naropa himself taught them;  
Please grant me innate wisdom.

This whole verse is addressed to Kyabje Pabongka Rinpoche. **Naro Kachö** means the *teaching system for the Queen of Kachö Paradise founded by the great Naropa*. This is one of three Vajrayogini teaching lineages that were practiced in Tibet. The other two systems were founded by Maitripa and Indrabhuti. Naro is short for Naropa; Kachö is short for Kachöma, or the Queen of Kachö Paradise, another name for Vajrayogini. Because she appeared in slightly different form to each of these three yogis, Naro Kachö identifies both how she appeared to Naropa, as well as the body of teachings she transmitted to him. **Mindröl lam sang ne** means *the crucial points of the excellent path that ripens and liberates*. The ripening path is generation stage practice and the liberating path is completion stage practice. **Naropa shin lekpar dompa la** means that Kyabje Pabongka Rinpoche *taught those crucial points as perfectly as Naropa had originally taught them*. **Narö jinlab** means that Pabongka Rinpoche was *blessed by Naropa to be able to do this*. **Dechen Nyingpo** literally means *essence of great bliss*, and is another name for Kyabje Pabongka Rinpoche.

**Dorje gopang drupey nye lam chok/  
Dorje tsunmö mindröl dampey dzö/**

**Dorje dzinpa Lobsang Yeshe la/  
Sölwa debso hlenkye yeshe tsöl/**

I supplicate the Vajra-holder Lobsang Yeshe,  
Treasury of ripening and liberating instructions  
Of the Vajra Queen's supreme short path that brings  
the vajra state;  
Please grant me innate wisdom.

This next verse is addressed to Kyabje Trijang Rinpoche. **Dorje gopang drupey nyelam chok** means *the supreme short path for attaining the vajra state*. Here vajra means the ultimate bliss-voidness wisdom of Buddha Vajradhara.

**Dorje tsunmö mindröl dampey dzö** means *treasury for the Vajra Queen's ripening and liberating instructions*. The Vajra Queen is Vajrayogini, and her teachings for the generation and completion stage practices are the quickest and most supreme path for achieving Buddhahood. Who is this treasury of instruction? **Dorje dzinpa Lobsang Yeshe**, which means the *Vajra-holder Kyabje Trijang Rinpoche Lobsang Yeshe*.

**Sab gye gyü-de gyatsö nyingpö chü/  
Sab le che sab dorje neljormey/  
Sab lam dom ke Lobsang Tharchin la/  
Sölwa debso hlenkye yeshe tsöl/**

I supplicate Lobsang Tharchin,  
Skillful teacher of Vajrayogini's profound path,  
Most profound of the profound,  
Quintessence of the profound and extensive ocean of tantras;  
Please grant me innate wisdom.

This verse was composed by my root lama Kyabje Trijang Rinpoche at the request of my long-time students in Washington, D.C. and New Jersey. **Sab** means *deep*; **gye** means *wide*. **Gyü-de gyatsö** means the main *tantric* teaching is very profound, deep, and vast like *the ocean*. **Nyingpö chü** means *quintessence* of the profound and extensive ocean of tantras; **sab le che sab** means *most profound of the*

*profound*, referring to Vajrayogini's teaching system. **Dorje neljormey sab lam dom ke** means *skillful in teaching Vajrayogini's profound path*.

**Kye-rim sabmo kachö neljor dang/  
Dzok-rim u-mey neljor gompey tü /  
Dechen hlenkye yeshe kyewa dang/  
Kachö gopang topar jin-gyi lob/**

By the power of practicing the profound yoga  
Of the generation stage and the central channel yoga  
of the completion stage,  
Please bless me to achieve innate wisdom of great bliss  
and the Queen of Kechara's status.

**Kye-rim sabmo kachö neljor** means *the Kachö Queen's profound generation stage yoga*. These words should be so familiar that they are always on the tip of your tongue. **Neljor** means yoga practice. If someone asks you what kind of yoga practice you do, you should be able to say, "I do generation stage practice." For what purpose? "To achieve the very profound status of the Kachö Queen."

**Dzok-rim u-mey neljor** means *the central channel yoga of the completion stage*. If someone asks you what else are you practicing, you should be able to say, "I am practicing completion stage yoga." What's the difference between the generation stage and the completion stage? Completion stage meditation is mainly done inside the central channel or *uma*.

**Gompey tü** means *by the power of meditating on the generation and completion stage practices*. **Dechen hlenkye yeshe kyewa** means *please bless me to develop the innate wisdom of great bliss through those practices*. **Kachö gopang topar jin-gyi lob** means *please bless me to achieve the status of the Kachö Queen*. **Kachö** again refers here to *Kachöma*, or Vajrayogini.

One of the unique characteristics of Vajrayogini's generation stage practice is that if you have enough virtue and your practice is perfect, Vajrayogini herself will appear and take you to her paradise called *Dakpa Kachö*. Once she takes you there you can continue practicing to achieve all the spiritual goals. Vajrayogini's path is

referred to in the request from the *Dak-kye*: “Supremely holy Vajrayogini, please take me and all sentient beings to Kechara Paradise. Please grant us all the worldly and transcendent spiritual attainments” (see page 266). It’s definitely possible to achieve this result; many, many yogis and yoginis have reached *Dakpa Kachö* in this way. This is one of the main goals of the Vajrayogini practice.

A second goal of your practice is to achieve Vajrayogini’s status within this lifetime while seated on your meditation cushion. Through perfecting the central channel yoga of the completion stage you can achieve the real innate wisdom of great bliss—first with the proximate clear light, then with the actual clear light, and finally with the ultimate inseparable bliss-wisdom of Vajrayogini’s status. But, you can’t practice completion stage successfully until you have mastered the generation stage. This shows how practicing generation stage is necessary for achieving both goals.

## REQUESTING THE FOUR INITIATIONS

Now you have to receive the blessing of the four initiations. The first time you received the four initiations from Vajrayogini was on the day you entered her mandala. From that day on, you must maintain the power of the blessing and not allow it to degenerate. This is accomplished by doing the practice in the *Dak-kye* called “Receiving the Blessing of the Four Initiations” (*wang shi jinlab*). The purpose of this practice is to restore and maintain the power of the blessing received during the initiation, as well as to make it more and more firm.

The first empowerment is called the “pitcher initiation” (*bum-pey wang*) because it is received through a pitcher that contains holy nectar. During the initiation the lama touched the pitcher on your head, gave you nectar to taste, and sprinkled nectar on you. He also explained that when you experience the nectar in these ways, you have to generate inseparable bliss-voidness wisdom. The act of generating bliss-voidness wisdom during this part of the ritual is the first initiation. Although you do not generate *actual* bliss-voidness wisdom at this time, it is essential for you to strongly imagine that

you do. You have to develop that wisdom to the best of your ability and then think, "Now I have gained real bliss-voidness wisdom."

Suppose someone asks you, "Have you ever received an initiation?" You would say, "Yes, I have." And if this person asks, "Did you receive the pitcher initiation?" you would again say, "Yes." Now if you are asked to explain how you received the pitcher initiation, you might answer, "Oh, I think he gave me some nectar a few times and put a pitcher on my head; that was the pitcher initiation." This shows that you don't know the real meaning of the pitcher initiation.

The three other initiations are the secret initiation (*sangwey wang*), the wisdom initiation (*sherab yeshe-kyi wang*), and the word initiation (*tsik-gi wang*). The fourth initiation, for example, is to introduce the disciple to the ultimate goal, Vajrayogini's ultimate bliss-voidness wisdom. All of the initiations are received by generating a particular understanding of inseparable bliss-voidness wisdom at various times during the initiation ritual.

Many of the instructions, including this one on receiving the blessings of the four initiations, are described as having to be "learned from the mouth" (*shel she*) of the lama. To hear these instructions directly from your lama's mouth, you must please him and then request that he give you the explanations. Here I must say something about how the various Buddhist teachings are related to one another and the proper attitude you should have toward them.

Our main goal is to reach the state of ultimate union of Vajradhara, or Buddhahood. This goal is reached by doing the completion stage practices. In order to practice the completion stage, you must first perfect the generation stage yogas and achieve their result. But the generation stage yogas cannot be done without receiving a Highest Yoga Tantra initiation. Before you receive the blessings of a Vajrayogini initiation, you must receive a preliminary Highest Yoga Tantra initiation, the best being that of Chakrasamvara because of this deity's close relationship with Vajrayogini. It is also acceptable to receive a Guhyasamaja or Yamantaka initiation. However, in order to be qualified to receive a tantric initiation, you must first gain the knowledges of the Lamrim teachings. Even if you don't achieve all the Lamrim realizations perfectly, at least you must hear a complete set of the teachings to plant the seeds or *bakchaks* of

that knowledge in your mind. This will establish a positive condition so that you can eventually achieve the actual knowledge at some time in the future.

In any case, without hearing the Lamrim teachings, you cannot receive a Highest Yoga Tantra initiation, and without that initiation, you cannot receive the blessing of a Vajrayogini initiation. Without her blessing, you cannot meditate on the Vajrayogini generation and completion stage practices, and without these practices, you cannot achieve the state of ultimate union. This is how all the Sutrayana and Tantrayana teachings are related to one another. It also shows why your knowledge of them should be complete and perfect; you should have the whole set in mind.

I am a little unhappy, then, that only some of you come when teachings on the Lamrim are being given. It makes me think that some of you are becoming strange practitioners, because you are not hearing the complete set of teachings and instructions. If you come to the teachings sometimes and sometimes not, you must think that you don't need the whole set of teachings. If you want to take a bite from an apple, you need a full set of teeth. If you don't have all your teeth and you're not wearing a bridge, you cannot bite an apple nicely; you cannot get the taste. Similarly, you cannot get the proper taste of the Sutrayana and Tantrayana teachings if you lack the complete set of instructions. You should remember this point.

There is an expression that says, "Sometimes, we don't have any choice." But most of the time you do have a choice; you can arrange your schedule so that you do come to the teachings when they are announced.

Suppose I ask you, "What are you doing nowadays?"

You might answer, "Nowadays I am doing the completion stage practices."

"Oh, that sounds very good. Tell me, what are completion stage practices?"

"They involve the central channel and the chakras. You know, there are many chakras."

"Did you receive instructions on how to do those practices?"

"Sort of."

When you say "sort of," usually it means that something is not that good.

"Tell me then, what are the important practices that you have to do before the completion stage practices?"

"Well, there are many; but I don't know that much about them."

"I've heard that you have to finish generation stage practices before you can do the completion stage practices. What are the generation stage practices? What is their meaning and purpose?"

"I don't know. Actually, I don't know about the generation stage practices. There are many Tibetan words in the *Dak-kye* that explain the practices and their purpose. But I only read the romanized version of the *Dak-kye* and those words aren't explained anywhere."

If you stay like that, your practice will only get worse and worse. Don't let that happen; otherwise, you will just be wasting your life.

There are some very beautiful Tibetan fables called "Bird Stories" (*ja drung*). One goes like this:

Long ago there was a hawk and a vulture who were friends. One day as they were sitting together, the vulture asked the hawk, "Your head's a little bit flat. How did it get that way?"

"I've received many, many initiations. That's what made my head flat."

"Oh, that's very good. You received so many initiations that your head got flat. But you also seem a little hard of hearing. What happened to your ears?"

"I'm a little deaf because I didn't listen nicely during the initiations."

Then the hawk said to the vulture, "My friend, your eyes look a little yellow. How did they get like that?"

"They got that way because I always eat greasy food. The grease gave me jaundice and that made my eyes turn yellow."

"Oh, I see. Well, what about your legs? Their skin is as rough as tree bark; how did they get that way?"

"My legs got that way because I didn't have any grease to rub on them."

Did you catch the meaning? All the spiritual practices have to be done properly and perfectly. Buddha Shakyamuni and the Bodhisattvas, all the Indian pandits and Tibetan scholars, as well as



all the lamas in our lineage right down to the present day, have prepared the instructions and practices for us perfectly. They have arranged them from the very beginning of the path all the way to the ultimate goal. Therefore, you must follow this system in the same way.

**Kyab ne kun dü lama la/ Sölwa debso jin-gyi lob/ Wang shi dzokpar kurwa dang/ Ku shi gopang tsel du söl/ (3x)**

I supplicate the lamas who are a combination of  
all objects of refuge;

Please bless me by giving me the four initiations  
in their entirety;

Grant me the status of a Buddha's four bodies. (3x)

**Kyab ne kun dü lama la** means I supplicate *the lamas who are a combination of all the objects of refuge*. **Sölwa debso** means *I supplicate you*. **Jin-gyi lob** means *please bless me*. How do the lamas bless you? They change your mind from an impure state to a pure one. Therefore, you are asking them, "Please change my mind as soon as possible by blessing it." **Wang shi dzokpar kurwa** means *please bless me by giving me the four initiations in their entirety*. The way you receive their blessing is through the four initiations. **Ku shi gopang tsel du söl** means *please grant me the status of a Buddha's four kayas*—the emanation body (*nirmanakaya*), the enjoyment body (*sambhogakaya*), the wisdom body (*jñānadharmakaya*), and the essence body (*svabhavakaya*).

Recite this verse three times. The first time, focus on your root lama Buddha Vajradharma—the central figure of the merit field—and request the four initiations. The second time, visualize that Buddha Vajradharma looks at each of the lineage lamas and asks their permission to grant your request. The third time, visualize that all the lineage lamas happily give their approval. At this point you have to think to yourself that all the root and lineage lamas have agreed to your request.

**Lamey trelwey Om le dütsi wöser karmo trö/ Rang-gi trelwar tim/ Lü-kyi dik drip dak/ Bum-pey wang tob/ Lamey kü jinlab lü la shuk/**

Nectar and white light rays emanate from the *Om* syllable at the lama's forehead. They dissolve into my forehead, removing bad deeds and obscurations of my body. I receive the pitcher initiation, and the blessings of the lamas' bodies enter my body.

Visualize a white *Om* syllable at Buddha Vajradharma's forehead, a red *Ah* syllable at his throat, and a blue *Hung* syllable at his heart. **Lamey trelwey Om le dütsi wöser karmo trö** means *white light rays with nectar emanate from the Om syllable at the lama's forehead*. **Rang-gi trelwar tim** means those light rays come to me and *dissolve into my forehead*. All the particles in this stream of nectar and light rays turn into tiny *Om* syllables. When they dissolve into your forehead, you *receive the pitcher initiation* or **bum-pey wang tob**. **Lü-kyi dik drip dak** means receiving that initiation *removes all the bad deeds you collected by body*. This initiation in particular plants the seeds to achieve a Buddha's emanation body, or *nirmanakaya*, and the power and ability to practice the eleven generation stage yogas. **Lamey kü jinlab lü la shuk** means *blessings of the lamas' bodies enter my body*.

**Lamey drinpey Ah le dütsi wöser marpo trö/ Rang-gi drinpar tim/ Ngak-gi dik drip dak/ Sangwey wang tob/ Lamey sung-gi jinlab ngak la shuk/**

Nectar and red light rays emanate from the *Ah* syllable at the lama's throat. They dissolve into my throat, removing bad deeds and obscurations of my speech. I receive the secret initiation, and the blessings of the lamas' speech enter my speech.

**Lamey drinpey Ah le dütsi wöser marpo trö/ Rang-gi drinpar tim** means *from the Ah syllable at the lama's throat red light rays with nectar come toward me and dissolve into the Ah syllable at my throat*. This nectar is made up of tiny *Ah* syllables. When it dissolves into you, all the

*bad deeds you collected by speech are immediately removed* or **ngak-gi dik drip dak**. This is how you *receive the secret initiation* or **sangwey wang tob**, which gives you the power to meditate on the completion stage practices in the *uma* channel. It also plants the seeds in your mind to achieve a Buddha's enjoyment body, or sambhogakaya. **Lamey sung-gi jinlab ngak la shuk** means  *blessings of the lamas' speech enter my speech*.

**Lamey tuk-key Hung le dütsi wöser ngönpo trö/ Rang-gi nying-gar tim/ Yi-kyi dik drip dak/ Sherab yeshe-kyi wang tob/ Lamey tuk-kyi jinlab yi la shuk/**

Nectar and blue light rays emanate from the *Hung* syllable at the lama's heart. They dissolve into my heart, removing bad deeds and obscurations from my mind. I receive the wisdom initiation, and the lamas' mind blessings enter my mind.

**Lamey tuk-key Hung le dütsi wöser ngönpo trö/ Rang-gi nying-gar tim** means *blue light rays with nectar emanate from the Hung syllable at Buddha Vajradharma's heart that come and dissolve into my heart*. Again visualize that all the particles of the nectar are made of many tiny *Hung* syllables. This is how you receive the *wisdom initiation*, or **sherab yeshe-gyi wang tob**. This third initiation *removes* all the *bad deeds collected by mind* or **yi-kyi dik drip dak**, planting the seeds for you to achieve a Buddha's wisdom body or jñanadharmakaya. **Lamey tuk-kyi jinlab yi la shuk** means *the lamas' mind blessings enter my mind*.

**Lamey ne sum-gyi yi-ge le dütsi wöser kar mar ting sum trö/ Rang-gi ne sum la tim/ Lü ngak yi sum-gyi dik drip dak/ Wang shipa tsik wang rinpoche tob/ Lamey ku sung tuk-kyi jinlab rang-gi lü ngak yi sum la shukpar gyur/**

Nectar and white, red, and blue light rays emanate from the syllables at the lama's three places. They dissolve into my three places, removing bad deeds and obscurations of my body, speech, and mind. I receive the fourth initiation of the

precious word, and the blessings of the lamas' body, speech, and mind enter my body, speech, and mind.

**Lamey ne sum-gyi yi-ge le dütsi wöser kar mar ting sum trö/ Rang-gi ne sum la tim** means *white, red, and blue light rays with their nectars emanate from the root lama's three places and dissolve into my three places*. **Lü ngak yi sum-gyi dik drip dak** means that together these *remove all the remaining bad deeds of body, speech, and mind*. This fourth initiation plants the seeds to achieve Buddha's state of ultimate union, or *sungjuk*. **Lamey ku sung tuk-kyi jinlab rang-gi lü ngak yi sum la shukpar gyur** means *blessings of the lamas' body, speech, and mind enter my body, speech, and mind*.

### *DISSOLVING THE MERIT FIELD*

The instruction for dissolving the merit field is also one that must be "learned from the mouth" (*shel she*) of the lama.

**Dü sum sang-gye tamche-kyi ngo wo lama rinpoche la sölwa debso/ Dak-gi gyü jin-gyi lab tu söl/ She sölwa tab-bey ta kor-gyi gyüpey lama nam ü-kyi tsawey lama la tim/ Tsawey lama yang rang la je su chakpey wö marpö nampar shuwa/ Rang-gi chi tsuk ne shuk/ Nying-gar Bam-yik marpö nampar gyur pa dang rang sem yer me du drepar gyur/**

I supplicate the precious lamas, who are the essence of all the Buddhas of the three times; please bless my mind. Because of this supplication, the surrounding lineage lamas dissolve into the central root lama. In his great affection for me, the root lama then dissolves into red light and enters my body through the crown of my head, merging inseparably with my mind that appears as a red Bam syllable in my heart.

**Dü sum sang-gye tamche-kyi ngo wo lama rinpoche la sölwa debso** means *I supplicate the precious lamas who are the essence of all the Buddhas of the three times*. Why do we believe that the lamas have the same essence as all the Buddhas? The main purpose of all the

Buddhas of the past, present, and future is to help sentient beings, and the best way for them to do so is by teaching the Dharma. However, if the Buddhas tried to appear to us in a form that was higher than a human being, we could not see them; and if they tried to appear in a form lower than ours, we would not place our trust in them. Therefore, the Buddhas choose to appear in a form that is exactly the same as the beings they are going to help. Since the lamas teach the Dharma, they are the human forms that the Buddhas take in order to help us.

**Dak-gi gyü jin-gyi lab tu söl** means *please bless my mind*. As I already explained, to be blessed by the lama means for him to use his power to instantly change your mind from an impure state to a pure one.

**She sölwa tab-bey** means *because of this supplication* the merit field begins to dissolve. The full visualization is not contained in the words of the *Dak-kye*. First, visualize that the mandala palace turns into light. This light then dissolves into all the root and lineage lamas. **Takor-gyi gyüpey lama nam ü-kyi tsawey lama la tim** means after the mandala has dissolved, *the surrounding lineage lamas dissolve into the central root lama*. All the lamas' thrones turn into light and dissolve into each of the lineage lamas. There are two ways that the lineage lamas can be dissolved. In one, the most recent lineage lama dissolves into his root lama; then that lama dissolves into his root lama and so on, until finally Vajrayogini dissolves into Buddha Vajradharma. In our lineage, however, we visualize that first Vajrayogini dissolves into Naropa, who dissolves into his disciple until, finally, the most recent lineage lama—who for you would be Kyabje Trijang Rinpoche—dissolves into the central root lama Buddha Vajradharma.

An ordinary person cannot dissolve into another person due to having an ordinary body. But these lamas have wisdom bodies; they don't have ordinary physical forms. Therefore, they do not block each other and, because of that, they can emanate and dissolve easily. So they dissolve into the root lama. Then the root lama's throne also dissolves into the central lama.

Before visualizing that Buddha Vajradharma dissolves into light, as a good omen imagine that he and you remain alone together. Imagine that Buddha Vajradharma looks upon you with such great

loving kindness and compassion that he is ready to dissolve into you. Likewise, your faith in him is so strong that you are ready to dissolve into him. Imagine that you each feel so strongly that you don't know who will be the first to dissolve into the other. **Tsawey lama yang rang la je su chakpey wö marpö nampar shuwa** means that *because of his overwhelming affection for me*, the root lama's throne first dissolves into his body; then your *root lama* himself also *dissolves into* a very clear and bright orb of *red light*. That light is the combination of the body, speech, and mind of all the lamas and all the Buddhas, and the essence of all their ultimate bliss-voidness wisdom.

**Rang-gi chi tsuk ne shuk** means the red light *enters through the crown of my head*. **Nying-gar Bam-yik marpö nampar gyur pa dang rang sem yer me du drepar gyur** means the red light finally *merges inseparably with my mind that appears in the form of a red Bam syllable in my heart*. You should always have the awareness that you have a red Bam syllable standing on a moon cushion inside the double dharma source in your heart. The light dissolves into these. At this point you have to think, "Now I have achieved Buddha Vajradharma's four bodies. I have achieved the four bodies of all the lamas and all the Buddhas." Although you might have the bad thought that you don't have a Buddha's four bodies, all of them are actually there. The red color of your Bam syllable is the enjoyment body; its ability to appear in many different forms is the emanation body; its realization of emptiness is the wisdom body; and its quality of being completely free of any self-existent phenomena is the essence body. Therefore, think, "Now all the bliss-voidness wisdom of the Buddhas and the lamas has merged inseparably with my mind that is appearing in the form of a red Bam syllable." Then meditate for as long as you can on ultimate wisdom that combines great bliss with the realization of voidness.

། བདག་ལྟར་བསྐྱེད་པའི་རྣམ་འབྲོར།



SIXTH:

YOGA OF GENERATING ONESELF AS  
THE DEITY





## SIXTH:

### YOGA OF GENERATING ONESELF AS THE DEITY



WHEN YOU REACH THIS POINT IN THE RITUAL all the ultimate bliss-voidness wisdom of the Buddhas and root and lineage lamas has dissolved into your mind and merged with it. Because of this, their wisdom and your mind in the form of a red Bam syllable have become one. Now you are ready to begin the sixth yoga.

Another name for this yoga is the practice of “taking the three bodies as the path” (*ku sum lam kyer*). This practice has three parts: taking death as the path to a Buddha’s wisdom body, taking the intermediate state as the path to a Buddha’s enjoyment body, and taking rebirth as the path to a Buddha’s emanation body. The purpose of these meditations is to purify our three ordinary experiences of death, intermediate state, and rebirth, and to begin transforming them into the wisdom, enjoyment, and emanation bodies of a Buddha.

#### TAKING DEATH AS THE PATH TO A BUDDHA’S WISDOM BODY

- Bam-yik de nyi je cher song te namkey ta dang nyampar gyur pe nō chü tamche detong-gi rang shin du gyur/ Lar yang ta ne rim-gyi dü te shin tu trawey Bam-yik du gyurpa wok ne rim-gyi nadey bar du tim/ Nada yang mi mikpar

**detong yer me-kyi chö kur gyur/ Om shunyata jñana vajra  
svabhava atmako ham/**

The Bam syllable grows increasingly larger until it reaches the limits of space, causing the entire physical universe and all the sentient beings contained in it to turn into the nature of inseparable bliss and voidness. Then, after shrinking back steadily from its outer edge into an extremely small Bam syllable, it gradually dissolves from the bottom up until only the nada flame is left. Finally, even the nada disappears, and I become the wisdom body of inseparable bliss and voidness.  
*Om shunyata jñana vajra svabhava atmako ham.*

**Bam-yik de nyi je cher song te** means *that Bam syllable*, whose essence is inseparable bliss-voidness wisdom, *begins to grow increasingly larger*, dissolving all the objects it touches and turning them into its own nature. First it dissolves your body and turns it into inseparable bliss-voidness wisdom. While its essence is wisdom, your body's outer form takes on the appearance of the expanding Bam syllable. Next, the Bam syllable dissolves the two outer dharma sources inside which you, as Vajrayogini, are standing. If you are visualizing the body mandala, there are two sets of dharma sources: one inside Vajrayogini's heart, which contains all the body mandala deities, and the other that surrounds the outer Vajrayogini.

As the Bam syllable continues to expand, it dissolves the cemeteries, vajra walls, and ring of fire that make up the outer portion of Vajrayogini's mandala. Also imagine that the Bam syllable dissolves the house where you are now sitting, and that it too takes on the form of the Bam syllable. Then visualize that the town you live in, the country, and the world all turn into the Bam syllable. Finally, not only this world but all the worlds in the entire universe dissolve, leaving nothing but one incredibly huge Bam syllable whose nature is inseparable bliss-voidness wisdom. **Namkey ta dang nyampar gyur pe** means the Bam syllable *becomes equal in size to the limits of space*. **Nö chü tamche detong-gi rang shin du gyur** means because of that *the entire physical universe and all the sentient beings contained in it turn into the nature of inseparable bliss and voidness*. When meditating, you should do the visualization continually up to this

point. You should also understand that now there is nothing anywhere in the universe except you, your body, and your mind, which are all contained in the form of this immense red Bam syllable. You are that Bam syllable and it is you.

**Lar yang ta ne rim-gyi dü te** means the huge Bam syllable then begins to *shrink back gradually again from its outer edge*. **Shin tu trawey Bam-yik du gyurpa** means the syllable continues to shrink until finally it *becomes an extremely small Bam syllable*. Don't think of the Bam syllable as a separate object that is appearing in front of you. You are not a spectator who is watching as it grows large and then becomes small again. You yourself are the Bam syllable that expands and then becomes extremely small.

You also have to know all the parts of the Bam syllable. Its "head" means the top part of the syllable's body. Also, arranged one on top of the other just above this body are a moon crescent or *da-che*, a circular drop or *tik-le*, and a nada or flame having three bends. **Wok ne rim-gyi nadey bar du tim** means the tiny Bam syllable itself now *gradually dissolves from the bottom upward as far as the nada flame*. First, the bottom part of the syllable dissolves into the top part. Next, the top part, or head of the syllable dissolves into the moon crescent. Then the moon crescent dissolves into the circular drop, and the circular drop dissolves into the nada. **Nada yang mi mikpar detong yer me-kyi chö kur gyur** means finally *the nada too disappears* or *dissolves into the wisdom body of inseparable bliss and emptiness*. The nada has three bends that dissolve from the bottom up until finally the entire Bam syllable disappears. At this point, you should reflect, "Now I have become a Buddha's ultimate wisdom body of inseparable bliss-voidness." The mantra **Om shunyata jñana vajra svabhava atmako ham** means "I am that state of ultimate adamant wisdom that realizes voidness."

The wisdom body is the first of a Buddha's three bodies—it is the mental body of a Buddha's omniscience and ultimate bliss-voidness wisdom. "Inseparable bliss and voidness" means the wisdom that simultaneously perceives voidness and experiences great ecstasy. These two mental qualities are not separate states; they are contained in one mind. They are inseparable because this great ecstasy is itself the wisdom that perceives voidness directly, and this wisdom that perceives voidness directly is also great ecstasy. This section of the

*Dak-kye* ritual describes the meditation practice called “taking death as the path to a Buddha’s wisdom body,” which the first part of “taking the three bodies as the path.”

There are many instructions about this practice that are not revealed in the words of the ritual. You must learn them directly from the mouth of your lama. This practice of generating yourself as Vajrayogini is mentioned in the following verse from the Extensive Mönlam Prayer:

*Jang shi chiwa bardo kyewa sum/  
Ku sum lam du kyerwey me jung tab/  
Lam dre tokpa kyewey min je chok/  
Dak hlar kyepey neljor tarchin shok/*

May I complete the yoga of generating myself as the deity,  
a wondrous system  
That takes the three objects to be purified—death, the bardo,  
and rebirth—  
As paths to the three bodies, and a supreme ripening path  
That prepares me to gain realizations of the path and its result.

This verse is very useful for you. The three objects to be purified through the practice (*jang shi*) are ordinary death, the ordinary bardo state, and ordinary rebirth. If you want to acquire fine gold or high-grade oil, first you have to purify and refine the ore or raw material. Crude oil, for example, cannot be used right away; it must first be purified. By purifying and cleaning it thoroughly, you can make the special fuel used in jets and rockets. Therefore, the three ordinary samsaric states of death, bardo, and rebirth are similar to that crude oil.

What are you trying to accomplish with your practice? You are trying to clean and purify yourself. What are the objects that must be cleaned and purified? They are your own ordinary death, ordinary bardo state, and ordinary rebirth. Where are these three states right now? Fortunately, you have not experienced them yet. However, you know that they will definitely come at some time in the future. In the past you have experienced these three states in an ordinary way. Ordinary death gave you an ordinary bardo state, and your

ordinary bardo state was followed by an ordinary rebirth. This is how the wheel of samsara has always turned, and it is a process you have not been able to stop before now.

To stop samsara's wheel from turning, you have to purify yourself. But where do you start? You have to begin by purifying and putting an end to ordinary death. If you can purify and stop your ordinary death, it cannot possibly bring you an ordinary bardo state. If you can get rid of your ordinary bardo state, you will not experience an ordinary rebirth. This is how you can terminate the suffering of samsaric life. This is the meaning of *jang shi chiwa bardo kyewa sum*.

The way to purify your future death is by not allowing it to come as ordinary death. Although death will definitely come, you have to turn it into the "death that is a Buddha's wisdom body" (*chiwa chö ku*). This is also called the "clear light of a Buddha's wisdom body" (*wösel chö ku*), a term that occurs in this passage from a Guhyasamaja text:

*Gyuma long ku wösel chö ku dang/  
Natsok trul ku sum la re re shing/  
Nampa sum sum sewa nampa gu/*

The three: magical enjoyment body, wisdom body  
Of clear light, and manifold emanation body,  
Each have three forms that make up the nine-fold mixings.

The name of that ultimate wisdom body is "clear light," and the phrase "clear light of death" should be understood in the same way. "Clear light of death" means to prevent death from becoming ordinary by turning it into the clear light of a Buddha's wisdom body through a practice that is very similar in form to ordinary death. This practice is also the easiest and most efficient method for stopping ordinary death.

In Sutrayana practice, samsaric birth and suffering are stopped by fighting against the root of samsara. You must practice in a way that is completely opposite to the way samsara operates. In the Sutrayana teachings, the root of samsara is the ignorance that holds things to be self-existent (*dak-dzin*). This wrong belief holds that you, your

physical body, and all objects are self-existent. To fight against this ignorance you must develop a mind that has the exact opposite view. Ignorance holds you as a self-existent object; therefore, the antidote is to view yourself in the opposite way—that is, as an object that is empty of self-existence.

In tantric practice your ordinary experiences are all skillfully turned into a form of the path. Instead of fighting against them, you can develop a series of minds that are very similar to them. By habituating yourself to these practices, you can apply them effectively in the future when the important ordinary experiences suddenly occur. When actual death comes, for example, you can wake up and recognize how the various stages of this process relate to your regular practice. You can remember what point in the dying process you have reached and not allow it to become an ordinary experience. It is possible to develop this level of awareness if you practice the meditations regularly and habituate yourself to them. First you must learn about the experiences of an ordinary person who is about to die.

The mind has four degrees: rough, medium, subtle, and most subtle. Rough minds are those that see visible objects, hear sounds, experience tastes, and feel tangible objects. Anger, desire, and ignorance are somewhat less rough than these sense consciousnesses, so they represent medium minds. When you reach the mental states represented by the three bends of the nada flame on top of the Bam syllable, you are experiencing the subtle forms of mind. Finally, when these disappear, the most subtle mind awakens and begins to function.

All these types of mind are associated with a corresponding inner air. These airs are like a horse and the related minds are like a cowboy or their rider. Without a horse, a cowboy cannot do anything. Similarly, without air the mind is like a dead body. The mind functions when air moves. If the mind moves, this means that its air has already moved as well, because the two function together. The airs that function with the mind are related to the body's four elements—earth, water, fire, and air. Each of these four inner elements also has its own specific airs; there is an air for the earth element as well as one for the water, fire, and air elements.

When an ordinary person is about to die, the first element to lose its power is the earth element. This occurs when the earth element's air ceases to function. At this time, the dying person can no longer move his hands or any other part of the body. If someone picks up and then drops this person's arm, it will stay in whatever position it happens to fall. He cannot recognize or clearly see anyone who comes to visit. He cannot hear sounds well because his rough consciousnesses are disappearing. In the meditation practice, this is the point where you visualize that the Bam syllable's main body dissolves into the head, or top part, of the syllable. An ordinary dying person will experience the outer sign of heaviness, as though the body were a stone or a log. All physical strength and the ability to move the body are lost. In his mind he will also perceive an image of something that resembles a mirage. The person who is about to die and the yogi who has reached a certain level of the completion stage will actually experience this inner sign. As a generation stage practitioner, you can only imagine the experiences at this stage. Nevertheless, you should think, "Now the power of my earth element has ceased; my earth element has dissolved into my water element. Now my rough minds with their airs are ceasing to function."

In the commentaries it says that one element "dissolves" into another. This doesn't mean that one particular element actually merges into the essence of another; rather, it means that each element loses its power to function. Therefore, as the power of one element is exhausted, that of the next one becomes more evident. For example, when four people are standing in a room you don't notice any one of them more clearly than the others. But if one leaves, then the features of the other three become a little more evident. If one of these three persons leaves, the characteristics of the two that remain become a little more clear. And if another leaves, the features of the one remaining person become much more prominent. Similarly, the dissolution of the elements actually means that as the power of each element ceases, the characteristics of the remaining ones become more evident.

The next stage is for the water element to dissolve to the fire element. The outer sign for a dying person is that his tongue and mouth feel very dry; fluids in other parts of his body also begin to

dry up. The inner sign is that the image of smoke appears in his mind. This is similar to when there is a lot of smoke in a room and the door is opened. What you would see is a thin cloud of smoke hanging in the air. The image of smoke in this inner sign, however, is not very heavy; it is a dark blue color. Dying persons and completion stage practitioners don't have to imagine this inner sign; they actually experience it. But generation stage practitioners only imagine that they are experiencing this sign and then visualize that the head of the Bam syllable dissolves to the moon crescent. At this time, you must also reflect, "Now I am experiencing the smoky appearance, and my water element's power is becoming exhausted."

As practitioners, you must remember the order in which the elements dissolve. The next one is the fire element. When its power is exhausted, the outer sign for the dying person is to feel cold as his body begins to lose its heat. He also perceives the appearance of sparkling lights, like fireworks in the sky. At this stage, visualize that the moon crescent dissolves into the circular drop, or *tik-le*, and think, "Now I am experiencing sparkling lights, which means that my fire element is dissolving into my air element."

After that, the air element's power ceases to function. When this happens, all the rough minds and their airs stop functioning. The ordinary person who reaches this stage no longer feels any physical sensations and even his coarse breathing stops; but he has not actually died yet. To a dying person's mind, the inner sign of the air element dissolving is like steady candlelight. It is steady because the air element's power is exhausted and cannot cause the light to flicker. At this stage, visualize that the circular drop dissolves into the lowest third of the nada.

The next three stages are the subtle states of mind, which are represented by the three bends of the nada flame. They are called white luminosity (*nangwa karlampa*), red radiance (*chepa marlampa*), and black near-attainment (*nyer tob naklampa*). White luminosity refers to a dying person's perception of an appearance that is like the color of a clear fall sky covered by soft, white moonlight. This corresponds to the first of the three bends in the nada flame. As this stage ends, visualize that the lowest bend of the nada dissolves into the middle bend. At this point a dying person experiences the state called red radiance, which is like a clear sky covered by the reddish



light at sunrise. When this stage ends, the second bend of the nada dissolves to the top part. A person at the third state, called black near-attainment, is very close to reaching the final state of the most subtle mind. This stage is divided into two parts. During the first part, the dying person experiences what resembles a sky covered in darkness. This is caused by the fact that although the subtle minds and airs have stopped functioning, the most subtle air and mind is still dormant. During the second part of black near-attainment, the dying person becomes unconscious. When this phase ends and consciousness is regained, the ordinary person awakens into a completely clear state that is like a sky free of all obstacles and obstructions. There is no moonlight, no sunlight, and no darkness. For an ordinary person this is the actual moment of death, which is known as the clear light of death.

All the stages of the process that precede white luminosity, red radiance, and black near-attainment represent rough and medium mental states. The three states of white luminosity, red radiance, and black near-attainment are the subtle mental states. For a practitioner, these are also called the threefold emptiness (*tongpa sum*), because he or she has to meditate on the emptiness that is their real nature. For example, when experiencing the blackness of the state of near-attainment, the practitioner meditates on the emptiness that is the real nature of that darkness.

When the completion stage practitioner actually generates these three subtle mental states, he can generate real inseparable bliss-voidness wisdom. Because he becomes unconscious during the last part of black near-attainment, he cannot do much at that time. But after it passes, he awakens into the most subtle state called the clear light of complete emptiness (*tamche tongpa wösel*). It is called complete emptiness because the three subtle states have disappeared and dissolved into the emptiness of the mind. At this time, the mind is completely clear; all the rough and subtle obstacles are gone. When you are actually dying you have to recognize that clear light as being the same as the *wösel* you experienced during your own meditation. Upon reaching this level, the completion stage practitioner has perfected the stage called "mind isolation" (*sem wen*) and can realize emptiness very clearly. At this point, the practitioner achieves the real innate wisdom that combines great bliss with realization of

emptiness. However, since he is not actually perceiving voidness directly, this stage is called the proximate clear light (*pei wösel*).

For generation stage practice, visualize that the third and last bend of the nada disappears and you awaken into the clear light of a Buddha's wisdom body. Then meditate on the four qualities of taking death as the path to a Buddha's wisdom body. The first quality is to recognize that this state is completely empty of appearances (*nangwa tong sangwa*). Because your mind is meditating on voidness, all other appearances have disappeared. Your mind is the subject and it is perceiving voidness as the object. The second quality is that this subject is perceiving its object as the absence of self-existence (*nge ngor rang shin mepa*). But this subject is also not an ordinary wisdom. It is a mind that combines the realization of emptiness with the experience of great ecstasy. This experiential element is the third quality, or the experience of great ecstasy (*nyong yul dewa chenpo*). Finally, the fourth quality is to identify yourself with a Buddha's wisdom body (*chö kü nga-gyel shakpa*). To recognize this combination of wisdom and ecstasy as a Buddha's ultimate wisdom body (*yeshe chö ku*) you maintain the divine pride that believes, "I am this ultimate wisdom body that is the path's result—that is me; I am that." For a generation stage practitioner, this divine pride (*hla-yi nga-gyel*) is the most important element of your practice. The second most important element is the practice of generating clear appearances (*sel-nang*), which I will discuss later.

You must understand that this generation stage practice corresponds exactly to the process of ordinary death. By cultivating this practice, you have to develop the skill and knowledge that will not allow your own death to occur as ordinary death. You have to develop the ability to transform this ordinary process, step by step, into the clear light. You must learn to meditate on all the various stages. If your mind becomes habituated to this practice, you will be able to apply it when that important time actually comes.

The clear light of death is the ordinary death that everybody experiences, or the basic clear light (*shi-yi wösel*). First, practitioners have to learn how to transform that into the path's clear light (*lam-gyi wösel*), and then into the clear light that is the path's result (*drebu wösel*). For generation stage practitioners, the path's clear light is the meditation in which you generate the divine pride that thinks, "I

have now achieved the ultimate wisdom body that is the path's result." The clear light, which is the path's result or your ultimate goal, is a Buddha's actual wisdom body. These are the three kinds of clear light.

The mantra **Om shunyata jñana vajra svabhava atmako ham** contains all the meanings that make up the practice of taking death as the path to a Buddha's wisdom body. **Shunyata jñana vajra** means the *vajra wisdom that perceives emptiness*. **Atmako ham** means "I am that nature; that is me." When you reach this point in the recitation, you should meditate on the four qualities that I just explained.

Not long after a person reaches the clear light of death, that mind and its air will begin to move. The mind and air in the state of clear light are referred to as the "most subtle combination of mind and air" (*shin tu trawey lung sem*). It is the continuum of this most subtle mind and air that goes to the intermediate state and, after that, to rebirth. Ultimately, this is the mind that takes you to Buddhahood. But if you enter one of the hells, you do so by a process that begins with this mind. This mind turns into samsara when you allow it to proceed in the ordinary manner. The aim of your practice here is to transform ordinary death into the spiritual path that leads to Vajradhara's state of ultimate union. While you can't reach this goal right away, practices such as "taking death as the path to a Buddha's wisdom body" will eventually lead you there.

When doing these practices, you must meditate on emptiness. Now, there are many different levels of persons. Some don't have the ability to perceive emptiness, and may not even want to. We are not permitted to teach emptiness to this kind of person. If we do, we break one of the root Bodhisattva vows. On the other hand, we must teach those who believe in emptiness and wish to learn about it, even if they don't have the ability to perceive it right away. Such persons should be taught about emptiness so that the seeds of understanding can be planted in their mind. At some point those seeds will ripen, and they will then be able to understand emptiness well and perceive it very easily.

Understanding emptiness is the main key to achieving Vajradhara's state of ultimate union. A synonym for emptiness is "the profound"; in fact, it is a most profound object. Without the

profound subject, or wisdom that perceives this profound object, we cannot achieve that state of ultimate union; we cannot achieve Buddhahood. Without this wisdom we cannot terminate samsara's suffering. The lack of this wisdom is what has forced us to remain in samsara for eons and eons, suffering endlessly in one life after another. Hearing about emptiness and gaining some understanding of it is like a powerful weapon that shoots holes through every part of samsara's great fortress, leaving it ready to collapse. This is why it is so important to hear and think about emptiness; it is a very great virtue and the most effective weapon for destroying the fortress of samsara.

In taking death as the path to a Buddha's wisdom body, we visualize the Bam syllable gradually dissolving from the bottom up until finally the last part, the nada flame, disappears. As I already explained, the subtle mental states of white luminosity, red radiance, and black near-attainment are represented in this part of the visualization. You have to remember how these three subtle mental states are preceded by the dissolution of the four elements of earth, water, fire, and air. As the elements dissolve, the inner signs of a mirage, smoke, sparkling lights, and steady candlelight appear, one after the other. These are followed by the white luminosity that is like a clear sky covered with white moonlight; the red radiance that is like a sunlit sky; and the black near-attainment that begins like a sky covered in darkness and ends with a period of unconsciousness. After this, your mind awakens into the clear light that is like a sky free of all white, red, and black obstructions.

Now I will give you some deeper explanations. Where is a person's most subtle mind usually located? Do we have it or not? Of course we do, but we cannot recognize it because it has been asleep for a long time within the heart chakra. In the heart chakra we have what is like a small shell. Its upper half is the unique white bodhichitta received from our father at conception; the lower half is the unique red bodhichitta that we received from our mother. These two halves are joined together forming a cover around our most subtle mind. This is where our most subtle mind is sleeping. This most subtle mind is the mind's original nature, its primordial state. Until the rough minds dissolve, first to the medium and then to the subtle minds, the subtle mental states cannot function. However,

while the subtle mental states are still functioning, the most subtle mind and its air cannot move and function. The rough minds must dissolve into the medium minds, the medium minds into the subtle minds, and finally the subtle minds into the most subtle mind within the heart chakra.

