

Cittamani Tara Commentary

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Geshe Tsephe

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**Vajrapani Institute
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Transcribed by Susan Marfield suz_marfield@hotmail.com

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You need to have the Cittamani Tara Highest Yoga Tantra empowerment before reading this transcript.

This is dedicated to the long life of all our lamas and may the Dharma flourish!

May all benefit from this practice!

[Tape 1 Side A]

[DM:] As the great master Lama Tsong Khapa has said, “Knowing that this life of freedom is found but once, is difficult to gain and greatly meaningful, bless me to develop the continual wish all day and night to take its essence.” So this life, human life that we have now is more precious than a wish-fulfilling jewel, many such jewels in fact. And if we had such a wish-fulfilling jewel, it would only be able to take care of material needs in this lifetime. But nothing beyond that, whereas having obtained this precious human life, with which we can insure the happiness of future lifetimes, all of our lifetimes, and attain the peerless fulfillment of complete enlightenment. If we don’t make use of this, this life that we have now, then it’s highly unlikely that we’d be able to find such an opportunity again in the future. And not only is it very precious and valuable, but it’s not going to last forever. Because of things being in the nature of impermanence, we’ll definitely be losing this opportunity after some time.

So among the methods for taking the essence of this human life, making this human life as meaningful as we possibly can, there are many methods explained in the teachings of the Buddha. But among them, the teaching that is being given at this time, is one of the most extraordinary and special. It’s that of tantra, of highest yoga tantra, and the very swift path as was explained directly by Arya Tara herself to the masters of the lineage. The methods of meditating on the generation and completion stages of Tara’s practice. The generation stage practice is done with the main objective of ceasing ordinary appearances and grasping and one can visualize the deity in the mandala, very stably to the point where one feels that one can actually see it with one’s eyes and touch it with one’s hands. There’s a measure of accomplishing the gross and subtle levels of the stage of generation. And when that’s done, then one has, one overcomes the ordinary grasping and appearances, which bind us into cyclic

existence. And then, in the stages of the completion, through that practice one actually transforms ordinary death, intermediate state and rebirth into the three enlightened bodies of a buddha. And at best, if one is successful in meditation, one can accomplish that in this very lifetime. And if not, one doesn't accomplish that, then at the time of death, it's possible to actually transform the ordinary death into the actual truth body of a buddha, the intermediate state into the sambhogakaya, the birth into the nirmanakaya. And if one fails in accomplishing that, then it leads very swiftly to accomplishing enlightenment in the next lifetime. So it's very special method which has been received directly from Arya Tara herself.

So if we can accomplish that, then we're making good use of really taking the essence of this precious human life. It's like churning milk to get butter. You know if the milk is churned, then one gets the butter, and one can use the butter, and it's very beneficial. But if one doesn't do that, and just leaves the milk there, then eventually the milk is going to go bad and one will end up with neither butter nor milk or anything. So, similar to that, we have this human body which has the channels, winds, and drops which makes it possible for us to practice highest yoga tantra, and attain these highest realizations. But although it is such a perfect basis for that practice, if we don't use it, then eventually it will be lost when we pass away from this life. And in that case, it will have been wasted and the holy Dharma will have been wasted on us. So knowing as it said that anything becomes possible if effort is applied, want you to make a great determination to persevere in the practice with the intention as was explained yesterday. Of the special bodhicitta, with that urgency of attaining full enlightenment as quickly as possible in order to as quickly as possible free other living beings from suffering.

So these teachings that we have from Arya Tara of the generation and completion stages are here very clearly explained. They are laid bare with nothing being held back or kept secret. So it's like a necklace of precious explanations that Cittamani Tara gives us. 'Citta' means the mind; 'mani' means the jewel, and 'doshel' (?) a word in Tibetan means, it's like a necklace.

So this transmission here will serve as both the transmission and the commentary. We'll receive both the transmission of the commentary as well as the explanation. And so to do that, Geshela will first of all read through some of the text and then explain it.

So the text begins saying homage to Guru Arya Tara. So in various texts or treatises, we get different kinds of prostrations, expressions of homage, like prostrations to all the buddhas and bodhisattvas, prostration to the omniscient one, prostration to great compassion, but here the prostration is made to the Guru Arya Tara. So this illustrates first of all how in general all teachings and practice of the Buddha's Buddhadharma depends upon the kindness of a guru, receiving the teachings from a master and being able to put them into practice. And so that's important to have a spiritual guide in all facets of a practice of Buddha's teachings.

And in particular, in the practice of tantra, seeing the guru as inseparable from the meditational deity is indispensable. That's what allows us to really to enter into the practice, because if we see the guru as the meditational deity, it allows all the blessings of the practice to flow into us. Otherwise if we don't have that perception of the guru as the meditational deity, then no matter how profound and extraordinary the teachings are, we won't be able to receive the inspiration of them and to actualize them. So we need, for the practice of tantra, an irreversible faith and conviction that the master is actually of the very same nature as the meditational deity, here, Arya Tara.

So this is not so much a question of whether the guru is actually Tara or not from the point of view of the guru, but rather from the point of view of one's own perception, one's own awareness of the guru. Because if one does have that perception or that awareness of the guru as being one nature with Arya Tara, then Tara herself has promised that she would be there in the body of the guru and pass the teachings on and the blessings and so forth. Whereas if one speculates as to whether the guru is actually Tara or not, then it's possible that there could be some doubt that would arise in one's mind, and with that it would be impossible to receive the blessings and the inspiration. So as it's said, it doesn't depend upon the object, the objective status of the guru. It depends upon one's self whether one is going to receive the inspiration and blessings and be successful in this way or not.

And so in saying that one shouldn't speculate about who the master is from their point of view, that's in the context of having received a tantric initiation from a master. In which case one drops that kind of speculation and simply focuses on seeing them and visualizing them as one with the meditational deity. And it's like it was mentioned in the, would be visualized as in the uncommon guru yoga method, one sees the guru as inseparable from Tara. But that doesn't mean that say before one receives initiation that one shouldn't examine. Before entering into such relationship with a master, one should check up very carefully to see whether they are qualified and suitable for one's self. But this kind of attitude is describing what the way to cultivate the view of the guru after having entered into that relationship and received tantric initiations and so forth.

So here it's Kyabje Pabongka who's composed this commentary, and in the beginning he says, "I have the wish to compose this commentary of the generation and completion stages of Tara." So he pays homage to Tara, asking for her 100,000-fold help and auspiciousness, being able to clear away any obstacles to accomplishing this goal.

So Kyabje Pabongka here says that we have the opportunity, the good fortune to be able to set down and pass on this practice of Arya Tara, as was received by Dagpo Dorje Chang who had the direct vision of Arya Tara and received the instructions directly from her. Kyabje Pabongka says that to have this opportunity to be able to pass on these instructions is very wonderful and he feels very happy to be

able to do that. Dagpo Dorje Chang who was cared for by Tara, just like a mother cares for a child.

[Geshela:] Yeah, many, many times see, many, many times teach, then he...

[DM:] So Dagpo Dorje Chang had many, many visions of Arya Tara, received many instructions from her, which he kept in mind and then passed them on to us.

So there was a lama named Kelsang Thubten who requested Kyabje Pabongka to set down this commentary. And since he was quite a qualified lama who held many lineages, that was the contributing factor to Kyabje Pabongka being very pleased to set down this commentary. And he says that I'm going to explain this in the context of Buddha's sutra and tantric teachings to show how these teachings, which come directly from Arya Tara, have a valid source. And they're not something which I've just found as a treasure in space or out of the rocks or something like that.

So Arya Tara is the embodiment of the activities of all the buddhas, appearing in the form of a goddess, and as such, she is very effective, profound as a practice. But even that being the case, these instructions, which come directly from Arya Tara, are even more, they surpass even other versions or other practices of Arya Tara.

And Kyabje Pabongka says that the generation stage and completion stage of Arya Tara, who's renowned in this world, I will.../

[End of Side A, Tape 1]

[Tape 1, Side B]

So here there's two main headings which will be discussed. One is the origins of Arya Tara, how she arose, and secondly, how she was practiced by the great masters, by the yogis and yoginis.

Now we speak of Arya Tara, we can speak of her in both at a definitive level as well as a provisional level. And definitively, she is the purification of the wind element. So in the attainment of enlightenment, all the buddhas attain perfection of the elements and the purity of the elements, and particularly purity of the wind here. And the purity of that wind or the energy element of all the buddhas is Arya Tara. She's the enactor of all of the buddhas' activity, she's like the potential, the power for the buddhas to be able to benefit living beings. So that's on a definitive level.

So if we think about the example of Buddha Shakyamuni definitively and provisionally, definitively Buddha attained enlightenment many ages before he appeared in our world. But provisionally, meaning the way that it appears for the disciples, for trainees, for the sake of trainees, then Buddha manifested taking birth in this world, going through austerities, attaining enlightenment. So that's more from the point of view of the disciples. So similarly, although at the definitive level, Arya Tara is this purity of the wind and energies element of all of the buddhas and so on. From the point of view of the trainees, the way that she manifested was to first of all

develop bodhicitta, dedicate herself to attaining full enlightenment for the sake of all living beings in a female form. And when she gathered all of the accumulations, the positive energy over the three countless ages of time that are necessary for attaining full enlightenment, she did that in a female form. And finally manifested full enlightenment in a female form as well.

So many ages ago, there was a universe known as ‘Ngatso o’ (?), which means ‘various lights.’ And in that kingdom, there was a king, in that world there was a king named Sangye Ngadrak(?), a king whose name in Tibetan is Ngadrak(?), who had a daughter...

[Geshela:] No. No, no. No king. Buddha’s name is Sangye Ngadrak(?).

[DM:] No, I’m sorry, the buddha, the buddha who was living in that world at the time, was named in Tibetan, Ngadrak(?). And at that time, there was a princess who lived there named Yeshe Dawa, Wisdom Moon, Yeshe Dawa.

So it’s said that, and evidently in this time, beings had extremely long lifetimes. It’s said that she honored that buddha, and the community, the spiritual community for hundreds of thousands of millions of years. And then finally after having made offerings and honored them for such a long time, she developed bodhicitta, she gained actual realization of bodhicitta and became a bodhisattva.

So there were many monks in the entourage of that buddha, and at one point they came to Yeshe Dawa, Wisdom Moon, the princess and said to her, “Well now that you’ve honored and made offerings to the Buddha and the spiritual community for such a great length of time. And you’ve developed this realization and become a bodhisattva. If we were to make prayers at this time for you to be able to manifest very powerfully for the benefit of beings and attain full enlightenment in a male form, this could be very effective. So would you, if we made prayers to that effect right now, they would be very effective. Would you like us to do that?” So her answer was that there have been many beings who have attained full enlightenment in the male form, but not that many who have done it in the female form. "So I wish to always manifest in the female form until the emptying of cyclic existence, until every living being is freed of suffering." And so she made that vow, that promise that that was how she would manifest.

So Yeshe Dawa the princess, remained in the palace in meditation for a hundred thousand million years again, again she remained in meditation for a very long period of time. And attained a samadhi, or a concentrated absorption, called the ‘Forbearance of the Birthless.’ So this was, the ‘birthless’ refers to emptiness, and the ‘forbearance’ means reaching a certain stage towards realizing that emptiness. And then also she attained a concentration called the ‘All Liberating.’

So the forbearance is a particular stage of the path of preparation. And so it’s prior to attaining direct realization of emptiness, but it’s just prior to that. And when she would rest or when she would be in that meditative equipoise, through her emanations, she would establish other living beings in that same state of realization of

forbearance. It said, again, thousands and millions of beings that she would set into that same state of realization. But she wouldn't eat in the morning, she would begin very early in the morning and wouldn't take any food until she had accomplished this in her meditation. So she went through great austerities and difficult practices in order to dedicate herself in this way to liberating living beings. And likewise she did that in the evening as well. So because of this, liberating so many living beings, her name was changed from Yeshe Dawa to Drolma in Tibetan, or Tara, which means 'the liberator.'

And then at another point in her spiritual evolution in an age which was called kalpa...in an age called ___ or 'The Totally Victorious Age.' At that time, the buddha Amoghasiddhi was manifesting in the world. And before this buddha, Arya Tara vowed that she would free beings from the sixteen dangers. So there are eight inner and eight outer dangers which beings are subject to, for instance the snake-like, on the internal level they're compared to the external ones, like the snake-like jealousy, fire-like anger, lion-like pride. So these are the dangers on an internal level and then on the external level, there's the danger of flood and fire and wild animals and so forth. And before Buddha Amoghasiddhi, Arya Tara vowed that she would free living beings from such dangers.

And then it's said that, for ninety-five eons, ages of time, that she remained in a samadhi, a meditative concentration, called the 'Conquering of Maras,' or the overcoming the demons. And during that time, set countless other living beings into that same state of realization. So hundreds of thousands, in every meditation she would set hundreds of thousands of beings into such spiritual states. And she would also pacify many different types of maras, of demons and spirits, freeing living beings from negative influences in this way, and because of that, she started to receive the other titles, like 'The Heroine' and 'The Swift One.' Another title in Tibetan called 'Drolma' which seems to refer to her great power.

Then in another age, called 'The Unimpeded Age,' that's just the name of the particular age that it was. There was a buddha named, I believe in Sanskrit it would be Vimalaprabha, 'The Stainless Light.' Ok, so this buddha gave initiation to the Wisdom Moon Tara, at that stage in her development. And first of all, manifesting what was in nature the compassion of all the buddhas, but in the form of light. She was conferred initiation, and in that initiation, we'll check on some of this, some of it may not yet quite be clear, but she transformed into.... Ok, so when this buddha gave the empowerment to Arya Tara, first of all manifesting the compassion of all the buddhas and in the form of light, and then granting the initiation with this light. Then she transformed in her form into Avalokiteshvara. And then, the Buddha gave further empowerment of the wisdom of all the buddhas, the goddess Maritsi, the goddess of the sun, and this manifestation entered into union with the previous manifestation. And when that happened then, from the heart of the Avalokiteshvara that she had

transformed into, there emerged a Tara. So from the heart of Avalokiteshvara, emerged a form of Tara.

So Arya Tara vowed that she would accomplish the intentions of all the buddhas. So what was meant by that is simply the welfare of all sentient beings. That is what buddhas intend or wish, they simply wish the welfare or the benefit of all sentient beings. And so because of this, it's very effective to appeal to Tara for the fulfillment of one's wishes, and for to swiftly accomplish whatever goals one wishes to achieve.

And in her manifestations, Tara appears in many various forms suited to the needs and the wishes of different trainees. For instance, for those who need to extend their life span, then she appears as White Tara. For those who are weak and need to develop more power, she manifests in the form of the goddess Kurukulla, Rigjema in Tibetan. And for those who are weak in wisdom, who are not able to apply themselves with analytical wisdom, then she appears in the form of the goddess Svarasvati. And then for disciples who are not amenable to peaceful means, who require wrathful means, then she manifests in the form of Palden Lhamo. And so, all of the female aspects of deities in buddhas, for the most part, are all Arya Tara's manifestations.

So in the pure land, the southern pure land of Potala, there Avalokiteshvara resides in the upper position and at a point below, Arya Tara resides. And there they manifest in various emanations for the benefit of countless living beings and continually turn the wheel of Dharma, continually spread the teachings of the Buddha.

And so, many of the great masters of India and Tibet have been aided by Arya Tara and her practice is done in all of the various lineages, and in particular in the new lineages. From the time of Atisha, there's been particular emphasis on Tara's practice. And wherever there are communities of spiritual aspirants, Tara helps them to cultivate the pure view, pure understanding of the Buddha's teachings and pure conduct. It seems that in the direct communication with Atisha's disciple Dromtonpa, that Tara promised that she would always accompany him in his activities and that in all of the lineages that would spring from him, also that she would aid all of those spiritual communities.

So that being the definitive and provisional levels of understanding of Arya Tara, then still for the practice of Arya Tara's tantra, there needs to be shown the valid sources for that. It needs to be traced back to the teachings of Buddha. And one such source for the teachings of Arya Tara's tantra, is in the tantra of a buddha, Thube Wangpo the Muni, the Able One, Powerful Able One, meaning Buddha Shakyamuni. There's one tantra in which Buddha is praised with 108 names, so 108 names of Buddha, in that tantra, is found one source for the teachings of the Tara tantra.

So there are another seven or eight different tantras which are named as sources for the Tara tantra, but we won't name all of them and go into a lot of detail, but it's in these tantras that the stories of the origins of the Tara tantra are found. And so we'll just summarize these.

Then in Tibet, there was one tantra, which was translated in Tibetan called the 'Neljor __ Gyalpo,' 'The King of the Yoga Tantras.' This is one source of the Tara tantra. So it would be good if sometime in the future, if we have more time to research these. But then going on from there, many masters such as Nagarjuna composed commentaries on the practice of Tara.

So not having time to go into all of those other sources, to look directly at the source for these teachings of the initiation, the transmission, the commentary, the instructions, the methods of accomplishing Arya Tara. These were, they came down to Dagpo Dorje Chang, otherwise known as Gargye Wangpo, the Lord of the Dance.

So again now, another account of the origins or the birth of Arya Tara, is that in a time of the buddha ____, that's in Tibetan, she was named Dropchen ____, 'The Powerful All-Conquering One.'

[End of Side B, Tape 1]

[Tape 2 Side A]

[DM:] /...she came to have the name...Dringun Dawa, Dringun Dawa, in Tibetan, Dringun Dawa.

So it's said here that Dagpo Dorje Chang and the Venerable Tara had a relationship like mother and child, or mother and son, over many lifetimes. And so therefore, these instructions on the practice of Tara that we have from Dagpo Dorje Chang, are in the manner of like the advice from a mother to her son. And so this advice, this master set down, wrote down, and then gave it the name 'Cittamani.'

And so although previous to that, there were many masters who gained accomplishments through the practice of the two stages or Arya Tara's tantra, it wasn't until this time that the practice really started to be very widespread, when the instructions were set down in writing. So it was at that time that Dagpo Dorje Chang was requested by many people in connection with peace offerings that were made, requests were made to Dagpo Dorje Chang to set the practice down in writing and so he did so.

So I think we'll have to leave it here for this morning since we've already come up to lunch time, noon time. So this afternoon, we have for those who are attending the retreat, we'll do the sadhana and recite some mantras. So that's what we'll be doing later on today, so the commentary will continue tomorrow.

[Geshela:] Right? (GL).

[TS:] Whichever way you would like.

[Geshela:] Yeah. Tonight we have no schedule?

[TS:] Tonight we were, we're going to do teachings this morning, and I thought perhaps you ___ this afternoon, and then start on the sadhana tonight.

[Geshela:] Ok, then I continue afternoon teach, then night maybe ____. Yes, that ok? Ok, right. (GL). Yeah.

[All praying.]

[Tape was left running.]

[All praying.]

[DM:] So Geshela will read again for the further transmission, and then he'll explain after that.

[Geshela reading.]

[DM:] So Kyabje Pabongka says here that he's setting down this practice as it's been explained directly from Arya Tara and supplementing it with like ornaments of ear-whispered instructions that have come down in the lineage from Lama Tsong Khapa.

So in this next section now on how the yoga of Arya Tara is actually practiced. There's three headings: one is the basis of what sort of basis in terms of preparation and life form that one needs to have in order to be able to practice, then where it should be practiced, then finally how it's practiced.

So with regards to the first, what sort of basis, or who is it that can practice the yoga. As Arya Tara herself has said, the person, being who wishes to practice according to unexcelled highest yoga tantra, my method is extremely swift method. That the person should be trained in the common paths, should have faith in the guru, should have aspiration for the path of secret mantra, and be able to keep the commitments, keep the commitments that are given. And for such a person, then they are in a position to receive the four empowerments to do the practice.

So the first of these, of the factors which makes a person suitable vessel for practicing the yoga is to have trained in the common paths. So this means the stages of development that as are explained in lam-rim, the stages of the path teachings, and that's very important. Otherwise one tries to do the practice without such preparation, it's compared to a small child trying to ride a wild horse, or trying to ride a wild elephant, untamed elephant. If one has not trained one's mind and one's awareness in line with those stages of the path teachings, then to try to do such a practice as this tantric practice of Tara, would be like a small child getting on a horse, a wild horse. Would be immediately thrown off the horse and hurt. Or meeting with a wild elephant would be a great danger of getting ceased and killed. So rather than there being benefit in that case, there's great danger.

So for training in the common path, the path which is in common to both the tantric as well as the non-tantric teachings, that means hearing a teaching, receiving a teaching of the stages of the path, meditating on it analytically and single-pointedly.

And trying to develop experience of the three stages as is explained in those teachings, the stages of the path of the uncommon with a being of initial scope and uncommon with a being of intermediate scope and then in accordance with the being of the great scope. So the way that can be done, is with many different versions of these stages of the path teachings. In the case of Lam-rim Chenmo, the great exposition of the stages of the path, that's quite extensive, there's a lot there. Otherwise, one can use the middling length or brief expositions of the stages of the path, such as the swift path or the blissful path. And one needs to receive those, the commentary on those teachings, listen to it, and then meditate on it. First of all analytically thinking about the points that have been made, trying to become clear about the distinctions that are made in one's meditation, thinking, "Yes it's like that, it's not like this," it involves some thinking. And then successive to that, then meditating single-pointedly on the points of those three stages of the path to enlightenment. In the case of Lam-rim Chenmo, the great exposition of the stages of the path, and some of the different versions of stages of the path, there's both sutra and tantra which is included there, so it can be quite extensive. But one should try to bring forth some feeling, some experience of what is taught in those stages of the path.

And a further summary of those stages of the path teachings is found in the 'Three Principle Paths,' in that text that we just recited prior to the teaching. And so that's a condensation of the entire stages of the path teachings where in these three principle paths, the first one being renunciation or the wish to emerge from suffering of cyclic existence. In that summarized version of the stages of the path teachings includes all of the teachings of both the initial and the intermediate scope of practice. So that takes all of those and summarizes them into that realization of renunciation. And then the bodhicitta, then incorporates all of the teachings of the great scope of spiritual practice, includes all of those. And then the third one, the right view, perfect view, the insight into the ultimate nature of things, that's important for whether one wants to attain just a personal liberation, it's indispensable, as well as for someone who seeks full enlightenment. So for both the hinayana and the mahayana, the lesser and the great vehicles, that wisdom realizing emptiness is indispensable.

So one needs to come to some definite understanding of these attitudes, these states of mind which are called the paths, the three principle paths. If one doesn't at least have some kind of idea of what those mean, then it would be very difficult to develop experience in them. And then in the case of the first one, renunciation, speaking very directly about it, it's like a person developing compassion for himself by seeing how oneself is caught up in the suffering of cyclic existence in an unending cycle. And thinking along the lines that, if I don't do something about this, there's just no way, I'm just going to be tormented by suffering. And so first of all, in that path, developing concern over one's own welfare, compassion for oneself.

For that realization of renunciation, you have to be very aware of how we ourselves have experienced rebirth in all of the different realms, the six realms of cyclic existence, with all of their various types of suffering for beginningless time. And that if we're to remain, that things remain as they are, then there's going to be no cessation, not end to that torment of suffering. And it's not going to go on for just maybe two or three more lives, but for hundreds of thousands of more lifetimes that we have to undergo unwanted experiences of suffering and dissatisfaction. And if we can't see that clearly and develop a true wish to free ourselves from that suffering, then there'd be no way that we could go on to develop bodhicitta, thinking about how others are caught up in that cyclic suffering.

So like if there was a person who was in prison and was sentenced to be executed. And if that person knew someone in power or a wealthy person who could somehow use their influence to get them out of prison, save their life, they didn't do something about that, then it would look like they are acting quite stupid, wouldn't it? So similarly, once we've taken birth in cyclic existence, samsara, then we're definitely headed for death, and we have in the teachings, many methods explained as to how one can become free of this unending cycle of suffering. And so if we didn't develop some concern for ourselves having to undergo continuous suffering and put forth some effort to do something about it, then that would look quite stupid from the side of the spiritual path.

[End of Side A, Tape 2]

[Tape 2, Side B]

As to how to develop this mind of renunciation or the determination to free oneself, it says explained in the 'Three Principles of the Path,' second paragraph from the bottom of page 29, where Lama Tsong Khapa begins by contemplating the leisure and endowments. "So difficult to find and the fleeting nature of your life, reverse the clinging to this life." So the way to work with this at first, is to see that the reason we remain bound in cyclic existence is because of being attracted to the seeming perfections, the pleasures of cyclic existence. So we first of all need to look at this in terms of our present life and to see how we can reverse the clinging to the seeming pleasures or perfections of this life.

Now to think about that, then first of all to be aware that our life is so short. But even if we do have a lot of pleasures and in this life, good things in this life, we won't be able to keep them very long anyway, so we'll definitely be separated from them. And not only that, but in the course of seeking out all of those comforts or the seeming perfections in this lifetime, we go through a lot of difficulties. There's a lot of suffering involved to get those things which are supposedly so satisfying. And sometimes we end up giving our life for them or just going through a lot of hardship.

And it's just not worth it, because it won't give any kind of lasting happiness. If we compare our life as a human being to other life spans in cyclic existence, such as those of the gods or the hells, our life span is very short compared to those, just like the snap of a finger. So if you can have a very good time for just a fleeting instant, what's so wonderful about that? It doesn't make any sense. And then to realize that to come to this position, having these leisure endowments is not something that was very easy either. That it required creating the causes for that to happen, which meant keeping pure morality, practicing the six perfections, dedicating that positive energy with pure prayers. And so even to find just any sort of human existence is not easy, but to find one that has the eight freedoms and the ten endowments is very rare. Very, very few beings are able to find that perfect basis for practicing a spiritual path of all the leisures and endowments, and it's very rare for we ourselves to find that.

So we need to reverse the clinging to this lifetime, meaning to the comforts and seeming perfections that could be found in this life. Because if we don't, even if we do engage in spiritual practice, it will be polluted by that clinging to the transitory or superficial things. Just like if you had some very good food, once a little bit of poison gets into it, it ruins it and it won't be nutritious or useful for anything. So even as we're doing some kind of what looks like spiritual practice, if we're hankering for a good reputation or wealth or something that's superficial, just related to the comfort of this life alone, then that spiritual practice is polluted and undermined by that attitude. And so it's very important to see this clearly and first of all, reverse the clinging to the good things of this life as being some kind of end in itself.

So when we say clinging to this life and comforts of this life, it's often categorized as food, clothing, and reputation. And the first of these two, the food and clothing, is relatively easy to give up caring that much about, but the reputation is more difficult. We can be very concerned about what other people think of us. But in terms of just this lifetime, the reputation itself is not something that's ultimately meaningful. But it's very difficult to give up that clinging to wanting to have fame or good reputation.

So if we remain clinging to the good things of this lifetime, then when it comes to death, the time of death, and we're still clinging to those, it's going to create a lot of suffering and will cause us to be propelled into more suffering in the future lifetimes. So that attitude has to be reversed, where one gives up the clinging to transitory pleasures and becomes more concerned about what is going to be ones continuing state of welfare in the future lifetimes. To first of all develop the determination to make sure that one doesn't fall into worse states of suffering in the future lifetimes and to develop that aspiration very purely, which is really concerned with what's going to happen beyond this life, not just what can I get in this life. But then, once one has developed the pure aspiration which really is concerned about what will be the state of ones existence in the future, then one needs to look further and see that, as Lama Tsong Khapa says in the next line there. "By repeatedly

contemplating the infallible effects of karma and the miseries of cyclic existence, reverse the clinging to future lives.” And seeing that even to have this kind of most fortunate human existence that we have now, and if we could get it again in the future, but still we’re subject to karma, the collections of various karmas that we’ve created. And that passing from one life to the next, it happens under the influence of delusions and karma, and not purely out of our own wishes or our own free will.

And if we look closely, we see that we have a lot of collections of various karmas, and it’s much easier to create negative karma, so we have a huge collection of negative karma. And there’s no getting away from that, it says that, the infallible effects of karma. We are the ones who will experience the results of our actions. We’ll experience the results of our positive actions and results of our negative actions, no one else will experience. We don’t experience the results of anyone else’s actions, and neither do they experience the results of our actions. We’re the ones that have to experience those. And seeing that this is the nature of cyclic existence, then it becomes clear that if we don’t get totally free of it, then the suffering will snowball again and again. And sometimes in samsara there might be some slight happiness, a little bit less suffering, but as long as we’re caught up in that cycle, again there will be tremendous suffering. And just like we may be healthy today, but we could get sick tomorrow. And if we were to really to get free of the very intense sufferings of cyclic existence, it means we need to get free of the whole thing. You can’t be existing within that and hope to find any state of lasting happiness, otherwise you’re simply going to remain subject to the sufferings involved in birth and aging, sickness and death. So seeing that, then we develop the determination to get rid of the whole problem by eliminating the very causes of being bound in that cyclic suffering, to come free of the influence of delusions, afflicted states of mind, and the contaminated karma.

So this wish for liberation, the wish to free oneself, we can call renunciation, we can call it having compassion for oneself. And what is the measure of developing that in the fully qualified way, it’s as Lama Tsong Khapa mentions in the next part, which I think I would improve the translation here. By saying, when by contemplating in this way you do not generate even for an instant, the wish for pleasures of cyclic existence, and have day and night unceasingly the mind aspiring for liberation. Then you have generated the determination to be free. So that means to be constantly aware of that, during the day, to always be aspiring for a state which is totally free of suffering, how wonderful it would be to be completely free of all dissatisfaction and suffering. And then also at night to occasionally be mindful of that, to have that spring to mind, say when you wake up in the middle of the night, otherwise you don’t really meditate that well while you’re asleep. But when you have that kind of awareness day and night, then that’s the measure of actually having developed renunciation or this compassion for oneself.

So once one has really developed such attitude of renunciation or compassion for oneself, then it becomes possible to bring that same kind of awareness to others, wishing that others be free, wishing that others be free of suffering, which is called compassion. So it's much easier to develop that compassion if you first of all develop it for yourself. If you've seen your own situation very clearly, then you can look at the situations of others. As Shantideva says in 'The Guide to the Bodhisattva's Way of Life,' that if you haven't developed such an attitude of compassion for yourself, even in your dreams, then how could you ever develop that attitude for others, the attitude of universal compassion for others. So by developing that awareness with regards to one's own situation at first, then it becomes quite easy to then switch the focus over to others and see how they're caught up in the same situation and develop compassion.

And if you haven't developed that compassion, wishing for others to be free of suffering, then there would be no way that you could develop bodhicitta, the awakening mind. That's because compassion is the seed of bodhicitta. It's the attitude of compassion wishing that others be free of suffering, which serves as a substantial cause, which is what the state of mind that actually transforms into and becomes bodhicitta.

So compassion is indispensable for developing bodhicitta. In fact, compassion is said to be important in the beginning, the middle, and the end. Just like if you want a harvest, you need good seeds, you need to give it the seeds all of the fertilizer and water that they need for their growth. So in the beginning, the seed needs to be something that's not rotten, that's intact, has the full potential there. And then throughout its development being planted, it needs to get all of the right amounts of water and fertilizer to grow. So like that, it's the compassion, which is the seed in the beginning, which because of feeling compassion, wishing others to be free of suffering, wanting to free others of suffering, that we then, if we examine our own ability to do that, we see that we don't have it at present. But that that ability is available in the state of enlightenment, and therefore think, ok, I'm going to attain enlightenment. And so out of the compassion, both the surpassing intention which goes, I myself will free others from suffering, as well as that I will attain enlightenment in order to free others from suffering, those aspirations and determination arise. So the compassion in that way is like the seed in the very beginning. And then, to create all of the accumulations, the energy that's necessary for attaining enlightenment, one needs to practice the six perfections. And again, the motivating force there to keep up the practice and to sustain the practice and to persevere in it, is compassion. Seeing how other beings are suffering and wishing to free them as soon as one can, from their suffering. That's what keeps oneself motivated throughout the intermediate part of the practice.

And then at the fruition of the practice, a buddha doesn't simply remain in a pure land where there's everything nice, where there's not even the word of suffering.

Because in the beginning, a buddha dedicated himself to attaining full enlightenment because of wanting to free others from suffering and worked on the spiritual path for that same reason thinking that, I must attain enlightenment so that I can free all living beings from suffering. And so if they were to attain the state of enlightenment and then simply remain in a pure land experiencing bliss, it would make their whole spiritual career something meaningless, something that didn't make any sense, and so it's not like that. Rather, an enlightened being does not stay remaining in a pure realm existence, but manifests according to the capacities and the fortune of every living being in various ways. Sometimes as teachers and in many other aspects the buddhas appear for the sake of sentient beings and that's what allows beings to enjoy the deeds of a buddha. Again, it comes down to the compassion, because the buddhas don't remain inactive. Because of the force of compassion, they manifest for the sake of sentient beings.

So compassion is indispensable throughout the practice from the very beginning, middle, and end. And so in the beginning, it's necessary for developing bodhicitta without which there's no way to progress on the path to enlightenment or to attain enlightenment. So whether it's sutra or tantra, in every case it's the very life force of the path, it's said always to be the awakening mind, bodhicitta.

So it's like an analogy that's given in the Guhyasamaja tantra. It said, on the ground of equanimity watered with love, that means to plant the seed of compassion, attain the fruit of the four bodies of Buddha. So in order to develop bodhicitta, we first of all need to level out the unbalanced attitudes that we have that feel very close to some and distant and antagonistic to others, without which, that kind of equanimity, there's no ground for developing bodhicitta. So that's like, that has to be developed first. And then one can do, from there, develop an equal love for all. So one is equally concerned with the welfare and the happiness of all living beings. Then out of that, one sees how beings are suffering, and the compassion which is like the seed, can be planted in that ground and then resulting in eventually attaining the state of full enlightenment.

So the teachings on how to develop bodhicitta, the awakening mind of universal compassion was taught by the Buddha in two lineages. One that came down through Maitreya to Asanga in the lineage of vast activities, which is the method of the seven-fold cause and effect meditation. And then another lineage was passed from Buddha to Manjushri to Nagarjuna and Chandrakirti and Shantideva, the method of exchanging self with others. And eventually, those two lineages were both received by Lama Serlingpa Suvarnavipa and brought down to our present time. So there is a lot of material that's been translated and that's been transmitted that you have available on how to do these meditations, how to develop them. And one definitely needs to put forth effort to develop the realization of bodhicitta, because without it, if one were to engage in some kind of deity meditation or tantric meditation, that won't become a cause for attaining full enlightenment. In fact, it probably won't even

become a cause for attaining one's own personal liberation or a lesser state of nirvana either.

So once one has some understanding of what bodhicitta is and how to develop it, then it can be very beneficial to repeat the prayer from the Guru Puja, which is the five-line prayer that comes in the Stages of the Path prayer: "Hence compassionate venerable guru, bless me that all my wandering mothers' harm, hindrance and suffering may ripen on me now, and by sending my joy and virtue to others, may all beings be endowed with bliss."

And one can recite that over and over, and once one has that kind of understanding, it becomes something very potent and full of blessings. And along with that you can practice tonglen, giving and taking meditation, taking sickness, spirit obstructions, obscurations and negative karma, the suffering from others, and sending one's happiness and causes of happiness, all of the positive potentials from the past, present, and future to others. And then one can also mount that meditation on the breath and it becomes something that's very effective in many ways, such as in reversing the clinging to this life. You know if you're clinging to good reputation or something and then in that meditation of giving and taking, you imagine taking on the bad reputation and sufferings of others onto oneself, and it serves as a very powerful antidote to that clinging to comfort of this life. So I'd highly recommend that practice. And also for developing compassion.

So now Geshela's going to go on and give more transmission of the text.

So in the text it says that meditating by way of analytical and placement meditation, developing the renunciation, bodhicitta, and the correct view, these three principle paths, at least the hint of experience of it. It means to try to bring those states of mind closer and closer, having very clear understanding of or experience of what that feels like of those various realizations, so that one can bring them to mind quickly and also have a strong determination to want to develop them more fully until they're more fully qualified. And it says that if one doesn't have that, if one's practice is not sustained by the awaking mind of universal compassion and bodhicitta, that even if one meditates on the two stages of highest yoga tantra, it doesn't become even any sort of Mahayana practice. And that without bringing forth some experience of renunciation, then there's no way to develop the fully qualified bodhicitta. Because if one doesn't have that renunciation or that compassion aware of one's own, concern of one's own suffering, then there's no way to bring that same kind of awareness to others, and then out of that compassion for others, to develop the bodhicitta. And then if one doesn't have bodhicitta, then even if one meditates on tantra, it doesn't become a cause for attaining omniscience. It doesn't even become a cause for attaining mere liberation.

[End of Side B, Tape 2]

[Tape 3 Side A]

[DM:] /...one has not found some kind of understanding of the realization of emptiness, then in trying to practice the two stages of tantra, there is a practice of what's called the bliss void wisdom in which one gives rise to a very blissful state of mind, which then ascertains emptiness. And that blissful mind ascertaining the emptiness is the very foundation or substance from which the practice of generation and completion stages are done. And so if one doesn't have some kind of understanding of what is meant by emptiness, then one wouldn't be able to use that blissful mind to focus on emptiness. So without the, so one needs to develop some kind of understanding of what is meant by selflessness and emptiness.

So it's like what Buddha said in the, "Oh monks and scholars, examine what I say as a goldsmith would examine gold, by cutting it, rubbing it, melting it down. And then only accept it as true, but not just out of respect for me." Well, we need to use our reasoning in that way, our powers of analysis in checking the teachings, because there are many varieties of teachings the Buddha gave. There are definitive teachings and there are provisional teachings. And to discover which teachings are definitive and which are provisional, we need to investigate the meaning of emptiness and use our powers of logic and reasoning. There are many different kinds of reasonings that are used to delve into this matter. Actual logical statements, lines of reasoning, and so on, many of them. And we need to use those to determine which are definitive statements of Buddha, what is the definitive meaning of what Buddha is saying. And in that way, pursue the practice.

So all phenomena are empty, empty of inherent existence. And among all the phenomena, our own mind's emptiness of inherent existence is something that's very precious, very special, because it's in that that our Buddha potential lies. And as we clear away the defilements, obscurations from our mind, then gradually that ultimate nature, that suchness, or that emptiness of our own mind will become a true cessation. And as the process is continued and we eliminate all obscurations of the two types, both the obstacles to liberation and obstacles to omniscience, then that emptiness of our mind will become the nature body. It will become the nature form, Svabhavakaya of a buddha. And in tantric meditation as is mentioned, we need to meditate on emptiness with a blissful state of mind. So again, meditate on the emptiness of our own mind, with a blissful state of mind. So it's very, it's indispensable there in tantric practice.

So as it's said that those three realizations, three principle paths are very important. In the case of realization of emptiness, a blissful mind realizing emptiness is the very life of tantric practice. Without it, there's no substance, there's nothing for tantric practice to work with and so that's indispensable. Without the bodhicitta, it doesn't become even a Mahayana practice, much less a Mahayana tantric practice. And without renunciation, when one has developed the sincere wish to free oneself

from suffering, then one can't develop a great compassion for others and bodhicitta. And so all of these are indispensable, and it's developing those three principle paths or developing along these stages of mental development which are in common with both the tantric and non-tantric teachings, that is the first step which makes oneself a suitable vessel for the practice of the tantra.

Then at the best, for the next factor which makes us a suitable vessel for the practice of the tantra is that, as it's said here at best, to have received the four initiations of a highest yoga tantra of mother tantra, such as Heruka Chakrasamvara. Or if not that, then one of Yamantaka or Guhyasamaja, to have one's continuum ripened by receiving the four initiations of one of these highest yoga tantra initiations. And Geshela mentions here again that this says 'at best,' it doesn't say it's absolutely necessary, it says 'at best' if one has been ripened through such receiving four initiations.

So normally, Geshela says, I don't give this initiation of the body mandala of Cittamani Tara to, I haven't given it to anyone who didn't have another highest yoga tantra initiation, such as those mentioned here. But this time, there were some, there were a number of people that didn't have such a preliminary great initiation, and I made kind of an exception, which is mentioned here. It says that those are not absolutely indispensable, but it's best if one can have a preliminary great initiation.

And then to have received the four blessings of the four initiations in reliance upon a tormo, which is the common Tara initiation, initiation of the Venerable Lady. And which is what we normally refer to as the jenang, the subsequent permission. And then what is indispensable is the uncommon initiation into the guru's body mandala, which was given last night. And so that's what's necessary for practicing the generation and completion stages of Cittamani Tara, the highest yoga tantra practice. And if one doesn't have such an initiation, leave aside practicing the tantra, one should not be permitted to even look at a text describing the practice.

And keeping the vows of tantra is necessary. Without keeping the vows of tantra, it cuts the root of being able to attain the common and supreme attainments, the stages of the realization of the tantric path and full enlightenment. Though such potentials are planted within us during the initiation, on the basis of that emptiness of our own mind, which is that buddha potential, sometimes called buddha nature. In the course of an initiation, there is a special potency which is planted there on that basis to actualize the four bodies of a buddha. That's why there's a quotation that Geshela gave from tantra and how auspicious it is, that on that basis of the buddha nature, that these potentials have been today planted in your mind. But without keeping the commitments, the tantric commitments, the tantric vows, it's not possible to place those potentials in the mind or for them to remain there in the mind on the basis of that emptiness of the mind, that buddha nature. So if those potencies can't be planted in the mind through the initiation, and if they can't remain there, then even if one engages in the meditations of the generation and completion stages, it won't be able

to bear fruit. And if one has not received this particular initiation of Cittamani Tara herself, the four initiations, then while it would be possible in another case to receive the blessings through the long, the distant lineage, which goes back, one wouldn't have access to the special blessings that come through this close lineage of this particular practice.