As mentioned earlier, the heart chakra is inside the central channel. Air doesn't usually travel inside the central channel. However, through meditation practice great sages can open their central channel, gathering all the rough, medium, and subtle airs into it, causing them to dissolve there. Then they dissolve the subtle airs and drops into the red and white shell inside the heart chakra and into the most subtle air and mind encased within that shell. After that, the most subtle mind and air will start functioning. Some time after the most subtle air and mind have awakened, the most subtle air will begin to stir. For an ordinary dying person, this is the moment when the mind leaves its place in the heart chakra and the final point of death occurs. As soon as this happens, that person enters the intermediate state or *bardo*.

At the very beginning of a new life, an ordinary person's most subtle air and mind function for a short time. After that, they are covered by the subtle, medium, and rough minds that gradually begin to function. When the rougher minds function, the more subtle ones become still.

A dying person will actually experience the dissolution of the airs and the appearance of the inner signs. As practitioners, we want to develop inseparable bliss-voidness wisdom while doing the practice of taking death as the path to a Buddha's wisdom body. But we aren't able to develop this wisdom inside the central channel because it is very difficult to gather the rough and medium winds there. Until we can do this, however, we cannot experience the real state of clear light. For now, we can only imagine these states. We have to think, "Now I have reached this level; now the first sign has appeared; now the second sign," and so on. Therefore, our practice consists of forming the idea that we have achieved the various levels of meditation. Because of this, a synonym for the generation stage practice is contrived yoga (*chömey neljor*).

I have said that a dying person actually experiences these states. What causes someone to experience the white luminosity that is like

a moonlit sky, the red radiance that is like a sunlit sky, and the darkness of black near-attainment? The top half of the shell that encases the most subtle mind is white bodhichitta. The main seat of white bodhichitta in the body is at the center of the chakra inside the top of the head. First the upper airs dissolve into the opening at the top of the central channel, releasing the knot at the chakra in the crown of the head. This allows white bodhichitta to flow down through the central channel until it reaches the knots at the heart chakra. The state of white luminosity is experienced as this white bodhichitta flows down from the crown chakra. Great sages who generate white luminosity can meditate on its emptiness for up to a week.

The main seat of red bodhichitta in the body is at the center of the navel chakra. After the stage of white luminosity ends, the airs in the lower part of the body dissolve into the lower opening of the central channel. This releases the knots in the lower chakras, allowing the red bodhichitta in the navel to travel up the central channel until it reaches the knots of the heart chakra. The state of red radiance is experienced when this red bodhichitta comes up the central channel.

After the upper and lower subtle winds and drops gather at the heart, the knots formed there around the central channel by the right and left channels are released. This allows the white bodhichitta that came down the central channel and the red bodhichitta that came up the central channel both to dissolve into the shell covering your most subtle mind inside the heart chakra. This shell is also known as the indestructible drop. The dissolution of the red and white bodhichitta into the indestructible drop represents the first part of the black near-attainment stage, which is like a sky covered in darkness. The latter part of black near-attainment, a period of unconsciousness, occurs after the red and white bodhichitta have dissolved but before the most subtle mind and air have awakened. Once the subtle air and mind of black near-attainment have completely dissolved into your most subtle air and mind, you will wake up into the state of clear light. This most subtle air and mind is represented by the red *Bam* syllable that you visualize in your heart.

If you want to help someone who is dying, the best time to offer words of encouragement or advice is before the four elements have completely dissolved. For sages and yogis, the best time to practice is

after this, when they are experiencing the three subtle states of white luminosity, red radiance, and black near-attainment. A practitioner can recognize these states during meditation and transform them into a means of generating inseparable bliss-voidness wisdom. The ordinary state of clear light is called the “mother’s clear light” (*ma-yi wösel*). The clear light that a completion stage practitioner can develop is called the “son’s clear light” (*bu-yi wösel*). When a yogi or yogini does not allow death to proceed in the ordinary way, it is called “mixing the clear lights of mother and son” (*wösel ma bu sepa*). These are unique explanations. If you want more detail, you will have to meditate and perceive these experiences directly.

The most important part of taking death as the path to a Buddha’s wisdom body is to understand the four components of this practice: (1) perceiving the state as being completely empty of appearances; (2) generating the mind that realizes this state lacks self-existence; (3) experiencing this state as great ecstasy; and (4) recognizing the state as a Buddha’s wisdom body that is the path’s result and generating the divine pride of identifying yourself with that result.

Let me ask you about the first part, the complete emptiness of appearances. Do you have the quality of emptiness? Of course you do, everyone does; not only sentient beings, but all other objects also have emptiness as their real nature. It is very important for you to have a clear idea of emptiness. Now don’t think that I am crazy for what I am going to say. The house that you are sitting in is actually an emanation of emptiness. Emptiness is its real nature. An object can turn into its real nature of emptiness, or that emptiness can turn into an object, like a temple. You are also an emanation of your real nature, an emanation of your emptiness.

So that you don’t become confused about this point, you should also understand that all entities fall into one of two categories—permanent or impermanent. Impermanent entities are physical matter (*suk*), mind (*shepa*), and those causally produced phenomena that are neither mental nor physical in nature (*den min du-je*). Physical matter or form is easy to understand. It is those things you can see and touch. Mind includes consciousness (*namshe*) and the secondary mental states (*sem jung*). *Den min du-je* are a little more difficult to understand, but this is just a brief description. I won’t tell you more than this here. You can learn more about this in a logic

class. Permanent entities include emptiness and several other things such as space.

The fourth component in the practice of taking death as the path to a Buddha's wisdom body is to recognize your meditative state not as the path, but as the path's result; you have to believe, "Now I have achieved Vajrayogini's wisdom body." Although you haven't actually achieved this result, it makes your practice more powerful to think this way. The Sutrayana is also known as the cause vehicle and the perfection vehicle. Nowhere in the Sutrayana is there any mention of a practice in which you are to believe that you are a Buddha and that you have achieved a Buddha's omniscience. The Tantrayana is referred to as the vajra vehicle and the result vehicle. In this tradition, you *must* think that you have already achieved the knowledges that are the path's result. You have to think, "Now I have achieved the wisdom body, the enjoyment body, and the emanation body." This is what makes tantric practice so incredibly powerful. It is not easy to destroy the huge number of bad deeds you have collected for kalpas upon kalpas. Therefore, you need a very powerful antidote like this so that you can destroy them.

### ***TAKING THE INTERMEDIATE STATE AS THE PATH TO A BUDDHA'S ENJOYMENT BODY***

When you are doing the practice of taking death as the path to a Buddha's wisdom body, you are meditating on a state of emptiness that has the four characteristics just described. The only thing present in this state is your own mind, which is being perceived as a Buddha's inseparable bliss-voidness wisdom. At this time you don't have a physical body; all physical form has been dissolved into this state. Now you have to develop this motivation: "If I remain in this state for too long, I won't be able to help all sentient beings. Therefore, I must appear in a physical form that at least Mahayana Aryas will be able to perceive."

You are absorbed in meditation on the emptiness of your most subtle mind and air. Now you have to imagine that when your most subtle air begins to stir, you arise from this state of emptiness into the form of a tiny, fine red Bam syllable with moon crescent, circular



drop, and nada flame. Your most subtle air is the material cause of this syllable and your most subtle mind is its secondary cause. The combination of these two is what produces the tiny Bam syllable that is now standing in that empty space from which it arose. Its nature is Vajrayogini's divine miracle body appearing as a red Bam syllable. Then you have to strongly believe, "This is a Buddha's enjoyment body that is the path's result." The actual enjoyment body is a divine body that arises from your most subtle mind and its air; therefore, you must regard the Bam syllable in the same way. You must also generate the divine pride that thinks, "I am that Bam syllable; that Bam syllable is me." This is called taking the intermediate state as the path to a Buddha's enjoyment body.

If you cannot turn that most subtle mind and air into a Buddha's miracle body, they will become the ordinary intermediate state. The ordinary intermediate state arises out of ordinary death. Because you didn't experience ordinary death, you can cause your most subtle mind and air to turn into a Buddha's enjoyment body. Therefore, you have appeared as the red Bam syllable instead of entering the ordinary intermediate state. This enables you to avoid taking an ordinary samsaric rebirth and to terminate all of samsara's suffering.

**Detar nangwa tamche düpey tongpey ngang le ngo wo rang sem detong nyi su mepey yeshe-kyi sung nam yinpa la nampa Bam-yik marpo gyen du drengwey nampar namkar nepar gyur/**

From that emptiness into which all appearances dissolved, my inseparable bliss-voidness wisdom appears in the form of a red Bam syllable standing upright in space.

**Detar nangwa tamche düpey tongpey ngang le** means the Bam syllable arises *from that state of emptiness into which all appearances previously dissolved*. **Ngo wo rang sem detong nyi su mepey yeshe-kyi sung nam yinpa la** means the Bam syllable's *essence is my inseparable bliss-voidness wisdom appearing as an external object*. **Nampa Bam-yik marpo gyen du drengwey nampar** means *its form is that of a red Bam syllable standing upright*. **Namkar nepar gyur** means *it is standing in space*. After reciting these words, visualize the Bam

syllable and reflect, "This is Vajrayogini's enjoyment body that is the path's result; that is me, I am that." Then meditate on this state for a while.

### ***TAKING REBIRTH AS THE PATH TO A BUDDHA'S EMANATION BODY***

**Tongpey ngang le Eh Eh le chönjung marpo dru sum nyi  
tsek-kyi nang du Ah le dawey kyilkor kar la marwey dang  
chen-gyi teng du/ Om om om sarva buddha dakiniye vajra  
varnaniye vajra vairotsaniye hung hung hung pet pet pet so  
ha she pey ngak yökor du köpar gyur/ Rang namkey Bam-  
yik-gi dawa tong wa na deyi ü-su kyewa lenbey penba dang  
denbey dawey ü-su shuk/ Dawa Bam-yik ngak treng dang  
che pa le wöser trö/ Kor de-kyi nö chü tamche jetsun Dorje  
Neljormey rang shin du je/ De nam tsur dü te Bam-yik ngak  
treng dang che pa la tim pa yong su gyur pa le/ Ten dang  
tenpey kyilkor dü chik tu dzokpar gyur/**

From the sphere of emptiness, two *Eh* syllables appear that turn into two intersecting dharma sources. Inside them an *Ah* letter appears that turns into a white moon cushion marked with a reddish tinge. Arranged counterclockwise atop the moon is the mantra *Om om om sarva buddha dakiniye vajra varnaniye vajra vairotsaniye hung hung hung pet pet pet so ha*. I, as the Bam syllable in the sky above, see the moon cushion and, after resolving to be born there, enter into the center of the moon. Light rays emanate from the moon, Bam syllable, and mantra chain, transforming all the pure realms with their Buddhas and the entire samsaric universe with its sentient beings into the nature of the supremely holy Vajrayogini. These beings are then drawn back and dissolved into the Bam syllable and mantra chain, causing them to turn instantly into the complete mandala of the deity together with her paradise.

At this point you are visualizing yourself as a red Bam syllable appearing in space. **Tongpey ngang le Eh Eh le** means that *two Eh*

syllables suddenly appear from the sphere of voidness in the space below you. **Chönjung marpo dru sum nyi tsek-kyi** means the two syllables turn into two dharma sources that intersect one another. These red dharma sources are Vajrayogini's paradise. Each one is shaped like an upside-down pyramid with its flat triangular base facing up and pointed tip facing down. Because the two dharma sources intersect one another, the top surface where they overlap forms a six-pointed star. **Nang du** means inside the two dharma sources. **Ah le dawey kyilkor** means that inside them there appears an *Ah* syllable, which turns into a moon cushion. **Kar la marwey dang chen-gyi** means this moon is white with a reddish tinge. **Teng du Om om om sarva buddha dakiniye vajra varnaniye vajra vairotsaniye hung hung hung pet pet pet so ha she pey ngak yömkor du köpar gyur** means that the thirty-two syllable mantra *Om om om sarva buddha dakiniye vajra varnaniye vajra vairotsaniye hung hung hung pet pet pet so ha*, is arranged on top of the moon in a counterclockwise manner, beginning in front and proceeding all the way around the edge such that the last syllable (*ha*) is next to the first syllable (*Om*). The counterclockwise direction follows the custom of mother tantra systems. The moon cushion and mantra chain should be thought of as a seat upon which you, as the Bam syllable, will come to rest.

**Rang namkey Bam-yik-gi dawa tong wa na** means *I, as the Bam syllable standing in the sky, see the moon and the red mantra chain below me*. The Bam syllable can see because its nature is wisdom. Oral instruction explains that this moon represents the red and white bodhichitta of Heruka and his consort. The white and red colors of the moon symbolize these unique substances of the male and female deities. When you see that moon, you recognize it as the place where you want to be conceived. **Deyi ü-su kyewa lenbey penba dang denbey** means that you resolve, *"I want very much to take birth there so that I can appear in a form that will be visible to ordinary persons."* **Dawey ü-su shuk** means that after deciding that, you enter into the center of the moon, which is surrounded by the mantra chain.

Earlier I quoted a passage from the *Chakrasamvara Root Tantra* that lists the fourteen essential topics (see page 10). The line "from the entering of the nada and so on," refers to this visualization where the Bam syllable enters into the center of the moon that is surrounded by the thirty-two syllable mantra chain. This corresponds to the time

when an ordinary bardo being enters the mother's womb at conception. In the meditation practice, you visualize that you are Vajrayogini's enjoyment body and that you enter into the red and white bodhichitta of Chakrasamvara and his consort.

**Dawa Bam-yik ngak treng dang che pa le wöser trö** means that you, in the form of the Bam syllable, land on the moon cushion. Just then, as if by miracle, *light rays instantly emanate from the moon, the Bam syllable, and the mantra chain*, reaching all the Buddha fields and the six realms of samsara. **Kor de-kyi nö chü tamche** means *the entire samsaric universe together with all the sentient beings living there, and all the pure realms with their Buddhas*. **Jetsun Dorje Neljormey rang shin du je** means that all the pure and impure worlds, as well as the beings who reside in them, *are transformed into the nature of the supremely holy Vajrayogini* by the light rays emanating from the moon, Bam syllable, and mantra chain.

The words of the ritual only say that everything turns into Vajrayogini's nature. But you should visualize that each of these Vajrayoginis is inside her own paradise of two intersecting dharma sources. **De nam tsur dü te** means all *these* divine beings together with their mandalas *are drawn back toward* the Bam syllable and mantra chain. **Bam-yik ngak treng dang che pa la tim pa** means that all of them are then *dissolved into the Bam syllable and mantra chain* on top of the moon cushion. Visualize also that their dharma sources dissolve into the two dharma sources in which you, as the Bam syllable, are standing. **Yong su gyur pa le/ Ten dang tenpey kyilkor dü chik tu dzokpar gyur** means that as soon as they dissolve into the Bam syllable, mantra chain, moon, and dharma sources, these latter objects also melt into light and *instantly turn into Vajrayogini's complete mandala, consisting of you the deity in the center and, surrounding her, the divine paradise*. Because of this, you now appear as Vajrayogini's emanation body standing in the center of the deity's complete paradise. This represents the last stage in the practice of generating oneself as the deity. The double intersecting dharma sources in which you are standing are your mandala palace. Your physical form is the emanation body that is the path's result, and the form of one who has terminated all obstacles and achieved all ultimate knowledge.

When you reach here, you have completed the practice of taking rebirth as the path to a Buddha's emanation body. This is the main part of generation stage practice. While meditating, you have to think that now you have turned into Vajrayogini's emanation body and achieved the path's result. You are appearing as the complete mandala of the deity and her entire paradise. You have to think, "I am Vajrayogini's emanation body; I have terminated all obstacles and achieved ultimate knowledge. That is me; I am that." You must develop this divine pride very strongly. It is described in tantric scriptures as the "sole recollection of generation stage practice" (*kye-rim drenpa chikpa*). Relating to this point, there are also two similar expressions that appear in Guhyasamaja commentaries. "Recalling the deity single-mindedly" (*chik tu hla drenpa*) means that you should visualize and remember this deity with one-pointed concentration and not allow your mind to stray to any other object. Here, deity refers to Vajrayogini's emanation body. "Recalling the single deity" (*hla chik tu drenpa*) means when you are practicing generation stage you should meditate only on the one deity; you shouldn't meditate on any other deities and mandalas. Here this means that you should visualize only the single form of Vajrayogini that is used for generation stage practice.

You should remain in this meditation state as long as possible. "As long as possible" means for as long as you can maintain undamaged concentration. Though you may sit until your knees become sore, whatever clear meditation you developed will have long since disappeared.

What are the obstacles that damage your meditation? The two main ones are mental scattering (*göpa*) and mental sinking (*jingwa*). Scattering is when your mind cannot stay on the meditation object and follows other objects. This is one enemy. The other is mental sinking, which occurs when your mind loses strength and can no longer hold the object clearly. Your meditation will be damaged if it falls under the influence of either of these two. When you actually try to do these visualizations, you will realize how long you can maintain your meditation nicely and perfectly.

What is your meditation object? It is the complete mandala described in the words of the ritual. How should you try to visualize this object? If you are sitting in a temple or a room with many other

people, first look around and observe everything you see. Next, try to form a single mental image of everything that you noticed. Try to make everything appear in your mind as one whole set; don't visualize different parts separately or one by one. This is how you should visualize the entire Vajrayogini mandala. Within an instant the whole set should appear as a *single* image in your mind.

What does the complete mandala look like? There are three fences—the first or outermost one is a ring of fire; the second consists of vajra walls, a roof, and a ceiling; the third is the eight cemeteries; inside them is Vajrayogini's palace that appears in the form of two intersecting dharma sources. In the center of that palace there is a sun cushion on top of an eight-petalled lotus. Lying under your feet on this sun cushion are the male god Shiva and his female counterpart. Finally, you are standing there in the form of Vajrayogini's complete emanation body. At this point you have to identify yourself with that image and have the divine pride that thinks, "That is me; I am that." In the beginning of your generation stage practice, this divine pride is the most important element. It is cultivated by generating this meditation object and thinking, "That is me; I am that." Later you have to cultivate the element of the practice called "clear appearances" (*sel-nang*). These two, divine pride and clear appearances, are the main elements of practice during the generation stage. Clear appearances means forming a clear image of all the objects in the mandala. You have to learn to generate the complete visualization very clearly, while at the same time maintaining your divine pride.

**De yang dorjey sa shi rawa gur la re dang chepey chiröl tu  
kadok na ngapey me pung yönkor du kyilshing barwa/ Dey  
nang du tum drak la sok pey dur trö chenpo gye-kyi korwey  
ü-su chönjung marpo dru sum nyi tsek-kyi deng ka chewa  
gyen du chok shing/ Tsemo trawa tur du suk pa/ Dun gyab  
nyi pangpey drashir gakyil markya yönkor du korwa re re  
tsenpa/ Chönjung-gi nang du natsok pema dabma gyepey  
tewar nyimey kyilkor-gyi teng du rang nyi jetsun Dorje  
Neljormey kur gyurpa ni/ Shab ye kyang pe Dütsema  
marmö numey teng ne nenpa/ Yön kumpey Jikje nakpö  
gowo gyab tu tab ne nenpa/ Kundok marmo kelpey me tabü**

si ji chen/ Shel chik chak nyi chen sum dakpa kachö du  
 sikpa/ Chak ye pe dorje tsenpey driguk tur du kyang ne  
 dzinpa/ Yönpe töpa trak-gi gangwa teng chok su sung ne  
 shel gyen du chokpar sölwa/ Trakpa yönpar dorje tsenpey  
 katvanka la damaru dang drilbu dang pen tse sumpa chang  
 shinpa nampa/ Utra nakpo silbur gyurpe kuk ke yenche  
 keb-pa/ Langtso dar la bab ching döpey nu bur gyepa/ Dewa  
 kyepey nyam chen/ Mingo kampo ngey u-gyen dang/  
 Kampo ngachü doshel chen/ Chermo chakgya nge gyenpa/  
 Yeshe-kyi me barwey ü-na shukpa wo/

The mandala has an adamantine ground, walls, roof, and ceiling, which are surrounded on the outside by a five-colored ring of blazing fire with flames that turn to the left. Inside these are the eight great cemeteries, "Terrible Wrath" and the rest, arranged in a circle. In the center are two intersecting triangular red dharma sources with their large flat surfaces facing upward and their narrow tips embedded in the ground below. Except for the two corners in the front and back, each of the other four is marked with a pink bliss-whirl that spins counterclockwise. Inside the dharma sources is a multicolored lotus with eight petals, and a sun cushion at its center. I stand on this sun cushion in the form of the supremely holy Vajrayogini. With my right leg extended, I tread upon the breasts of red Kalaratri. With my left leg bent, I tread on black Bhairava's head, which is pressed against his back. My red body is radiant with the splendor of the kalpa-ending fire. I have one face, two hands, and three eyes that gaze up at Kechara Paradise. My right hand extends down and holds a chopknife marked with a vajra. My left hand is upraised and holds a blood-filled skullcup that I drink from with my upturned mouth. On my left shoulder I carry a vajra-marked katvanka, from which hang a damaru, bell, and three-tipped banner. My loose black hair covers my back down to the waist. I am a full-grown woman, my nipples are enlarged from being sexually aroused, and I have the appearance of one who can awaken great ecstasy. My head is adorned with five human skulls and I wear a garland of fifty skulls. Naked and

adorned with the five mudra ornaments, I stand in the middle of a blazing wisdom fire.

**De yang** means the description of *that mandala is as follows*. **Dorjey sa shi** means it has an *adamantine ground* that is made up of many vajras of different sizes. **Rawa gur la re dang chepey** means *together with adamantine walls, roof, and ceiling*. Thus, the ground, walls, roof, and ceiling are all made up of many vajras whose essence is inseparable bliss-voidness wisdom. **Chiröl tu kadok na ngapey me pung** means *outside the walls and the rest is a ring of fire with flames having five colors*. This ring of fire is very large and extends outward for several miles. The fire covers the entire area outside the ground, walls, and roof. **Yönkor du kyilshing barwa** means *the fire is burning intensely with its flames turning to the left*, indicating that this is a mother tantra practice.

As the ancient Greek tradition also describes, there are many different kinds of gods—a fire god, water god, and so on. These gods actually do exist. Just like humans, some are good, some are bad, and some are neutral. Because gods have miraculous powers, the bad ones often try to harm human beings if they have the opportunity. The ring of fire outside the mandala serves to keep away harmful gods. But because fire gods are not afraid of fire, the fire fence alone would not stop them from coming through it. In order to stop them, the fire fence has lightning bolts that keep those fire gods out. Because its nature is inseparable bliss-voidness wisdom, it is very powerful and it can protect you. This ring of fire and the vajra wall are two of the three “outer fences” of the mandala.

**Dey nang du tum drak la sok pey dur trö chenpo gye-kyi korwey** means *inside these two fences are the eight great cemeteries, “Terrible Wrath” and the rest, arranged in a circle*. These cemeteries form the third fence. Terrible Wrath (*tum drak*) is the name of the cemetery located in the east. This and the other seven form a circle around the inside of the adamantine walls. The borders of each of the cemeteries touch those of the cemetery next to it.

**Ü-su chönjung marpo dru sum nyi tsek-kyi** means *in the center of the mandala are two intersecting dharma sources that are triangular in shape and red in color*. **Deng ka chewa gyen du chok shing tsema trawa tur du suk pa** means *the large flat surfaces* of these dharma



sources are facing upward and their pointed tips are embedded in the ground below. The lower tips of these two dharma sources are embedded in the adamantine ground. "Dharma source" or *chönjung* means the object that is the source of a very specific dharma—inseparable bliss-voidness wisdom. In this case, the two intersecting dharma sources are the palace inside which Vajrayogini resides in her mandala.

The upper surface of the two intersecting dharma sources forms six corners. **Dun gyab nyi pangpey** means that two of these points, the ones in *the front and back*, are excluded because they are empty. **Drashir gakyil markya yönkor du korwa re re tsenpa** means that *each of the other four corners is marked with a pink bliss-whirl that spins counterclockwise*.

**Chönjung-gi nang du natsok pema dabma gyepey** means *inside the dharma sources is a multicolored lotus of eight petals*. The four petals in the cardinal directions are red; the ones in the southeast and northwest are yellow; the one in the southwest is green; and the one in the northeast is black.

**Tewar nyimey kyilkor-gyi** means *there is a sun cushion in the center of that lotus*. **Teng du rang nyi jetsun Dorje Neljormey kur gyurpa ni** means *I am on top of that sun cushion in the form of the supremely holy Vajrayogini's emanation body*. **Shab ye kyang pe** means *my right leg is fully extended*. **Dütsenma** is the name of the female consort for one of the worldly god Shiva's manifestations. Her name in Sanskrit is Kalaratri, which literally means "night of the time of total destruction." **Marmo** means that her body is *red*. **Numey teng ne nenpa** means *I tread upon her breasts*. This signifies that Vajrayogini has abandoned all desire. **Yön kum pe** means that her *left leg is slightly bent inward*. **Jikje** is the name of one of Shiva's manifestations. The Sanskrit equivalent is Bhairava, which means "terrifier." **Nakpö** means he is *black*. **Gowo gyab tu tab ne nenpa** means *I tread on his head, which is bent against the middle of his back*. Her left foot is pressing both on Shiva's forehead, which is where ignorance arises, and his heart, which is the main source of hatred. Standing on these beings in this manner symbolizes that Vajrayogini has terminated the three mental poisons of desire, ignorance, and hatred.

**Kundok marmo** means Vajrayogini's *body is red in color*. **Kelpey me tabü si ji chen** means her body is *radiant with the splendor of the kalpa-ending fire*. As the *Treasury of Higher Learning (Abhidharmakosha)* says:

A kalpa's end comes about  
 With weapons, disease, and famine.  
 It lasts for a period of seven days  
 And months and years, respectively.  
 Similarly, destruction is threefold:  
 By fire, water, and wind.

The first intermediate kalpa ends when humans everywhere attack each other with weapons. The second intermediate kalpa ends when terrible diseases kill almost all sentient beings. The third is caused by unbearably severe famine. The period of fighting with weapons lasts for seven days; the period of disease lasts for seven months and seven days; and the period of famine lasts for seven years, seven months, and seven days. At the end of a great kalpa, the physical world can be destroyed by fire, water, or wind. The kalpa-ending fire is so powerful that it completely destroys all the great oceans and mountains, as well as the entire world, leaving nothing but empty space. Vajrayogini's radiant splendor is as great as this fire.

**Shel chik chak nyi** means Vajrayogini has *one face and two hands*. **Chen sum dakpa kachö du sikpa** means she has *three eyes that gaze up at Kechara Paradise*. This expression is saying, "If you follow me, I will lead you to Kechara Paradise."

**Chak ye pe dorje tsenpey dri guk tur du kyang ne dzinpa** means that her *right hand is extended downward*, and in it she holds a *chopknife marked with a vajra*. This vajra forms the handle of the knife. **Yön pe töpa trak-gi gangwa teng chok su sung ne** means her *left hand is raised up and holds a skullcup filled with blood*. **Shel gyen du chokpar sölwa** means Vajrayogini pours nectar from the skullcup and continually *drinks it with her upturned mouth*. The blood or nectar in the skullcup represents emptiness and Vajrayogini's mouth represents her wisdom. This symbolizes that she is always perceiving emptiness. It is also what "Heruka," literally "blood drinker," signifies. Heruka is another name for Chakrasamvara.

**Trakpa yönpar** means *on her left shoulder*. **Dorjey tsenpey katvanka la** means she carries a *katvanka* staff marked on the top and bottom with a *vajra*. **Damaru dang drilbu dang pen tse sumpa chang shinpa nampa** means that this *katvanka* she carries has a *damaru*, bell, and three-tipped banner hanging from it.

**Utra nakpo** means her *hair is black*. Vajrayogini's hair is not always black. In the Extensive Mönlam Prayer to Vajrayogini her hair is described as being orange or reddish-yellow in color (see page 279). This means that sometimes her hair is blond, like some Westerners'; but here it is black, like the hair of Tibetans. **Silbur gyur pe** means her hair is hanging *loose*, that is, it is straight and not tangled. **Kuk ke yenche keb-pa** means her hair *covers her back down to the waist*.

**Langtso dar la bab ching** means she is *full-grown*—a very healthy and youthful woman about twenty years of age. **Döpey nu bur gyepa** means *her nipples are enlarged from being sexually aroused*. **Dewa kyepey nyam chen** means she *has the appearance of one who can awaken ecstasy* because her own mind is filled with the great ecstasy of inseparable bliss-voidness wisdom.

**Mingo kampo ngey u-gyen dang** means *her head is adorned with five human skulls*. These skulls are like a crown and represent the five Buddhas. You should also visualize them as being very beautiful and having jewels between them as well as on top. **Kampo ngachü doshel chen** means *she has a garland of fifty human skulls* around her neck. This garland reaches almost to her knees. The fifty skulls represent a Buddha's pure speech; the number fifty is the total of the sixteen vowels and thirty-four consonants of the Sanskrit alphabet.

**Chermo** means she is *naked*. This signifies that since Vajrayogini has no obstacles and no impurities, she has no need to cover herself. Her body is pure because she has removed all her bad deeds and obstacles.

**Chakgya nge gyenpa** means she is *adorned with the five mudra ornaments* made of bone: 1) a wheel ornament on the crown of her head; 2) earrings; 3) a necklace; 4) meditation threads—one over each shoulder and under the opposite arm; and 5) armlets, bracelets, and anklets. In one explanation these represent the first five of the six perfections from generosity up to concentration. The sixth perfection, wisdom, is represented by Vajrayogini's own body. Thus, her body's

wisdom perfection is adorned by the other five perfections in the form of the mudra ornaments. She also wears a girdle or apron made of bones (*wok pak*).

**Yeshe-kyi me barwey ü-na shukpa wo** means she is *standing in the middle of a blazing wisdom fire*. Vajrayogini's wisdom is so powerful and bright that she emits light rays that form a circle of fire around her.

In your meditation, you have to visualize all of these qualities one by one until they appear very clearly. This should be done starting from the outermost fire fence until you finally reach Vajrayogini's body in the center. The reason for visualizing them in this order is to help ripen your mind for achieving the completion stage. Completion stage practice is done inside the central channel. Starting the visualization from the outside and working your way in toward the center helps you to gather your air into the central channel. As your visualization of the mandala improves, you refine the clear appearances aspect of the practice. You are making all the appearances in the visualization clear in your own mind. By the time you reach the part of the visualization where you are standing in the middle of a blazing wisdom fire, the image of the entire mandala should appear very clearly in your mind.

། འགྲོ་བ་དག་པའི་རྣམ་འགྲུམ།



SEVENTH:  
YOGA OF PURIFYING BEINGS



## SEVENTH:

### YOGA OF PURIFYING BEINGS



AT THIS POINT YOU HAVE ACHIEVED

Vajrayogini's three bodies—her wisdom body, her enjoyment body, and her emanation body. After achieving this state of Buddhahood, you must do the activities of a Buddha. At the very beginning of the path you generated the motivation of enlightenment mind in which you affirmed that you wanted to help all sentient beings. Now you must carry out the activities that will free them of all their suffering and other difficulties. These you do by practicing the seventh yoga of purifying all sentient beings.

**Rang-gi nying-gar chönjung marpo dru sum nyi tsek-kyi  
nang du dawey kyilkor-gyi ü-su Bam-yik la ngak treng-gi  
kor wa le wöser trö te/ Bapü bu ga ne par song/ Rik druk-gi  
semchen tamche la pok pe/ Dik drip bakchak dang chepa  
jang/ De tamche Dorje Neljormey kur gyur/**

Light rays emanate from the Bam syllable and surrounding mantra chain on top of the moon cushion that is inside the two triangular red dharma sources in my heart. Emerging from the pores of my body, these light rays strike all six classes of sentient beings and remove even the traces of their bad deeds and mental obscurations. This causes them all to take on Vajrayogini's form.

**Rang-gi nying-gar** means *inside my heart*. **Chönjung marpo dru sumnyi tsek-kyi nang du** means *inside the two triangular red dharma sources* that form six corners with their combined upper surfaces. **Dawey kyilkor-gyi ü-su** means *at the center of the moon cushion* that is inside the two dharma sources. Located there is your ultimate bliss-voidness wisdom, your omniscient mind, appearing in the outer form of a red Bam syllable standing upright. **Bam-yik la ngak treng-gi kor wa le wöser trö te** means *the Bam syllable, together with the thirty-two syllable mantra chain that surrounds it, emanate light rays* that fill the inside of your body and cause the two dharma sources with their four bliss-whirls (*gakyil*), as well as the Bam syllable and mantra chain inside, to appear very clearly to your mind. **Bapü bu ga ne par song** means *these light rays come out from the pores of your body*, causing your outer figure to appear clearly to your mind. These light rays go beyond the two outer dharma sources, the three outer fences of the mandala, and then fill all the realms of samsara, reaching all sentient beings and the places where they live. **Rik druk-gi semchen tamche la pok pe** means *the light rays strike all six classes of sentient beings*. The six classes of sentient beings are the three higher states of gods, demigods, and humans, and the three lower states of animals, hungry ghosts, and hell beings.

Lamas give several instructions about the details in this visualization. Practitioners can do whichever instruction is best suited to their abilities. One explanation is to visualize Chakrasamvara in union with Vajrayogini on the tip of each of the light rays that emanate from your heart. As the light rays reach sentient beings, Chakrasamvara and consort land on top of each being's head. From there they bless all sentient beings and the places where they live. **Dik drip bakchak dang chepa jang** means *this blessing removes all sentient beings' bad deeds and mental obscurations together with their traces*. **De tamche Dorje Neljormey kur gyur** means that because of this blessing *all these sentient beings turn into Vajrayogini's emanation bodies*, and the places where they live turn into the double dharma source or *chönjung* that is her paradise.

In another instruction you visualize emanating five-colored light rays whose essence is the five Buddhas. This light removes all impurities and turns all sentient beings into Vajrayoginis and transforms their habitats into paradises.



The simplest visualization is the one that closely follows the words of the ritual. Visualize that just red light rays emanate from your heart, purifying beings and their realms.

At the end of the meditation you should strongly believe, "Now I have purified all sentient beings completely. There are no longer any impure higher or lower states left anywhere in samsara. All the impure realms and impure sentient beings have been made pure." Then rejoice at having fulfilled your ultimate aim. At the beginning of the practice, you generated the motivation of wanting to achieve Vajradhara's state of ultimate union as soon as possible within this life. You also recited, "I shall attain the status of a completely enlightened Buddha. After liberating all sentient beings from the ocean of samsara's suffering, I will establish them in the bliss of complete enlightenment. For that purpose, I am going to practice all the levels of Vajrayogini's paths." (See page 40.) In order to do this you expressed the desire to learn about and practice Vajrayogini's paths. At this point in the practice, you must meditate that you have actually fulfilled your aims. You have achieved Buddhahood and completely fulfilled a Buddha's activities for the sake of all sentient beings.

In the Sutrayana teaching Bodhisattvas have to enter the Mahayana path and accumulate a huge amount of virtue, exerting themselves with great difficulty and in many different ways for three periods that each last a "countless" number of great kalpas. The various levels of training on this path are referred to in the Prajñā Paramita mantra by the words *Gate gate paragate parasamgate*. During the first period of "countless" kalpas, the Bodhisattva completes the two levels called the "Path of Accumulation" (*tsok lam*) and the "Path of Preparation" (*jor lam*). During the second period, he completes the first seven of the ten Bodhisattva levels. During the third period, he must complete the last three Bodhisattva levels before finally reaching Buddhahood. With this Vajrayogini practice you can accumulate the same amount of virtue as it takes to collect in three periods of "countless" kalpas when practicing the Sutrayana path. That is why these practices are so powerful, efficient, and so much easier and more holy than those in the Sutrayana path.

Where is it that a person achieves Buddhahood? During the last part of the Sutrayana path you have to perform special practices to

create your own Buddha field, or paradise, so that you have a place in which to attain enlightenment. Normally, these great virtues take an additional period of a hundred kalpas to complete. However, by doing the Vajrayogini practice you collect far more easily all the virtue that you need to produce your paradise, your Buddha field.

A Buddha should not be alone in his paradise. It isn't proper for you to become a Buddha without any Bodhisattvas or Arhats as your disciples. You need an extremely large number of followers. The practice of purifying beings helps you arrange for such a following; it enables sentient beings to come later and fill your actual paradise. All of these various elements of the path allow you to collect great virtue. This Vajrayogini practice enables you to gather followers in the future. Therefore, the practice of purifying beings is no small meditation; it has very great meaning. If you want to help someone who is dying, purify them through this ritual that removes their bad deeds and turns them into Vajrayogini's form.

། དཔའ་བོ་དཔའ་མོས་བྱིན་གྱིས་  
བརྒྱབས་པའི་རྣལ་འབྱོར།




**EIGHTH:**  
**YOGA OF RECEIVING BLESSINGS**  
**FROM THE**  
**HEROES AND HEROINES**



## **EIGHTH:**

### **YOGA OF RECEIVING BLESSINGS FROM THE HEROES AND HEROINES**

 GENERALLY, THE TERM HERO REFERS TO THE dakas or male tantric deities, and heroines refers to the dakinis. Here the terms heroes (*pawo*) and heroines (*pamo*) should be understood to mean male and female Buddhas. Thus, the name of this practice means to receive blessings from all the male and female Buddhas.

Recall the structure of the practice up to this point. First, you did the unique forms of taking refuge and generating enlightenment mind. Then you practiced Vajrasattva meditation to purify your mind by removing bad deeds and obstacles. Next, you filled the clean vessel of your mind with great virtue by practicing guru yoga. At the end of that practice, you requested blessings from the merit field of root and lineage lamas. As a result they all dissolved into the central root lama, who then dissolved into your Bam syllable. After that, you did the practice of taking the three bodies as the path in all its detail, and generated yourself in Vajrayogini's wisdom body, enjoyment body, and emanation body.

All of you know something about oracles. The person who serves as an oracle is like a receptacle. When the mind of a particular deity enters his body, he makes predictions, gives advice, and offers different kinds of help. Therefore, the oracle has two forms: the one before and the one after a deity has entered his body. Up to this point, you have become like an oracle before a deity has entered his body. Now you have to invite all the Buddhas, dakas, and dakinis to

come from their pure Buddha fields in Vajrayogini's form and enter your body. They should stay in your body and merge with you so that you and they become one. This is what it means to receive blessings from the heroes and heroines.

## **BODY MANDALA**

Before you invite the Buddhas, dakas, and dakinis to come and bless you, you have to do the body mandala practice. There are four main types of mandalas: mandalas painted on cloth, sand mandalas, mandalas produced by mental concentration, and body mandalas. The first two of these are referred to as artificial mandalas because they have to be newly made and created artificially. Artificial mandalas can also be made from other materials, such as wood or clay. The body mandala, however, is a natural mandala; it is made with objects that occur naturally and that you naturally possess. This type of mandala can only be created by yogis and yoginis and not by other persons.

What are the natural materials used in a body mandala? A less subtle form of the body mandala uses different parts of the rough body; the more subtle form is created from the nerves in your body and the unique substances that flow through them. These objects don't have to be acquired anywhere; they occur naturally within you. You acquired them when your body was formed. In short, the body mandala is created from unique natural substances found in your body.

A verse by Ghantapada (*Drilbupa*) states:

The two that are artificial in nature are held  
 To be based on the disciples' capabilities.  
 They are not practiced by the wise because  
 Liberation comes through seeing ultimate truth.

Artificial mandalas, such as those painted on cloth or made with sand, can be arranged by disciples who can hire someone to make them. But this is not the type of mandala that scholars and sages should practice. Sages practice the body mandala that occurs

innately, because it has special qualities that help you gain liberation by perceiving ultimate reality. Therefore, it is a much holier kind of mandala.

As mentioned in the introduction, not all tantric systems have a body mandala practice; the Yamantaka tantra doesn't have it. While the Guhyasamaja system does have a body mandala practice in which thirty-two parts of the body are turned into deities, this body mandala is somewhat rough in comparison to the ones taught in the Chakrasamvara system. Our body has rough, subtle, and most subtle parts. Guhyasamaja's body mandala is formed from the rough body. In the Chakrasamvara male deity system, a body mandala is formed from the outer tips of the body's nerves. These objects are turned into many different deities. In Vajrayogini practice, however, the body mandala is generated at the inner tips or roots of the nerves located inside the central channel. This makes Vajrayogini's body mandala the most profound and most effective in helping you to develop the completion stage realizations. Both the Chakrasamvara and the Vajrayogini body mandalas are related to the same sixty-two deities, but that of Vajrayogini is easier to visualize and practice.

How do we actually generate Vajrayogini's body mandala? The most crucial instructions about how to begin the practice aren't written in any of the main Vajrayogini commentaries. In addition to a commentary that contains Kyabje Pabongka Rinpoche's instructions, we use several others that contain teachings given by Ngulchu Dharmabhadra, Shaluwa Risur Rinchen Lobsang Kyenrab, and Takpu Lobsang Tenpey Gyeltsen.

The most important instructions about the body mandala practice, however, must be learned directly from a lama's mouth. My own root lama Kyabje Trijang Rinpoche also told me that the crucial points are not written in the commentaries. He once asked me, "Did you see any of them there?" and I replied, "No, I didn't see them." Then he started to explain them to me.

Let me explain the practice in a way that makes it easy to understand. First, you must visualize three nerves. In the middle is the *uma* or central nerve or channel. On its right is the *roma* channel, and on the left is the *kyangma* channel. Normally, the central channel is bound by knots at various places in the body, such as the head, throat, heart, navel, and pelvis. These knots are obstructions that

block the central channel. Everywhere except for the heart the knots are formed by the *roma* and *kyangma* twisting once around the central channel. The knot at the heart, however, is stronger because both the *roma* and *kyangma* coil around the central channel three times. This makes it the most difficult channel for yogis to open.

The body's chakras are also located at the places where these knots occur. Because you are visualizing yourself as Vajrayogini, however, you don't have to visualize any of the knots. Simply envision the three nerves standing parallel to each other. Although they are touching, they form three separate channels. These nerves actually run from the top of the head all the way down to the pelvic region. Sometimes you have to visualize the bottom tips of these nerves in other areas of the lower body, but for the body mandala practice, visualize that they go to the very bottom of your body. After reaching the top of your head, the central channel curves down until it ends at the point between your eyebrows. The *roma* and *kyangma* nerves curve down in the same way and continue as far as the right and left nostrils. These channels are a little thicker than a stalk of wheat or slightly thinner than a regular pencil.

The four main chakras in the body are the navel chakra, the heart chakra, the throat chakra, and the crown chakra. The crown chakra is called the "chakra of great ecstasy" (*dechen-gyi korlo*), which has thirty-two spokes. These spokes are branches that extend out from the central nerve. The throat chakra has sixteen branches and is called the "chakra of enjoyment" (*longchö-kyi korlo*), because the things we eat and drink are enjoyed through the throat. The heart chakra, which has eight branches, is called the "dharma chakra" (*chö-kyi korlo*), because it is here that we have to gain the most important dharma of inseparable bliss-voidness wisdom. The navel chakra has sixty-four branches that extend out from the central channel and is called the "emanation chakra" (*trul-pey korlo*). For the body mandala practice, it is enough that you have this brief understanding about the four main chakras. During the actual meditation, you only have to visualize two of them, the heart and navel chakras.

It is dangerous to put these oral instructions down in writing. There are charlatans who haven't received any initiations or instructions about the practice or haven't received any of the lineage blessings. They just like to make empty talk and are mainly



interested in becoming famous and wealthy. Only those who have received the initiation and oral instruction are allowed to learn about this practice. These materials should never be shown to anyone who doesn't have the proper qualifications. Such a person will only misuse these explanations and may cause harm to the Buddha's teaching. Buddha said:

This teaching of mine is so profound that it can only  
Be destroyed by a person who imitates me.

Bombs and powerful weapons cannot destroy the holy teachings. Only people who try to act like the Buddha can destroy them. They completely destroy them mainly by mixing many wrong ideas with the genuine instruction and practice. This is why you have to be very careful.

#### GENERATING THE CENTRAL DEITY AND THE FOUR ESSENCE DAKINIS

**Rang-gi nying-gey chönjung da den dang che pey ü-kyi  
Bam-yik jungwa shi-i dak nyi le je wey jungwa shi-i sabön  
Ya La Ra Wey yi-ge shi/ Nying-gey dö ma la sok pa chok shi-  
i tsa dab-kyi rang shin du ne pa yong su gyurpa le/ Yön ne  
tsam te/ Lama/ Dumkyema/ Sukchenma/ Kandroma dang  
shi/ Ü-su Bam-yik-gi da-che tik-le nada dang che pa shin tu  
trawey chi tik sungjuk-gi ngo wo jetsun Dorje Neljorma wo/**

The Bam syllable in the center of the moon cushion that is inside the dharma sources at my heart, whose essence contains the four elements, separates into the four components *Ya, Ra, La, and Wa*, which are the seed syllables of the four elements. Having become the essence of the four cardinal nerves in the heart, Kamini and the rest, these syllables, beginning on the left, change into the four dakinis named Lama, Kandarohi, Rupini, and Dakini. In the center the Bam syllable's moon crescent, circular drop, and nada flame, whose essence is the most subtle spring-drop union, become the supremely holy Vajrayogini.

**Rang-gi nying gey** means *in my heart*. **Chönjung da den dang che pey ü-kyi** means *in the center of the moon cushion inside the double dharma source*. All of these are located at the center of the heart chakra within the central channel. Remember also to visualize the four bliss-whirls at the four corners of the double dharma source. Inside it, visualize only a moon cushion; there is no eight-petalled lotus cushion. On top and in the middle of this moon cushion is a pea-like shell mentioned earlier (see pages 148–149). The lower half of this shell is the red bodhichitta you received from your mother at conception, and its upper half is the white bodhichitta you received from your father. Encased within the two halves of this shell is the Bam syllable whose essence is your most subtle mind and air. **Bam-yik jungwa shi-i dak nyi le** means the *Bam syllable whose essence also contains portions of the four elements: earth, water, fire, and air*. Visualize that it also has a moon crescent, circular drop, and nada flame.

Now you have to focus inside the navel chakra, which is the main seat of the *tum-mo*. This term has become very popular. I hear people using it all the time, but I wonder if they really know what it means. *Tum-mo* is a substance that is hot by nature and red in color; therefore, it is a red heat. The source of this *tum-mo* is the red bodhichitta in the heart that you received from your mother at conception. After your body develops, red bodhichitta from the heart travels down to the navel chakra, which becomes the main seat of this substance. Because it is hot by nature, it is called *tum-mo* or *chandali* in Sanskrit, which means “fiercely hot one.” It is described as having the shape of an *a-tung*, which is the symbol for the “a” vowel in Sanskrit. It is also very tiny. The bottom is slightly wider and the upper part comes to a sharp point.

Visualize that the *tum-mo* inside the navel chakra becomes much hotter. A very tiny and intensely hot flame rises from the *tum-mo* and travels up inside the central channel. It goes straight through the bottom of the moon cushion in your heart chakra and, after penetrating the red and white shell on top of the moon, it dissolves into the Bam syllable inside. This causes the two halves of the shell to melt and dissolve into the Bam syllable as well. Finally, the Bam syllable itself splits apart.

**Je wey jungwa shi-i sabön Ya La Ra Wey yi-ge shi** means the Bam syllable *separates into the four parts Ya, Ra, La, and Wa, which are the seed syllables of the four elements*. The remainder of the Bam syllable—the moon crescent, circular drop, and nada flame—are standing in the very center of the moon cushion. The four syllables are also in the central part of the moon cushion; the Ya syllable is on the left of the moon crescent, circular drop, and nada; the Ra syllable is behind them; the La syllable is on their right; and the Wa syllable is just in front.

In the heart chakra and just outside the central channel are four nerve branches that extend in the four cardinal directions. These are four of the eight branches that make up the heart chakra. The nerve in the east is called *sumkorma (traivritta)*, the one in the south *döma (kamini)*, the one in the west *kyim-ma (geha)*, and the one in the north *tum-mo (chandika)*. Visualize that a very small segment, filled with the unique liquid substance or bodhichitta, emanates from each of these four nerves. These four segments enter the central channel and dissolve into the four syllables Ya, Ra, La, and Wa. **Nying-gey dö ma la sok pa chok shi-i tsa dab-kyi rang shin du ne pa** means that this causes the four syllables to *become transformed into the essence of the four cardinal nerves in the heart, Kamini and the rest, together with the liquid bodhichitta contained in these nerves*. **Yong su gyurpa le/ Yön ne tsam te/ Lama/ Dumkyema/ Sukchenma/ Kandroma dang shi** means that finally, the four syllables *turn into the four essence yoginis*. *Starting on the left is Lama, who is green; Dumkyema (Skt. Kandarohi), in the back, is red; Sukchenma (Skt. Rupini), on the right, is yellow; and Kandroma (Skt. Dakini), in front, is white.*

**Ü-su Bam-yik-gi da che tik-le nada dang che pa shin tu trawey chi tik sungjuk-gi ngo wo** means *in the center are the Bam syllable's moon crescent, circular drop, and nada flame, whose essence is the most subtle spring-drop union*. **Jetsun Dorje Neljorma wo** means these remaining elements of the Bam syllable turn into *the supremely holy Vajrayogini, the principal deity of the body mandala*.

What is the spring-drop union? Spring (Tib. *chi*; Skt. *vasanta*) means the white bodhichitta. The drop (Tib. *tik-le*, Skt. *tilaka*) is the red bodhichitta. They are the red and white halves of the shell that encase the Bam syllable. The moon crescent, circular drop, and nada flame take on their nature when these two halves dissolve into the

Bam syllable. These become the central deity of the body mandala, Vajrayogini. Except for their body color, all four of the essence yoginis have the same form, body gesture, and hand instruments as Vajrayogini.

#### GENERATING THE THIRTY-TWO SURROUNDING DAKINIS

Dey chi rim su lü-kyi tra tsam dang chi-tsuk la sok pey ne  
 nyer shi-i tsa mi che ma la sok pa dang/ So dang sen mo bab  
 pa la sok pey kam nyer shi/ Tsa kam ngo wo yer me shar ne  
 yönkor du ne pey Om Om sok ngak-kyi yik dru nyer shi-i  
 ngo wor ne pa yong su gyur pa le/ Rabtumma/ Tum-mikma/  
 Wöndenma/ Nachenma/ Pawö Lochenma/ Karwari/ Lankey  
 Wangchukma/ Shingdripma te tuk-kyi rik-kyi pamo gye/  
 Sasungma/ Jikje Chenmo/ Lungshukma/ Changtungma/  
 Ngosang Hlamo/ Rabsangma/ Tanama/ Jadongma te sung-gi  
 rik-kyi pamo gye/ Korlö Shukchenma/ Dumkyema/  
 Changtsongma/ Korlö Gochama/ Shintu Pamo/ Topchenma/  
 Korlö Gyurma/ Tsöndru Chenmo te kü rik-kyi pamo gye  
 nam su gyur pa/ Chi röl-gyi Pu li ra ma la sok pey ne nyer  
 shi-i pawo nyi me-kyi neljorma ngö so/ Ka la sok pey go  
 gye-kyi tsa kam nam Hung Hung la sok pey yik dru gye po  
 dang ngo wo yer me le Kadongma/ Ukdongma/ Kyidongma/  
 Pakdongma/ Shin-je Tenma/ Shin-je Ponyamo/ Shin-je  
 Chewama/ Shin-je Jom-ma nam su gyur pa tamche kyang/  
 Jetsun mey kü-i nampa chen gyen cha luk yong su dzokpa  
 wo/

Beyond there, starting in the east and proceeding counterclockwise, are the twenty-four mantra syllables *Om Om* and the rest. These have become the same essence as the nerves called *Abhedya* and the rest, which are related to the twenty-four places on the body: the hairline, the crown of the head, and so forth, which are inseparable from the related substances that produce teeth and nails, and so forth. The mantra syllables dissolve and turn into the eight heroines of the mind class: *Prachanda* (Extremely Fierce), *Chandakshi* (Fierce Eyes), *Prabhavati* (Radiant One), *Mahanasa* (Great

Nose), Viramati (Heroic Mind), Kharvari (Dwarfish One), Lankeshvari (Sovereign of Lanka), and Drumachaya (Tree Shade); the eight heroines of the speech class: Airavati (She Who Possesses Airavati's Strength), Bhairava (Great Terrifier), Vayuvega (She with the Strength of Wind), Surabhakshi (She Who Drinks Liquor), Shyamadevi (Lovely Dark Blue Goddess), Hayakarna (Horse Ears), and Khaganana (Bird Face); and the eight heroines of the body class: Chakravega (Strength of a Wheel), Kandaroha (She Who Separates and Produces), Shaundini (She Who Sells Liquor), Chakravarmini (Wheel Armor), Suvira (Most Heroic), Mahabala (Great Strength), and Chakravartini (She Who Takes Part in Circles), and Mahavirya (Great Effort). These are the actual dakinis who are inseparable in nature from their heroes and dwell in the twenty-four outer places of Pullirmalaya and the rest. The eight syllables *Hung Hung*, and so on, which are inseparable from the nerves and substances related to the eight doors of the mouth and the rest, turn into Kakasya (Crow Face), Ulukasya (Owl Face), Svanasya (Dog Face), Shukarasya (Pig Face), Yamadadhi (Firm Queen of the Dead), Yamaduti (Messenger Queen of the Dead), Yamadamstrani (Queen of the Dead Who Has Fangs), and Yamamathani (Destroyer Queen of the Dead). All these dakinis have the same physical form, gestures, and ornaments as the supremely holy one.

Starting at the front edge of the moon cushion and proceeding counterclockwise in a circle around it are the thirty-two syllables of Vajrayogini's mantra. They are standing there upright appearing very brightly.

Now visualize that each of the first four nerves in the heart chakra has a second branch angled to the right. These eight branches are the nerves of the heart chakra. Three more nerves branch out from each of these eight, making a total of twenty-four. Roughly speaking, there are six nerves located in each of the four directions. Each of the twenty-four nerves also has three branches, resulting in seventy-two nerves. These seventy-two nerves also have branches that altogether form the 72,000 nerves that extend throughout the body. All of these nerves also contain unique bodhichitta substance. For this part of the

body mandala, however, you only have to focus on the first twenty-four nerves that branch off from the eight in the heart chakra, along with the substances that flow through them.

These twenty-four nerves are arranged in eight groups of three. The first or leftmost nerve in each group is associated with Vajrayogini's mind, the middle one with her speech, and the rightmost one with her body. From left to right, then, the three nerves in each group are arranged in this order: mind nerve, speech nerve, and body nerve. Though all the nerves contain some elements of both the red and white bodhichitta, the main substance that travels through the mind nerves is air. Therefore, these nerves appear blue in color. The speech nerves mostly contain red bodhichitta, so they appear red in color. And the body nerves mostly contain white bodhichitta, making them appear white in color.

The eight mind nerves, which are blue, emanate tiny segments filled mostly with air. These eight segments dissolve into the first eight syllables of Vajrayogini's mantra—*Om, om, om, sar, va, bud, dha, da*. These syllables are in the northeast quadrant of the moon disk. The eight speech nerves emanate segments filled with red bodhichitta that dissolve into the next eight syllables—*ki, ni, ye, va, jra, var, na, ni*. This group of syllables are in the northwest quadrant. The eight body nerves emanate segments filled with white bodhichitta that dissolve into the next eight syllables—*ye, va, jra, vai, ro, tsa, ni, ye*. These syllables are in the southwest quadrant. Of the twenty-four mantra syllables, which have now become the nature of their respective substance-filled nerves, the first group dissolves and turns into the eight dakinis of the mind circle. The second group dissolves and turns into the eight dakinis of the speech circle, and the third group dissolves and turns into the eight dakinis of the body circle. You must recognize these twenty-four dakinis to be the very same twenty-four who reside in the twenty-four holy paradises that exist here in the desire realm.

How many Kechara Paradises are there? The main one is in the north on top of Mount Meru, where Chakrasamvara and Vajrayogini are always sitting in their mandala paradise. When you meditate, you should sit facing west if possible; or, if not, imagine that you are. This is because many dakinis live in the western region of Udiyana;

so you want to be facing in their direction. There are also twenty-four holy places throughout this world, mainly in the southern continent of Jambudvīpa. Whole sets of dakas and dakinis live in these special places and great numbers of followers also congregate there. It is essential to recognize that the twenty-four body, speech, and mind dakinis in your body mandala are the very same dakinis that live in these twenty-four holy paradises. You must also remind yourself that their essence is the twenty-four substance-filled nerve segments in your body, because that is the material from which these dakinis were generated. These dakinis are not distinct from their male counterparts; they are a combination of both dakas and dakinis. Sometimes they appear as dakas and sometimes as dakinis, but their nature is inseparable. In this body mandala, they only appear in the outer form of dakinis. All twenty-four of these dakinis are also red, just like the central Vajrayogini.

Now you have to visualize eight more nerves. These eight are the inner tips of the nerves that extend to the body's eight sense doors: the tongue, the navel, the sex organ, the anus, the area between the eyebrows, the ears, the eyes, and the nose. The function of these nerves is to enable us to see, hear, smell, taste, and feel. These nerves also emanate substance-filled segments that dissolve into the last eight syllables of Vajrayogini's mantra—*hung, hung, hung, pet, pet, pet, so, ha*. After that, these eight syllables, which have become the nature of their respective substance-filled nerves, dissolve and turn into the four door dakinis: Kadongma (Skt. *Kakasya*); Ukdongma (Skt. *Ulukasya*); Kyidongma (Skt. *Svanasya*); and Pakdongma (Skt. *Shukarasya*); and the four corner dakinis: Shin-je tenma (Skt. *Yamadadhi*); Shin-je ponyamo (Skt. *Yamaduti*); Shin-je chewama (Skt. *Yamadamstrani*); and Shin-je jom-ma. (Skt. *Yamamathani*). All of them have the same body form, gestures, ornaments, and hand instruments as the central deity Vajrayogini, except the four door dakinis, who have one unique feature—that is, each of them has a different face. Kadongma has the face of a crow, Ukdongma has the face of an owl, Kyidongma has the face of a dog, and Pakdongma has the face of a pig.

To summarize, thirty-two dakinis stand in a ring at the outer edge of the moon cushion around four essence dakinis who in turn surround the principal deity Vajrayogini. Thus, the complete body

mandala contains a total of thirty-seven dakinis. However, because the twenty-four mind, speech, and body dakinis are combinations of male and female deities, this adds twenty-four male deities and increases the number to sixty-one. Also, since Vajrayogini herself embodies the essence of Chakrasamvara, all sixty-two deities of the complete Chakrasamvara mandala are represented in this body mandala.

As for the words to this part of the ritual, **dey chi rim su** means *in the area beyond* those five central dakinis. **Lü-kyi tra tsam dang chitsuk la sok pey ne nyer shi-i tsa mi che ma la sok pa dang** means *the nerves named Abhedya and the rest, which are related to the twenty-four places on the body of the hairline, the crown of the head, and so forth.* **So dang sen mo bab pa la sok pey kam nyer shi** means *the twenty-four substances contained in those twenty-four nerves that produce teeth and nails, and so forth.* **Tsa kam ngo wo yer me** means *these nerves and substances are inseparable in nature.* **Shar ne yönkor du ne pey Om Om sok ngak-kyi yik dru nyer shi-i ngo wor ne pa** means *the twenty-four mantra syllables Om Om and the rest that start in the east and proceed counterclockwise in a circle around the edge of the moon cushion have become the nature of their respective substance-filled nerves.* **Yong su gyur pa le** means *these syllables dissolve and turn into the eight dakinis of the mind circle, the eight dakinis of the speech circle, and the eight dakinis of the body circle.*

**Rabtumma** up to **Shingdripma** are the names of the eight dakinis in the first group. **Tuk-kyi rik-kyi pamo gye** means *these are the eight heroines of the mind class.* **Sasungma** up to **Jadongma** are the names of the eight dakinis in the second group. **Sung-gi rik-kyi pamo gye** means *these are the eight heroines of the speech class.* **Korlö Shukchenma** up to **Tsöndru Chenmo** are the names of the eight dakinis of the third group. **Kü rik-kyi pamo gye nam su gyur pa** means *these are the eight heroines of the body class.* **Chi röl-gyi Pu li ra ma la sok pey ne nyer shi-i pawo nyi me-kyi neljorma ngö so** means *these twenty-four deities are the actual dakinis who are inseparable in nature from their heroes and who dwell in the twenty-four outer places of Pullirmalaya and the rest.* Pullirmalaya is the name of the first of those twenty-four holy paradises. The dakas and dakinis who reside there are inseparable in nature from one another.



**Ka la sok pey go gye-kyi tsa kam nam** means *the nerves and substances related to the eight sense doors of the mouth and the rest*. Those eight substance-filled nerves emanate small segments that dissolve into the last eight syllables of Vajrayogini's mantra. **Hung Hung la sok pey yik dru gye po dang ngo wo yer me le** means because of that, *the eight syllables Hung Hung and the rest become inseparable in nature* from those eight nerves and their substances. After that, these eight syllables dissolve and turn into the four door dakinis and the four corner dakinis. **Kadongma** up to **Shin-je Jom-ma** are the names of those two sets of four dakinis. **Tamche kyang/ Jetsun mey kü-i nampa chen gyen cha luk yong su dzokpa wo** means *all these dakinis have the same physical form, gestures, and ornaments as the supremely holy one*, Vajrayogini.

How big is the area inside the center of the heart chakra? It is only about the thickness of a stalk of wheat. Within that space you have to visualize two intersecting dharma sources. Inside them are a moon cushion with Vajrayogini at the very center. Nearby and surrounding her on four sides are the four essence dakinis. Forming a ring near the outer edge of the moon are thirty-two more dakinis. You have to visualize each of these thirty-seven dakinis as being the size of a normal human sitting comfortably in that place. If one were to look from the outside, the heart chakra would not appear to have changed; it retains its normal size. From the inside, human-size dakinis can stay there comfortably without being crowded together. To do this meditation practice effectively you have to develop a proper level of skill and ability in your mental concentration.

If I look through a quarter-inch hole close to my eye, I can see a whole roomful of people. They "fit" there without anyone getting smaller and without the hole getting any bigger. Since this can be accomplished with ordinary objects, there is no reason why the same cannot be done with a profound form of meditation. If you watch a baseball game on television, you can see a whole stadium filled with tens of thousands of people as well as a large field with baseball players running and catching balls and hitting home runs. All of this can fit into the small area of a TV screen. Why then couldn't you achieve this same ability in your meditation practice?

When you begin to achieve mental quiescence, you have to cultivate even greater power and facility in your one-pointed

concentration. You must develop a kind of mental agility that is similar to the physical agility that gymnasts and other athletes display. Sometimes you have to visualize that the thirty-seven dakinis in the body mandala are as large as mountains but can still fit comfortably in your heart chakra, even though it didn't grow any larger. At other times you have to imagine the heart chakra and the two dharma sources as being huge, and that the thirty-seven dakinis are arranged in a small group at the center. This type of meditation is done when you reach the subtle generation stage. The level that precedes this is known as rough generation stage.

The commentaries say that if you stay in retreat and practice one-pointedly for four months, you can master the rough generation stage. This is called "achieving firmness of practice." After that, you can practice concentration with the meditations of the subtle generation stage. To achieve firmness in your practice means to gain real mental quiescence. That quiescence is unbelievably holy. The person who achieves it collects an extraordinary amount of virtue.

As you practice, you must remember what the mandala's three fences represent—renunciation, bodhichitta, and right view. If you can keep these three knowledges with you all the time, your tantric practice will be very good. Otherwise, you run the risk of experiencing the kind of result that a great ascetic of long ago did. He had achieved genuine mental quiescence and remained in that state for a very long time. During his meditation, his hair grew very long and lay all matted in a heap on the ground around him. Soon some mice came and made a nest in his hair. To make their nest they had to chew the hair, which lay in strands scattered around the yogi. When the ascetic came out of his meditation and saw his long hair, at first he was very pleased. But when he noticed that some of his hair had been cut by mice, he became very angry and, because of that anger, he fell into hell instead of achieving nirvana. Therefore, when you practice meditation and try to achieve mental quiescence, you should try to practice perfectly. Don't allow yourself to end up going in the wrong direction. To be successful, you must have a proper motivation and meditation object, and you must pursue a proper goal.

## MIXING THE THREE MESSENGERS BY CAUSING THE WISDOM BEINGS TO ENTER YOUR BODY

Now we have reached the second part of the eighth yoga in which you receive the blessings of all the male and female Buddhas. This is the practice from which the eighth yoga gets its name. It is also known as mixing the three messengers by causing the wisdom beings to enter your body. The Tibetan word for wisdom beings is *yeshepa*. *Yeshe* means wisdom, but here it is not just wisdom generally; it is inseparable bliss-voidness wisdom. Adding the syllable *pa* at the end forms the word *yeshepa*, which means a person or being who has this wisdom. "Wisdom beings" refers to all the Buddhas, tutelary deities, dakas, and dakinis. Causing them to enter your body means inviting them to come and dissolve into you. After dissolving into you, they become mixed with your mind.

**Pem/ Rang-gi tuk-key Bam-yik le wöser trö pa min tsam ne  
tön te chok chur song wey chok chü deshin shekpa dang/  
Pawo dang neljorma tamche Dorje Neljormey nampar chen  
drang/ Dza Hung Bam Ho/ Om yoga shuddha sarva dharma  
yoga shuddho ham/ Chö tamche nampar dakpey neljor-gyi  
dak nyi de nga wo/**

*Pem!* Light rays emanate from the Bam syllable in my heart and emerge from the point between my eyebrows. Having reached the ten directions, they invite all the ten directions' Tathagatas, heroes, and dakinis, who appear in Vajrayogini's form. *Dza Hung Bam Ho. Om yoga shuddha sarva dharma yoga shuddho ham.* I am the nature of the yoga in which all entities have become pure.

How do the wisdom beings become mixed with your mind? By mixing together with the three messengers. A messenger is someone who does something for you; one who travels and delivers a message from you to someone else, or goes somewhere and brings back something for you. The messenger's function is to carry out a mission on your behalf. Here the term "three messengers" describes

three classes of dakinis that are recognized in the Vajrayogini practice: outer messengers, inner messengers, and secret messengers.

The outer messengers are the dakinis who bring you the Buddhas' inseparable bliss-voidness wisdom and cause it to mix together with your mind. The outer messengers are of three types: the lower outer messengers are called "mantra-born dakinis." These are women practitioners who have achieved at least the generation stage practice. Because you transformed all sentient beings into Vajrayogini's form, they are also regarded as similar to these lower outer messengers.

The medium outer messengers are the "field-born dakinis" who live in the twenty-four holy paradises here in the desire realm. The supreme outer messengers are the "innate dakinis" who stay in Vajrayogini's main paradise called Pure Kechara (*Dakpa Kachö*). These three forms of outer messengers are accompanied by all the ten directions' lamas, Buddhas, tutelary deities, Bodhisattvas, dakas, dakinis, and Dharma protectors, who are appearing in Vajrayogini's form.

The inner messengers are also of three types. The lower inner messengers are the eight nerves associated with the sense doors. The medium inner messengers are the twenty-four nerves that branch out from the eight nerves in the heart chakra. The supreme inner messengers are the four main nerves in the heart chakra, together with the central channel. The outer messengers first dissolve into these inner messengers and bless them. This allows you to generate the three secret messengers. The lower secret messenger is to meditate on the innate wisdom of great bliss by imagining that you have generated it. The medium secret messenger is to develop great bliss in combination with a conceptual realization of emptiness. The supreme secret messenger is to achieve a direct realization of emptiness while experiencing innate great bliss. Generating the three secret messengers gradually, one after the other, through this meditation practice is the meaning of mixing the three messengers.

In order for the outer messengers to mix with your mind, you have to invite them. This is done by making the blazing mudra or gesture and uttering the mantra of invitation, *Pem!* The blazing mudra is a hand gesture that resembles burning flames. It is formed by touching together the fleshy part of the two thumbs and linking

the two index fingers. The remaining three fingers of both hands are extended and raised upward to resemble flames.

The invitation is done by recalling the nature of inseparable bliss-voidness wisdom; that is, that the object, subject, and action of this mind are all void of self-existence. Then, make this hand gesture, holding your hands in the mudra down by your left knee while focusing your gaze downward. As you say the mantra *Pem!*, raise your hands up in front of your forehead and make nine small circles in the air, the first three turning counterclockwise, then three clockwise, and finally three more counterclockwise. This act has three elements: a mudra or hand gesture, a mantra, and a samadhi or mental concentration. Here the mental concentration is to reflect on the nature of bliss-voidness wisdom as you do the entire visualization. If your invitation includes these three qualities, the wisdom beings must come. This is the most powerful way of inviting the Buddhas, dakas, and dakinis. These beings would never break their promise of action; therefore, they will definitely appear when you invite them.

**Pem/ Rang-gi tuk-key Bam-yik le wöser trö pa** means that as you say the mantra *Pem*, visualize that *light rays emanate from the tip of the nada flame on top of the Bam syllable in your heart*. If you are practicing the body mandala, you must visualize yourself as the Vajrayogini in the center of the body mandala. One figure is the outer Vajrayogini; a second one is in her heart inside the body mandala. The Bam syllable that you focus on to emanate light rays is the one inside the heart of the body mandala's Vajrayogini. **Min tsam ne tön te** means these light rays come straight up inside the center of your body and *emerge from the point between your eyebrows*. **Chok chur song wey** means the light rays then go out to the ten directions where they reach all the Buddhas and Bodhisattvas. **Chok chü deshin shekpa dang/ Pawo dang neljorma tamche** means these light rays reach *all the ten directions' Tathagatas, heroes, and dakinis*. Tathagata is another name for a Buddha. Hero is a male tantric deity or daka; dakini is a female tantric deity.

Usually all these Buddhas and deities appear in different forms when they are staying in their own paradise. **Dorje Neljormey nampar chen drang** means that here they all change *into Vajrayogini's form* when you invite them. Then they come to you in that form from

all the ten directions. Now you have to visualize that many countless Vajrayoginis, each with a complete mandala, approach and converge into one Vajrayogini and mandala just above your head.

When you recite the first syllable **Dza** in the mantra *Dza Hung Bam Ho*, visualize that all the Vajrayoginis come toward you and merge together to form one deity standing above your head.

When you recite **Hung**, each part of Vajrayogini and her mandala dissolve into the same part of you and your mandala. The three fences of that Vajrayogini's mandala paradise dissolve into the three fences of your mandala; the two intersecting dharma sources of her mandala dissolve into your two dharma sources; that main Vajrayogini dissolves into your Vajrayogini emanation body; the male Shiva and consort she treads on dissolve into the Shiva and consort that you are standing on; her hand instruments and ornaments dissolve into your hand instruments and ornaments; the moon cushion in her heart dissolves into the moon cushion in your heart, and so on. Although the wisdom beings and their mandalas here dissolve into you and your mandala, at this point they have not yet completely mixed together. It is like when you first pour milk into tea; for a short time the two can be distinguished because they haven't completely mixed together.

When you recite **Bam**, you and the wisdom beings mix together inseparably. This means they come together like water and milk being poured into the same container. Or, you can visualize that the atoms of the wisdom beings and their mandalas merge inseparably with you and your mandala's atoms.

When you recite **Ho**, the wisdom beings become happy about staying with you. Therefore, **Dza** means drawing the wisdom beings to you (*gugpa*); **Hung** means causing them to dissolve into you (*chukpa*); **Bam** refers to binding you and them together inseparably (*chingwa*); and **Ho** means that they stay there happily with you (*nyeja*).

**Om yoga shuddha sarva dharma yoga shuddho ham** is the mantra for this practice. **Om** is the essence of all Buddhas' body, speech, and mind. **Yoga** means meditation practice; **shuddha** means pure; together they mean *pure meditation practice*. This is a pure meditation practice relating to Vajrayogini's tantric path. The words *yoga shuddha* also convey the meaning of a pure activity, the activity

of joining wisdom and means. **Sarva dharma** means *all entities*; these are the objects of your meditation practice. The second **yoga shuddho** refers to the purity of your mind, that subject which is meditating on this practice and perceiving the emptiness of all entities. Pure here means to be purified of any self-existent essence, to be purified of perceiving ordinary appearances (*tamel-gyi nangwa*) and having ordinary belief about yourself (*tamel-gyi shenpa*). **Ham** means *I am that*. You have to develop the divine pride that you have this knowledge that realizes the purity of all entities and of yourself.

**Chö tamche nampar dakpey neljor-gyi dak nyi de nga wo** expresses the meaning of the mantra: *I am the nature of the yoga in which all entities have become pure*. Here yoga means a meditation practice that relates to both subject and object. The objects, all entities, are pure; the subject, you and your mind, are also pure. You realize that all objects are free of any self-existent essence and your own mind is also free of any self-existent nature. They are both the nature of your inseparable bliss-voidness wisdom. You have to develop the divine pride, "I am the nature of this realization."

There are also several explanations of the mantra's meanings that appear in commentaries. One is: "I am the embodiment of the body, speech, and mind of all the Buddhas, Bodhisattvas, dakas, and dakinis who dwell in the ten directions' countless pure realms." Another is: "I am the embodiment of all the heroes and heroines in whom the wisdom of great bliss has merged inseparably with the emptiness that is the ultimate nature of all entities."

This mantra also has the same meaning as Chakrasamvara's name. *Chakra* means wheel; here wheel means all entities. *Samvara* means to bind all these entities together with inseparable bliss-voidness wisdom. Therefore, all entities appear to him as the objects of his ultimate wisdom.

When you recite the mantra, you should make the turning-lotus gesture (*pekor-gyi chakgya*) three times, followed by the gesture of embrace. This gesture reminds you to reflect on the meaning of inseparable bliss-voidness wisdom.

**DONNING THE ARMOR**

**Rang-gi ne nam su da wey kyilkor-gyi teng du/ Te war Om Bam marmo Dorje Pakmo/ Nying-gar Ham Yam ngön mo Shin-je ma/ Kar Hrim Mom karmo Mong-je ma/ Trel war Hrim Hrim sermo Kyong-je ma/ Chi tsuk tu Hung Hung jang ku Trak-je ma/ Yenlak tamche la Pet Pet dü ka Tsen dikey ngo wo nam su gyur/**

A pair of syllables appears on top of a moon disk at various places on my body. Red *Om* and *Bam* syllables at my navel are Vajravaraḥi's essence; blue *Ham* and *Yam* syllables at my heart are Yamini's essence; white *Hrim* and *Mom* syllables at my mouth are Mohani's essence; two yellow *Hrim* syllables at my forehead are Sanchalani's essence; two green *Hung* syllables at the crown of my head are Santrasani's essence; and pairs of smoke-colored *Pet* syllables at all my limbs are Chandika's essence.

To preserve the blessing you just received from the wisdom beings and to prevent harmful demons from influencing your mind, you have to put on armor. **Rang-gi ne nam su dawey kyilkor-gyi** means I visualize *moon cushions at my navel and various other places on my body*. These cushions are flat against your body and lie just under the skin but without going into the flesh. They are between the outer layer of skin and your flesh. **Teng du** means you have to visualize pairs of bright mantra syllables *on the surface* of these moon cushions. The actual armor is created by light rays that emanate from these syllables and cover your body.

**Te war Om Bam marmo** means *red Om and Bam syllables are on the moon cushion in my navel*. **Dorje Pakmo** means the essence of these syllables is *Vajravaraḥi*. Actually, the *Om* syllable on the right is Chakrasamvara's seed syllable and the *Bam* syllable on the left is Vajrayogini's seed syllable. But because this practice is related to a female deity, only Vajravaraḥi is mentioned. Vajravaraḥi (Adamantine Sow) is another name for Vajrayogini. In any case, you don't have to visualize actual deities, just the pair of syllables. These two syllables emanate red light rays that become mixed with the atoms of your body's sense powers. The red light rays emanating



from the syllables at your navel cover the surface of your body from there down to your sexual organ. Each of the remaining pairs of letters also covers its own particular area of your body. With the other pairs of syllables as well, the right syllable represents the essence of a male deity, and the left syllable represents the essence of a female deity. The light rays from the different places on your body meet one another and join together, encasing your entire body in a protective layer of light.

**Nying-gar Ham Yam ngönmo** means *blue Ham and Yam syllables are on the moon cushions at my heart*. **Shin-je ma** means the essence of these syllables is the goddess *Yamini*. The blue light rays from these syllables cover the area from your heart down to your navel.

**Kar Hrim Mom karmo** means *white Hrim and Mom syllables are on the moon cushion at my mouth*. Although the words of the ritual describe the location as your mouth, visualize the moon cushion at the larynx in your throat. **Mong-je ma** means the essence of these syllables is the goddess *Mohani*. The white light rays from these syllables cover the area from your throat down to your heart.

**Trel war Hrim Hrim sermo** means *two yellow Hrim syllables are on the moon cushion at my forehead*. **Kyong-je ma** means the essence of these syllables is the goddess *Sanchalani*. The yellow light rays from these syllables cover the area from your forehead to your throat.

**Chi tsuk tu Hung Hung jang ku** means *two green Hung syllables are on the moon cushion at the crown of my head*. **Trak-je ma** means the essence of these syllables is the goddess *Santrasani*. The green light rays from these syllables cover the area from the crown of your head to your forehead.

**Yenlak tamche la Pet Pet dü ka** means *pairs of smoke-colored Pet syllables are on moon cushions at all my limbs*. Here visualize moon cushions at the eight major joints: the shoulders, wrists, hips, and ankles. In the case of the ankles, visualize moon cushions, not on the ankle bones at the side, but rather on top where the bottom of the leg meets the foot. **Tsen dikey ngo wo nam su gyur** means *the essence of these syllables is the goddess Chandika*. The smoke-colored light rays from these syllables cover your arms and legs. Therefore, there isn't any area of your body that is not covered by light rays from all these syllables.

Although the names of these armor deities are the ones mentioned here, the deities themselves are identical in nature with the six male Buddhas and their consorts. The six male Buddhas are Vairochana, Ratnasambhava, Amitabha, Amoghasiddhi, Akshobhya, and Vajradhara. Their consorts are Lochana, Mamaki, Pandaravasana, Tara, Vajravarahi, and Vajradhatveshvari.

### **CONFERRING THE INITIATION AND PLANTING THE SEAL**

Conferring the initiation means to invite Chakrasamvara and all the sixty-two deities of his mandala to come and give you an initiation. The meaning of an initiation is to give a blessing that bestows the power to do certain activities. When you receive an initiation you have to preserve its blessing and not allow it to degenerate or become damaged. The way to keep this blessing whole is by putting a seal on it. The sign of this seal is for the last part of the holy nectar from the initiation that remains on your head to become transformed into Vairochana Heruka and his consort. The purpose of this seal is to make the initiation's blessing stay firmly in your mind.

**Pem/ Rang-gi tuk-key Bam-yik le wöser tröpey/ Wang-gi hla  
pel Korlo Dompey ten dang tenpey kyilkor chen drang/ De  
shin shekpa tamche-kyi ngön par wang kur du söl/ She söl  
wa ta-pey/ Gotsam-ma gye-kyi gek tre/ Pawo nam-kyi shi pa  
jö/ Pamo nam-kyi dorjey lu len/ Suk dorjema la sok pey chö/  
Tso wö wang kur wey gong pa dze/ Yum shi Pakmo dang  
che pey rinpochey bum-pa dütsi nge gangwa sung te chi wo  
ne wang kurwar gyur/ Ji tar tampa tsam-gyi ni/ De shin shek  
kun trü söl tar/ Hla-yi chu ni dak pa yi/ De shin dak-gi trü  
gyi wo/ Om sarva tathagata abhishekata samaya shriye  
hung/ She wang kur wey lü tamche gang/ Dri ma tamche  
dak/ Chü-i hlak ma chi tsuk tu ne pa yong su gyurpa le  
Namnang Heruka yum dang che pey u-gyen par gyur/**

*Pem!* Light rays that emanate from the Bam syllable in my heart invite the initiation deities of glorious Chakrasamvara

together with his retinue and mandala palace. After beseeching this divine assembly with the words "May all the Tathagatas confer their initiation upon me," the eight door and corner dakinis drive away harmful spirits, the heroes recite auspicious prayers, the heroines sing vajra songs, and Rupavajri with the other goddesses make offerings. The principal deity decides that the initiation should be conferred. The four essence dakinis along with Vajravarahi hold the jewel pitcher filled with nectar and bestow the initiation by pouring holy water onto the crown of my head while saying:

Just as all the Tathagatas bathed  
The Buddha as soon as he was born,  
We now bathe you in the same way  
With this water pure and divine.

*Om sarva tathagata abhishekata samaya  
shriye hung.*

The initiation fills my body with nectar and purifies me of all my stains. The remainder of the water on the crown of my head turns into Vairochana Heruka with his consort, who sit there adorning my head.

**Pem** is the mantra of inviting; in this case you are inviting Chakrasamvara with his entire mandala to give you an initiation. **Rang-gi tuk-key Bam-yik le wöser tröpey** means you also have to emanate red light rays from the nada flame on top of the Bam syllable in your heart. **Wang-gi hla pel Korlo Dompey ten dang tenpey kyilkor chen drang** means these light rays go to all the directions and invite countless Buddhas and Bodhisattvas to come and act as the deities for the initiation. This time they appear in the form of glorious Chakrasamvara's complete mandala including the palace and all the sixty-two deities. Finally, they merge into one complete mandala that sits in the sky directly above and in front of you.

After they have appeared, you must request them to give you the initiation. You do this by reciting **De shin shekpa tamche-kyi ngön par wang kur du söl**, which means *May all the Tathagatas confer their*

initiation upon me. **She söl wa ta-pey** means *because I have made this request*, all the sixty-two deities in Chakrasamvara's mandala begin to do their various duties. **Gotsam-ma gye-kyi gek tre** means *the eight door and corner dakinis* act as guards who protect you and keep away obstacles. Their duty is to *drive away harmful spirits*. **Pawo nam-kyi shi pa jö** means *the male Buddhas, the twenty-four heroes, recite auspicious prayers*. **Pamo nam-kyi dorjey lu len** means *the twenty-four heroines* or dakinis *sing vajra songs* about emptiness and inseparable bliss-voidness wisdom. **Suk dorjema la sok pey chö** means *Rupavajri and the others make offerings*. These five offering goddesses—Rupavajri, Shabdavajri, Gandhavajri, Rasavajri, and Sparshavajri—do not appear in Chakrasamvara's mandala; however, they are represented by four pitchers that surround the main deities. These five goddesses appear here to serve food, drink, and other offerings. **Tso wö wang kur wey gong pa dze** means *Chakrasamvara, the principal deity* in the center of the mandala, *resolves that the initiation should be conferred* and presides over the ceremony. **Yum shi Pakmo dang che pey rinpochey bum-pa dütsi nge gangwa sung te** means *the four female deities along with Vajravarahi hold the jewel pitcher filled with nectar*. The four female deities are the essence dakinis Lama, Kandarohi, Rupini, and Dakini. **Chi wo ne wang kurwar gyur** means *these five deities perform the actual initiation by pouring nectar onto the crown of my head*.

As they pour the holy nectar, these dakinis recite a verse along with the initiation mantra. The first two lines of the verse, **Ji tar tampa tsam-gyi ni/ De shin shek kun trü söl tar**, mean *Just as all the Tathagatas bathed/ The Buddha as soon as he was born....* When Buddha Shakyamuni was first born, the common appearance was that worldly gods such as Brahma and Indra came and bathed him. This could be seen by ordinary persons. The unique vision, however, was that he was bathed by all the Tathagatas who showered him with light rays mixed with nectar. This second meaning is the one referred to here. **Hla-yi chu ni dak pa yi / De shin dak-gi trü gyi wo** means *the dakinis say to you as they pour the nectar onto your head: "We now bathe you in the same way/ With this water pure and divine."* They are bathing you with the Buddhas' holy water whose essence is inseparable bliss-voidness wisdom. **Om sarva tathagata abhishekata**

**samaya shriye hung** is the mantra that is recited while they pour the nectar.

**She wang kur wey lü tamche gang/ Dri ma tamche dak** means that *the initiation fills my body with nectar and purifies me of all my stains*. As the nectar fills your body, you generate the awareness of bliss-voidness wisdom. This blessing also removes all your bad deeds, mental obscurations, sickness, and other negative qualities. **Chü hlak ma chi tsuk tu ne pa yong su gyurpa le Namnang Heruka yum dang che pey u-gyen par gyur** means *the remainder of the holy water on the crown of my head turns into Vairochana Heruka with his consort, who sit there adorning my head*.

The deity visualized on your head is called the “lord of a Buddha family” (*rik dak*). Although Vajrayogini is a deity of Akshobhya’s family, this is not the Buddha that you visualize here. Because Vajrayogini embodies the wisdom that realizes voidness, she is marked with the seal of the eastern Buddha, Vairochana Heruka, who is the divine manifestation of the purified form heap and who embodies great bliss. Vairochana Heruka’s white color symbolizes that he strengthens the white bodhichitta in your head chakra. Together with his consort, he sits on lotus and moon cushions inside a nine-sided jewel at the center of the wheel ornament on top of your head. Sitting with his legs crossed in the vajra position, he holds a dharma wheel at his heart with his right hand. With his left hand, he holds a bell next to his left hip. He is marked with the six bone ornaments and his hair is tied in a top knot with a moon crescent on the left side and a five-tipped vajra on the very top. He embraces his consort, who is also white and is adorned with the five bone ornaments. She sits with her legs wrapped around his body in the lotus position.

## **PRESENTING THE FOUR OFFERINGS**

Now you have to present offerings to yourself, because you have arisen in the form of Vajrayogini’s complete mandala. This represents rough generation stage practice. You have also generated the body mandala, which is subtle generation stage practice. Therefore, now you have the complete body mandala of thirty-seven

dakinis in your heart chakra. In addition, you have invited all the Buddhas, Bodhisattvas, dakas, and dakinis to appear in Vajrayogini's form and dissolve into you. Because of this, you are the combination of all the Buddhas, Bodhisattvas, dakas, and dakinis. They are you and you are they. This is one reason you must make offerings to yourself.

The offerings you make to yourself are called "the offerings presented to you when you generate yourself in the deity's form" (*dak-kye-kyi chöpa*). The offerings made earlier to the merit field of root and lineage lamas are called "offerings to beings who are generated in front of you" (*dun-kye-kyi chöpa*). When you arrange offerings on the altar, there are usually two rows. The row in back is the offerings that you make to those beings generated in front of you and the row nearest you is the offerings that you make to yourself when you have generated yourself in the deity's form. For the outer offering, there are eight objects: two water offerings, the five enjoyments, and music. The five enjoyments are flowers, incense, light, fragrance, and food.

A beginning practitioner might think that it is proper to make offerings to the Buddha, Dharma, and Sangha, but improper to make offerings to yourself. However, this is a mistaken thought. You must remember that you have the thirty-seven dakinis in your heart and you are the combination of all the Buddhas, Bodhisattvas, dakas, and dakinis. Why then would it be wrong to make offerings to the combination of yourself and all these deities? You must make offerings to them, since they are the supreme object to whom offerings should be made.

A second reason is described in the Guhyasamaja system, which teaches extensively about Vajradhara's state of ultimate union. A Buddha's qualities are explained according to many different classifications. For instance, there are the seven unique qualities of a Buddha's state of union (*kajor yenlak dun*) (see page 99). Another special group is the four purities of Buddhahood (*dakpa shi*): a pure field, a pure retinue, a pure body, and pure objects of enjoyment.

The first quality, a pure field (*shing dakpa* or *ne dakpa*, pure region), means a Buddha's paradise is completely pure and doesn't have even the smallest bit of contamination. You practice activities to achieve this quality when you generate Vajrayogini's mandala of two

intersecting red dharma sources and three outer fences. By meditating on this mandala you collect the virtue that will enable you to create the place in which you can attain enlightenment. In the Sutrayana, there are special practices that are done separately for this purpose. These are said to take a hundred kalpas to complete. Here you are doing practices that bring you Buddhahood and a Buddha's paradise at the same time.

The second quality is a pure retinue (*kor dakpa*). This means that when you reach enlightenment you need to have supreme disciples who are very pure. All the followers in your Buddha field should be Bodhisattva Aryas. Only such beings have the ability to see a Buddha's enjoyment body directly, as plainly as ordinary persons sitting in the same room can see one another. You are arranging for such a following when you practice the yoga of purifying beings. When you purify samsara's six states and the beings who live there, you are producing the causes that will allow you to have a pure following. A slightly different description of the four purities substitutes pure activities (*dzepa yong su dakpa*) for the quality of a pure retinue. However the meaning is similar. It is explained as referring to a Buddha's pure activities of helping sentient beings. The two main places in the ritual where we do this are during the yoga of purifying beings and during the mantra recitation.