So the second factor which makes us a suitable, which makes anyone a suitable vessel for the practice of the tantra, then is that receiving of another highest yoga tantra initiation, receiving of the general Tara initiation, receiving the particular initiations of this Cittamani Tara practice, and in keeping the tantric vows.

And then the third factor which makes one a suitable vessel for the practice, that's actually the proper protecting of the commitments. So the previous one has more to do with the receiving initiations, and then the third one refers to keeping all the commitments. Because as was just mentioned, like was just mentioned, without that then, the root of gaining the two siddhis, the two attainments, which means the common attainments and then the supreme attainment of full enlightenment, is cut and there's no possibility of attaining those unless one properly keeps the commitments. So that's very important.

So we say keeping the commitments. It's not something very easy to do, even to know what all those commitments are and to keep them in mind, it's not easy. So therefore, in the course of doing Six Session Guru Yoga, we should enumerate those vows to ourself. Maybe not all the time, if we're short on time can abbreviate it sometimes by just by saying I'll keep all the vows and commitments. But when we do have time, then to enumerate those all the root bodhisattva downfalls, which begin with praising myself and disparaging others, and then the root tantric, those eighteen. And the root tantric downfalls, which begin with the disparaging the guru and those fourteen. And then the further vows of mother tantra, eight vows of mother tantra and so on. Keep them in mind, and rejoice in that. Rejoice in having those tantric vows, because they are very beneficial, it's very powerful, even more powerful and beneficial than the bodhisattva vows. For instance, it's said that, of course, if someone perseveres properly on the basis of having the tantric vows, then it's possible to attain full enlightenment in one lifetime. But that by just having the tantric vows in one's continuum, that even if someone doesn't practice very strenuously, that the force of those vows themselves will cause the person to attain full enlightenment within seven lifetimes or sixteen lifetimes. Even if they're not, they're protecting the vows, but otherwise they're not really working hard at them, just having a good time. (GL). And so as you, when you're doing that, you should congratulate yourself. You have these very wonderful tantric vows and treat yourself, give yourself a nice meal and have a good time. Rejoice in having those tantric vows. And then if one finds that one has, they have degenerated somewhat, then recite some hundred syllable mantras to purify them. And in the case of root downfalls, to receive initiation again from a tantric master, or if one has become qualified, to do it by doing retreat, then to take

self-initiation by which those vows can be purified. There are the methods for purifying and restoring the tantric vows. So there's great benefit in having them, and one should really rejoice in having them and encourage oneself, that in knowing that one has those tantric vows.

So if as we enumerate the tantric vows to ourself, we find that we've been able to keep them quite purely, and we should praise ourself, congratulate ourself. It's a bit like the practice that Geshe Benkungya(?), the Kadampa master did. Previously he'd been a bandit who would hang out on mountain passes and rob people in daylight, and then steal things at night. But at one point he gave that up. He truly renounced the home life, became a monk, and really dedicated himself sincerely to practice. And as he did that, he would observe his attitudes and his actions. And he kept a supply of white and black pebbles and every time he noticed that he had some particularly virtuous thought, he put up a white pebble, some positive action, put a white pebble. He noticed something that was done which was harmful, put out a black pebble. And if after some time there was a big pile of black pebbles there, not very many white ones, then he would start to get down on himself, criticize himself saying, "Oh, Benkungya(?)." That was his previous, actually previous to his ordination name. "You rob people in daylight and steal at night. No food for you tonight!" (GL, RL). And he would like punish himself, not give himself any food. Whereas if he looked the other way and there was a lot of white pebbles there, and not many black ones, then he would start to praise himself as this, he'd say, "Oh, Geshe Tsultrim Gyalwa." That was his Geshe's name. He says, if he'd been studying really well or been making really good progress in practice, say, "Oh, Geshe Tsultrim Gyalwa, now you just relax there. I'm going to make you a nice meal." (GL, RL). Treat himself in that way. No, actually he was the one who had to make it anyway, but he was sort of (GL, RL), he was pretending like he was two people. I think he has a very beneficial practice for us to emulate. We have to be our own teacher really.

So it's like what Arya Nagarjuna said that, "You are your own protector. Other than you, who's going to protect you? You are your own enemy. Other than that, who ___ as your enemy." So it's true that the spiritual guide is a protector, but ultimately it's we who through exerting ourselves have to take ourselves to the state of full enlightenment. No one else can do that for us. If it was possible to do that, then the buddhas would have done it before. Even if there's just one person left, the buddhas would, even in the case of for just one person, the buddhas would take them to enlightenment. But they can't do that because the mind of that person is not subdued. So one's self has to protect one's self and take oneself to full enlightenment. Likewise, it's our own delusions, our own harmful actions, which create our suffering for us. No one else creates that suffering for us. So it's like there's no one else who's the enemy besides those negative forces within our self.

So keeping the commitments properly is very important. Without that, the root of gaining attainments is cut through and it's not possible. So one should put a lot of

attention to that, try as hard as one can to keep those properly. If one notices that there's been degeneration, then to persevere in restoring and purifying those commitments. It's said that we should keep the commitments to the best of our ability as well as we can. Of course, it's difficult to keep all the commitments completely, even for high bodhisattvas. And so it's not something to get down on oneself about, but just to do as well as we can, to put forth the best effort we can to keeping commitments purely.

So then, having become a suitable vessel through these three factors, then there are further four causes which are explained for gaining attainments, which make it possible to gain the realizations. So as it's said, having faith in the guru and aspiration for the secret mantra, to enumerate these four causes for gaining attainments, first one that's mentioned is therefore the irreversible faith. So faith is very important. There's three kinds of faith that are talked about. The clear faith, aspiring faith, and faith of conviction or belief. All three of these are very important. The clear faith means the mind being focused single-pointedly in faith without any kind of muddiness or lack of faith or non-faith. That's why it's called the clear faith, which is single-pointedly admiring and faithful. And then, the faith of aspiration means seeking that which is the object of our spiritual aspirations, in this case, the state of full enlightenment of Arya Tara. So that striving for and that aspiring to become, for oneself to transform into the fully enlightened state is the second kind of aspiring faith. And then the faith of conviction or belief means not having doubts about whether this practice is effective or not or whether I could accomplish it, but free of doubts being single-pointedly, having single-pointed conviction in the practice.

And the second cause for gaining attainments is to be free of doubt through wisdom. And so first of all one needs to hear instructions on the practice, so that one develops a certain understanding which is called the wisdom arisen from hearing. And then on the basis of the clarity of understanding of what's been taught, then one takes it into meditation and contemplates what one has learned. And that's the wisdom that arises from contemplation. And then taking that further into single-pointed meditation arises the wisdom arisen from meditation. And so one needs to clarify any doubts about the practice of each of those stages. If there's, first of all, when one hears it, to get a clear understanding so that one's sure of what's to be done in the meditation. And then in the meditation, to sustain that and then to have no doubts or wavering about what one is doing in the meditation. For instance, in the case of meditating on Tara with the deities of the body mandala. To know very clearly what deities they are, what color they are, how many there are at each of the different chakras. And then to maintain strong conviction that those deities are actually present without any wavering in the meditation. Otherwise, if any of those steps are missed, then you could be sitting in the meditation and then all of a sudden wonder, "I wonder if I'm doing this right," just have, and it can undermine the meditation. So one needs to clarify through wisdom arisen from hearing and

contemplation and meditation, so that one can become free of any wavering or doubts.

And third cause is that one needs to be able to concentrate single-pointedly. And then the fourth cause is to keep extreme secrecy about the practice. If one feels compelled to tell others, I do such-and-such a practice, it will not go well. You don't know really what the state of the other person is if you just talk indiscriminately. If you say something to some.../

[End of Side A, Tape 3]

[Tape 3, Side B]

/...cautions against revealing the secrets of the practice to those without faith or those without initiation. So as soon as we reveal something to such a person, then something deteriorates, declines in our own practice. The power of the practice is lost. So not only to remain secret, but to keep it very tightly secret. Other things you talk about, fine, but about your own practice, extreme secrecy.

So if one practices with these four causes complete, then there's no doubt that one will gain the two accomplishments, including the supreme enlightenment in this very life.

How long was this session to go? [Someone responds.]

So when was the next session? [Someone responds.]

[Geshela:] Ok, then we stop now and often I change. Then seven o'clock we start. Ok?

[Someone asks question.]

[Geshela:] Yeah, yes. Tonight I come. Maybe everyday come, maybe I sometimes _____. (RL, GL).

[Geshela and everyone praying.]

[DM:] /...is not exactly the formal retreat. It's not going to be a fully qualified retreat, but we'll dispense with more elaborate preparations. But this sending out of the ritual cake to clear away hindrances we will do. So Geshela's going to do that now.

[Geshela:] Ok.

[DM:] Now we say hindrances, this really means principally inner hindrances. Because if we're at peace inwardly and we remain in a happy state of mind, then the activities of teaching, receiving the explanations, reciting the mantras in the retreat, all will go very well, and it will be quite powerful. But if the inner peace gets disturbed, or if we get depressed, unhappy, or we get kind of distracted or busy in our mind, then it won't be as effective. So this clearing away of hindrances is principally

the clearing away of any inner hindrances to a stable, peaceful state of mind for the retreat.

[Geshela praying.]

[DM:] So Geshela asked if this is the extensive sadhana that we have here, and I said that it is. Except that there's some recitations which are in the extensive sadhana, which seem to be missing here, which is the recitation of refuge prayer, bodhicitta prayer, as well as the special bodhicitta prayer. So Geshela said we can substitute for that simply the four-lines that we usually use before teachings. "Sangye chodang tsogyi chognamla" which means 'I, in the Buddha, Dharma, and the Sangha, until enlightenment I go for refuge, of giving and other perfections, to aid all beings may I become Buddha.' But the actual recitation that's missing here is a little bit more full. It says that "I and all sentient beings, until attaining full enlightenment, take refuge in the glorious, sacred guru, we take refuge in the fully enlightened buddhas, we take refuge in the holy Dharma, we take refuge in the Arya Sangha." And so that makes it, well it is a Mahayana refuge in that it's not just oneself that's taking the refuge, but it's oneself and all other sentient beings around oneself for whom one feels compassion. And then, the time frame is mentioned, "From now on until attaining full enlightenment." So it's good to keep those things in mind as we recite the simple four-line prayer. And then following that in the full recitation, there is also a special bodhicitta, which says, "And especially, for the sake of all sentient beings, I must very quickly, quickly attain the perfect enlightenment, and for this purpose I'm going to practice the deity yoga of Arya Tara," as the special bodhicitta. Special in that it mentions the motivation of it being urgent, wanting to do this very quickly, and especially because it mentions the practice which one is actually going to be doing, which is the Tara practice. And then following that, there is also a recitation of the four immeasurables, which are mentioned at the top of page two. In the full sadhana, there's also the verses of the four limitless attitudes which are recited.

But the words of those four limitless attitudes in their full form say, "May all sentient beings be endowed happiness and the causes of happiness. No, how wonderful it would be if all sentient beings could be endowed with happiness and the causes of happiness. May they be endowed with that. I myself will join them with happiness and the causes of happiness and Arya Tara please bless me to be able to accomplish that," which is the limitless love. And then limitless compassion, "How wonderful it would be if all sentient beings could be free of suffering. May they be free of suffering. I myself will free them from suffering." Actually the prayer is, "The guru and all the buddhas and especially to Arya Tara, please bless me to be able to accomplish that." And that's the limitless compassion. Then in limitless joy, "May all sentient beings never be separated from happiness," or "How wonderful it would be if all sentient beings could never be separated from happiness. May they be never separated from that. I will cause them to be never separated from that. And gurus,

buddhas, and Arya Tara, please bless me to be able to make them never separated from happiness," the limitless joy. And then the limitless equanimity is, "How wonderful it would be if all sentient beings could abide in great equanimity." Here, the great equanimity refers to the state of full enlightenment. "So how wonderful it would be if all sentient beings could abide in the great equanimity. May they abide in that. I will cause them to abide in that. Please bless me to able to cause them to abide in that." So that's the full form of those four limitless attitudes if they are recited.

[Geshela:] Ok, then lineage.

[DM:] And then comes the request for the blessings and inspiration of the lineage gurus, which is where we have our recitation beginning here. So we'll begin with that. We'll just recite the refuge and bodhicitta prayer, but bringing to mind some of those other meanings, which are being abbreviated. And then we'll start into the request to the lineage gurus. And since we only have English here, we'll do it in English and Geshela will do it in Tibetan.

[Geshela:] Yeah.

[DM:] And then when we get to the mantras, then we'll all be able to recite those together.

[Geshela:] Ok.

[DM:] And so recite the words slowly, so that you can, some of the meaning will be able to be brought to mind. And when you make the request to the lineage gurus, there's three different ways in which that can be visualized. One is in which, with the lineage gurus stacked one above the other above one's crown, which is what is used in the Yamantaka practice where the lineage gurus dissolve one to the next from above until reaching down to the crown of one's head. Then another way of doing it is called the 'gathering visualization,' and this is used for the Heruka Chakrasamvara practice, in which one visualizes all of the lineage gurus in a gathering, kind of a round-shaped sort of mass gathering in front of oneself. And then another way, which is used in the Guhyasamaja tantra is the 'single jewel embodiment' method in which one visualizes just one's own root guru. Seeing that guru as the embodiment of all the spiritual masters that one may have and all the masters of the lineage all embodied in that one. So here it's not specified, which it should be Geshela says. So you can choose one of those methods, whatever feels most comfortable to one's self.

[Geshela:] Ok, now you read.

[Geshela and everyone praying refuge and bodhicitta prayer in Tibetan.]

[TS:] May all mother sentient beings have happiness and it's causes. May all mother sentient beings be freed from suffering and it's causes. May all sentient beings never be separated from the happiness which is without suffering. May all mother sentient beings be in equilibrium, free from both attachment and hatred, not holding some close and others distant.

The absorption of the twenty-one Taras.

Request for blessings and inspiration of the lineage gurus.

[Everyone reciting:] Homage to Guru Arya Tara, source of the most perfect action of all the infinite buddhas, having the body of a fascinating and beautiful goddess. To the divine mother liberated from the fears of samsara and nirvana, to you I make this request. Bestow on me the highest and common realizations.

To you Gagyi Wangpo who is guided by the divine mother, and has reached the stage of the eighth Ishvara, the treasure of the vast and profound holy Dharma of Lobsang Gyalwa, to you I make this request. Bestow on me the highest and common realizations.

To the powerful lama who bestows the highest realizations like a wish-granting tree, which arises from the indestructible root of wisdom, and the branches of magnificent understanding, holding the fresh and sweet flavor of teaching and practice, to you I make this request. Bestow on me the highest and common realizations.

To the powerful jewel ornament of the Nagas, embracing all existence. Who is skillful in causing the four streams of activity to come from the vast ocean of his mind, with waves of deep and clear understanding, to you I make this request. Bestow on me the highest and common realizations.

To the wish granting gem, treasure room of precious oral teachings and realizations rich in pure morality, who ripen all sentient beings' wishes and fulfills them like a fall of rain, thus leading them to liberation, to you I make this request. Bestow on me the highest and common realizations.

Your magnificent wisdom is like one thousand eye, seeing completely all sutras and tantras of the Buddha. These transcendental teachings are like the secret treasure to the powerful one who holds the dorje, to you I make this request. Bestow on me the highest and common realizations.

To the most divine and powerful mahasiddha, who is like a perfect victory banner and guide to all sentient beings, who holds unceasingly the perfect teaching of Jampal Nyingpo [Lama Tsong Khapa], to you I make this request. Bestow on me the highest and common realizations.

To the one rich in realizations, unrivaled in preserving the essence of the method and wisdom teachings of Lozang Jampalyang [Lama Tsong Khapa who is Manjushri], who causes the rain of great siddhis to fall, to you I make this request. Bestow on me the highest and common realizations.

[Tape cut off then resumes.]

[Geshela praying.]

[DM:] There's a special request that's going to be made with the mandala right now.

[Everyone praying.]

[Someone speaking inaudibly.] (GL).

[More inaudible speaking.]

[People:] Thank you, good night.
[Tape left running, misc speaking.]

[End of Side B, Tape 3]

[Tape 4 Side A]

[Everyone praying.]

[DM:] As Buddha Maitreya says in the ‘Abhisamayalamkara,’ ‘Ornament of Realizations,’ that bodhicitta is wishing for enlightenment for the sake of others. And so bodhicitta is for who’s sake? It’s for the sake of others. And what does that mean? It means for the sake of setting them into the unexcelled liberation of perfect complete enlightenment and non-abiding nirvana. Liberation which abides neither in nirvana nor in samara, a fully enlightened state. And in order to accomplish that, one seeks, one aspires to attain enlightenment. And so bodhicitta is really endowed with two aspirations. The aspiration to benefit others, and the aspiration to attain enlightenment. And the first one, the aspiration to benefit others is the causal aspiration, and out of that wish to benefit others, the resultant aspiration of therefore seeking one’s own enlightenment arises. The resultant aspiration of bodhicitta itself has these two aspirations accompanying it. And so in that way, set your motivation accordingly while we listen to these teachings on the practice of Tara, in order to attain complete perfect enlightenment for the sake of all mother sentient beings.

[Geshela praying.]

[DM:] So next, this part is concerning the place in which the practice should be done. Should be a pleasant place, one which appeals to one’s own sensibilities and without any kind of obstacles like wild animals or other kinds of dangers. And should be without any harmful things, like water that’s not good to drink or something like that. And in that place, in one’s retreat place, one sets out a representation of Tara, a painting or thangka or some representation of Tara, and before that, place the offerings. And so it mentions that this place should be endowed with five qualities, and these are five qualities which are spoken of as being conducive for developing perfect single-pointed concentration. The first of those is that it be blessed by a holy master, the place be a blessed place.

Then the place should be one that there has not occurred any serious divisions among spiritual practitioners and schisms in the sangha or places where people have broken commitments or degenerated commitments towards one’s guru. It should be a place where there’s a pure keeping of commitments. And otherwise the place is not conducive. If such things have happened there, it’s not very conducive for developing realizations in that place. And so then one should clean that place well. It’s good to sprinkle scented water in the place and it mentions the substances that come from the cow ____ right off from the commentary there. And it said that for this practice, as it

says in the commentary that in general for the activity of this, a powerful activity or controlling activity, that one should face the west in one's meditation. And if that's convenient for the layout of one's retreat place, then one can actually face west, otherwise it's sufficient to just imagine or visualize that one is facing in a western direction.

And one's meditation cushion should be arranged so that the back part of it slightly raised compared to the front part which is a bit lower. And underneath one's cushion, one should draw a swastika with chalk, and then underneath the cushion place kusha grass and sarampa grass. The reason for putting that grass under the cushion is, the kusha grass is for to help the clarity of one's mind, and the sarampa grass, a many jointed grass, is for the sake of clearing away any obstacles to one's longevity. And then one places a boundary stone outside the door indicating that one's in retreat and showing the border of one's retreat. And then for the focus, for a visual object of focus in one's meditation, put the thangka or painting or drawing or whatever, statue of Tara in front of oneself. And then a ritual cake or torma made of the three white substances, three sweet substances, mixed with a nectar pill, made in a round shape, with ornaments of the lotus petals around the ritual cake, the torma. And then before oneself and in front of the representation, you set up offerings of the two waters and then the close offerings which are flowers, incense, light and so forth. And those should be clean and pure.

Now in the pure vision that was received of Tara, she didn't indicate particularly whether this practice, whether her practice was one of father or mother tantra, but she did indicate that this was a practice of the highest yoga tantra. So even though she didn't say that it was either father or mother tantra, if it's a highest yoga tantra practice, which she did say, then it must be either father tantra or mother tantra. Now many of the previous masters, Kyabje Pabongka says, they arranged the practice or commented on this practice in a manner that would be in accordance with father tantra. Not that they necessarily indicated that it would be, but by the arrangement of the offerings, whether they start from the right or the left, it makes a difference for father and mother tantra. And the way that they were arranging the offerings was in accordance with father tantra.

However, what is it that makes a highest yoga tantra a father or mother tantra? It's not whether the deity is male or female or whether the practitioner is male or female. And it's also not depending upon some particular characteristic of the place nor it doesn't have to do with say the origins of the deity or what was their source. Rather what makes a tantra mother or father tantra is differentiated by whether in the completion stages, the side of appearance or the side of emptiness is emphasized. So in the completion stage practice the side of appearance would be the appearance of the deity and the mandala. And in particular in the completion stage, the illusory body, the attainment of the illusory body of the deity. And then the side of emptiness would refer to the clear light emptiness realization in the completion stage. So if a

tantra emphasizes the illusory body, how to accomplish that and so forth, then it's a father tantra. And if it emphasizes the attainment of clear light and emptiness realization, then it's a mother tantra. And so in previous scriptures, texts on the subject of Tara's tantra, it hasn't been clearly indicated, so it's a little difficult to say whether it's father or mother tantra. However, in the close lineage, the explanations that come down through this lineage of masters, they said that it was mother tantra. And in the completion stages, there does seem to be some emphasis that would indicate that it's mother tantra also. So therefore, we present it as mother tantra.

And not only that, but the Indian mahasiddhas, Buddhanatha, the Indian abbot Nirvanashri, and Jonangpa Taranatha, in a text called 'Ultimate Collection on Tara,' which is called the king of the yogini tantras. In there it's solely indicated that it is a mother tantra or it's arranged in the manner of a mother tantra. And from another surname, Nyima Bepa(?), in that master in a treatise that he wrote says that the body mandala of Tara is similar to the body mandala of Heruka Chakrasamvara where you have the channels and drops being generated for instance, at the hairline in the place, of the sacred place of Pulalamaraya, that you have similarly here, you have the Tara who's swift and extremely heroic. And then at the crown at ___dhara, the Tara who white like autumn moon, etcetera. He says that the deities of Tara's body mandala are like those of the twenty-four places of Heruka's body mandala. And Heruka's body mandala, Heruka practice being a mother tantra as well, and that also shows a similarity which seems to indicate that this is mother tantra again.

So therefore the offerings in this case should be set out according to mother tantra, which means starting from the left. So if there are offerings that are being set out towards one's self-generated deity, oneself as Tara, then it should start from one's own left. If it's offerings that are set out for the front generated deity, who's facing oneself, it should be from the front generated deity's left, which would be one's own right. And so in front of the practitioner you should set out the inner offering which in lower tantric practices is not there. So with this being highest yoga tantra, then the inner offering is used. And then vajra and bell and damaru, and other pure samaya substances, commitment substances should all be set out before oneself. And then one begins into the actual session.

At this juncture, I was thinking to say something about the tantric vows. (GL). We had this very elaborate request made yesterday with mandalas and three times requesting, so I think I should say something about that.

[Geshela:] Last night Lobsang, you no here and there mandala and then please, please, tell me three times.

[Someone makes comment.]

[Geshela:] Yup. (GL).

[DM:] So it was because I mentioned that without the keeping of tantric vows that the root of being able to accomplish the two stages is cut, there's no possibility of gaining realizations through the practice. So that's why I think that there was such a

strong interest in learning more about the tantric vows. So one thing that's important to know here is that where this comes within the general outline of the teachings. First of all, there's difference between lesser and the great vehicle, Hinayana and Mahayana, and this falls within the Mahayana. And then within the Mahayana, there's the vehicle of the perfections and then the tantric vehicle. So this is within the tantric vehicle. And then within the tantric vehicle, there are four classes of tantra, and this pertains solely to the, so it's something that comes in the highest yoga tantra as differentiated from the three lower classes of tantra.

So all of Buddha's teachings are based in compassion and non-violence, not harming others, and then accompanying that, the teachings on wisdom. So that factor of the accompanying wisdom that realizing emptiness is the same for the Hinayana and Mahayana, the lesser and great vehicles.

[End of Side A, Tape 4]

[Tape 4, Side B]

[DM:] /.Hinayana and Mahayana is that in the Mahayana, the great way teachings, you have teachings on bodhicitta and the practices of the six perfections which is not found in the lesser vehicle teachings.

So then, how are the Mahayana tantric and non-tantric teachings differentiated? It's not on the basis of whether there's bodhicitta or not, it's not on the basis, on the difference between the wisdom realizing emptiness, and it's not whether there's the practice of the six perfections or not in both. Those are all common to both the tantric and non-tantric Mahayana. And then likewise, the bodhisattva vows are present in both the tantric and non-tantric Mahayana, the great vehicle teachings. So that's why the bodhisattva vows are called the common vows, because they're held in common with both practitioners of tantric and non-tantric Mahayana practice.

In the pure practitioners of the non-tantric Mahayana teachings develop incredible bodhicitta, universal compassion and have great, great courage and dedication. So there's very intense dedication there where their whole life is dedicated to others, all of their possessions and their life itself. They cultivate the attitude that nothing belongs to themselves, it's all for the sake of others, and even just to use their own things, they always ask permission if they may use these things, which don't really belong to them, they're really for others. But even though they have this great dedication and great compassion and so on, the methods for attaining full enlightenment within one short lifetime are not available, they aren't there in the non-tantric Mahayana teachings.

And then in the practice of morality in the perfection vehicle, meaning the non-tantric Mahayana teachings, there are three moralities which are kept, which are also mentioned in the tantric vows as three moralities in connection with the Buddha

Vairochana. But yet, even though they're both called the three moralities, there's some difference between those two. Now in the non-tantric three moralities, which have the same names as in the context of the tantric vows which are to abandon all harmful actions, to gather all beneficial actions, and to work for the sake of sentient beings. In the non-tantric Mahayana three moralities then to abandon all harmful actions refers to abandoning the ten non-virtues primarily. So abandoning harmful actions which derive from, abandoning harmful actions of body, speech and mind. And then in gathering all positive actions or beneficial actions, then there's the practice of practicing the six perfections in conjunction for one. In a single action, one combines all of the six perfections so that tremendous positive energy is created in even just one instant. And then in the morality of working for the sake of sentient beings, then there's the four means of gathering disciples which is practiced, which involves giving material things, speaking pleasantly, acting in accordance with what one teaches, and then actually giving the advice of the teachings.

So what is the special method then that comes in tantra, which differentiates it from the non-tantric Mahayana practice? And that is the practice of the four purities: purity of place, body, enjoyments, and activities. So this is not found in the non-tantric Mahayana practice. So what these purities mean is that one takes as an object, those states of purity from the stage of full enlightenment and brings them into the present moment. Although one is not yet fully enlightened, one imagines and cultivates a sense of those being present in the present moment. And so in the case of purity of the body, that means meditating on one's own form as that of being that of a fully enlightened being, Arya Tara. The purity of the place means seeing one's surroundings as a pure land, as a buddha realm, which is an emanation of the wisdom of Tara. And then in purity of the enjoyments, there's the blessing of food and drink and whatever one uses into the nature of nectar, so that it generates pure enjoyments, and that's something that's again not found in the non-tantric teachings. And then in the purity of actions, then one visualizes emanating out countless emanations of oneself as Tara equal to the number of sentient beings throughout space and then benefiting all living beings, which is a puritive action. So taking these four purities of the state of full enlightenment into the present moment of the practice is what differentiates the tantric teachings from the non-tantric ones. Now there are many other special characteristics in tantra, which are not found in the non-tantric Mahayana teachings, however these four are the ones that are said to be the defining, differentiating characteristics, those which differentiate the tantric teachings from the non-tantric ones.

So thus the emphasis in all of the tantric practice is to put a stop to ordinary appearances and conceptions. So to cease any conception of one's surroundings as being an ordinary realm, to see them, to be thinking this is purely, this is a pure land, this is a buddha field. And to stop conceptions of one's own body as being that of an ordinary being, but to be thinking this my body is real body of Tara. To stop

conceptions and grasping at enjoyments as being ordinary, but to strongly feel that these are the actual enjoyments of a fully enlightened being. And to stop the conception of one's own actions as being those of an ordinary being, but to think and to focus on them as being solely that of actual deeds of a buddha, actual enlightened activities. And particularly in the generation stage of highest yoga tantra, this is the emphasis, to put a stop to such ordinary conceptions. And by doing that, it brings one very close to the state of enlightenment. One ceases the ordinary conceptions and by thinking strongly that this is the actual body, surroundings, environment, enjoyments and activities of a fully enlightened being, it draws one very close, very quickly close to the state of full enlightenment.

And so coming back to what is meant then by abandoning harmful actions in the context of the tantric morality, the three moralities in connection with Buddha Vairochana which have the same names. But here abandoning all harmful actions means to abandon the ordinary grasping and appearances. So thinking of one's environment or body, or enjoyments or activities as ordinary would not be a non-virtuous action in a non-tantric context, there'd be nothing wrong with doing that. But in the tantric context then it takes on a whole new meaning of what is meant by abandoning the detrimental actions. And so that's why I bring this up now, because to explain what is meant by, what is the thrust of keeping the tantric vows.

So now in the three lower tantras, the way that this works of giving up the ordinary conception of one's body and surroundings and so forth is accomplished through the practice, where that which is seen to be purified is the ordinary body, speech, and mind. And the way that it's purified is through the four, those four mudras that were mentioned yesterday: the mahamudra of the body, the dharmamudra of the speech, the commitment mudra of the mind, and the activity mudra of deeds. And so by practicing those four mudras, then one purifies the ordinary, one stops the ordinary conceptions of body, speech, and mind.

So as for actually transforming the ordinary body, speech and mind into the three or four, depending on how you categorize it, the bodies of a buddha, there does exist the methods in the three lower tantras. However not methods by which one can accomplish that in one lifetime, in one short lifetime. There does seem to be cases where through the practice of the three lower tantras practitioners extend their lifespan tremendously, so that within that very lifetime they can finally then enter into the highest yoga tantra and attain full enlightenment and thus have attained enlightenment within that one life. But it's only in the highest yoga tantra teachings that methods for accomplishing full enlightenment are available for accomplishing that in one short lifetime, such as in our degenerate times. And there are also methods in all of the tantras including the three lower classes of tantra by which bliss is used on the path. But it's only in the highest yoga tantra that one takes the tantric vows. One doesn't take the tantric vows with the three lower classes of tantra.

So in the tantric vows, again with the three moralities, the second morality of gathering all beneficial dharmas or beneficial actions, there it doesn't mean just practicing the six perfections as in the non-tantric Mahayana, but it means as well practicing the generation and completion stages of highest yoga tantra. So this practice of the generation and completion stages is not found of course in the non-tantric teachings, also it's not found in the three lower classes of tantra. So that's why you get the tantric vows only in the highest yoga tantra, because it's connected to this practice of the generation and completion stages. And so without these tantric vows, it's impossible to practice the generation and completion stages. And that's why without the tantric vows it's impossible to gain the realization of those practices of the two stages which is the, all the attainments, the common attainments and the supreme attainment of full enlightenment.

So out of these, the nineteen vows of the five buddha families, these first two moralities out of the three moralities that are connected with Buddha Vairochana, become the most important, because they're so all inclusive, first of all that morality of abandoning all harmful actions. Here in this context, it means to stop the ordinary conceptions, stop the conception and the grasping at one's body, surroundings, and so forth as being ordinary or being an unenlightened, of an unenlightened nature, of a non-buddha nature. But rather to see them as, the cultivated view as seeing them as part of the fully enlightened state and experience. So and that is the main thrust of the generation stage practice, to stop ordinary conceptions. And so once one is involved in such ordinary conceptions, seeing things as unenlightened, then all of the delusions follow from that, the attachment and aversion and so forth, and so all the negativity piles up on the basis of that. So by stopping those kinds of ordinary conceptions, seeing beings and oneself as a buddha, surroundings as a buddha field and so forth, it cuts off that source of so much harm.

And then in the second morality, that of gathering all virtuous actions, all positive dharmas, all virtuous dharmas. Here it's not as in the non-tantric teachings just the practice of the six perfections, but it also includes then the practice of generation and completion stages, which you can see is very extensive. In this whole commentary we were given practices. Generation and completion stage really includes the whole practice of highest yoga tantra. So those first two vows out of all of the nineteen are very, very important.

And the third of those moralities, the morality to benefit sentient beings, which is accomplished in the practice by the visualization of emanating countless deities from one's heart and to the infinite realms of the universe and those benefiting all sentient beings. That practice is found in the three lower classes of tantra as well. So you can see that in these first two moralities that were just explained, that this is really what is very distinctive about the tantric vows, and it's so important.

So we speak of vows and commitments are in Tibetan 'damtsik,' or commitments, or in Sanskrit, 'samaya,' and then the vows in Tibetan are 'don-pa.'

There's a difference between these two in that whatever is a vow is necessarily a commitment, but all commitments are not necessarily vows. So for instance, there in the three lower classes of tantras, there are many commitments and things that you need to do, but those are not tantric vows, because remember the tantric vows are found only in the highest yoga tantra, and those commitments are not found within the vows. So there are commitments which are not vows. But then all of the vows in the highest yoga tantra are included within commitments, they are commitments. But there are commitments that are not vows. I hope that's clear now. For instance, now in this, and the most important of those in highest yoga tantra would be looking at this second morality, to accomplish all beneficial actions, which means to practice generation and completion stages. That's not a vow. A vow tends to mean a restraint, a refraining from doing something harmful, whereas the commitment also includes this vast area of practicing all of the entire tantra of generation and completion stages. So that's an example of a commitment that's not a vow.

So Geshela is going to, is explaining these nineteen vows of the five buddha families. Now related to the Buddha Vairochana, there are six vows of which three have already been explained now, the three moralities. And then the further three related to Buddha Vairochana are the three refuges, taking refuge in the Buddha, the Dharma, and the Sangha. So that's six vows related to Buddha Vairochana.

Then related to Buddha Akshobhya, there are four vows. And the first of those is the vajra mind commitment. And so what that means is to use the symbolic vajra as a means of remembering again and again the method of great bliss wisdom. So in tantra one generates the great bliss, wisdom of great bliss, which is the method. And so the commitment is to bring that great bliss mind, to recollect it again and again. Then the second is the bell speech commitment. And what that means is that one picks up the bell to instantly remember the wisdom realizing emptiness, to bring the wisdom realizing emptiness to mind. And so thus the bell and the vajra together are, these two are the way of cultivating the ultimate bodhicitta of, in this case, great bliss realizing emptiness.

So then there's the commitment, the mudra body commitment, which is generating oneself as the deity. So there the commitment is to generate oneself as the deity, to visualize and see oneself as the deity, one's body as the deity. So thus with these first three vows of Buddha Akshobhya, we have the commitments of the body, speech, and mind. And we can think of it as relating to the three syllables that are placed at the forehead, throat, and heart of the deity, the OM, AH, HUNG placed respectively at the crown, throat, and heart, which represent the vajra body, speech, and mind of the fully enlightened state. And so in generating oneself as the deity and visualizing those syllables marking one's three places, one is really thinking, I am of the nature of the vajra mind of all the buddhas, the vajra speech of all the buddhas, the vajra body of all the buddhas. Now we can think of it also related to the meaning of the name Guhyasamaja, for 'Guhya' means secrets, or in Tibetan it's 'Sangwa

Dupa.’ ‘Sangwa’ is secrets, and ‘Dupa,’ the collection or the gathering. And so what are these secrets? They are the vajra body, speech, and mind of all the buddhas. Now that is what the secret is. And then where are they collected? In the body, in the being of Vajradhara, of any fully enlightened being. So here, these first three commitments of Buddha Akshobhya, the commitment of the mind, speech, and body are indicative of that, of seeing, of visualizing, contemplating, stabilizing. Feeling conviction that one’s own mind is the vajra mind of all the buddhas, one’s speech is the speech of all the buddhas, and one’s body is the body of all the buddhas. So having this kind of awareness of one’s body, speech, and mind. And so when one visualizes oneself as the deity, and then picks up the vajra and bell, then those three are being practiced together.

And the use of the physical vajra and the bell is for the sake of remembering those kinds of awareness that were mentioned. And that’s why we keep, that’s why we have here a commitment actually to keep a vajra and bell. And if we don’t have an actual vajra and bell, then it’s explained it’s enough to just have a picture, a drawing of those. But there is a commitment to have those as a reminder of what they’re, of those meanings.

[End of Side B, Tape 4]

[Tape 5 Side A]

[DM:] Then the fourth vow related to Buddha Akshobhya is the vow of the vajra master, keeping the vajra master, having the vajra master. And so sometimes one might think once you attain the state of full enlightenment, that it’s not important anymore, that one doesn’t need to have a vajra master or guru. But that’s a mistaken idea. The guru is important in the enlightened as well as in the unenlightened state. And we can see that in the form of Yamantaka, where there’s the face of Manjushri at the crown. That Manjushri, that head of Manjushri at the very crown, the very top of Yamantaka’s head represents the spiritual master, the guru, showing that even in the state of full enlightenment, that Yamantaka keeps the guru at his crown. And that’s the case for everyone, that the guru should always be kept at the crown, even into the enlightened state. And so, whether one is actually visualizing the vajra master at the crown, Geshela didn’t say that that’s the commitment, but to just keep the vajra master means keep the respect and devotion and all of that for the vajra master.

And then next, there’s four vows in connection with the Buddha Ratnasambhava which is the four generousities to be practiced six times a day. And in the Six-Session Guru Yoga, those generousities are practiced, they come into the practice of the Six-Session Guru Yoga. So the generosity of Dharma is the supreme among these. Then there’s the generosity of material things. In the practice that would be visualized by giving property and one’s body and so forth to others. Then

there's the generosity of fearlessness. And so one way of practicing that is when one sees an animal or an insect or something that's in danger of being killed, to move it out of that danger, so to protect it from danger or fear. According to some other scriptures, this practice of giving freedom from fear can be practiced by cultivating equanimity. And that would seem to be because if one aspires for all beings to have equanimity, that when someone has equanimity, then they're not seeing others as enemies, and then they're not afraid that those others might harm them. And then finally there's the generosity of love, which means with a mind of love, wishing the happiness of others, then giving one's positive energy, one's positive potentials, roots of virtue to others, offering them up to others.

So as for the giving of Dharma, it's said that giving of Dharma is the perfect revealing of the teachings such as in the sutras, without delusions, unmixed with delusions. So this means that for something to be an act of actual giving of Dharma, it can't be mixed with afflicted states of mind of attachment, aversion and pride, for instance, if one is wishing to receive praise or veneration or something. If that's mixed into the motivation, then it's not a true giving of Dharma. And then furthermore, it can't be just anything that one is teaching, but it has to be something which is perfectly in accordance with the teachings of Buddha, such as in the sutras. So here the way that we can practice the giving of Dharma, the way we practice it in the context of, for instance, this practice of Tara, is by emanating Taras from our heart, and then visualizing those Taras giving teachings to sentient beings. Guiding them into the common paths, and then also giving initiations, ripening initiations to beings, teaching them generation and completion stages, and imagining those beings actually accomplishing those and attaining the state of full enlightenment, and then finally recollecting those emanated Taras back into one's own heart. And that's a way of practicing the giving of Dharma, even if there's not a situation in which one can actually teach someone Dharma.

So it's said that the non-tantric teachings are for those of lesser faculties and then tantric teachings are for those of greater faculties. So what does that mean? Well, one instance of that would be that in the non-tantric teachings, the practice of the perfection of generosity would be considered to be one of the highest acts of generosity if one gave one's body to another being. One sacrificed one's body or one's life for just one living being, that would be a perfection of generosity. But from the point of view of tantra, let's say, that's a little unskillful, that's a little inept if you sacrifice yourself for the sake of one sentient being, because here in the tantra, it doesn't have to be like that. You can practice generosity towards all living beings in a supreme way, like what was just mentioned before by emanating countless manifestations of one's mind in the form of all these various Taras. Even with her whole mandala, you can emanate them out, where they give teachings, supreme generosity of Dharma to all living beings as was described, and so it's much more skillful. So that's why the tantra is said to be for those of sharper faculties.

Then there are three vows that are related to Buddha Amitabha, which are called the outer, inner and the three vehicles. Where outer, the first of the two lower classes of tantra, the kriya and charya tantra, or the action and performance tantras. And inner refers to the two higher classes of tantra, the yoga and unexcelled highest yoga tantras. And then three vehicles means the shravaka, pratekyabuddha, and bodhisattva vehicles or the listener, solitary-realizer, and bodhisattva vehicles. And so what this vow means is to have the determination to practice all of those, which are inclusive of the entirety of Buddha's teachings. So not to discriminate between the teachings of Buddha's saying, "Well I'm going to practice this and but not that." But to keep the intention to practice the entirety of Buddha's teachings, because all of Buddha's teachings were given solely for the purpose of one being to become enlightened and are useful for any living being's attainment of enlightenment. There is nothing the Buddha taught that wasn't meant for that. So with that kind of recognition, keeping the determination to practice all of Buddha's teachings is the vow here.

So there were certain pronouncements of Buddha that on the surface of it looked like something that would not be ultimately practiced, for instance when Buddha spoke of the existence of a self or that father and mother are to be killed. But always, even in such provisional statements, they're given with a meaning, which is to be applied with skilful methods for something that is to be practiced. For instance, when Buddha speaks of the existence of a self, the purpose of that is eventually to understand that which is being negated. So what that is eventually to be related to is the understanding of the self that does not exist, not speaking about the conventional self, which does exist, but that which is negated in emptiness and independent or inherently existent self. So when Buddha speaks of the existence of a self, it's to be practiced by, through that understanding of what is actually intended. And then in the case of saying that the father and mother are to be killed, which Buddha said, he didn't mean our actual parents that gave us birth, but rather karma and delusions, which are to be ceased. So there's nothing that Buddha taught which was not to be practiced.