The third quality is that a Buddha has a pure body (*ku dakpa*). When you practice taking the three bodies as the path, you are collecting the virtues that will bring you Vajrayogini's pure enjoyment body. In the ritual, your body is described as a perfect physical body adorned with all the ornaments.

The fourth quality is that a Buddha has pure objects of enjoyment (*longchö dakpa*). This means that whatever objects he may need—whether a chair, a park or garden, flowers, trees, or things to eat and drink—appear in his paradise in a completely pure form for his enjoyment.

Our goal is to achieve these four characteristics ourselves. To do this we have to begin collecting virtue right now. The offerings that we make to ourselves here are a practice that will bring us pure objects of enjoyment when we achieve Vajrayogini's status in the future. In tantric Buddhism, the result of the path—Buddhahood—is practiced as the path itself (*drebu lam je*). The main obstacle to such a

practice is to have the strong belief that you are an ordinary person. The antidote for this is to cultivate divine pride and clear appearances.

## OUTER OFFERINGS

First the outer offerings must be presented. In some of the more extensive rituals, the central deity emanates a duplicate of himself, who comes outside the mandala and then turns around to face it. He acts as a manager and emanates dakinis who actually present the offerings. After the offerings have been made, that duplicate of the central deity reenters the mandala and dissolves back into the main deity. Here the central Vajrayogini doesn't emanate a duplicate of herself. You simply emanate from your Bam syllable the dakinis that present the offerings to the deities in your mandala. Understanding this, you have to receive the offerings and enjoy them.

The objects that are being offered have three characteristics: their essence is your inseparable bliss-voidness wisdom; their outer form is that of each separate offering; and their ability is that they can produce inseparable bliss-voidness wisdom in the minds of the beings to whom they are presented. Thus, the more you enjoy these offerings, the stronger your inseparable bliss-voidness wisdom becomes.

As a practitioner, you have to enjoy these offerings and generate inseparable bliss-voidness wisdom while appearing in the form of Vajrayogini. She is a fully enlightened Buddha who doesn't have any defects, bad deeds, or obstacles. She has removed every kind of ignorance and confusion, and attained ultimate knowledge. Because you have achieved this status, you also don't have any bad deeds.

However, at the beginning of the ritual you do the Vajrasattva meditation. This practice cleans your mind of its bad deeds, mental afflictions, obscurations, and their traces. But if you are Vajrayogini, then you don't have any of these bad qualities. This seems to be a contradiction. Why is this? The answer is that during the generation stage you have to practice the two crucial points of divine pride and clear appearances. During the Vajrasattva meditation, you have to forget about your divine pride temporarily. But you still have to do activities that are powerful and efficient. Therefore, you have to



maintain the attitude of pure appearances as clearly as possible. This means you have to keep a clear image in your mind that you are appearing in Vajrayogini's form together with the entire mandala. Then you can think about all the bad deeds you have collected from beginningless time up to now, and try to clean them by practicing Vajrasattva meditation and mantra recitation.

During the generation stage, you have to make everything real, even though it isn't. The reason you have to practice everything *as if* it were real is because you haven't actually achieved the real result yet. This means you still have bad deeds that you have to clean. The Buddhist teachings must be learned from the very top down to the bottom. Then, no matter what part you take a bite from, you will be able to taste everything properly and you won't perceive any contradictions. But if you don't learn the whole set of teachings or you don't learn them nicely, you might become confused.

Crucial points like this one have to be learned during a teaching. There is no custom of learning them at a different time. If I went to my root lama Kyabje Trijang Rinpoche privately to ask him a question about the practice, he would say to me, "Didn't you attend the teaching on that?" If I answered, "Yes, I did," he would say, "Then why are you asking me again? I taught you all the details about it during the teaching. Everybody heard it there. Why are you asking me again?"

If you ask your lama for a few instructions in private, you are likely to get only a few words. Not only that, you might even get a harsh scolding. This is a characteristic of our real Dharma teachers. Kyabje Rinpoche said, "When the Dharma teacher is sitting on a throne, he will teach everything. The instructions will flow from him easily, like water. If he tries to teach after coming down from the Dharma throne, he isn't able to do so in the same way." There is a special quality that teachers receive when they are teaching from a Dharma throne; they will receive the blessings of all the Buddhas and Bodhisattvas. The listener should also have very strong faith. All these conditions should come together nicely.

Now, a few points about the offerings themselves. If you ask some people to come and do some work for you, when the work is finished and the workers are tired, you have to invite them to sit down and offer them food and drink—whatever you have

arranged—and make them satisfied. Similarly, at this point you have completed the main practice of generating yourself as the deity, as well as the practice of purifying beings and receiving blessings from the heroes and heroines. Now all the Buddhas and Bodhisattvas have come and entered your mind.

You don't need to have any doubt about this. All the Buddhas have real wisdom. Even their bodies are wisdom bodies. Therefore, unlike us, they don't have to arrange a car, a train, or an airplane to travel from one place to another. If you invite them, they will know it immediately because their minds are not blocked by any form of ignorance. They also don't have any problem coming to you nor does it take any time. They can come here or go there instantly. Because of their wisdom, they definitely have the ability to come and enter your body. That is their main job and purpose.

If you look at an object in a room, such as a light hanging from the ceiling, your mind will reach there immediately. If you draw your mind back to your meditation, it will return without any difficulty. The mind's activities are unbelievable.

**Rang-gi tuk-ka ne tröpey chö pey hlamo nam-kyi chö par gyur/ Om argham pratitsa so ha/ Om padyam pratitsa so ha/ Om vajra püpe Ah Hung so ha/ Om vajra dhupe Ah Hung so ha/ Om vajra dipe Ah Hung so ha/ Om vajra gandhe Ah Hung so ha/ Om vajra naividye Ah Hung so ha/ Om vajra shapta Ah Hung so ha/ Om Ah vajra adarshe Hung/ Om Ah vajra vini Hung/ Om Ah vajra gandhe Hung/ Om Ah vajra rase Hung/ Om Ah vajra parshe Hung/ Om Ah vajra dharme Hung/**

Offering goddesses emanated from my heart present the offerings to me. *Om argham pratitsa so ha. Om padyam pratitsa so ha. Om vajra püpe Ah Hung so ha. Om vajra dhupe Ah Hung so ha. Om vajra dipe Ah Hung so ha. Om vajra gandhe Ah Hung so ha. Om vajra naividye Ah Hung so ha. Om vajra shapta Ah Hung so ha. Om Ah vajra adarshe Hung. Om Ah vajra vini Hung. Om Ah vajra gandhe Hung. Om Ah vajra rase Hung. Om Ah vajra parshe Hung. Om Ah vajra dharme Hung.*

The outer offerings have already been blessed at the beginning of the ritual, just before the Vajrasattva meditation. Therefore, you can present them right away. **Rang-gi tuk-ka ne tröpey chö pey hlamo nam-kyi chö par gyur** means *emanate offering goddesses from the Bam syllable in my heart who will present the offerings to you*. **Om argham pratitsa so ha** is the mantra for the first water offering. This water is for you to drink. After the dakini presents the offering to you, you have to dissolve her back into your heart. This is accompanied by a hand gesture of snapping the fingers and drawing your hands toward your heart. This is repeated for all the other outer offerings. **Om padyam pratitsa so ha** is the mantra for offering water to wash your feet. **Om vajra püpe Ah hung so ha** is the mantra for offering flowers, both garlands and loose flowers. **Om vajra dhupe Ah Hung so ha** is the mantra for offering incense. The mudra or hand gesture for presenting this offering is to hold both your hands in front of you with the palms facing down and the four fingers of each hand extending down. This can be thought of as representing either putting powdered incense into a fire or of inserting incense sticks into an incense holder. **Om vajra dipe Ah Hung so ha** is the mantra for offering the light of a lamp. **Om vajra gandhe Ah Hung so ha** is the mantra for offering saffron water as perfume that is rubbed on the body. **Om vajra naividye Ah Hung so ha** is the mantra for offering food. **Om vajra shapta Ah Hung so ha** is the mantra for offering music; in this case for ringing the bell and playing the damaru. You have to learn how to ring the bell and play the damaru properly.

Next, emanate six goddesses who present offerings to each of your six consciousnesses. This is a shorter form of an offering in which goddesses present sixteen different offerings. Here there are only six offerings. The first five are offered by the same five goddesses who presented the five sense objects to you in the last practice when you received the initiation blessing. They offer you visible form, sound, fragrance, taste, and tangible objects. **Om Ah vajra adarshe Hung** is the mantra for Rupavajri who offers to your eyes a mirror in which all visible forms are reflected. *Adarshe* means mirror in Sanskrit. **Om Ah vajra vini Hung** is the mantra for Shabdavajri who offers flute music to your ears. **Om Ah vajra gandhe Hung** is the mantra for Gandhavajri who offers saffron

water to your nose. **Om Ah vajra rase Hung** is the mantra for Rasavajri who offers food, such as fruit, to your tongue. **Om Ah vajra parshe Hung** is the mantra for Sparshavajri who offers clothes for your body. **Om Ah vajra dharme Hung** is the mantra for the sixth dakini, Dharmavajri, who offers a dharma source to your mind consciousness. A dharma source is the object that gives rise to the most holy Dharma of inseparable bliss-voidness wisdom. Just seeing this object causes you to generate the extraordinary bliss-voidness wisdom that realizes the void nature of all dharmas. These are the outer offerings.

As I mentioned already, the rules of *Gyü-me* Tantric College are very strict. When you make the mudras for the outer offerings, you must keep your hands close to your body, in front of your heart and within the width of your shoulders. Practitioners from other places do the mudras more exaggeratedly, but at my tantric college that is not allowed.

#### INNER OFFERING

**Om om om sarva buddha dakiniye vajra varnaniye vajra vairotsaniye hung hung hung pet pet pet so ha/ Om Ah Hung/**

This is the mantra for presenting the inner offering. The gesture is to sprinkle inner offering with the thumb and ring finger of your left hand. While doing this, visualize that many goddesses offer inner offering to all thirty-seven dakinis of your body mandala.

#### SECRET OFFERING AND OFFERING OF ULTIMATE REALITY

Vajrayogini has a katvanka resting against her left shoulder. Sometimes it remains in that form; sometimes it turns into Chakrasamvara's form. To do the secret offering, visualize that the katvanka on your left shoulder turns into Chakrasamvara. Then you, as Vajrayogini, join together with Chakrasamvara and generate inseparable bliss-voidness wisdom. The bliss that is produced in this way is the secret offering and the voidness perceived by this bliss-voidness wisdom is the offering of ultimate reality. This wisdom

perceives the real nature of all entities. These offerings are received by meditating on the practice.

If you are a female practitioner doing the ritual alone, or if you are doing the ritual in a group and any women are present, then follow the normal order of the ritual and recite the following:

**Rang nyi Dorje Neljorma dang katvanka Korlo Dompargyur pa nyom par shuk pey hlenkye-kyi detong kye par gyur/**

**Yab-kyi sang ne mi mikpey ngang le Hung karmo le jung wey dorje karmo tse nga pa Bya marpo le jung wey norbu marpo tse mor Bya serpö tsenpa/ Yum-gyi sang ne mi mikpey ngang le Ah le jung wey pema marpo dab ma sum pa Dya karmo le jung wey jangsem karmo tsön pey te wa karmo tse mor Dya serpö tsen pa/ Om shri maha sukha vajra he he ru ru kam ah hung hung pet so ha/ Yab yum nyom par shuk pey jangsem shu wa chi wo ne drin par le-ba na gawa/ Drinpa ne nying-gar le-ba na chok ga/ Nying-ga ne te war le-ba na kye ga/ Te wa ne norbü tser le-ba na hlenkye-kyi yeshe kye pey dewa dang tongpa nyi yer mepey ting nge dzin la nyom par shuk/ De tar detong yer me du jar wa de chö pey kor sum rang shin-gyi tongpey de kona nyi-kyi dön la tse chik tu nyam par shak pey sangwa dang de kona nyi-kyi chö pey nye par gyur/**

As Vajrayogini, I enter into union with Chakrasamvara who appeared from my katvanka in order to generate innate bliss-voidness.

The male deity's secret organ disappears into voidness. In its place a white *Hung* syllable appears, which turns into a five-tipped white vajra. Then a red *Bya* syllable appears, which becomes a red jewel marked at its tip by a yellow *Bya* syllable. The female deity's secret organ disappears into voidness. In its place a red *Ah* syllable appears, which turns into a three-petalled red lotus. Then a white *Dya* syllable appears, which becomes the lotus's white center and represents white

bodhichitta. This white center is marked at its tip by a yellow *Dya* syllable. *Om shri maha sukha vajra he he ru ru kam ah hung hung pet so ha*. The male and female deities enter into union, causing bodhichitta to melt from the crown of the head. When it reaches the throat, I experience joy. When it travels from the throat and reaches the heart, I experience supreme joy. When it travels from the heart and reaches the navel, I experience extraordinary joy. When it travels from the navel and reaches the tip of the jewel, I experience innate wisdom. Because of this, I become absorbed in the concentration of inseparable bliss and voidness. Through this union of bliss and voidness, I enjoy the secret offering and the offering of reality. These two offerings are identified with my one-pointed absorption in the reality represented by the lack of inherent existence that characterizes the offering's three spheres.

**Rang nyi Dorje Neljorma dang** means *I am appearing as Vajrayogini*. **Katvanka Korlo Dompas gyur pa** means *your katvanka turns into Chakrasamvara*. **Nyom par shuk pey hlenkye-kyi detong kye par gyur** means that you and Chakrasamvara *join together* in sexual union, *causing innate bliss-voidness wisdom to arise* in your mind. This practice represents both the secret offering and the offering of ultimate reality.

If you are a male practitioner doing the ritual alone or if you are doing the ritual in an all-male group, instead of reciting the first two lines of the previous section you recite the following:

**Rang nyi Neljormar selwey/ Numa pang pa bolar gyur/  
Kakola ü yang dak ne/ Dram nyi drillbu dak tu gyur/ Sindru  
bola nyi du gyur/ Ga chen Heruka-yi suk/ Sang yum Dorje  
Neljorma/ Kandro kun dü dak nyi gyur/**

Appearing as Vajrayogini, I give up my breasts and take on a bola, located in the center of the place where the kakola previously was. The two sides become bells. The center becomes a bolaka. I have assumed the form of bliss-filled Heruka, whose secret consort is Vajrayogini and who encompasses all the dakinis.

Then go back and continue with the remainder of the section presented above beginning with the phrase **Yab-kyi sang ne mi mikpey**. At the very end, visualize that you return again to Vajrayogini's regular form, and recite:

**Lar yang Jetsun mey nampar gyur/**

Once again, I return to the form of the Supremely Holy One.

You should understand the two different ways of reciting this part of the practice and when they should be done.

You have to learn some crucial points about this practice. There are several tantric vows that relate to it directly. One of the eight unique mother tantra vows is to not give up the correct view when you are entering into union (*jortse ta dang drel mi ja*). One of the secondary tantric vows is to avoid entering into union without the three conceptions (*dushe sum drel nyomjuk je*). If you lack these three crucial conceptions then this practice will become a samsaric activity.

The first conception is to view yourself as appearing in these deities' bodies. You do this when you recite, *As Vajrayogini, I enter into union with Chakrasamvara who appeared from my katvanka in order to generate innate bliss-voidness*. This means that you must visualize yourself as Vajrayogini and your katvanka as Chakrasamvara. You have to think, "I am real Vajrayogini and I am real Chakrasamvara." You have to generate strong divine pride and pure appearances. Therefore, the first point is that you are visualizing yourself as appearing in the form of two deities who are pure Buddhas. You are meditating that they join together in order to develop inseparable bliss-voidness wisdom.

The second conception is to view your speech as mantra. You have to reflect that your speech is not ordinary speech; it is Buddha dakini's speech. You also have to do mental concentration in connection with the mantras that bless the deities' secret organs. In addition, here you should think about the meaning of the mantra **Om shri maha sukha vajra he he ru ru kam ah hung hung pet so ha**.

The third conception is to view your mind as the supreme Dharma. This means that you are doing this practice to generate inseparable bliss-voidness wisdom.

**Yab yum nyom par shuk pey** means *the male and female deities join together*. **Jangsem shu wa chi wo ne** means *after they join together, the white bodhichitta substance melts and flows down from the crown of my head*. **Drin par le-ba na gawa** means *when this bodhichitta reaches my throat chakra, I experience the first bliss, called joy*. At this same time, you have to meditate on the emptiness of this bliss. This experience is represented by the first of the bliss-whirls that appear in the four corners of Vajrayogini's mandala.

**Drinpa ne nying gar le-ba na chok ga** means the bodhichitta continues to flow down *from my throat*. *When it reaches my heart, I experience supreme joy, which is twice as strong as the first bliss*. This also allows me to perceive emptiness more clearly. It represents the second of the four bliss-whirls.

**Nying ga ne te war le-ba na kye ga** means *when the bodhichitta travels from my heart and reaches my navel, I experience extraordinary joy, a bliss that is three times greater than before*. My experience of inseparable bliss-voidness wisdom continues to become clearer and my mind penetrates into emptiness even more deeply. **Te wa ne norbū tser le-ba na hlenkye-kyi yeshe kye pey** means *when the bodhichitta travels from my navel and reaches the tip of the jewel at the end of the vajra, I experience innate wisdom*. When the bodhichitta reaches my secret organ, I experience the innate bliss that is represented by the fourth bliss-whirl. At this time, your most subtle mind and air are experiencing the ultimate bliss and you are perceiving emptiness directly. **Dewa dang tongpa nyi yer mepey ting nge dzin la nyom par shuk** means that you have gained bliss-voidness wisdom and you *have become absorbed in the concentration of inseparable bliss and voidness*. While your mind is experiencing great bliss, it is also meditating deeply on emptiness.

**De tar detong yer me du jar wa de** means *this state is one in which bliss and voidness have been joined inseparably*. **Chö pey kor sum** means *the three spheres of this offering practice: the agent or the male deity, the object or the female deity, and the act of joining together*. **Rang shin-gyi tongpey de kona nyi-kyi dön la tse chik tu nyam par shak pey** means that you are *meditating one-pointedly on the empty nature of*



these three spheres, which is that they are void of any inherent essence. **Sangwa dang de kona nyi-kyi chö pey nye par gyur** means that you enjoy this experience of inseparable bliss and voidness, which is the essence of the secret offering and the offering of ultimate reality.

You were introduced to the meanings contained in this practice during the Vajrayogini initiation. In the wisdom initiation, Vajrayogini joins together with all the Buddhas who have appeared in the form of Chakrasamvara. She then places the unique substance produced in that union into your secret organ. By lifting that substance up to your navel chakra, you experience the first bliss, called joy. Raising it from there to the heart, you experience supreme joy that is twice as great. From there the substance reaches the throat, and then finally to the top of the head.

Every part of your body is covered with nerves. When the unique substance reaches the top of your head, it travels through all these nerves and produces great bliss all over your body. While experiencing this bliss, you perceive emptiness. Then you have to bring the substance back through the nerves and keep it in the head chakra. Understanding this part of the initiation is one crucial point relating to the secret offering and the offering of ultimate reality. The last two of the eight unique mother tantra vows are also very important points relating to this part of the practice. They are to practice the pure conduct of not releasing the kunda-like white bodhichitta (*kunda mi jin tsang chö ten*) and not feeling disgust when taking the bodhichitta substance (*jangsem len tse kyuk tro pang*).

## THE EIGHT LINES OF PRAISE

A line from the *Chakrasamvara Root Tantra* says "worshipping with all the mantras." (See page 10.) These eight lines of praise are a form of worshipping Vajrayogini by offering praise to her with mantras. Since they praise Vajrayogini's qualities, you have to think about their meaning as you recite them. Here they are recited in Sanskrit. In the Six-Session Guru Yoga practice and the Tsok offering, they are recited in Tibetan. In the Six-Session Guru Yoga practice there are also eight lines of praise to the male deity Heruka or Chakrasamvara. So there are two sets of eight lines of praise. When you recite both

sets together, first you recite the eight lines of praise for Heruka and then the eight lines of praise for Vajrayogini.

**Om namo bhagavati vajra varahibam hung hung pet/**

*Om. I prostrate to the Blessed One, the Adamantine Sow.  
Hung hung pet.*

**Om** is the seed mantra for the body, speech, and mind of all the Buddhas.

The Tibetan for **namo** is *chaktsel*, which means *to bow down*. However, just bending your body over is not making prostration; even caterpillars can do that. When you make prostrations to Vajrayogini, you have to keep a certain knowledge in your mind. The word *chak* in *chaktsel* is the honorific for hand. *Tsel* is also the respectful way of saying "Please give it to me." Therefore, you should understand *chaktsel* to mean "All my goals are in your hands. Please give me the ultimate bliss-voidness wisdom that you have in your hands."

The Tibetan for **bhagavati** is *chomden dema*, which means *Blessed One*. The *chom* of *chomden dema* means *to destroy*. In simple terms, Vajrayogini has destroyed the two obscurations (*drip nyi*), and especially ordinary appearances and ordinary beliefs (*tamel-gyi nang shen*). It shows that she has attained the ultimate cessation. *Den* means *to possess*. She possesses the ultimate knowledge of bliss-voidness wisdom. Besides ultimate knowledge, she also possesses a Buddha's great compassion and supreme power. *De* means *to transcend*; Vajrayogini's knowledge and her cessations have gone beyond samsara and Hinayana nirvana, and reached the ultimate goal of Buddhahood. She went beyond samsara by means of her inseparable bliss-voidness wisdom and she went beyond Hinayana nirvana by means of her great compassion. *Ma* is the feminine particle. It means that the ultimate bliss-voidness knowledge of a Buddha is appearing in a dakini's form.

Another explanation is based on several lines from the *Hevajra Root Tantra*:

A Buddha is called the Blessed One  
 Because he has good fortune.  
 Fortunes are said to be of six kinds,  
 The qualities of perfect might and so on.  
 Or he is the Blessed One for destroying  
 The afflictions' demon and the rest.

The first two lines say that *chomden dema* means one who has good fortune. Good fortune is described as being of six types: perfect might, excellent physical form, ultimate fame, supreme glory, transcendent wisdom, and unceasing spontaneous energy.

Blessed One can also be explained as one whose wisdom has destroyed the four demons: the demon of the mental afflictions, the demon of the five impure heaps, the demon of death, and the demon of the worldly god called "Rati Ishvara" (*Garab Wangchuk*), which is another name for Shiva.

**Vajra varahibam** in Tibetan is *Dorje Pakmo*, which means *Adamantine Sow*. *Dorje* means inseparable or very firm; that is, that which is incapable of being destroyed by obstacles. It also means that great bliss and wisdom are combined together inseparably. *Pakmo* means sow, which is a symbol for ignorance. This is the same as the pig that appears in the center of the drawing of the Wheel of Life and represents the root of samsara. Vajrayogini is the deity who destroys this sow of ignorance with her adamant bliss-voidness wisdom.

The last three syllables are **hung hung pet**. The two *hung* syllables occur frequently in the Chakrasamvara and Vajrayogini practice; they represent the seed syllable of Chakrasamvara's mind. *Pet* has many meanings; in this case it removes and drives away all your outer and inner obstacles.

**Om namo arya aparadzite trelokya mati vidyeshvari  
 hung hung pet/**

*Om*. I prostrate to the Noble One, Queen of Knowledge, the one who is invincible throughout the triple world.

*Hung hung pet.*

The Tibetan for **arya** is *pakma*, which means *Noble One*; it is the feminine form of *pakpa*. This is a person who has abandoned all the 108 conceptual forms of the mental afflictions' seeds. These are the objects abandoned by the Path of Seeing (*tong lam*).

Tibetan for **aparadzite trelokya mati** is *kam sum-gyi mi tub*, which means *invincible throughout the triple world*. Vajrayogini has triumphed over the mental afflictions in the triple world of the desire realm, form realm, and formless realm.

The mistaken belief that entities are self-existent represents the ignorance that is samsara's root. Knowledge here is the wisdom that is the direct antidote for that ignorance. This perfection of wisdom exists both on the path and when the result of the path is attained. **Vidyeshvari** in Tibetan is *rikmey wangchuk*, which means *Queen of Knowledge*. Vajrayogini is the personification in a deity's form of the ultimate perfection of wisdom achieved at enlightenment.

**Om namah sarva bhuta bhaya avahe maha vajre  
hung hung pet/**

*Om*. I prostrate to the one who destroys all fear of demons with her great vajra.  
*Hung hung pet.*

The Tibetan for **sarva bhuta bhaya** is *jungpö jikpa tamche*, which means *all fear of demons*. There are several interpretations of the word demon. The conventional meaning of demon refers to evil beings that can be found among the various realms of samsara. One of the four demons (*dü*) is called the demon of the worldly god (*hla-yi bü dü*); therefore, even in the gods' realm certain beings are recognized as a form of demon. Those beings among demigods, hungry ghosts, animals, and even human beings who have very evil thoughts, whose wrong views are very strong, who have strong desire and hatred, and who do evil deeds, can also be thought of as demons. Some humans die and are reborn as harmful spirits; these are also demons in the conventional sense.

**Avahe maha vajre** in Tibetan is *dorje chenpö jom*, which means *she who destroys with her great vajra*. Vajrayogini destroys all the fear of these outer demons with the chopknife she holds in her right hand.

The ultimate meaning of demon refers to the inner defects of the mental afflictions, egotism, and wrong views. Vajrayogini can destroy all of these with the sharp weapon of her ultimate vajra, her bliss-voidness wisdom.

**Om namo vajra asani adzite aparadzite washang kari netra hung hung pet/**

*Om.* I prostrate to the one who is the vajra's seat, the invincible one with eyes that overpower.

*Hung hung pet.*

The Tibetan for **vajra asani** is *dorjey den shuk*, which means *she who is the vajra's seat*. Here vajra refers to Chakrasamvara's male sexual organ. The seat of that vajra is Vajrayogini's lotus, because that is the place where Chakrasamvara's organ experiences bliss. This means Vajrayogini is the basis for generating inseparable bliss-voidness wisdom.

The Tibetan for **adzite aparadzite** is *shen-gyi mi tub*, which means *invincible one*; Vajrayogini is one whom no one can defeat. **Washang kari netra** is translated in Tibetan as *wang je chen*, which means *she with eyes that overpower*. This means Vajrayogini can control anyone merely by glaring at them with her three eyes.

**Om namo bhramani shokani rokani krodhe karaleni hung hung pet/**

*Om.* I prostrate to the one who desiccates Brahma with the fury of her wrathful form.

*Hung hung pet.*

The Tibetan for **bhramani shokani** is *tsangpa kempar dze*; this means Vajrayogini has the power to *desiccate Brahma*. Brahma refers to the kunda-like white bodhichitta inside the head chakra. The Tibetan for **rokani krodhe karaleni** is *tum-mo tromö suk-kyi*. This means that Vajrayogini "desiccates" that white bodhichitta *with the fury of her wrathful form*. Fury here stands for her *tum-mo* or inner heat. Vajrayogini's wrathful form is also a metaphor for the great intensity

of her *tum-mo*. She desiccates the white bodhichitta when the heat from her *tum-mo* travels up to the head chakra and strikes it there, causing it to melt and flow down. This collects all the bodhichitta in the nerves throughout the body and dissolves it into the central channel. By filling the central channel with this bodhichitta, she can draw all the inseparable bliss-voidness wisdom into the central channel and dissolve it there, filling her with that experience.

**Om namas trasani marani prabhedani paradzaye  
hung hung pet/**

*Om.* I prostrate to the Victorious One who terrifies and shatters demons.

*Hung hung pet.*

In Tibetan **trasani marani prabhedani** is *dü nam trak ching kem pey*. This means Vajrayogini *terrifies and shatters demons*. Outer demons are the demon Rati Ishvara (*Garab Wangchuk*)—another name for Shiva—along with his retinue of evil beings. Inner demons range from the mental afflictions of desire, hatred, and ignorance to the subtle dualistic minds of luminosity, radiance, and near-attainment. Secret demons are all those evil human beings and spirits who dislike and hinder persons that strive to achieve enlightenment. Vajrayogini *terrifies and shatters*; that is, she splits apart the heads of all these demons. **Paradzaye** in Tibetan is *shen-gyi chok le gyel*. This means that by having destroyed all demons, Vajrayogini is the *Victorious One*—she has achieved complete victory over the two mental obscurations (*drip nyi*) and their subtle traces.

**Om namo vijaye dzambhani tambani mohani  
hung hung pet/**

*Om.* I prostrate to the one who conquers those that dull, stupefy, and confound.

*Hung hung pet.*

The Tibetan for **vijaye** is *nampar gyel*, which means *the one who conquers* various kinds of evil spirits. **Dzambhani** in Tibetan is *muk-*

*je*, which means *those evil spirits that can make the mind dull*, causing it always to remain in a drowsy and lethargic state. **Tambani** in Tibetan is *reng-je*, which means *those evil spirits that can stupefy human beings*, leaving them unable to speak at all. **Mohani** in Tibetan is *mong-je*, which means *those evil spirits that can confound persons*, making their minds unclear and dim so that they cannot remember anything.

**Om namo vajravarahi maha yogini kameshvahi ka ge  
hung hung pet/**

*Om*. I prostrate to the Adamantine Sow, great yogini, supreme mistress of desires, and celestial being.

*Hung hung pet.*

**Vajravarahi** or *Adamantine Sow* was explained earlier in the first line of praise. **Maha yogini**, or *jor chen* in Tibetan, means *great yogini*. This is describing Vajrayogini as the great consort of Chakrasamvara. The Tibetan for **kameshvahi** is *döwangma*, which means *supreme mistress who has power over all desires*. Vajrayogini can grant us all the temporary and ultimate goals. She has complete mastery and control of the entire path. Therefore, she can give us knowledge of any part of it, from how to serve a spiritual teacher up to the state of ultimate union. **Ka ge** is the Sanskrit word for *celestial being*.

When you recite the eight lines of praise, emanate goddesses from your heart and visualize that they grasp your feet between their joined palms and praise you with this recitation. This practice serves both as a form of praise and as an offering.

#### **BENEFITS OF RECITING THE EIGHT LINES OF PRAISE**

In the root tantras Buddha Vajradhara describes endless benefits of reciting the eight lines of praise. Here I will briefly mention just a few. Whenever you see your root lama, or images of Buddhas, holy books, and stupas, or if you go on a pilgrimage to a holy place, first generate faith in them. Then, while making prostrations, recite the eight lines of praise seven or three times, or at least once. You should also visualize yourself as Vajrayogini and recognize that the external

world of the sky, earth, mountains, trees, forests, houses, as well as all the six realms' sentient beings who live there, are all her real nature. Then recite these eight lines of praise to yourself. This way you can easily collect the same amount of merit as if you praised all the Buddhas of the ten directions and the three times. You will also very quickly experience the same great bliss that Chakrasamvara himself continually enjoys.

Anyone who recites these eight lines of praise will receive blessings from Heruka, Vajrayogini, the four essence yoginis, and the twenty-four pairs of dakas and dakinis. They will all come directly to you and enter your mind and remain there happily holding you in their compassion. Even other sentient beings who are alive at the same time as you and who can see, hear, and think about you will acquire great merit from your recitation of these lines of praise.

When you recite the eight lines of praise, feel great joy that Chakrasamvara and all the dakas and dakinis are actually sitting inside you and blessing your mind. Then confess to them all your bad deeds that you collected since beginningless time, and beseech them to give you all the goals that you want to achieve in this life and in your future lives. After that, reflect that they have agreed to your request.

This practice is a very skillful and powerful method for achieving great merit instantly without any difficulty. It has the same benefit as traveling great distances to go on a pilgrimage to any of the twenty-four holy Chakrasamvara places, such as the Mountain of Five Peaks in China, Mt. Kailash, or Tsari Mountain in southeastern Tibet. Some of these places are very dangerous; robbers and primitive people live there. It is also much easier to recite the eight lines of praise than to prepare great offerings of a hundred or a thousand butter lamps and other objects, or to recite prayers to Dharma protectors asking them to help you overcome illnesses and other obstacles. Therefore, if you want to do something that will benefit you in this life, in the intermediate state, and in future lives, you should regard this practice as most valuable and holy. If you want to help someone—whether alive, about to die, or already dead—then you should do this very recitation practice.

Finally, the *Chakrasamvara Root Tantra* also says that the practitioner who recites these eight lines will be watched over by all



the dakinis. They will bless you and help you to achieve favorable circumstances and to avoid difficulties. Therefore, you should make it an essential part of your spiritual practice.



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**NINTH:**  
**YOGA OF**  
**VERBAL AND MENTAL RECITATION**



## NINTH:

### YOGA OF VERBAL AND MENTAL RECITATION

 BEFORE BEGINNING THE RECITATION PRACTICE you generated Vajrayogini's complete mandala along with the special body mandala. If you have time, you should meditate on these visualizations continually to improve your divine pride and pure appearances. You must generate divine pride, thinking, "I am these thirty-seven dakinis. I am they; they are me." The pure appearances are made better by practicing the visualizations. The proper time for cultivating these practices extensively is before the mantra recitation. When you get tired from doing those meditations, you should begin the mantra recitation.

There are various purposes for reciting the mantra, such as bringing you closer to the tutelary deity, removing bad deeds, making your speech more powerful, performing different tantric activities, planting seeds for achieving a Buddha's speech, ripening your mind so that you can gain the level of the completion stage called "speech isolation" (*ngak wen*), and enabling you to quickly receive the deity's blessing that will grant you spiritual attainments.

The ninth yoga has two parts, verbal recitation and mental recitation. For the verbal recitation, you need a *mala* or prayer beads. The tantras say that one of the best kinds of *malas* is made from the bone of a human skull. But you won't be able to find such a *mala*. The tantras also say that prayer beads made from *bodetse* seeds are suitable for reciting mantras related to all the different tantric activities. Unlike the *sadhanas* for other deities, this Vajrayogini

ritual doesn't include a section for blessing the *mala*. However, you can bless your beads by reciting the Om Suma (Triple Om) mantra three times and blowing on them as you rub them between your hands.

The Vajrayogini mantra recitation is a form of controlling activity (*wang-gi le*). Therefore, the best way to hold your beads when you recite the mantra is to lay them over the ring finger of your left hand and pull the beads toward you with your thumb. If this becomes uncomfortable, after a while you can lay them over your index finger.

## VERBAL RECITATION

There are several different kinds of recitation; the two main ones are mental recitation (*yin de*) and verbal recitation (*ngak de*). But there are also several visualizations related to verbal recitation; one is called the orb-like recitation (*gong-bü depa*) and another is the pledge recitation (*damtsik-gi depa*). Other traditions describe these visualizations using different terms.

There are also various expressions that describe styles of recitation. In the *Gyü-me* Tantric College for example, monks must recite the mantras in what is called "a wrathful tone" (*trowö depa*). They cannot recite mantras in a low voice; everyone must recite with one voice and it has to sound very forceful. A proctor walks up and down the lines of monks to make sure that everyone is reciting properly and no one has fallen asleep. Anyone found sleeping is made to hold his bowl in his hands until the administrator removes it. Another style is called "whispering recitation" (*shubü depa*).

There are several general instructions about how a mantra should be recited. The various syllables should not be run together so that they sound like one continuous word. Each syllable should be clearly articulated. You shouldn't recite too slowly either. Therefore, recite at a lively rate, but not too quickly. The level of sound should be low but still audible to you and anyone within a distance of a few feet. A person farther away than that should not be able to hear you. During the verbal recitation, it is wrong if you don't produce the sound of the mantra by moving your mouth and tongue.

Rang-gi nying gar chönjung marpo dru sum nyi tsek-kyi nang du dawey kyilkor-gyi ü-su Bam-yik la ngak treng kadok marpö yönkor du korwa le wöser marpo pak me trö/ Semchen tamche-kyi dik drip jang/ Sang-gye tamche chö/ De nam-kyi jinlab nü tu tamche wöser marpö nampar chen drang Bam-yik ngak treng dang che pa la tim pey gyü jin-gyi lab-par gyur/ Om om om sarva buddha dakiniye vajra varnaniye vajra vairotsaniye hung hung hung pet pet pet so ha/

At the center of a moon cushion inside the two intersecting triangular red dharma sources in my heart is a Bam syllable surrounded counterclockwise by the red mantra chain. Countless light rays emanate from the Bam syllable and mantra chain, purifying all sentient beings of their bad deeds and mental obscurations, and presenting offerings to all the Buddhas. Then they draw back all the Buddhas' blessings and power in the form of red light rays that bless my mind by dissolving into the Bam syllable and mantra chain. *Om om om sarva buddha dakiniye vajra varnaniye vajra vairotsaniye hung hung hung pet pet pet so ha.*

**Rang-gi nying gar chönjung marpo dru sum nyi tsek-kyi nang du** means *inside the two intersecting triangular red dharma sources in my heart*. Including the body mandala, there are three sets of dharma sources in Vajrayogini's mandala. The first double dharma source is the one that represents Vajrayogini's main paradise. The second is the one inside which the body mandala is located. The third is inside the heart of the body mandala's central deity—Vajrayogini. Here the ritual is referring to the latter.

**Dawey kyilkor-gyi ü-su Bam-yik la ngak treng kadok marpö yön kor du korwa le** means *a moon cushion* is located there, and *at the center* of this moon cushion is *a Bam syllable surrounded counterclockwise by the red thirty-two syllable mantra chain*. The Bam syllable and the syllables of the mantra are very bright red and they emit light rays. For example, if you light a ring of candles on a birthday cake, from a distance they look like a single mass of light.

Actually, each of the candles gives off its own light. Similarly, the mantra chain with the Bam syllable in the center appears as a single mass of red light inside the double dharma source. Also imagine that each of the mantra's thirty-two syllables emits its own sound.

**Wöser marpo pak me trö** means the Bam syllable and mantra chain *emanate countless light rays*. **Semchen tamche-kyi dik drip jang** means these light rays *reach all sentient beings and purify them of their bad deeds and mental obscurations*. This is one activity that the light rays accomplish. After reaching all the sentient beings of the three realms, these light rays first purify the places where these beings live and turn them into Vajrayogini's paradise. Then they turn all the sentient beings into Vajrayogini's form. Because of this, none of samsara's impurities are left anywhere. You should think to yourself, "I have removed all sentient beings' suffering and bad qualities, and I have given them the ultimate happiness of Vajrayogini's state." Then draw all the light rays back and dissolve them into you.

**Sang-gye tamche chö** means the Bam syllable and mantra chain *emanate light rays once again and this time they present offerings to all the Buddhas*. This is the second activity they accomplish. The tips of each of these light rays carry dakinis who are holding various offerings. The light rays reach all the Buddhas and Bodhisattvas, as well as the sentient beings who were just turned into Vajrayoginis. The offerings that are presented to them cause them to generate inseparable bliss-voidness wisdom. At this time, you should reflect that all these Buddhas and Bodhisattvas experience great happiness. This joy is the main offering. The purpose of the offerings is to produce happiness in the minds of those who receive them. That is what *puja*—the Sanskrit word for making an offering—means. After you have satisfied all the Buddhas with these offerings, withdraw the offering dakinis and the light rays on which they travelled.

**De nam-kyi jinlab nü tu tamche wöser marpö nampar chen drang** means you should also reflect that *all the Buddhas' blessings and power of body, speech, and mind return to you in the form of red light rays*. **Bam-yik ngak treng dang che pa la tim pey gyü jin-gyi la-par gyur** means these light rays *bless my mind by dissolving into the Bam syllable and mantra chain in my heart*. This is the third activity that you do during the verbal recitation. Then, with strong conviction believe, "Now I have received all the Buddhas' blessings



and power of body, speech, and mind." These two visualizations are the main ones that you do when reciting the mantra verbally. As you agreed during the initiation, you must recite the mantra at least seven times each day. Actually, you should continue reciting as long as you can.

The Om Suma mantra is a combination of two mantras: *Om sarva buddha dakiniye vajra varnaniye hung hung pet so ha* and *Om vajra vairotsaniye hung hung pet so ha*. There are three *Om* syllables at the beginning as well as three *Hung* and three *Pet* syllables at the end, because the complete mantra consists of three parts.

The first part, **sarva buddha dakiniye**, means *the dakini* who is the essence of *all the Buddhas*; but this is not a call addressed to a female deity's form. While the term *dakini* literally means sky-traveller (*kandroma*), the actual meaning here is that all Buddhas' great ecstasy travels in the sky of emptiness. Their wisdom penetrates deeply into the emptiness of all entities. Therefore, it refers to all the Buddhas' omniscience and their bliss-voidness wisdom; it describes a Buddha's wisdom body or dharmakaya. When you recite this part of the mantra, you are referring to Vajrayogini's wisdom body that is the essence of all Buddhas' minds.

This wisdom is also our main goal. But to achieve it we need to learn the Dharma by having teachers speak to us. They have to teach us verbally. The second part of the mantra, **vajra varnaniye**, describes how the goal of inseparable bliss-voidness wisdom is taught to us. It refers to Vajrayogini as the *adamantine proclaimer*. This means that she is the adamantine vajra of inseparable bliss-voidness wisdom appearing as the sound that proclaims the Dharma's meaning to followers. When you recite this part of the mantra, you are referring to her enjoyment body or sambhogakaya that is the essence of all Buddhas' speech.

In order to be taught about inseparable bliss-voidness wisdom, we need a teacher who is in physical form. The third part of the mantra, **vajra vairotsaniye**, describes Vajrayogini as the *adamantine appearance*. This means that she is the adamantine vajra of inseparable bliss-voidness wisdom appearing to followers in a physical form in order to help them. When you recite this part of the mantra, you are referring to Vajrayogini as the emanation body or nirmanakaya that is the essence of all Buddhas' bodies.

Therefore, the entire mantra's meaning is that Vajrayogini appears in her emanation body form and uses the speech that is the essence of her enjoyment body to teach us about the ultimate bliss-voidness wisdom, which penetrates deeply into the emptiness that is the true nature of all entities. If you recite the mantra with this understanding, you will collect an incredibly great amount of virtue.

The **Om om om** syllables at the beginning are said to refer to the body, speech, and mind elements of all the Buddhas' wisdom bodies; the **hung hung hung** syllables at the end refer to the body, speech, and mind elements of all the Buddhas' enjoyment bodies; and the **pet pet pet** syllables refer to the body, speech, and mind elements of all the Buddhas' emanation bodies. The final syllables **so ha** are an exclamation calling for the power of the mantra's blessing to become firmly implanted in your mind.

As you recite the mantra, visualize that all the body mandala deities are emanating light rays. But if that is too difficult, you can visualize that they are emanating only from the **Bam** syllable and mantra chain in the heart of the central Vajrayogini. At the same time, visualize that the mantra itself is being recited by all thirty-seven of the body mandala deities. If you are doing a retreat, you should do all the visualizations at the start of each meditation period. Later in the period, as you continue reciting the mantra, concentrate on developing the clear appearances, without losing divine pride. This means you should meditate on the mandala and your deity form. This will help you to avoid stimulating the winds in your body too much, which could cause you to become sick. From time to time, you can focus again on the **Bam** syllable and mantra chain in your heart as you continue practicing the verbal recitation.

### ***SPECIAL QUALITIES OF VAJRAYOGINI'S MANTRA AND MEDITATION PRACTICE***

If you received the initiations of Chakrasamvara and Vajrayogini from a lama in your previous life and have studied and practiced this path before, then you have a lot of good seeds for this teaching tradition. This makes you a very fortunate person in this field. Such a person can achieve spiritual goals in this life just by reciting the

Vajrayogini mantra and achieve the goals without having to stay in retreat for a long time. As the *Chakrasamvara Root Tantra* declares:

Success is achieved by reciting this mantra;  
It accomplishes all activities and virtues.

The person who properly receives Chakrasamvara's initiation achieves the same result that could be achieved by receiving initiation into any of the four classes of tantra. He can invoke any of the peaceful or wrathful deities. Chakrasamvara's splendor is supreme and outshines that of all other deities. The excellent yogis and yoginis who learn about this practice will realize that all other teachings are like straw compared with the fire of Chakrasamvara's great practice. Therefore, you have to realize the value of this practice. Don't be like a beggar who doesn't know that a gold treasure lies buried in his backyard. Recognize the holy jewels that you hold in your hands and use them to derive as much value and benefit as you can from your human life.

None of the other tantras could exist if Buddha had not taught Chakrasamvara in this world, because the essence and teaching system of all the other tantras are related to this system. All the other great tantras rely upon the teaching system of the Glorious Blood Drinker (Heruka). "Blood Drinker" is an epithet of Chakrasamvara. Blood here means emptiness. Chakrasamvara is called "Blood Drinker" because he always perceives emptiness directly. Chakrasamvara's teaching is the king of tantric teachings; Chakrasamvara's practice is the most efficient and supreme activity. You cannot find anything higher in any of the world's three realms.