And then finally there are two vows that are related to Buddha Amoghasiddhi. The first of which, which would be the eighteenth in the overall total, is to keep all of the other vows, which means there's eighteen other ones out of the nineteen, right? So that's one of the vows of Buddha Akshobhaya, to keep all those vows and commitments, to keep all of one's vows and commitments. And then the other vow of Buddha Amoghasiddhi is to make as many offerings as one can of the various types, the outer, inner, secret and suchness offerings.

So now these nineteen vows are not enumerated in the Six-Session Guru Yoga, because they're incorporated into it. So then the one's that are enumerated later on, first of all if one is an ordained person, then those vows of ordination are enumerated in the full form, and then the bodhisattva vows and tantric vows. And here related

particularly to the tantric vows, it's the root fourteen tantric downfalls, secondary tantric downfalls, and then the eight vows of mother tantra. Those are the ones that are enumerated in the latter part of the full Six-Session Guru Yoga. So as those root tantric vows and those various tantric vows are enumerated in the Six-Session Guru Yoga, you should at least have an idea of what they are. And later on if we get another chance, I'll go into that more.

[Geshela:] Ok. Then we stop now, ok?

[Everyone praying.]

[End of Side A, Tape 5]

[Tape 5, Side B]

[DM:] So we've already covered who and where to practice the yoga. Now in the third part about how to actually practice, there's two parts: the stage of generation, which is the ripening, the ripening stage of generation, and the liberating stage of completion. Then in the first part about how to practice, about practicing the ripening stage of generation has two parts, which is the reason why one needs to first practice generation stage before completion and then how to actually practice it.

Now there are some previous teachers in Tibet who evidently didn't have much scriptural knowledge, who made the claim that it was through the practice of the completion stage that one attains the supreme attainment, the full enlightenment. And that the generation stage is for attaining only the common attainments, not the supreme. And in one text by Khedrup Rinpoche, the commentary to the Guhyasamaja called, "The Ocean of Attainments," he very extensively refuted that view. Here there's just a brief excerpt from that. And for example, one of the reasonings is that if, then that would mean that the practice of the three lower classes of tantra does not become a cause for attaining enlightenment, the supreme attainment, because they also don't have a completion stage. That's a laughable assertion, in other words, so it doesn't really make any sense. But to carry out the absurd consequences of that view further would mean that any meditation on the mandala of the deity, offerings made and praises would not become a cause of buddhahood. And if that's the case, then of course, putting out offerings before a statue or painting of the deity, again would not become a cause for attainment of enlightenment. Which would then lead to further consequences, therefore it would seem that one should do no meditation on the deity, no recitations of mantras, no reading of scriptures, anything. Then what are you going to do? What would be anything that you could do that would become the cause for attaining enlightenment? So it's just a mistaken idea.

And even the name of the sadhana, which is in Tibetan, 'druptop,' which means the means of accomplishment, the deity. Then even to call the practice of the sadhana the means of accomplishment of the deity. If it doesn't have anything to do with

accomplishing the deity with attaining full enlightenment, then it's like saying it becomes a means of developing horns on a rabbit, in other words, there's no such thing. It would be like you're trying to do something, which is not the case, it would negate the very name of the deity practice, which means the means of accomplishing the deity. And also at the beginning of the sadhana, the practice of accomplishment when we set the motivation, that through this practice, I'm going to practice this meditation, this sadhana, in order to attain enlightenment. Or at the end when we dedicate the positive potential for the sake of attaining the state of Vajradhara, again it would be like saying, may I grow a rabbit's horns, or something like that. It would again, it wouldn't make any sense. So it means that, in other words, that the generation stage definitely is important for the attainment of full enlightenment as well. And the only reason for holding such a position would be to explain why oneself doesn't do anything as a practice. (GL, RL).

So it's more like the steps of a staircase where one needs to take a step onto the first step, which is practicing of generation stage, which first has to be accomplished at a gross level. And then moving on to the subtle type of generation stage meditation, and then from there onto the completion stage or at least to be working on both, simultaneously working on the generation along with the completion stage. But there's no getting around the necessity for there being the preliminary practice of generation stage.

And scriptural sources for that are found in the root tantra of Guhyasamaja, the tantra called, "The Two Signs, Five Stages," a text by Nagarjuna called, "Compendium of Activities." So in many tantras it's explained that this is the case. And Arya Tara herself said, that the way of practicing the completion stage explains the uncommon instructions for attaining the supreme enlightenment. And for that, first of all one needs to practice the first stage yoga, and that means the generation stage practices. So this would be similar to" what was said about not keeping the tantric commitments for, that it would cut through the root of any possibility for attaining realizations, the same goes here. Without the practice of generation stage, it cuts through the possibility of attaining realizations.

So now secondly, how to actually practice the generation stage. So there's some headings here. First there's how to practice in the actual session, the yoga of the actual session, and then the yoga you practice between sessions. And as for the yoga of the actual session, there's how to begin it and the actual body of the session, and then how to conclude the session.

So the first part of these, how to begin the session has two parts. First of all through refuge, there's the practice of refuge, which makes the practice surpassing of a non-Buddhist practice. And then there's bodhicitta, which makes the practice surpass that of a lesser vehicle. So with refuge, one differentiates one's practice from a non-Buddhist practice. There are a lot of teachings that exist in other traditions, but because they don't take their source from the perfectly enlightened buddhas and rely

upon the Buddha, Dharma, and Sangha, then the path which does so is exalted over those which do not. And then whereas the lesser vehicle practitioners seek principally their own personal liberation, personal peace, the bodhisattva ideal, which seeks full enlightenment solely for the sake of others, is extremely exalted over that. And then there's the door for receiving blessings which is the guru yoga, and that's explained, that comes after.

So their order called 'four great guides' in the preliminary practices. And the first of these is refuge and bodhicitta, which is referred to as refuge which is the door to entering the teachings of Buddha and the practice of Buddha's teachings, and then bodhicitta, which is the door to the Mahayana, entrance way into the Mahayana. Those two are grouped together as the first of these great guides of the preliminaries. And then the guru yoga as the avenue to receiving blessings is the second of these great guides. So that's the first two out of the four.

So you've got your preparations made and your cushion is set up and then you sit on the cushion comfortably in the meditation posture. And then from within a positive state of mind, then you develop the attitudes of refuge, bodhicitta, and the four immeasurable attitudes. So and it says to adjust your meditation posture. It refers to that seven-point or eight, depending on whether you count the breathing or not, of the posture of Vairochana. Where the legs are in the crossed position, the hands in the meditation mudra, the spine straight, the head slightly tilted forward, eyes cast downwards, the shoulders relaxed and back, and then the mouth and teeth held naturally, and so on.

So as Tara herself says for within a particularly positive state of mind, a virtuous state of mind, points to the fact that it's important at the beginning to set a pure motivation. And so this is the important step at the beginning of meditation. And as Lama Tsong Khapa says, at the root of all harm and benefit is the mind. So all suffering and happiness is created by the mind, the actions of the body and the speech have to follow the mind. They are dependent upon the intentions that are set in the mind. And if one finds that one's attitude or motivation at the beginning is non-virtuous, is negative, then it needs to be adjusted. And that's when you need to bring in that eighth feature of the meditation posture which is the breath and to use the nine-round breathing in order to subdue any kind of non-virtuous motivations, so that then a virtuous motivation can be developed.

So the nine-round breathing can be done, or simply following the breath. Counting breaths, say, up to twenty-one times, being aware of the inhalation and exhalation, counting each breath for twenty-one times can serve the purpose. Or in the nine-round breathing, there's the practice of clearing out the defiled energies of delusions, which are in the side channels, the left and right channels. By breathing in through the right nostril three times and out through the left, in through the left three times and out through the right, in through both and out three times. So that makes a total of nine, that nine round breathing. If one finds that one's state of mind

is already very peaceful and ready to transform into very positive states of mind, one's ready to meditate, then it's not necessary to do those breathing meditations. But otherwise, if there's strong attachment or aversion and it's affecting the mind, then one needs to apply one of those two methods of breathing meditation to subdue the mind, bring it into a neutral state to begin with. And in either case, as you're exhaling, feel that or imagine that whatever that negative state of mind or inappropriate motivation is, that it's being expelled with that breath, that it's leaving the breath and dissolving.

So you probably have some experience with the nine-round breathing? How to do it, blocking the nostrils and first blocking one nostril, then the other. And so if you're breathing in first through the left nostril, then you can block the right nostril, then block the left and breathe out through the right. Do that three times, and vice versa, and then three times both nostrils.

But if you do the other kind where you're just counting the breaths twenty-one times, you don't need to block the nostrils. But the breathing should be very slow and relaxed and you just focus the mind on the exhalation and inhalation. And if you do that for twenty-one times, then whatever disturbed states of mind there was, that'll dispel them.

So once the mind is in a neutral or in a balanced state, then it's ready to direct into the bodhicitta attitude. And to do that, one should do an analytical meditation along the lines of the stages of the path, thinking of the stages of that, appreciating the value and rarity of a precious human life, contemplating impermanence, and so on, up through the stages of the path to bodhicitta. And that can be done in either an extensive or an abbreviated form. And so if one just naturally has an un-famed bodhicitta, very sincere, spontaneously arising aspiration of seeking enlightenment for the sake of all living beings, and have great compassion, that's wonderful. But in any case it needs to be brought up, if that's not just spontaneously present, then one needs to reason through it, go through the contemplation, and consciously develop that intention and that motivation.

So there are very extensive forms of going through these stages of the path up to the point of bodhicitta for developing that motivation.../

[End of Side B, Tape 5]

[Tape 6 Side A]

[DM:] So then one needs to visualize the objects of refuge and there's two different ways of doing that. And one according to the close lineage is to visualize similar to the lam-rim preliminary practice's field for refuge and accumulation. Where normally what you have in that visualization is Buddha Shakyamuni in the center with Manjushri and Maitreya to each side of him with the lineages of the profound

lineage and the vast activities and then the lineage of the blessings, those lineage masters above. And then below, all of the meditational deities, buddhas, bodhisattvas, heroes, and dakinis, protectors and so on. And so you would visualize it just like that except that in the central place, instead of visualizing Buddha Shakyamuni there, you visualize venerable Tara.

And the other way to do it is to visualize just the guru there in that style of the jewel embodiment, it's so called, which was the same for as was mentioned as for Guhyasamaja. You simply visualize the guru, a single figure in front of you, and with the awareness that that guru embodies all of the lineage masters, all of the buddhas and bodhisattvas, and holy beings throughout space. Now with this kind of visualization, then when one meditates, one can meditate on the guru yoga which comes a bit later.

So then one also visualizes around oneself all one's mother and father, sentient beings, and in human form. And one needs to be sustained in the practice of refuge by having the three causes, which are the uncommon causes, but which create the basis for an uncommon Mahayana refuge. So what are those three causes? First of all, the first two are for refuge in general, having a dread, a fear of the sufferings of cyclic existence. And then the second cause is a conviction that the three jewels, the fully enlightened beings and their teachings and their community are a source, which have the power to be able to protect from all those dangers and the sufferings. So that's normally what the causes are necessary for taking refuge. But in the Mahayana then there's the third cause, which is the section of compassion, that wishes others to be free of suffering. But sometimes you don't have much fear of samsara, and if you find that when thinking of samsara that it doesn't really trouble you, then you should go back to stages of the path meditations. And think about some of the worse states in cyclic existence, like the sufferings in hot and cold hells, and immediately it'll bring back some sense of the terrible suffering that exists within cyclic existence.

[Geshela:] Right? Somebody not scared. No, I'm not scared. Before...

[DM:] So before in 1985-86, there were some Tibetans that came out of Tibet, and were asking me to teach them the practice of refuge. And I would go to this place, it's quite close to Dharamsala, and I'd go there each month to teach them, there was maybe 200 of them. And when I talked about this, the dangers of cyclic existence, they were not concerned. They said, "Well, back in Tibet, if the Chinese were coming and beating us or something, then we were worried about that, but otherwise we aren't scared of anything." And they didn't know about the entire sense of suffering of cyclic existence, so had to go through with them and teach them about all the different sufferings of the hells and the animals and spirits and so on. And then they came to be aware of it, and finally then they wanted to know, well then what do you do about it, how do you get free of those dangers, and you go on with the teachings. But here in America, there's not a whole lot of very terrible suffering that you might run into. And so unless you really think about what is beyond this human

existence in America and future lifetimes, other states of existence, you might not be able to develop such a dread or fear. But you should realistically develop and be aware of all the different kinds of sufferings of existence in cyclic existence.

And another story I wanted to mention was in 1983, I came to New York. There was a group that I was to address, who were mostly professors, there was about 25 or 26 of them and they wanted to learn about the four noble truths. So I was teaching them four noble truths, and after I taught it, then one of the professors said, “We really appreciate you teaching this four noble truths and I think it’s been very beneficial, and I think it would be especially beneficial for those in the east.” (RL, GL). “Because for us here in the west, we don’t have some of these kinds of sufferings that you’re talking about, like there’s not so much trouble getting food and clothing.” (RL). “So I think this is a very beneficial teaching for easterners.” (GL, RL). And in answer to this observation, I kind of kidded with him a bit, but it was in actual seriousness. Well why is it that like under the Golden Gate Bridge they have to put these barriers so people can’t jump off there? And around high floors on the buildings in New York to keep people from jumping out the window? It seems that in the west, although there may not be much physical suffering, there’s even more mental suffering as indicated by these things where people have to be stopped from killing themselves by jumping in the fire and water and so on. And so the problem is that westerners don’t recognize the suffering, because what you’re holding to as pleasant experiences is actually the nature of suffering, it’s the suffering of change, right? Those pleasant feelings actually are contaminated pleasure, which is suffering of change, but you don’t recognize it. And when I said that, then all the other professors applauded, and the one who said that was kind of embarrassed. (RL, GL). One needs to make sure that those attitudes that were just described are fully present in one’s mind. And when they are, then go on and recite the words of refuge, which aren’t here like as we saw last night in the sadhana.

And just by the way, my own interjection here is that the words of the refuge prayer here are the same as in the Vajrayogini if anyone has that, the actual refuge prayers, the same recitation here. And then following that, one develops bodhicitta, being unable to bear the way beings are tormented by suffering and having the determination to release them, bring them out of that suffering. Then one develops the attitude of bodhicitta and recites the prayer, the bodhicitta prayer. And then there comes the special bodhicitta motivation, which should be present there in the sadhana, which is, “For the sake of all sentient beings, I must quickly, quickly attain the precious state of perfectly complete enlightenment. And for that purpose I’m going to practice the deity yoga of the venerable Arya Tara.”

And then there comes the four immeasurables, which one needs to integrate into one’s mind with either a brief or extensive recitation of the four immeasurables. And so as we saw last night, these weren’t present in the sadhana. They need to be there according to the commentary.

So now one way to dissolve the refuge objects into light and into oneself. If one has done the extensive visualization with Arya Tara in the middle as described before, then one visualizes all the lineage masters of the vast activities dissolving into Buddha Maitreya, who then dissolves into Arya Tara's right shoulder. Then all the lineage masters of the profound dissolve into Manjushri, who then dissolves into Tara's left shoulder. And then all of the lineage masters of the blessing lineage melt into Vajradhara, dissolve into light into Vajradhara. And then Vajradhara melts into light and dissolves into Arya Tara's crown. And all of the other figures down below, like the protectors, the heroes and heroines, the buddhas, bodhisattvas, meditational deities, they dissolve up into one's own root guru, who was in that visualization in front of Arya Tara. And then one's own root guru does not dissolve into light, but just diminishes in size to become very tiny, and then enters into Arya Tara's heart. And then she melts into light and dissolves into one's self. So that's one way of dissolving up the refuge objects.

So for the request of the lineage gurus, you visualize the lineage gurus stacked one above the other above your crown, with at the very top, the venerable Arya Tara in her normal form, the green emerald color just like usual. And then below her, from the first lineage master, which is Garang Rinpoche and down through the rest of the lineage gurus, all of them visualized in the form as is described in the guru yoga. Being a lama, white with a red complexion, legs crossed in the vajra position, wearing the robes of a monk, holding vajra and lotus in the right hand and bell and lotus in the left, just as is described there.

[Someone asking a question.]

[DM:] Starting from Arya Tara, then all of the successive lineage gurus one by one underneath her until finally your root guru is directly over your crown. So that's like the visualization like in lineage prayer Yamantaka. The lineage gurus are stacked one above the other like that. And so as the request is made to each of the lineage gurus, then you visualize that lineage guru dissolving into the guru beneath them. So first of all, Tara dissolving into Garang Rinpoche and then as the prayer, each verse, although it's not that clear in this translation that we have here, but each of those is a verse to a particular, the names of the lineage gurus are in there. Maybe need to work them out to make them more clearly, but each of the verse is to one lineage guru. And as you recite that verse, then that lineage guru dissolves into the lineage guru below them until finally, when you make the request to your root guru at your crown, then the root guru dissolves into you. And their dharmakaya mind mixes inseparably with one's own mind, and one becomes inseparable, non-dual from the guru.

So secondly, there's the, as said by the great Manjushri, Lama Tsong Khapa, that all good things in this life and the future, well, there's a number of quotations that are made. It says ultimately, the root of all auspiciousness and all good things in this life and after and, that's what's quoted there, but what it's referring to is the guru, the reliance upon a spiritual guide. And then another quotation, where it says that that

kind lord, meaning the guru, is the root of all qualities of goodness and virtue in this world and beyond. So as he says there, all the way from before entering into the spiritual path up to attainment of full enlightenment, whatever qualities are developed, they all depend upon the guru. And developing realizations on the path that have not yet been developed, sustaining those that have been developed, and completing the qualities of realizations. In short, all common and supreme attainments, the source of those is the spiritual guide, in relying properly on that spiritual guide, and that's, all only depend on that. And as Arya Tara herself has said, and in especially the realizations, developing the profound realizations of the two stages, the only door to doing that is the blessings of the guru. So that the guru yoga is really the life force or the central axis of that path.

So the way of practicing the yoga, the guru yoga, has three parts, which is first the juncture, literally it says the juncture by way of the exhortation. But what that means is like in that special bodhicitta prayer where you said, I'm going to practice this deity yoga. So it refers to that setting the intention at the beginning. And then the actual way of practicing the guru yoga, and then finally some emphasis on the benefits of the practice of guru yoga.

So as was said, the first part of this is setting that determination that I'm going to practice this uncommon guru yoga. And then secondly, there's the visualization of the guru and then offering the seven-limbs, the seven-part service to the guru. And then there's the receiving of blessings, and the guru entering one's heart, which is the third part. So there's three sections then to the actual practice of the guru yoga. So scratch that three parts. There may not be three parts. But anyway, just not to confuse things.

So in the visualization of the guru, then that's as described in the guru yoga, where it begins by saying, "on the crown of my ordinary body," up to where it says, "comes the embodiment of all, all refuges." So there it's described the visualization of the guru, where one visualizes the guru as being of one nature with Arya Tara on the crown of one's head. So you visualize the guru facing the same direction as you are facing at the crown of your head, and in the form of a lama, of a monk as was described before, inseparable in nature from Arya Tara.

So I know that there's been some wishes for people to be able to ask questions, and I just asked Geshela if it would be ok, and he said it would be ok, but there is a lot of material (RL). So maybe if there's brief questions, some questions that wouldn't take too long, we could make time for them.

[Someone speaking about a special question answer period.]

[DM:] That sounds like a good idea. Ok, so that sounds like a good idea too, Geshela says. Anyway if there are any brief questions right now we could take them.

[Someone asking a question.]

[DM:] It is true that for thangkhas, if a guru is not deceased, then you picture them on a throne on a cushion. Whereas if they're deceased, lamas will be depicted

on a lotus and moon. There is that differentiation. But here for this purpose in the guru yoga, that visualization of the guru on top of a lotus and moon is for the purpose of the symbolism of the union of method and wisdom, and there's no fault here. That's for the sake of thangka's depictions.

Then you visualize at the heart of the guru, Arya Tara, and then at her heart, the concentration being, a TAM syllable. So that you have the commitment being, the outer guru, the wisdom being Arya Tara at their heart, and then the concentration being, the TAM syllable, at Tara's heart. So in that way you have three stacked beings visualized over your crown. So maybe it's not to say, it literally says they're stacked, but they're overlaid, they're one within the other, right. And then at the crown, visualize the white OM, and this means at the guru, at the outer forms. At the crown a white OM, at the throat a red AH, at the heart a blue HUNG, at the navel a yellow SO, and at the secret chakra, a green HA syllable.

So although in some scriptures, in regards to that absorption being, that TAM syllable at the heart, it's said that the TAM should be marked by HUNG, which would mean that in the drop at the top part of the TAM syllable, inside that there would be a HUNG. That's what's meant by the HUNG marking the TAM. But in the system as transmitted by Arya Tara herself, in this case, reverses it and has the HUNG marked by the TAM. Which means that there's the TAM, there's a HUNG syllable there at the heart and then inside that drop at the top of the HUNG syllable is the TAM.

So I don't know if it's been changed in our translation of the sadhana, and in the Tibetan it says, a TAM marked by HUNG. So when you do the dissolution it works that way, but it should be the reversed. It should be a HUNG marked by TAM, so that when you finally do the dissolution of the syllable at the heart, the HUNG will dissolve first of all up into the drop and into that TAM syllable which is in the drop. And then finally the TAM syllable will dissolve from below and will be the final syllable to then disappear into emptiness.

So then you visualize light emanating from the heart of the guru, out through all directions of space and inviting, invoking all of the gurus, yidams, buddhas, bodhisattvas, heroes, and dakinis, and guardian protectors, who dissolve into the guru at your crown, until finally then you hold the conviction that the guru is of the nature embodying all refuges.

[Student:] You have the guru has OM, AH, HUNG, SO, HA and Tara is inside. So there's the HUNG and there's Tara...

[Geshela:] Yeah, something like that.

[Student:] But where do they go?

[Geshela:] Lama's heart.

[Student:] Lama's heart, ok. But the HUNG is in the heart.

[Geshela:] Yeah.

[Student:] The Tara's in the heart.

[Geshela:] Yeah, no problem. (RL, GL). Ok.

[Student:] Ok, but and then in, so the Tara is in the HUNG or just HUNG and Tara are just together?

[Geshela:] No, no, no. Just the HUNG. HUNG...

[End of Side A, Tape 6]

[Tape 6, Side B]

[DM:] Ok, well first of all in general about the, this may not be what your question was about, but about the concentration being, the TAM syllable. That's inside Tara's heart who's inside the guru's heart and so they're all one inside the other, right. And Geshela said that as for the visualization of the HUNG syllable at the heart, it is there at the heart, but you don't need to feel like there's some obstruction. Like there's one there that can't be the other one, like in physical things that we deal with. It's just that as when you're focussing on the one, you don't worry about the other one. But as far as this, the concentration being itself with TAM syllable, here it does say that it's a HUNG marked by a TAM syllable. So anyway, those syllables marking the chakras are in the center of the chakras, but you just don't worry about them obstructing each other, they can both be there. If you're focussing on one, you don't need to worry about the other one, and vice versa.

[Geshela:] Looks rainbow. Rainbow, yeah.

[DM:] So there's one text by Geshe Donyon Dorje, who wrote a text quite extensively explaining the symbolism of all these facets of the guru's appearance and the syllables marking the body, but they won't be gone into here.

So then you do the seven-limb prayer, which begins with "Remain on the crown of my head as my crown jewel," up to "Dedicate to great enlightenment."

So then thirdly here, receiving the blessings and the guru entering your heart. This begins after the seven-limb prayer, up until then the visualization as is described when the guru dissolves into your heart. And so in the course of doing that, there's the recitation of the mantra, where you visualize the mantra garland at the heart of the guru. So that means the ten-syllable mantra, as you can see the letters on the altar here, arranged around that concentration being, the TAM syllable at the heart. And you recite that mantra a hundred times. And then you recite your guru's name mantra twenty-one times with intense devotion. And so if you have your guru's name mantra in Sanskrit, then you can recite that twenty-one times. If you don't, then according to what Kyabje Song Rinpoche said, you can recite, or like in the case of Kyabje Song Rinpoche, you can recite the verse of request such as that you get in lineage prayers. And I asked Geshela if he meant reciting that twenty-one times, and he said you could. And so for instance, there's one lineage prayer to Kyabje Song Rinpoche in the Heruka lineage prayer, which could be used. And then there's another one which is in

the Yamantaka lineage for Kyabje Song Rinpoche. That would be if Kyabje Song Rinpoche was one's root guru. So Geshela did recite those verses of request from the Heruka and the Yamantaka sadhanas.

So then as a result of making those strong requests to the guru, you visualize that from the crown of the guru, white light and nectar dissolves into oneself, from the throat, red light and nectar, from the heart, blue nectar and light. And from the navel that the SO syllable and the HA at the secret chakra, that from the SO and HA that varied colored light and nectar flows down into oneself. So you visualize those successively and actually dissolving into one's own individual places. Like the nectar from the crown dissolving into the crown, nectar from the heart into one's heart, and then from the throat into one's throat and so on. And through that you meditate that you receive the four empowerments and that the four types of defilements of body, speech, and mind, and body, speech, and mind together are cleansed. And that the potential to accomplish the four bodies is implanted within oneself. Now I just asked Geshela that if someone is receiving the initiation from Geshela and has not received it before, if it would be ok if they recite Geshela's name mantra, and he said that would be fine.

[Student:] Why don't you give us your mantra? (RL, GL).

[Geshela:] Yeah, my name is _____. OM A GURU, OM A...

[DM:] Maybe it would be good to recite it after Geshela.

[Geshela with students reciting after:] OM A GURU SUMATI AYU SIDDHI HUNG.

[DM:] AYU, AYU, A-Y-U that would be. SUMATI AYU SIDDHI HUNG.

[Student:] If we receive this initiation from a number of teachers _____?

[DM:] So did everyone hear the question alright? If you received.... Ok, then Geshela said you could recite the lama's name mantra from whom you first received it. Or as is clearly indicated in the scriptures as a way of determining who one's root guru is, is the guru in whom one feels the most faith, that feels one most affected by, and recite their mantra. But in any case, as you recite their mantra, then keep in mind that they are the embodiment of all those other gurus also.

So Geshela says that when you visualize the light and nectar dissolving into yourself, but since the guru is on the crown of your head facing the same direction as you are, you can visualize the nectar and light flowing outward which he's showing with his hands. Flowing outwards from the crown first of all, and then back into one's own crown. And then from the guru's throat and into one's own throat, from the heart into one's own. You can visualize it like that.

So just to check one more time to see if everyone got Geshela's mantra, it's OM A GURU SUMATI, which should be like S-U-M-A-T-I, SUMATI AYU A-Y-U SIDDHI HUNG. SIDDHI, S-I-D-D-H-I HUNG. Is that right? Ok.

So Geshela is going to give the transmission three times so _____. (RL, GL).

[Someone asking something.]

[Geshela says mantra 3x and everyone repeats.]

[Geshela:] Yeah, that's it. (RL, GL).

[Student:] Question. The way the sadhana is written, it sounds like there's two, two various times which we visualize the first red, white, and blue lights, and then the second, red, white, and blue within rainbow colored light. But the way that the translation has come through, it sounds like there's only one visualization. Is there one or two different ____?

[DM:] It's was more like there's successive visualizations, more like four, four different. (GL). Any, the white, red, blue and then the multi-colored, from the navel and the secret.

[Geshela:] Yeah. Navel, secret together, many colors.

[DM:] So when you visualize it, do it successively, one by one. First of all the white light and nectar from the crown, next the red light and nectar from the throat, third the blue light and nectar from the heart, and fourth the multi-colored light and nectar from the navel and the secret chakra.

[Someone asking a question.]

[DM:] Well, let me just find the words in the Tibetan to see if it's, what it says there. Well you see how for one thing, that the OM A HUNG is in parenthesis right there. So literally what it says is, again from the SO HA, is what it says in the Tibetan.

Ok, well it's quite clear in the commentary how the visualization is to be done. And so I would describe it in precisely this way as it says in the commentary. And to give a fuller explanation of it, as you visualize the white light and nectar coming from the crown, dissolving into your crown, visualize receiving the vase initiation. And when we say receiving these initiations doesn't mean, it's not called actually receiving initiation, but it's called receiving the initiation in the form of a blessing. So keep that in mind. And as that happens, then negativities, physical negativities are purified, one is authorized to practice generation stage and the seed is implanted to actualize the nirmanakaya, the emanation body. And as red light and nectar flows from the throat dissolving into one's own throat, one receives the secret initiation, purifying negativities of speech, authorizing to practice illusory body, and planting the seeds for the sambhogakaya attainment. And then the blue light and nectar coming from the heart dissolving into one's own heart, purifying negativities of the mind, where one receives through that the wisdom empowerment, purifies negativities of the mind. And authorizes one, empowers one to practice the clear light, and plants the seed for attaining the dharmakaya realization. And then when the multicolored light comes from the navel and the secret chakras dissolving into one's own navel and secret chakra, through that receiving the fourth initiation, which purifies negativities of body, speech, and mind together. And authorizes, empowers one to practice the path of union, and plants the seed for attaining unification. So

that's how it's described here, and that's how I would comment on it. Now as for any other description of the visualization that you received, say from another lama, I won't say that that's wrong, because in words of the tantras, there's often many meanings, lots of deep meanings in every word. And so by saying that this is the way I would describe it, it's not to say that there might be another interpretation which could be correct, but we'd have to check on the source of that. And as far as what it states here, he clearly indicates that that's how it's to be visualized. But in the, it does say literally in the guru yoga, that it enters your five points. Ok, so Geshela was reading from this point, it comes, let's see. "The force of this strong request _____ empowerment from the lama's crown, throat and heart chakras, radiant white, red and blue light goes up, comes to your...purifies them of all negativities and the vase, secret, and wisdom empowerments are attained." So there it says that emanating from those three places on the guru, it dissolves into one's three places. So that's the crown, throat and heart. But then it says that the light emanating from the navel and the secret chakra dissolves into one's five places. Ok, so that's how you can, Geshela says to visualize it like that. That the multicolored light coming from the navel and secret place of the guru, but dissolving into all five of one's own places, the crown, throat, heart, navel and secret chakra.

[Geshela:] Ok? Clear? Oh good!

[DM:] And so while it describes the visualization after the recitation of the mantra, that visualization should be done as you're reciting the mantra. So as you recite the mantra, Tara's mantra 100 times, and the guru's name mantra, then you visualize the light and nectar descending and dissolving into one's places. So you can recite those mantras as many times as you like with the visualization. And then you recite the verse, "Oh glorious precious root guru, take a seat at the lotus at my heart, caring for me in your great kindness, grant attainments of body, speech, and mind." And having recited that with strong feeling, then...see on page five, the first paragraph. "Glorious and precious magnificent root guru, stay at the lotus in my heart, through great kindness take care of me and I request you please grant me..." That's the verse right there. And I'll mention here that actually that's the end of the recitation for the guru yoga itself. And if you were going to go on with the next part in the full sadhana, then you would begin with the place where it says, "Oneself becomes Tara." Because there're actually a number of things in here which are not necessary to be recited, at least they're not recited in the Tibetan.

So having recited that, then meditate and feel that the guru is extremely delighted and with great gladness, that guru's body then becomes smaller and smaller until it becomes just like the single joint of the finger, like the first thumb joint, to that size. And then enters through the crown of one's head and comes to settle on an eight-petal lotus at one's heart. And there, mixes inseparably with one's own subtlest energy and mind. One's own subtlest wind and mind and becomes inseparable, which

is inseparable from one's own subtlest energy and mind, and will remain there stable up until the attainment of full enlightenment. So you meditate like that.

So next there's the emphasis placed on this by way of the benefits. And Arya Tara herself has said that this guru yoga method, and this is what follows here in what we have in the sadhana, that this guru yoga method is like the essential pillar of the life tree of the path. Without this method, it is impossible to take even one step towards enlightenment, as all blessings and powerful realizations depend on a guru, therefore one should definitely practice guru yoga. So it's compared to like a staircase to the state of enlightenment and the root of all realizations. And so Arya Tara herself is telling us that, is exhorting us to definitely practice this guru yoga.

So as it's taught in the stages of the path, one needs, there's the meditation on developing the root of faith in the guru. And so if one can supplement one's practice of guru yoga through the understanding that's derived from the stages of the path teachings, then that faith in the guru will be greatly developed. Greatly amplified through the various kinds of analytical contemplation that are described there. And so one should study that subject from whatever sources one has available, and through that one will develop a very strong understanding about what it means to develop that faith in the guru and the faith will be strongly increased. And if one does that, then one will receive all the blessings that are received as a result of, that are described in the scriptures.

So sometimes one can vary one's visualization in relation to whatever deity that one has the strongest feeling for, for instance, in this case, Tara. So you can visualize the guru as Tara, being in nature of the guru and appearing in the form of Tara, and do guru yoga in that way. And then you can do it this way, where you see the nature of Tara appearing in the form of the guru. So this is to help integrate one's perception of the guru as being inseparable with the deity.

And then relating to the guru in the guru yoga, making offerings and requests, one should definitely do this, because it is the supreme, it is the most potent field, being towards whom one could relate to in terms of making offerings and requests. So the guru is seen as being the most potent, the most powerful, the supreme field for making offerings and requests and prayers. And otherwise, if one holds to an idea of one's guru being ordinary and separate from the deity, then no matter how much one visualizes the guru, the form of the guru and the deity in space before oneself, make offerings and requests, it will be difficult for you to become even a similitude of an actual guru yoga. And this is a practice that needs to be done everyday. As Lama Tsong Khapa says in the great "Stages of the Path to Enlightenment," that this is something that needs to be practiced repeatedly, not just once in awhile, every session.

So next we come to the actual body. So the actual practice of the generation stage is just now to that point, so we're going to stop here.

[Everyone praying.]

[DM:] Sorry, going back to the outline, it's the actual section of meditation, which includes both the generation and completion stage practices.

[Someone asking a question.]

[DM:] Yeah, there is another version. There's a book form in which it's translated in more, a bit more literally without any additions, the one that was done by Martin Wilsson.

[Someone else speaking.]

[DM:] So just, I think it will probably be clearer in those other ones, about what's actually to be recited and what is for meditation.

So Geshela said, it is important to have the clear what is to be recited. And then in the Tibetan, there's small letters, there's small print which is not to be recited, but is advice for the meditation. And it is what one is using, so it is clear in those other versions, so you should be able to look at those to clarify this one or just use the other one.

[Someone asking question.]

[DM:] Yeah, the names or come out, don't they?

[TS:] No, the other one, Martin Wilsson's has almost exactly the same. They don't list the names and they just list the descriptions.

[End of Side B, Tape 6]

[Tape 7 Side A]

[Geshela giving transmission.]

[Geshela:] Oh, yeah. (RL, GL). Everybody good listening? (RL, GL). Ok, thank you. (GL). Everybody good listen to me. (GL). I am very, very happy. (GL). Oh, ok.

[DM:] So having completed the explanation of the preliminaries to the session, secondly we come to the actual body of how to practice the actual body of the session, which has two parts. Taking the three bodies onto the path to perfect one's own purposes, and offerings, praises, and yoga of mantra recitation for perfecting the purposes of others.

And just a comment here about the interpretation. When you speak of one's own purpose, that tends to refer to.... Ok, although in general when we speak of one's own purpose, it usually refers to the dharmakaya, which is in one's own state of enlightenment, the complete freedom and liberation and the fulfillment of one's own potential, which is not yet visible to anyone else. And then purpose of others referring to the form bodies of the resultant enlightened state by which one can fulfill the purposes of all other sentient beings, like for the benefit of sentient beings. But here, it's not broken up quite that same way. Geshela says that one attains buddhahood for the sake of others and here that one's own purpose, meaning attaining of one's own

enlightenment, would be a branch of how one was going to fulfill the purposes of others. But anyway, literally as that translated was the way it says it there. And then Geshela went on to say that the first part has three parts, that was the part taking the three bodies on the path to perfect one's own purpose. And those three parts are taking death on the path of the dharmakaya, taking intermediate state onto the path of the sambhogakaya, the subtle form body of a buddha, and then taking birth as the path of the nirmanakaya, the emanation body.

So now the first of these, taking death on the path as the dharmakaya, as the truth body of a buddha, that has two parts. Which is gathering the collection of merit, which corresponds to the gathering of positive karma that's required for a fortunate rebirth, similar to that. And then the gathering of the wisdom accumulations, which is done in a manner similar to the aspect of death, of what happens at death.

So in order to have a completely qualified practice of the generation stage, there needs to be something which creates roots of virtue, creates a positive potential, which is sufficient for ripening the attainment of the completion stage.

So in the completion stage, one actually attains the clear light and the illusory body, and this is not in an imaginary way, but one actually attains the bliss void wisdom, clear light realization. And then the pure and the impure, first of all the impure and then the pure illusory bodies, which then lead directly into the state of full enlightenment. In other words, one attains the actual body of a deity at that stage, in the completion stage. And so thus what was meant about the generation stage, it was that it needs to completely ripen that realization. And so the way it does that, is by approximating that on an imaginary level, imagining that one is actually attaining those realizations, and in that way creating the causes for it to actually happen.

So here we see why it was said that the generation stage was so important. Remember when we were talking about the second morality, gathering all virtuous Dharmas, how that referred to practicing the generation and the completion stages. And then how the generation stage was indispensable as a preliminary to the completion stage. This is revealed here by as was just mentioned. So then in the practice of generation stage, one needs to be introduced to what is going to be purified, what does the purification, and what is the result of the purification. And so what is the basis of the purification is death. That which does the purifying is the path clear light realization, the path that corresponds to a process of death. And then the result that's attained is the dharmakaya, the truth body of a buddha, which means the mental body. It's a form, but it's not a form that's visible to any other being, it's called the truth body, the dharmakaya of a buddha. And so what is going to be purified is the practitioner's own future death. That is the basis of what's going to be purified.

[Some interaction and RL, GL].

So here we have a definition in general of what a generation stage practice or a generation stage yoga is. So this is like the defining characteristics and now we're

going to debate about it, so to really pin it down. So it was an imaginary yoga, which must include taking the three bodies onto the path by way of being introduced to what is to be purified, it's purifiers and the fruits of the purification.

And so it's not enough for a generation stage practice to just meditate on a mandala, on a visualization of a deity in a mandala, because it needs to have all of these factors, and particularly the taking the three bodies on the path. Taking death, intermediate state, and rebirth on the path of the dharmakaya, sambhogakaya, and nirmanakaya, the three bodies of a buddha. And therefore, all the mandala meditations of say the three lower classes of tantra, are not generation stage practice even though there's extensive meditation on mandalas and deities. But because it doesn't include these taking the three bodies on the path in an aspect similar to the process of death, intermediate state, and rebirth, therefore they're not generation stage practices. Any meditation that doesn't have those three complete is not a fully qualified generation stage practice.

So therefore we have what we could speak of as three generation stage practices: the generation stage of taking death on the path of the dharmakaya; generation stage practice of taking intermediate state onto the path of the sambhogakaya, or the complete enjoyment body; and then the generation stage practice of taking birth on the path of the nirmanakaya, the emanation body. So what we had before was a definition of in general of the generation stage, so now what follows is a definition, and of the first of these, of taking death on the path of the dharmakaya, the truth body. And so that, so now that definition is, that which purifies basic time death, so that means like ordinary death, that the yogi or yogini, the practitioner, is going to experience as the basis of the purification. So that's the basis of what's going to be purified is the death of the practitioner. Not past deaths, that's already happened, there's nothing that could be done about that. But transforming or purifying or what it really means is eliminating the ordinary future death of the practitioner, of the yogi or yogini. So that's the first part of the definition. Second part is which ripens the roots of virtue for the path time example and meaning clear lights. So these are the paths. The two types of clear light realization, the first of which is called the example clear light, and then ultimate clear light. And so this generation stage practice thus is something which is ripening. It's creating the causes, the roots of virtue, that positive energy or potential that's going to ripen. It's going to give rise to these actual completion stage realizations of the path of example clear light and meaning clear light. So that's the second part of the definition. And then the last part is that it's an imaginary yoga, which causes the attainment of the resultant truth body. So to put that all together then, the definition of the generation stage practice of taking death on the path of the dharmakaya is (RL, GL), how to say in exactly the best way. An imaginary yoga...

[Geshela:] Maybe he is carefully. After Geshela [claps hands together]. (RL, GL).

[DM:] So to put it all together in one sort of flow here without any comments, the actual definition is a yoga which purifies the practitioner's future death, which is basis of the purification. Creating the causes to ripen the path realizations of example and ultimate clear light, and creates or causes one to accomplish the resultant truth body.

[Geshela:] Right. (RL, GL).

[DM:] Ok, so here's the debate that Geshela's presenting. (GL). Ok, so we just said that for something to be a generation stage practice, it has to have the complete characteristics, which means the practice of taking the three bodies on the path, right? Taking all three bodies on the path, and being an imaginary yoga...

[Geshela:] Imaginary yoga.

[DM:] Imaginary with all the.... But in general, it has to have all, it has to take death, intermediate state and rebirth on the path as these three bodies of the Buddha. Ok. So then Geshela said, so what about this generation stage practice of taking death on the path as the dharmakaya. It follows that it's not a generation stage practice. Why? Because it doesn't have all three of those. So I told him my brain already split. I didn't know what to say. (RL, GL). I wanted like in art school where the teacher gives you the answer. (RL, GL). But if you say that it doesn't need to have all three of those to be a generation stage practice, then it contradicts the first definition.

(RL). So Geshala says, I don't know. You're the one that has to give the answer. (RL, GL).

So next we have the definition of the generation stage practice, so called here, (RL, GL) of...

[Geshela:] He looks very tired. (RL, GL).

[DM:] Uh, the generation stage practice of taking intermediate state on the path as the sambhogakaya. So it's similar to the previous one in that it's an imaginary yoga, which purifies the basic time intermediate state, which means the ordinary intermediate state. Which is the basis of the purification, which causes the ripening, it creates the roots of virtue, which cause the ripening of the path time, pure and impure illusory bodies. And causes one to attain the resultant times sambhogakaya form, the subtle form body of the Buddha.

Then the definition of the generation stage practice of taking rebirth on the path of the nirmanakaya, emanation body. And so that's again an imaginary yoga, which, so it's not actually happening, it's happening on an imaginary level. An imaginary yoga, which purifies the basic time birth, which means the practitioner's own future ordinary rebirth. Purifies that or eliminates an ordinary rebirth. It creates the roots of virtue, the positive potential, which ripens... it creates the roots of virtue which ripen the emanation bodies, the grosser emanation bodies, which are emanated from the path time illusory body. And it creates the, it causes one to attain the resultant state nirmanakaya, emanation body. So it's purifying, it's an imaginary yoga which is purifying the practitioner's future rebirth. It creates the roots of virtue to attain the

path time grosser emanation bodies. That's what I asked Geshela about in this particular part of it here, if the resultant state, the emanation bodies, the nirmanakayas are emanated from the sambhogakaya, from the subtler form body, which serves as like the basis or the base of emanation for all of those grosser emanation bodies, grosser form bodies. So at the time of the path, there's something similar to that, one has attained an illusory body, which is similar to that subtle form body of a buddha, the sambhogakaya. Similar to it, it's not the same, but it's similar to it. And from it, there are emanated out grosser form bodies, which are similar to those emanation bodies at the time of full enlightenment, but they're not that yet. But they're similar to that on the path. So again, the definition of the taking rebirth on the path of the nirmanakaya is an imaginary yoga, which purifies the basic time rebirth. It creates the roots of virtue which ripen the attainment of the path time gross form bodies, which are emanated from the illusory body and causes one to attain the resultant state's nirmanakaya form.

[Geshela:] Yeah. Everybody good understand? (GL). Yes? Yeah.

[Someone asking question.]

[DM:] Yes, uh-huh. Path time illusory body.

And when we say path time there, it's referring to the completion stage path time, when one actually attains that illusory body, then the grosser emanation forms that one works with at that time.

[Geshela:] Ohhhh yeahhhh. (RL, GL). Everybody....

[DM:] So that first definition is a bit simpler, the general definition of generation stage practice. And everyone should try to get a grasp on that, so if I ask, "What is a generation stage yoga?" then you can reply what it is. And so remember, it's an imaginary yoga, which has all of the taking the three bodies on the path by way of being introduced to what is to be purified, what does the purification, and what is the result of the purification. So again, the imaginary yoga, which includes all the points of the taking the three bodies on the path by way of being introduced to what is to be purified, what does the purification, and what is the result of the purification.

[Geshela:] Yeah. Everybody this memorize, ok? Tomorrow I test. (RL, GL).

[DM:] And Geshela said before that if you just know that, then we can get into debates about the other. (GL).

[Geshela:] But we are good understand. This is very, very important. Where before death, bardo, and then born, ok, everybody finish, but now next coming. Next we are come death, then going to bardo, and then rebirth. This ordinary death, ordinary bardo, ordinary birth, rebirth, we are purified. Then this....

[DM:] So it's principally actually the completion stage that's going to purify those. It's actually going to overcome these ordinary states. But the generation stage is, so as we're seeing, is what ripens those completion stage realizations.

[Geshela:] ___ purified ignorance. This understand emptiness meditation, and then purified ignorance. But this different.../

[End of Side A, Tape 7]

[Tape 7, Side B]

[DM:] Now there's a difference between the way that these yogas purify the ordinary death, intermediate state, or bardo as Geshela is calling it in the Tibetan word, and rebirth, from what happens or what the process in purifying ignorance or eliminating ignorance. That which eliminates ignorance is wisdom realizing selflessness. And ignorance is a state of mind in which we grasp at things as existing from their own side inherently. And the wisdom realizing selflessness is a wisdom that understands or realizes that things don't exist from their own side, that they don't exist inherently. And so the two are opposite. The ignorance is holding to the existence of something, which the wisdom realizing emptiness sees does not exist. So the ignorance is holding something to exist, that wisdom says does not exist. And so the two are contradictory. They're opposites. And that's how the antidote works in that case, but it's different in this case.

[Geshela:] Wisdom there ignorance antidote opposite.

[DM:] But the way that the generation stage practice in general is taking the three bodies on the path is practiced, works as an antidote here, though is different in that it has an aspect which is similar to the processes that it's purifying in taking death on the path of the dharmakaya so as to purify ordinary death. One meditates in a way that tracks the whole process of death, goes through the stages of death, following along in a, similar to what actually happens at death. But then it becomes this taking the truth body on the path and it overcomes ordinary death. But it's not something that's totally different, it's the opposite of ordinary death. It follows, it's an antidote which is similar in aspect to ordinary death.

Now to take death on the path of the dharmakaya, and in order to be able to accomplish this meditation, one needs to create a tremendous amount of merit, positive energy. Otherwise it's not possible to gain this kind of realization. It's similar to if one were going to take rebirth as a universal emperor. One would have had to create the merit, the positive energy, the positive potential that would enable one to take such a rebirth before one passed away from the previous life. So it's similar to that.

And so setting a motivation that I'm going to manifest the state of full enlightenment of Arya Tara and it's for this purpose that I'm going to create this, gather this accumulation of positive potential. With that kind of intention, then one engages in the practice of gathering the positive potential. So again one with the intention that "By taking these three bodies on the path, I'm going to manifest," or "In

order to by taking the three bodies on the path to manifest the state of Arya Tara, I'm going to create this accumulation of positive energy."

And so for this gathering of accumulations, one visualizes the field for the accumulation, which is the, and that field for the accumulation which is unexcelled, which is peerless, is the guru himself. And so one visualizes the guru inseparable from venerable mother Tara, and one invokes their presence, one invites this field of merit, or this field of holy beings before whom one is going to gather the accumulations. And one offers the seven-limb prayer, seven-limb service, as a way of creating these accumulations of positive energy. But before doing that, one arises instantly as venerable Arya Tara. And in order to do that, one does a brief meditation on taking the three bodies on the path, and so what this means is to go through a dissolution of one's ordinary form into emptiness. And within that emptiness take the pride of being the dharmakaya, which means to think, "I am Arya Tara's truth body, I am Arya Tara dharmakaya, I am the mind dharmakaya of Arya Tara." And then out of that emptiness visualize oneself arising in a cubit high sort of pillar, oval pillar of green light. And on the basis of being that pillar of green light think, "I am the sambhogakaya of Arya Tara." And then visualize that oneself as that pillar of green light growing and expanding into the full form of Arya Tara. And then having oneself arisen in the full form of Tara, then think, "I am the nirmanakaya Tara. I am the emanation form of Tara."

So you visualize the guru dissolving into you and that's the point where then you dissolve your ordinary form into emptiness and begin this process. And so once you've gone through this brief arisal, this brief taking the three bodies on the path to arise as Tara, then you bless the inner offering and the outer offerings.

[Someone asking a question.]

[DM:] So the guru dissolves into you, and by the guru dissolving into you, you feel that the guru's mind of great bliss mixes inseparably with one's own mind. You visualize your body dissolving into emptiness and you think that, "I am the real dharmakaya Tara."

[Someone asking a question.]

[DM:] Yeah, it follows the guru yoga.

I asked Geshela, what does that pillar look like? (RL, GL). What kind of shape? Ok, so there you get it. (RL, GL).

[Geshela:] ___ green light.

[DM:] So next you arise in that green pillar, cubit size pillar of light, and you think, "I am the actual sambhogakaya Tara." Oneself being that pillar of light. So Geshela glossed over the last part of that. Then you, the pillar of light grows into the full form of Arya Tara and then you take the pride of being the nirmanakaya form thinking, "I am nirmanakaya Tara." And then visualizing that from the heart, from the TAM syllable at the heart of oneself as Tara, light goes out and invites what is in nature one's own guru in the aspect of venerable mother Tara with all of the

ornaments and attributes complete. Surrounded by the gurus, yidams, buddhas, bodhisattvas, and the infinite peaceful and wrathful deities, just like in the guru puja merit field visualization, except that in the guru puja visualization, the one over here in this thangka, that the guru yoga visualization there. In that one you have an ocean of milk with a wish-fulfilling tree coming out of it, and the whole merit field being supported by that. In this visualization you don't visualize that. You don't have the ocean of milk or the wish-fulfilling tree, but otherwise it's just the same as this visualization. But the only other exception being that in the center, instead of visualizing the guru as Lama Tsong Khapa, you visualize the guru as Arya Tara.

So then one begins into the seven-limb prayer. So Geshela didn't say anything more about the inner and outer offerings. So but on page six, we just had the invocation of the field of merit as just described, and beginning the prostration, with these two verses of prostration. And so as you recite these verses of prostration, you can remain seated on your meditation cushion placing your hands together in the mudra of prostration. But even though you don't get up from your seat, you visualize that from your heart, countless forms of one's self emanate out, and all of those forms make prostration. So you visualize countless forms of one's own emanated forms making prostration, and that's the physical prostration that you do. Then verbally, the recitation of these praises is the prostration, and mentally thinking about the meaning of the verses of prostration is the mental prostration.

And then you make the offerings with the mantra OM GURU ARYA TARA SAPARIWARA ARGAM PRATITSA HUM SOHA and so on. And as you do that, you visualize a beautiful, exquisitely beautiful offering goddesses emanating from one's heart, holding these offerings and offering them to the guests. And as each offering is made, you meditate that the guests receiving the offerings experience those offerings through whatever particular sense faculty it would be, whether it's touch or sight or smell or taste or whatever, hearing. And that as they experience those offerings, that they, as they receive those offerings, they experience uncontaminated great bliss. So you want to be contemplating that as you make the offerings, that those guests receiving the offerings experience them with great bliss.

And so this seven-limb prayer that is being offered here is what's called the pure seven limbs of tantra. And so the first two of those limbs were the prostration and the offerings. So the next five are the, which you can see at the top of page seven now, the branch of refuge is one, branch of confession or purification is two, the branch of rejoicing is the third. The branch of actually taking bodhicitta vows or what's called the branch of taking the bodhisattva vow or taking hold of bodhicitta literally as the fourth, and then the fifth is the branch of dedication.

So in the normal seven-limb prayer, what is left out here, what is substituted for are the branches of requesting the teachings and beseeching the gurus and buddhas not to pass away. And the reason that those two are not present here, and rather you have refuge and bodhicitta branches that are substituted for those, is that

this is visualized as being offered to the sambhogakaya form, the subtle form body of a buddha. And that subtle form body of a buddha is continually engaged in giving teachings, eternally. There's never a time when the sambhogakaya form is not giving teachings, so there's no need to request the giving of teachings. They're being given all the time by such a form. And also, that form is beyond death. There's no emanating and withdrawing of that subtle form. It remains eternally, so there's no need to request that sambhogakaya form not to pass away, it's deathless. So that's why those two branches which are ordinarily present in the seven limbs are not here and we have two other branches that are substituted for them.

[Geshela:] Also here somebody _____. (GL).

[DM:] So then we have a point of what could be contention coming up here (GL), because in the longer seven-limb prayer, which comes just a little bit later, then there is the request for the teachings and the request not to pass away into nirvana. So what's going on? Why? (RL, GL).

[Geshela:] Ok, everybody good understand.

[DM:] And so then following that, there's the meditation on the four limitless thoughts. This can be done in abbreviated or in extensive form. There's one form that we have here on page seven. And Geshela says that that is the offering of practice, because what is it that really pleases the buddhas and all of these holy beings. It's beings experiencing happiness. That's what they're focused on and concerned about, being free of suffering, being joined with lasting happiness. So when we absorb ourselves in such intentions and attitudes, wishing for the happiness of others, wishing them to be free of suffering and so forth, then this is completely in accordance with the wishes of Tara, the guru, and all of the holy beings. It pleases them and thus becomes an offering, an offering of practice, which is got to be supreme of all offerings. So then you meditate that the field of the holy beings are very delighted and they melt into light and dissolve into oneself at the point between one's eyebrows as blessing one's mind.

So remember that the whole purpose of this is offering of service. This seven-limb practice is to create the positive potential with the intention that I will manifest this fully enlightened state of Tara. That I'm doing this in order to be able to take death on the path of the dharmakaya and thus manifest the state of Tara. So when we say that the tantra is for those of sharp faculties or for those who are very intelligent, it doesn't in this case mean someone who is very just intelligent, who can think of a lot of different details or something like that. It doesn't just mean intelligence. What it means here is having a vast collection of positive energy. That's what's really meant by sharp faculties in this case. So if we apply ourselves to this practice of the seven-limb prayer, all these practices for gathering positive potential, then we come to have what is called the sharp faculties, which make us successful for tantric practice.

So next there comes the taking death on the path of the dharmakaya, by which one creates the collections of wisdom. Now in order to attain full enlightenment, there's two kinds of accumulations or collections that are necessary: the accumulation of wisdom and accumulation of merit. And so by doing this meditation on the dharmakaya in an aspect similar to the process of death, then we create the accumulation of wisdom.

So in order to do this meditation, we need to have a good understanding of those three that were mentioned before: the basis of the purification, the purifying factors, and the results of the purification. Which means we need to have a really good understanding of what happens at the time of ordinary death, what are the stages that one goes through, what are the signs that appear, what are the experiences that come. And then we need to understand at the time of the completion stage practices how one attains the illusory body and clear light realizations and how those purify, how those overcome the ordinary process of death. And then also then how that manifests at the resultant time, what it leads to at the resultant state, the dharmakaya state that the truth body of a buddha. We need to understand all that, but when we actually do the meditation, you don't think about all those things, rather you focus on the resultant state and you take pride of being actual dharmakaya, which involves meditation on emptiness, and there'll be more explanation on that. But you don't think about all those different things that you need to understand in order to do the meditation, but you actually focus on the part of it that has to do with the resultant state, take pride of having attained the resultant state dharmakaya.

So as for that process of ordinary death which we need to understand. So this is talking about a process of death, when someone dies gradually, like with sickness. Not say in the case of a motor accident or sudden death in which this would happen very quickly, but when it happens in a more natural, gradual process. That the four elements of the body are to dissolve one by one and the first of these is the earth element which loses its potency, it loses its ability to support the body. And so the way it's described at that time is that the earth dissolves into water. So there's not actually any real dissolving into water that's happening. What that really means is that the potency of the earth declines, potency of the earth element declines. And when that happens, the outward sign of it is that the person's body starts to shrink a little bit. And it can be noticed particularly around the nostrils and the bridge of the nose, there's kind of a little bit of a shrinking of the body. And often the person will feel cold at that time and would say, "I'm cold."

[Geshela:] Cold?

[DM:] I'm sorry not cold. Thank you Geshela for catching that.

[Geshela:] Not cold. (RL).

[DM:] The benefit of Geshela's knowing English. (RL, GL). It's not 'khyā,' it's 'kya.' (GL). It's a "Lift me, lift me up," because the person feels that since the power of their earth solidity is being lost, they feel like they're falling, and so they're

saying, “Lift me. Pick me up.” They feel like their body’s very heavy, kind of like it’s sinking into the earth, and so they say, “Pull me up.” And on an inward level, there’s a vision like a mirage, like where the sun hits the desert, you see the shimmering mirage. On the inner level, there’s an appearance like that.

Then next is what’s called the water dissolving into the fire. So what that means is that the element of the water’s potency declines. And the outward sign of that happening is that the tongue of the person who’s dying kind of dries a bit, dries up, and becomes difficult for them to talk therefore. And they may feel thirsty and say, “Bring me something to drink.” And on the inner level, the sign that occurs is that of smoke, like smoke rising up, like there’s a branch that was burning and then the fire was put out and then the smoke rising. On the inner level there’s a vision like that.

Then in the next stage which is called the fire dissolving into the wind, means that the element, the potency of the fire element declines. And the outward sign of that happening is that the heat of the body declines, the heat is lost, and there’s two ways that that can happen. There is one way in which the heat is lost first from the feet and from the lower part of the body upwards, and another way that it happens is the heat being lost from the top down, from the head and down first. First of all the head getting cold and so on. So the first of those is better, when the heat leaves the feet and the lower part of the body first. That’s a good sign. If the heat is lost first from the head and upper part of the body, it’s a sign of the person taking rebirth in the lower realms existence. And then on the inner level, the sign that occurs is like fireflies, those spark kind of firefly sign.

And next the fire dissolves into consciousness, which means that the...

[Geshela:] Fire, no. Wind, wind.

[DM:] I’m sorry wind, wind dissolves into consciousness, which means that the potency of the wind element declines. And what happens on the external level at that time, is that the exhalation starts to be very forceful and longer than the inhalation, long exhalation and less inhalation. And then the breath actually stops, which is when people usually say the person has died. It’s at this stage of the wind dissolving into consciousness. And then the inner sign that occurs at that time is like a butter lamp. If you have in a dark room just one butter lamp that’s lit, that kind of dim light, that’s the sign that occurs on the inner level.

Then next there’s the stage of the consciousness dissolving into the white appearance. So on the inner level, there’s a kind of a white appearance. So what causes that is that there’s a white drop which is received at the time of birth from the father, which then remains at the crown of our head during our life. And because these elements in the body have declined, it can’t be held there anymore, and it starts to flow down through the central channel of the body down to the heart where there’s what’s called the indestructible drop, a drop where one’s most subtle mind resides throughout one’s life until the time of death. Then when that drop reaches, when the

white drop from the crown reaches the indestructible drop at the heart, then there's this appearance of kind of like a moon rising. It's like a cloudless sky being pervaded by kind of a white moonlight.

[End of Side B, Tape 7]

[Tape 8 Side A]

[DM:] /...the appearance. And then next there's this appearance dissolving into what's called increase, which actually refers to a kind of reddish appearance. On the inner level, what happens at this time is that one has kind of a red vision, sort of like predawn, cloudless sky, where it's just a red kind of light filling the sky. And what causes that is that there's a red drop, which is received from the mother at the time of death, which stays at our navel during the life. And when it at the time of death, what happens at this stage is that it starts to flow up through the central channel to the indestructible drop at the heart. And when it reaches the heart then, this sign called increase occurs, the reddish vision.

Then next the inner vision occurs and there's no external signs of these last ones. The next sign that occurs is called near-attainment sometimes or the threshold-attainment. And that occurs when that white drop that came down from the crown and the red drop that came up from the navel meet at the heart and engulf that indestructible drop at the heart. What happens at that time is the inner vision goes dark, just completely dark, like at night at nine or ten o'clock whenever it's very dark. That's called the threshold or near-attainment black inner vision.

Then that threshold stage dissolves into clear light. And so this occurs at the time that you could say that, when the black appearance stops, or when the indestructible drop opens, that there's this clear light attainment. And what has happened is that all the grosser states of mind have dissolved into the subtlest state of mind. And what appears to that state of mind is nothing but emptiness, just a clear empty space. And this is known as the mother clear light or the basic clear light. And although emptiness nakedly appears to this state of mind, in the ordinary state of things the person can't recognize that, can't realize that. It appears, but it's not ascertained.

So thus in these stages of death, we have eight stages. There's from the mirage-like appearance up to the clear light if you count the different inner visions that occur, the different stages, there're eight of them. And that's the basis that's to be purified that was mentioned. This is the process of ordinary death. That's what's going to be purified. And then the way to meditate on this is mentioned quite clearly on page seven with the part with the absorption. "This is like earth sinking into water, I have a vision of a silver blue mirage," and so on. All these stages are mentioned clearly, so you have that to follow along with. And so, but it said that this needs to be done by

way of the three recollections. And what these three recollections mean is that as you track the process, not only are you aware of the vision that you're having at the present moment, but you're also aware of the vision you just passed and the one that's to come. So those three. So as you go into the first one, you think, "Now I'm having the mirage-like vision." And as you're having, as you imagine that that's the appearance, or as you focus on that appearance on the inner level, then you also think, "Ok in the next one that's coming is the vision of the smoke and I'm going to be aware of that when it comes." And then you go on to the vision of the smoke. And as you're meditating that you're having the inner vision of the smoke, then you also remember that the vision before was the mirage, and now the next one that's coming is the firefly, the spark-like vision. And I'm going now to be aware of that when it comes. And then you go on to the fire-like vision and so on, up until you get through, well, just to go on with it, next comes the lamp-like vision. And so as you're having the spark-like vision, then you're aware that the one that came before was the smoke, and the one that's to come is the lamp-like vision, and then you go into that one. Then the next one, which will be the stage of the wind dissolving into, wait a second, yeah, that's the wind dissolving into consciousness. That's when you have the candle-like vision. And so at that point, then you remember that the one that came before was that firefly, spark-like vision, and then the one that's going to be coming next is the white vision.

And as you go along, you keep on increasing your determination to recognize and be aware of each of these stages as they occur. And when you get to the white vision, at that point you also think, "Now I am the body vajra of all the buddhas. I have attained the state of the body, the indestructible body, or the vajra body of all the buddhas." Remembering that before there was the lamp-like vision and that the next one's going to be the red appearance. And as you're in that white vision thinking that, taking the pride of being the vajra body of all the buddhas, you also set an even stronger determination that "I'm going to recognize the red vision next. I'm going to meditate well on that." And then you go on into the red vision. And as you're meditating on that, you take the pride of being the vajra speech of all the buddhas, thinking, "I am the enlightened speech of all the buddhas." Remembering that the previous sign was the white vision, and that the next one to come is going to be the black vision, and you set an even stronger determination, "I'm going to be aware of that and meditate well on that stage." And then you go on to the dark vision, the black vision. And as you reach the black vision, then you take the pride of being the mind of all the buddhas, the vajra mind of all the buddhas. Remembering that it was the red vision that preceded it, and that the next one that's coming is the clear light. And at that point you set an even stronger determination that, "I'm going to recognize the clear light." And then proceed on into the final eighth vision, the clear light. And so that's the ultimate meditation there, and when you get to the clear light stage, you meditate on emptiness. You use that state of mind of the clear light to meditate on

emptiness. And in general, that's the culmination of this meditation, so there should be from the beginning the determination to recognize that clear light and to take it on the path of the truth body.

I just see something here on page eight that I think we probably should take it out. It says, "Then meditate on the three kayas." That shouldn't be there, this is the meditation on the dharmakaya, the one kaya out of those three, right? And so you recite this mantra, OM SVABHAVA SHUDDHA SARVA DHARMA SVABHAVA SHUDDHO HAM, and that's when you meditate on taking death on the path as the dharmakaya, so you want to be meditating on emptiness here. And so you're using this clear light state of mind, this final eighth vision to meditate on emptiness, so you need to know what emptiness is, what that means. And the way to know what it means, means that you have to understand the teachings of the great masters, such as Nagarjuna and his disciples and how they've explained emptiness, what that means. You have to study and settle the meaning of emptiness for yourself so that you can meditate on it here.

So it's not enough just to imagine everything's sort of disappearing. You have to have this understanding of what is meant by emptiness and be focused on that in the midst of the empty space appearance. And this is the most important point in the generation stage meditation, also the most difficult. It's the crucial meditation in this practice.

And as one arrives at this clear light experience, particularly in the completion stage practice realization, it becomes very blissful. So there's an increasing experience of bliss that occurs until one gets to the clear light stage. And one should at least imagine that there's that experience of great bliss occurring, culminating in the clear light experience. And so one has to meditate on emptiness at that point. So what if someone doesn't understand emptiness, they don't know what emptiness means? Does that mean they can't do this meditation? And what's been said about that from the masters was that, yes they can still do the meditation. And what they can do is rather than just focusing on empty space without understanding, they can think to themselves, "All things are empty of inherent existence." Kind of like say that to yourself. So this word 'natural inherent existence,' it has the sense of things not existing from their own side, being able to establish themselves from their own side, but being just projected or just designated by the mind. And that absence of them being able to set themselves up from their own side, whatever it is, one's self, mind, outer phenomena, any of it. That's what's meant by the emptiness. And in Tibetan, the words that describe it are, Geshela said 'ranzhin ma drupa' which means these all things are empty of inherent existence. And so what you're dealing with there is what's called a sound generality, a sound generality, which means they're just words of course, but it's a sound, but it has this particular meaning. And that sound is indicating something. And so even if you don't understand exactly what it is that it's indicating, which is called the meaning generality, the idea that you have, the

understanding that you have that's indicated by those words. If you don't understand what they mean, you don't really understand what emptiness is, then you can stay with the indication, which is the sound or the words that point to it. And just as a way of making sure that you're focused in the right direction at least, saying to yourself, "These things are empty of inherent existence." But thinking about what that means, that they don't exist from their own side, without being just designated by conception.

But that doesn't mean you can just remain satisfied with that for your whole life however (RL, GL), because then you'll never advance or develop your experience of what that means. So gradually one should move from just the words that describe it to the meaning of what it means, so that one can focus directly on the meaning. Because without that there can be no real meditation of the generation stage unless you come to understand what it actually means.

So what manifests at the time of the clear light is one's own primordial mind, the most subtle mind that has always been there. And that subtlest state of mind is what is used to then focus on emptiness, and that state of mind realizing emptiness is what then needs to be generated into the form of the deity in the mandala. And so if you don't have that as a substance, then there's no way that you're going to be able to generate the mandala of the deity. Which becomes a union of method and wisdom unlike anything that exists in the non-tantric teaching and sutra teaching, because you have a mind realizing emptiness, this primordial great bliss mind realizing emptiness, arising in the form of the deity. So you have the appearance of the deity and at the same time that mind is realizing emptiness. And so you have the method on one side, the deity and the mandala appearing, and the emptiness at the same time, in the same state of mind. And so this is the extraordinary characteristic about tantra, that both of those could be present in one mind. That's not possible in the non-tantric teaching.

So when you think all phenomena are empty of inherent existence, that includes both the emptiness of phenomena as well as the emptiness of the person. You're meditating on not only the emptiness of all other phenomena, but also the emptiness of one's own self-identity. So there's no difference in subtlety as to what's being negated in the emptiness of phenomena or the emptiness of person or being. In other words, what is being realized to be absent there is the same in both cases, the inherent existence. But there is a difference concerning which is easier to understand, easier to realize. It's easier to realize the emptiness of one's own self-identity than it is to realize the emptiness of other phenomena.

The reason that the emptiness of the self-identity is easier to understand than emptiness of other phenomena is because of the basis of what you're checking into. Because in the case of oneself, there's a lot of chance to check up on how the ignorance operates, how the ego operates, more than there is with other phenomena. And this is something that Lama Tsong Khapa said is very important in understanding emptiness is the first essential of recognizing that which is negated, the

object of negation. It's like in order to understand that somebody is not there in the room, you have to know who that person is, you have to know their name, you have to know what they look like. If you didn't know what they looked like, what their name was, if you went into a room, you wouldn't be able to check to see if they were there among other people or not. It's only by knowing who they are, what their name is, what they look like, then you could find out, oh they're not there. The same with emptiness, it's first of all recognize what it is that's not there.

And when we think 'I,' when we think 'me,' then sometimes we identify with our aggregates, with our form, our feeling, our thoughts, our consciousness. We think of it as being, it seems to be one with those aggregates. Or sometimes it seems like it, sometimes it appears as if something that kind of stands alone, separate, not related to the aggregates of body and mind, not dependent upon them. So for instance, like if we're at a cliff and somebody jostles us from behind, and think, "Oh, I'm falling." And it's the case of our self thinking, identifying the I with the body, thinking, "I'm going to fall." And then other times when we're praised or blamed, which Geshela was talking about there, when somebody says, "Oh, you're so wonderful!" then there's this really strong sense of me that arises. Or when somebody criticizes it or disparages it, a strong sense of I, me that arises. And sometimes there might seem to be something that sort of stands alone, other times it seems to be more identified with the body or the mind, one among the five aggregates or all of the five aggregates. But in either case, in identifying the object of negation means seeing how that operates and seeing how that self that appears to the mind of ignorance, seems to exist independently, on it's own as a separate independent identity. And so that's a really important step of recognizing how the ignorance misconceives of our self, something which in fact is not there at all. But by doing this kind of examination we can see how, well if it was there as ignorance always thinks it is, then it seems to be like this and to identify that very clearly. Because once that's done, then we can start to check through all the aggregates and try to find it. And check the body, say is it the body? Find it, no, it's not the body. Is it the feelings? It's not the feelings. Is it the mind? It's not the mind. Go through them and finally figure out that which seemed to be so concretely there and independent is not there among the aggregates, the body and the mind. And so therefore it would seem like it has to be somewhere else, there's no other possibility. But then checking somewhere else, it's also found that, no it's not there either. And when one doesn't find it, as either one with or among the aggregates, the body and mind, nor separate from them, then one becomes convinced that, well that self, which seemed to exist there so concretely and independently before, is not there. And that's when the emptiness realization is understood.

And so we manifested this clear light state of mind, this meditating on emptiness, the thinking or meditating to the effect that all phenomena are empty of inherent existence. And does that in itself then become taking death on the path as the dharmakaya? No, that's not enough. There needs to be four characteristics present for

it to become a fully qualified meditation of taking death on the path as the dharmakaya. So what are those four, what do you need to have? There's first of all the empty appearance. As we've gone through these stages of the dissolution, there becomes more and more of a vision of empty space, until finally when the clear light mind arises, there's nothing that appears except just totally empty space. That's the appearance, first characteristic. Second characteristic is then ascertaining emptiness, not just looking out without any kind of understanding, but understanding what the emptiness of inherent existence means. So the ascertainment is the emptiness of inherent existence, the second characteristic. The third characteristic is that the mind is experiencing great bliss. So that needs to be imagined if it's not occurring or needs to be the feeling of great bliss, so that the mind or that which experiences this or that which is aware of this, is a mind of great bliss. That's the third characteristic. And then the fourth characteristic is that on the basis of those three, with those three clarified, then to think, "I am the mind dharmakaya Tara." And that's actually taking the pride of being the dharmakaya. So those are the four characteristics that are necessary.

And so that incorporates the meaning of what is meant in that mantra, OM SVABHAVA SHUDDHA SARVA DHARMA SVABHAVA SHUDDHO HAM. Now that HAM at the end means I, me, like when you think, "I am the mind dharmakaya Tara. I am Tara's mind dharmakaya."

[Geshela:] Yeah, sometimes I dharmakaya Tara's mind. Sometimes Tara's mind, I am dharmakaya. Both sometimes.

[DM:] So you can do it both ways, in other words. Sometimes you can think first, "I am dharmakaya, Tara's dharmakaya." Literally, "I am mind dharmakaya Tara." And then other times you can switch it around and think, "This mind dharmakaya Tara is me." Like that.

[Geshela:] No. (RL, GL). Tara's dharmakaya me.

[DM:] Tara's dharmakaya is me.

[Geshela:] Oh is me, yeah. Ok, sometimes say.

[DM:] I am Tara's dharmakaya?

[Geshela:] Yeah.

[Everyone praying.]

[End of Side A, Tape 8]

[Tape 8, Side B]

[Blank]

[End of Side B, Tape 8]

[Tape 9 Side A]

[Everyone praying.]

[DM:] So please listen with the motivation of bodhicitta, thinking that for the sake of all my mother sentient beings throughout the entire expanse of space. To free them from their suffering, I must attain the state of unexcelled complete enlightenment. It's for this purpose I'm going to listen to these teachings on the generation stage practice of venerable Arya Tara.

[Geshela giving transmission.]

[DM:] So we had the explanation of the gathering of the accumulation of merit and the accumulation of wisdom, in which the accumulation of merit or the positive potential was accomplished by inviting the field of merit and offering the seven-limbed service. And then the collection of wisdom by taking death on the path of the dharmakaya, meditating on emptiness. So it's very important here that we understand emptiness correctly and don't fall to an extreme of any kind. Now one kind of extreme is called the extreme of nihilism, in which we destroy the conventional truth, the conventional nature or conventional reality of things. So that's a big mistake to make, in fact it's the worst kind of extreme to fall to, to think that nothing exists at all. When we search through the aggregates of the body and the mind and don't find the self, we come to the conclusion that there's no self at all, and that's the big mistake. That's this falling through this extreme. So we have to first of all, very carefully identify what is the self that's being negated, that misconceived self, that independently, inherently existent self, and make sure that it's that which we are negating and not just any existence at all. So like you can if you are unraveling a string and you...for example, if you have a piece of cloth and you're going to, the example of checking through the aggregates for the self is, if you have a piece of cloth and you start unraveling it, taking all the threads apart. And then to come to the conclusion that there's no cloth at all, that'd be like the example of falling to the extreme of nihilism.

Or to take another example, when we come in front of a mirror and we see our face, then the first impression is that we are there. We see ourselves and it seems like we are really there. But of course if we really check, we're not really there, it's just a reflection of us. Well, when ignorance apprehends the self, there pops forth, there appears this self which seems to be really there, which is really findable and independent. Seems to exist independently of the aggregates, not needing or unrelated to the aggregates or not depending upon the aggregates. And that's what we have to identify, we have to recognize that that's how the ignorance is conceiving of a self, as a self identity that exists independently of the aggregates. And then go about the analysis, checking throughout the aggregates and so on. But not, so we have to approach this carefully, not making the mistake about this. You can take again that

understanding of what it means for something to be empty of inherent existence, to not inherently exist. How it means that the object, whatever it is, doesn't exist from its own side, able to be self-supporting or independent, but existing in interdependence and through being projected or designated by the mind. Thinking about that meaning, of what inherent existence means and what the lack of inherent existence means. You can use that phrase thinking all phenomena are empty of inherent existence. And in that way carefully go about your analysis of what is meant by emptiness.

Now next, in the case of taking the intermediate state or the bardo on the path of the sambhogakaya, similarly as before we need to understand what is the basis for purification, that that's the future ordinary intermediate state that the person, practitioner is going to experience. And then what purifies that or what overcomes that ordinary intermediate state, being this practice of taking the sambhogakaya onto the path. And then what the result of this practice is, which is the actual attainment of the sambhogakaya, this subtle form body of a buddha.

But as before, when you're actually doing this meditation, then it's the resultant state that you focus on. You don't think about all those different factors of the basis of purification, purifier and the self, but it's the resultant sambhogakaya that you take the pride of being. So now when you're moving into that from the previous meditation and you're meditating on taking with the pride of being the dharmakaya and you're doing that, you're meditating on emptiness. Then from within that meditation of the dharmakaya, then you've set forth a motivation, and you think along these lines, is that this state of the dharmakaya is something that only buddhas can see. Only buddhas can see each others' form of the dharmakaya, their mental bodies which don't have any visible form. And so if I remain in this state, I'm not going to be able to benefit sentient beings in a vast way. And so I've got to arise in a more, in a grosser kind of form, then I'll be able to benefit sentient beings. So from within meditation, taking pride of being the dharmakaya, you set forth this intention.

And having set forth that motivation, then without losing your mode of apprehension of emptiness, without losing that awareness of emptiness, then you visualize that there appears this blue ground of lapis lazuli and so forth as is described in the sadhana. And then in the center of that ground, a PAM, green syllable PAM arising. That melting into light and transforming into an eight-petal lotus. In the center of that, one's own mind as a green HUNG syllable, one's own mind of bliss and voidness, I'm sorry.... So one's own mind of bliss and void wisdom itself arises in the form of the green syllable TAM, green syllable TAM in the center of that lotus. And on the basis of one's self, one's own mind being that green TAM syllable, one thinks, "I am the sambhogakaya, the resultant state. I am that subtle form body of the resultant state, enlightenment."

Now in the Yamantaka tantra at this stage, when you're taking pride of being the sambhogakaya, this subtle form body, you arise in the form of Manjushri. And in

the Guhyasamaja practice at that point of taking pride of being the sambhogakaya, you arise in a deity form again, which is what's called the first lord, white in color, which is basically a deity's form like Guhyasamaja, except white in color. And so in that case, the sambhogakaya form that you're visualizing yourself as arising in is that of a deity. It's more like the actual sambhogakaya form than here. And the reason for that is that those are father tantras with their emphasis on developing the illusory body and so you get that. But here, it's not a deity's form that you're taking the pride of being the sambhogakaya, it's a syllable, it's a TAM syllable. And also in the Heruka Chakrasamvara practice at the stage of taking the pride of being the sambhogakaya, you visualize yourself as arising as a nada, as a very subtle squiggle, the flame-like very small part of a letter. So in these cases, it's not a deity's form that you're visualizing, and yet it's something subtle. And it's from the point of view of its subtlety that one takes the pride of being the sambhogakaya, because the sambhogakaya form is a subtle form. It's compared to the emanation bodies which are grosser. The .../

[End of Side A, Tape 9]

[Tape 9, Side B]

[DM:] /...of appearance, a subtle kind of form.

And so as you visualized your own mind of bliss realizing emptiness arisen in the form of this green syllable TAM, then observing that you feel very strongly that this is myself as Tara's sambhogakaya. So now we already had somewhat of an introduction of what was being purified and what does the purification in this case.

So next in taking rebirth on the path of the nirmanakaya as the emanation body or nirmanakaya, this has four parts. First the branch of approximation which is generating in the form of the deity. Next there's the branch of nearing accomplishment which is blessing one's three places. And then there's the branch of accomplishment, which is the invitation of the wisdom beings and their dissolving into one's self. And fourthly then there's the branch of great accomplishment which is receiving the empowerment. So that part also includes then the nectar of the initiation overflowing on one's crown and being crowned by the Buddha Amitabha. So that's the fourth stage of the great accomplishment.

So like before, the basis for doing this meditation, the background is that being introduced to the basis of the purification, which is the practitioner's own future ordinary rebirth, that's to be overcome or purified. Then the purifier, that which does the purification, which is the meditation of taking the nirmanakaya form on the path, taking the path of the nirmanakaya. And then the result of the purification, which is that actual nirmanakaya form, the actual emanation form of a buddha. So one needs to be, to know those, one needs to have the introduction to those three, but again in

the actual meditation it's only the resultant state which is focused on, of actually being the nirmanakaya, taking pride of being the nirmanakaya form of Buddha.

So to proceed into this meditation from the previous one, again you have to set forth a motivation, an intention. You're meditating on yourself as being the sambhogakaya form, visualized as that green syllable TAM standing in the center of the lotus. And from that meditation, then you think, "This sambhogakaya form," actually you don't need to go through all of this, but Geshela gave some explanation about the sambhogakaya form, that it has five certainties about the sambhogakaya form. First is the certainty of the place, that a sambhogakaya form, this type of subtle form of a buddha in every case, it always resides in the highest pure land, _____, that's definite as far as the environment. The place is definite, it's always a pure land, a buddha field. And then the form is also definite in that it's this kind of a buddha form that has the signs of being a fully enlightened being, the thirty-two major marks and the eighty minor signs of being a fully enlightened being, so that perfect kind of buddha form. That's also definite about the sambhogakaya form. Then the speech is also definite in that such as sambhogakaya form always is giving just the Mahayana teachings, the great way teachings. That's also definite. Then fourthly, the entourage or the retinue is also definite in that it's always just arya bodhisattvas, always just bodhisattvas who have that direct insight into emptiness. And then finally, the time, the duration is also definite and that such a sambhogakaya form exists until the end of cyclic existence, until there's no more suffering sentient beings, until cyclic existence is emptied. And so within those, there's one point which is important particularly, and that's that the entourage, retinue is always just the arya bodhisattvas.

So as you're visualizing yourself as the green syllable TAM in the middle of a lotus and you've taken pride of being the sambhogakaya, then you set forth the motivation by thinking, "If I remain in this state, then only the arya bodhisattvas, only those high bodhisattvas will be able to receive teachings from me. I won't be able to benefit other sentient beings, ordinary sentient beings. If I don't arise in a form that's visible to ordinary sentient beings, then I won't be able to work for their sake and benefit them in vast ways. So therefore, I need to arise in a grosser form which ordinary beings can see."

So then having set forth that motivation, then you visualize light emanating from that TAM syllable and accomplishing the two purposes, which is that it goes out and strikes all sentient beings and purifies them of their negativity and obscurations. And it also sets them into the state of Arya Tara, they transform into the state of Arya Tara. Then again light goes out and it makes offerings to all of the buddhas. Then all of their blessings as well as all of the sentient beings who've now been transformed into Tara, collect back and dissolve back into the TAM syllable, which then transforms into a blue utpala flower, in the center of which is a green TAM syllable. And then that melts into light, completely transforms into one's self as venerable Tara, emerald green in color, and so on, just as it's described in the sadhana. So this is

called the ritual of the, Threefold Generation Ritual, meaning that the syllable, the hand implement, and then the full form of the deity. So it starts with the TAM syllable, which is the seed syllable of Tara, then there's the transformation into the hand implement, which is in this case the blue utpala flower. That's what Tara holds. And then that TAM and the utpala flower then transform into the full form of Arya Tara. So it's this threefold generation ritual.

And once you've arisen in that full form of Arya Tara, then you take the pride of being the emanation body, being the nirmanakaya. Thinking very strongly that this Tara is myself, the nirmanakaya Tara. Upon that basis, visualizing yourself in the form of Tara, you think, "I am nirmanakaya Tara."