Vajrayogini's Om Suma mantra contains the essence of all the dakinis' mantras. Therefore, you can achieve the same goals as if you recited each dakini's mantra separately just by reciting the Om Suma mantra. The *Root Tantra* declares:

It is the essence of all dakinis.  
Just reciting this mantra  
Brings all the attainments.

There are four main kinds of tantric activities: pacifying, increasing, controlling, and forceful. Pacifying activities (*shiwey le*) remove outer and inner obstacles, such as illnesses. The purpose of increasing activities (*gyepey le*) is to increase a person's life span, wealth, fame, as well as virtue and spiritual knowledge. Controlling activities (*wang-gi le*) are for controlling inner and outer enemies, and to gain power over both good and bad things. If inner and outer enemies cannot be subdued by any of the first three kinds of activities, you have to use forceful activities (*drakpö le*).

Any of these kinds of activities anywhere in the three realms can be achieved through reciting and practicing Vajrayogini's mantra. This mantra enables you to easily achieve any spiritual goal you need. Therefore, this mantra is unsurpassed. It is the most holy and profound mantra for receiving all the spiritual attainments from the dakas and dakinis. Reciting Vajrayogini's mantra can bring you any temporary goals you may want to achieve, such as long life and wealth. It can cure physical illnesses, contagious diseases, and mental unhappiness. It can prevent frost and hail from damaging crops. It can avert famine and bring or stop rain as needed, and it can protect you from being harmed by nagas, demigods, and other powerful spirits. It can give you the power to gain control over other persons and to accumulate wealth. It can also enable you to forcefully overcome evil persons. These explanations are only a brief description of the special qualities of this mantra.

However, the main benefit of reciting Vajrayogini's mantra and practicing the generation and completion stages of her path is that you can achieve the supreme goal of ultimate enlightenment within this very lifetime or within a relatively short period of time. No tantric teaching other than the Chakrasamvara and Vajrayogini practice has such great blessings that actually increase when the times become more degenerate. Therefore, the opportunity to practice such a teaching is extremely rare in the world. Even tantric yogis and yoginis who don't achieve the state of ultimate union within this life will be led to Kechara Paradise by Chakrasamvara, dakas, and dakinis. Therefore, for them death is just a word; they do not experience the slightest pain. Instead, for them, death is like a son returning to his father's home. They can pass away with a great sense of joy, confidence, and security.

This practice also allows you to purify all your karmic obstacles. In your next life you will either be reborn in Kechara Paradise or as someone who has the opportunity to practice this holy Dharma. Therefore, if you abandon such a holy practice to pursue some other kind of spiritual path, your effort will be meaningless. That kind of activity is like trying to get butter by churning water.

It doesn't matter what social class you are from, whether you are wealthy or not, or that your behavior may seem inferior to worldly persons. If you are a practitioner of this teaching, Chakrasamvara and all the dakas and dakinis will come and bless the place where you live and all the people who live there. Buddha Chakrasamvara himself declared in the *Root Tantra*:

Whatever place is inhabited  
 By a yogi or supreme hero,  
 Even of low caste or a barbarian,  
 That region is a favored one.  
 In order to watch over beings,  
 I shall always abide there.

In short, anyone who practices the Chakrasamvara or Vajrayogini teaching gains merit and spiritual benefits that are beyond description. Therefore, the opportunity to practice this extraordinary deity's teachings and recite her mantra is the most profound and most holy method of deriving value from a precious human life that is endowed with the qualities of leisure and fortune.

### ***MENTAL RECITATION AND THE TWO INCIDENTAL COMPLETION STAGE PRACTICES***

In the mental recitation, you have to read the mantra silently with your wisdom. This means you don't recite the mantra aloud as you did during the verbal recitation. Your wisdom is appearing in the form of the Bam syllable in the center of the moon cushion inside your heart. From that Bam syllable, you have to mentally read the Om Suma mantra at least three times.

There are also two incidental completion stage practices. In our lineage we have to do the mental recitation in between these two completion stage practices. Therefore, you must start with the first completion stage practice. Then you do the mental recitation, and finally the second completion stage practice. This order was established by great sages through their experience of how the completion stage realizations are best gained. They did this because the meditation object in the first completion stage practice is not as narrowly focused as the one in the mental recitation. Therefore, practicing in the order they prescribed helps to ripen your mind so that you can achieve the actual completion stage.

#### FIRST INCIDENTAL COMPLETION STAGE PRACTICE

When you do the first completion stage practice, you can withdraw the body mandala and just focus on your outer Vajrayogini or you can keep the whole body mandala visualization. If you withdraw the body mandala, focus on your main outer form as Vajrayogini with the two intersecting dharma sources in your heart. Inside the double dharma source visualize the moon cushion with the Bam syllable at its center surrounded by the thirty-two syllable mantra. The Bam syllable and the mantra chain are red and standing upright on the moon cushion. First you have to lower the double dharma source, complete with moon cushion, Bam syllable, and mantra chain, to your navel. If you didn't withdraw the body mandala, lower the double dharma source complete with the body mandala down to your navel in the same way. You do this by slowly inhaling and then, as you gently swallow your saliva, pushing down the whole set from the heart chakra to the navel chakra.

You are not practicing correctly if you think that your mind has stayed in the heart chakra and you are watching the Bam syllable and mantra chain below you in the navel chakra. Your mind has to stay inside the Bam syllable and go down to the navel chakra and sit there along with it. From there visualize that the red tip of the nada flame on top of the Bam syllable becomes so hot that it is about to burst into flames. While visualizing the tip of the nada, you should also focus on the four bliss-whirls in the corners of the double dharma source. As you do this visualization, reflect that the whole

meditation object is your wisdom. You have to hold your breath during the entire time that you are doing this practice. You have to complete the meditation before exhaling. As you meditate, lightly rub your left knee with your right hand, then your right knee, and finally the top of your head; then snap your fingers. This represents one count. Do this practice for three counts and then slowly exhale.

The reason this is considered a completion stage practice is that you are meditating inside your central channel at the navel chakra. The generation stage practices are mostly done by visualizing your outer body as appearing in the form of Vajrayogini. The main practice in the generation stage is taking the three ordinary experiences of death, bardo, and rebirth as paths to a Buddha's three bodies (*ku sum lam kyer*). Even though your main practice is the generation stage, you are also allowed to do a brief completion stage meditation in this Vajrayogini system. It is called an "incidental practice" because it is not your main practice.

Vajrayogini has three forms: outer, inner, and secret. The outer Vajrayogini is the deity who stays in Kechara Paradise. The inner Vajrayogini is the Bam syllable that normally sits inside your heart chakra. The secret Vajrayogini is your inseparable bliss-voidness wisdom. In this completion stage practice you are meditating on the inner Vajrayogini. This is a unique quality of this Vajrayogini system. None of the other Highest Yoga Tantras—Guhyasamaja, Chakrasamvara, Yamantaka, Kalachakra, or Hevajra—allows you to do any completion stage practices when you are still on the generation stage path.

## ***MENTAL RECITATION***

The mental recitation practice starts the same way as the first completion stage practice. This time, however, forget about the tip of the nada flame and the four bliss-whirls. After you inhale and hold your breath, you have to focus on each of the thirty-two bright red syllables of the Om Suma mantra and read them silently with your mind. Again, you can't release your breath until you have read the entire mantra at least three times. When you've done this, you can then slowly exhale.

Because the mantra syllables are closer to the middle of the central channel than the four bliss-whirls, your mind is focused more narrowly during the mental recitation practice. This helps to collect all the airs inside the central channel. If you were to do the first incidental completion practice after the mental recitation, it would have the opposite effect.

## SECOND INCIDENTAL COMPLETION STAGE PRACTICE

Now raise the double dharma source with the moon cushion, Bam syllable, and mantra chain back up to the heart chakra. Having done this, visualize that the double dharma source dissolves into the moon cushion, the moon cushion dissolves into the mantra chain, and the mantra chain dissolves into the Bam syllable. Then, finally, let the Bam syllable gradually dissolve from the bottom up, until the nada flame disappears into voidness. Continue meditating for a while on that emptiness.

Now visualize just the central channel going straight up through the center of your body to the top of your head and curving down to the point between your eyebrows. This is the central channel's upper tip. The bottom part of the central channel goes straight down to the secret place, or Vajrayogini's sexual organ, which is its lower tip.

Visualize the central channel as having four characteristics. The first is that it is very straight, like a bamboo stick. It needs to be straight so that the airs and unique substances can easily travel through it. This will enable you to gain inseparable bliss-voidness wisdom very well. Second, it is very soft, like the petal of a lotus flower; don't visualize it as stiff and hard. This allows your sense of feeling to be more sensitive. Third, it has a very rich, deep red color. Fourth, it is very clear and bright, like candlelight; don't visualize it as dark or opaque and blocking light. Visualize it as about one-quarter of an inch in diameter.

Let your mind go down through the central channel to its lower tip. Inside the hole there is a bliss-whirl made of white bodhichitta that is spinning counterclockwise. Then go up the central channel to the top of your head. From there, you can see at the opening of the upper tip a bliss-whirl made of red bodhichitta that is also spinning counterclockwise. First focus on the white bliss-whirl inside the



central channel's lower tip. Visualize that it is spinning very fast; then draw it up slowly through the central channel toward your heart. As it rises up the central channel, meditate that it produces ever-increasing great ecstasy throughout your body and that your mind experiences this ecstasy. When the bliss-whirl reaches the heart, hold it there and visualize that it continues to spin counterclockwise. Keep one part of your mind focused on this bliss-whirl.

Then let your mind go through the central channel up to the top of your head. From there, visualize that you can see the second red bliss-whirl at the central channel's upper tip between your eyebrows. Lift this spinning red bliss-whirl up through the central channel until it reaches the top of your head. After that, let it continue traveling down toward your heart. As it moves down, meditate that your awareness of emptiness is becoming more and more clear to your mind. Visualize that the red bliss-whirl reaches the white bliss-whirl and touches it. After spinning there separately for some time, they combine into a light red color.

Then, the combined bliss-whirls start to get smaller and smaller until finally they disappear into emptiness at your heart. Focus on that emptiness with your mind and meditate on inseparable bliss-voidness wisdom. When you have meditated long enough, wake up from that emptiness and visualize the three nerves, the chakras, and the double dharma source with the moon cushion, Bam syllable, and mantra chain in your heart. If you are practicing with the body mandala, visualize that whole set again in your heart.

Finally, at the end of these practices, you have to recite the Hundred-Syllable Heruka Vajrasattva mantra once. This is done to make amends for any errors—such as losing your concentration or reciting the mantra syllables incorrectly—that you may have committed during these practices. This mantra removes the negative effects of your transgressions and restores your practice.

While it is proper for you to meditate on these completion stage practices, you should only do them from time to time, so that you don't forget them. Don't make them your regular practice. It isn't good to meditate too much on these completion stage practices before you have perfected the rough and subtle forms of generation stage practice. Though you may try very hard, you won't achieve the

proper result. However, after you finish all the generation stage practices nicely, you can do the two incidental completion stage practices very easily.

། བསམ་གྱིས་མི་ཁྱབ་པའི་རྣམ་འགྲུབ།




**TENTH:**  
**INCONCEIVABLE YOGA**



## TENTH:

### INCONCEIVABLE YOGA

 THERE ARE TWO WAYS OF PRACTICING THE inconceivable yoga: a common way and a unique way. The unique way is a restricted teaching that must be learned in private and orally from your lama. The common way is described here in the words of the ritual.

**Rang-gi nying-gey Bam-yik ngak treng dang che pa le wöser  
trö/ Kam sum tamche kyab/ Suk me kam wöser ngön pö  
nampey lü-kyi tö-kyi cha la tim/ Suk kam wöser marpö  
nampey bar-gyi cha la tim/ Dö kam wöser karpö nampey  
me-kyi cha la tim/ Rang yang tö me ne rim shin wö du shu  
ne chönjung la tim/ De dawa la tim/**

(If you are visualizing the body mandala, insert here the passage that appears below. If not, continue with:) **De ngak treng la tim/ De Bam-yik la tim/ De Bam-gyi go wó la tim/ De da-tse la tim/ De tik-le la tim/ De nada la tim/ De yang je tra je trar wösel tongpa nyi du tim par gyur/**

(If you are visualizing the body mandala, insert this passage above:) **De neljorma so nyi la tim/ De neljorma shi la tim/ De lükyil-gyi tso mo la tim/ Tso mo yang tö me ne rim shin wö du shu ne chönjung la tim/ De dawa la tim/ (After this, continue with the words that appear above.)**

Light rays that emanate from the *Bam* syllable and mantra chain in my heart pervade all the three realms. The formless realm, which has turned into blue light rays, dissolves into the upper part of my body. The form realm, which has turned into red light rays, dissolves into the middle part. The desire realm, which has turned into white light rays, dissolves into the lower part. I, too, then turn into light and, gradually shrinking from the top down and the bottom up, dissolve into the dharma sources. These dissolve into the moon cushion.

*(If you are visualizing the body mandala, insert here the passage from below. If not, continue with:)* That dissolves into the mantra chain. That dissolves into the *Bam* syllable. That dissolves into the *Bam* syllable's head. That dissolves into the crescent. That dissolves into the *tik-le* drop. That dissolves into the nada flame. That gradually becomes smaller until it dissolves into the clear light of emptiness.

*(If you are visualizing the body mandala, insert the following passage above:)* That dissolves into the thirty-two yoginis. They dissolve into the four yoginis. They dissolve into the body mandala's central deity. The central deity, too, then turns into light and, gradually shrinking from the top down and the bottom up, dissolves into her dharma sources. These dissolve into the moon cushion. *(After this, continue with the words that appear above.)*

Before starting the inconceivable yoga practice, you should again clearly visualize the whole meditation object of the generation stage practice. This includes the outer mandala with its three fences and red double dharma source inside which you, as the main Vajrayogini figure, are standing. If you practiced the body mandala earlier, you should also visualize that complete object again inside your heart after you finish the second incidental completion stage practice. In particular, visualize yourself as the Vajrayogini that is the central deity in the body mandala. She has two intersecting dharma sources in her heart, inside of which are a *Bam* syllable and mantra chain sitting on top of a moon cushion.

The recitation for the inconceivable yoga meditation varies slightly depending on whether or not you have visualized the body mandala. The following description assumes that you have. **Rang-gi nying-gey Bam-yik ngak treng dang che pa le wöser trö** means *light rays emanate from the Bam syllable and the thirty-two syllable mantra chain within my heart*—that is, inside the heart of the body mandala's central deity.

**Kam sum tamche kyab** means these light rays *reach all over the three realms*. The three realms are the desire realm, the form realm, and the formless realm. The desire realm includes the three lower states of hell beings, hungry ghosts, and animals. It also includes the human world, the world of the demigods, and one part of the gods' world. Several classes of gods are also part of the desire realm. The form realm is a world where samsaric gods live in heavenly paradises. These heavens are above the earth and are divided into seventeen different levels. Above these are the four levels of the formless realm where various samsaric gods also live. These are the three realms of samsara that are completely pervaded by your light rays. When the light rays reach all these regions and the beings living there, they purify everything and turn it into light. The formless realm is turned into blue light; the form realm is turned into red light; and the desire realm is turned into white light. When you dissolve the desire realm into white light, you have to include the outer Vajrayogini's main mandala, which consists of the three outer fences and the two intersecting dharma sources. Because of this, all that exists beyond Vajrayogini's outer body are these blue, red, and white lights.

**Suk me kam wöser ngön pö nampey lü-kyi tö-kyi cha la tim** means *the blue light rays of the formless realm dissolve into the upper part of my body*. This light dissolves into the upper third of your outer body, from the top of your head down to the area just below your throat. **Suk kam wöser marpö nampey bar-gyi cha la tim** means *the red light rays of the form realm dissolve into the middle part of your outer body*. These light rays dissolve into the area from your upper chest to your navel. **Dö kam wöser karpö nampey me-kyi cha la tim** means *white light rays of the desire realm dissolve into the lower part of your outer body*. At this point you also have to dissolve the outer Vajrayogini's mandala of three fences and double dharma source

into your body along with the desire realm. These all dissolve into the remaining part of your body that lies below the navel. Now nothing remains outside the main Vajrayogini's body.

**Rang yang tö me ne rim shin wö du shu ne chönjung la tim** means *I myself turn into light and gradually begin to shrink from the top down and the bottom up*. Then Vajrayogini's outer body dissolves into the double dharma source in her heart. The entire body mandala is still appearing inside that double dharma source. **De dawa la tim** means *that double dharma source dissolves into the moon cushion inside*. **De neljorma so nyi la tim** means *that moon cushion dissolves into the body mandala's outer ring of thirty-two yoginis*. **De neljorma shi la tim** means *those thirty-two deities dissolve into the four yoginis known as the "essence dakinis" that surround the body mandala's central deity*. **De lükyil-gyi tso mo la tim** means *those four essence dakinis dissolve into the Vajrayogini who is the body mandala's central deity*. Now the only figure that remains is this Vajrayogini. **Tso mo yang tö me ne rim shin wö du shu ne chönjung la tim** means *then the central deity, too, turns into light and, after gradually shrinking from the top down and the bottom up, dissolves into the double dharma source in her heart*. **De dawa la tim** means *that double dharma source dissolves into the moon cushion inside*.

**De ngak treng la tim** means *that moon cushion dissolves into the mantra chain*. **De Bam-yik la tim** means *that mantra chain dissolves into the Bam syllable*. **De Bam-gyi go wo la tim** means *the main part of that Bam syllable dissolves into its head*. **De da-tse la tim** means *that head of the Bam syllable dissolves into the crescent above it*. **De tik-le la tim** means *that crescent dissolves into the tik-le drop above it*. **De nada la tim** means *that tik-le dissolves into the nada flame above it*. **De yang je tra je trar wösel tongpa nyi du tim par gyur** means *that nada flame gradually becomes smaller until it dissolves into the clear light of emptiness*. Visualize that the nada flame's three bends dissolve one after the other starting from the bottom. That is, first the lower bend dissolves into the middle one, then the middle bend dissolves into the upper one, and finally the upper bend gradually dissolves into the last part of the upper tip and then completely disappears into emptiness. At this point you have to meditate that only emptiness is appearing to your mind and that your mind is perceiving it. This emptiness is the true nature of all the three realms, of you, and of



your body mandala. It means that they are all empty of any self-existent essence. This wisdom is also combined with the experience of great ecstasy. This common inconceivable yoga is the same as the completion stage form of the sleeping yoga. It is also similar to the practice of taking death as the path to Vajrayogini's wisdom body.

In taking death as the path to a Buddha's wisdom body there are four qualities, the last one is having divine pride with regard to the wisdom body. Inconceivable practice, sleeping practice, and taking the three bodies as the path are very similar, but in sleeping yoga and common inconceivable practice you don't apply the fourth quality because that thought, divine pride, has as its object a relative truth object, and therefore, in those two cases, you are cultivating a coarser mind of relative truth.

If you aren't visualizing the body mandala, leave out the words that relate to this practice. Those words are **De neljorma so nyi la tim/ De neljorma shi la tim/ De lükyil-gyi tso mo la tim/ Tso mo yang tö me ne rim shin wö du shu ne chönjung la tim**. Visualize that the moon cushion, instead of dissolving into the thirty-two dakinis of the body mandala, dissolves into the thirty-two syllables of the mantra chain. For the recitation, continue directly from **De dawa la tim** to **De ngak treng la tim**, and so on, down to **De yang je tra je trar wösel tongpanyi du tim par gyur**.



། ལྷོད་ལམ་གྱི་རྣམ་འབྲུབ།



**ELEVENTH:  
YOGA OF REGULAR ACTIVITIES**



## ELEVENTH:

### YOGA OF REGULAR ACTIVITIES

✿\* THE GENERAL WAY TO PRACTICE DURING YOUR regular activities is explained in this yoga. This is also described in a teaching called the “yoga of maintaining the three attitudes” (*kyer so sum-gyi neljor*); these are the attitudes you should keep with regard to your body, speech, and mind during daily activities. But before you can do this practice, you must first reappear in Vajrayogini’s form.

**Tongpey ngang le rang nyi kechik-gi Jetsun Dorje  
Neljormar gyur pey ne nam su dawey kyilkor-gyi teng du/  
Te war Om Bam marmo Dorje Pakmo/ Nying-gar Ham Yam  
ngön mo Shin-je ma/ Kar Hrim Mom karmo Mong-je ma/  
Trelwar Hrim Hrim sermo Kyong-je ma/ Chi tsuk tu Hung  
Hung jang ku Trak-je ma/ Yenlak tamche la Pet Pet dü-ka  
Tsen dikey ngo wo nam su gyur/**

From that state of emptiness, I appear instantly as the supremely holy Vajrayogini with pairs of syllables on top of moon disks at various places on my body. Red *Om* and *Bam* syllables at my navel are Vajravarahi’s essence; blue *Ham* and *Yam* syllables at my heart are Yamini’s essence; white *Hrim* and *Mom* syllables at my mouth are Mohani’s essence; two yellow *Hrim* syllables at my forehead are Sanchalani’s essence; two green *Hung* syllables at the crown of my head are

Santrasani's essence; and pairs of smoke-colored *Pet* syllables at all my limbs are Chandika's essence.

For the inconceivable yoga meditation, you entered a state in which you have no form whatsoever; you consist only of wisdom that is perceiving emptiness. **Tongpey ngang le** means that you have to arise *from that state of emptiness* and reappear in Vajrayogini's form. **Rang nyi kechik-gi Jetsun Dorje Neljormar gyur pey** means *instantly I appear in the form of the supremely holy Vajrayogini*. **Ne nam su dawey kyilkor-gyi teng du** means that you should visualize pairs of syllables *on top of moon cushions at various places* on your body. After waking up in Vajrayogini's form, you have to put on the armor that will help maintain the inner knowledge of a steady and clear meditation object and keep bad external influences from entering your mind. This is the same kind of armor that you put on during the Eighth Yoga, directly following the practice of Mixing the Three Messengers.

As before, visualize these moon cushions lying flat in the space between your skin and flesh. In the center of each moon is a pair of syllables that radiate light over your entire body. **Te war Om Bam marmo** means *red Om and Bam syllables are on the moon cushion in my navel*. **Dorje Pakmo** means the essence of these syllables is *Vajravarahi*. **Nying-gar Ham Yam ngön mo** means *blue Ham and Yam syllables are on the moon cushions at my heart*. **Shin-je ma** means the essence of these syllables is the goddess *Yamini*. **Kar Hrim Mom karmo** means *white Hrim and Mom syllables are on the moon cushion at my mouth*. **Mong-je ma** means the essence of these syllables is the goddess *Mohani*. **Trelwar Hrim Hrim sermo** means *two yellow Hrim syllables are on the moon cushion at my forehead*. **Kyong-je ma** means the essence of these syllables is the goddess *Sanchalani*. **Chi tsuk tu Hung Hung jang ku** means *two green Hung syllables are on the moon cushion at the crown of my head*. **Trak-je ma** means the essence of these syllables is the goddess *Santrasani*. **Yenlak tamche la Pet Pet dü-ka** means *pairs of smoke-colored Pet syllables are on moon cushions at the eight major joints of all my limbs*. **Tsen dikey ngo wo nam su gyur** means *the essence of these syllables is the goddess Chandika*.

## PROTECTION MANTRAS

Now you have to recite the four protection mantras. These mantras are referred to by several expressions; one is the “Mantras of the Deity With Four Faces” (*shel shibey ngak*). This name comes from the Chakrasamvara practice in which the male deity recites the mantras with each of his four faces. They are also called the “Terror-inspiring Mantras” (*tsam ngam-kyi ngak*) because their sound strikes terror into the hearts of all demons and harmful spirits. Here you appear in Vajrayogini’s form and recite the mantras to encourage the Dharma protectors to eliminate all obstacles and harmful influences.

**Om sumbha ni sumbha hung hung pet/ Om grihna grihna hung hung pet/ Om grihnapaya grihnapaya hung hung pet/ Om anaya ho bhagavan vajra hung hung pet/ (2x)**

While reciting these mantras, reflect that their essence is inseparable bliss-voidness wisdom and their sound is as powerful as a thousand simultaneous thunderclaps. The mantras literally mean, “Om. Overpower them! Completely overpower them! Hung hung pet.” “Om. Seize them! Seize them! Hung hung pet.” “Om. Cause them to be seized! Cause them to be seized! Hung hung pet,” and “Om. Bring them back, O Adamantine Blessed One! Hung hung pet.” Visualize that the mantras come out of your mouth in the form of a blazing fire that gives off sparks accompanied by numerous red light rays. As the mantras and light rays go out to each of the ten directions, they form a great sphere of red light all around you that protects you from harmful spirits and any obstacles to your practice.

The four mantras are recited twice. The first time you recite them you make a finger-snapping gesture with the thumb and index finger of your left hand in each of the four cardinal directions, starting in the east and proceeding counterclockwise. When you recite **Om sumbha ni sumbha hung hung pet**, snap your fingers twice—once directly in front of you and then a second time slightly above that. These represent the eastern and upper regions, respectively. When you recite **Om grihna grihna hung hung pet**, snap your fingers once on your left side, which represents the northern region. When you recite **Om grihnapaya grihnapaya hung**

**hung pet**, snap your fingers twice—once behind you and then slightly below that. These represent the western and lower regions. When you recite **Om anaya ho bhagavan vajra hung hung pet**, snap your fingers once on your right side, which represents the southern region. Then recite the four mantras again into the four intermediate directions. This time, start in the southeast and proceed clockwise. Snap your fingers once as you recite each mantra. At the end, you can also visualize the adamantine ground, walls, roof, ceiling, outer ring of fire, and so on that appear in Vajrayogini's mandala, just as you did during the practice of taking rebirth as the path to Vajrayogini's emanation body.

### *MAINTAINING THE THREE ATTITUDES*

When doing everyday activities in between meditation periods, you should practice maintaining the three attitudes (*kyer so sum-gyi neljor*). These relate to your regular activities of body, speech, and mind. The purpose of this practice is to prevent you from letting your everyday activities become ordinary and harming the beneficial effect of the activities you did during the meditation period. Otherwise, your meditation practice will be like the castles children build in the sand while playing on the beach, and the activities you do after your meditation period will be like a wave that comes along and washes away any sign of whatever they made. The practice you do during a meditation period should benefit what you do between meditation periods. Likewise, the activities you do between meditation periods should support the practice you do during a meditation period. This will prevent your spiritual practice from deteriorating and ensure that you quickly reach a higher level.

The first of the three attitudes is called "maintaining the attitude that all visible forms are the deity's body" (*nangwa kü kyer so*). Reflect that your mind is inseparable bliss-voidness wisdom and, with your divine pride, identify yourself with the deity Vajrayogini. Then reflect that every external form you perceive is Vajrayogini's body appearing in many different sizes. Her body appears everywhere, like when you open a sesame pod and see the inside completely filled with sesame seeds. In doing this, it is enough to reflect that the



*nature* of these visible objects is Vajrayogini's body; you don't have to visualize them as appearing in the *form* of her body.

The second attitude is called "maintaining the attitude that all sounds are void of any self-existent nature and their essence is the deity's speech" (*drak tong sung-gi kyer so*). Reflect that all the Vajrayoginis you perceive everywhere are continually reciting the Om Suma mantra, and that every sound you hear is the sound of this mantra.

The third attitude is called "maintaining the attitude that all your thoughts are the deity's mind of inseparable bliss-voidness wisdom" (*dren tok tuk-kyi kyer so*). Generate the awareness that the deity you are meditating on, you the practitioner, and all the inner and outer entities you perceive are merely ascribed by your own mind; none of them has a self-existent essence. In combination with this view of emptiness, you should also cultivate the great compassion that wishes to free all sentient beings from their suffering.

### ***BLESSING THE OUTER OFFERINGS***

After arranging outer offerings on the altar, you have to bless them before you can offer them. The blessing ritual has three parts: clearing away hindering spirits (*sangwa*), dissolving the offering objects into emptiness (*jangwa*), and generating the offerings (*kyepa*). To chase away the demons you have to emanate the dakini Kandarohei from the Bam syllable in your heart. After this dakini chases them away, you have to dissolve her back into your heart. The second part of the blessing—dissolving the offerings into emptiness—is done to purify them and transform them from their ordinary condition. The third part is to generate the pure offerings in front of you. These pure offerings have three qualities: their essence is inseparable bliss-voidness wisdom, their outer form is that of each individual offering, and their function is to produce pure bliss in the minds of the beings to whom they are offered. The words here are the same as those recited earlier in the ritual when you blessed the outer offerings before presenting them to the merit field of the root and lineage lamas (see pages 62–65).

**Om kandarohi hung hung pet/ Om svabhava shuddha sarva  
dharma svabhava shuddho ham/ Tongpa nyi du gyur/ Tong  
pey ngang le Kam le tö pey nö nam-kyi nang du Hung le chö  
dze nam rang shin tong nyi/ Nam pa chö dze so sö nampa  
chen/ Je le wangpo druk-gi chö yul du sak pa mepey dewa  
kye par chen terwar gyur/ Om argham Ah Hung/ Om  
padyam Ah Hung/ Om vajra püpe Ah Hung/ Om vajra  
dhupe Ah Hung/ Om vajra dipe Ah Hung/ Om vajra gandhe  
Ah Hung/ Om vajra naividye Ah Hung/ Om vajra shapta Ah  
Hung/**

*Om kandarohi hung hung pet. Om svabhava shuddha sarva dharma  
svabhava shuddho ham. Everything dissolves into emptiness.  
From this state of emptiness appear Kam syllables that turn  
into skullcups. Inside each skullcup appears a Hung syllable;  
these turn into the offerings whose nature is emptiness, whose  
form is that of each offering, and whose function is to produce  
extraordinary, stainless bliss when experienced by the six  
sense powers. Om argham Ah Hung. Om padyam Ah Hung. Om  
vajra püpe Ah Hung. Om vajra dhupe Ah Hung. Om vajra dipe Ah  
Hung. Om vajra gandhe Ah Hung. Om vajra naividye Ah Hung.  
Om vajra shapta Ah Hung.*

## **BLESSING THE TORMA OFFERING**

The ritual for blessing the torma is the same as that for blessing the inner offering (see pages 49–61). The only difference is in the objects that are being blessed. This time you are blessing the torma offering that you will offer to Vajrayogini and all the other guests. When you bless the torma, it turns into a nectar that is liquid in nature. But after the blessing is completed and you recite the final three syllables *Om Ah Hung*, you should visualize that it once again assumes the outer form of a torma offering.

Om kandarohi hung hung pet/ Om svabhava shuddha sarva  
 dharma svabhava shuddho ham/ Tongpa nyi du gyur/ Tong  
 pey ngang le Yam le lung/ Ram le me/ Ah le mingö gye bu  
 sum-gyi teng du Ah le tö pa yang shing gya che wey nang du  
 Om Kam Am Tram Hung nam le dütsi nga/ Lam Mam Pam  
 Tam Bam nam le sha nga yi-ge de dak-gi tsenpa/ Lung yö me  
 barwey tö pey nang-gi dze nam shu war gyur/ De dak-gi  
 teng du Hung le kye pey katvanka karmo go tur du te ne shu  
 wa tö par hlung ne dze de dak ngul chü dokchen du gyur/  
 Dey teng du yang sel-gyi trengwa sum tsek su ne pa Om Ah  
 Hung du gyur pey wöser gyi chok chü de shin shekpa dang/  
 Pawo dang neljorma tamche-kyi tu ka ne yeshe-kyi dütsi  
 kuk ne nen pey mangpor bar shing pelwar gyur/  
 Om Ah Hung/ (3x)

*Om kandarohi hung hung pet. Om svabhava shuddha sarva dharma svabhava shuddho ham.* Everything dissolves into emptiness. Out of emptiness appears a *Yam* syllable that turns into the wind mandala, followed by a *Ram* syllable that turns into the fire mandala. From *Ah* syllables appear three human heads arranged as hearthstones; on those rests an immense human skullcup. In this skullcup appear the syllables *Om*, *Kam*, *Am*, *Tram*, and *Hung*, which turn into the five nectars. The syllables *Lam*, *Mam*, *Pam*, *Tam*, and *Bam* appear and turn into the five fleshes—all marked by their respective syllables. The wind begins to blow and the fire blazes, causing the substances inside the skullcup to melt. Above this a *Hung* syllable appears, which turns into an upside-down white katvanka staff. This katvanka melts and falls into the skullcup, causing those substances to turn the color of mercury. In the space just above that are three rows of all the Sanskrit vowels and consonants arranged one above the other. They shrink into the three letters *Om*, *Ah*, and *Hung*, which emit light rays that draw back wisdom nectar from the hearts of all the Buddhas, dakas, and dakinis of the ten directions. When this wisdom nectar combines with the nectar in the skullcup it increases and becomes inexhaustible. *Om Ah Hung* (3x).

## INVITING THE BEINGS TO WHOM THE TORMA WILL BE OFFERED

**Pem/ Rang-gi tuk-key Bam-yik le wöser tröpey/ Wokmin ne jetsun Dorje Neljorma la lama yidam sang-gye jangsem pawo kandro chö dang jikten kyong wey tsok-kyi korwa dun-gyi namkar chen drang/ Drön nam-kyi jak la Hung le kye pey dorje tse sumpa ne dru tsam kö pey wöser-gyi bu gü tormey chü drang te sölwar gyur/**

*Pem!* Light rays emanate from the *Bam* syllable in my heart, inviting the supremely holy Vajrayogini surrounded by the lamas, tutelary deities, Buddhas, Bodhisattvas, dakas, dakinis, Dharma protectors, and guardians of the world to come from their Akanishta Paradise and appear in the space before me. *Hung* syllables on each of the guests' tongues turn into three-tipped vajras the size of a barley grain. The vajras emit hollow shafts of light through which the torma's essence is drawn up and enjoyed.

**Pem** is the mantra of invitation. As you say it, you should also make the blazing mudra. Explanations for this mantra and mudra were given earlier in the practice of Mixing the Three Messengers (see pages 187–191). **Rang-gi tuk-key Bam-yik le wöser tröpey** means *light rays emanate from the Bam syllable in my heart*. In this case, the light rays travel to Vajrayogini's paradise to invite her together with all the other guests. **Wokmin ne** means you are inviting them *from Akanishta Paradise*, another name for Vajrayogini's divine Kechara realm. **Jetsun Dorje Neljorma la lama yidam sang-gye jangsem pawo kandro chö dang jikten kyong wey tsok-kyi korwa** names all the guests that are being invited: *the supremely holy Vajrayogini surrounded by the lamas, tutelary deities, Buddhas, Bodhisattvas, heroes, dakinis, Dharma protectors, and guardians of the world*. The supremely holy Vajrayogini means the tutelary deity who is inseparable in nature from your root lama. Dharma protectors (*chö kyong*) here means those deities who are Mahayana Aryas and have achieved the Path of Seeing. Guardians of the world (*jikten kyongwa*) means those protector deities who haven't yet achieved the Arya's Path of Seeing.

**Dun-gyi namkar chen drang** means *I invite them to appear in the space before me.*

Now we have to explain how these guests will enjoy the torma. **Drön nam-kyi jak la** means *on the tips of the tongues of all these guests.* **Hung le kye pey dorje tse sumpa ne dru tsam kö pey** means you should visualize that *Hung* syllables appear on the tips of their tongues. These syllables *turn into three-tipped vajras the size of a barley grain.* The tips of these vajras have a small hole. **Wöser-gyi bu gü tormey chü drang te sölwar gyur** means that from these holes the vajras emit *hollow shafts of light through which the essence of the torma is drawn in and enjoyed.*

**Om vajra arali ho Dza Hung Bam Ho vajra dakini samayas tvam drishya ho/ (3x)**

The first mantra is recited three times. Its meaning is as follows: **Om** is the syllable that is recited at the beginning of mantras. **Vajra arali ho** means *adamantine enjoyment.* The four syllables **Dza Hung Bam Ho** refer to how the torma's essence is enjoyed. **Dza** means the torma's essence reaches the guests' tongues. **Hung** means it travels down through their throats. **Bam** means the nectar's taste mixes together with the guests' inseparable bliss-voidness wisdom. **Ho** means the guests are pleased and satisfied by this experience. **Vajra dakini** is an expression of calling out to the holy deities, "*O Vajra Dakini.*" **Samayas tvam** describes Vajrayogini as having the unique quality of acting on behalf of sentient beings without arising from the state of meditation upon a Buddha's sameness wisdom. **Drishya ho** means you are asking her, "*Please watch over me.*"

When you recite the mantra three times, reflect that you are offering the torma to all the holy beings having a Buddha's three bodies—a wisdom body, enjoyment body, and emanation body.

The next mantra is recited twice as you present the torma offering to worldly guests.

**Om ka ka/ Kahi kahi/ Sarva yaksha rakshasa/ Bhuta/ Preta/ Pishacha/ Unmada/ Apasmara/ Vajra daka dakinya adaya imam balim grihnantu/ Samaya rakshantu/ Mama sarva siddhim me prayatsantu/ Yathepam/ Yatheshtam/**

**Bhundzata/ Pibata/ Jighrata/ Mati kramata/ Mama sarva kartaya/ Set sukham bishudaye/ Sahayika bhavantu/ Hung hung pet pet so ha/ (2x)**

Again, **Om** is the holy syllable that comes at the beginning of mantras. **Ka ka** means *eat, eat*. **Kahi kahi** means *Please eat, please eat*. **Sarva yaksha** means *all yakshas*, a class of demigods. **Rakshasa** is the name of a class of demons. **Bhuta** means *powerful spirits*. **Preta** means *hungry ghosts*. **Pishacha** is the name of a class of fiendish spirits. **Unmada** are demigods that cause madness. **Apasmara** are spirits that cause distraction and other mental disorders. **Vajra daka dakinya adaya** means *all the adamantite dakas, dakinis, and other deities*. **Imam balim grihnantu** means *take this torma*. **Samaya rakshantu** means *keep your pledges*. What pledges do they have? They have to obey the duties that Chakrasamvara and Vajrayogini gave them. **Mama sarva siddhim me prayatsantu** means *give me all the spiritual attainments*. **Yathepam** means *in whatever way is proper*. **Yatheshtam** means *enjoy these offerings as you wish*. **Bhundzata** means *eat* the solid offerings. **Pibata** means *drink* the liquid offerings. **Jighrata** means *smell* the offerings. Some of the guests are of a higher level of spiritual knowledge; some are of a lower level. **Mati kramata** means *enjoy this offering according to your mind's level*. **Mama sarva kartaya** means *help me with all my activities*. **Set sukham bishudaye** means *help me to achieve the highest pure happiness*. **Sahayika bhavantu** means *help me* to achieve my goals. **Hung hung pet pet** are syllables that seal the mantra with a Buddha's five wisdoms and inseparable bliss-voidness wisdom. **So ha** calls for the mantra's blessing to be firmly implanted in your mind.

You should make the turning-lotus mudra each time you recite this mantra. Then emanate offering goddesses to present the torma to the worldly Dharma protectors. The first time you recite the mantra, visualize that these goddesses circle around counter-clockwise to offer the torma to the guardians of the cardinal directions. The second time visualize that they circle clockwise to offer the torma to the guardians of the intermediate directions.

## PRESENTING OUTER OFFERINGS AND THE INNER OFFERING

When you recite these mantras, emanate offering goddesses from your heart and do the visualizations for each of the eight outer offerings and the inner offering. Reflect that as these offerings are experienced by each of the recipients' six sense faculties, their inseparable bliss-voidness wisdom is increased.

**Om vajra yogini saporivara argham/ Padyam/ Vajra püpe/  
Vajra dhupe/ Vajra dipe/ Vajra gandhe/ Vajra naividye/  
Vajra shapta Ah Hung/ Om vajra yogini saporivara Om Ah  
Hung/**

**Om vajra yogini** appears at the beginning of the mantras for both the outer and the inner offerings. It refers to the central deity Vajrayogini. **Saporivara** means *together with the assemblage that surrounds her*. After you have presented the offerings, you have to dissolve the offering goddesses back into your heart.

## PRAISING VAJRAYOGINI AND THE DAKINIS

After presenting the outer and inner offerings, recite the following two verses of praise to Vajrayogini.

**Pelden dorje kandroma/  
Kandroma-yi korlö gyur/  
Yeshe ngan-den ku sum nye/  
Drowa kyob la chak tsel lo/**

I prostrate to the glorious  
Vajra Dakini, queen of dakinis,  
The Savior of beings who has  
The five wisdoms and the three bodies.

**Pelden** means *glorious*. Vajrayogini is glorious not only because of the splendor revealed in all the great ornaments that adorn her body, but also because of the quality of her inner knowledge. **Dorje Kandroma** means *Vajra Dakini*. *Vajra* here refers to Vajrayogini's inseparable bliss-voidness wisdom. *Dakini* literally means sky-goer; here it refers to her ultimate wisdom that travels deeply into the sky of emptiness. **Kandroma-yi korlö gyur** means that this wisdom appears in the outer form of the deity who is the *queen of dakinis*. **Yeshe ngan-den** means Vajrayogini *has the five Buddha wisdoms*: mirror wisdom, sameness wisdom, discriminating wisdom, performance wisdom, and dharma-sphere wisdom. **Ku sum nye** means she has *achieved the three bodies* of a Buddha: the wisdom body, enjoyment body, and emanation body. **Drowa kyob la chak tsel lo** means *I prostrate to the savior of beings*.

**Ji nye dorje kandroma/  
Kun tu tokpey ching chö ching/  
Jikten ja wey rim juk ma/  
De nye nam la chak tsel lo/**

I prostrate to all the many vajra dakinis  
Who cut the bonds of conceptual thought  
Even while doing various forms  
Of worldly activity.

**Ji nye dorje kandroma** means *all the many vajra dakinis* that appear in the world. They are all different emanations of Vajrayogini. **Kun tu tokpey ching chö ching** means their main function is to *cut the bonds of conceptual thought*. Conceptual thought here means bad thoughts, such as the mental afflictions, and especially ordinary belief and ordinary perceptions. These thoughts are the main bonds that keep us from seeing ourselves as Vajrayogini's emanation body. The instrument that can cut them is inseparable bliss-voidness wisdom. Vajrayogini's main activity is to help beings cut these bonds. She does this by sending out many emanations of herself into the world. **Jikten ja wey rim juk ma** means these emanations sometimes help beings *even while* they appear to be *doing various forms* of worldly



activity. **De nye nam la chak tsel lo** means *I prostrate to all of them*—that is, all of these emanations of Vajrayogini.

## **PRAYER TO SEE THE GLORIOUS FACE OF THE QUEEN OF KECHARA**

“Prayer to See the Glorious Face of the Queen of Kechara” is the name of a *mönlam* prayer composed by Tsarchen Losel Gyatso, one of our Vajrayogini lineage lamas. Vajrayogini once appeared directly in front of him when he was practicing in a region known as Penbo. Extemporaneously, he recited these eight verses to her. Because of the extraordinary circumstances in which the prayer came to be, it is extremely holy and has great blessings.

There is also a special chanting style for this prayer called *Takpü dak nang*, which means the chant from Takpu Rinpoche’s vision. The melody and rhythm come from hearing dakinis as they were singing holy dharma songs. Many great lamas experience visions in which they hear dakinis singing. Later they teach us what they heard and it becomes a special chanting style.

**Ta ye gyel wey detong dö gar ni/  
Si shi mik trul chir yang charwa le/  
Deng dir kachö wangmo yi wong ma/  
Nying ne dren no kyu-bey tse ge kyong/**

Of all the worldly and transcendent forms of illusion  
In which the pageant of limitless Conquerors’ blissful wisdom  
can appear,  
Now it has arisen here as the sublime Queen of Kechara.  
I keep you in my heart; please hold me  
in your blissful embrace.

If someone asks you, “Who is your main deity?” You should answer, “Vajrayogini.”

“Well, who is that Vajrayogini?”

“She is a manifestation of inseparable bliss-voidness wisdom.”

“Whose inseparable bliss-voidness wisdom is she a manifestation of?”

“She is a manifestation of the inseparable bliss-voidness wisdom of all the countless Buddhas.”

**Ta ye gyel wey detong** means Vajrayogini is a manifestation of *the bliss-voidness wisdom of limitless Conquerors*. That wisdom is the main tool that produces her.