So that's a brief form of this transformation into the emanation Tara, the nirmanakaya Tara form, from the sambhogakaya. This is the brief way of doing it. Now there's also a more extensive way of doing that, of arising from the sambhogakaya into the nirmanakaya form, which comes from Tara's own direct teaching. And so and that's the uncommon instructions, which correspond or are similar to Chakrasamvara's and Vajrayogini's process, the process, the way that happens in the Chakrasamvara and the Vajrayogini tantra. So the way that you do it in this case, is that when you arise as that TAM syllable taking pride of being the sambhogakaya, you don't visualize it down in your resting on the lotus, but rather you visualize it up in space. You visualize that you are that green TAM syllable, but in the space above.

So here there's a question brought up, that if someone thinks, well what does this TAM syllable have to do with sambhogakaya? I mean, it's just a letter. What does that mean in relation to the intermediate state or the path or the resultant sambhogakaya form? So there is symbolism in that TAM syllable. Now the TAM syllable has a drop at the top, that which is called the tige in Tibetan. And that symbolizes both the enlightened body as well as the ordinary body of that intermediate state being.

And then the main body of the TAM syllable, the part with the stroke at the top, the horizontal stroke, and then the stroke that comes down, and then that hook shape of the TAM. Without getting to the very lowest part, not the lowest part, but what's called the TA. The TA part of the TAM, that symbolizes the enlightened speech as well as the ordinary speech of the intermediate state being.

And then the very bottom part, that long A, which is the little hook with the line on it that's at the bottom of the TAM syllable, which is said to give the syllable its life. It's the vowel sound and it's said to give life to the syllable. That symbolizes the enlightened mind, and then the ordinary mind of the intermediate state being. So there's a very similar explanation in the Kalachakra tantra.

So from the state of taking pride of being the sambhogakaya, you visualize yourself as that green TAM syllable in the space above. And then you set forth the motivation to arise in the grosser form of a nirmanakaya. Then you visualize that

from within the emptiness below you, there arises that ground and then in the center of that from a PAM syllable arises, which transforms into a lotus of varying colors with eight petals. And then in the center of that lotus one's own future major marks. When one attains the state of full enlightenment, then one's self will develop the major and minor external physical signs of being an enlightened being. So in the center of that lotus, there arises what is in nature one's own future thirty-two major marks in the form of two strands of the Sanskrit vowels, sixteen. Two strands of the sixteen Sanskrit vowels with one strand starting in the front and going around clockwise till it reaches the backside of the circumference of the inside of the lotus. And the other strand starts in the front and goes around anti-clockwise to meet up so that both of them start in the front and then they make one round. So one strand going off on the right hand side, then one strand on the left hand side. Those symbolizing one's own future thirty-two major marks of the enlightened being. And then outside of that, so that's not quite at the very edge, outside of that, then what the eighty minor signs that one is going to attain in the future appear. They arise out of the emptiness in the form of two strands of the Sanskrit consonants, which Geshela recited there. So that will be starting again in the front, and the first strand going around clockwise, so KA KHA GA GHA NGA, TSA TSHA DZA DZHA NYA, TA THA DA DHA DA NA, and there's actually one extra one in these two sets from the normal Sanskrit consonants. TA THA DA DHA DA NA, PA PHA BA BHA MA, YA YA RA LA LA VA, actually there's a couple extra one's in there too. And then SHA SHA SA HA KSHA, but one strand like that. And then the vowels excuse me, were white in color. Now these consonants are red in color. So that one strand starts in the front, goes around clockwise to reach the back, one strand of those what'll end up being forty consonants, red. And then the second strand also starting in the front and going around anti-clockwise to the back another forty consonants of the Sanskrit consonants. So two strands of the Sanskrit consonants then making another circle. So you have then the inner circle, which it the two strands of the Sanskrit vowels white in color and then the outer circle which is the two strands of the red Sanskrit consonants.

Then you visualize that those strands of the Sanskrit vowels and consonants transform into a moon disk which is resting on the lotus. And that that moon disk is white with a reddish glow to it. So the white and red Sanskrit vowels and consonants have transformed into a moon disk which is white with a reddish complexion to it. And reflected in that moon, you can still see the vowels and consonants. They aren't there like they were before, standing around the circumference of the moon, but their reflection can still be seen in the moon.

Now in regards to the white color of that moon disk, one takes the pride of being the mirror-like wisdom. So actually it's the vowels that were white before, which are giving the moon it's white color, and so on the basis of that white color of the vowels and the moon disk, that symbolizes the mirror-like wisdom. And one

actually needs to take the pride of being that, of having actualized and having manifested that mirror-like wisdom. So on that factor of the whiteness of the moon, one thinks, "I am the mirror-like wisdom, the enlightened mirror-like wisdom."

Now the reddish hue of the moon symbolizes the wisdom of equality or equilibrium. And like before on the basis of that factor of the red, complexion of the reddish glow of the moon, one thinks, "I am the equalizing enlightened wisdom." I say enlightened, because I just want to emphasize that these are talking about the wisdoms of the enlightened state, these exalted transcendent wisdoms. When you think about it, as long as you're aware of that, you can just think, "I am the equalizing wisdom."

Ok, now in this procedure, it mentions now that the setting forth motivation actually at this point, not before. And so now you are that green TAM syllable up in space above what you've been visualizing. So now as that TAM syllable in space, you look down at the moon and you set forth the motivation thinking that, "If I remain in this state of the sambhogakaya, this subtle form body, that I won't be able to directly help the ordinary sentient beings. So therefore, I must arise in a gross form body, which is suitable to appear to ordinary sentient beings by taking birth in the center of this white and red bodhicitta of the Buddha father and mother." Ok, so you're looking down at that white moon disk with the reddish hue in it, and you're recognizing that as the white and red drops of the mother and father, like the semen and blood, except in this case it's of the Buddha male and female in union. And so you think, "I must take birth in the center of that red and white bodhicitta of the mother father Buddha." And as you think that, then you descend and the TAM syllable comes to stand right in the center of that moon with the reflection of the vowels and the consonants around it, and this symbolizes the discriminating wisdom, the enlightened state. And so as you touch down on the moon as that TAM syllable, then you think, "I am the discriminating wisdom."

Ok, then from the TAM syllable, light emanates out and fulfills the two purposes as before. It strikes all the sentient beings, purifies them of negativity and obscuration, they transform into the state of Arya Tara, and they collect back into the TAM syllable. And again light goes out, makes offerings to all the buddhas, they're delighted with the offerings, and all their blessings recollect and dissolve back into the TAM syllable standing on the moon, and now the flower transforms into the utpala flower. So you still have the moon with the vowels and consonants and the utpala standing on it. So that whole process symbolizes the all-accomplishing wisdom. And so at that point, you take pride of being the all-accomplishing wisdom, "I am the all-accomplishing wisdom."

And then the utpala flower, the moon, the vowels, and the consonants, and the TAM syllable all melt into one ball of light, which then completely transforms into the full form of Tara. And that then, that full form then symbolizes what's called the

dharmadhatu wisdom or the wisdom of the sphere of reality. And so at that point, one takes the pride of being this dharmadhatu wisdom.

So this generation is called the generation through the five manifest enlightenments, so these five wisdoms. So this is the extensive way of doing it. The previous way was the abbreviated way, with that threefold generation ritual. But what we actually have in the sadhana is only the first one, that more abbreviated one. This more extensive one is not there in the sadhana. It would be something you would have to visualize, but the words would not be, there would not be words describing it in the sadhana.

And so here Kyabje Pabongka addresses the qualm that if someone thinks, "Well what about this more extensive way of generating, it's not found in the sadhana?" And Kyabje Pabongka says it's just that there's an abbreviated way of doing it, and there's an extensive way of doing it. The abbreviated way is what's found in the sadhana, but this more extensive way comes from the speech of Arya Tara herself. So it's also valid.

And so then what about this, the TAM syllables being up in space, and then looking down at the moon and doing this visualization like that, where does this come from? And Kyabje Pabongka says this is the general procedure in the mother tantras, like in Heruka and Vajrayogini. That's generally how it comes in the mother tantra. And Kyabje Pabongka says here that, so this has a valid source, and it's not at all something that I'm just making up here on the spot. (GL).

[Geshela:] Sometimes we are sadhana...

[DM:] Sometimes this gets a little complex, doesn't it? Because we're trying to follow along the words in the sadhana, and then also there's in the commentary all these different things to think about and to meditate on, and so sometimes our head might kind of explode a little bit. (GL).

[Student:] Now when the TAM goes down on the moon, right? And then the light goes out and then comes back, and then the blue utpala flower _____? I mean where does that go?

[Geshela:] Ohhh, ok.

You said, where is from utpala flower?

[Student:] Well, when the light comes out, then it just goes under? _____.

[Geshela:] No. Then light go out...

[DM:] So Geshela did say on top of the moon.

[Geshela:] ...all sentient beings become purified, then become Tara, come back ___ moon disk and then TAM dissolved, light together. Again light go out, many, many dakinis take the ___ all ten direction _____. All Buddha's knowledge light come back dissolve to TAM. _____ utpala and then the center little bit...

[DM:] And the center part of the utpala flower, whatever you call that, the round place in the center, in Tibetan called tsendur.

[Student:] I think there's no name in English.

[Geshela:] No English?

[Student:] Not English.

[Geshela:] Oh, then ... This is ...

[DM:] So just again to recap, the light goes out, accomplishes the two purposes. It purifies sentient beings, makes offerings, comes back, dissolves back in, and it transforms into there being the TAM syllable in the center of the utpala flower. And that's the point when you take the pride of being the all-accomplishing wisdom. "Now I am all-accomplishing wisdom."

[Geshela:] ___ confusing light, go back, dissolve in TAM. Ok?

[End of Side B, Tape 9]

[Tape 10 Side A]

[DM:] In regards to this inviting or invoking the form bodies to come from the dharmakaya, at that state of full enlightenment or unification, there are very special qualities that are attained in that the body, speech and mind become of one nature. And so this means that wherever the mind pervades, there also the body pervades. So that's unlike in our case where we can't be physically wherever our mind goes, but in the case of a buddha, wherever the mind pervades, there the body is also. And so that means that Buddha's mind pervades everywhere in it's omniscience, that means the Buddha's body is also everywhere. So anyway, whether we think about it or not, Buddha's forms are there, but in our just thinking about it, then of course, Buddha's form is already there, because the Buddha's mind pervades there, therefore the Buddha's body also pervades at that place. So it's not as if in invoking the form bodies from the mental body, the dharmakaya, that it's very difficult, that we have to call them from a long distance away and say please come here and like that. (GL). They're there anyway. When we have the fortune to be in contact with Tara, we'll be able to see her right there in front of us. She will have been there all the time, it's just that we'll now be able to see it. So Geshela said it's very easy to invoke the form body from the dharmakaya therefore. (RL, GL).

And so having done the invocation or the invitation, then what is in nature the bliss void wisdom of all the buddhas and one's guru, that appears in the form of the venerable Arya Tara surrounded by the twenty-one Taras. Then in the other method in which one invites the nirmanakaya from the sambhogakaya form, then from all the infinite pure lands, such as Akanishta, which it the pure land beneath none, from each buddha's heart, venerable Arya Tara, who's inseparable from one's guru, comes surrounded by the twenty-one Taras.

And so then the center Tara is a green Tara similar to Cittamani Tara herself like one is visualizing oneself, like in the form that one is visualizing oneself. And then surrounded by the twenty-one Taras of the various colors. So twenty-one more,

where you have Cittamani Tara or the green Tara in the center, surrounded by twenty-one Taras around her. And they're all of the nature of the buddha's bliss void mind in one's own root guru. And they're facing one's self.

Now each of those twenty-one Taras that are surrounding the central Tara, they hold a different type of vase as their hand implement. So the surrounding Taras are in general similar in appearance to the central or the principal Tara in terms of their posture, their having the right hand in the mudra of granting the supreme, with the palm facing outwards over the right knee. But now in the case of the first Tara of the twenty-one, the first Tara is called the 'swift heroine' and she's has a red complexion, she's red in color. And so her hand is in that mudra over the right knee like that, and in the palm of her right hand is the vase. And the vase that she holds is a red controlling vase.

Now the second Tara is the 'great peace who's white like the autumn moon,' that's her name, 'great peace who's white like the autumn moon.' And she holds a white vase which pacifies sickness, spirits, and obstructors. Then similarly there's the next Tara is called the 'yellow hued one' and she holds a yellow vase which increases life span, dominion or authority and enjoyments, or say wealth. Then next, this will be the fifth now...

[Geshela and others:] No fourth. (GL).

[DM:] Fourth? I guess Lama Yeshe numbered it wrong here. (GL). I have his copy of the pecha. The next Tara, Sutor Namgyalma in Tibetan, the Ushnisha Vijaya we have in Sanskrit, means the 'victorious crown-protrusion,' that's her name. And she's yellow in color and she holds a vase which increases longevity. Then the next Tara is red in color, named the 'HUNG proclaimer.' One who sounds HUNG, proclaims the sound HUNG. And so she holds a red vase which captivates the mind. Next is the mother who's victorious over the three realms or victorious in the three worlds, who's reddish black in color and she's slightly wrathful. And she holds a red vase which crazes the spirits. Crazes, crazes, drives the spirits crazy. (RL). A particular kind of yeah, spirits. The word in Tibetan 'jungpo' which refers to evil spirits. So the next Tara is black, who destroys others with power, through power, and so she's black and wrathful with her mouth gaping open.

[Student:] In the sadhana it says that black Tara has a _____. Is that an error or _____?

[DM:] Well that is not a mistake in the praises, but yet however here you still visualize, even though you are saying that, it says in the commentary that the postures are alike. So even though you are saying that, you can still visualize that the legs in the same posture, all of them in the same. And so this Tara, she holds a vase...

[Geshela:] I don't know sure. (GL).

[DM:] So it doesn't say what color this vase it, but the vase is called the 'vase which drives away other spells.'

The next Tara is the Tara who destroys maras and enemies. And she's reddish black in color, she's wrathful with slight crease on her brow, her brow is slightly wrinkled in wrath. And she holds a vase, again which color is not mentioned, which destroys enemies with a rain of weapons. So even though it doesn't mention the colors of these vases from here on, I think you can pretty much visualize them as the same color as that Tara. So whatever the color the Tara is, you can visualize the vase in that same color.

Next Tara is a white Tara who is called the 'Tara with the mudra symbolizing the three jewels.' So she's peaceful and very youthful and she holds a vase which protects from all danger. Next there's the Tara who magnetizes the maras and the world, or you could say controls mara and the world. She's red in color and she has a nature of passion. And she holds a vase, a powerful vase which destroys mara. Next Tara is the color of refined gold, so she's golden in color, called the 'Tara who dispels poverty.' And it says literally that she's orange like the color of refined gold. And she holds the vase which dispels poverty. Next there's an orange Tara who's called 'Tara who makes all auspicious' and she's extremely peaceful in expression. She's orange in color and she holds the vase from which arises all auspiciousness. Next is the Tara who blazes like fire. She's red in color, her fangs are bared, and her three eyes are wide open. She holds a vase of protection. So next there's we could call her the black Tara, her name being the 'Tara who grimaces' or the 'Tara whose face is wrinkled in wrath.' And she's slightly wrathful and she holds the vase which strikes obstructors. Next there's a white Tara who's called the 'great peace.' She's white in color and she holds the vase which pacifies negativity. Next there's a red Tara who's called the 'Tara who frees through the HUNG awareness.' And she's red in color and she holds the vase which increases mantras, which increases wisdom mantras. So next there's a Tara called the 'Tara who shakes the three worlds' and she has a complexion of saffron, she's saffron colored. She expresses both peace and wrath and she holds the vase which suppresses the spells of others. When they say spells, they mean mantric spells. Next there's the Tara who pacifies and dispels poison. She's white in color like the moon. She's peaceful in expression, and she holds the vase which dispels sickness, which dispels disease. I'm sorry, the vase which dispels poisons and disease. Next there's a Tara who dispels conflict and bad dreams. She's white in color and she holds the vase which dispels suffering. So next there's the Tara who dispels epidemics. And she's orange in color and she holds the vase which dispels epidemics. Now the last and the twenty-first Tara is the Tara who accomplishes all activities, who completely accomplishes all activities. And she's white in color and she holds the vase which bestows various siddhis or attainments. So that's how you visualize the twenty-one Taras that are surrounding the principal Tara.

[Geshela:] Maybe twenty-two something like. (RL, GL).

[DM:] Including the central Tara, that's twenty-two.

So once you've visualized the twenty-two Taras in front of you, then you offer the seven-limbed prayer, the seven-limbed practice. Seven-limbed puja, seven-limbed offering. Now there's offerings that are called the unexcelled offerings and there's other offerings that are considered to be excellible, which there are offerings that could be, there are other offerings that could be superior to them. And one example of unexcelled offerings is offerings which you emanate or you visualize through one offering from which multiple offerings emanate out a hundred, thousands, millions, filling all of space, like the offerings of Samantabhadra. So those are unexcelled offerings, one example of unexcelled offerings.

So then you recite the twenty-one praises. And as you do that, if you can, if you're able to, you can visualize as you praise each Tara a duplicate form of that Tara separating off and dissolving into oneself.

So these twenty-one Taras are a praise of the root mantra of Tara. So this is a system in which one is making prostrations to the twenty-one Taras, and at the same time, praising the root mantra of Tara. Then there's also a different praise of the root mantra. There's a praise of the root mantra, which is different from these twenty-one praises.

So the other system in which one praises the root mantra is through a four-line verse, which Geshela just recited. And I think it's available. Does anyone recognize it? I think it's in the, what book is it in?

[Student speaking.]

[DM:] And so you can find that verse with its translation in various books. Maybe I don't need to translate it right now. So there's various systems. I mean, I can translate right now. It will be just sort of an off-the-cuff translation. "OM prostration to Tara the heroine, who through TUTTARE frees from all danger, who with TURE grants, bestows all wishes. I prostrate to that which has the syllable SOHA." So all of Tara's root mantra, OM TARE TUTTARE TURE are incorporated in this four-line verse by which one then praises that root mantra. "I fully prostrate to that which has, the mantra which has the letters SOHA, which has the syllable SOHA" is the fourth line.

So in the commentary it says that at this point, you can also recite an extensive praise of Tara which was composed by the master named, Mantisara. So the praise was composed by Mantisara, whose name in Tibetan was the previous great master, Lobsang Tenpe Gyaltzen. So Arya Tara herself said that this praise is very sacred and precious. So it's the one that begins, the beginning of this praise goes "Namo Arya Tare ya rajan gyalwa kungyi trinley ley." So the first line says, "Out of the activities of all the infinite conquerors." So that's how that praise begins. And then at the end of this praise, Mantisara signs it saying, "the dull, blind one." He being humble, not claiming to have any qualities. I'm sorry, not blind and dull, the confused, dull one.

[Geshela:] Bad __, something like that. (GL).

[DM:] The stupid, confused one, like that. That's how he signed, "Stupid, confused one, Mantisara."

[Geshela:] But no stupid Mantisara. (GL). Tara said this prayer very good. Ok then, today we are finishing...

[DM:] So now out of the four stages of this meditation of taking rebirth on the path of the nirmanakaya, we've completed the first two. So there's still two more to come in that part.

[Geshela:] Ok!

[Everyone praying.]

[End of Side A, Tape 10]

[Tape 10, Side B]

[DM:] Ok, so in that formation that's being described that has both utpala flower and the moon and the TAM syllable, the utpala marked by the TAM syllable is on top of the moon. Ok, the moon is there and on top of the moon is an utpala flower marked by the TAM, meaning the TAM syllable is standing in the center of the utpala.

[Student asking question:] Geshela just said _____?

[DM:] So from that stage we just described, right? That all becomes one ball of light and then expands, transforms into the full form of Arya Tara. And then it's at that point that you think, "I am dharmadhatu wisdom."

[Geshela:] This way talking I think very, very good, because we are very soon dead, passed away, died, then we are go to bardo, and then stay there on the (RL, GL) sky. Yes! Yes, we are stay the sky, look the mother's womb. Yeah, womb. Then ____, then rebirth, something like. This maybe we are good practice, then we are choice next life reborn. Something like that.

[DM:] So just to bring in the, another point again here is that at that point also, when you've taken the pride of being the dharmadhatu wisdom, that's also the point where you take the pride of being the nirmanakaya, where you take the pride of being the emanation body.

So was there a question? Peggy, did you have one?

[Student asking question.]

[Geshela:] We are short and then the transform and nirmanakaya only....

[DM:] Ok, so the difference between these two ways of doing it was that when you're taking the pride of being the dharmakaya, at that point all the appearances have been dissolved. So you're coming out of the total emptiness, there's no visible forms. And well, in the first way, the shorter way, it's just like it is in the sadhana here, where the ground appears and the PAM syllable, the lotus. And then in the center of that lotus, there arises this TAM syllable standing on the lotus, basically speaking.

Now the difference with the extensive way is, again, you've taken pride of being the dharmakaya, everything's dissolved into emptiness. And then you set forth that motivation, "If I remain in this state, I'm not going to be able to benefit sentient beings. I have to arise in a form body." And then from that meditation, then you arise as the TAM syllable in space and you take pride of being the sambhogakaya, "I am sambhogakaya." Ok, then in the next stages then you then, because at that point there's nothing but the TAM syllable in space, ok? And then going into the next process, then you visualize down below you the moon with the vowels and consonants and that whole process, and then the TAM comes down and rests. So you understand? She's shaking her head 'ok.'

[Geshela:] Good!

[DM:] Two different ways. So yes, there's two different ways of doing it. With the first one it's called the threefold generation ritual, because it goes through the three stages. First the syllable, and then the hand implement, which means the utpala flower, and then that transforms into the full form of the deity. Now remember the utpala flower was also marked by the TAM syllable. But it has these three stages. First there's just the syllable, and next there's the hand implement, which in this case is the utpala flower, and then there's the full form. So three stages, whereas the second type, it's called the generation through the five manifest enlightenments, and has those five stages of the five wisdoms. In Yamantaka, Geshela said that those five, generated through the five manifest wisdoms or the five manifest enlightenments, is there also. So the first stage is a moon, second stage is a sun, and the third stage is a vajra, which is a hand implement, then the fourth stage is a HUNG syllable, and then finally that all transforms into the full form of the deity, which is the fifth stage. So you get this fivefold process in Yamantaka also.

[Student asking question.]

[DM:] I believe that they face inwards, the letters face inwards. Geshela says I don't remember too clearly about that, but I believe that they face inwards.

[Geshela:] I'm not sure, but I think. (RL, GL).

[DM:] So Kyabje Pabongka says that this is very special oral instructions from the Buddha's tantras and the extensive, based in the tantras and the extensive treatises on this subject of the basis, the path, and the result. This meditation which is done in a similitude of... So this explanation of corresponding to the manner in which a being takes rebirth, on the basis meaning the ordinary rebirth, how the being enters into the white and red elements of the mother and father. And then the path which corresponds to that, which is this meditation, that it's being described, the generation stages and then the completion stages. And then the resultant state, which is in this case here the nirmanakaya, the emanation form of a buddha. This explanation which is in accordance with the way beings ordinarily take birth, is a very special oral instruction that comes from the source of Buddha's tantras and extensive treatises.

Now corresponding to the way that this final stage of the dharmadhatu wisdom is done in the Heruka tantra, in which it's the entire mandala as well as the supported deities of Heruka's mandala, arise all at once, and that's the dharmadhatu wisdom. That's the point at which one takes the pride of being that dharmadhatu wisdom. As that's the case, Geshela says here, although it just mentions Arya Tara's form, I believe it would also refer then to the whole mandala, which would mean her pure land, that ground of lapis lazuli, and so on. So that whole visualization arising, upon the basis of that whole visualization of not only Tara, but also Tara and her pure environment, would then be the dharmadhatu wisdom, the point at which one takes pride of being the dharmadhatu wisdom.

So now when we arise in the form of Tara, you need to be very particular about how we visualize that form. It's not like just a two-dimensional deity like you would see on a drawing or a thangka. Also not like a statue in being something that's made of a heavy material, like bronze or clay or something like that. Also not having flesh and blood and bones inside. But then also not just being totally empty, like a balloon or something like that either. But rather, of a nature of light, and so we need to meditate that it's that very wisdom of bliss realizing emptiness, that in the form of, like a rainbow as appearing in this form of Tara. So filled with light, but of nature of that bliss void wisdom.

[Geshela:] Rainbow means example, but you thinking nature of wisdom method together in essence, in aspect Tara's form. Then looks very happy. Yeah. (GL).

[DM:] So the rainbow, to recap again, in the rainbow (GL, RL), the rainbow is the example, just an example, but in actuality you feel that it's, Geshela used the word the wisdom and the method. For here the method is that great bliss mind, so the great bliss mind and the wisdom appearing. So it's in nature, that's what it is, it's omniscient bliss void wisdom, but in aspect the form in the way it appears is this light form of Tara, Tara full form, completely full of light.

So there's some quotations that are taken from, first of all from the Guhyasamaja tantra, where it says your body is not empty inside (RL), but also doesn't have the flesh, bones, and blood inside, but like a rainbow in the sky (RL, GL). You reveal your form like that. And then another quotation taken from Vinaya. So this here is talking about, it's not a tantra, but it's talking in general about the Buddha's body, the Buddha's form. Like fire in the shape of a body, like a butter lamp placed inside a golden vessel, or like, excuse me, not like a golden vessel, it seems to say according to the spelling here, like a yellow vessel. So like a butter lamp in a yellow vessel. So it seems to be kind of speaking of like yellow crystal or something like that, because the meaning is that the light from inside and the outer form is all kind of mixed together and blends into one. So it's just like a light, a shining light body, or say like fire in the shape of that body. So that describes how to visualize Tara.

So then you visualize Tara just like that with this green glowing light and then you take the pride of being the dharmakaya, right? Not quite. That's not quite enough. There has to be more than just the Tara looking like that. There has to be all the qualities of a fully enlightened being there as well. So like it says in the sutra, the king of samadhis, so the meaning of which is that you also need to be aware that Tara has these, that her mind is omniscient, is undefiled wisdom. And there's what are spoken of as being twenty-one sets of wisdoms, of undefiled wisdoms that a fully enlightened being has. So in other words, it's full omniscient wisdom of Buddha. So you also need to feel that that is there. And then in terms of the speech, that the full qualities of the enlightened speech, which are spoken of as being having sixty-four melodies, or sixty-four types of qualities. So in other words, that Tara is not being sitting there quietly, but is giving teachings to all sentient beings. And then also that Tara is endowed with the, that Tara is enacting twenty-seven types of enlightened activities and that's benefiting infinite beings. So it's with these kinds of awarenesses as well as of the visualization that Tara has all the qualities of the enlightened body, speech, and mind and the activities, that you then actually take the pride of being Arya Tara thinking, "I am the actual Arya Tara."

Now it's not that clear in the sadhana, but there does need to be a lotus and the moon cushion that Tara is sitting on.

[Student asks question.]

[DM:] There's no utpala seat anymore now. There's a lotus seat, ___ and then Tara sitting on that.

Now one thing to understand clearly here is that although in the meditation these three bodies are generated successively, where first of all you arise in the form of dharmakaya, then sambhogakaya, then nirmanakaya. In the actual case of enlightenment, no matter what enlightenment it is, if it's enlightenment according to the sutra tradition, or enlightenment according to the tantric explanation, all the bodies of a buddha are attained simultaneously. And there's Geshela mentioned four bodies. So there's another formulation which you can talk about, four bodies of a buddha. But in any case, all of those bodies are attained simultaneously. There's no case, let's say someone having attained the dharmakaya, but not the sambhogakaya and nirmanakaya or one of the others. (GL). They're all attained simultaneously. (GL).

[Geshela:] Yeah. But ___ little bit difficult, ok? Dharmakaya, sambhogakaya, and then...

[DM:] Svabhavakaya.

[Geshela:] Svabhavakaya.

[DM:] Nature body.

[Geshela:] Nature body. These three is ok. Nirmanakaya no over there. (GL).

[DM:] It's Sanskrit, Sanskrit, Svabhavakaya.

[Geshela:] Nature-o-kaya? (GL). Essence, yeah, essential body. Something like this.

[claps once] Where is nirmanakaya? (GL, RL).

[DM:] Ok, so let me present the debate, that Geshela was... (RL, GL). So Geshela says there can be a bit of debate about that, the point that he just made, where all the bodies are attained simultaneously in that out of those four bodies, the dharmakaya, which means the omniscient wisdom, and then also what's called the essence body. Geshela seems to prefer that term for svabhavakaya or nature body or the essence body, essential body, which is also the mind, mind of the Buddha. Basically both dharmakaya and then svabhavakaya, and then the sambhogakaya, which is that subtle form. Ok, those are attained all at once definitely, because Buddha is in the pure land where such a sambhogakaya subtle form emanates. But then it's out of that pure land that the Buddha then emanates grosser form bodies, the nirmanakaya, like to our world. And so before a buddha emanates a gross body into our world, then the debate is, well where is that nirmanakaya? Is it there yet? It doesn't exist in Akanishta, because that's the sambhogakaya form. So where is it? Is it...

[Geshela:] In the pure land sambhogakaya, Buddha sit. Nirmanakaya, Buddha sit in ____.

[DM:] So the Buddha is sitting there in Akanishta.

[Geshela:] Nobody answer, then I give answer. (GL).

[DM:] Thank you, Geshela. Oh, you want to give answer to those.

[Student asking question.]

[DM:] Well you can say that, but then you got to ask, well when does it go there? Does it go before enlightenment or after?

[Geshela:] __ no. (GL, RL).

[DM:] Ok, so here's the...(GL). Beautiful. (GL). Ok, so Geshela says here's an answer you can give and this may be the actual answer (GL). So, so is that, just before that bodhisattva's going to attain enlightenment there's the point which is called the 'end of the continuum of the sentient being,' which means it's the last moment of that being being a bodhisattva. They're just about to become a buddha. And bodhisattvas have many emanations, ok? So at that point where the bodhisattva is just on the verge of attaining enlightenment, they have many emanations that are out in the world, ok? So at the same time that they attain the sambhogakaya form in Akanishta pure land, all of their emanations out there would simultaneously become nirmanakayas, simultaneously transform into emanation buddha forms. (GL).

[Student speaking (Petra?):] I got it right. _____ (lots of general laughter.)

[DM:] Yeah, but where is the proof, we're just your word for it. (RL, GL). Have it in writing, then ____ believe. Date it time before.

So now we're having the four stages. So the first stage remember was that accomplishment of the approximation, which involved generating the form of the

deity. So now we fully generated in the form of the deity, right? So the word 'accomplishment of the approximation' here, what is the meaning of approximation or actually it means the nearing or the approaching. What that means is the enlightened mind of Tara and her own mind approaching each other, coming closer together. So when we generate ourselves in the form of Tara, whether through that threefold ritual or through the five stage ritual, we draw closer to Tara. That's the meaning of the, whereas calling 'approximation' might be better to say the 'approach, ' the accomplishment of the approach. (RL, GL).

Who got the answer here? (RL, GL).

[Geshela:] Lobsang ___ said, before we are, before lunch you come my room. Before lunch he come my room. Before I teach we are transform buddha deities, yidams, deities, and close the deity. Something like, some other ___ teaching. He asking, "Genla, before you said I close to buddha." He say exactly. (RL, GL). He ___ this.

[DM:] So Geshela says that Michael said that, "Geshela, you said I'm close to being a buddha. Is that true? Or is that really true?" (RL, GL).

[Geshela:] ___ said yeah, close, yeah. Ok. (RL, GL).

[DM:] So the second stage of out of those four now, is called the close accomplishment. Now whatever we call these four stages, the point to is that it keeps getting closer and closer. Ok, so in the second stage or the branch, branch of the close accomplishment, this means to mark or to bless, it's being blessed, and so by the three syllables at one's three places. So at one's crown, what is in nature the vajra body appears in the form of a blue HUNG syllable. Then at the throat, what is in nature the speech vajra, the vajra speech appears...I'm sorry, wait a second. At the crown, what is in nature the vajra body...

[Geshela:] Vairochana.

[DM:] Vairochana, nature of Vairochana, the vajra body appears a white OM. At the throat, what is the nature of the vajra speech, Buddha Amitabha, appears as a red AH syllable. And at the heart, what is in nature vajra mind, Akshobhaya, appears as a blue HUNG syllable. And inside the drop at the top of that HUNG syllable, then one visualizes the green TAM there. And so this what is called...so this which is called the blessing of the three doors in the generation stage, or blessing the body, speech, and mind in the generation stage, is something that's very sacred. It's, remember as I mentioned before, in regards to Guhyasamaja, the meaning of the word Guhyasamaja or the assembled secrets. Secrets being the vajra body, speech and mind. Assembled where? In the one form, Vajradhara, or the Buddha. So then that's the meaning here.

So next here comes the invocation of the wisdom beings, and the invocation can be done in two different ways. One is invoking the form bodies out of the dharmakaya, invoking form bodies out of the truth body, of that mental body of the Buddha. And the other way is invoking the nirmanakaya forms from the

sambhogakaya. So inviting or calling forth the grosser emanation forms, which are called nirmanakaya from that subtler form called the sambhogakaya.

[End of Side B, Tape 10]

[Tape 11 Side A]

[DM:] Please set your motivation to that of bodhicitta, the awakening mind of universal compassion, thinking for the sake of all sentient beings throughout space, that I must, by whatever means necessary, as quickly as possible attain the precious state of complete and perfect enlightenment. And it's for this purpose that I'll listen to these teachings of the profound commentary on the two stages of Arya Tara's practice.

[Geshela giving transmission.]

[DM:] So we had the gathering of the collection of merit or positive potential and the accumulation, gathering the accumulation of wisdom, which was through meditation on taking the death on the path of dharmakaya. And then we had taking intermediate state or bardo on the path of the sambhogakaya. And then taking birth on the path of the nirmanakaya. And in this there was four parts, which the first two, the approximation and the close accomplishment, or the approach and the near accomplishment are first two parts, have been finished. And then the third part, that involves the inviting of and the dissolving of the wisdom beings and so forth. We've done the first part of that, the wisdom beings have been invoked before us.

So then having made the seven-limb puja, the seven-limb offering to the wisdom beings and the praises. And there's the offering of the mandala, which can be done with either the seven heaped or the twenty-five heaped mandala. With the seven heaped mandala is the usual mandala with the 'sazhi pukyi,' ground, perfume anointed, and flowers strewn, and so on, that short mandala that we usually do. And then the twenty-five heaped mandala is done on the basis of another type of mandala which is done with twenty-three heaps, which is quite well known. But in addition to those twenty-three, then the powerful golden ground is one additional heap and the ring of iron mountains around the circumference is another additional heap making the twenty-five heaps.

So there's many levels at which the mandala can be offered. There's the external offering of the mandala, which is when you mentally take up the external environment including the ring of iron mountains and the four continents and so on, and you offer them up. And an inner mandala is offered when you visualize your own skin of your body transforming into the golden ground and all the parts of your body transforming into the various elements of the mandala and offering that up. Then one can also make an offering of a mandala by offering up all of the objects of one's

delusions, the objects towards which one has attachment and aversion and ignorance, and offer up a mandala in that way. There are many ways of offering the mandala.

So then you make the request, which is at the top of page 14. "You the wisdom mother who gives birth to all three times buddhas," and so on. And with that request, you ask for whatever it is that you're seeking in terms of your spiritual aspirations and so on. And then you visualize from the ring finger of the left hand mudra of Tara, that a stream of white light and nectar flows down and enters your body and clears away all of your negativities of body, speech, and mind. And you meditate that you've abandoned all negativities, all that is to be abandoned on the spiritual path and that you've developed and you've realized all positive qualities. And then you visualize the twenty-one Taras surrounding the principal Tara, dissolving into her. And then the principal Tara dissolves into one's self with the mantra of DZA HUNG BAM HO. First of all with the DZA, she comes over the crown of your head just like one person sitting above another. With HUNG, she dissolves down into one's self, but does not yet become totally mixed. With BAM then becomes totally mixed with one's self down to the finest atoms. And with HO, then not only is she totally mixed with one's self, but she also takes great delight in being in that inseparability. So that completes the third branch of accomplishment, which is inviting the wisdom beings, and then dissolving into one's self.

[End of Side A, Tape 11]

[Tape 11, Side B]

[DM:] So next there's the branch of the great accomplishment, which one receives initiation and the initiating deities dissolve into one's self. So for this again, a light emanates out from the seed syllable at one's heart inviting all of the initiating deities. And those deities with Buddha Amitabha acting as the principal come before oneself, both the male and female deities. So then you make offerings to them, you make the requests, and then the buddha, such as Vairochana, intend to give the empowerment, which means that they say, "Now give the empowerment," they direct it. And then the female deity, such as Chenma, all five of the five family buddha's consorts actually perform the initiation by all five of them with vessels of nectar poured over the crown of one's head and fills one's body, purifies all negativities and obscurations. And then the overflow of water on the crown transforms into one's guru in the form of Buddha Amitabha. And then the initiating deities dissolve into one's self.

Now when that overflow of nectar then transforms into Buddha Amitabha on the crown of one's self visualized as Tara, that's not to indicate that Tara is of the lotus family of which Buddha Amitabha is the head. But rather it's to indicate the

great importance of guru devotion as Buddha Amitabha is Tara's guru. That's the purpose. It's not simply an ornament which indicates which family she belongs to.

So it is true that in the kriya tantra, the first class of tantra, the first of the four classes, that Tara does belong to that lotus family. But in the highest yoga tantra, which this practice of Tara belongs, she's usually found to be in the family of Amogasiddhi or she's the consort of Buddha Amogasiddhi. And often in those tantras, she is crowned by Buddha Amogasiddhi. So here her being crowned by Buddha Amitabha, thus has another significance and Kyabje Pabongka says that, "I believe that you could say that she does belong to the family of Buddha Amogasiddhi as far as among the five families of buddhas here." Although Kyabje Pabongka says, "I'm not stating that definitively and I leave it up to you to investigate that for yourself." (GL).

[Geshela:] He said, "You check." (RL, GL). He said this, this, then we no check. Yeah, he's very smart. (RL, GL).

[DM:] Ok, now next or second in the heading here is, that was just done to perfect the purpose of others. So the first was the perfecting the purpose of oneself. And now this which is called perfecting the purpose of others, involves offerings, praises, and the recitation, the yoga of mantra recitation. So this has three parts. First there's the making of offerings and praises, which is similar to the way in which our historical Buddha acted as an object towards whom one could offer reverence and offerings in this world. And then similar to the way the Buddha sense of presence, there's the holding of the divine pride and the clear appearance of being the deity. And then similar to the way in which Buddha then verbally gave the teachings, there's the practice of the mantra recitation.

So now the first of these has the two parts, the offerings and the praises. So with regards to the offerings, if one has not blessed the inner offering before, it should be blessed at this point. And the basis which one uses for the inner offering can be anything that's suitable. Any container that's suitable, such as the nectar pill placed inside it, and then either alcohol or tea as the liquid. Now you need to bless the inner offering, because it is in turn used to bless the outer offerings and the tormas. So there's a problem there if you don't bless the inner offering.

So the way you bless the inner offering is first of all reciting the mantra, OM AMRITA KUNDALI HANA HANA HUNG PE, OM BENZA AMRITA KUNDALI HANA HANA HUNG PE. And as you recite that mantra, you visualize from the seed syllable at your heart, wrathful deities, 'amrita kundalini' is their name. Amrita kundalini, innumerable, boundless in number going out to where you have the inner offering set up and they're chasing away any obstructors to that offering, just like a hawk chasing away a big flock of smaller birds. You think that they've been expelled to a far off place.

And then you recite the mantra OM SVABHAVA SHUDDO SARVA DHARMA SVABHAVA SHUDDA HAM and that purifies the inner offering. And

so what does it purify? It purifies the grasping at that inner offering as being ordinary and the appearance of it as ordinary as well as the appearance and grasping at its true existence. So as you recite that mantra, any feeling of or any grasping at that inner offering as being something ordinary, not of a fully enlightened nature, as well as then the very appearance of it as such is dissolved away. And also then the grasping at its true existence, and even the appearance of its true existence is purified, cleansed away, so then it disappears into emptiness. And so that's how that mantra then purifies the inner offering.

[Geshela:] Ordinary appearance and grasping. This we are talking here is very, very important.

[DM:] So this abandoning the ordinary appearance and grasping is very important. If you remember in the first of the tantric moralities, that of abandoning all faulty actions. Primarily in the context of tantra, that refers to these, the ordinary appearance and grasping. That's according to tantric morality, the principle object that needs to be abandoned, because as long as we have those ordinary conceptions about ourselves and the world around us, then it serves as a basis for all other kinds of delusions and negativity to build up and proliferate. So by abandoning that, then it means that the entire environment and ourselves appear as the deity and the mandala of the deity, the pure realm of the deity. And then all of that serves as a cause for actualizing the state of enlightenment. And so in all cases, when we use this mantra, OM SVABHAVA SHUDDO SARVA DHARMA SVABHAVA SHUDDA HAM, that is what is being purified. And so all through the generation stage practice one should remember that this is the main emphasis.

And so having dissolved the basis of the inner offering into emptiness, then one visualizes that one's own non-dual bliss void wisdom takes on an objective aspect, it appears in the form of a blue YAM syllable. We did make some drawings of the different syllables. And then that melts into light and transforms into a wind mandala. And so this wind mandala is in the shape of a half moon, flat before one's self. And the flat side of that... I could maybe use that, yeah, thank you [to someone].

[Geshela:] I show easy I think and you look at this.