The general meaning of **dō gar** is theatrical show. Sometimes actors appear as a king, sometimes as a queen, sometimes as a minister, a criminal, or a judge. Generally, only ordinary persons are portrayed in a regular play, and only ordinary persons go to see such a performance. Vajrayogini, however, is a divine actress whose essence is the inseparable bliss-voidness wisdom of all the Buddhas. She can appear to everyone, samsaric beings as well as those who have transcended samsara. **Ni** is a grammar particle that emphasizes the word that precedes it.

Ordinary magic shows are *mik trul* or illusions. A magician can create appearances of elephants and other objects. **Si shi mik trul** means a Buddha’s inseparable bliss-voidness wisdom can appear in many *worldly and transcendent illusory forms*. **Chir yang charwa le** means *of all the countless illusory forms in which that wisdom can appear*; **Deng dir kachō wangmo yi wong ma** means *now it has appeared here before Tsarchen Losel Gyatso as the sublime Queen of Kechara Paradise*. Vajrayogini has appeared in a supremely beautiful form with all her ornaments and instruments.

**Nying ne dren no** means *I remember you and keep you in my heart all the time*. **Kyu-bey tse ge kyong** means *because I am a devoted practitioner, please hold me in your blissful embrace—that is, sustain me with the great bliss that comes from being embraced by you*.

**Wokmin shing na hlenkye gyel yum ma/**

**Nyer shi yul na shing kye dakima/**

**Nor dzin kyapey karma mudra ma/**

**Neljor dak-gi kyab chok jetsun ma/**

In Akanishta Paradise you are the Conqueror's  
 innate consort;  
 In the twenty-four holy places you appear  
 as field-born dakinis;  
 Throughout the world you appear in the form  
 of action mudras;  
 You are the holy goddess who is this practitioner's  
 supreme refuge.

**Wokmin shing na** means when you are staying in *Akanishta Paradise*—another name for Vajrayogini's divine Buddha field of *Dakpa Kachö*—you appear as the main deity who is an innate dakini. There are several levels of dakinis: innate, field-born, and mantra-born. Innate or *hlenkye* means arising together. In this case it means great ecstasy and ultimate wisdom arise together and occur in the same ultimate mind. When that mind appears in a female deity's form, it is called the "innate dakini." **Hlenkye gyel yum ma**, or *Conqueror's innate consort*, refers to this innate dakini. Conqueror here refers specifically to Buddha Chakrasamvara; Vajrayogini is Chakrasamvara's consort.

**Nyer shi yul na** means when you are staying in *the twenty-four holy places*, you appear as field-born dakinis. These twenty-four places are found here in the desire realm and are also Vajrayogini's holy paradise. **Shing kye dakima**, or *field-born dakinis*, have the same essence as the innate dakini. But in these twenty-four holy places, Vajrayogini emanates herself in the form of the field-born dakinis who inhabit these paradises.

Vajrayogini doesn't only stay in these holy paradises; she also sends out emanations of herself throughout the world. **Nor dzin kyabey** means her emanations *cover the entire world*. *Nor dzin* is a poetic term for "world"; it literally means wealth-holder. **Karma mudra ma** means the *action mudras* who are emanations of Vajrayogini.

**Neljor dak-gi kyab chok jetsun ma** means the *practitioner* Tsarchen Losang Gyatso is telling Vajrayogini, "*You are the holy goddess, my savior and supreme refuge.*" The word "savior" can also be explained in terms of its deeper meaning. If your inner airs travel in the right and left channels or *roma* and *kyangma*, all your thoughts

will be samsaric in nature. To prevent this, you have to gain the ability to stop air from traveling in those nerves and instead collect it inside the central channel. Vajrayogini saves you by giving you this ability. An even more subtle explanation is that Vajrayogini protects you from generating the three most subtle dualistic minds of luminosity, red radiance, and black near-attainment. Vajrayogini is the supreme savior because she can give you that kind of protection.

**Kyö ni sem nyi tongpey rang tsel te/  
Dorjey drong na Eh ying Bam-gyi ngö/  
Gyümei ling na jik rung sinmo dang/  
Dzum kar yo wey langtso sarpa tön/**

You are the spontaneous energy of the mind's void nature;  
The real *Eh*-sphere and Bam syllable inside the vajra city—  
You can appear in magic places as a terrible demoness,  
Or as a shimmering young maiden with a delightful smile.

**Kyö ni sem nyi tongpey rang tsel** means Tsarchen Rinpoche continues praising Vajrayogini, "*You are the spontaneous energy of the mind's void nature.*" This spontaneous energy is a quality of inseparable bliss-voidness wisdom. Tsarchen Rinpoche is saying that Vajrayogini has appeared through the power of inseparable bliss-voidness wisdom.

**Dorjey drong na Eh ying Bam-gyi ngö** means Vajrayogini is *the real Eh-sphere and Bam syllable inside the vajra city*. Vajra city is a name for the heart chakra, because that is where the ultimate vajra of bliss-voidness wisdom is generated. Inside your heart you have two intersecting dharma sources whose essence is the two Eh syllables from which they are generated. "Eh-sphere" also indicates that the Eh syllables arise from emptiness. Inside the dharma sources is a Bam syllable. Vajrayogini's real nature is the combination of the Eh and Bam syllables that perceive the sphere of emptiness. This is the real meaning of vajra, which resides in this vajra city. Its essence is the voidness of both the Eh and the Bam syllables.

**Gyümei ling na jik rung sinmo dang** means Vajrayogini can appear *in certain special magic places as a terrible demoness*. Vajrayogini actually appeared to Tsarchen Rinpoche in this form at a

place called “Rong Jamchen.” However, at that time he failed to recognize her as an emanation of Vajrayogini and chased her away. Just before she disappeared, she told him she would meet him again later.

**Dzum kar yo wey langtso sarpa tön** means Vajrayogini can also appear as a shimmering young maiden with a delightful smile. During Tsarchen’s life, Vajrayogini appeared in several different forms to him.

**Dak-gi ji tar tsel yang pakma kyö/  
Denpar drupey nge pa ma nye ne/  
Tröpey du-pey sem-kyi shönu de/  
Jö drel nak-kyi kang bur ngel so ten/**

No matter how much I examine you, O Exalted One,  
I cannot discover any part of you that is self-existent;  
This youthful mind, exhausted by elaborations  
Rests within that forest cave beyond description.

**Dak-gi ji tar tsel yang** means *no matter how much I examine you*. **Pakma kyö** means Tsarchen Rinpoche is addressing Vajrayogini as *O Exalted One*; that is, she is an Arya dakini. **Denpar drupey nge pa ma nye ne** means *he cannot discover any part of her that is self-existent*. This means her nature is only inseparable bliss-voidness wisdom. **Tröpey du-pey sem-kyi shönu de** means *this youthful mind of mine is exhausted by elaborations*. Elaborations are the conceptualizing thoughts that mistakenly perceive objects as self-existent. **Jö drel nak-kyi kang bur ngel so ten** means *because of that his mind now rests within that forest cave which is beyond description*. The forest here is the eighty-four thousand kinds of conceptual thought. Some of them are virtuous, some are nonvirtuous, and some are neutral. They are like the trees and brush in a mountain forest. For us, the forest cave is the shell of red and white bodhichitta that encases our most subtle mind in the heart chakra. That cave is so holy that its nature is beyond description. The mind that can rest and escape from the forest of conceptual thought is the one that meditates on inseparable bliss-voidness wisdom.

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You are the spontaneous energy of the mind's void nature;  
The real *Eh*-sphere and Bam syllable inside the vajra city—  
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**Eh ma da ni daki ying ne sheng/  
 Heruka pel gyü-kyi gyelpo le/  
 Dorje Tsunmö nyewey nyingpo chok/  
 Lak pey drup che sung pey denpey kyong/**

Wondrous is the dakini who now arises from the  
 sphere of emptiness!  
 Preserve me by the truth of glorious Heruka,  
 the King of Tantras,  
 Which declares that the spiritual attainments  
 can be achieved  
 By reciting the Vajra Queen's supreme near-essence mantra.

**Eh ma** is an exclamation of wonderment. **Da ni daki ying ne sheng** means *now the dakini Vajrayogini arises from the sphere of emptiness*. The sphere from which she arises is called the "five enlightened realizations" (*ngön jang nga*). Among these, the most prominent one is represented in the practice of taking ordinary death as the path to a Buddha's wisdom body.

**Heruka pel gyü-kyi gyelpo le** means *in the Glorious Heruka, the King of Tantras*. Chakrasamvara declares in the *Root Tantra* that we can attain spiritual attainments merely by reciting Vajrayogini's near-essence mantra: *Om sarva buddha dakiniye vajra varnaniye hung hung pet so ha*. This mantra is referred to here in the words **Dorje Tsunmö nyewey nyingpo chok**, which mean *the Vajra Queen's supreme near-essence mantra*. *Om vajra vairotsaniye hung pet so ha* is the essence mantra. These two mantras combined together form the Om Suma mantra that we recite in this practice. **Lak pey drup che sung pey** means the *Root Tantra declares that the spiritual attainments can be achieved merely by reciting the near-essence mantra*. This statement is interpreted as meaning that the most virtuous type of disciple can reach Vajrayogini's paradise merely by practicing the generation stage and reciting Vajrayogini's mantra. **Denpey kyong** means *preserve me by the truth of this statement*.

There are several different levels of disciple who enter Vajrayogini's mandala, receive the initiation, and hear teachings on the practice. All of these disciples have the same main goal of achieving Vajrayogini's enlightenment. But there are many different



methods of achieving this goal and the instructions describe three main levels of disciple. The best disciple and the medium level disciple both can reach Vajrayogini's paradise within this lifetime. The lower level of disciple can achieve the goal by transforming the three ordinary experiences into a Buddha's three bodies. This type of disciple can wake up in Vajrayogini's impure illusory body (*ma dakpey gyulü*) during the bardo state. Even the lowest type of disciple who doesn't practice meditation extensively can achieve the state of ultimate union within sixteen lifetimes if he doesn't break any of the tantric vows and observes the offering ritual that is held each month on the tenth day of the waxing and waning moons (*tse-chü chöpa*).

Odivishey we tey nak trö du/  
 Drupey wangchuk Dorje Drilbupa/  
 Kyü dang tsumbey de wey je kyang te/  
 Ka jor chok-gi röl shin dak kyang kyong/

Please take care of me in the same way that you looked after  
 Vajra Ghantapada, lord of spiritual practice,  
 In a forest at the edge of Odivisha with your blissful kisses  
 and embrace,  
 And with the ecstatic play of the supreme state of union.

Acharya Ghantapada (*Drilbupa*) was a great master of the Chakrasamvara tantra and originated one of the three major lineages of that practice. He was instructed by his root guru, Darikapa, to meditate in a forest in Bengal. Later, he went to Odiyana, where he was blessed by a dakini and told to go to south India. **Odivishey we tey nak trö du** means Ghantapada eventually arrived *in a forest at the edge of a kingdom called Odivisha*. **Drupey wangchuk Dorje Drilbupa** refers to him as *Vajra Ghantapada, lord of spiritual practice*. He had reached a high level of the completion stage and was ready to practice with a tantric consort. He found her through the skillful means of angering the king of that region. After meditating for twelve years, he achieved the state of ultimate union. Later he appeared before the king and townspeople to tame them spiritually. First, he and his consort transformed themselves into Chakrasamvara and Vajrayogini. Then, after joining together in

sexual union, they flew up into the sky and went to Kechara Paradise. **Kyü dang tsumbey de wey je kyang te** means Tsarchen is referring to this practice when he says to Vajrayogini: “*You looked after Vajra Ghantapada with blissful kisses and embrace.*” **Ka jor chok-gi röl shin dak kyang kyong** means “*Please take care of me in the same way with the ecstatic play of the supreme state of union.*”

**Gang-gey ling ne jetsun Kusali/  
Ngön sum namkey ying su tri pa dang/  
Pelden Narotapa je sung tar/  
Dak kyang kachö ga-mey drong du tri/**

Please carry me away to the Blissful Dakini’s Kechara city,  
Just as you carried away the holy practitioner Kusali,  
Taking him bodily into the sky from an island in the Ganges.  
Please also look after me just as you did the glorious Naropa.

**Gang-gey ling ne** means *from an island in the Ganges River*. This is a reference to a miraculous story that involves the practitioner named Kusali. **Jetsun Kusali** describes him as the *holy practitioner Kusali*. Kusali is an epithet that means a person who hides his practice and maintains a humble appearance, avoiding any outward show of spiritual knowledge. In the Lamrim tradition this practitioner is also known as Getsul Tsembuwa, which means he was a novice monk who came from a family of tailors.

Kusali was a follower of the great tantric yogi Krishnacharya (*Nakpo Chöpa*), who was a great practitioner of Chakrasamvara. Krishnacharya, Luipa, and Ghantapada were the originators of the three main lineages of Chakrasamvara practice. Krishnacharya was a highly renowned teacher who was treated with great honor. Once when Kusali was traveling with his teacher, they came to the edge of the Ganges River. As they were preparing to cross, an old leper woman asked for help fording the river. No one but Kusali was willing to help the old woman. He wrapped her in a cloak and carried her on his back. When they reached the middle of the river, the old leper woman transformed into Vajrayogini and took him directly to Kechara Paradise. **Ngön sum namkey ying su tri pa dang**

means Vajrayogini *took him directly* in his very body into the sky and carried him to Kechara Paradise.

**Pelden Narotapa je sung tar** means Tsarchen also asks Vajrayogini to take care of him *just as she looked after the glorious Naropa*. Vajrayogini appeared to Naropa directly all the time, just like ordinary persons can see one another. He heard and received tantric instruction and practice from her directly. The form in which we visualize Vajrayogini is the one in which she most often appeared to Naropa. Vajrayogini looked after Naropa by blessing him, teaching him, and then finally leading him to Kechara Paradise. **Dak kyang kachö ga-mey drong du tri** means Tsarchen is asking her, "*Please also carry me away to the Blissful Dakini's Kechara city.*"

**Tsa gyü lama chok-gi tuk-je dang/  
Gyü chen sang te nyur lam sab kye dang/  
Neljor dak-gi hlak sam dakpey tü/  
Kachö ga-mey dzum shel nyur tong shok/**

Through the compassion of the supreme root  
and lineage lamas,  
The profundity of the swift path that is the great tantras'  
ultimate secret,  
And the power of my own pure aspirations,  
May I quickly behold the blissful Kechara Dakini's  
smiling face.

In order to make this prayer come true, we need the powerful support and blessings of the compassionate root and lineage lamas. **Tsa gyü lama chok-gi tuk-je dang** means *through the compassion of the supreme root and lineage lamas*.

**Gyü chen sang te** means the Vajrayogini teaching is the *most secret* and holy of all the great tantric teachings. None of the lower tantras can give you the ultimate result as quickly as the Chakrasamvara and Vajrayogini paths, nor are the lower tantras as profound. **Nyur lam sab kye dang** means the Vajrayogini practice is a very *swift path* that has the most *profound qualities*.

**Neljor dak-gi hlak sam dakpey tü** means through *the power of my own pure aspirations*. Your extraordinary aspiration should be that you want to achieve Lama Vajrayogini's state of ultimate union

within this life so that you can benefit all sentient beings. By this power, you hope to see Vajrayogini's smiling face as soon as possible. **Kachö ga-mey dzum shel nyur tong shok** means *may I quickly behold the blissful Kechara Dakini's smiling face*. Blissful Dakini (*Gama*) is another name for Vajrayogini. It means the goddess who enjoys the great ecstasy of inseparable bliss-voidness wisdom.

### ***PRAYER TO HAVE YOUR AIMS FULFILLED***

This next section is another request to Vajrayogini, asking her to bless you.

**Jetsun Dorje Neljormey/ Dak dang semchen tamche dakpa kachö du tri par dze du söl/ Jikten dang jikten le depey ngödrup ma lü pa tsel du söl/**

Supremely holy Vajrayogini, please take me and all sentient beings to Kechara Paradise. Please grant us all the worldly and transcendent spiritual attainments.

**Jetsun Dorje Neljormey** addresses *the supremely holy Vajrayogini* as the subject of an action. **Dak dang semchen tamche** means *me and all sentient beings*, and identifies the object of her action. **Dakpa kachö du tri par dze du söl** means *please take us to Kechara Paradise*; this is the action that you are requesting her to do. After she takes you there, you also want her to help you achieve all the spiritual attainments. **Jikten dang jikten le depey ngödrup ma lü pa tsel du söl** means *please grant us all the worldly and transcendent spiritual attainments*. One interpretation of worldly spiritual attainments is that it refers to all the knowledges of the path before you achieve a direct realization of voidness. This means it includes all the paths of the generation stage and much of the completion stage. The direct realization of voidness in the tantric path occurs on the fourth level of the completion stage and is called the "actual clear light" (*dön-gyi wösel*). This level follows the completion stage levels of body isolation (*lü wen*), speech isolation (*ngak wen*), and mind isolation (*sem wen*), as well as the "impure" illusory body (*ma dakpey gu lü*).

After achieving the actual clear light, you have reached the transcendent path. This final part of the tantric path includes the level of the pure illusory body (*dakpey gyulü*), the state of ultimate union that is still part of the path of training (*lobey sungjuk*), and the state of ultimate union that is beyond training (*mi lobey sungjuk*). The last level is Vajrayogini's supreme state of enlightenment.

## OFFERINGS TO THE DHARMA PROTECTORS

The next section is an offering to Dharma protectors. It is called the "Wokmin" offering because the word *Wokmin* appears at the beginning of the first verse. We have to bless the tormas by reciting the following mantra syllables three times:

**Om Ah Hung Ha Ho Hrih/ (3x)**

When you recite "Om," put the base of your left palm on top of your right fist. Visualize that you are chasing away the bad spirits that hover around the tormas. When you recite "Ah," put the base of your right palm on your left fist and meditate that you are dissolving the tormas into voidness. When you recite "Hung," raise both palms and touch your hands together at the base of the thumbs. Visualize that you have generated the tormas as nectar. Then recite the three syllables "Ha Ho Hrih" together and make the garuda gesture. At this time visualize the fourth stage of the blessing, which has three parts known as purifying (*jangwa*), transforming (*tokpa*), and magnifying (*barwa*). Purifying removes all the bad qualities of smell, taste, and so on from the nectar. Transforming means that you dissolve the Buddhas' wisdom into the nectar and turn it into real nectar. Magnifying means the nectar is made inexhaustible. Reciting these mantra syllables three times contains all the elements of the longer ritual for blessing the inner offering.

**Hung Wokmin dechen dak pey po drang ne/  
 Nam nang tuk le trulpey tu wo che/  
 Ten sung kun-gyi tsowo Dorje Gur/  
 Pelden Gönpö dir jön chö tor she/**

*Hung*. Vajrapañjara, glorious Lord,  
 Preeminent among all the protectors of the teaching,  
 Powerful emanation of Vairochana's mind—  
 Come here from Akanishta's palace of pure great bliss  
 and enjoy this tormā offering.

**Wokmin** is the name of two places. One is a samsaric gods' realm; the other is the Buddha field of Chakrasamvara and Vajrayogini. The second Akanishta is the one being referred to here. **Dechen dak pey po drang ne** means you are inviting this Dharma protector *from* Akanishta's *palace of pure great bliss*. It is a pure palace of great bliss because its nature is inseparable bliss-voidness wisdom. **Nam nang tuk le trulpey** means the Dharma protector you are inviting is *an emanation of the Eastern Buddha Vairochana's mind*. **Tu wo che** means he is very *powerful*. **Ten sung kun-gyi tsowo** means he is *preeminent among all the protectors of the Buddha's teaching*. **Dorje gur** is his name in Tibetan; in Sanskrit his name is *Vajrapañjara*. He is also called *Gönpo Gur*, which means Lord Pañjara. **Pelden gönpo** means *glorious Lord*. **Dir jön chö tor she** means *come here and enjoy this tormā offering*.

**Yong dü tsel dang shinjey po drang dang/  
 Dzam ling de wi ko ti ne chok ne/  
 Dö kam tso mo Namdru Remati/  
 Pelden Hlamo dir jön chö tor she/**

O Pelden Hlamo, resplendent Remati,  
 Principal goddess of the desire realm,  
 Come here from Samavaya forest, Yama's palace,  
 And Devikoti the supremely holy place in Jambudvipa,  
 To enjoy this tormā offering.

**Yong dü tsel** is Tibetan for *Samavaya forest* in India. Samavaya is the name of a kind of tree. **Shin-jey po drang** means *Yama's palace*, which is located underground in south India. **Dzam ling de wi ko ti** means the holy place *Devikoti*, which is located in the southern continent of *Jambudvipa*. Devikoti is a place where dakinis live. **Ne chok** describes this region as a *supremely holy place*. These are the

main places from which the Dharma protector in this verse is being invited.

**Dö kam tso mo** describes the deity of this verse as the *principal goddess of the desire realm*. **Namdru Remati**, which means *resplendent Remati*, is another name for the Dharma protector Pelden Hlamo. **Pelden Hlamo dir jön chö tor she** means *O Pelden Hlamo, come here and enjoy this tormo offering*.

**Nang si bhaga ying-kyi kyilkor ne/  
Kor de kun-gyi dakmo ying chuk yum/  
Ngak sung drakmo mamö kandrö tso/  
Yum chen Rel Chik dir jö chö tor she/**

O great goddess Ekajati, leader of dakinis and fiendish spirits,  
Wrathful protectress of the mantra teaching,  
Goddess Vajradhatveshvari who is mistress  
of samsara and nirvana,  
Come here from the sphere that is the womb center of all  
phenomena and enjoy this tormo offering.

**Nang si bhaga ying-kyi kyilkor ne** means *from the sphere that is the womb center of all phenomena*. **Kor de kun-gyi dakmo** means the *mistress of all samsara and nirvana*. This phrase is an allusion to the most subtle mind that is the source of all samsara and nirvana. **Ying chuk yum** means *Goddess Vajradhatveshvari*, which is the name of Guhyasamaja's consort; this reference identifies the Dharma protector in this verse as having the same essence as Vajradhatveshvari. The entire line should be understood as meaning that most subtle mind and wisdom of inseparable bliss-voidness is appearing as the Dharma protector invoked in this verse.

**Ngak sung drakmo** means *wrathful goddess who protects the mantra teaching*. **Mamö kandrö tso** means *leader of dakinis and fiendish spirits*. **Yum chen rel chik** means all these descriptive phrases refer to the Dharma protector the *great goddess Ekajati*.

**Silwa tsel dang ha ha gö pa dang/  
Sing-ga ling dang tisey gang ri dang/  
Dar lung ne dang ka-ü drak dzong ne/  
Shing Kyong wangpo dir jön chö tor she/**

O Lord Kshetrapala, come here from Shitavana forest,  
 Attahasa, Sinhaladvipa, and the snowy mountain Ti Se,  
 As well as from Darlung and the fortress Kau Drak-dzong,  
 To enjoy this torma offering.

**Silwa tsel**, or Shitavana, is the name of a forest that lies in a remote hilly area about fifty miles south of Bodhgaya. **Silwa** is the name of a bush that grows in this forest and refers to a fearsome and holy cemetery. **Ha ha gö pa** is *Attahasa* in Sanskrit; this is the name of another cemetery. The name derives from the laughing sound made by the spirits and demons who reside there. **Sing-ga ling**, or *Sinhaladvipa* in Sanskrit, is the ancient name of Sri Lanka. **Tisey gang ri** means *the snowy mountain Ti Se*; it is also known as Mt. Kailash. This is one of Chakrasamvara's twenty-four holy places. **Darlung** and **ka-ü drak-dzong** are the names of places in southwestern Tibet. **Shing Kyong** means the Dharma protector Kshetrapala. This is the name of a pair of Dharma protectors that appear in the form of skeletons. It also refers to an emanation of Mahakala.

**Dur trö gye dang hlo chok ri sul dang/  
 Dorje den dang pel-gyi samye dang/  
 Nalatse dang pelden sakya ne/  
 Legön po mo dir jön chö tor she/**

O male and female Karma Lords, come here from  
 the eight cemeteries,  
 From the mountain range in the south and from the Vajra Seat,  
 As well as from glorious Samye, Nalatse, and glorious Sakya,  
 To enjoy this torma offering.

**Dur trö gye** means the *eight cemeteries* that appear in Vajrayogini's mandala. **Hlo chok ri sul** means *the mountain range in the south*. This is a reference to the mountain called "Shri Parvata" (*Pel-gyi ri*), which has many holy places where holy sages have practiced. **Dorje den** means *Vajra Seat*; in this case it refers to Bodhgaya, where Buddha Shakyamuni attained enlightenment. **Pel-gyi samye** means *glorious Samye* monastery, the first major Tibetan Buddhist monastery, which



was built in the eighth century under the patronage of King Trisong Detsen. **Nalatse** is a holy place in western Tibet that lies on the route to **pelden sakyā**, or glorious Sakyā, the seat of the Sakyā school.

**Legön po mo** means the *male Karma Lord and his consort*. The Dharma protector Mahakala is a manifestation of all Buddhas' compassion. His main form is a six-armed deity, but he also appears in many other forms. The male Karma Lord refers to a form of Mahakala. His *consort* is a form of the deity Pelden Hlamo.

**Jang shar maru tse-yi dur trö dang/  
Gya gar bang so marpö drak ri dang/  
Darlung drakram la sok ne chok ne/  
Nö jin Chamdrel dir jön chö tor she/**

O Yaksha Chamdrel, come here from the cemetery  
of Marutse in the northeast,  
From the Red Cemetery in India's rocky mountain,  
As well as from Darlung, Drakram, and other holy places,  
To enjoy this tormā offering.

**Jang shar maru tse-yi dur trö** means *the cemetery of Marutse in the northeast*. Marutse lies in the same general area as the famous lake *Lhamö La tso*. This lake is very holy; lamas and others who pray there can experience visions of the future. There are several other holy lakes in this area as well. Marutse is in the area of a lake where Chamdrel resides. **Gya gar bang so marpö drak ri** is the name of another holy place in India where this Dharma protector lives. **Bang so mar po** means a *red cemetery*. **Drak ri** means this cemetery is located on a *rocky mountain*. **Darlung** and **Drakram** are holy places in Tibet that are associated with the Dharma protector Chamdrel. **Nö jin Chamdrel** means the Yaksha Chamdrel; this Dharma protector is also known as Chamsing and Bektse.

**Kye bar o-gyen kandrö yul dang ni/  
Rang shin ne ne jikten jikten le/  
De pey kandrö yong kor dur trö-kyi/  
Dakpo yab yum dir jön chö tor she/**

I especially invite you, O male and female  
 Lords of the Cemetery,  
 To come here surrounded by worldly and  
 transcendent dakinis  
 From Udiyana, the land of dakinis, and  
 from the innate pure realms,  
 To enjoy this tormā offering.

**O-gyen** is the land of Udiyana, a region to the northwest of India. **Kandrö yul** identifies this place as a *land where many dakinis live*. **Rang shin ne** means *the innate pure realms* of emptiness. Dharma protectors are also invited to arise from the realm of emptiness. **Jikten jikten le/ De pey kandrö yong kor** means you are inviting this Dharma protector to appear *surrounded by worldly and transcendent dakinis*. **Dur trö-kyi dakpo yab yum** is the name of this pair of Dharma protectors who are called the *“male and female Lords of the Cemetery.”* They take the form of skeletons and are two of the main Dharma protectors associated with Vajrayogini.

**Söl-lo chö-do gyel wey ten sung tsok/  
 Drup-so ten-no la mey ka sung che/  
 Bö-do kul-lo neljor dra hle tsok/  
 Ring pey tsul-gyi dir jön chö tor she/**

I invite and make offerings to you, host of defenders  
 of the Conqueror’s teaching;  
 I worship and venerate you, great keepers of the lamas’ word;  
 I invoke and exhort you, host of deities who battle  
 a yogi’s enemies;  
 Come here quickly to enjoy this tormā offering.

**Söl-lo chö-do** means *I invite and make offerings* to all the Dharma protectors just described. **Gyel wey ten sung tsok** means they are a *host of defenders of the Conqueror’s teaching*. **Drup-so ten-no** means *I worship and venerate you*. **La mey ka sung che** means you are *great deities who have promised the lamas you will protect the Dharma*. **Bö-do kul-lo** means *I invoke and exhort you*. **Neljor dra hle tsok** means you are the *host of deities who battle a practitioner’s enemies*. **Ring**

**pey tsul-gyi dir jön** means *come here with great haste*. **Chö tor she** means *enjoy this torma offering*.

**Sha trak mar-gyi gyen bey tor mey chö/  
Dza-ge men pü raktey tungwey chö/  
Nga chen kang ling rölmö dra yi chö/  
Dar nak penchen trin tar ti-bey chö/**

I offer you a torma adorned with raw flesh and blood;  
I offer you libations of alcohol, medicinal nectar, and blood;  
I offer you music from great drums and thigh-bone trumpets;  
I offer you thick clouds of great banners of black silk.

**Sha trak mar-gyi gyen bey tor mey chö** describes the torma that is being offered. It means *I offer you a torma that is adorned with raw flesh and blood*. **Dza-ge men pü raktey tungwa** means *libations of alcohol, medicinal nectar prepared with ingredients such as nutmeg, and blood*. **Nga chen** means *great drums* and **kang ling** means *thigh-bone trumpets*. **Rölmö dra yi chö** means *I offer you the sound of music made with these instruments*. **Dar nak penchen** means *great banners of black silk*. The color black signifies that Dharma protectors carry out forceful acts to preserve the Dharma. **Trin tar ti-bey chö** means *I offer you so many banners that they cover the sky like thick clouds*.

**Yi-trok chen sik namka nyam bey chö/  
Rab ji nyen bey yang-kyi nga rö chö/  
Chi nang sang wey dam dze gya tsö chö/  
Detong yer me yeshe rölbey chö/**

I offer you magnificent spectacles that are as vast as space;  
I offer you the roaring sound of chants pleasing and glorious;  
I offer you an ocean of outer, inner, and secret pledge-objects;  
I offer you the ecstatic play of inseparable bliss-voidness  
wisdom.

**Yi-trok chen sik** means *magnificent spectacles*. These consist of many varieties of animals. Different types are associated with the peaceful, increasing, controlling, and forceful activities. They often are

depicted as birds, horses, dogs, sheep, yak, and elephants, but they can be of any sort. **Namka nyam bey** means these spectacles are *as vast as space*. **Chö** means *I offer them to you*. **Rab ji nyen bey yang-kyi nga rö chö** means *I offer you the roaring sound of chants both pleasing and glorious*. **Chi nang sang wey dam dze gya tsö chö** means *I offer you an ocean of outer, inner, and secret pledge-objects*. Outer pledge-objects are the same as the outer offerings. Inner pledge-objects are a class of extraordinary offerings that are pleasing to Dharma protectors. These include such things as blood, the sense organs of evil persons, flesh, and alcohol, among others. Secret pledge-objects are unique objects that are associated with each of the Dharma protectors. **Detong yer me yeshe rölbey chö** means *I offer you the ecstatic play of inseparable bliss-voidness wisdom*. This means that all the offerings being presented are manifestations of inseparable bliss-voidness wisdom.

**Sang-gye tenpa nyenpo kye-kyi sung/  
Könchok u-pang nyenpo kye-kyi tö/  
Pelden la mey trinle kye-kyi pel/  
Neljor chölwey dö dön kye-kyi drup/**

Please guard the holy power of the Buddha's teaching;  
Glorify the sacred majesty of the Triple Gem;  
Promote the activities of the glorious lamas;  
Accomplish the aims that yogis entrust to you.

**Sang-gye tenpa** means the *Buddha's teaching*. **Nyenpo** describes the teaching as *very holy and powerful*. **Kye-kyi sung** means *I urge you to guard it*. **Könchok u-pang nyenpo** means the *sacred majesty of the Triple Gem*. **Kye-kyi tö** means *please glorify the Triple Gem*. **Pelden la mey trinle** means *the activities of the glorious lamas*. **Kye-kyi pel** means *please promote their activities*. **Neljor chölwey dö dön** means *the aims that are entrusted by practitioners to the Dharma protectors*. **Kye-kyi drup** means *please accomplish these aims*.

**EXTENSIVE MÖNLAM PRAYER TO VAJRAYOGINI**

De tar gyel yum kachö wangmo yi/  
 Mindröl lam sang tsul shin gom pey tü/  
 Ngödrup jung ne tsenden lama yi/  
 Gye shin drel me je su dzinpar shok/

By the power of having meditated correctly in this way  
 On the excellent maturing and liberating paths of the  
 Kechara Queen who is the Buddhas' Mother,  
 May a qualified lama—source of spiritual attainments—  
     happily watch over me and may I never be separated  
 from him.

Del jor dru chen mi tak dren pa yi/  
 Ba den karpo kyö pa lendre-kyi/  
 Lang dor tun pey lung-gi rab kul ne/  
 Jik rung korwey tso le dröl war shok/

May I cross over the frightening ocean of samsara  
 In the great ship of leisure and fortune,  
 Powered by the white sails of recalling impermanence and  
 Propelled by the favorable winds of practicing  
 In accord with karma and its results.

Mar gyur dro la tsewey shen wang-gi/  
 Lab chen jangchub sem-kyi go gö te/  
 Gyel se chö pa gyatsö jing shuk pey/  
 Min-je wang-gi nö du rungwar shok/

By the power of the mighty sway of compassion  
     for all mother beings,  
 May I don the armor of powerful enlightenment mind  
 And enter the vast ocean of Bodhisattva activities,  
 So that I may become a vessel worthy of receiving  
     the initiations that ripen.

**Tsenden dorje dzin-pey ka drin le/  
 Neljor la me wang dang jetsun mey/  
 Jinlab dütsi pel la longchö pey/  
 Dröl lam gompey nö du rungwar shok/**

Through the kindness of a qualified teacher who is  
 one with Vajradhara,  
 May I experience the glorious nectar of a highest yoga initiation  
 And of the supremely holy Vajrayogini's blessing,  
 Becoming a vessel fit for meditating on the path that liberates.

**De tse nö pey dam tsik dompa nam/  
 Mik-gi dre bu shin du sung wa dang/  
 Nyel dang dütsi nyang wey neljor-gyi/  
 Go sum ga wa sum la röL war shok/**

May I keep the vows and pledges taken at that time  
 As carefully as I would guard my very own eyes;  
 And may my three doors delight in the three joys  
 Through the yogas of sleeping, waking, and tasting nectar.

**Lu me kyab ne tsuk-gi norbur ten/  
 Mar gyur drowe dön chen nying la shuk/  
 Dor sem dütsi nye pey dri ma trü/  
 Jetsun la mey tukje kyong war shok/**

May I hold the infallible object of refuge as my crown ornament,  
 May I keep the great purpose of mother sentient beings  
 in my heart,  
 May I wash away my stains with Vajrasattva's nectar,  
 And may I be nurtured by the compassion of the supremely  
 holy lamas.

**Yiwong gyel yum chi yi Neljorma/  
 Bam-yik nang-gi Dorje Tsun mö chok/  
 Sem nyi tong sel sang wey Kachö Yum/  
 Rang shel tong wey tse ge rölwar shok/**

May I enjoy the blissful delight of perceiving the face of  
 The outer Vajrayogini who is the Conquerors' beautiful  
 Mother,  
 The supreme inner Vajra Queen who is one with the  
 Bam syllable,  
 And the secret Kechara Consort who is the mind's radiant  
 voidness.

**Jang shi chiwa bardo kyewa sum/  
 Ku sum lam du kyerwey me jung tab/  
 Lam dre tokpa kyewey min je chok/  
 Dak hlar kyepey neljor tarchin shok/**

May I complete the yoga of generating myself as the deity,  
 a wondrous system  
 That takes the three objects to be purified—death, bardo,  
 and rebirth—  
 As paths to the three bodies, and a supreme ripening path  
 That prepares me to gain realizations of the path and its result.

**Nö-kyi jikten Eh-yik shel me kang/  
 Chü-kyi semchen Bam-yik neljorma/  
 Sungjuk dewa chenpö ting dzin-gyi/  
 Chir nang dakpey nangwar charwar shok/**

May I transform the physical world into palaces that arise  
 from the Eh-syllable  
 And the beings there into Vajrayoginis that arise from the  
 Bam syllable;  
 Through the concentration of great bliss that joins this pair,  
 May I perceive whatever objects come before me as pure  
 appearances.

**Nang-gi tsa kam so dun hlar sel te/  
 Kor de chö kun ponya nam sum-gyi/  
 Ngo wor tim la ngak yik go gö pey/  
 Chi nang gek-kyi yo wa mepar shok/**

May I manifest my thirty-seven channels and their substances  
 as deities;

May I dissolve all the entities of samsara and nirvana into  
 the essence of the three messengers;

And by donning the armor of the mantra syllables,  
 May I never be led astray by inner or outer obstacles.

**Chön-kor trul-pey korlö ngak kor la/  
 Tse chik mik pey ngak yi de pa dang/  
 Shar jung dzok-rim sung-gi ponya yi/  
 Hlenkye detong yeshe drenpar shok/**

Through the messengers of practicing verbal recitation  
 one-pointedly at the dharma chakra

And mental recitation at the emanation chakra,

Along with the two incidental completion stage meditations,

May I bring forth the innate wisdom that combines  
 bliss and voidness.

**Bam-yik ngak treng le trö wö shak-kyi/  
 Kam sum nö chü wö shu rang la tim/  
 Rang yang rim-gyi tongpar timpa le/  
 Sem nyi detong ying su ne par shok/**

By emanating light rays from the Bam syllable and mantra  
 chain,

May I dissolve the three realms' vessel and its beings  
 into light,

And withdraw that into me, gradually dissolving myself  
 into voidness,

Leaving just mind to abide in the sphere of great bliss.



De le go che tsen pey hlar sheng ne/  
 Tsam ngam dra yi barche kun sung shing/  
 Gang shar hla-yi sang sum du char wey/  
 Chö lam yenlak dang che tarchin shok/

Having arisen from that state as the deity marked by armor,  
 May the sound of the terror-striking mantras protect me from  
 all obstacles,  
 And may I perfect the yoga of regular activities by perceiving  
 whatever appears  
 As the deity's three mysteries and by doing the related  
 practices.

De tar chok dang dawey neljor-gyi/  
 Nam shik dü na ga ma ji rü dok/  
 Li tri tra dröl mar ser mik yo mey/  
 Ngön sum rik dzin drong du tri par shok/

Through having practiced these yogas of the "directions" and  
 the "moon,"  
 May I someday be led directly to the knowledge-holders' city  
 By a bliss-granting lady whose body is ruby red,  
 And who has reddish-yellow hair and eyes that flash.

Sindur lang-gali yi dong bur che/  
 Ro den ne su drup shing yul kun tu/  
 Nyul wey gang-gi dzö pur kyil ri chen/  
 Pö pey dze mey kachö tri par shok/

After performing the *sindhura* practice using a Langali stick  
 And meditating in a cemetery, may I roam around until the figure  
 Of a bliss-whirl transfers from my forehead onto that of  
 a beautiful lady,  
 Who will carry me away to Kechara Paradise.

Gel te tse dir dröl war ma gyur kyang/  
 Gom de sok la tse chik be pey tü/  
 Bardö ne sam ring min kye wa ru/  
 Kachö ga mey je su dzin par shok/

Should I fail to achieve liberation within this lifetime,  
 May I, by striving one-pointedly at such practices as meditation  
 And recitation, be watched over by Kechara's Queen of Bliss,  
 In the intermediate state or within just a few lifetimes.

Dri shön gyok drö rang sem Bam-yik suk/  
 Dhuti lam ne tsang pey gor kyö pa/  
 Gyel yum detong tuk dang se wa yi/  
 Da key lam-gyi kechik dröl war shok/

May I be liberated instantly through a practice done at death,  
 in which my mind  
 As the Bam syllable, is raised by the swift-moving  
 "scent-bearer"  
 Through the *avadhuti* channel up to the *Brahma* aperture  
 Mixing there with the bliss-voidness mind of the Conquerors'  
 Mother.

Nang-gi pakmö sung dzin tri shing chom/  
 Chok-gi dhutir shuk pey gar ken ma/  
 Tsang pey go ne trin lam ying su tön/  
 Trak tung pawor kyü ching röl war shok/

May the inner Sow destroy the vines of subject and object,  
 And may this Actress who dwells in the supreme *avadhuti*  
 channel  
 Emerge from the *Brahma* aperture into the realm where clouds  
 make their way  
 To embrace the blood-drinking Hero in blissful delight.

Te wey pemor lung ngey tilaka/  
 Tse chik gom pey ka jor neljor-gyi/  
 Lü sem tsa la dri shön shukpa yi/  
 Dewa chok-gi dak gyü tsim par shok/

Through meditating one-pointedly on the five winds' drops  
 Inside the navel's lotus and through the pitcher-like *samputa*  
 yoga,  
 May my mind be satiated with supreme bliss  
 From the "scent-bearer" entering my body, mind, and  
 channels.

Ta mel wö-kyi tumo dze den mey/  
 Dhutir dzum kar she pey rö! tse-kyi/  
 Ham-yik shönu yong su nye je ne/  
 Sungjuk dewa chenpö sa tob shok/

May I achieve the state of union that possesses great bliss,  
 Through delighting completely the youthful Ham syllable  
 By means of the ordinary and radiant *tum-mo*, beautiful  
 maidens  
 Who play and smile brilliantly in the *avadhuti* channel.

Te wey tsa sum ü-ne mar nak ram/  
 Ten wok lung-gi bar wey tsang pey me/  
 Tong trak dön nyi nyik mey kam sek te/  
 Dang me dhuti yong su gang war shok/

May the upper and lower airs cause the reddish-black  
 Ram syllable  
 In the center of the three channels at my navel to blaze  
 like Brahma's fire,  
 Burning up impure substances in the seventy-two  
 thousand channels  
 And filling my *avadhuti* channel with substance that is pure.

**Ka dok nga den min tsam tik-le ni/  
 Chi wor sön le jung wey da chü gyun/  
 Sang wey chu kye seun-drü bar dak tu/  
 Ye bab me ten ga shi tsim par shok/**

May the five-colored drop at the point between my eyebrows  
 Rise to the top of my head and release a stream of "liquid moon"  
 That reaches to the center of my lotus, filling me to satisfaction  
 With the four joys that flow down from above and are made  
 firm from below.

**Tik-le de le tröpey wö ngey ser/  
 Pok pey rang lü la sok ten yo kun/  
 Dang sel ja tsön pungpor gyur le lar/  
 Rang ne detong ying su juk par shok/**

May five-colored light rays emanated from that drop  
 Strike my body and all other entities both moving and at rest,  
 Transforming them into a clear and bright mass of  
 rainbow light  
 That dissolves back into the sphere of bliss-voidness at its  
 source.

**Kye gak ne sum drelwa dö mey shi/  
 Tong sel jö du me pa nyuk mey ngang/  
 Sungjuk lo de rang sem neljorma/  
 Rang ngo she ne tak tu kyong war shok/**

May I always be nurtured by the realization that Vajrayogini  
 Is my own pristine mind absorbed in a state of union beyond  
 ordinary thought—  
 An ineffable joining of pure and blissful radiance with voidness,  
 That primordial nature free of arising, perishing, or duration.

**Tsa lung tik-le Evam ying su tim/  
 Sem nyi dechen chö kü pel tob ne/  
 Drang ye suk kü nam röl pak me-kyi/  
 Nam key ta le dro di kyong war shok/**

Having dissolved the channels, winds, and drops into the  
*Evam* sphere,  
 May my mind achieve the wisdom body's glorious great bliss  
 And sustain sentient beings limitless as space  
 With the unfathomable play of countless form bodies.

**Dor na Lama Jetsun Kachö mey/  
 Drelwa me par je su sung wey tü/  
 Sa lam drö pa nyur du tarchin ne/  
 Kachö chenpö gopang topar shok/**

In short, through the power of being watched over by and  
 never separated from  
 My guru who is one with the supremely holy  
 Kechara Queen,  
 May I quickly travel the paths and levels to their end  
 So that I may finally reach the supreme state of Kechara.

**Me jung se che gyelwey jinlab dang/  
 Tendrel lu wa mepey denpa dang/  
 Dak-gi hlak sam dak pey tu tob-kyi/  
 Nam dak mön pey ne di drupar shok/**

May all the aims I have sincerely expressed in this prayer  
 Be achieved through the blessings of the wondrous  
 Conquerors and their sons,  
 Through the infallible truth of dependent origination,  
 And by the power of my own pure and supreme intention.