[DM:] And so the flat side of that half moon faces oneself, it faces oneself, the curved side is away. Ok, so it's green in color and has a nature of movement. And then, so it does say green in the commentary here on that. And then, excuse me?

[Someone asks a question.]

[DM:] Well I was talking about the wind mandala. The YAM was mentioned as being blue.

[Geshela:] YAM blue, but wind this green.

[DM:] Green, the wind mandala itself green.

[Geshela:] Yeah, different.

[DM:] It seems to be a little different here in Tara's practice.

[Geshela:] YAM transform wind this green mandala.

[DM:] Then next, above that you visualize a red RAM syllable. So at the top here was the YAM syllable and then the next one is the RAM. So that's, above that you visualize a red RAM syllable. There's a triangular shape on the bottom of that there. And that transforms into a triangular fire mandala, which then rests on top of that wind mandala. And the way it does that is that with the front point of the triangle touching the middle of the flat, reaching to the middle of the flat side of the half moon, and then the two other points reaching back to touch the curved side of the half moon. So that becomes a red fire mandala with a blazing nature. Then above that, you have the three syllables, OM AH HUNG, one on each corner of the triangular fire mandala appear. It's indicated here that the OM is in front and then the AH over here on the left and the HUNG....

[Geshela:] I think you look, this is yeah, here.

[DM:] Ok, so anyway, then those three letters, which symbolize the enlightened body, speech, and mind transform into three human heads, which form a tripod there. Then on top of that, there appears a syllable AH, which is the one in the center where I'm pointing here. The white, an AH syllable which transforms into a skull cup which then rests upon that tripod of the three heads. And that skull cup should be very vast, should be visualized as extremely vast, that if all of the buddhas of the ten directions are made offerings from it, that it will never be exhausted.

Ok, so then inside the skull cup, first of all in the cardinal directions, you have the syllables OM, if you want to watch where I'm pointing, but it is written there, you can follow along. OM, KAM, AM, TRAM and HUNG, and from these syllables arise the five nectars. And then in the intermediate directions finally in the center going counterclockwise, this is not correct I don't think. So I made another drawing. (GL). So it's the same thing but starting OM, KAM, AM, TRAM, HUNG, which transform into the five nectars. And then LAM starting over here in this sub-direction, LAM, MAM, PAM, TAM and BAM transforming into the five meats. The first five letters being of a nature of the five wisdoms of the five families of buddhas and then the second five letters have the nature of the five wisdoms of the five mothers of the five families. So each of the five families has a male, female aspect. The first five letters are of a nature of the wisdom of the five male buddhas and the second five of a nature of the wisdom of the five female counterparts. So the only correction I had with this was the placement of these letters. First OM comes in the point of the skull cup that's closest to oneself, then the KAM over to the right, AM to the backside, TRAM to the left side, and then HUNG in the center. And then LAM starts in the sub-direction over to one's left towards oneself, MAM in the sub-direction up to the left away from oneself, PAM to the sub-direction to the right away from oneself, and then TAM the sub-direction to the right towards oneself, and then again the BAM is in the center.

[Student asking question.]

[DM:] LAM, MAM, PAM, TAM, and BAM. LAM, MAM, PAM, TAM, and BAM.

[Student asking question.]

[DM:] Oh, you mean this one here? Oh, sure, sure. Yeah, we can send that one out too...

[Geshela:] It's easy, we make copy, ok? (GL).

[DM:] And I'll also write in the English syllables too with those.

Ok, then you visualize the wind blowing and the fire blazing up, the substances inside the skull cup melting down. And then by reciting the mantra, OM AH HUNG three times, then it's blessed. The OM AH HUNG syllables dissolving into the skull cup, then it's blessed. You have a question?

[Student asks question.]

[DM:] Yes, if you do it in more details generating them successively, you visualize the letters first appearing and those transforming then into the nectars and the meats.

[Geshela:] Yeah, usually Yamantaka, also Guhyasamaja, there are five meat, five nectars on the name letter. Now these five buddhas wisdom transform and then five nectars. The mothers five wisdom transform five meats. No mark the letter something. Yeah, no mark. I think this no said mark. Just transform five nectars, five meats. Yeah.

[DM:] Just to repeat what Geshela said, that in Guhyasamaja and Yamantaka, when you have finally generated the nectars and meats, then they're marked by those each of those syllables after they're generated. But here you can simply visualize those syllables transforming into the five meats and five nectars, and you don't need to visualize the syllable marking them.

Then to bless the outer offerings, you flick some of the nectar from the inner offering with your left ring finger, the ring finger of your left hand, as you recite the OM BENZA AMRITA KUNDALI mantra. And you do the visualization of dispelling any obstructors from those offerings just as before. And those deities do, after chasing away any obstructors then dissolve back into one's heart seed syllable. Then you recite the OM SVABHAVA mantra just as before purifying the outer offerings, just like was described before purifying the ordinary grasping and appearance and the grasping and appearance of the true existence. And then within the emptiness, those offerings dissolved, having disappeared, there appear KAM syllables. Now this is similar to this KAM, the one over here. Equal in number to the number of offerings that you have, and then those transform into skull cups, very vast and large again. And then inside each of those skull cups, HUNG syllables which are of a nature of the bliss void wisdom, melt into light and transform into each of the offerings. And those offerings need to be meditated on as being empty of inherent existence, number one. Appearing as the individual various offerings that they are, whether flowers, incense and so forth, number two. And having a function, or functioning to generate the wisdom of great bliss in the sense faculties for those that

enjoy them, number three. There's these three characteristics which they need to be visualized as having.

[Geshela:] Then OM ARGHAM A HUNG, OM PADYAM A HUNG, OM BENZA PUPE A HUNG...

[DM:] Watch Geshela if you want to see them.

[Geshela:] Maybe yeah, then blessing. OM ARGHAM A HUNG, OM PADYA A HUNG, OM PUPE A HUNG, OM DUPE A HUNG, OM ALOKE A HUNG, OM GANDE A HUNG, OM NIUDE A HUNG, OM SHABDA A HUNG. This we are blessing. Sometimes this, sometimes this way. (GL). Sometimes we have learn this way, yeah. This time you OM ARGHAM name, this name then OM A HUNG dissolve each...

[DM:] So as you recite those mantras and perform the mudras as Geshela was demonstrating, the mantras place the names of each of these offerings in Sanskrit, which is water for drinking, water for rinsing the feet, flowers, incense, light, perfume, food, and music. It places the names of each of those in between the mantra OM A HUNG, between the first two syllables, and thus blesses them in that way. And at the same time, visualize OM A HUNG syllables above that offering dissolving into it blessing it.

So thus you have, the offerings are blessed very powerfully because it brings together the substances themselves and the blessing of the mantra, and then the blessing of your samadhi, which means your visualization of these syllables then dropping into the skull cup. And then coming to have those qualities of being empty, appearing in the aspect of that offering, being able to give bliss to the sense faculties. That's all part of the meditation, so thus they're blessed on many levels like this.

[Student asking question.]

[DM:] So with the first...

[Student:] Is that bell and damaru or only mudras?

[Geshela:] Oh, you have damaru? Of course. (GL). Kulikulikulikulikuli. (GL). Yes.

[DM:] So as Geshela was indicating, the first two mantras are OM ARGHAM A HUNG, OM PADYAM A HUNG, and then for the rest of them you add the BENZA in there. OM BENZA PUPE A HUNG, OM BENZA DUPE A HUNG, and BENZA is the way is pronouncing the VAJRA.

So now when you visualize the offerings arising first of all from this KAM syllable, with actually the containers, the vessels, when you visualize them arising from the KAM syllable, the significance of this is that the skull cups that hold the offerings in Sanskrit are called 'kapala.' And so by having a KA there as what they arise from, it indicates that they are just imputed by the mind, that they're just on the conventional level, they're merely labeled by the mind. So they arise through the force of imputation, designation, being designated by the mind. And then the drop,

the little circle that's above the letter, symbolizes their emptiness, their being empty of independent or inherent existence.

So thus by having this letter, a KA with the drop above it, thus symbolizes that out of emptiness these offerings are appearing as dependent arisings and that they're arising in interdependence indicates that they're empty of being independently existent. So it shows the single nature of emptiness and interdependent origination, just like in the Heart Sutra when it says, "Form is emptiness; emptiness is form."

[Geshela:] Emptiness is form? Really? (GL, RL). Yeah. Form emptiness. Emptiness and then form. Yeah?

[DM:] Geshela was throwing an argument at me, so I tried giving an answer and then he said, then I asked him if that's right. And then he said, that out of emptiness, form appears, and that form is empty, but when you get into closely analyzing the, what are called the four profound, the four profundities of form, as there are that come in the Heart Sutra, which are that form is emptiness, number one. Number two that emptiness is form, and number three that form is no other than emptiness, and number four that emptiness is no other than form. That that is very profound and it's not easy to just say that there's, that what I said was right, he said. (GL, RL).

So there's a quotation from the entrance to the 'Guide to the Middle Way', 'Uma Jugpa' or the 'Madhyamikavatara'. Here which Geshela quoted from the commentary, which is just a rough translation of the literal quotation, something to the effect of, "Empty things like reflections and so forth...." Then going on it says, "Things relying upon collections is not as what's renowned in the world." And Geshela said that line means it's not just like what people understand as like their being a reflection in a mirror, because that's quite easy to understand. So those, so like that, those reflections and so forth from emptiness.... That those reflections are then observed, so it's using the example of the reflection in a mirror to indicate what is to be understood here about things existing like illusions or like reflections. So it says, "Likewise all phenomena, although they're empty, out of that emptiness they are generated, they appear." So what it's saying is that out of emptiness, phenomena appear, and this is similar to what is said in the 'Root Wisdom' by Nagarjuna, another treatise in which he says that, in emptiness, everything works, everything functions. That it's emptiness, it's the things being empty of independent or separate inherent existence that enables things to function. And if things were not empty in such a way, there could be no functioning, nothing would operate as it is seen to operate in the world. So the point being that this empty nature, things having the ultimate nature of emptiness is what enables all things to function on their conventional level.

[End of Side B, Tape 11]

[Tape 12 Side A]

[DM:] /...is the, as is taught by Arya Nagarjuna in the 'Six Collections of Reasoning' and in Aryadeva's treatise called 'The Four Hundred.' And in the same way, the way that we generate a mandala and a deity out of emptiness and then it dissolves back into emptiness indicates the same thing, the equivalency of emptiness and interdependent origination. That because the phenomena are interdependent arisings. They exist interdependently, they therefore lack independence, self-existence. They're empty of such self-existence. And being empty of such independent inherent existence, then all things function on the conventional level in interrelationship. For instance, beneficial actions give rise to happiness; harmful actions give rise to suffering, and so forth.

So by this kind of realization developing within oneself, increasing in its power, it eventually leads to the completion stage realizations in which out of clear light emptiness one arises in the illusory body. And then that illusory body dissolves back into emptiness or unifies with emptiness. And eventually one brings those two together in the path of the union, one union which requires more training, and then finally the ultimate enlightenment which requires no more training. So this is a culmination of the development of the understanding of this point.

So then you make the offerings, and in this case they're being made to one's self generated Tara. And as such, the offerings should be arranged, those particular offerings should be arranged starting from one's left on the altar. And so offering goddesses go out from your heart and then make the offerings back to one's self. So to indicate that's what's happening, when you send out the goddesses as far as your mudra's concerned, please look here for a second. You hold your hands not as usual when it's offered to a front generated deity, but with the left hand facing oneself. So then you snap the fingers, the snapping of the right hand fingers indicates that the offering goddesses are emanating from one's heart, and the palm of the left hand facing oneself indicates that it's an offering to the self-generated deity. And so those offering goddesses go out and make the offerings to one's self and as they make those offerings to one's self, you should meditate that one experiences great bliss as a result of receiving the offerings. And then the offering goddesses dissolve back into one's heart and that the mudra that one makes as Geshela was showing was like this. So from OM ARYA TARA SUPARIWARA ARGHAM PRATICCA HUNG SOHA [snaps fingers], then dissolve the goddesses back into one's heart. And then in the course of that, one needs to remember that the one who's making the offerings, the offering, and the recipient of the offering, all of these are empty of inherent existence, empty of separate independent existence. And then the offering goddesses dissolving back into one's heart helps to ripen the completion stage realizations in which all the subtle energies in the body dissolve into the central channel at the heart.

So why does one need to make offerings to one's self? Well, if you remember those four complete purities of tantric practice, which are indispensable. First one was

the purity of the body, visualizing oneself in the form of Tara; purity of the environment -- actually that's the first one, visualization of the mandala or the pure land. Then visualization, the purity of the body, oneself as the deity. And the third one was that purity of the enjoyments, in which one experiences pure bliss as a result of the enjoyment of offerings such as these. If you don't make offerings like this, then it leaves out that important indispensable point for practice of tantra. And the fourth one Geshela didn't mention was the purity of the activities.

Geshela did mention that the offering goddesses can be visualized as white here. And so then the next is the offering of the praises...

[Geshela:] No, all white.

[DM:] So he mentioned the color white, but that goes only for the first three offering goddesses. That would be the offering of the water for drinking, water for cooling the feet, and then the flower offering goddesses. Those were white, could be visualized as white.

[Geshela:] I think here no said, but Heruka Body Mandala...

[DM:] So then the first...

[Geshela:] Maybe no necessary this. (GL).

[DM:] So the first (GL), I just didn't want to leave out, Geshela was mentioning that the goddesses were white, so then it's leading to this. But so the first, the flower offering goddess is white in color in the Heruka Body Mandala it's mentioned. And to also remember that the first two water offering goddesses are also white, so she holds white flower, wears white clothing and so on. Then the incense goddess...

[Geshela:] Three goddess white.

[DM:] Then for the incense goddess is smoke colored, smoky colored, the incense offering goddess. The light offering goddess is orange in color, then the perfume or the scented water offering goddess is green in color. Then the food offering goddess is varied-colored, has different colored garments on. And then the music offering goddess also is of various colors. And so then the food offering goddess being of the varied colored also indicates that the music offering goddess is of varying colors.

[Geshela:] You have to go? Ohhhhhh. Ahhhhh.

[Many students:] Ahhhhhhh. (GL).

[Geshela:] Everybody said, together have a nice trip. (GL).

[Many students:] Have a nice trip! (GL).

[Geshela:] Have a nice trip. You people said you want picture. I give you picture here, ok. This picture 1994. I am Yamantaka initiation here, Palden Lhamo initiation. This time take care.

[Tom:] Genla, please pray for me.

[Geshela:] Ok, I prayer to you. You prayer everybody, ok? (GL).

[Tom:] Thank you Genla.

[Geshela:] You don't forget Green Tara, ok? (GL, RL).

[Tom:] Thank you ____, thank you ____.

[Students saying goodbye to Tom]

[Geshela:] Ok, bye-bye.

[DM:] So then, Geshela said that in the offering of the praises, again you visualize offering goddesses or praise offering goddesses going out from your heart. And these offering goddesses have all the complete ornaments, jewelry and so on, but they don't hold any kinds of implements in their hands. And they simply place their hands together in a gesture of paying homage and they make praise to oneself as the deity Tara.

And so you recite the verse of praise, it's on page 15, the first verse which is called the prostration there is what we're talking about here. "I prostrate to the mother holding the utpala, swift one green in color, one face, two arms." This is said to express the qualities of the body, speech, and mind of Arya Tara.

So at this point, before entering directly into the mantra recitation, you need to meditate on yourself as the deity appearing clearly and yet empty of self-nature, and this is the principle generation stage meditation. So this was the second heading that was mentioned before of similar in aspect to the presence of the Buddha, one cultivates the clear appearance and the divine pride of being the deity Tara. So you meditate on either the gross generation stage meditation or the subtle one. And then after having done that meditation, then you do the mantra recitation.

So you first of all start off with the gross generation stage practice. And to do that, in dependence upon checking meditation, you cultivate the clear appearance of oneself as the deity. You cultivate what is called the clear appearance. And through the placement meditation in dependence upon focussing single-pointedly on that appearance, then you develop the factor of stability in one's meditation. So there's two aspects here: the clarity of the vision and then the stability of it. Then as you develop some degree of clarity and stability in this way, then you think "I am the real Arya Tara," and in that way you stabilize your divine pride of being the deity.

And you practice a collection of the two, profundity and the clarity. So that means that as you meditate on this clear, stable appearance of oneself as the deity, remember that it's empty of inherent existence.

So now if sinking occurs, then focus on a drop of light at the tip of one's nose to alleviate that. Then if excitement occurs, that means the mind tending to wander outside in general. Then you can focus on a subtle drop below, which means at the secret chakra. And Geshela mentioned that these drops have different names, that the drop that's visualized at the tip of the nose is called the drop of light, the light drop, or tige in Tibetan. The drop at the secret place is called the substance drop or tige, which means the substance of the bodhicitta. And then sometimes then you also meditate on a drop at your heart, and that's called the mantra drop and there it's the syllable HUNG that is visualized.

So here Kyabje Pabongka says that, "Drawing from the great treatises here, I'm going to give some very clear instructions about cultivating calm abiding, shamatha in Tibetan. I'm going to lay it bare for you. Listen carefully."

So now if one has accomplished calm abiding before, then one will already have very good clarity and stability of the visualization, because one has already accomplished the single-pointed concentration. But if one has not already developed such single-pointed concentration, then one needs to develop it here in the generation stage meditation. So in dependence upon the gross generation stage meditation, one develops a similitude of calm abiding, and in dependence upon the subtle generation stage meditation, one develops the actual calm abiding or that actual single-pointed concentration or shamatha.

And so here apart from the difference of the object that's being visualized, the way of developing the single-pointed concentration or shamatha or calm abiding, is just as is described in various treatises, like the 'Differentiating the Middle and the Extremes,' or the 'Stages of the Path' teachings.

So here it says that many do the sadhana of the deity and then go immediately go into mantra recitation putting a lot of hopes and a lot of focus on that mantra recitation. Completely skipping over this developing the clarity of the visualization and the divine pride of being the deity, which is the principle meditation which should be done here. So here the commentary says there are many who do the practice in this way. They recite through the sadhana and recite the mantras and they don't know how to apply these teachings on developing single-pointed concentration, which should be applied here in the generation stage meditation. So that those who are actually developing the clarity and divine pride of being the deity become very rare, like stars in the daytime.

So as for the way of developing the single-pointed concentration, Lama Tsong Khapa explains how to do the practice, drawing from such great scriptures as 'Differentiating the Middle and the Extremes,' the 'Shravaka Bhumis,' the stages of the listener disciples, the 'Siccasamuchaya,' the compendium of activities, and then 'Gom Rim,' the stages of meditation by Kamalashila, and such great masters. And then in addition says that there are other more profound factors and characteristics in tantric development of calm abiding as well. And some of those qualities that are extraordinary in developing calm abiding in the tantric practice, is that it becomes easier and more swift and plus then the object which is being used is more profound. So whether it's in the context of sutra or tantra, if one wishes to develop single-pointed concentration, then one should pay special attention to Lama Tsong Khapa's instructions on the matter. (GL). And otherwise it says, that if one holds to some other kind of instructions besides these, drawn from the great treatises as being very profound and supreme and with pride, meditates on those for one's whole life, it's almost impossible that one would develop a faultless samadhi which would not lead to pitfalls in the future.

So Kyabje Pabongka says here that there's not the sufficient time or space to go into all of the scriptural sources from the great aryas of India and so forth here. But here I'm going to, in the context of the generation stage practice, explain the essence of it, what is really the essential points.

So for meditating on single-pointed concentration, there are five faults. And the first of these is laziness, which makes you not want to work on developing single-pointed concentration. And so to counter these five faults, there are eight antidotes, and four of them counter the laziness. So the first of those is by thinking a lot about the great qualities that are developed through single-pointed concentration, such as clairvoyance, spiritual progress, and enlightenment and so on. Then one develops faith in meditation. And then from that, that's the first antidote. Then from that, then one develops a strong interest and aspiration to seek the single-pointed meditation. That's the second, the aspiration. Then third, out of that one develops strong perseverance, which is the third antidote. And as a result of persevering in the practice, eventually what one develops is the pliancy. When one develops perfect single-pointed concentration, it feels very good, it's very comfortable. One's body and mind feel very light. It's very pleasant and you don't get hungry or thirsty or anything. And so then it becomes very natural to want to meditate, and then through that the laziness is definitively dispelled.

[Geshela:] (RL). Yeah, but laziness is very, very bad. Yeah, many different laziness, ok? Beginner don't like meditation. It's big laziness.

[DM:] So there's one kind of laziness, the first one which is called laziness which doesn't like to meditate.

[Geshela:] Then beginner I like meditation, calm abiding, but then after we are tired, "Oh, I'm tired. I don't like meditation." (RL).

[DM:] So then secondly there's the laziness of discouragement, when after you get tired and then you get lazy and don't want to meditate anymore.

[Geshela:] Yeah, then one laziness is not good. They said, "Oh, my mind is no sharp. I'm very old. Oh, my mind is no clear. Oh, I'm very, very busy." Something like this. (GL).

[DM:] And that's what Geshela was just referring to there, which I'm sure you all understood, was it's called the laziness of disparaging one's own capabilities.

[Geshela:] Then one laziness said, "Today I'm no meditation, calm abiding. I tomorrow I do this." Tomorrow also no meditation. (GL). Oh, day after tomorrow. (GL). Then said next month, then said next year. Then whole life no meditation (RL).

[DM:] This kind of laziness is called the laziness of procrastination. (RL, GL).

[Geshela:] Oh, many laziness, ok? Laziness means very, very powerful, therefore four antidote laziness.

[DM:] But of course that ultimate antidote to laziness that the bliss of the physical and mental pliancy, where one's body and mind becomes totally flexible and serviceable for meditation, is not possessed by a beginner, a beginner doesn't have

that. They can only think and be aware of the qualities of developing that realization. So therefore it's the faith and the aspiration and the perseverance that in the beginning need to be relied upon as the antidotes to laziness.

So then one having driven out the laziness then entering into the practice of samadhi or single-pointed concentration, the next fault is forgetting the instructions. The next fault is called forgetting the instructions. And the antidote that needs to be relied upon is to abandon that fault is mindfulness.

Now what's meant by the fault of forgetting the instructions here doesn't mean forgetting what you were taught about the meditation or forgetting what you were taught about developing single-pointed concentration. Rather it means forgetting the actual object of one's meditation.

So ordinarily there's many kinds of objects that are spoken of as being suitable objects for developing single-pointed concentration. There's what are called the objects of scholars, the objects which are pervasive, pervasive objects, objects of analysis, objects for purifying, purifying delusions and so forth. And then one that's especially emphasized because of the benefits of remembering the Buddha, being aware of the Buddha, is to focus on the Buddha, the form of Buddha Shakyamuni as an object. And then there's the object which is used in the Gelugpa Mahamudra practice, which is focussing on the clarity and awareness of the mind itself. But here in the context of the generation stage practice, one takes the form of the deity, the deity's body as the object.

So to do that, one seeks the object of meditation, seeks that clear vision of oneself as the deity through checking meditation, analytical meditation, which starts from the crown of one's self as the venerable Arya Tara, and scans down through the body, the arms and so on. All the way down to the moon and the lotus cushion, and then back up from the lotus and the moon, scanning the body, checking all the different parts of the body. So one needs to do this kind of checking meditation quite a bit.

So for a beginner, it's difficult to get all the aspects of the body clearly. So when one gets just a part of it, say like the head and the arms and legs, or just like the general overall shape of the body.../

[End of Side A, Tape 12]

[Tape 12, Side B]

[Blank side.]

[End of Side B, Tape 12]

[Tape 13 Side A]

[DM:] Now listen with the motivation of bodhicitta thinking that, for the sake of all my mother sentient beings throughout space, that I must as quickly as possible by whatever means necessary, attain the precious state of unexcelled complete enlightenment. And for this purpose I'm going to listen to these instructions on the profound stages of practice of Arya Tara.

[Geshela giving oral transmission.]

[DM:] So if you remember where we left off, we were discussing the subtle sinking, which is very difficult to recognize, because the factor of clarity is there, the factor of stability is there. And it's said that there's a certain intensity which is lacking and that refers to from the side of the mindfulness that is focussing on the object, that's holding the object so to speak, that it's lacking in intensity. It's a little just slightly too slack, but because the clarity and stability and even vividness of the object, from the object's side is there, it's easy to mistake that for perfect meditation as we mentioned last time.

And so if the introspection or when the introspection can become aware of that subtle sinking occurring, there is no need to leave the session of meditation, but just to slightly tighten, slightly intensify the mode with which the mindfulness is apprehending it's object.

And if that's not successful, then again there's no need to leave the session of meditation, but one should leave the object of meditation for awhile. And since the problem is arising from the mind being a little bit too low, a little discouraged or a little low in energy, one needs to uplift the mind. And so turning the mind to contemplating how one has found this precious human life with it's freedoms and opportunities, that it's so difficult to find and so meaningful. And or thinking about the special qualities, the various qualities of the objects of refuge, wonderful qualities of the Buddha, Dharma, and Sangha. Or remembering the benefits of bodhicitta, which are very wonderful. Or contemplating the benefits of developing samadhi, single-pointed concentration. And so in that way by thinking of these uplifting topics, then raise the energy of the mind.

But if that is not successful in cutting through that sinking, then one can use the instructions for forcefully cutting through or ceasing the sinking, one of which means is to mix one's mind and energy with space. So this means to focus on brightness and vastness of space, one can mix one's mind and subtle energy with space. And or another method is to contemplate the subtle drop, which in this case would be at the tip of the nose. And in any case, when one has been successful in cutting through, whenever one has successfully cut through that sinking, whenever one has put a stop to the sinking, then return to the main object of meditation.

And if that's still not successful, then one should take a break from the session of meditation and maybe go to some pleasant place and relax the mind a little bit. Look up into the brightness of the sky or towards some bright light, or to a place

where there's vast vistas that you can look out over, like at the top of a high mountain. And then when the sinking, when one has put a stop to that kind of sinking of the mind, then return again to your session of meditation.

Now the, both the gross and the subtle excitement and wandering of the mind is easy to understand as is the gross sinking also easy to recognize. It's easy to recognize those in meditation. But the subtle sinking is extremely difficult to recognize, and so therefore, one needs to work with it in meditation, getting it from one's experience, carefully checking is the only way that one can come to recognize that subtle sinking.

Now the only difference between the perfect meditation and meditation that has subtle sinking is whether or not there's this intensity to the factor of the clarity. And when we say intensity of the factor of the clarity, in regards to that factor of clarity of the object, for a beginner it's difficult to induce that, to have that clarity from the side of the object. So rather, what this factor of clarity, excuse me, the intensity of the factor of the clarity is referring to here, is from the side of the subjective mindfulness. Whether that is holding the object tightly enough or intensely enough or not. Regardless of whether the object itself is very clear or not, the factor of clarity which is being said to be lacking intensity in subtle sinking is from the side of the subjective mind, the way that the mind is focussing and holding the object.

And so this is supported by a quotation from the great "Exposition of the Stages of the Path," in which Lama Tsong Khapa quotes from the "Middling Length Stages of Meditation," by Kamalashila, in which he says that this pacifying sinking... Basically the same meaning of what was said before, that pacifying the subtle sinking has to do with intensifying the manner or the mode in which the mind is holding the object. Not whether or not from the object's side there's that intensity or vividness of the clarity.

So thus regardless of whether there's the intensity of the factor of clarity from the side of the object or not, from the side of the subjective mindfulness that's focussing and observing the object, if there's just a bit of tightness or intensity there, that's correct. That's sufficient. One needs to be sure that there is not any laxity from the side of the subjective mind.

One needs to work with this through one's own experience, because if one gets too tight or too intense in the mode of apprehension of the mindfulness, this leads to the excitement. And if it's too lax in that mode of apprehension, then that leads to the sinking. So one needs to find just the right amount of intensity in the mode of apprehension of the mindfulness to avoid going off either of those two extremes.

[Student asking a question.]

[Geshela:] Eye Buddha said, no close. Just see, no something like. Ok? (RL). Maybe looks and they see and then knows that something like navel and then hand you see this. This no. Looks...

[DM:] So just to for the tape, what Geshela was saying was that, what you can see with your eyes in the meditation is only like your hands and maybe where your navel would be and your legs, but not anything higher than that that's in front of you. Because the lids are slightly closed, the eyes are cast downward.

[Geshela:] Your eyes opening, but good meditation time, eyes nothing see. Just mind wisdom meditation, eyes see nobody see.

[DM:] So even as your eyes are open when your meditation is going very well, they won't see anything.

So it doesn't mention this here, but I believe it comes from one sutra spoken by the Buddha, in which there was a lute player who was asking the Buddha how to meditate. And Buddha was saying that examine, check into the sound from where does it come, and so on. And that when you play the lute, that the strings can't be too loose or too tight. If the strings are too tight, it won't sound good, it might break. And when the strings are too loose, then it doesn't, if there's a very low kind of grating sound, that doesn't work either. The strings have to be just the right, drawn to just the right tightness to work. So similarly in one's meditation, one has to find just the right measure between being too tight or too lax in one's mindfulness.

[Geshela:] I think David good understand. (GL, RL).

[DM:] Because I play music and _____. He's referring to that.

So now in some meditators' experience, what happened was that with their mode of apprehension of the mindfulness being a little too lax, they did have the clarity of the object and the stability there. And so feeling that there is that stability there that quickly comes, then they feel, ok, this is perfect, this is perfect meditation, and now the thing to do is to relax even further. And then they would support that with a quotation that they're actually misunderstanding from the mahasiddha Saraha and Machig Drolma in which she says then relaxing the meditate. But by not understanding this point, then they end up spending their whole life in the meditation that's fallen under the influence of sinking. And even though they may be very happy and proud of their meditation that they end up wasting their human life in that way. And so this was before Lama Tsong Khapa appeared in Tibet and elucidated these fine distinctions, which they didn't have the opportunity to hear and thus fell into that mistake.

So one needs to work with particularly that the factor of the clarity, the vividness of the, and that intensity from that side of the mindfulness, not trying to extend one's sessions of meditation that much at first. If there is some factor of stability that's there, then try to intensify the clarity of it. And when the clarity is there, then don't try to push the length of it, but leave it and rather do many short sessions, but with always making sure that that clarity is there.

So in this way emphasizing the clarity and the vividness, at some point the mind will naturally rest more stably on the object. And when that happens, then one can gradually start to slightly lengthen the sessions of meditation. And by working in

this way, then one will quickly accomplish both the factor of clarity and stability in meditation in the correct way.

So when one is making good progress with the clarity and the stability in the meditation, then if the introspection from the side puts out too much effort, it interrupts the meditation which is going well. And so that's the next fault, which is called over-application or unnecessary application. And the remedy that needs to be applied at that point is that one needs to leave the, the remedy that needs to be applied is called non-application, where one needs to leave it in equanimity now. It's fine so that the introspection doesn't need to be working so hard anymore.

And this point is what Saraha and Machig Labdron actually intended when they were speaking about then to relax or to loosen one's meditation. They were actually referring to the introspection at this point. Once the clarity and the vividness is there, and the clarity and the stability and the vividness is there, then the introspection can relax. That factor which comes sort of from the side checking up to see how the meditation's going. That's the factor that can relax and let the perfect meditation proceed. Not before, when one was still under the influence of the subtle sinking. Not just when there's some stability that's first experienced. And it's not a slackening of the mindfulness that they were talking about, but rather of the introspection.

So one needs to definitely understand that there's no point at which mindfulness should be loosened, the manner of apprehension of the mindfulness of the object. That always needs to be there quite intensely without going overboard. But there's a never a point where that should be let go slack or just be very loose.

So there's an example, analogy for meditation that compares the mind to a wild elephant. And the object of the meditation is like a stake in the ground. Then the mindfulness is compared to a rope that ties the elephant to that stake. And introspection to a hook that's used to put, that's placed behind the elephant's ear sometimes if the elephant needs to pay more attention. So the object of meditation in this case is visualizing one's self as the deity Tara, or whatever the object of meditation is, is like that stake in the ground. The mindfulness is like the rope, it keeps the mind, the wild elephant, tied to that object of meditation. And then the introspection, which checks up on the meditation, is like that hook that if the elephant's not minding or not paying attention, then hooks the elephant back and makes it pay attention. So that's the kind of example that one that one can think of as the roles that these different factors play in the meditation. And that is how one can then develop all of these factors for the perfect meditation: the factor of the clarity, the factor of the stability, and the factor of that intensity or that vividness.

And so by practicing in this way and developing the single-pointed concentration or shamatha on the principle form of oneself as the deity, then just like it's described in the stages of the path meditation, one proceeds through the nine stages or nine levels of the development of shamatha, calm-abiding. And when one

has accomplished that, then one accomplishes a similitude of shamatha, similitude of calm-abiding in this case, in the gross generation stage meditation. And when one can maintain the clear appearance of that gross form of the deity, means the outer form, not the body mandala, but the outer form of Arya Tara, in which one can have the clarity. Even down to seeing the white and the dark part of the eyes, without them getting at all blurred, clarity there. And one can keep that without going under the influence of sinking and excitement with stability for one-sixth of a day, which means for four hours. Then one is said to have accomplished.../

[End of Side A, Tape 13]

[Tape 13, Side B]

[DM:] And so this suffices here for a discussion of how one then is practicing calm-abiding, shamatha in this instance. But in the case of generation stage practice, that's not the whole story, because there are certain faults which are to be abandoned in generation stage meditation which include not only overcoming the ordinary appearances, but also overcoming ordinary grasping. And so by this meditation that's just been described, it's only developed what is the antidote to ordinary appearances by stabilizing this clear appearance of the deity, but that doesn't act as an antidote to the ordinary grasping. And so ordinary grasping needs to be worked with in the same way, where on the basis of that clear appearance of the deity, then one cultivates the divine pride of being the deity, which acts as the antidote to the ordinary grasping. So this is another factor that needs to be worked with in the meditation. So eventually, one practices sustaining that divine pride continuously without losing it for also one sixth of a day, which means four hours. And when one is able to do that, maintaining both the clear appearance and the divine pride for the four-hour session of meditation, then one can successfully abandon both ordinary appearance and ordinary grasping, which is the object of the generation stage practice. But then that's for during the session of the meditation. When you leave the meditation, then those will again appear, the ordinary grasping and appearance will again make their appearance.

So the clear appearance and the divine pride need to be worked with in turn to begin with, or separately. It can't be both accomplished simultaneously at first. So how does one work with meditating on the divine pride? Well, observing the aggregates of Arya Tara, one thinks, "I have overcome all faults, just like Tara, all that is to be abandoned. And all positive qualities I've realized." And so one takes the pride of having become fully enlightened as Arya Tara, of having abandoned all limitations and faults, having actualized all positive qualities and realizations. And on the basis of that, thinks "I am the venerable Arya Tara." So this is an internal practice, right? When somebody comes up and asks you who you are, you don't say, "I'm Tara," right? (GL). It's on the inner level. (GL).

[Geshela:] Ok, you no say that, ok? (GL). "I am Tara," no say. (RL, GL). But you thinking, "I am nature exactly I am Tara," something like.

[DM:] So now when we're thinking "I am Tara," now that I is being imputed on a certain basis of imputation in the interrelated interdependent origination. And so if the basis of the imputation or the basis of the designation that we're using is our ordinary aggregates, our ordinary body and mind, and we take the I or the self that's imputed upon that basis as being Arya Tara, we'll never accomplish the Arya Tara state or the divine pride of being Arya Tara. That's the incorrect basis for designating the I who is Arya Tara. (RL, GL).

So that's the basis of the designation of I or self has to be shifted, it has to be changed. And the way that's accomplished is when in the course of the meditation the ordinary aggregates, ordinary body and mind, are dissolved into emptiness. And so one receives the blessings and the inspiration, the blissful experience of the guru, from the guru, Arya Tara dissolving into oneself. And one's ordinary body and mind just dissolves into emptiness, like in the dharmakaya meditation. So there that old basis of designation has now been left. And then out of that, the blissful wisdom of Arya Tara, there's generated the seed syllable symbolizing that, the TAM syllable and then from that, the form of Arya Tara is generated. So the basis upon which one is designating the I or the self has now changed into the pure aggregates of Arya Tara.

But although we've dissolved the ordinary aggregates into emptiness in the meditation, the ordinary aggregates tend to appear anyway again and again when we forget that, when we're not mindful of that. And so this changing of the basis of designation by dissolving the ordinary aggregates into emptiness having them, making them disappear, has to be done over and over again. And when one loses the sense of there being that correct basis of designation for Arya Tara, one needs to again dissolve up by remembering the emptiness and so on in the meditation. Dissolve and get rid of the old basis of designation, the ordinary body and mind, the ordinary aggregates. And again be aware of designating the I who is Arya Tara on the basis of those pure aggregates which were generated on that basis.

So in regards to this, one time Lama Gungtang Jampel Yang asked his guru, Longdo Lama, what is the purpose of this purifying the aggregates in emptiness? Is that for the sake of the collection of wisdom? And Longdo Lama replied, "Yes, indeed it is for that. And if one is not successful in purifying in emptiness, which means dissolving the ordinary aggregates into emptiness, one won't be able to cut through ordinary appearances. So thus giving this other, excuse me, ordinary appearance and grasping, and thus pointing out this other reason for that practice. And so saying that in order to generate oneself as the deity, one definitely needs to purify and dissolve the ordinary aggregates into emptiness, otherwise one will never be able to overcome the ordinary appearance and grasping and generate oneself as the deity and be successful in that. So and be successful in cultivating the pure

appearance and divine pride. So this is considered to be a very precious statement, which is often quoted.

And when the Lord Gungtang Jampel Yang went to Amdo and was passing on this teaching, then the...when Gungtang Jampel Yang was teaching, then he mentioned this statement by his teacher, Longdo Lama, who is also known as Ratoe Lama, the teacher from Ratoe. And said that, "Even though this is just one statement, if we were to forget that, it would be a great loss. It would be really a shame." Thus pointing to how precious and essence-ful that teaching is.

And so one needs to really emphasize, put a lot of emphasis on this dissolving the ordinary aggregates into emptiness, purifying them in emptiness. And then through the stages of taking the three bodies on the path, manifesting the dharmakaya, sambhogakaya, nirmanakaya. On that basis, and then with the wisdom beings dissolving into the commitment beings so that then real wisdom being Arya Tara is dissolved into one's own visualized or thus manifested three bodies. Or through the process of manifesting the three bodies, then the wisdom being then dissolves into one's own visualized form. And it's upon this collection, it's upon this aggregate of conditions that then the aggregates which are thus generated are taken as the basis of the designation, so then thinking, "I am Tara." And that's the way one cultivates divine pride.

[Geshela:] Little bit difficult? Everybody understand, good understand?

[Student:] We were doing the analytic, we wanted a few simple phrases doing the analytic meditation on divine pride other than just, "I have overcome all faults. All positive qualities, realizations have been attained. I am Tara." We wanted a few more simple things _____.

[DM:] Another way of training in that would be through what was just described. By remembering now through the process of the generation stage meditation, "I have manifested the truth body, the dharmakaya. I've manifested the sambhogakaya, that subtle form body. I've manifested the nirmanakaya." And then plus, "I become inseparable with the wisdom beings, so I definitely am Arya Tara."

[Student:] If we arise as Tara, the deity, and then even after a couple moments, ordinary aggregates appear, and it happens over and over. Do you many times dissolve, even if it's many, many times?

[Geshela:] Good idea, yeah! (GL). This book said, beginning you purified emptiness...

[DM:] Purify in emptiness.

[Geshela:] Purified emptiness, then again we are thinking ordinary people we are see. That ___ book said, again, again you purified emptiness, then you thinking you all take Tara's dharmakaya, dharmakaya body, and then sambhogakaya, and nirmanakaya you taking. "I am natural dharmakaya body. I am natural sambhogakaya body. I am nirmanakaya body," you thinking. We are slowly, slowly you chanting sadhana. Now you thinking, "Oh, this..."

[DM:] Well Geshela says you don't need to necessarily go through the whole process of visualizing your ordinary aggregates dissolving again and doing like an instant generation again, going through. But you can just remember that you've gone through these process, and then just bring your mind back to focussing on the deity's body, remembering that it's empty of inherent existence, taking divine pride upon that basis of what you remind yourself that you've gone through now. That you've manifested the dharmakaya, sambhogakaya, nirmanakaya. You don't need to necessarily do a whole new visualization of the process, but just remind yourself of it and then re-focus on it.

[Student:] Do _____ exist simultaneously?

[DM:] So when you actually manifest them, when you actually attain the state of buddhahood, yes, they all manifest simultaneously. But when we meditate on them, you do take them successively.

[Student asking question.]

[DM:] Yes, that's good. That's fine.

[Geshela:] Maybe what is your name? You tell me. Your name? It's ok, it's ok.

[Student:] _____. Helen. H-E-L-E-N.

[Geshela:] Helen. Are you Helen?

[Student:] _____, it's my adopted name.

[DM:] Geshela asked, "Are you Helen?"

[Student:] Yes.

[Geshela:] Yes. Yeah, you said 'yes.' 'Yes' means your name you? (GL).

[DM:] Means your name is Helen?

[Student:] Yes. (GL, RL).

[Geshela:] Are you name?

[DM:] Are you your name, Helen?

[Student:] Name just for some other people convenient. (GL).

[DM:] So where has this name been applied? It's been applied on your body and mind, right? Somebody's given you that name. So that name has been designated there on your body, your mind. So in the same way with the name of Arya Tara, that has to be applied to a certain basis and it has to be the body and the mind of Arya Tara, not your ordinary body and mind.