Now you have finished the entire *Dak-kye* practice, including the *Extensive Mönlam Prayer*. Here you have to recite the Hundred-Syllable Heruka Vajrasattva mantra three times. Your motivation for reciting the *Dak-kye* should be to collect the virtuous causes that will help you to reach Vajrayogini's Kechara Paradise. Once you reach there, you will be able to achieve all the temporary and ultimate goals. Although the *Dak-kye* recitation allows you to collect a large amount of virtue, you will also collect some bad deeds by the way if you don't do the practice properly. Therefore, the purpose for reciting the Hundred-Syllable Heruka Vajrasattva mantra here is to remove these incidental bad deeds that you collected during the practice. This will allow your practice to become more pure and perfect.

**Om Vajraheruka samayam anupalaya/ Heruka tvenopatita/  
Dirdo me bhava/ Sutokayo me bhava/ Supokayo me bhava/  
Anurakto me bhava/ Sarva siddhim me prayatsa/ Sarva  
karmasu tsa me tsitam shriyam kuru hung/ Ha ha ha ha ho  
bhagavan/ Vajraheruka ma me mundza/ Heruka bhava/  
Maha samaya sattva ah hung pet/ (3x)**

The meaning of the Hundred-Syllable Vajrasattva mantra was explained earlier (see pages 65–75). When you prepare to recite the mantra here, first visualize that Namrang Heruka (*Vairochana Heruka*) and his consort are seated inside the jewel that forms part of the wheel ornament on top of your head. Namrang Heruka has a lotus and moon cushion in his heart. Standing in the middle of the moon cushion is a white Hung syllable; his heart is surrounded by the Hundred-Syllable Mantra. Namrang Heruka and his consort are both white, as are all the mantra syllables. While you recite the mantra, visualize that white nectar and light rays flow down from the Hung syllable and the Hundred-Syllable Mantra. This nectar passes directly through the middle of the moon and lotus cushions and enters your body through the top of your head. The nectar and light rays wash your body inside and out, removing all your general

bad deeds and especially those that you accumulated during the recitation practice. After removing your bad deeds the nectar and light rays continue to fill your body with blessings that will bring you long life, good health, virtues, and knowledge—especially renunciation, enlightenment mind, correct view, and all the realizations of the generation and completion stages. Finally, visualize that all the remaining bad deeds you still have gather in your heart in the form of a dark mass. Then visualize that the nectar and light rays flowing from Namrang Heruka's heart cause these bad deeds to disappear immediately into voidness. It is important to develop the conviction that now you have removed all your misdeeds and you are completely pure. Because of that, reflect that your inseparable bliss-voidness wisdom becomes stronger and greatly increases. Meditate on this mental state as long as you can.

**Ma nye yong su ma she dang/  
Gang yang nü pa ma chi pey/  
Dir ni ja wa gang-gyi pa/  
De kun kyö-kyi sö dze rik/**

Whatever mistaken activities I have done here,  
Whether due to things I failed to acquire,  
Lack of knowledge, or anything I did not have  
The ability to do, please forgive them all.

Generally, you should try to present offerings that, if seen by a neighbor, would astonish him by their vastness. However, you may not have been able to acquire many offerings and so couldn't arrange much to offer to the lamas and Vajrayogini, together with all the other deities. Therefore, **ma nye** means the offering *things I failed to acquire*.

Even if you could arrange offerings nicely, you still might not know how to do all the different parts of the practice properly. **Yong su ma she dang** means whatever parts of the practice you *lacked the knowledge* to practice correctly.

Even if you have some knowledge about the practice and can arrange some offerings, you still may not have the ability to practice everything perfectly. When you recite the *Dak-kye*, you will break

your concentration many times and will not always be able to do the visualizations clearly. You will also not recite all the words properly, which will cause you to lose some of the meanings. **Gang yang nü pa ma chi pey** means *anything* relating to the practice that *I did not have the ability to do* correctly. **Dir ni ja wa gang-gyi pa** means *whatever activities I performed here* that have any of these faults.

When you fail to complete the practice perfectly, all the lamas and deities in the merit field will be dissatisfied with you. Therefore, you have to ask the merit field to forgive you. **De kun kyö-kyi sö dze rik** means whatever activities you did that were wrong, *please forgive them all*. Because all the lamas and deities in the merit field have great compassion, of course they will forgive you if you confess to them. This will remove all the obstacles and bad deeds you collected, and allow your ritual to become a perfect practice.

### ***DISSOLVING THE WISDOM BEINGS TO YOURSELF AND INVITING THE WORLDLY GUESTS TO RETURN TO THEIR ABODES***

**Om vajra muh/ Tor drön yeshe pa nam rang nyi la tim shing/  
Jikten pa nam rang ne su shek par gyur/**

Those recipients of the torma offering who are wisdom beings dissolve into me. The worldly guests return to their individual abodes.

**Om vajra muh** is the mantra for requesting the merit field and other guests to return to their usual paradise. **Tor drön yeshe pa nam** means the assemblage of *guests to whom you presented the torma offering and who are wisdom beings*. Wisdom beings in this case means the lamas and deities that you invited earlier to receive the torma offerings. Wisdom here means the inseparable bliss-voidness wisdom of your root lama who is inseparable from Vajrayogini. The assemblage includes all the root and lineage lamas, Vajrayogini, tantric tutelary deities, Sutrayana Buddhas, Arya Bodhisattvas, dakas, dakinis, and Arya Dharma protectors. They are all emanations of your root lama's inseparable bliss-voidness wisdom.



**Rang nyi la tim shing** means *they dissolve into me*. When they dissolve into you, reflect that you receive their blessings.

**Jikten pa nam** means *the worldly beings* to whom you also presented tormas and other offerings. These are the many gods and demigods that you invited along with the wisdom beings. Because they are not transcendent Aryas, you do not dissolve them into yourself. Instead, you request that they return to their abodes. **Rang ne su shek par gyur** means *they return to their individual abodes*.

### VERSES OF AUSPICIOUSNESS

The concluding verses are a prayer of celebration. They call for the good fortune and blessings of all the lamas and Vajrayogini. In the case of Vajrayogini, they invoke her blessings by praising, in addition to her wisdom body, her various forms as an innate, mantra-born, and field-born dakini.

**Puntsok gelek kun-gyi pel nga wa/  
Dorje Chang wang Penchen Naro sok/  
Pelden lama dampey tsok nam kyil/  
Jinlab nyur du juk pey tra shi shok/**

May there come the good fortune of receiving blessings  
quickly from the host of  
Glorious and holy lamas, including Lord Vajradhara,  
The great Pandit Naropa, and the rest;  
Those who have the splendor of every excellent virtue.

**Puntsok gelek kun-gyi pel nga wa** means *those who have the splendor of every excellent virtue*. Who has this quality? Lord Vajradhara, who is the central figure in Buddha's mandala paradise. Who does this refer to in this tradition? It means the great pandit Naropa, who is inseparable in nature from Lama Vajrayogini and Chakrasamvara. **Dorje Chang wang Penchen Naro sok** means *Lord Vajradhara, the great pandit Naropa, and the rest* of the lineage lamas up to our root lama. **Pelden lama dampey tsok nam kyil** means *the host of glorious and holy lamas* in this teaching lineage. **Jinlab nyur du juk pey** means

may I receive their blessings quickly. **Tra shi shok** means *May there come every kind of success and good fortune*—good knowledge, good health, everything.

**Gyelwey yum chok sherab parol chin/  
Rang shin wösel dö ne trö dang drel/  
Ten yö ngö kun tro dang dü dze ma/  
Kachö chö-kyi ku yi tra shi shok/**

May there come the good fortune of the Kechara Queen's  
wisdom body—

This perfection of wisdom is the Buddhas' supreme mother;  
By nature clear light and primordially free of elaborations,  
It emanates and withdraws all things moving and at rest.

This verse describes the good fortune associated with Vajrayogini's ultimate wisdom body. **Gyelwey yum chok** means the *supreme mother of all the Buddhas*, which refers to her ultimate wisdom. **Sherab parol chin** means this ultimate wisdom is called the *perfection of wisdom* in the Sutrayana path. **Rang shin wösel** describes this ultimate wisdom according to the tantric path; it means this wisdom is *by nature clear light*. This describes a Buddha's ultimate bliss-voidness wisdom as a completely pure and radiant mind. **Dö ne trö dang drel** means this wisdom is *primordially free of elaborations*. It has always been untainted by anything that suggests it possesses some form of self-existent quality.

**Ten yö ngö kun** means *all things moving and at rest*. In this case, the things that are "at rest" refers to Vajrayogini's mandala. Similarly, the things that are "moving" are the deities that appear inside the mandala. If you carry out the basic form of self-generation practice, this means Vajrayogini's complete mandala inside which you appear in her divine physical form. If you practice the body mandala, it includes the outer Vajrayogini as well as the mandala of thirty-seven dakinis inside her heart. **Tro dang dü dze ma** describes Vajrayogini's ultimate bliss-voidness wisdom as the source that both *emanates and withdraws* her mandala paradise and the deities that appear inside it. **Kachö chö-kyi ku yi tra shi shok** means *May there come the good fortune of the Kechara Queen's wisdom body*.

**Tsen pey pel bar rab dze ji pey ku/  
 Druk chü yang den tek chok drok pey sung/  
 Yeshe ngan-den de sel mi tok tuk/  
 Hlenkye longchö dzok ku tra shi shok/**

May there come the good fortune of the innate  
 enjoyment body—  
 Her majestic, beautiful form blazes with the glory of  
 the major and minor marks;  
 Her speech has sixty divine qualities that proclaim  
 the supreme vehicle;  
 Her mind has five wisdoms that are blissful, luminous,  
 and free of conceptions.

This verse is a prayer for the good fortune of the innate Vajrayogini. This is the form of Vajrayogini that presides over Kechara Paradise as its queen. She appears there in the form of a Buddha's enjoyment body (*sambhogakaya*). **Tsen pey pel bar** means the innate Vajrayogini's physical form *blazes with the glory of* a Buddha's thirty-two major and eighty minor marks. **Rab dze ji pey ku** means her physical form *is majestic and supremely beautiful*.

**Druk chü yang den** means the innate Vajrayogini's speech *possesses the sixty qualities of* a Buddha's divine speech. **Tek chok drok pey sung** means this *speech proclaims* the teachings of *the supreme vehicle*. This line indicates that Vajrayogini teaches Mahayana tantric Dharma in Kechara Paradise with speech that has sixty excellent qualities.

**Yeshe ngan-den** means the innate Vajrayogini's mind *possesses the five ultimate Buddha wisdoms*—mirror wisdom, sameness wisdom, discriminating wisdom, performance wisdom, and dharma-sphere wisdom. **De sel mi tok tuk** means this *mind is blissful, luminous, and free of conceptualization*. Blissful refers to the great ecstasy of her bliss-voidness wisdom. Luminous refers to the radiance of her wisdom that perceives emptiness directly. **Hlenkye longchö dzok ku tra shi shok** means *may there come the good fortune of Vajrayogini's innate enjoyment body*.

**Natsok shing du natsok suk ku yi/  
 Natsok tab-kyi natsok dul jey dön/  
 Natsok sam pa ji shin drup dze ma/  
 Shing kye trul pey ku yi tra shi shok/**

May there come the good fortune of field-born  
 emanation bodies,  
 Who appear in myriad lands with myriad  
 physical forms  
 To accomplish with myriad skills the needs  
 of myriad followers  
 In a way that conforms exactly with their  
 myriad wishes.

**Natsok shing du** means Vajrayogini's enjoyment body projects many different kinds of emanation bodies that appear *in myriad lands*. **Natsok suk ku yi** means Vajrayogini's emanation bodies perform activities *with myriad physical forms*. **Natsok tab-kyi** means these emanation bodies help beings *by using myriad skills*. **Natsok dul jey dön** means Vajrayogini fulfills *the needs of myriad followers* who have many different levels of understanding. **Natsok sam pa ji shin drup dze ma** means Vajrayogini *accomplishes* the needs of these followers *in a way that conforms exactly with their myriad* attitudes and wishes. **Shing kye trul pey ku yi tra shi shok** means *may there come the good fortune of these field-born emanation bodies*. Field-born dakinis refers in particular to the yoginis who reside here in the twenty-four holy places of the desire realm.

**Pema ra gey dok tsung Jetsun ma/  
 Dzum trö nyam den shel chik chak nyi-kyi/  
 Dri tö lek dzin shab sung kyang kum tsul/  
 Ngak kye kachö chok-gi tra shi shok/**

May there come the good fortune of the supreme  
 mantra-born Kechara Queen—  
 This exalted one's body is the color of rubies;  
 Her single face shows a solemn demeanor;  
 Her two hands hold a chopknife and skullcup,

And she stands with one leg fully extended  
while the other is slightly bent.

This verse invokes the blessings of the mantra-born dakini. Here, “mantra-born dakini” means the form of Vajrayogini in which she appeared to Panchen Naropa and many lineage lamas. The form in which she appeared most often to lamas is the one that we visualize in the *Dak-kye* ritual, and the way she is described in this verse.

**Pema ra gey dok tsung Jetsun ma** means *this exalted one's body is the color of rubies*. **Dzum trö nyam den** means *her face shows a solemn demeanor*; that is, her expression is not an open smile but appears rather serious. **Shel chik** means *she has a single face*. **Chak nyi-kyi dri tö lek dzin** means *her two hands hold a chopknife and skullcup*. **Shab sung kyang kum tsul** means *she stands with one leg fully extended while the other is slightly bent*. It is her right leg that is fully extended and her left leg that is slightly bent. **Ngak kye kachö chok-gi tra shi shok** means *may there come the good fortune of the supreme mantra-born Kechara Queen*.

**Gang-gi nam trul drang me je wa trak/  
Tong trak dun chu tsa nyi tsok nam-kyi/  
Drupa po yi barche kun sel ching/  
Dö dön ngö drup tsöl wey tra shi shok/**

May there come the good fortune of the one  
whose emanations appear  
In countless tens of millions and who, with a host  
of seventy-two thousand,  
Eliminates a practitioner's every obstacle and grants him  
The aims he hopes to accomplish along with the  
spiritual attainments.

Vajrayogini's emanations are not small in number. They cannot be counted and appear in numberless millions. **Gang-gi nam trul drang me je wa trak** means *she is the one whose emanations appear in countless tens of millions*. **Tong trak dun chu tsa nyi** is the number *seventy-two thousand*. This figure refers to the number of nerves in the body. Our ultimate goal is to attain Vajrayogini's inseparable bliss-voidness

wisdom. We achieve this wisdom by meditating on the generation and completion stage yogas. In particular, we must generate inseparable bliss-voidness wisdom inside the central channel. However, there are many obstacles that keep us from gaining the wisdom that perceives voidness while experiencing great ecstasy.

The main obstacles are the ordinary airs and impure substances that travel through the seventy-two thousand channels in the body. These ordinary airs and substances block us from awakening the air and substances inside the central channel. The left and right channels also bind the central channel tightly. Ordinary people can experience air and wind inside the central channel only at the time of death, because that is when the *roma* and *kyangma* release their hold on the central channel. But we cannot practice effectively at that time; therefore, it doesn't do us any good to have the central channel released then. We must practice before that time comes in order to clean the seventy-two thousand nerves along with the airs that travel through them. The practice of trying to control the airs and clean the *roma* and *kyangma* channels is done so that we can overcome the obstacles that prevent us from generating inseparable bliss-voidness wisdom.

**Tong trak dun chu tsa nyi tsok nam-kyi** means *with a host of seventy-two thousand*. This refers to the many different kinds of inseparable bliss-voidness wisdom, as well as to the collection of outer dakinis that can be emanated by that wisdom. This verse is a prayer invoking this host of seventy-two thousand to help you remove your obstacles and to grant you their blessings. **Drupa po yi bar che kun sel ching** means that this host can help *a practitioner eliminate his every obstacle*. **Dö dön ngö drup tsöl wey** means they can also *grant him the aims he hopes to accomplish along with the spiritual attainments*. **Tra shi shok** means *may this good fortune come about*.

## CONCLUSION

Those of you who are rookies can ask some more experienced practitioners for help with the individual yogas. Each of these practices should be studied and learned in order, and then meditated on for at least two or three weeks. Wanting to listen to teachings on

tape seems to be a characteristic of many of my students. They think, "I can't go to class today; but that's all right, I can still listen to the tape." You reveal your quality when you talk and act like this. Some of you show another characteristic by saying, "Oh, there is a translation for the first parts of the practice. I can learn them by reading that." Still others think, "I went to a class in New Jersey, but I must have left my notes there. What should I do now? I guess I'll have to start the practice over from the very beginning. Let's see, I could listen to the tapes. I wonder what is written in the translation." Or you come to me and say, "I have a question. May I ask you a question?" This is improper behavior. You cannot make any progress this way.

The Tibetan term *sheja* is a synonym for any existing entity. It means literally an object of knowledge. All of these practices are kinds of *sheja*. If you have knowledge of these *sheja* in your mind, then they themselves will also be in your mind. But if you lack this knowledge, then the objects will also remain beyond your reach.

Some of you rookies may have a hard time reciting the Six-Session Guru Yoga (*Tun druk*) as well as the long *Dak-kye*. If so, for the time being you can recite the longer version of the Six-Session Guru Yoga and the short *Dak-kye*. When you come to the *Tse-chu* ritual, you can recite the long *Dak-kye*. You should also think about changing your schedule. Instead of going to a party or a movie or a stadium all the time, you should try to reduce these activities a little bit, so that you can increase your practice schedule. After you've practiced the *Tun druk* for a while, chewed it well and digested it, then you can start to practice the extensive *Dak-kye*.

Buddha taught a great many sutras and tantras. There are over a hundred volumes in the Tibetan Kangyur; but this is only a very small part of what the Buddha taught. We couldn't translate all of them from Sanskrit. In one verse Buddha said:

*Gelong dak gam ke nam kyi/  
 Sek che darwey ser shin du/  
 Lekpar tak la nga-yi ka/  
 Langwar ja yi gü chir min/*

Just as gold is burned, cut, and polished,  
 Monks and scholars should examine well  
 My teaching before they practice it;  
 They should not do so merely out of respect.

What this verse also implies is that you must practice what you have been taught. If you don't, then you will be like a sick person who goes to the doctor and receives many prescriptions, goes to a drug store to buy many medicines, and after that, goes home and doesn't take any of them. If a sick person ignores the doctor's advice and doesn't take the proper medicine, there is no way for him to be cured. Similarly, you won't be able to uproot the causes of samsara and cure your sickness of the mental afflictions without practicing this instruction.

Now that you have gained an understanding of the instructions, you should also know the four unique causes that help you to achieve the goals of the practice. The first one is to have strong, unshakable faith in your lama, the tutelary deity, and the teachings (*de pey chir mi dokpa*). The second is not to have any doubts about the teachings (*sherab-kyi te-tsom mi sawa*). This is achieved by having a clear and firm understanding of the entire practice. The third cause is to have one-pointed concentration (*yi tse chikpa*), which means that you have only one deity as your main practice. For example, in India there was a famous king named Indrabhuti. Both he and his ministers were yogis and yoginis of the Guhyasamaja practice. Ghantapada, Krishnacharya, and Luipa were practitioners of the Chakrasamvara path. Lalitavajra and Amoghavajra practiced only Yamantaka. They all practiced only one tutelary deity. Although these sages practiced a single deity, in the end they could see many deities. They achieved this result because they practiced only with their main deity. Therefore, the best way for you to practice is with this single deity, Vajrayogini. I have already explained the good qualities and advantages of her path.

In Tibet some people tried to practice Guhyasamaja because they heard this was the "king of tantric deities." Later they tried to practice Chakrasamvara or some other deity. They tried to receive teachings on many deities' practices, but they couldn't achieve the result of seeing any of the deities directly. We have a Tibetan



expression: *Bö hla gya drup la hla chik mi tong*, which means “Tibetans practice a hundred deities, but do not see a single one.” This isn’t just an idle saying; it contains the important instruction that if you practice only one deity with single-minded concentration you will achieve the spiritual goals.

The fourth cause is to keep your practice very secret (*shin tu sangwa*). You must also keep all the meanings you learned during the initiation and teachings very secret.

These are the four unique causes for achieving the spiritual goals (*ngödrup drupey gyu tun mong ma yin pa shi*). Gaining them will help you to succeed in your practice. I have explained them here because they are extremely important to know.

If you practice the instruction and begin to show good colors and shapes, and gain good results, I will be very, very happy.



## GLOSSARY

### TIBETAN TO ENGLISH

<i>Phonetic Tibetan</i>	<i>Tibetan</i>	<i>English Meaning</i>
bakchak	བགཅག་ཅག་	seeds; karmic propensities
Bam-yik	བོ་ཡི་མག་	Vajrayogini's seed syllable
bardo	བར་དོ།	intermediate state
bardo longkü lam kyer	བར་དོ་ལོང་ལྷོ་སྐྱེ་བའི་ལམ་ལ་སྐྱེ་བ།	taking the intermediate state as the path to a Buddha's enjoyment body or sambhogakaya
bardo-wa	བར་དོ་བ།	intermediate-state being
barwa	འབར་བ།	magnifying (the offering)
barwey chakgya	འབར་བའི་ཕྱག་རྒྱ།	blazing mudra
bu-yi wösel	བུ་ཡི་འོད་གསལ་ལ།	son's clear light
bum-pey wang	བུ་མཁའ་པའི་དབང།	pitcher initiation
chak tsel wa	ཕྱག་འཚུལ་བ།	prostration
chakgya	ཕྱག་རྒྱ།	mudra; gesture; seal
che-ta	ཚད་མཐའ་ལ།	extreme of nihilism
chepa marlampa	མཚོན་པ་དམར་ལམ་ལ།	red radiance
chi lu	དམྱིང་གླུ།	Song of Spring

chi-tik	དབྱིད་ཐིག	spring-drop union
chik tu hla drenpa	གཟིགས་དུ་ལྟ་བུ་བཟུང་བ་	recalling the deity single-mindedly
chingwa	འཚོང་བཞག	bind together inseparably; bonds (of samsara)
chiwa chö kü lam kyer	འཚོ་བའི་ཚོས་སྐྱེའི་ལམ་འབྲེལ་	taking death as the path to a Buddha's wisdom body or dharmakaya
chiwa mepa tse-yi dütsi	འཚོ་བའི་དཔའ་ཚོ་ཡི་བདུད་རྩི	nectar of immortality that prolongs life
chiwa wösel	འཚོ་བའི་དོན་གསལ་ལྟ་	clear light of death
chö	ཚོས་	Dharma; entities
chö dze	མཚོན་རྒྱུ་	offering substances
chö gyü	སྲོད་རྒྱུ་	Performance Tantra
chö ku	ཚོས་སྐྱེ་	wisdom body; dharmakaya; jñanadharmakaya
chö kü nga-gyel shakpa	ཚོས་སྐྱེའི་དང་རྒྱུ་ལ་བཟུང་བཞག་པ་	identifying oneself with a Buddha's wisdom body or dharmakaya
chö-kyi korlo	ཚོས་ཀྱི་འཕེལ་ལོག་	dharma chakra (located at the heart)
chö kyong	ཚོས་སྐྱོང་བ་	Dharma protector
chö lam-gyi neljor	སྲོད་ལམ་གྱི་རྒྱུ་ལ་འབྲེལ་	yoga of regular activities
chöma	བཅོས་མཉམ་	contrived; artificial
chöma ma yin pa	བཅོས་མཉམ་མེད་པའི་རྒྱུ་	authentic; not artificial

chömey neljor	བཅོས་མའི་རྣལ་འབྱོར།	contrived yoga (synonym for generation stage practice)
chönjung	ཚོས་འབྱུང།	dharma source
chöpa	མཚོང་པ།	offerings; puja
chöying yeshe	ཚོས་དབྱིངས་ཡེ་ཤེས།	wisdom of the dharma sphere
chu	མུ།	water element
chülen	བརྟན་ལེན།	life-giving elixir (special practices to sustain and lengthen life)
da-tse or da-che	ཟླ་ཚོས། ཟླ་ཚུང།	crescent at the top of the Bam syllable
dak	བདག།	self
dak hlar kyepey neljor	བདག་ལྟར་བསྐྱེད་པའི་རྣལ་འབྱོར།	yoga of generating oneself as the deity
dak-dzin	བདག་འཛིན།	self-grasping; attachment to the concept of self
dak-kye	བདག་བསྐྱེད།	generating oneself as the deity; also refers to the Vajrayogini sadhana ritual
dak-kye-kyi chöpa	བདག་བསྐྱེད་གྱི་མཚོང་པ།	offerings made to yourself generated as the deity
Dakpa Kachö	དགའ་པ་མཁའ་རྫོང།	Vajrayogini's paradise; Kechara Paradise
dakpa shi	དགའ་པ་བཞི།	four purities (of Buddhahood)

dakpa sum-gyi neljor	དགའ་པ་གསུམ་གྱི་རྣམ་འབྱོར།	yoga of the three purities
dakpey gyulü	དགའ་པའི་སྐྱུ་ལུས།	pure miracle body
damaru	རྒྱམ་རུ།	hand drum
damtsik	དམ་ཚིག།	commitment; vow; pledge
damtsik pa	དམ་ཚིག་པ།	pledge being
damtsik-gi depa	དམ་ཚིག་གི་དབྱེགས་པ།	pledge recitation
dangwey neljor	ལྡང་པའི་རྣམ་འབྱོར།	waking yoga
de ko na nyi	དེ་ལོ་ན་ཉིད།	ultimate reality; suchness (synonym for emptiness)
de nyi chu shi	དེ་ཉིད་བརྒྱུ་བཞི།	fourteen essential topics
de pey chir mi dokpa	དད་པམ་ཕྱིར་མི་ལྷོག་པ།	unshakable faith
dechen-gyi korlo	བདེ་ཆེན་གྱི་འཁོར་ལོ།	chakra of great ecstasy (located at the crown of the head)
den min du-je	ལྷན་མེན་འདུ་བྱེད།	impermanent entity that is neither physical nor mental
detong nyi su mepey yeshe	བདེ་སྤྱོད་གཉིས་སུ་མེད་པའི་ཡེ་ཤེས།	inseparable bliss-voidness wisdom
dewa	བདེ་བ།	bliss; happiness
dewa chenpo	བདེ་བ་ཆེན་པོ།	great bliss
dikpa	སྤྲིག་པ།	bad deeds
dön-gyi wösel	དོན་གྱི་འོད་གསལ་པ།	actual clear light

Dönyö Drupa or Dön Drup	དོན་ཡོད་གྲུབ་པ།	Amoghasiddhi
Dorje Chang	དོན་རྗེ་འཚང།	Vajradhara
Dorje Jikche	དོན་རྗེ་འཛིགས་བྱེད།	Vajrabhairava (Yamantaka)
dorje kyil trung	དོན་རྗེ་འདྲིལ་དཀར་ལྷ་སྐྱེད།	vajra position
Dorje Neljorma	དོན་རྗེ་རྣལ་འབྱོར་མ།	Vajrayogini
Dorje Pakmo	དོན་རྗེ་ཕག་མོ།	Vajravarahi (alternate name for Vajrayogini)
Dorje Sempa	དོན་རྗེ་སེམས་དཔལ་པ།	Vajrasattva
dorje sempey gom de	དོན་རྗེ་སེམས་དཔལ་འདྲིལ་བསྐྱོན་བསྐྱེད།	Vajrasattva meditation
Dorje Tsunmo	དོན་རྗེ་བཙུན་མོ།	Vajra Queen (epithet of Vajrayogini)
drak tong sung-gi kyer so	གྲགས་རྗེས་གསུང་གི་ཁྱེད་མོ།	maintaining the attitude that all sounds are void of any self-existent nature and their essence is the deity's speech
drakpö le	དྲག་པོའི་ལས།	destroying activities
dratsang	གྲུ་ཚང།	monastic college
dre kyab	འབྲས་སྐྱབས།	result refuge
drebu lam je	འབྲས་བུ་ལམ་བྱེད།	practicing the result as the path
drebü wösel	འབྲས་བུའི་འོད་གསལ་པ།	result clear light

dren tok tuk-kyi kyer so	དེ་ཚོ་གཅིག་ལྷག་ལས་གྱི་ཁྱེད་ལོ།	maintaining the attitude that all thoughts are the deity's mind of inseparable bliss voidness wisdom
driguk	གྲི་གུ་ག	chopknife
dripa	ལྷོ་པ་པ།	stains; obstacles
dripa jangwa or drip jang	ལྷོ་པ་པ་སྤྱད་པ།	removing obstacles; purification
Drölma	རྫོག་མ།	Tara
drowa dakpey neljor	འགྲོ་བ་དག་པའི་རྣམ་འབྱོར།	yoga of purifying beings
dü	དབུ་ད།	demon
du-je-kyi pungpo	འདུ་བྱེད་གྱི་ཕུང་པོ།	heap of compositional factors
du-ngel	སྤུག་བསྔལ།	suffering
Dumkyema	དུམ་རྒྱུ་མ་མ།	Kandarohi
dun-kye-kyi chöpa	མདུན་བསྐྱེད་གྱི་མཚོ་དཔ།	offerings to those generated in front of you
dun-kye-kyi hla	མདུན་བསྐྱེད་གྱི་ལྷ།	deity generated in front of you
dun namdak	དབུ་རྒྱ་རྒྱལ་དག	Seven Pure Practices
dushe-kyi pungpo	འདུ་ཤེས་གྱི་ཕུང་པོ།	conception heap
dütsi nga	དབུ་ད་རྩེ་ལྷ།	five nectars
dütsi nyangwey neljor	དབུ་ད་རྩེ་ལྷ་བའི་རྣམ་འབྱོར།	yoga of tasting nectar
dütsi rilbu	དབུ་ད་རྩེ་རིའལ་བྲ།	nectar pill



dzepa yong su dakpa	མཛད་པ་ཡོང་ས་སུ་དག་པ།	pure activities (of a Buddha)
dzok-rim	རྫོགས་ཅིང་མ།	completion stage
gakyil	དགའ་དགྱིལ།	bliss whirl
ganden nyen gyü	དགའ་ལྡན་སྙེན་རྒྱུད།	Ganden Oral Transmission Lineage
gawa sum-gyi neljor	དགའ་བ་གསུམ་གྱི་རྣམ་འབྱོར།	yoga of the three joys (sleeping, waking and tasting nectar)
gawa tseme	དགའ་བ་ཚང་མེད།	immeasurable joy
gendun	དགའ་དུམ།	Sangha
go tsama gye	རྫོགས་ཚའ་མམ་མ་བརྒྱུད།	eight door and corner dakinis
gocha gowa	གོ་ཚབ་གོ་བ།	donning the armor
gong-bü depa	གོང་བུའི་དབྱེས་པ།	orb-like recitation
göpa	རྫོད་པ།	mental excitement or scattering (obstacle to concentration)
gyelwa	རྒྱལ་བ།	conqueror
gyepey le	རྒྱལ་བའི་ལམ།	increasing activities
gyü	རྒྱུད།	tantra
gyu kyab	རྒྱུ་རྒྱུ་བ།	causal refuge
gyübey lama	རྒྱུད་པའི་བླ་མ།	lineage lama(s)
gyulü	རྒྱུ་ལུས།	miracle body; illusory body
gyuma	རྒྱུ་མ།	illusoriness; magical

Gyü-me	རྒྱུད་མཐོང་།	Lower Tantric College
Gyütö	རྒྱུད་མཐོང་།	Higher Tantric College
hla	ལྷ།	deity; a god
hla chik tu dren pa	ལྷ་གཅིག་ཏུ་དྲན་པ།	recalling the sole deity
hla-yi nga-gyel	ལྷ་ཡི་ར་རྒྱུད།	divine pride
hlenchik kyepey yeshe	ལྷ་ཅིག་སྐྱེས་པའི་ཡེ་ཤེས།	simultaneous bliss-voidness wisdom
hlenkye or hlenchik kye	ལྷ་སྐྱེས།	innate
hlenkye-kyi neljorma	ལྷ་སྐྱེས་ཀྱི་རྣམ་འབྱོར་མ།	innate dakini
hlenkye-kyi yeshe	ལྷ་སྐྱེས་ཀྱི་ཡེ་ཤེས།	innate wisdom
ja gyü	བྱ་རྒྱུད།	Action Tantra
jadrup yeshe ..	བྱ་གྲུབ་ཡེ་ཤེས།	performance wisdom
jampa tseme	བྱ་མཁས་པ་ཚོད་མེད།	immeasurable loving kindness
jang shi chiwa bardo kyewa sum	སྐྱུང་གཞི་འཆི་བ་བར་དོ་སྐྱེ་བ་གསུམ།	objects to be purified: death, bardo, and rebirth
jangchub	བྱང་ཆུབ།	enlightenment; Buddhahood
jangchub sempa	བྱང་ཆུབ་སེམས་དཔལ།	bodhisattva (one who aspires to achieve Buddhahood for the sake of all sentient beings)
jangchub-kyi sem or jang sem	བྱང་ཆུབ་ཀྱི་སེམས།	bodhichitta; mind of enlightenment

jangwa	ལྷོ་བཟུང་བ།	purifying (the offering) by dissolving into emptiness
je su yi rang wa	རྗེ་སུ་ཡི་རང་བཟུང་བ།	rejoicing
jikten kyongwa	འཇིགས་རྟེན་སྐྱོང་བཟུང་བ།	guardians of the world
jin-gyi laba	བྱིན་གྱིས་རྒྱུ་བཟུང་བཟུང་བ།	blessing (the offering)
jingwa	བྱིན་བཟུང་བ།	mental sinking
jinlab	བྱིན་རྒྱུ་བཟུང་བ།	blessing
jinsek	ལྷོ་ལྷོ་སྤོམ་ལྷོ་སྤོམ།	fire offering
jor lam	ལྷོ་ལམ།	Path of Preparation
Kachö	མཁའ་ལྷོ་རྒྱུ་རྒྱུ།	Vajrayogini's paradise; Vajrayogini's status
kajor yenlak dun	བཟུང་བཟུང་ཡན་ལམ་ལྷོ་བཟུང་བ།	seven unique qualities of a Buddha
kalpa	བརྒྱུ་ལམ་ལམ།	eon
kam karmo	ཁམས་དཀར་ལོ།	white bodhichitta (constituent)
kam marpo	ཁམས་དཀར་ལོ།	red bodhichitta (constituent)
kandro	མཁའ་ལྷོ་རྒྱུ།	daka; male tantric deity
kandro chi tor	མཁའ་ལྷོ་རྒྱུ་སྤོམ་ལོ།	torma offering to worldly gods and spirits
kandroma	མཁའ་ལྷོ་རྒྱུ་མ།	dakini; female tantric deity
kang-gye töpa	རྣམ་བཟུང་བཟུང་བཟུང་བ།	Eight Lines of Praise

katvanka	ཁ་ཏྲ་ག	tantric yogi's staff
kechik trong kye	རྣམ་ཅེག་གྲོང་བསྐྱེད།	instantly arising as the deity
könchok sum	དགོན་མཚོག་གསུམ།	Three Jewels; Triple Gem (Buddha, Dharma, Sangha)
kor yong su dakpa <i>or</i> kor dakpa	འཁོར་ཡོངས་སུ་དག་པ།	pure retinue (of a Buddha)
Korlo Dampa	འཁོར་ལོ་སྒྲུམ་པ།	Chakrasamvara
korwa	འཁོར་བ།	samsara; cyclic existence
ku	སྐྱུ།	body; kaya
ku sum lam kyer	སྐྱུ་གསུམ་ལམ་འཁྱེར།	taking a Buddha's three bodies as the path
ku yong su dakpa <i>or</i> ku dakpa	སྐྱུ་ཡོངས་སུ་དག་པ།	pure body (of a Buddha)
kun dü norbü luk	ཀུན་འདུས་ཚོར་བྱུ་ལྷགས།	All-inclusive Jewel (form of visualization)
kusali tsok	ཀུས་ལེ་ཚོགས།	merit practice of a practitioner who avoids outer display of spiritual knowledge
kyab dro	སྐྱུབས་འགོ།	taking refuge
kyangma	རྩུང་མ།	left energy channel; desire nerve
kye-rim	བསྐྱེད་རིམ།	generation stage of Highest Yoga Tantra
kye-rim drenpa chikpa	བསྐྱེད་རིམ་དྲན་པ་གཅིག་པ།	sole recollection of generation stage

kye-rim neljor chu chik	བསྐྱེད་རིམ་རྣམས་འཕྲོར་བཅུ་གཅིག	eleven generation stage yogas
kye-rim rakpa	བསྐྱེད་རིམ་རྒྱུ་ལྡན་པ་	rough generation stage
kye-rim tramo	བསྐྱེད་རིམ་ལྡོག་པོ་	subtle generation stage
kyeche	སྐྱེ་མཚན་	ayatanas; six inner bases
kyen	སྐྱེ་བཤུགས་	condition
kyepa	བསྐྱེད་པ་	generating (the offering)
kyer so sum-gyi neljor	ཁྱེད་ལོ་གསུམ་གྱི་རྣམས་འཕྲོར་	practice of maintaining the three attitudes
kyewa trul kü lam kyer	སྐྱེ་བ་སྐྱེ་བ་སྐྱེ་བ་ལྷོ་ལྷོ་ལྷོ་	taking rebirth as the path to a Buddha's emanation body or nirmanakaya
kyilkor	དགེ་ལྡན་ལོ་ལོ་	mandala; celestial abode of a meditational deity
la-me gyü	སྐྱེ་བའི་རྒྱུ་	Highest Yoga Tantra
lak tu lang dewa	ལམ་ལུ་སྐྱེ་བའི་ལམ་	easy to practice
lam	ལམ་	path
lam-gyi tsowo nam sum	ལམ་གྱི་གཙོ་བོ་རྣམ་གསུམ་	three principal aspects of the path
lam-gyi wösel	ལམ་གྱི་འོད་གསལ་པ་	path's clear light
lama	སྐྱེ་བ་	guru; lama
lama tsema	སྐྱེ་བ་ཚང་མ་	infallible teacher
lamey neljor	སྐྱེ་བའི་རྣམས་འཕྲོར་	guru yoga

le	ལས།	karma; deeds
le dang nyön mong	ལས་དང་ཉེན་མོངས།	karma and mental afflictions
longchö yong su dakpa <i>or</i> longchö dakpa	ལོངས་སྤྱོད་ལོངས་སུ་དག་པ།	pure enjoyments (of a Buddha)
long ku	ལོངས་སྤྱོད་ལྗེ།	enjoyment body; sambhogakaya
longchö-kyi korlo	ལོངས་སྤྱོད་རྒྱུ་ལུ་ལོངས་ལོ།	chakra of enjoyment (located at the throat)
lü wen	ལུས་དཔེན།	body isolation
lükyil	ལུས་དགེལ།	body mandala
lung	རླུང།	air element
lung tsema	ལུང་ཚང་མ།	infallible scriptural source
ma dakpey gyulü	མ་དག་པའི་སྤྱུ་ལུས།	impure miracle body
ma-yi wösel	མ་ཡི་འོད་གསལ།	mother's clear light
me	མེ།	fire element
me-ngak	མན་ངག།	instruction
me-ngak du chewa	མན་ངག་འདུ་ཚེ་བ།	containing a great collection of instructions
melong tabü yeshe	མེ་འོད་ལྟ་བུའི་ཡེ་ཤེས།	mirror wisdom
men de	མས་འདེད།	dispelling from below (part of Vajrasattva purification practice)
mik trul	མིག་འཕྲུལ།	illusions
Mikyöpa	མི་སྤྱོད་པ།	Akshobhya

mönlam	སྨོན་ལམ།	aspirational prayer
nada	ནད།	flame on top of the Bam syllable
Namrang Heruka	ནམ་རྒྱལ་ཨེ་རུ་ཀ།	Vairochana Heruka
Nampar Nangdze or Namrang	ནམ་པར་རྒྱལ་མཛད།	Vairochana
namshe	ནམ་ཤེས།	consciousness
namshe-kyi pungpo	ནམ་ཤེས་གྱི་ཕུང་པོ།	consciousness heap
nangchö	ནང་མཚོད།	inner offering
nangchö jinlab	ནང་མཚོད་བྱིན་རླབས།	blessing the inner offering
nangwa karlampa	སྣང་བ་དཀར་ལམ་པ།	white luminosity
nangwa kü kyer so	སྣང་བ་སྐྱེ་བའི་མེད་མོ།	maintaining the attitude that all visible forms are the deity's body
nangwa tong sangwa	སྣང་བ་སྣོད་མང་བ།	complete absence of appearances
nawa mepa men-gyi dütsi	ནལ་མེད་པ་སྐྱེན་གྱི་བདུད་ཚི།	medicinal nectar that prevents illness
neljor	ནལ་འབྱོར།	yoga
neljor gyü	ནལ་འབྱོར་རྒྱུད།	Yoga Tantra
neljor la-me-kyi gyü or la-me gyü	ནལ་འབྱོར་བླ་མེད་གྱི་རྒྱུད།	Highest Yoga Tantra
nga-gyel or hla-yi nga-gyel	ང་རྒྱལ།	divine pride
ngak	སྨྱུགས།	mantra
ngak de	ངག་བརྒྱུགས།	verbal recitation

ngak de dang yin de- kyi neljor	དག་བརྒྱུན་དང་ཡིད་བརྒྱུན་གྱི་ རྣམ་འཁྲུང།	yoga of verbal and mental recitation
ngak wen	དག་དབེག་	speech isolation
ngak-kye-kyi neljorma	སྐབས་སྐྱེས་གྱི་རྣམ་འཁྲུང་མ།	mantra-born dakini
ngaktreng	སྐབས་རྗེད།	mantra chain; mantra garland
nge ngor rangshin mepa	རེས་དོར་རང་བཞིན་མེད་པ།	subjective awareness of the lack of self- existence
ngenjung	དེས་འཇུག།	renunciation
ngödrup	དངོས་གྲུབ།	spiritual attainment; siddhi
ngödrup drupey gyu tun mong ma yin pa shi	དངོས་གྲུབ་རྣམ་པའི་རྒྱ་ཐུན་མོང་མ་ ཡིན་པ་བཞི།	four unique causes for achieving spiritual goals
ngödrup hlakpar nyurwa	དངོས་གྲུབ་ལྷག་པར་སྦྱར་བ།	goals are achieved especially quickly
ngön jang nga	མོན་ལྷན་ལྷ།	five enlightened realizations
ngöpo	དངོས་པོ།	impermanent entity
ngowa	བསྐྱོབ།	dedication (of merit)
ngowo nyi ku	དོན་ཉིད་སྐྱེ།	essence body; svabhavakaya
nyam nyi yeshe	མཉམ་ཉིད་ཡེ་ཤེས།	sameness wisdom
nyam nyong tsema	ཉམས་མྱོང་ཚད་མ།	infallible experience
nyelwey neljor	ཉལ་བའི་རྣམ་འཁྲུང།	sleeping yoga
nyenpo tob shi	གཉེན་པོ་སྣེ་བས་བཞི།	four strengths (for purifying bad karma)



nyertob naklampa	ཉེར་ཐོབ་ནག་ལམ་པ།	black near-attainment
nyi me-kyi gyü	གཉིས་མེད་གྱི་རྒྱུད།	Non-Dual Tantra
nying pö neljorma shi	སྙིང་པོའི་རྣམ་འབྱུང་མ་པའི།	four essence dakinis
nyingje tseme	སྙིང་རྗེ་ཚད་མེད།	immeasurable compassion
nyingkey tsadab gye	སྙིང་གའི་རྩ་འདབ་བརྒྱུད།	nerves that form the eight petals of the heart chakra
nyön mong	ཉོན་མོངས།	klesha; mental affliction
nyong yul dewa chenpo	ལྷོང་ཡུལ་བདེ་བ་ཚེན་པོ།	experience of great bliss
Om Suma	ཨོྃ་གསུམ་མ།	Triple Om mantra; Vajrayogini's thirty-two syllable mantra
pakpa	པམ་པ།	Arya (one who has gained the Path of Seeing)
pamo	དཔའ་མོ།	heroine; female tantric deity (synonym for dakini)
pawo	དཔའ་པོ།	hero; male tantric deity (synonym for daka)
Pawo Dorje Chö	དཔའ་པོ་རྡོ་རྗེ་ཚོས།	Vajradharma, Hero
pawo pamö jin-gyi labey neljor	དཔའ་པོ་དཔའ་མོས་བྱིན་གྱིས་བརྒྱབ་པའི་རྣམ་འབྱུང།	yoga of receiving blessings from the heroes and heroines
pei wösel	པེའི་འོད་གསལ།	proximate clear light
pekor-gyi chakgya	པད་ཀོར་གྱི་ཐུག་རྒྱ།	turning-lotus mudra
pemey kyil trung	པད་མའི་དགྱིལ་དགྲུངས།	lotus position