[DM to Geshela:] Basis of designation.

[Geshela:] Basis of designation. (GL).

[DM to Geshela:] Basis of imputation. Yeah.

[Geshela:] Basis imputation?

[DM:] Basis of imputation.

[Geshela:] Oh, basis of imputation? Different. Ok. Yeah, you thinking, "I am Tara." This Tara, Tara means name, yeah? Are you Tara?

[Student:] Yes, when I meditate. (RL, GL).

[Geshela:] Yeah, good.

[Student:] _____. It's not ordinary mind, it's nature of mind.

[Geshela:] Then you before you said, what's your name?

[DM:] Helen.

[Geshela:] Helen?

[DM:] Helen.

[Geshela:] Helen?

[Student:] It's just what everybody calls me. (GL).

[Geshela:] I said, are you no Helen? Because you said, "My name is Helen."

[Student:] That's the ordinary mind I'm thinking.

[Geshela:] No, no. You said my name. "My name is Helen," yeah?

[Student:] Yeah, _____.

[Geshela:] Then this name no you.

[DM:] Ok, so, see Geshela is making a distinction. You say, "My name is Helen." Ok, so that's something and thus the name is something that you possess, right? And so that means that it's separate from you, say it's my name. So that means that you're not Helen, it's something that belongs to you. Geshela is making this kind of distinction here.

[Geshela:] You Helen's object.

[DM:] So you are what is described by the name Helen, right?

[Geshela:] Then usually somebody said, "Are you Helen?" You said, "Yes, I am Helen." This is right, this is conventional truth, ok? Then ordinary truth we are check, "Yeah, are you Helen?" You said, "Yes, I am Helen." No, this your name. I said, "This your name." You no Helen. This check then __ wisdom, automatic truth check. Then again I said, "Where is Helen?" Then you difficult, you answer, "Oh, just my five aggregates together." Then somebody said, "Helen." That's it. (GL). Yeah? Right?

[DM:] There for the record, read 'automatic' as 'ultimate.' That was what Geshela meant there when he said 'automatic.' Checking, checking for ultimate truth. Ok. (GL).

And so this is what the kind of consideration that comes up when you're checking into the ultimate nature of oneself or suchness of oneself. Is that, on the conventional level, you're given the name 'Helen' and then you say, "Yes, I'm Helen." And that's correct on the conventional side. And then you can do, you can act and go to the store and do all the things, and it's correct and it works. But then if you want to check into the ultimate level, then you don't remain satisfied with that, but rather you check more carefully and you see that, ok well, actually Helen is a name that's been given to me. It's something that you could say is mine, I possess it, and it's just something that's been a label that's been given to my body, my being, my mind. And that's all, because if we look among the body and the mind to find something that actually is Helen, it won't be found. It can't be found. So the nature of the

conventional is that there's, that Helen is just what is being designated there by that name upon that basis.

[Geshela:] Also again conventional truth we are again one check, how old you somebody give you Helen name?

[DM:] So how old were you when you got the name Helen?

[Student:] _____.

[DM:] How old were you then?

[Student:] __ 30 years old. (GL).

[Geshela:] Hooooo! (RL, GL).

Then before you no Helen. (RL, GL). Yes? Before you....

[Student:] My name before is not called Helen. (GL).

[Geshela:] Yeah, then no Helen. Yeah? (RL, GL). No, no, you ___ give answer. Before 30 years old, are you no Helen?

[Student:] Yeah, I don't have...

[DM:] Yes or no. (RL, GL).

[Geshela:] Yes or no. (RL, GL).

[DM:] Geshela's asking before you got the name Helen, were you Helen?

[Geshela:] No, yeah no.

[Student:] No.

[Geshela:] Yeah, this good answer, no. (RL, GL). Then are you have two, Helen and another one? Right?

[Student:] Right.

[Geshela:] Two person?

[DM:] So are you two people? (RL, GL).

[Geshela:] Then Helen is very young. (RL, GL). Then I have again one question. How old Helen? (RL, GL).

Yeah, this very good check, ok? (GL). Now you no Helen, you Tara. (RL, GL).

[Student:] Geshela, I'm not meditate. (RL, GL).

[Geshela:] Yeah, similarly you before 30 years old, before you no Helen. After you new name, then you become the Helen. Now we are thinking Tara meditation and then name Tara, then thinking, "I am Tara." Then you look body, everything is, you ordinary people we are purified many times, yeah? Then I think meditation maybe good coming. Yeah. (RL, GL).

[DM:] So all phenomena are designated by names and concepts in relation to a certain basis and so each phenomena has a basis upon which it's labeled or designated. And so similarly here in this meditation, we dissolve up ordinary appearances and aggregates, the appearances and the grasping. So we dissolve into emptiness and let disappear the ordinary body and mind, and we also stop grasping onto that as 'I,' as 'me.' And we also dissolve into emptiness the self-grasping ignorance, so grasping at myself as being inherently existent. And we even dissolve up the appearance of me or I as inherently existent. And then out of that, we generate

the pure land and ourselves as, the pure land of Arya Tara and ourselves as the deity Arya Tara. Where out of that emptiness in which ordinary appearance and grasping and inherently existent grasping and appearance and all that's purified. And then the exalted wisdom of bliss voidness itself appearing, manifesting in the form of Arya Tara's pure realm or pure land, and then we generate ourselves into the form of Arya Tara. And then on the basis of these, on this basis of the pure body and mind, with the enlightened body and mind of Arya Tara, then we think, "I am Arya Tara." And then likewise with the enjoyments and the things that we use, the things that we experience, we dissolve them into emptiness. They're also been generated from the bliss void wisdom into pure nectar, and then are experienced in that way as giving rise to uncontaminated bliss. And so in this way by shifting the basis of the designation and then holding to the designation of being Tara and her pure land and experiencing the pure enjoyments of Tara, then we draw very close to becoming Tara, to very quickly will attain the state of Arya Tara.

[Geshela:] Right? (RL).

[DM:] And so by using this kind of contemplation that's just been described to establish and prove that we are Arya Tara, we can go through thinking, "Yes, the old aggregates were dissolved into emptiness. They disappeared. Out of that the dharmamakaya, the sambhogakaya, and the nirmanakaya of Arya Tara were manifested. The wisdom beings dissolved into myself." And in this way, very stably established that we could be none other than the venerable Arya Tara. And in this way establish it very logically, with the understanding that it's a label that's being given to a different basis of designation. And in that way train in the divine pride, through reasoning and very stably and not just some vague thinking, "I am Arya Tara," without shifting the basis of designation and so forth.

So that's having shifted the basis of designation, then we label ourselves as Arya Tara. And we understand that that's how we exist as Arya Tara in this case. So it's very helpful to go through the kind of analysis that we just did to understand this process, because normally when we don't think about it, somebody say gives us the name 'Helen' and then when somebody says, "Are you Helen?" we immediately say, "Yes, I am Helen." That's just the natural reaction. And that's fine on the conventional level, but for checking into the ultimate nature, then we need to go through that kind of analysis to see that actually conventionally we.../

[End of Side B, Tape 13]

[Tape 14 Side A]

[DM:] /... a little more profound than those that don't. Among body mandalas, those that are generated from the subtle parts of the body are more profound than those that are generated from the gross parts of the body. And then among body

mandalas that are generated from the subtle parts of the body, those in which the deities are visualized on the inner tips of the channel, that is where they meet up with the central channel, are more profound than those subtle body mandalas in which the deities are generated on the outer tips of the channels. And so this type of practice in which the deities are generated in the inner tips of the channels of the subtle parts of the body in this way, thus becomes the most supremely profound practice. So thus this becomes like the ultimate profundity as far as a tantric practice, there's nothing more profound than this.

[Geshela:] Everybody good understand body mandala?

[Some kind of skip in tape?]

[DM:] /...from the beginning without really checking what basis we're giving ourselves such a label, we think, "I'm Tara." It won't be very clear, it won't be very stable. But by going through this step by step changing over of the basis of the designation, then it's much easier than to hold the sense of the divine pride of being Arya Tara.

And so once you've applied this kind of reasoning and you've established very firmly that you could be none other than Arya Tara, then you place your mind single-pointedly on that divine pride. You focus on that with a placement meditation, focus on that single-pointedly.

And then if after some time one notices that that divine pride has been lost or is about to be lost, then one should go back to the checking meditation. Thinking, "Oh, wait now, the ordinary aggregates have already disappeared, the pure aggregates of Arya Tara have been generated by generating the dharmakaya, sambhogakaya and nirmanakaya, and it's upon this collection that I'm now developing the thought that I being Arya Tara." And then once the divine pride is rekindled, then again focus single-pointedly on that. And in this way, whenever it starts to loosen, go back through the recollecting how one has now been generated into the form of Arya Tara, and alternate the checking and placement meditation.

And so now focussing on in this case the divine pride as the object of the meditation, then the problems of the sinking and the excitement can occur. And so one needs to develop the single-pointed concentration of the divine pride of being the deity Tara in exactly the same way that one cultivated before, the clear appearance of being Arya Tara, by abandoning the five faults through those eight antidotes. So the process is just the same.

[Geshela:] Maybe here stop.

[DM:] And so when by training in that way, one can sustain the meditation on being Arya Tara, the divine pride, without going under the influence of the sinking or excitement for one-sixth of a day, that means for four hours without losing it, then one has attained the stability of the divine pride. And so at that point then, one will

have accomplished the stability of both the clear appearance of the deity and the divine pride.

And remember here, we're not saying just to be able to sit in meditation for four hours, lots of people can do that. But it means holding...(RL, GL). But it means holding of the clear appearance and the divine pride with the factor of the clarity and the stability and the vividness, without going under the influence of the sinking and excitement. That kind of perfect concentration for four hours, that's what's meant.

[Everyone praying.]

[Everyone praying.]

[Geshela praying.]

[DM:] Now set your motivation to that of bodhicitta, thinking that, "For the sake of all mother sentient beings throughout space, I must quickly, quickly by whatever means necessary attain the precious state of perfect complete enlightenment. And for this purpose, I'm going to listen to these teachings on the stages of the practice of the Cittamani Tara sadhana."

So as it says in the 'Three Principles of the Path,' appearances are infallible, dependent arising, emptiness is free of assertions. As long as these two understandings are seen as separate, one has not yet realized the intent of the Buddha. When these two realizations are simultaneous and concurrent, when the mere sight of infallible dependent arising comes definite knowledge, which completely destroys all modes of mental grasping. At that time, the analysis of the profound view is complete. So here Lama Tsong Khapa is describing an understanding of emptiness in which one sees emptiness and dependent arising as complementary. And that by, when one thinks of emptiness as the emptiness of independent or inherent existence, then it immediately allows one to understand how things can function on a conventional level in interdependence. And just by seeing the interdependent arising, some kind of dependent relationship, and that can immediately remind one of the emptiness of the inherent or the independent nature. And so when we meditate on the mandala of the deity, we should train in that kind of understanding in that, as we meditate on ourselves as the deity in the mandala, when we realize that that arises through a dependent relationship, interdependent relationship, a collection of causes and conditions coming together, changing the basis of the designation and then the designation of the sense of self or I upon that as the deity Tara. As soon as we reflect on that nature, that it comes about through a collection of interdependent causes and conditions and a collection in this way, then that can immediately remind us of the emptiness of it, of the empty nature, the ultimate nature. And when we gain some, when we make some progress in that, then it will be easier to not immediately grasp onto the ordinary sense of self when that arises. We were talking about getting away from the ordinary grasping and appearance when the mere recollection of the mandala as being a dependent arising reminds us of the emptiness, then we'll be

cutting through that sense of inherently existent self or independently existent self. And it will make it easier to dissolve the ordinary appearances in emptiness.

So in training in the clear appearance and the divine pride, the clear appearance is the first stage to work with, developing the clarity and the stability of the clear appearance of the deity in the mandala. And then on the basis of that, then cultivating the divine pride, the sense of actually being the enlightened compassionate Tara. And so then once we've accomplished that, then we accomplish stability in the gross generation stage.

Now in meditating on the generation stage, we cease the ordinary grasping and conception. So when we say ordinary grasping and conception there are two meanings included in that. On the one hand, there's the appearance of the inherently existent self and the grasping at that, the self-grasping ignorance. And on the other hand, there's the appearance of the aggregates of our body, our mind, our surroundings and so forth as ordinary and our grasping at that. So when we say here that, when we speak about the generation stage being able to cease ordinary appearances and grasping, we're not talking particularly about the first of these, the appearance of the inherently existent self and the grasping at that, this kind of self-grasping ignorance. Because that cessation of the self-grasping ignorance is something that beings on the Hinayana, the non-tantric and the lesser vehicle teachings, the shravakas and the pratyekabuddhas as they are called, the listeners and the solitary realizers. They also accomplish that when they attain their state of liberation. They abandon grasping at the self as truly existent. And so that therefore is not what is the uncommon characteristic of the generation stage being able to stop the ordinary appearances and grasping. So rather it's the later one which is really what is the particular special characteristic of the generation stage, being able to cease the grasping at the aggregates and the sense faculties and the elements of the body, the surroundings and so forth as ordinary, ceasing that. So what does it mean by ceasing that? Does it mean that they've been completely abandoned, together with the very seeds and like that? No, it means that during the session, as you're meditating very intensively, you've stabilized the vision of the deity and the mandala, you're holding very strongly the sense of really being the deity. And so for that period you've ceased any appearance or conception of you and your surroundings as being ordinary. Then of course when you get up from the session, then again there's going to be the normal ordinary appearances of oneself and one's surroundings, which is difficult to stop, difficult to cease, so again they arise. But then as one enters back into the session again, one puts a stop to the ordinary appearances and the grasping.

And when we cease the ordinary appearances and grasping, not only is that towards our body, but it's also towards our environment and our enjoyments. So just like when we develop the divine pride of actually being Tara, we don't do that upon the basis of our ordinary aggregates. That's not the basis upon which we designate the self. It would be impossible for that to become Tara, it has to be a whole different

basis of designation. In the same way, the environment, such as this building that we're in, we can't just say that oh, this building as it is normally is Tara's mandala, and then just call it Tara's mandala. It also has to be transformed in terms of its basis of designation. It has to be dissolved into emptiness and then it's said that it becomes the self appearance of Tara's wisdom, which means that Tara's bliss void wisdom, that wisdom's objective aspect, transforms into the pure land of Tara or Tara's mandala. And it's upon that change the basis of designation that we then impute that this is the pure land of Tara, cultivate that pure view and overcome the ordinary appearance and grasping at the environment.

And then in the case of enjoyments, to take one example, the offering of a tormas, the ritual cake, to Tara. If we take a tormas as the example here, that is just the focused object for the offering, because again that then has to be dissolved into emptiness. And then out of the emptiness is generated, if you remember with those three characteristics, that it has the nature of being bliss void wisdom, it's aspect is that of the individual offering substance, and then it has the function of being able to give rise to uncontaminated bliss when it's experienced by the sense faculties. And then so it's experienced in that way and it also is a manifestation of that bliss void wisdom. So that's not easy to do, right? That's not easy to abandon that ordinary appearance and conception of it and so it won't just, you can't do it out of meditation. In meditation with a lot of focus and concentration, that's when the ordinary appearance and grasping is ceased. And so that ceasing of the ordinary appearances and grasping at one's body, at the environment, at the enjoyments, is the principle effect of the generation stage meditation. That's really principally what it's meant to accomplish.

And that generation stage meditation of course also must be the antidote to cyclic existence, the suffering of cyclic existence. So which the root, the ultimate root of that suffering of cyclic existence is the self-grasping ignorance. And so when we meditate on that mandala and ourselves as the deity with the clear appearance and the divine pride, then as we recollect that it's appearing but empty of inherent existence. Then that serves to cut the root of the self-grasping ignorance and thus the generation stage practice does become an antidote to the root of cyclic existence.

So we can think about the example of a mirror which is pretty easy to understand. You come before a mirror, and your reflection appears in it. And you can see it clearly, you can see the form of your face and the shape and the complexion and everything, and yet it's easy to understand that the face, that you're not really there in the mirror. It's not really your face, right? It's appearing there and yet it's not actually there. So similar to that example, if we can apply that to our generation stage meditation in which the appearance of the mandala and ourselves as the deity in the mandala is clearly appearing and yet it's not there in the same way. And similarly to the way that your face is not actually there in the mirror. That it's dependent upon a collection of causes and conditions, and a basis of designation upon which is being

applied a designation, "This is Tara. I am Tara in the mandala." And it's easy to see that it's something that does arise out of causes and conditions, because this is not something that's appeared here for no reason, we know intimately what's gone into it's being generated there. It's taken a lot of work, right? And we had to go through the meditation and dissolve the ordinary appearances, then generate the pride of being the dharmakaya, then out of that generate the sambhogakaya, nirmanakaya. And so there's been all these factors that have brought about this appearance of the deity in the mandala. And so we know that it comes about dependent upon causes and conditions. And so just in saying that it arises in dependence or in reliance upon causes and conditions, by just saying that we can understand that it doesn't exist without those conditions. It doesn't exist without relying upon coming together of those causes and conditions. And so here's where when we become skilled at it, we can bring in the understanding of what Lama Tsong Khapa is talking about here, about emptiness meaning dependent arising, dependent arising meaning emptiness. And become more and more aware of the complementarity of these two and how they're really of one nature.

So here's where we get the profound, the special characteristic of tantra, which is called the union of the profound and the luminous. When we meditate on the deity and the mandala which has been generated from our own mind, the mind of Tara, the bliss void mind of appearing in the form of the deity and the mandala. And at the same time, are aware of its empty nature. Then it brings together both of what is called method and wisdom in one mind, at one time in one state of consciousness. Now in the non-tantric teachings, that's not possible and that when one meditates on emptiness, other factors of method or skilful means, such as compassion and bodhicitta, have to go non-manifest, they have to be left there, and one remains focussed solely on the emptiness of inherent existence. And then when one meditates on factors of method and skilful means, like compassion and bodhicitta, then the meditation on emptiness has to be left aside, these two have to be alternated, taking turns between the two. But here because the deity and the mandala have been generated from a consciousness which at the same time is realizing the emptiness of that appearance, and it combines the method and the skilful means and the wisdom in one state of consciousness. And through the meditation on the emptiness, the wisdom which is realizing emptiness, that creates the cause for attaining the dharmakaya, the mental body of the enlightened state. And that awareness of the deity appearing in the mandala on the side of the skilful means or the method creates the cause for attaining the form bodies in the enlightened state. So with one state of consciousness, one is creating the cause for both the mental body, the dharmakaya, and the form bodies of a Buddha. So this is the distinguishing characteristic which is called the unity of the profound and the luminous, or the profound and the appearing, which is of tantra, that special distinguishing characteristic of tantra.

[Student asking question.]

[DM:] That the awareness of the emptiness of the appearance of the deity in the mandala, that creates the cause for the dharmakaya, the mental body of a buddha. And then the awareness of the appearance side, that is the deity in the mandala appearing creates the cause of the form bodies. And so one's creating the cause for both the mental or dharmakaya or truth body and the form body at the same time, one state of consciousness.

So does that mean that there is no union of method and wisdom in the non-tantric teachings? No it doesn't mean that, but the union of method and wisdom there takes on a different sense. Say with a motivation of bodhicitta, which would be the method or skilful means, and one meditates on emptiness, then that meditation on emptiness, which is the side of the wisdom, that's sustained by the method which is bodhicitta, the universal compassion and so on. So that's the sense of there being a union of method and wisdom in the sutra or in the non-tantric teachings.

So then once one has had some success in this meditation on this gross generation stage, then needs to go on to the subtle yoga and that is the meditation on the subtle generation stage. So this subtle yoga can be done in a number of different ways. One is with the deities of the body mandala. Another is a way that will be explained in more detail later, which is focussing on the subtle drops. And so for instance, if that was done on the basis of the body mandala, then one would proceed in the same way as before, developing the clear appearance of those deities, developing the divine pride on the basis of those deities. And one would have to proceed in the same way, eliminating the sinking and the excitement. And when one got to the point where one could focus on them perfectly, now these are of course smaller deities, they're much more subtle. When one got to the point where one could meditate perfectly on those with the factor of the clarity and the stability and the vividness or the intensity, free of the sinking and the excitement for a four hour period, then one would have accomplished the subtle generation stage yoga.

[End of Side A, Tape 14]

[Tape 14, Side B]

[DM:] So whereas before that accomplishment of the gross generation stage enabled one to attain a similitude of calm-abiding or shamatha, here when one accomplishes the subtle generation stage practice, then there is an additional factor which occurs which is the bliss of the mental and physical pliancy. And that is the mark of actually attaining samadhi, or actually attaining shamatha or perfect single-pointed concentrated meditation. And so when one has attained that, then meditation becomes very effortless and sets the motivation at the beginning of a session, no matter how long it is. If one decided ok, I'm going to sit for three days, or I'm going to sit for two or three days, I'm going to sit for two or three hours. Whatever time

period one is motivated to sit there to be there in the meditation, one can stay in the meditation effortlessly for that period of time. There's no difficulty, no hardship. In fact, not only is there no hardship, there's great bliss that arises in the body. The body feels very comfortable, very pleasant. There's no hardship experienced by the body. And also then the body comes to have a brilliance. The person starts to have kind of a glow to their body. And not only is this bliss experienced on the physical level, but in the mental level also, there's great bliss experienced and absolutely no getting tired mentally either.

So that kind of happiness or bliss is a real happiness, a pure happiness, because no matter how much you experience it, it only becomes more and more pleasant. It doesn't deteriorate, unlike the contaminated happiness that we experience in dependence upon food or clothing or some possession, which the more we experience it, eventually sooner or later it turns into suffering.

So like, Geshela was speaking one quotation to that effect about how this kind of happiness or bliss is pure and lasting, unlike the contaminated states of happiness which we mistake for happiness, but are actually of the nature of suffering. Which he said I didn't have to translate.

[Geshela:] Oh yeah. I so "no," ok? He exactly translate. Good boy, yeah? (GL, RL). He's good boy, yeah? (GL).

[DM:] But I disobeyed! (GL, RL).

Now it is as we saw before, impossible to go directly into the completion stage practice without preceding that with generation stage practice. But it is possible to forego the subtle generation stage practice and go directly from the gross generation stage practice into the completion stage practice in which one would have not accomplished if one had not accomplished either before, but was accomplishing the calm-abiding or shamatha now. On the occasion of practicing the generation stage one would not have fully developed the calm-abiding on the basis of the gross generation stage practice, but one could go directly to the completion stage practice, and there fully accomplish the calm-abiding, the shamatha meditation.

So now the yoga of the two stages are divided up into four periods in terms of the development of the trainee. The first stage is called that of a beginner, the second stage is called attaining slight wisdom or the descent of slight wisdom. And then third stage is called attaining slight control over wisdom. And then the fourth stage is called attaining perfect control over wisdom.

So at some point in one's meditation on the clear appearance of the deity, one gets a complete vision of the entire deity in all its details, even down to the whites of the eyes. That is the distinction between the dark irises and the white part of the pupil, that being totally clear and not blurred. So up until that point, all the stages up to that point are called the stages of beginner.

So when one has got to that stage of having the complete vision of the deity in the details being not blurred, even down to the dark and the light part of the eyes, but

has not yet progressed to having that same kind of clarity on the subtle deities, the deities of the body mandala. And that's the second stage which is called the descent of slight wisdom.

And when one gains that same kind of clarity with the deities of the body mandala, those subtle aspects of the visualization, then one has progressed to the third stage which is called the attainment of slight control over the wisdom.

And then the fourth stage is when one has attained the high realizations of the completion stage.

So there does need to be more explanation about cultivating the subtle generation stage yoga on the basis of those body mandala deities, but I think it will be easier to go into that more once we've done the explanation of the commentary on generating those body mandala deities. So that'll come a bit later.

So next in the third part of heading, I mean the third section, which now is the mantra recitation. The recitation which is similar in aspect to the way the Buddha taught the Dharma, if you turn the wheel of the Dharma. This has four parts: the making the transition into the mantra recitation, the visualization of the recitation, the actual recitation, and then the measure of the recitation.

So the first of these, making the transition into the mantra recitation, he says it's, as it said, to engage in the meditation when you're unable. So that means unable to go further with the meditation. So that means you've meditated on the generation stage, either the subtle or the gross, whichever you're involved in until you get tired, until you can't continue anymore with that, then is the time to start the mantra recitation.

So next this regards the visualization for that recitation. That has two parts: first is a meditation on the body mandala and then the actual visualization for the recitation. In the first part, that meditation on the body mandala can be done in three different ways: an extensive, middling and condensed way.

So as for the generation of the body mandala in the extensive form, it's as it comes in the sadhana. The body mandala, "From the crown chakra of my clear light body, the chakra of great bliss," at the top of page 16. Down to where it says, "This transforms into a green Tara with 32 Taras in similar aspect around." So one, two, three, four, the first five paragraphs. Anyway, it's there right in the sadhana. And now when we talk about body mandala in general, first of all it doesn't just mean there're being deities placed at various locations on the body of the deity. But rather it means that the parts of that deity are being generated into the form of deities. And so that's what's meant by a body mandala.

And then as for the basis for accomplishing a body mandala, the parts of a body, there's two types. There's generation of the gross parts of a body into a body mandala, such as is done in the Guhyasamaja practice where the various aggregates and so forth are generated in the form of deities. And then there're body mandalas which are generated from the parts of the subtle body, such as in Heruka

Chakrasamvara practice, where the drops and the channels of the subtle body are generated into the form of deities. Now here in the Cittamani Tara practice, it's not explicitly mentioned that these deities are generated from the parts of the subtle body. And yet the position at where they are generated in the chakras would seem to indicate that they're being generated from the subtle parts of the body, but it's something for one to investigate and consider carefully.

So before meditating or generating the deities of the body mandala, one needs to visualize the channels and chakras in the body. The central channel, which is similar to like a live tree or a live axis, which is placed inside a statue or a stupa which runs up through the center of the body. And then the roma channel, the right channel and the kyangma channel, right next to that central channel on either side, and then the five chakras. So those three channels and the five chakras of the subtle body should be visualized first.

So as for the colors of these channels, you can visualize them either as they are in general in completion stage practices or of the different colors and then the chakras of the five different colors. So you can visualize them as in general with completion stage practices, which Geshela mentioned, the central channel being blue on the outside, red on the inside, and then the right channel being red, the left channel being white. And it mentions in the commentary five colors which brings in green and yellow as well, and Geshela said that they are visualized with all of these colors radiating from them somehow. But Arya Tara in her own instructions says that a more simple way to do it here which is fine, is to visualize all three channels the same color, white with a red glow. White with a reddish kind of hue mixed in, so kind of a little pink. So kind of pink in their color, but white with a red glow to them.

So then first of all at the crown chakra in the center of it, one visualizes what is in nature the channel and the element that's there generating the form of a TAM syllable, white in color. And then this completely transforms into the venerable lady, a white Tara in the center of that chakra at the crown. And surrounding her on the inner tips of the 32 channels, then one visualizes a white Tara at each of those and so that way that the central and surrounding Taras come to total 33. And on the basis of these 33 deities, one cultivates the divine pride and the clear appearance.

So when one generates these deities of the body mandala, it shouldn't be like some deities that we're looking at from a distance, but rather we identify or cultivate that divine pride of being the central deity there in the chakra at the crown chakra. So that white Tara who's been generated from the channel, the central channel at that point and the drop within it, one meditates that one is that deity. And then surrounded by the 32 white Taras. So not like a front generated deity. So we're holding principally the pride of being that or that identity of being that, the outer Tara, the principal Tara. But then within that also then, at this point then, we identify with actually being that Tara, the white Tara in the center of the crown chakra surrounded by those 32 Taras.

Now normally in describing the structure of the subtle body at this point, it's said that from the central channel, there branches out four channels, which then split into two each making eight, those further split into two making sixteen and then those split into two making the 32. But in this case, one doesn't visualize it like that, but rather one visualizes all the 32 channels meeting up to the central channel. And there on the inner tip of each of those channels, one visualizes the 32 Taras.

So then likewise at the throat chakra, in the center of that, one visualizes a red syllable TAM which is in the nature of the channel and the element drop there, transforming into a red Tara, surrounded by 16 similar red Taras. At the heart, in the center of the heart chakra, from a blue HUNG syllable in the nature of the channel and drop there, transforms into a blue Tara, surrounded by eight Taras, making a total of nine. The total at the throat was 17 with one in the center and 16 around. At the heart nine, and then at the navel chakra, in the center a yellow TAM in the nature of the channel and elements, transforming into a yellow Tara surrounded by 64 Taras, making a total of 65. And at the secret chakra, the green TAM syllable of the nature of the channel and drop there in the center of that chakra, transforming into a green Tara, surrounded by the 32 similar green Taras, making a total of 33. So you visualize those thinking that these deities are created or are generated from each of those respective parts of one's body. He thinks principally about the channels and drops that are there, that each of those deities is generated from that channel and that drop in each respective case.

[Geshela:] Then maybe you meditation maybe too happy. Yeah, you look your in the body mandala, you just one place, no sit. You go see head channel, you see Tara, very beautiful body mandala...

[DM:] So as there's so many deities inside the body, it's difficult to get the clarity of them all. So the way to meditate on the body mandala is to move up and down through the body to the positions of the various chakras, moving up to the crown chakra there and visualizing those deities as was described. And visualize them as very brilliant, shining, clear, very radiant and brilliant. And when that's clear, then identify with the central Tara there and cultivate the divine pride. And then move down to the throat chakra and do the same thing there, and this time the deities are red in color. Visualizing very brilliant, clear, shining, radiant with light, light radiating from them very powerfully. And once it's clear, cultivate the divine pride of identifying with actually being that red Tara there in the center surrounded by the 16 red Taras. And then move down to the heart, and there with the blue Taras do the same thing, again very radiant, brilliant, clear. So clear like sometimes when you have like a flower inside a crystal ball, how clear it is, just very radiant, not fuzzy, not indistinct, but very clear and brilliant. And then moving down to the navel with the yellow Taras there, the secret chakra with the green Taras there. So in that way moving up and down through the different bodies, getting the clarity and the divine

pride at each chakra, because otherwise it would be impossible or very difficult to cultivate that in regards to all of the body mandala deities at once.

And even though it's difficult to get the clarity of the deities at the beginning, but still you should have a sense that they are there and that they are very clear. Just like when you first walk into the temple and you see all the deities and statues and thangkas there very clearly, hold a sense that they are appearing very clearly from the beginning, all of the deities and with each of the chakras as well. And from within that then, continue to work on refining the clarity of the visualization.

Now one should meditate that the Taras at the heart chakra are the Taras who move through space or for whom space is their sphere of activity. And then the Taras at the throat and the secret chakras should be thought of as being the Taras who move on the earth, on the ground or on the earth is their sphere of activity. So that was the throat and the secret chakra. Then the Taras at the crown and the navel chakras should be thought of as being the Taras for whom beneath the earth is their sphere of activity, they move beneath the earth. And so this is similar to the heroes and dakinis of the three places, that is of the sky, on the earth, and below the earth, who are present in the Heruka Chakrasamvara tantra, those dakinis and heroes of the 24 places, 24 sacred sites in this world. And so basically one is identifying these deities of the body mandala with the yoginis of the three places, above, on and below the earth, of the external world. And when you do that, when you identify them as such, then those actual yoginis, those dakinis of the 24 sacred sites will merge into one's own channels and drops and winds, blessing them. And when they're blessed in that way, it enables one to easily draw the energies of the body into the central channel and gain these kind of completion stage realizations. So it has this kind of effect from holding that conviction and that identification.

So in general tantras that have a body mandala are more .../

[End of Side B, Tape 14]

[Tape 15 Side A]

[Geshela:] 'Yogini' means usually Chakrasamvara had 24, 24 yoginis. Different places, three different places. We are thinking this is Tara yogini, thinking. Then yoginis coming, help you, blessing, something like.

[Student asking question.]

[DM:] No, the elements and drops are using as equivalent there. Literally it's element.

So yes, the element, what I've been calling the element here or 'kham' in Tibetan means drops. And there's actually two types of drops: there's white and red drops. But here there's no differentiation made between whether it's the white or the red. It's just simply specified as being a drop.

[Geshela:] Usually we have a channel, 72,000 different channels. These all channels inside have the drop, yeah, something like. But this we are special central channel, this inside also channel and drop. Then Tara come from very special body channel and drop, transform white Tara, red Tara, blue Tara, yellow Tara, green Tara. Some come from channel and drop.

My English good?

[Everyone:] Very good, very good.

[DM:] Perfect! Perfect.

[Geshela:] Oh, thank you! I'm surprised. (GL). My translator said, "Your English perfect." (GL, RL).

[Student:] Geshela, our sadhana doesn't mention a drop, so do we just...

[Geshela:] There the commentary said no clear. Usually sadhana, also another commentary where is from TAM syllable, no clear. But this is special body mandala, one reason, this is also mother tantra body mandala. Then Chakrasamvara all the ____, channel and then drop transform body mandala's deities. Also this similar. Ok? Good clear?

[Student:] When we do the sadhana then, we imagine the drop...

[Geshela:] Oh, you imagine, yeah.

[Student:] And then the channel.

[Geshela:] Yeah, yup.

[DM:] The drop and the channel. Becoming the TAM.

So in each of the channels there's a drop. Ok, so in each case, every one of those Taras, they're generated from the channel and the drop. So in the case of the surrounding Taras, it's the tip of that channel, the drop inside it, then becomes the TAM.

Ok, so no you don't, scratch that, you don't need to think about the channels or the Taras of the surrounding chakras being generated from those individual channels and drops. All you need to think about is the channel and the drop of the central channel at that position, transforming into the TAM, and then that deity transforming into the Tara, who then the other ones simply emerge out of that same channel and drop, out of the same Tara. They're duplicates of that central Tara that then appear into the, that are generated into the tips of the surrounding channels.

What did I say, duplicate? Did I say duplicate? A likeness, we could say.

[Geshela:] Then you have question?

[Student asking question regarding repeating a part for the tape.] (GL).

[Geshela:] ___ then you make the copy ok?

[Student:] ____.

[Geshela:] Yeah, this no mistake. This __ you take this __, ok? (RL, GL).

[DM:] Thank you. (RL, GL).

[Student:] I have a question.

[Geshela:] Yeah, special? No special, no answer, ok? (RL, GL).

[Student:] If you're doing the body mandala and you talk about that this one is the subtler, and you also have a grosser. Wouldn't there be a combination, say for instance, you're doing Guhyasamaja, and you're doing that one. At some point when you're doing the body mandala, wouldn't there be a combination of also doing this body mandala. I mean at some point _____ that body mandala _____ the mother and the father tantra? Am I making sense? (GL).

[DM:] Well...

[Geshela:] I don't know. (GL).

[DM:] You were making sense up until that last part there, where you said about mother and father tantra, because I mean Geshela did mention that was an aspect of mother tantra, but it wasn't like a defining characteristic. Of the particular mother tantra he was talking about, it wasn't like the defining characteristic of the mother tantra. But let me ask the first part of your question, ok?

Geshela said that it's not like that, rather that as you would be meditating on Guhyasamaja practice, even though it's body mandala is called a grosser body mandala, still it has it's own supremely profound characteristics. And gaining success in that practice, you would just directly go on to the state of enlightenment. And there would be no need to say combine it with another mother tantra as far as practice is concerned.

[Geshela:] Guhyasamaja no need another tantra, ok? (RL, GL).

[Student:] I was imagining that if you were doing the practice that sometimes you would, if you had whatever empowerments _____ body mandala, at some point I would think that you could bring in _____.

[DM:] Sorry, again?

[Student:] At some point if you're doing Guhyasamaja tantra, right? And you're sitting there meditating and _____ body mandala, and all of a sudden you're thinking about Cittamana Tara _____. (GL). What would happen that, I mean could you imagine _____? Yeah, it wouldn't work, huh. Just forget it. _____. (GL).

[Geshela:] You said Guhyasamaja doesn't have the Cittamani Tara?

[Student:] No, I was saying that if you had Guhyasamaja and you had Cittamani Tara body mandalas, you had both. Sometimes I was thinking that _____ I thought maybe you would do something like that. (GL).

[Geshela:] Then you meditation Guhyasamaja body mandala, how many Taras?

[Student:] How many Taras? If you had 32, then you multiply 32 times 5, so you would have that. (GL).

[DM:] Well, no, actually (GL) it's not 32 times 5, it's 157 in this one.

[Student:] Well 157, ___ 32 ____.

[DM:] Oh, you mean each one of those.

[Student:] Each one of those, and then you multiply _____. (GL, RL).

[Geshela:] No, no, no. (GL). You are wrong answer, yeah.

[Student:] Geshela, since the Taras are generated on the inside tips, if we're trying to visualize the actual size, are they almost touching the main Tara? Are they that close in the central channel?

[Geshela:] What did he say?

[DM:] You don't need to worry about it being crowded in there. (GL, RL). They don't need, they don't touch, they don't touch.

[Geshela:] Yeah, don't touch. Very, very clear and very, very looks ____, something like. Yeah?

[Student asking question.]

[DM:] So the reason it's called more profound, is because first of all being generated from the subtle parts of the body, it blesses those subtle parts of the body. And then with the deities being in the inner tips of the channels, it's more profound than them being on the outer tips of the channels, because by focussing there, the energies get drawn into the central channel more easily. And then one develops the very profound states of mind that arise from that.

[Geshela:] Ok, I think now everybody could understand body mandala. Yeah? Ok, then you meditation...

[DM:] So you understand how to do the meditation now and having first of all focussing on the gross body, the larger principle deity's body, meditating on that in generation stage meditation. And once that's got somewhat clear, then going on to meditate on the deities of the body mandala, developing the clarity of them, then the divine pride of those deities. Thinking that each of these deities is generated from the channels and drops of the subtle body, that they are the nature of the dakinis, as were mentioned in the, they move above, on, and below the earth. And focussing on those, developing the clarity and the stability. And when you do that, if you're successful at it, you will develop samadhi, you will develop single-pointed concentration. And this is, and if you can do that, you're doing the ultimate in terms of developing samadhi in meditation, there's nothing beyond that for developing the single-pointed concentration. This is really a very profound point in the practice of tantra.

So now as for the more, the first of all, the middling and then the condensed form of the body mandalas, these are not really gone into in this commentary. It says the middling way comes from the practice of Tara, from the master Mantasari. So that is explained clearly in the writings of Druptop Tenpe Gyaltzen. So that the middling body mandala form there has fifteen deities in it. And then the more condensed form has just five deities in the body mandala, but their not described in more detail here.

And about that condensed form, in the sadhana of that condensed form it says, at the crown, the white Chenma, and it goes on up to where it talks about the Tara, the varied-colored Tara, but it means a green Tara there. So the deities in this body mandala in the abbreviated form appear to be just the single white Tara at the crown, then the red Tara at the throat, blue Tara at the heart, the yellow Tara at the navel, and then the green Tara at the secret chakra. Just those five deities arranged in the body

mandala. And in that case, those deities are generated not from the channels and drops, but from the five aggregates of the deity.

So to specify the white Tara at the crown would be generated from the form aggregate, the one at the throat from the feeling aggregate, at the heart from the consciousness aggregate... I'm sorry, not feeling. At the throat the recognition aggregate, recognition or sometimes it's called, well anyway, recognition aggregate. And at the heart, the consciousness aggregate, at the navel, the feeling aggregate, and then at the secret chakra, the aggregate of karmic formations or compositional factors.

So now next, secondly for the actual mantra recitation visualization. This has two parts: first in terms of the extensive body mandala, and then there's an explanation in terms of the abbreviated and condensed body mandalas. So the first one has three parts in terms of the extensive body mandala. First of all there's the arrangement of the mantra, the mantric circle at the heart. Then secondly, there's the general visualization of the two purposes as it's called, the visualization which fulfills the two purposes, one's own and others' purposes in general. And then thirdly, there's the practice of the victorious mandala, the supremely victorious mandala in connection with that, the visualization of fulfilling the specific needs of others. So then that's the, so the second one was in general, and then this one, the last one, is fulfilling the welfare of others individually or in specific ways.

Ok, so this is covered in the sadhana on page 16, where it says, "At the heart, in the center of the dharmachakra at the heart of blue Tara is a crystal clear moon mandala," and so forth up to, "Standing counterclockwise are the ten letters of the mantra." So at the heart of oneself as venerable, at the heart of at one's own heart, at the heart of the blue Tara at the center of one's heart, there is a moon mandala, which it's said to be like a moon crystal mandala turned upside down. And in the center of that, in the scripture it says a TAM syllable marked by a HUNG, but the Guru Vajradhara, Kyabje Pabongka's referring to his own guru, says that in his tradition, it was a HUNG marked by a TAM, actually mentioned before. So it seems that either one of those would be alright. And then starting in front of that letter, the circumference of the moon going around, now in the commentary it says counterclockwise, you have the mantra garland of ten syllables. And in the commentary it says arranged like melted emeralds arranged around it, with the letters standing up and each of them sounding their own sound. So the mantra is giving off the sound of their, of the mantras. Now in, Geshela says that in many scriptures it says that the mantras are arranged clockwise around the center, so it would seem that probably either way would be alright.