penyön	ཕན་ཡོན།	benefits
ponya sum	མོན་གསུམ།	three messengers (outer, inner, secret)
pung de	ཕུང་འདེད།	dispelling in a heap (part of Vajrasattva purification practice)
pungpo nga	ཕུང་པོ་ངལ།	five heaps
rik dak	རིགས་བདག།	lord of a Buddha family
Rinchen Jungne or Rinjung	རིན་ཆེན་འབྲུང་གནས།	Ratnasambhava
roma	རོམ།	right energy channel; hatred nerve
sa	ས།	earth element
sabön	སའོན།	seed
sakpa mepa yeshe-kyi dütsi	ཟག་པ་མེད་པ་ཡེ་ཤེས་གྱི་བདུད་རླུ་	nectar of pure wisdom
sam-gyi mi kyab-pey neljor	བསམ་གྱིས་མི་ཁྱབ་པའི་རྣམ་འབྲུང་།	inconceivable yoga
sam[-gyi] mi kyab tun mong ma yin pa	བསམ་གྱིས་མི་ཁྱབ་ཐུན་མོང་མ་ ཡིན་པ།	unique inconceivable practice
sam[-gyi] mi kyab tun mong wa	བསམ་གྱིས་མི་ཁྱབ་ཐུན་མོང་ག།	common inconceivable practice
sang-gye	སངས་རྒྱལ།	Buddha
Sang-gye Dorje Chö	སངས་རྒྱལ་རྡོ་རྗེ་ཚོས།	Vajradharma, Buddha
Sangdü Dratsang	གསང་འདུས་གྲུ་ཚང་།	Guhyasamaja College (another name for <i>Gyii-me</i> Tantric College)

sangwa	བསང་བ།	clearing; removing bad spirits (from the offering)
Sangwa Düpa	གསང་བ་འདུས་པ།	Guhyasamaja
sangwey wang	གསང་བའི་དབང།	secret initiation
sel-nang	གསལ་སྒྲུང།	clear appearances; pure appearances
sem jung	སེམས་རྒྱུང།	secondary mental states
sem wen	སེམས་དཔེན།	mind isolation
sem wen tar tuk pei wösel	སེམས་དཔེན་མཐར་ཐུག་དཔེ་ འོད་གསལ་པ།	proximate clear light that is the culmination of mind isolation
sem-kye	སེམས་བསྐྱེད།	generating bodhichitta
semchen	སེམས་ཅན།	sentient being
sha nga	ཤ་ལྔ།	five fleshes
shakpa	བཤགས་པ།	confession
sharjung dzok-rim	ཞར་རྒྱུང་རྫོགས་རིམ།	incidental completion stage practice
sheja	ཤེས་བྱ།	object of knowledge; existing entity; knowable things
shel-she	ཞལ་ཤེས།	instruction that must be learned from the lama's mouth; that is, directly from a lama
shel shibey ngak	ཞལ་བཞི་པའི་རྣམས།	mantras of the deity with four faces
shelye kang	གཞལ་ཡས་ཁང།	mansion (of a deity)

shepa	ཤེཔ་པ།	mind
sherab-kyi te-tsom mi sawa	ཤེས་རབ་ཀྱིས་ཐོ་རྫོལ་མི་བྱ་བ།	wisdom that keeps you free of doubt
sherab yeshe-kyi wang	ཤེས་རབ་ཡེ་ཤེས་ཀྱི་དབང་།	wisdom initiation
shi-yi wösel	གཞི་ཡི་འོད་གསལ་ལ།	basic clear light
shijö	བཤེས་བརྗོད་པ།	Verses of Auspiciousness
shin tu sangwa	ཤིན་ཏུ་གསང་བ།	maintaining great secrecy
shin tu trawey lung sem	ཤིན་ཏུ་སྤྱི་བའི་རླུང་མེམ་ལ།	most subtle mind and its air
shing-kye-kyi neljorma	ཞིང་སྐྱེས་ཀྱི་རྒྱལ་འབྱོར་མ།	field-born dakini
shing yong su dakpa or shing dakpa	ཞིང་ཡོངས་སུ་དག་པ།	pure field (of a Buddha)
shiwey le	ཞི་བའི་ལས།	pacifying activities
shubü depa	ཤུབ་བའི་བསྒྲུབ་པ།	whispering recitation
soldeb	གསོལ་འདེབས།	prayer; supplication
sönam	བསོད་ནམས།	merit
sortok yeshe	སོར་རྟོག་ཡེ་ཤེས།	discriminating wisdom
suk	གཟུགས།	physical matter
suk-kyi pungpo	གཟུགས་ཀྱི་ཕུང་པོ།	form heap
sung dakpa	གསུང་དག་པ།	pure speech (of a Buddha)
sungjuk	རྗེ་འཇུག	state of ultimate union (tantric term for Buddhahood)

sungjuk dorje chang-gi gopang	ཟུང་འཇུག་དོར་ཇེ་འཆང་གི་གོ་འཕང་།	Vajradhara's state of ultimate union
Ta ye gyelwa ma	མཐའ་ཡས་རྒྱལ་བ་མ།	Limitless Conquerors (Prayer to See the Glorious Face of the Queen of Kechara)
tak-ta	རྟག་མཐའ་།	extreme of eternalism
takpa	རྟག་པ།	permanent; an uncaused entity
takpey neljor	བཏགས་པའི་རྒྱལ་འབྱོར།	ascribed yoga (synonym for generation stage practice)
tamche tongpa wösel	ཐམས་ཅད་སྤོང་པ་འོད་གསལ་།	clear light of complete emptiness
tamel-gyi nangwa	ཐམས་ལྗི་སྤྱང་བ།	ordinary appearances
tamel-gyi shenpa	ཐམས་ལྗི་ཞེན་པ།	ordinary belief
tang nyom tseme	བཏང་སྟོམས་ཚད་མེད།	immeasurable equanimity
tenchö tsema	བསྟན་བཅོས་ཚད་མེད།	infallible treatise
tendang tenpey kyilkor	རྟེན་དང་བརྟེན་པའི་དགྲིལ་འཁོར།	mandala consisting of both the deity and the celestial mansion
tendrel	རྟེན་འབྲེལ།	dependent origination
tik-le	ཐིག་ལེ།	drop; bindu
ting-nge dzin-gyi tsel jangwa	ཏིང་ངེ་འཛིན་གྱི་རྒྱལ་སྤྱང་བ།	cultivating agility of concentration
tokpa	རྟོགས་པ།	transforming (the offering)
tokpa ngenpa	རྟོག་པ་དང་ན་པ།	bad thoughts

tong lam	མཚོར་ལམ།	Path of Seeing
tongpa nyi	སྤོང་པ་ཉིད།	emptiness; shunyata
tongpa sum-gyi sem wen	སྤོང་པ་གསུམ་གྱི་སེམས་དབེན།	threefold emptiness of mind isolation
töpa	ཐོད་པ།	skullcup; kapala
trowö depa	ཁྲོའི་འཇུག་པ།	wrathful recitation
trul ku	སྤྲལ་སྐྱེ།	emanation body; nirmanakaya
trul-pey korlo	སྤྲལ་པའི་འཕོར་ལོ།	emanation chakra (located at the navel)
tsa kor	ཅུ་འཕོར།	chakra; channel wheel
tsa sum	ཅུ་གསུམ།	three channels (central, right, and left)
tsam ngam-kyi ngak	ཚམས་རྒྱུ་མཚན་གྱི་སྤྲལ་པ།	terror-striking mantras
tsawey lama	ཅུ་བའི་བླ་མ།	root lama
tse-chü chöpa	ཚེས་བཅུའི་མཚོན་པ།	offering ritual of the tenth day (of waxing and waning moons)
tseme-kyi neljor	ཚད་མེད་གྱི་རྣམ་འབྲུའ།	yoga of the immeasurables
tseme shi	ཚད་མེད་བཞི།	four immeasurables
tsik-gi wang	ཚིག་གི་དབང།	word initiation
tsok-kyi chöpa	ཚོགས་གྱི་མཚོན་པ།	tsok offering ceremony
tsok lam	ཚོགས་ལམ།	Path of Accumulation

tsok sak	ཚོགས་བསལ།	collecting virtue; accumulation of merit
tsok shing	ཚོགས་ཁིང།	merit field
tsorwey pungpo	ཚོར་བའི་ཕུང་པོ།	feeling heap
tuk dakpa	སྤུགས་དགའ་པ།	pure mind (of a Buddha)
tum-mo	གཏུམ་མོ།	inner heat; chandali
tun druk lamey neljor	སུན་དུག་སྤྱོད་མའི་རྣམ་འབྲུག།	Six-Session Guru Yoga practice
tur sel-gyi lung	སུར་སེལ་གྱི་རླུང།	downward-moving wind
u-mey neljor	དབུ་མའི་རྣམ་འབྲུག།	central channel yoga (synonym for completion stage practice)
um-dze	དབུ་མཛོད།	chant leader
uma	དབུ་མ།	central channel
wang	དབང།	initiation; empowerment
wang-gi le	དབང་གི་ལས།	controlling activities
wang shi	དབང་བཞི།	four initiations
wang shi jinlab	དབང་བཞིའི་བྱིན་རླབས།	blessing of the four initiations
wok pak	འོག་པས།	girdle or apron made of bones
Wokmin	འོག་མིན།	Akanishta Paradise, or highest pure land
Wokmin chöpa	འོག་མིན་མཚོ་དཔ།	torma offering to Dharma protectors

Wöpakme	འོད་དཔག་མེད།	Amitabha
wösel	འོད་གསལ་ལ།	clear light
wösel ma bu sepa	འོད་གསལ་ལ་མ་བུ་བ་སྒེས་ལ།	mixing the clear lights of mother and son
yab	ཡཔ།	father (male Buddha)
yang dakpey tawa	ཡང་དགའ་པའི་ལྟ་བུ།	correct view
yen de	ཡས་འདེད།	dispelling from above (part of Vajrasattva purification practice)
yeshepa	ཡེ་ཤེས་པ།	wisdom being
yi tse chikpa	ཡིད་རྩེ་གཅིག་པ།	single-pointed mind
yidam	ཡིད་མ།	tutelary deity
yin de	ཡིད་བརྒྱུག་པ།	mental recitation
yum	ཡུ་མ།	mother (female Buddha); consort



**GLOSSARY**  
**ENGLISH TO TIBETAN**

<i><b>English Meaning</b></i>	<i><b>Phonetic Tibetan</b></i>	<i><b>Tibetan</b></i>
Action Tantra	ja gyü	བྱུ་རྒྱུད།
actual clear light	dön-gyi wösel	དོན་གྱི་འོད་གསལ་ལ།
air element	lung	རླུང།
Akanishta Paradise, or highest pure land	Wokmin	འོག་མིག།
Akshobhya	Mikyöpa	མི་སྐྱོད་པ།
All-inclusive Jewel (form of visualization)	kun dü norbü luk	ཀུན་འདུས་འོར་བུ་འཁྲུག་པ།
Amitabha	Wöpakme	འོད་དཔག་མེད།
Amoghasiddhi	Dönyö Drupa or Dön Drup	དོན་ཡོད་གྲུབ་པ།
Arya (one who has gained the Path of Seeing)	pakpa	འཕགས་པ།
ascribed yoga (synonym for generation stage practice)	takpey neljor	བཏགས་པ་པའི་རྒྱལ་འབྱོར།
aspirational prayer	mönlam	སྨོན་ལམ།
authentic; not artificial	chöma ma yin pa	བཅོས་མ་མའི་ན་པ།
ayatanas; six inner bases	kyeche	སྐྱེ་མཚན།
bad deeds	dikpa	སྤྲིན་པ།

bad thoughts	tokpa ngenpa	རྫོག་པ་ངན་པ།
Bam syllable (Vajrayogini's seed syllable)	Bam-yik	པི་ཡིག།
basic clear light	shi-yi wösel	གཞི་ཡི་འོད་གསལ་ལ།
benefits	penyön	ཕན་ཡོན།
bind together inseparably; bonds (of samsara)	chingwa	འཚོང་བ།
black near-attainment	nyertob naklampa	ཉེར་ཐོབ་ནག་ལམ་པ།
blazing mudra	barwey chakgya	འབར་བའི་ལྷག་རྒྱ།
blessing	jinlab	བྱིན་རླབས།
blessing (the offering)	jin-gyi laba	བྱིན་གྱིས་རླབས་པ།
blessing of the four initiations	wang shi jinlab	དབར་བའི་འོད་བྱིན་རླབས།
blessing the inner offering	nangchö jinlab	ནང་མཚོད་བྱིན་རླབས།
bliss; happiness	dewa	བདེ་བ།
bliss whirl	gakyil	དགའ་འདྲེན་ལ།
bodhichitta; mind of enlightenment	jangchub-kyi sem <i>or</i> jang sem	བྱང་ཆུབ་སྐྱེ་ལེས་པ།
bodhisattva (one who aspires to achieve Buddhahood for the sake of all sentient beings)	jangchub sempa	བྱང་ཆུབ་སེམས་དཔལ་པ།
body; kaya	ku	སྐུ།
body isolation	lü wen	ལུས་དཔེན།
body mandala	lükyl	ལུས་དེན་ལ།

Buddha	sang-gye	སངས་རྒྱལ་
causal refuge	gyu kyab	རྒྱུ་རྒྱུ་བཅས་
central channel	uma	དབུ་མ།
central channel yoga (synonym for completion stage practice)	u-mey neljor	དབུ་མའི་རྒྱལ་ལའབྱོར།
chakra; channel wheel	tsa kor	ཅུ་འཁོར།
chakra of enjoyment (located at the throat)	longchö-kyi korlo	ལོང་མ་རྒྱུད་གྱི་འཁོར་ལོ།
chakra of great ecstasy (located at the crown of the head)	dechen-gyi korlo	དབང་ཚེན་གྱི་འཁོར་ལོ།
Chakrasamvara	Korlo Domba	འཁོར་ལོ་རྫོམ་བ།
chant leader	um-dze	དབུ་མའོད།
chopknife	driguk	གྲི་གུག།
clear appearances; pure appearances	sel-nang	གསལ་པ་སྒྲུང།
clear light	wösel	འོད་གསལ་པ།
clear light of complete emptiness	tamche tongpa wösel	ཐམས་ཅད་སྤོང་བ་འོད་གསལ་པ།
clear light of death	chiwa wösel	འཚི་བ་འོད་གསལ་པ།
clearing; removing bad spirits (from the offering)	sangwa	བསང་བ།
collecting virtue; accumulation of merit	tsok sak	ཚོགས་བསམ་པ།
commitment; vow; pledge	damtsik	དམ་ཚིག།

common inconceivable practice	sam[-gyi] mi kyab tun mong wa	བསམ་གྱིས་མི་སྤྱོད་ཐུན་མོང་གི་བཀའ་
complete absence of appearances	nangwa tong sangwa	སྤྲོད་པ་སྤོང་མང་གི་
completion stage	dzok-rim	རྫོགས་འཇུག་
conception heap	dushe-kyi pungpo	འདུ་ཤེས་གྱི་ཕུང་པོ་
condition	kyen	རྒྱུ་
confession	shakpa	བཤམ་པ་
conqueror	gyelwa	རྒྱལ་བ་
consciousness	namshe	རྣམ་ཤེས་
consciousness heap	namshe-kyi pungpo	རྣམ་ཤེས་གྱི་ཕུང་པོ་
containing a great collection of instructions	me-ngak du chewa	མན་ངག་འདུ་ཚེ་བ་
contrived; artificial	chöma	བཅོས་མ་
contrived yoga (synonym for generation stage practice)	chömey neljor	བཅོས་མའི་རྣལ་འབྱེད་
controlling activities	wang-gi le	དབང་གི་ལས་
correct view	yang dakpey tawa	ཕང་དག་པའི་ལྟ་བུ་
crescent at the top of the Bam syllable	da-tse <i>or</i> da-che	ལྷ་ཚེས་ ལྷ་ཕྱིད་
cultivating agility of concentration	ting-nge dzin-gyi tsel jangwa	ཉིང་དེ་འཛིན་གྱི་རྒྱལ་ལྷུང་གི་
daka; male tantric deity	kandro	མཁའ་འཕགས་ལྷོ་
dakini; female tantric deity	kandroma	མཁའ་འཕགས་ལྷོ་མ་

dedication (of merit)	ngowa	བསྐྱོབ་
deity; a god	hla	ལྷ།
deity generated in front of you	dun-kye-kyi hla	ལྷ་ལྷ་བསྐྱེད་གྱི་ལྷ།
demon	dü	བདུག་
dependent origination	tendrel	རྟེན་འབྲེལ།
destroying activities	drakpö le	དྲག་པོའི་ལས།
Dharma; entities	chö	ཚོས།
dharma chakra (located at the heart)	chö-kyi korlo	ཚོས་གྱི་འཕྲེང་ལོ།
Dharma protector	chö kyong	ཚོས་སྐྱོང་།
dharma source	chönjung	ཚོས་འབྲུང་།
discriminating wisdom	sortok yeshe	སོར་ཏོག་ཡེ་ཤེས།
dispelling from above (part of Vajrasattva purification practice)	yen de	ཡས་འདེད།
dispelling from below (part of Vajrasattva purification practice)	men de	མས་འདེད།
dispelling in a heap (part of Vajrasattva purification practice)	pung de	ཕུང་འདེད།
divine pride	hla-yi nga-gyel or nga-gyel	ལྷ་ཡི་ད་རྒྱལ། ད་རྒྱལ།
donning the armor	gocha gowa	གོ་ཆ་བསྟོན་པ།
downward-moving wind	tur sel-gyi lung	ཐུར་སེལ་གྱི་རླུང་།
drop; bindu	tik-le	ཐིག་ལེ།

earth element	sa	ས།
easy to practice	lak tu lang dewa	ལག་ཏུ་སྤང་བའི་བ།
eight door and corner dakini	go tsama gye	མོ་མཚམས་མ་བརྒྱུད།
Eight Lines of Praise	kang-gye töpa	རྒྱུད་བརྒྱུད་བརྗོད་པ།
eleven generation stage yogas	kye-rim neljor chu chik	བསྐྱེད་རིམ་རྣམ་པ་འབྱོར་ བརྒྱུག་ཅིག།
emanation body; nirmanakaya	trul ku	སྤྲེལ་སྐྱེ།
emanation chakra (located at the navel)	trul-pey korlo	སྤྲེལ་པའི་འཁོར་ལོ།
emptiness; shunyata	tongpa nyi	སྤོང་པ་ཉིད།
enjoyment body; sambhogakaya	long ku	འོང་སྐྱེ།
enlightenment; Buddhahood	jangchub	ཕྱང་རྒྱལ།
eon	kalpa	བསྐླའལ་བ།
essence body; svabhavakaya	ngowo nyi ku	ངོ་བོ་ཉིད་སྐྱེ།
experience of great bliss	nyong yul dewa chenpo	སྤོང་ཡུལ་བདེ་བ་ཚེས་པོ།
extreme of eternalism	tak-ta	རྟག་མཚན་པ།
extreme of nihilism	che-ta	ཚད་མཚན་པ།
father (male Buddha)	yab	ཡབ།
feeling heap	tsorwey pungpo	ཚོར་བའི་སྤུང་པོ།
field-born dakini	shing-kye-kyi neljorma	ཞིང་སྐྱེས་ཀྱི་རྣམ་པ་འབྱོར་མ།

fire element	me	མི
fire offering	jinsek	ལྷོན་སྤྱོད་
five enlightened realizations	ngön jang nga	མདོན་འབྲུང་གྲུ་
five fleshs	sha nga	ཤ་གྲུ་
five heaps	pungpo nga	ཕུང་པོ་གྲུ་
five nectars	dütsi nga	དུང་ཅི་གྲུ་
flame on top of the Bam syllable	nada	ནཱ་ད།
form heap	suk-kyi pungpo	གསུགས་ཀྱི་ཕུང་པོ་
four essence dakinis	nying pö neljorma shi	སྣེད་པོའི་རྣམ་པ་འབྱུང་མ་བཞི།
four immeasurables	tseme shi	ཚད་མེད་བཞི།
four initiations	wang shi	དབང་བཞི།
four purities (of Buddhahood)	dakpa shi	དགཔ་བཞི།
four strengths (for purifying bad karma)	nyenpo tob shi	གཉེན་པོ་སྣེད་པ་བཞི།
four unique causes for achieving spiritual goals	ngödrup drupey gyu tun mong ma yin pa shi	དངོས་གྲུབ་སྒྲུབ་པ་ལེ་རྒྱུ་སྣེན་མོང་མེད་མའི་ནཱ་ད་བཞི།
fourteen essential topics	de nyi chu shi	དེ་ཉིད་བརྒྱབ་བཞི།
Ganden Oral Transmission Lineage	ganden nyen gyü	དགའ་ལྡན་སྣོན་བརྒྱུད།
generating (the offering)	kyepa	བསྐྱེད་པ།
generating bodhichitta	sem-kye	སེམས་བསྐྱེད།

generating oneself as the deity; also refers to the Vajrayogini sadhana ritual	dak-kye	དཀག་བསྐྱེད།
generation stage of Highest Yoga Tantra	kye-rim	བསྐྱེད་རིམ།
girdle or apron made of bones	wok pak	འོག་པ།
goals are achieved especially quickly	ngödrup hlakpar nyurwa	དངོས་གྲུབ་ལྷག་པར་སྐྱེད་པ།
great bliss	dewa chenpo	བདེ་བ་ཆེན་པོ།
guardians of the world	jikten kyongwa	འཇིག་རྟེན་སྐྱོང་བ།
Guhyasamaja	Sangwa Düpa	གསང་བ་འདུས་པ།
Guhyasamaja College (another name for <i>Gyü-me</i> Tantric College)	Sangdü Dratsang	གསང་འདུས་གྲུང་པ།
guru; lama	lama	བླ་མ།
guru yoga	lamey neljor	བླ་མའི་རྒྱལ་འབྲེལ།
hand drum	damaru	རྒྱམ་རུ།
heap of compositional factors	du-je-kyi pungpo	འདུ་བྱེད་གྱི་ཕུང་པོ།
hero; male tantric deity (synonym for daka)	pawo	དཔ་པོ།
heroine; female tantric deity (synonym for dakini)	pamo	དཔ་པོའི།
Higher Tantric College	Gyütö	རྒྱུད་རྫོང།



Highest Yoga Tantra	neljor la-me-kyi gyü or la-me gyü	རྣམ་པར་བྱུང་བ་སྐྱེ་བའི་རྒྱུ་རྒྱུ་། སྐྱེ་བའི་རྒྱུ་།
identifying oneself with a Buddha's wisdom body or dharmakaya	chö kü nga-gyel shakpa	ཚོས་སྐྱེ་བའི་རྒྱུ་ལ་བཞག་པ་།
illusions	mik trul	མིག་འཕྲུག་པ་།
illusoriness; magical	gyuma	རྒྱུ་མ་།
immeasurable compassion	nyingje tseme	སྙིང་རྩེ་ཚང་མེད་།
immeasurable equanimity	tang nyom tseme	བཏང་སྙོམ་ཚང་མེད་།
immeasurable joy	gawa tseme	དགའ་པ་བཟང་མེད་།
immeasurable loving kindness	jampa tseme	བྱམས་པ་ཚང་མེད་།
impermanent entity	ngöpo	དངོས་དོ།
impermanent entity that is neither physical nor mental	den min du-je	ལྔ་མ་མེད་འདུ་བྱེད་།
impure miracle body	ma dakpey gyülü	མ་དག་པའི་རྒྱུ་ལུས་།
incidental completion stage practice	sharjung dzok-rim	ཞར་བྱུང་རྩོགས་འཛིན་།
inconceivable yoga	sam-gyi mi kyab-pey neljor	བསམ་གྱི་མི་ཐོབ་པའི་ རྣམ་པར་བྱུང་།
increasing activities	gyepey le	རྒྱུ་པའི་ལས་།
infallible experience	nyam nyong tsema	ཉམས་མཐོང་ཚང་མ་།
infallible scriptural source	lung tsema	ལུང་ཚང་མ་།

infallible teacher	lama tsema	བླ་མ་ཚང་མ།
infallible treatise	tenchö tsema	བསྐྱེད་བཅོས་ཚང་མ།
initiation; empowerment	wang	དབང།
innate	hlenkye <i>or</i> hlenchik kye	ལྡན་སྐྱེས།
innate dakini	hlenkye-kyi neljorma	ལྡན་སྐྱེས་ཀྱི་རྒྱལ་འབྲུང་མ།
innate wisdom	hlenkye-kyi yeshe	ལྡན་སྐྱེས་ཀྱི་ཡེ་ཤེས།
inner heat; chandali	tum-mo	གཏུམ་མོ།
inner offering	nangchö	ནང་མཚོད།
inseparable bliss- voidness wisdom	detong nyi su mepey yeshe	བདེ་སྤོང་གཉིས་སུ་མེད་པའི་ ཡེ་ཤེས།
instantly arising as the deity	kechik trong kye	རྣམ་ཅིག་རྟོང་བ་སྐྱེད།
instruction	me-ngak	མནངས།
instruction that must be learned from the lama's mouth; that is, directly from a lama	shel-she	ཞལ་ཤེས།
intermediate state	bardo	བར་དོ།
intermediate-state being	bardo-wa	བར་དོ་བ།
Kandarohi	Dumkyema	དུམ་སྐྱེས་མ།
karma; deeds	le	ལས།
karma and mental afflictions	le dang nyön mong	ལས་དང་ཉོན་མོངས།
klesha; mental affliction	nyön mong	ཉོན་མོངས།

left energy channel; desire nerve	kyangma	རྒྱུང་མ།
life-giving elixir (special practices to sustain and lengthen life)	chülen	བརྩུད་ལཱ་ཤ།
Limitless Conquerors (Prayer to See the Glorious Face of the Queen of Kechara)	Ta ye gyelwa ma	མཐམ་ཡམས་རྒྱལ་བ་མ།
lineage lama(s)	gyübey lama	བརྒྱུད་པའི་བླ་མ།
lord of a Buddha family	rik dak	རིག་མཁའ་བདག་པ།
lotus position	pemey kyil trung	པད་མའི་དགྲིལ་དུ་རྒྱུང་མ།
Lower Tantric College	Gyü-me	རྒྱུད་མྱོད་པ།
magnifying (the offering)	barwa	པར་བ།
maintaining great secrecy	shin tu sangwa	ཤིན་ཏུ་གསང་བ།
maintaining the attitude that all sounds are void of any self-existent nature and their essence is the deity's speech	drak tong sung-gi kyer so	གྲག་སྟོང་གསུང་གི་ཁྱེར་མོ།
maintaining the attitude that all thoughts are the deity's mind of inseparable bliss voidness wisdom	dren tok tuk-kyi kyer so	དྲན་ཏོག་ཐུག་ཀྱི་ཁྱེར་མོ།
maintaining the attitude that all visible forms are the deity's body	nangwa kü kyer so	སྣང་བ་སྐྱེའི་ཁྱེར་མོ།

mandala; celestial abode of a meditational deity	kyilkor	དགྲིལ་འཕེང་།
mandala consisting of both the deity and the celestial mansion	tendang tenpey kyilkor	རྗེ་དང་བརྗེ་པའི་དགྲིལ་འཕེང་།
mansion (of a deity)	shelye kang	གཞུང་ཡམས་ཁང་།
mantra	ngak	སྒྲགས།
mantra-born dakini	ngak-kye-kyi neljorma	སྒྲགས་སྐྱེས་གྱི་རྒྱལ་འབྱོར་མ།
mantra chain; mantra garland	ngaktreng	སྒྲགས་རྗེང་།
mantras of the deity with four faces	shel shibey ngak	ཞལ་བཞི་པའི་སྒྲགས།
medicinal nectar that prevents illness	nawa mepa men-gyi dütsi	ན་བམེད་པ་སྐྱེན་གྱི་བྱུང་ཙིུ
mental excitement or scattering (obstacle to concentration)	göpa	གོད་པ།
mental recitation	yin de	ཡིད་བརྒྱུགས།
mental sinking	jingwa	ཕྱིད་བ།
merit	sönam	བསོད་ནམས།
merit field	tsok shing	ཚོགས་ཁིང་།
merit practice of a practitioner who avoids outer display of spiritual knowledge	kusali tsok	ཀུས་ལི་ཚོགས།
mind	shepa	ཤེས་པ།
mind isolation	sem wen	ཤེས་པ་དབུལ།
miracle body; illusory body	gyulü	ལྷུ་ལུས།

mirror wisdom	melong tabü yeshe	མེའོང་ལྷ་བུའི་ཡེ་ཤེས།
mixing the clear lights of mother and son	wösel ma bu sepa	འོད་གསལ་མ་བུ་བསྐྲུབ་པ།
monastic college	dratsang	གྲུ་ཚོང་།
most subtle mind and its air	shin tu trawey lung sem	ཤིན་ཏུ་སྤྲུལ་འཛིན་སྤྱང་སེམས།
mother (female Buddha); consort	yum	ཡུམ།
mother's clear light	ma-yi wösel	མ་ཡི་འོད་གསལ་པ།
mudra; gesture; seal	chakgya	ཕུག་རྒྱ།
nectar of immortality that prolongs life	chiwa mepa tse-yi dütsi	འཛི་བ་མེད་པ་ཚོ་ཡི་བདུད་ཅི།
nectar of pure wisdom	sakpa mepa yeshe-kyi dütsi	ཟག་པ་མེད་པ་ཡེ་ཤེས་ཀྱི་ བདུད་ཅི།
nectar pill	dütsi rilbu	བདུད་ཅི་རིལ་བ།
nerves that form the eight petals of the heart chakra	nyingkey tsadab gye	སྙིང་གའི་རྩ་འདབ་བརྒྱུད།
Non-Dual Tantra	nyi me-kyi gyü	གཉིས་མེད་ཀྱི་རྒྱུད།
object of knowledge; existing entity; knowable things	sheja	ཤེས་བྱ།
objects to be purified: death, bardo, and rebirth	jang shi chiwa bardo kyewa sum	སྤྱད་གཞི་འཛི་བ་བར་དོ་རྒྱུ་བ་ གསུམ།
offering ritual of the tenth day (of waxing and waning moons)	tse-chü chöpa	ཚེས་བཅུའི་མཚོན་པ།
offering substances	chö dze	མཚོན་ཇ་ས།
offerings; puja	chöpa	མཚོན་པ།

offerings made to yourself generated as the deity	dak-kye-kyi chöpa	བདག་བསྐྱེད་གྱི་མཚོན་པ།
offerings to those generated in front of you	dun-kye-kyi chöpa	མདུན་བསྐྱེད་གྱི་མཚོན་པ།
orb-like recitation	gong-bü depa	གོང་བུའི་བརྒྱུག་པ།
ordinary appearances	tamel-gyi nangwa	ཐམས་ཅད་གྱི་སྣང་བ།
ordinary belief	tamel-gyi shenpa	ཐམས་ཅད་གྱི་ཞེན་པ།
pacifying activities	shiwey le	ཞིབའི་ལས།
path	lam	ལམ།
Path of Accumulation	tsok lam	ཚོགས་ལམ།
Path of Preparation	zor lam	སྦྱོང་ལམ།
Path of Seeing	tong lam	མཐོང་ལམ།
path's clear light	lam-gyi wösel	ལམ་གྱི་འོད་གསལ་པ།
Performance Tantra	chö gyü	ལྷོད་རྒྱུད།
performance wisdom	jadrup yeshe	བྱ་གྲུབ་ཡེ་ཤེས།
permanent; an uncaused entity	takpa	རྟག་པ།
physical matter	suk	གནུབས།
pitcher initiation	bum-pey wang	བུམ་པའི་དབང།
pledge being	damtsik pa	དམ་ཚིག་པ།
pledge recitation	damtsik-gi depa	དམ་ཚིག་གི་བརྒྱུག་པ།
practice of maintaining the three attitudes	kyer so sum-gyi neljor	ཁྱེད་སོ་གསུམ་གྱི་རྣལ་འབྱོར།

practicing the result as the path	drebu lam je	འབྲས་བུ་ལམ་བྱེད།
prayer; supplication	soldeb	གསོལ་འདེབས།
prostration	chak tsel wa	ཕྱག་འཚུལ་བ།
proximate clear light	pei wösel	དཔེ་འོད་གསལ།
proximate clear light that is the culmination of mind isolation	sem wen tar tuk pei wösel	སེམས་དཔེན་མཐར་ཐུག་དཔེ་འོད་གསལ།
pure activities (of a Buddha)	dzepa yong su dakpa	མཛད་པ་ཡོངས་སུ་དག་པ།
pure body (of a Buddha)	ku yong su dakpa or ku dakpa	སྐྱེ་ཡོངས་སུ་དག་པ།
pure enjoyments (of a Buddha)	longchö yong su dakpa or longchö dakpa	འོངས་སྦྱོར་ཡོངས་སུ་དག་པ།
pure field (of a Buddha)	shing yong su dakpa or shing dakpa	ཞིང་ཡོངས་སུ་དག་པ།
pure mind (of a Buddha)	tuk dakpa	ཐུགས་དག་པ།
pure miracle body	dakpey gyülü	དག་པའི་སྐྱུ་ལུས།
pure retinue (of a Buddha)	kor yong su dakpa or kor dakpa	འཁོར་ཡོངས་སུ་དག་པ།
pure speech (of a Buddha)	sung dakpa	གསུང་དག་པ།
purifying (the offering) by dissolving into emptiness	jangwa	རྒྱུང་བ།
Ratnasambhava	Rinchen Jungne or Rinjung	རིན་ཆེན་འབྲུང་གནས།
recalling the deity single-mindedly	chik tu hla drenpa	གཅིག་དུ་ལྟ་བཅས་པ།

recalling the sole deity	hla chik tu dren pa	ལྷ་གཅིག་ཏུ་དྲན་པ།
red bodhichitta (constituent)	kam marpo	ཁམས་དམར་པོ།
red radiance	chepa marlampa	མཚོད་པ་དམར་ལམ་པ།
rejoicing	je su yi rang wa	རྗེས་སུ་ཡིར་ང་བ།
removing obstacles; purification	dripa jangwa <i>or</i> drip jang	སྒྲིབ་པ་རྒྱུང་བ།
renunciation	ngenjung	རེས་འབྱུང།
result clear light	drebü wösel	འབྲས་བུ་ལྷིང་གསལ་པ།
result refuge	dre kyab	འབྲས་སྐྱབས།
right energy channel; hatred nerve	roma	རོམ།
root lama	tsawey lama	རྩ་བའི་བླ་མ།
rough generation stage	kye-rim rakpa	བསྐྱེད་རིམ་རགས་པ།
sameness wisdom	nyam nyi yeshe	མཉམ་ཉིད་ཡེ་ཤེས།
samsara; cyclic existence	korwa	འཁོར་བ།
Sangha	gendun	དགོ་འདུའ།
secondary mental states	sem jung	མེས་སྐྱུང།
secret initiation	sangwey wang	གསང་བའི་དབང།
seed	sabön	ས་བོའ།
seeds; karmic propensities	bakchak	བསམ་ཚབས།
self	dak	བདག།



self-grasping; attachment to the concept of self	dak-dzin	བདག་འཇོག་
sentient being	semchen	སེམས་ཅན་
Seven Pure Practices	dun namdak	བདུན་རྒྱལ་དག
seven unique qualities of a Buddha	kajor yenlak dun	ཁ་སྐྱོར་ཡན་ལག་བདུན་
simultaneous bliss- voidness wisdom	hlenchik kyepey yeshe	ལྷན་ཅིག་སྐྱེས་པའི་ཡེ་ཤེས་
single-pointed mind	yi tse chikpa	ཡིད་ཚེ་གཅིག་པ་
Six-Session Guru Yoga practice	tun druk lamey neljor	ལྷན་བྱུག་སྐྱེས་པའི་རྣམ་འབྱོར་
skullcup; kapala	töpa	ཐོད་པ་
sleeping yoga	nyelwey neljor	ཉལ་བའི་རྣམ་འབྱོར་
sole recollection of generation stage	kye-rim drenpa chikpa	བསྐྱེད་འཇོག་སྒྲུབ་གཅིག་པ་
son's clear light	bu-yi wösel	བུའི་འོད་གསལ་
Song of Spring	chi lu	དམྱིད་སྐྱུ་
speech isolation	ngak wen	སྐད་འཇོག་
spiritual attainment; siddhi	ngödrup	དངོས་གཤམ་
spring-drop union	chi-tik	དམྱིད་མེས་
stains; obstacles	dripa	སྐྱིལ་པ་
state of ultimate union (tantric term for Buddhahood)	sungjuk	སྐྱེད་འཇོག་
subjective awareness of the lack of self- existence	nge ngor rangshin mepa	ངེས་ངོར་རང་བཞིན་མེད་པ་

subtle generation stage	kye-rim tramo	བསྐྱེད་རིམ་ལྔ་མོ།
suffering	du-ngel	སྤྱད་བསྔལ།
taking a Buddha's three bodies as the path	ku sum lam kyer	སྐྱེ་བ་སྤྲུལ་ལམ་ལཱེར།
taking death as the path to a Buddha's wisdom body or dharmakaya	chiwa chö kü lam kyer	འཆི་བ་ཚེས་སྐྱེ་བའི་ལམ་ལཱེར།
taking the intermediate state as the path to a Buddha's enjoyment body or sambhogakaya	bardo longkü lam kyer	བར་དོ་ལོངས་སྐྱེ་བའི་ལམ་ལཱེར།
taking rebirth as the path to a Buddha's emanation body or nirmanakaya	kyewa trul kü lam kyer	སྐྱེ་བ་སྐྱེ་བ་སྐྱེ་བའི་ལམ་ལཱེར།
taking refuge	kyab dro	སྐྱེ་བའི་ལྷོད།
tantra	gyü	རྒྱུད།
tantric yogi's staff	katvanka	ཁ་ཏུ་ལ།
Tara	Drölma	ལྷོ་ལ་མ།
terror-striking mantras	tsam ngam-kyi ngak	ཚེས་པ་རྒྱུ་ལཱེར།
three channels (central, right, and left)	tsa sum	ཅུ་གསུམ།
Three Jewels; Triple Gem (Buddha, Dharma, Sangha)	könchok sum	དཀོན་མཆོག་གསུམ།
three messengers (outer, inner, secret)	ponya sum	པོ་ཏུ་གསུམ།

three principal aspects of the path	lam-gyi tsowo nam sum	ལམ་གྱི་གཙོ་བོ་རྣམ་གསུམ་
threefold emptiness of mind isolation	tongpa sum-gyi sem wen	རྫོང་པ་གསུམ་གྱི་སེམས་པ་དབེན་
torma offering to Dharma protectors	Wokmin chöpa	འོག་མིན་མཚོ་དཔ་
torma offering to worldly gods and spirits	kandro chi tor	མཁའ་པ་འགྲོ་སྤྱི་གཏོར་
transforming (the offering)	tokpa	རྫོགས་པ་
Triple Om mantra; Vajrayogini's thirty-two syllable mantra	Om Suma	ཨོཾ་གསུམ་མ་
tsok offering ceremony	tsok-kyi chöpa	ཚོགས་གྱི་མཚོ་དཔ་
turning-lotus mudra	pekor-gyi chakgya	པད་ཀོར་གྱི་ཐུག་རྒྱ་
tutelary deity	yidam	ཡིད་མ་
ultimate reality; suchness (synonym for emptiness)	de ko na nyi	དེ་ཁོ་ན་ཉིད་
unique inconceivable practice	sam[-gyi] mi kyab tun mong ma yin pa	བསམ་གྱིས་མི་ཁྱབ་སྤུན་མོང་མ་ ཡིན་པ་
unshakable faith	de pey chir mi dokpa	དད་པས་སྤྱིར་མི་ལྷོག་པ་
Vairochana	Nampar Nangdze or Namnang	ནམ་པར་སྤང་མཛད་
Vairochana Heruka	Namnang Heruka	ནམ་སྤང་ཉེ་རུ་ག་
vajra position	dorje kyil trung	དོརྗེ་འི་དགྱིལ་དཀྱུང་ས་
Vajra Queen (epithet of Vajrayogini)	Dorje Tsunmo	དོརྗེ་བུའྲོ་མོ་

Vajrabhairava (Yamantaka)	Dorje Jikche	དོ་རྗེ་འཇིགས་བྱེད།
Vajradhara	Dorje Chang	དོ་རྗེ་འཚང།
Vajradhara's state of ultimate union	sungjuk dorje chang- gi gopang	སུང་འཇུག་དོ་རྗེ་འཚང་གི་ གོ་འཕང།
Vajradharma, Buddha	Sang-gye Dorje Chö	སངས་རྒྱལ་དོ་རྗེ་ཚོས།
Vajradharma, Hero	Pawo Dorje Chö	དཔལ་འབོ་དོ་རྗེ་ཚོས།
Vajrasattva	Dorje Sempa	དོ་རྗེ་སེམས་དཔལ།
Vajrasattva meditation	dorje sempey gom de	དོ་རྗེ་སེམས་དཔལ་འབྲོམ་བསྐྱེད་མཁའ་ལྷན།
Vajravarahi (alternate name for Vajrayogini)	Dorje Pakmo	དོ་རྗེ་ཕག་མོ།
Vajrayogini	Dorje Neljorma	དོ་རྗེ་རྣལ་འབྱུང་མ།
Vajrayogini's paradise; Kechara Paradise	Dakpa Kachö	དགའ་པ་མཁའ་འབྲུག།
Vajrayogini's paradise; Vajrayogini's status	Kachö	མཁའ་འབྲུག།
Vajrayogini's seed syllable	Bam-yik	པི་ཡིག།
verbal recitation	ngak de	དག་བརྒྱལ།
Verses of Auspiciousness	shijö	འཕྱིམ་བརྗོད།
waking yoga	dangwey neljor	ལྡང་བའི་རྣལ་འབྱུང།
water element	chu	ཚུ།
whispering recitation	shubü depa	ཤུབ་ཤུའི་བརྒྱལ་པ།
white bodhichitta (constituent)	kam karmo	ཁམས་དཀར་པོ།

white luminosity	nangwa karlampa	སྒྲུང་བདག་པ་ལམ་པ་
wisdom being	yeshepa	ཡེ་ཤེས་པ་
wisdom body; dharmakaya; jñanadharmakaya	chö ku	ཚོས་སྐྱུ།
wisdom initiation	sherab yeshe-kyi wang	ཤེས་རབ་ཡེ་ཤེས་ཀྱི་དབང་།
wisdom of the dharma sphere	chöying yeshe	ཚོས་དབྱིངས་ཡེ་ཤེས།
wisdom that keeps you free of doubt	sherab-kyi te-tsom mi sawa	ཤེས་རབ་ཀྱིས་བཅོམ་མེ་བླ་བ་
word initiation	tsik-gi wang	ཚིག་གི་དབང་།
wrathful recitation	trowö depa	ཁྲོ་བའི་བསྐྱེས་པ་
yoga	neljor	རྣལ་འབྱོར།
yoga of generating oneself as the deity	dak hlar kyepey neljor	བདག་ལྟར་བསྐྱེད་པའི་ རྣལ་འབྱོར།
yoga of purifying beings	drowa dakpey neljor	འགྲོ་བདག་པའི་རྣལ་འབྱོར།
yoga of receiving blessings from the heroes and heroines	pawo pamö jin-gyi labey neljor	དཔལ་འབྱོར་དཔལ་མོས་བྱིན་གྱིས་ བསྐྱེད་པའི་རྣལ་འབྱོར།
yoga of regular activities	chö lam-gyi neljor	སྦྱོང་ལམ་གྱི་རྣལ་འབྱོར།
yoga of tasting nectar	dütsi nyangwey neljor	བདུད་རྩི་སྤྱང་བའི་རྣལ་འབྱོར།
yoga of the immeasurables	tseme-kyi neljor	ཚང་མེད་ཀྱི་རྣལ་འབྱོར།
yoga of the three joys (sleeping, waking and tasting the nectar)	gawa sum-gyi neljor	དགའ་རབ་གསུམ་གྱི་རྣལ་འབྱོར།

yoga of the three purities	dakpa sum-gyi neljor	དགའ་པ་གསུམ་གྱི་རྣམ་འབྲོང་།
yoga of verbal and mental recitation	ngak de dang yin de-kyi neljor	དག་བརྒྱུས་དང་ཡིད་བརྒྱུས་གྱི་ རྣམ་འབྲོང་།
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