Now in the second part, which was the general visualization which fulfills two purposes had two parts: the visualization which fulfills one's own purpose and then the visualization which fulfills the purpose of others. So in the first of these one visualizes that from the 157 Taras, that's the total number of Taras in the body mandala, from all parts of their bodies as well as from the TAM syllable mantra at the

heart, from the TAM and from the HUNG syllables and from the nada, which means that squiggle at the top, from all of these then light radiates, like a billion suns. Very brilliant and it goes out to all of the realms of the buddhas throughout the universe. And on the tips of some of those light rays, you visualize offering goddesses, innumerable offering goddesses who make offerings to all the buddhas and bodhisattvas of various types, like the outer, inner, secret, and suchness offerings. And through this then all of those buddhas are delighted. Then on the tips of other light rays, these strike the bodies of the buddhas exhorting their mind stream. And then all of their blessings of body, speech, mind, qualities and activities are successively invoked and collected back, dissolving into oneself in the form of the five colored Taras, the forms, the bodies of the five colors of Taras with the body mandala deities, within each of their bodies. So some of those blessings come in that form, in the forms of the various colored Taras. And then some come in the form of Tara's mantra. Some come in the form of TAM syllables, the seed syllable TAM. Some come in the form of the eight jeweled ornaments. Some come in the form of the hand implement, which is the utpala flower, some come in that aspect. And so in all of these different aspects you visualize a continuous rain coming and dissolving into oneself and feel very strongly that one has been blessed by all of the buddhas and bodhisattvas. That the blessings of all the buddhas and bodhisattvas have entered into oneself.

So that was the visualization that fulfills one's own purpose. So secondly there's the visualization that fulfills the purpose of others. And for that one visualizes light radiating from the deities and the mantras and seed syllables as before. And that going out and striking all of the sentient beings of the six realms. And just like an alchemical elixir that can transform iron into gold, as soon as it touches those sentient beings, they are transformed. All of their obscurations are purified in the clear light and their minds attain the non-conceptual dharmakaya, then they are enlightened in the aspect of their bodies being in the uncontaminated form of sambhogakaya Tara or the subtle form body of Tara. That's the first part of this.

Then again this is still fulfilling the purposes of others, you visualize light and nectar being emanated forth, or you can visualize just nectar being emanated forth in the form of like spray and that dissolves into the bodies of all those sentient beings. And then you can also think of it like it going into their mouths. And through this, then think that they are enlightened.

So then again, one visualizes emanating out Taras, forms of Taras, equal in number to the sentient beings so that there comes one emanated Tara before each sentient being. And there's many visualizations that can be done. One that from the finger tips of the right hand, that nectar flows down and fills them, and then they're purified of negativity and obscurations in that way. Then they hold their mudra of granting the supreme, so that's the right hand mudra, the one that's where the palm is faced outward over the right knee and they show that before the eyes of each sentient

being, in each case they show. And then they turn it over so which is the mudra called granting protection, and they pat the sentient beings on the head and kind of stroke their head. And through all of this, the sentient beings are being purified and blessed. And then from the sole of their right foot, nectar flows down into the sentient beings, from placing their foot on the crown of the sentient being, they're blessed. And then they teach them speaking, giving teachings. And through light emanating from their bodies, they're blessed. And then coming to the crown of each sentient being, they confer initiation upon them. And then a likeness, a similar form, a duplicate form of themselves separates off and dissolves into each sentient being, and so forth. So these many different kinds. So what one visualizes in that way being very vastly, many different visualizations.

So now the light, the nectar in the bodies symbolize three things: the clear light, the illusory body, and the state of unification. Or literally what it says is the light, the nectar, and the three bodies symbolize the clear light, the illusory body, and the state of union, the unification of those two, of clear light and the illusory body. Then they also symbolize the three bodies, dharmakaya, sambhogakaya, nirmanakaya. So there's this kind of symbolism.

So as one is aware of these kinds of symbolism, one should draw from studies one has done of the, "Ornament of Realizations," the "Abhisamayalamkara," in regards to the teachings there on the 27 enlightening activities and then the explanations of the four bodies, the dharmakaya, nirmanakaya, and so forth. So that would be, the four bodies would be the dharmakaya, sambhogakaya, nirmanakaya, and within the dharmakaya then also the svabhavakaya, those four bodies. There's a lot of explanation, detailed explanations about these things in that sutra and so one should draw from one's understanding that one has gained from such studies and apply it here.

And then furthermore from such scriptures as the "Madhyamakavatara," "The Guide to the Middle Way," and where it said, literally there's just one line that's quoted here which says, "In similar in cause of just that..." So it says, "Similar in the cause"..../

[End of Side A, Tape 15]

[Tape 15, Side B]

[DM:] /...simultaneously act for the benefit of all sentient beings with the four bodies. And why is that? Because they've already accumulated the causes for that, they've already gathered the accumulations which enables them to, they've gathered the causes which are similar, to enable them to perform these kinds of functions for sentient beings. So likewise, there's many qualities at the resultant state, so there's qualities of the Buddha grounds which are explained in, "The Guide to the Middle

Way," also, the ten powers, and then the eight qualities of the powers or the ishwaras in Sanskrit. So having done many such studies of these topics in the sutras and the tantras, one should scan those in one's meditation, in other words, review, go over those different kinds of qualities of these, that are described in such scriptures. And if one does that, then say one has been someone who has been able to complete vast study of this nature, then one brings it all into this practice. One can scan it all here. Visualize sentient beings attaining all of these various qualities of the enlightened state. And that really is what makes that study fruitful, of service. It means it makes that previous study that one has done really serve its purpose. And in the case that one has not done such a vast study to know about all of these various qualities of the enlightened state, then one should simply think that all such remarkable qualities are present, that these are attained in the state of enlightenment.

And in regards to that previous statement also, it has the tantric quality of taking those qualities of the resultant state of enlightenment into the present path. Ok, so on an imaginary level here, one brings all of those qualities into one's awareness of what it means to be fully enlightened. And so next, thirdly there's the visualization for the sake of others individually or of various specific types, which is in connection with the practice of the supreme victorious mandala. And so that's done. So first of all by setting a motivation, that for the sake of all the mother sentient beings throughout the entire expanse of space, in order to free them this very instant. So with the motivation to this very instant free all of those sentient beings from the dangers of samsara and nirvana. So the dangers of the suffering of cyclic existence as well as the danger of falling into solitary peace, a lesser liberation or nirvana, which means to establish them into the state, the full state of Arya Tara's enlightenment, complete enlightenment with a very intense compassion. Then one visualizes duplicate forms of those nine Taras at the heart, the central and the eight surrounding Taras, emanating out equal in number to all sentient beings.

So one visualizes these deities...

[Geshela:] Maybe you look sadhana. Very, very easy.

[DM:] So it's all quite clear at this part in the sadhana. This would be the part where it says, "Contemplate again," second to the last paragraph on page 16, "Countless similar Tara," yeah, "From the divine mother at the heart," and so on. So they pacify the manifest anger and hatred of sentient beings who are very angry and hateful, along with the very seeds and pre-dispositions for developing those delusions. And you visualize them giving complete teachings to each of the sentient beings, starting from devotion to the spiritual guide up to bodhicitta and then training them in the common path. And then in this case, then giving the four initiations of the vajra family initiation, the vajra family mandala. And visualize them attaining the dharmakaya's dharmadhatu wisdom, the wisdom of realizing the sphere of reality, and setting them into the state in terms of the sambhogakaya, the subtle form body of Akshobaya. And then in terms of the nirmanakaya into the form of blue Taras. And

then visualize them all reciting the ten syllable mantra and attaining the state of full enlightenment, which is said to have seven branches, or sometimes it's called seven states of union or the seven kisses. These are qualities of the state of Vajradhara, of full enlightenment, which as it mentions here, exists as long as space exists. So it's an eternal state of enlightenment that's attained.

So out of all of these then, as you're reciting the mantra, it's the sentient beings being transformed into the form of the blue Taras, which is the principle object to finally focus on there as far as how the sentient beings have been transformed in their aspect.

And as you're focussing on that particular stage, as you're reciting the mantra, then the deities at the heart chakra are reciting the mantra. But I don't there's any problem in visualizing all the deities of the body mandala also reciting the mantra.

So then finally one visualizes all of those Taras that were thus emanated, reentering into one's left nostril, back through one's left nostril, and then dissolving back into the deities at the heart. So when they're emanated out, they'll go out through the right nostril. So they go out through the right nostril, and then when they come back, they enter back in through the left nostril.

So then likewise, similarly, then one visualizes the deities from the crown, the venerable Taras at the crown emanating out similar forms just as before. In this case it purifies the strong ignorance of sentient beings and guides them through the stages of the path until they're ready to receive initiation, and then they receive initiation in the mandala of the Vairochana buddha family. They attain the dharmakaya in the nature of the mirror-like wisdom, sambhogakaya in the form of Vairochana, and then the nirmanakaya in the form of the white Tara. And thus attain the state of the seven kisses, the seven states of full enlightenment. And likewise from the navel, the venerable Taras, yellow in color, emanated out and purify the strong avarice of sentient beings, guides them through the stages of the path, gives them initiation in the mandala of the Ratnasambhava family, and thus ripens their mind streams. And so then they attain the dharmakaya as the equalizing wisdom, the sambhogakaya form of Ratnasambhava, and the nirmanakaya form of yellow Tara. And similarly from the throat, the red Taras emanate out, purifying sentient beings of clinging attachment, guides them through the common path, gives them initiation in the mandala of the lotus family. And they attain, through actualizing the tantric path, they attain the dharmakaya as the discriminating exalted wisdom. Geshela was filling in points in the commentary which just says 'etcetera.' Their sambhogakaya form is attained in the form of Amitabha, and the nirmanakaya in the form of red Taras. And then from the secret chakra, the green Taras are emanated out purifying sentient beings of their jealousy. They are then, after being brought to the point of being able to receive initiation, they are ripened with initiation in the mandala of the Amogasiddhi buddha family. They attain the dharmakaya in the state of the all-accomplishing wisdom, the sambhogakaya as Amogasiddhi, and the nirmanakaya in the form of green Taras all

reciting the mantra. And in all cases, you visualize them then attaining the eternal state of enlightenment, of these seven qualities or seven kisses of the fully enlightened state. And finally Geshela asked me, "Does that leave any sentient beings left over?" I said, "I don't think so." He said, "I don't think so either." (RL, GL). That's all. That took care of all the various problems with sentient beings.

So it's at this point that we take that purity of actions of the enlightened state on to the present path, that fourth purity that qualifies something as complete tantric practice. Through this practice of thus setting all the sentient beings in this way into the state of the five families of Tara.

So one might wonder sometimes, well how does this actually benefit all sentient beings? And but here in tantric practice, it doesn't require saying physically going before each and every sentient being to try to help them, which would be impossible. Rather through these very skillful methods, do this on a convictional level, transforming all the sentient beings into the state of Tara and visualizing them all being benefited in this way. And at the conclusion, don't hold any doubts about it actually having happened, but rather rejoice in having been able to set all sentient beings into a state of enlightenment. And it's such a powerful action like this, emulating the state of full enlightenment, which will enable one to very quickly be able to bring such infinite ultimate benefit to all sentient beings.

[Geshela and everyone praying.]

[Tape off and on.]

[DM:] /...at the basic level, which means at the ordinary level, __ he called like kind of like small forms of these, small forms of these wisdoms. So that where these wisdoms are to be found at the ordinary level or at the basic level, he said that the mirror-like wisdom is basically at the level of the mental consciousness. Then the equalizing wisdom is present in the basic level in the aggregate of feeling, the feelings which experience, the factor which experiences pleasant, unpleasant, and neutral feelings. Then the discriminating wisdom is found at the basic level in the aggregate of recognition, which notices, which identifies various phenomena. Then the dharmadhatu wisdom, or that wisdom understanding the sphere of reality at the basic level, ordinary level, Geshela said is the primary mind, the mental main mind as it's called, the main mind at the level of mental consciousness. And then the all-accomplishing wisdom at the basic level is that state of mind which does things, which accomplishes things, those things like, "Oh, I need to do this. I have to do such and such." So at the basic level, that's where these, what Geshela was referring to as like the small forms or the basic level forms of these five wisdoms.

Yet in the case at the time of initiation, it's the form aggregate which is said to be transformed into the mirror-like wisdom. So what is the delusion that's purified at that time is the ignorance, the confusion. Then it's said to be the form aggregate

which actually transforms into the mirror-like wisdom. And that's in the family of Vairochana.

Then in the case of the discriminating wisdom, it's attachment, clinging attachment which is purified, the aggregate of recognition which is transformed. And in that case, one is empowered to actualize the attainments which are related to the buddha Amitabha.

And then in the Akshobhaya initiation, it's hatred and anger that's purified, the consciousness aggregate that's transformed into that. And then one is empowered or authorized to achieve the attainments related to the Buddha Akshobhaya, and that's where the dharmadhatu wisdom is attained.

Then in the case of the Ratnasambhava initiation, it's avarice that's purified, the feeling aggregate that's transformed, and the equalizing wisdom that's attained, and one's empowered in the activities of the Ratnasambhava Buddha family.

And in the Amogasiddhi initiation, it's jealousy that's purified, the aggregate of karmic formations or compositional factors is transformed, one attains the all-accomplishing wisdom, and one is authorized or empowered in the activities of the Amogasiddhi Buddha family.

[Geshela:] Ok, that's it.

[Everyone praying.]

So set your motivation that in particular, the reason I'm going to listen to these teachings on the profound stages of the practice of Arya Tara, is in order to, is for the sake of all sentient beings throughout space. That I might as quickly as possible, by whatever means necessary, attain the precious state of complete perfect enlightenment. And thus set your motivation as bodhicitta according to the instructions of the precious gurus in the stages of the path teachings.

[Geshela giving oral transmission.]

[End of Side B, Tape 15]

[Tape 16 Side A]

[Geshla giving oral transmission.]

[DM:] That reaches the end of the generation stage right there. (RL).

So in this commentary, we first had explanation of what makes us a suitable vessel for the practice, which the first, that was the training in the common path such as training in the three principle paths, that's the first suitability. Then the second suitability is then to receive the empowerment. Third suitability is to keep the commitments. And then there's the practice of the generation stage, and in the generation stage practice, there's taking death on the path of the dharmakaya, intermediate state on the path of the sambhogakaya, and then taking rebirth on the

path of the nirmanakaya. Within that there are the four stages: the approximation in which one generates oneself as the deity; the near-accomplishment where one's three places are blessed by the three vajras; then the accomplishment, which is inviting the wisdom beings and then dissolving into oneself; and then the great accomplishment, in which one receives the empowerment and becomes crowned by the guru. And then next we had the sections on the making offerings and praises and so forth. And we've come now to the point of the mantra recitation, and so this time, we're going to get into the meaning of the mantra.

So in the first syllable of the mantra, OM, has many meanings, such as being the leader of mantras or the first syllable in mantras, and also the glorious.... So it has many meanings: the supreme, bestower of wealth, the glorious, the fortunate, that which the fortunate are endowed with, and has a meaning of promise and auspiciousness, the holder of the jewel and so on. It's praised with all of these kinds of titles, these meanings. But in general then, OM has three sounds, AH OH MA, AH OH MA. These three sounds are incorporated in the sound of the syllable OM. And this symbolizes the nature of the three vajras of the Buddhas. In OM is incorporated the nature of the enlightened body, speech, and mind or the vajra body, speech, and mind. So the OM thus becomes like an emanation of or the manifestation in sound of those qualities.

So then the next word is TARE, which means in Tibetan is 'Drolma,' the liberator or liberatress. TUTTARE means the one who frees from poverty or destitution. And then TURE means the swift one, the swift goddess. And so as one says the mantra, in this sense one is calling Tara by her names. So with single-pointed devotion one is calling out to Tara. And then according to the explanation of the precious guru, Choene Lama, Choene Lama Rinpoche, he says that one can think of the meaning of these three as being 'Drolma' which means Tara or the liberate, the female liberator, Drolma again, female liberator, then shintu Drolma, the extremely liberating mother. And with commenting on that meaning, the first liberate means to liberate from lower realms of existence and thus incorporates the meaning of the initial stages of the path to enlightenment. The second liberate means to free from samsara and thus incorporates the stages of the path in common with the intermediate stage of spiritual development according to the stages of the path. And then the third, the extremely liberate means, incorporates the meaning of the great stages of the path to enlightenment. And so in this way, interpreted in this way, then the first OM symbolizes that which we are seeking to attain, the three bodies of the enlightened state. And then the mantra then incorporates the meaning of the entire path of the initial, intermediate, and great stages of the path, including tantra, by which we will attain that state.

So there's also a meaning that's of the mantra that's explained in the verse which begins, "Kora ledro, one who frees from samsara, which is by the lord of pundits, or the pundit lord of speech, that's his name, the pundit Ngawang ___

Wangchuk, which means lord of speech. And that verse goes, "Oh TARE ma, mother Tara, who liberates from samsara, who with TUTTARA frees from the eight dangers, with TURE frees from sickness, to the mother Tara I prostrate."

And then as for SOHA, there are many ways in which SOHA is translated. But here the sense is well bestow all happiness. So that means that from the happiness in this lifetime up until the peerless happiness of full enlightenment, all happiness, well bestow all happiness.

So now as for the counting the mantras, normally if in, when we're in retreat, if we have a mala, the prayer beads that have 111 prayer beads on them, then counting each round is 100. When we get to 100,000 that means that we will have already done the required extra mantras just by having that number of beads on the mala. For 100,000 then there will be an additional 10,111 or something like that, that we will have said.

[Student asking question.]

[DM:] If you had done 100,000 mantras counting the mala as 100, because there's the 11 extra, then it means that there's, that you've already done 11,111 extra.

[Geshela:] One, one, one, one, one. (RL, GL).

[DM:] So when you recite the mantras, now it needs to be free of faults of recitation. There are eight faults that are mentioned. The first, saying the mantra too fast, the words all get pushed together. And then saying the mantra too slow, where the syllables are too far separated. Then thirdly saying it too loud so that others can hear. Next fourthly, saying it too softly so that you can't even hear it yourself. Then speaking while in the course of reciting mantras. In retreat that's to be, when one is reciting the mantras, that doesn't interrupt it with other speech. And then that's the fifth, and the sixth is saying the mantras with a wandering mind, with one's awareness wandering elsewhere. Seventh is not saying the vowels with the proper pronunciation, sounds. And then lastly, not saying the aniswarams, this is the nasalized sounds, like when you get the drop over the letter, like in HUNG or OM, getting those sounds correctly. So not mistaking those sounds either. Those are the eight faults to be avoided.

In reciting the mantras, the sounds of all of the Sanskrit syllables can sometimes be difficult for us to pronounce, so just do our best at it. And the main thing is to have the single-pointed faith and conviction in the mantra. So that would mean in this case, to be thinking of the meaning of the OM syllable as being the enlightened body, speech, and mind, which we're seeking to attain. Then the other parts of the TARE TUTTARE TURE meaning the, and all of the rest of the mantra meaning that please bless me to be able to integrate all of these three stages of the path, initial, intermediate, and great stages, whereby I can attain full enlightenment for the sake of all living beings, and thus it brings in the meaning of the bodhicitta. And then just to say the mantra with great faith in that way. And then as for the visualizations of recitation, there are in general many types of visualization for the

recitation of mantra, but here there are principally two, which are emphasized. One is called the amassed visualization and one is called the emanating and collecting visualization. So the first one means that one focuses on the mantra and since one has the body mandala, the inside of the blue Tara at the center of one's heart, on the moon is the TAM syllable surrounded by the mantra. And one focuses on, as one recites the mantra, one just focuses on the mantra visualized there at one's heart in the midst of an orb of light that's emanating from the syllables, just like kind of like they were very clearly appearing inside a crystal ball, or something like that. So that's one way. And then the other way is as it's explained in the sadhana, where the Taras emanate out from the syllables, work all the benefit for sentient beings by guiding them to the state of enlightenment, then recollect back. Oh yes, and about the amassed visualization, then if you can do it, then you can also do that same visualization of the syllables within the sphere of light at the other chakras as well. The central deity of the throat chakra and the crown and so forth, all of them if you can.

Then if one is doing retreat, it's necessary to finally recite the wisdom raining mantra, the wisdom, the mantra of cascading wisdom, Yeshe Benga as it's called in Tibetan. And normally in one's everyday practice that's not necessary, but in retreat it is.

So one way that this wisdom cascading mantra can be recited, was as Geshela just recited: OM TARE TUTTARE TURE SOHA HUNG HA AH DZE, OM TARE TUTTARE TURE SOHA HUNG HA AH DZE. That's one way to do it.

And then another way is to insert those four syllables, the HUNG HA AH DZE between the end of Tara's mantra and the SOHA, before you get to the SOHA. So it would be OM TARE TUTTARE TURE HUNG HA AH DZE SOHA, OM TARE TUTTARE TURE HUNG HA AH DZE SOHA. And that's what we usually find to be a bit more convenient, easier to say like that. That's the way we usually do it.

So the visualization to be done at that time is that one visualizes from one's own body visualized as Tara, and from the mantra and the seed syllable that red light emanates out in like hooks. And it hooks back all of the blessings of the conquerors and their children, the buddhas and the bodhisattvas. It invokes their three secrets or the blessings of their three secrets, so that would mean the blessings of their body, speech, and mind. All of the blessings of their body, speech, and mind, one visualizes that all of the blessings of their body, speech, and mind are being drawn forth in the form of bodies of Arya Tara, mantras, the mantra garlands, and the seed syllables. And then one can also visualize the hand implements, the blue utpala coming in the aspect of blue utpala flowers. And then all these forms then it sinks, it falls like rain sinking into one's own body and into the mantra garland at one's heart. So that's the way that one visualizes this cascading of blessings with this mantra.

So one visualizes these blessings just coming continuously, sinking and falling into oneself. And then finally when one is finished reciting the mantra, recites the 100 syllable mantra of the lotus family, of the Buddha of limitless light, Buddha

Amitabha, which is the one that goes, "OM PEMA SATTVA SAMAYA." And by reciting that three times, then it purifies any faults of excess or omissions in one's visualization and mantra recitation.

Ok, so now when we do retreat, there's three types of retreat that can be done. There's a retreat of signs, retreat of numbers, and retreat of time. And retreat of signs means that doing retreat until one receives signs of accomplishment. So that can be either that Tara actually shows up there, she comes directly before you, you see her. Or in another sign can be either in kind of like dreams or if one is kind of in a slightly tranced out sort of state that one sees Tara. But not just once, but again and again and again, either sees Tara or hears her speech, hears her voice.

[Geshela:] Tara's mantra.

[DM:] Hears Tara's mantra. Or when you look down at your body, then it looks like Tara's body, if you directly see Tara's body. And that would be a very excellent sign of success in the retreat. (GL).

[Geshela:] This is a good retreat. (GL). Yes, best retreat. (GL).

[Student asking question.]

[Geshela:] Yeah. Before many, many great master, many people practice Tara. There exactly natural see signs, Taras, everything. Then become the Buddha. We also have the buddha nature. We are laziness said, "Oh, I am old. My mind not sharp. Oh, I have a lot busy." This talking then we are down, down, mind not strong. Mind is strong why? Before they are do this, I am same, same. I have book, I have teacher, I have many things. Then I think good strong mind meditation. I think same, same.

[DM:] So we're just like Buddha, who before was existed in hells and had all kinds of problems and then became enlightened. We're no different than that. Not that Buddha was enlightened from the beginning.

[Geshela:] Somebody first beginning Buddha then he said, "Oh, he's beginning Buddha." (GL). No, all buddhas beginning, no buddha. They are practice, then become the Buddha. There these signs retreat, ok? Who is signs retreat? (GL, RL).

[DM:] Who wants to go into a signs retreat? (GL).

[Geshela:] 10 million. Who is retreat 10 million? (GL). Yeah, 10 million.

[DM:] So now as for a retreat of numbers, the normally the counting retreat is to be one million mantras. And a time retreat of six months. Now as for the first, oh no, as for the counting retreat, if one just wants to become qualified to participate in the actions of Tara's mandala, such as giving initiation, then 100,00 or 400,000 is sufficient for that. But then it also needs to, one needs to add on the wisdom cascading mantra that was just explained, one-tenth the number, one-tenth the number of the other mantras that one recited. So if one recited 100,000 mantras, then one would have to recite 10,000 of those or 400,000 then 40,000. And then one also needs to complete the fire puja at the end of that, a peaceful fire puja. And for a great approximation retreat, that would require the 10 million mantra recitations. And then again there has to be an additional at least one-tenth more of the mantras, and one-

tenth the number more of the wisdom cascading mantras. And also when one is offering the fire puja, there's a certain mantra that one recites, also that has to be done one-tenth the number of times as the number of mantras that one recited in the retreat. Then there's also some preliminary kinds of, there's some additional practices that one can do before the fire puja. One which is called the retreat which hooks the fire god to the oven or the stove, which means the place where the fire is. So that's Agni, the fire god. And then there's also fire puja that one can do to Agni the fire god, and that also can be done one-tenth. There's a mantra that's recited that can be done one-tenth the number of times of the number of mantras that one recited in the retreat. And if one does those prior to the fire puja, then it makes one very swift to attain the common and supreme realizations.

Then there's one text that's composed, "The Lord of .../

[End of Side A, Tape 16]

[Tape 16, Side B]

[DM:] So next there's what's to be done at the end of the session. And so this has three parts: the dissolution, meditation on the subtle drop, and offering tormas. The order of explanations needs to be a little different than the order in the sadhana. But so for the first of these, the dissolution or the recollecting of the mandala, what to begin with one visualizes light radiating out from the heart of oneself visualized as the deity. And it strikes the environment, and all of the environment including one's abode all melts and dissolves into oneself, melts into light and dissolves into oneself. Then the surrounding deities in the body mandala, the deities that are arranged around each of the principle deities in the body mandala, they dissolve into the principal deity. So at each of the five chakras the surrounding Taras dissolve into the principal Tara in the center. Then that principal Tara at the secret chakra dissolves up into the principal Tara at the navel chakra. And then the principal Tara at the navel chakra dissolves up into the principal Tara at the heart chakra. And this visualization is special for ripening the realization of tummo, of the inner fire. Then the principal deity at the crown chakra dissolves down into the principal deity at the throat chakra. Then the principal deity at the throat chakra dissolves into the principal deity at the heart chakra. And that visualization is a way of inducing or ripening the inducing of the four joys that are experienced when the HAM syllable at the crown of the head melts down when the white bodhicitta, the white drops flow down through the central channel from the HAM syllable at the crown melting, which then induces the four joys. So that helps to gain that realization.

And then oneself melts into light into the principal Tara at the heart, the principal Tara in the body mandala at the heart. And then the principal deity at the heart, then also dissolves into the syllable at the heart, then that gradually dissolves

from the lower part up. And anyway, one successively dissolves that until it reaches the nada, which is the squiggle that's at the top of the syllable. And then that dissolves into, disappears into the clear light, and so it's dissolved within the clear light emptiness. And then one remains in equipoise, single-pointed meditation on the bliss void wisdom. And so one remains in that meditation for as long as one can or one wishes, and then within that emptiness, one reemerges as Tara, like a fish jumping out of water, or like a rainbow appearing in space. And one visualizes that one arises as the venerable Tara with all of the ornaments and the hand implements complete.

So next there's a meditation on the subtle drop. So to do this meditation, one visualizes at the tip of one's nose a five-spoked white vajra, and in the center hub of that vajra, a white drop, about the size of a lentil or pea, small pea. And one visualizes in the center of that drop, a moon disc, a moon disc about the size of a small pea or a lentil. And upon that, seated a form of Tara, about the size of a mustard seed.

[Geshela:] Yeah, very small here, mustard.

[DM:] There's one there, you can see. (GL).

[Geshela:] Very, very small, then...

[DM:] Then at the heart of this very tiny Tara, one visualizes the TAM syllable surrounded by the mantra. And so focussing single-pointedly on that visualization is the subtle yoga.

[Geshela:] Then you sleeping, then you mind go out. You meditation subtle yoga. Yeah. Subtle yoga means only this... mustard seed. Similar Tara's body mustard seed. And then this Tara's heart and then TAM syllable all around mantra. Then you meditation, no sleeping, no mind go out. (GL). Just sitting mind over there.

[DM:] So this is what was referred to before as the forceful method for expelling, actually it's both the sinking and the excitement. So if one finds that one is getting sluggish or sleepy in the meditation, then one can use this as an antidote to focus on the, just as described, that visualization with the very tiny Tara at the tip of one's nose with the mantra and seed syllable at her heart. And by focussing on that, it will dispel your sinking, the sluggishness and sleepiness in the mind. And so this is a method which is uncommon to tantra, this is not found in the sutra, the non-tantric teaching.

So now in other tantras, you do get explanations of the drops at the different points in the body, like at the lower chakra, at the heart chakra and so on for meditating on the subtle drops. And the explanation of meditating on a more highly placed drop, higher position on the body for dispelling the sinking and a more lower placed drop for dispelling the excitement. But here in Tara's practice, there's not those different drops. There's just the one drop which is taught as being sufficient for dispelling both the sinking and the excitement. And that's because it's very, because it is at an upper position, a higher position that one is visualizing it, it dispels the sinking, and because it's very small and very subtle, then it dispels the excitement.

And so this is an uncommon explanation that comes directly from Tara's oral instructions, which is not found in other practices.

So having completed or having been successful in the gross generation stage meditation, if one goes on to this meditation on the subtle drop and perfects that meditation so that one can remain in perfect concentration on that object for the four hour period, then one will accomplish through that the fully qualified shamatha, calm-abiding of the mind. And also it's said that through that, one attains, one accomplishes the subtle yoga.

So next it says thirdly, there's the offering of torma. So for offering the torma, you do need to make a torma with the substances and focussing on that and then blessing and offering it. But if one doesn't have a torma to offer, one is not able to make a torma, what you can do is think about where you know that there is a torma, like here on this altar here in this temple. Or at the private home of your guru or someone that you know that there is a torma there. And then just use that as your focus object, just think of that, and then when you bless it and then generate the torma, then visualize it there directly in front of you. But if you don't have any object that you're focussing on, any torma that you're focussing on to bless and then offer, there's a bit of inappropriateness to that. There needs to be something that you're actually offering up. So if don't actually have a torma that's made correctly, then you can focus on a torma that's somewhere else where you know there is one, and use that as your object of focus, then clear obstacles, dissolve it into emptiness. And then when it's generated in the blessing, visualize it being generated right in front of you and then offer it.

And so then blessing the torma, like the inner offering, it's dissolved into emptiness and then it's generated again in the essence of nectar. But here, instead of becoming something that's liquid to be drunk, it becomes something of a solid kind of food, the ritual cake, the torma. You visualize that finally it's generated into a form similar to the shape of a torma. And then having blessed it, you invite the guests for the torma, and then with the recitations that are in the sadhana. And at one point it says, "Tara draws up the torma through a straw of light." So inside of Tara's tongue, you visualize a single-spoked vajra, which would be like a single spoke of vajra, it's like a single spoke of light. And then from that there comes out a straw. And then that straw goes into the torma, and then through that straw, then Tara drinks the essence of the torma.

[Student asking question.]

[Geshela:] Oh yeah, yeah. This after I show you.

[DM:] So you recite the mantra for offering the torma. The first part is Arya Tara's name. Then SAPARIWARA means 'together with your entourage.' IDAM here means 'this', 'this torma,' balinkta means torma. And then KHA KHA means 'eat, eat.' In Tibetan, there's two different ways of saying that, one which is honorific and one which is not, non-honorific 'so' and the honorific is 'shey.' So we could say...

[Geshela:] English no have honorific word?

[DM:] Well, we could say partake or something politely, "Please enjoy your meal," or something like this.

[Geshela:] Ohhh. Something like enjoy. (RL, GL).

[DM:] And so the difference between that and then the KAH KAH, which also means 'eat, eat' again both the meanings. Whether it's honorific or not honorific, the difference there is that the KHA KHA is just the eat, just the very itself, whereas when you say KAH, it's an imperative, saying 'eat' like with an exclamation mark. So anyway, 'eat, eat, eat, eat.' (GL). Or 'enjoy, enjoy, enjoy, enjoy.'

[Geshela:] Yeah, something like that. 'Enjoy, enjoy.' But you...

[DM:] And the visualization that you do for that, is that you visualize vajra taste offering goddesses emitting from your heart and each taking a duplicate form of the torma. And that torma is of a nature of the five meats and the five nectars, or it's made from the substances of the five meats and the five nectars, which are of a nature of the five wisdoms of the five male and female buddhas. That torma is an emanation of that wisdom. And so each of, you emanate countless offering goddesses in this way, equal in number to the guests. You can visualize the guests as filling all of the space before you, all in Tara's entourage. And so one of those offering goddesses going holding the torma in their hands as Geshela was demonstrating and taking it up to each of the guests and each of the guests partaking of the torma. And then they recollect back into one's heart, the offering goddesses.

And then you meditate feeling that the guests, Arya Tara and her entourage are all very delighted, are very pleased, experience great bliss as a result of partaking of the torma. And that as they're very pleased, that light emanates from their body, on the tips of which are light of varying colors and varying colored Taras that fulfill whatever kinds of actions one has been requesting. So one has been supplicating Tara for certain aims to be fulfilled. And after they're delighted in tasting the torma, then you visualize that from their bodies that light rays emanate out. And this could be according to the different activities, like there's peaceful, increasing, powerful and wrathful activities, of which their colors of white, yellow, red, and blue or green, that correspond to those. And you can visualize whatever type of activity it is that one has requested, light of that respective color emanating out, Taras of that respective color emanating out, accomplishing whatever aims one has requested.

[Geshela:] Maybe you in front Tara said, asking you, "Why you give me very special torma?" something like. Then you said, "I want, I need two kinds this. Please you help me." Something like this. Then after you said...

[DM:] So you can make the request for the two types of siddhis, the common and the supreme siddhis or attainments, accomplishments, because offering the torma is a cause for attaining siddhis. It's a cause for gaining attainments. And then you can visualize that your wishes are granted. And so then following that, you make the

offerings of the two waters and the five, what are called close offerings, the flowers and so forth.

And then you make the praises. Geshela said something about we didn't have any mention of the inner offering here, but it does come __ sadhana. Then you make praises, and that can be either of a brief form or it can be more extensive forms. But otherwise it can be one praise which is called "Leg Drima," the well-written one, that praise or the praise called "Dung Boe," which means a plaintive call, which are more extensive praises. Otherwise you can use whatever praises that one usually recites to Tara. Then if one has like a statue of Tara or some, a thangka, then one can visualize, one can do what's called 'tenshug,' which means stably abiding, which means visualizing Tara dissolving into that image, thangka or the statue, and remaining there, remaining stably there as a source of blessings and so on. And if one doesn't have such a statue or painting, then one can request Tara to depart. But before she departs, then visualize a duplicate form of Tara separating off and dissolving into oneself to bless one's own mind.

Then if one is doing retreat with four sessions, it's not necessary to offer the tormas in the first three sessions, only in the fourth one. But if you do offer the tormas in the other sessions, that's better, but it's not necessary except in the fourth.

And finally, recite the requesting prayers and auspicious verses and that brings you to the end of your session, session is concluded.

So next there follows the yoga of the between sessions. So if we think about the situation between sessions and between sessions, sessions are short compared to what's between the sessions. You tend to spend a lot of time out of sessions of meditation than in. And so if we don't have a good yoga for between the sessions of meditation, then the energy and positive, the progress that we make during the session will be lost during the between sessions as we talk and get distracted and do all sorts of things and don't remain mindful of our practice. So by having a good practice for between the sessions of meditation, then that will support the sessions practice and vice versa, and that way one will derive a lot of profound benefit from the practice.

So to really emphasize the yoga of between sessions, there's five practices that can be done. There's the yoga of activity, of daily activity, there's yoga of washing, yoga of eating, yoga of sleeping, and yoga of rising. So five, five parts.

So the practice of, the first of these, yoga of daily actions, means that whatever one appears to one's vision, such as forms, one recognizes or perceives it as the emanation or the play of the guru Tara's body. And whatever one hears, one recognizes, identifies as being the play or the emanation of the guru Tara's speech. And whatever one thinks of, one trains in that arising as the emanation, or recognizing that as the emanation or the play of the guru Tara's mind. And so this way of training in whatever appears or is heard or is thought of, as being a purity, in the pure appearance, and it being of the nature of bliss and void. This practice helps

to see everything in pure appearance and to cause the experience of bliss and void to arise. This is what's known in tantric practice as the way of restraining the sense faculties. And so this is a very special extraordinary or exalted practice of tantra.

So when we say restraining the doors of the faculties, pure principally means the three doors, body, speech, and mind. And as one trains all three of those into pure appearance, then it removes the basis of faults arising, delusions. And then this is also in this context as what's known as the practice of brahmacharya or the purity of action. Which for instance in the context of nyung ne, the fasting practice, one takes the vows and observes those vows for a day and in this way, resides in a purity of pure morality, pure ethical discipline. In the context of tantra, this is the practice here which corresponds to that.

So if one is very highly realized in this practice, it can transform even negativity into virtue. It can transform even harmful actions of body, speech, and mind into virtuous positive actions. And in the case that someone's not as highly realized, then it's possible to transform what would normally be neutral actions, it would be neither virtuous nor non-virtuous, into virtuous actions. So there's infinite benefits in this practice. It's a very powerful practice.

So there's a quotation regarding the Heruka tantra here. It says for the one who resides in the state of Heruka, one who's doing this kind of practice of recognizing whatever appears, whatever is heard, or whatever is recollected as being emanation of the guru, guru's body, speech, and mind. That any action of their bodies, any movement of the limbs, it means any movement of the limbs or the body, anything that's said, whatever, it all becomes the mudra of the secret mantra. So it means that just to even move, so this means somebody who's doing, in this case speaking about Heruka practice, seeing whatever appears as Heruka's body, whatever is heard is Heruka's speech or mantra, and whatever is thought of is the mind of the deity. That then visualizing for instance one's own body as the deity, then what would normally be just a completely neutral action of just moving the foot, the arm or the leg, by doing this kind of practice, it becomes a virtuous practice. It becomes a very holy practice. And then such a yogi who's deeply immersed in that practice as well can just speak, just whatever. If they speak freely, no matter what they say, whatever they are saying, that also then becomes transformed into the speech and the mantra of Heruka. So in this way, all the actions are transformed into a very powerful virtue.

But that doesn't mean that one should discard the practice of morality and mindfulness and introspection from the point of view of the non-tantric teachings, the sutra teachings or as is explained in the stages of the path teachings. Rather one should practice those as well as one can, with mindfulness, conscientiousness, and introspection. And then in addition to that, then cultivate this kind of tantric practice, and that's the best way of practicing.

[Geshela:] Yeah, then somebody said, "I practice tantrayana." Then too much drink wine, then follow something like this. (RL, GL).

[DM:] "And so I'm a tantrika and I can do anything." And they start drinking a lot of .../

[End of Side B, Tape 16]

[Tape 17 Side A]

[Everyone praying.]

[DM:] So now we came to the end of the session, yoga of the session of meditation. And at the concluding part of the session, there was the dissolution that's to be done, and then there's the meditation on the subtle drop, the subtle yoga, which is to be done at the end of the session, and the offering of the tormas. So all that's been explained, which brought us then to the yoga of between sessions, and there was five parts to that. And the first of these, the yoga of daily activity has already been explained, which brings us to the second yoga of between sessions, which was the yoga of washing.

So we need to cleanse ourselves everyday, right? So when you go to wash, take a shower, whatever, invite initiating deities innumerable in number of both the male and female initiating deities. The principal, as it's mentioned in the root instructions, says the principal Gu Karmo, literally the white clothed dakini, acting as the principal one. So all of these initiating deities come and the goddesses holding vases filled with nectar or initiating water, then pour it over you as you wash. That's the visualization.

So it's just like in the water initiation, during the initiation that the male initiating deities, they direct the initiation. It's like they're saying, "Now grant the initiation." And then the female deities are the ones that actually grant it, and carrying vessels, precious vessels filled with the initiating water, nectar. They pour it over you in a great flood of water, it's just like one after the other, just keep on pouring this water over you. And as you do that, you visualize this in the initiation and you can recite the verse that goes, "Just as the buddhas were bathed with pure water of the gods, so do we bestow the initiation." And then the mantra, OM SARVA TATHAGATA ABIKE KATA SAMAYA SHRIYE HUNG. So you can recite that verse and mantra of the initiation as you wash.

And so you can think about it just like the water initiation, that the water being poured over your crown completely fills your body, purifies your negativity and obscurations, experience great bliss and so on. Just like in the water initiation.

[Student asking about mantra.]

[Geshela:] OM SARVA TATHAGATA ABIKE KATA SAMAYA SHRIYE HUNG. Maybe you explain.

[DM:] The verse before...

[Geshela:] Yeah, they have.

[DM:] If you'd like the way that I said it again, it was just...

[Geshela:] Inside blue. What is page? Page 40? 14? One four, 14. Same, same, similar.

[DM:] Ok, so the verse is, "Just as buddhas were bathed with pure water of the gods, so do we grant the initiation." You imagine that the goddesses are saying that as they pour the water, and then they say the mantra. You visualize they are saying the mantra, but you're the one that actually says it.

You can also visualize among the initiating deities, the deity called Vajravidaran. And another dakini who's a male deity, and a dakini in Tibetan named Metse. A dakini Metse in Tibetan. And then so visualizing them amongst the initiating deities. These are two deities that are special for purification. You can also recite their mantras as you're washing if you know those, which is praised as being a supreme method for cleansing defilements and obscurations.

[Geshela:] Maybe no necessary. You maybe easy, OM SARVA TATHAGATA ABIKE KATA SAMAYA SHRIYE HUNG. That's enough? (RL, GL).

[DM:] Ok, now the first mantra that Geshela recited there was the mantra for the Vajravidaran. And that is, well I'll spell it out for you: NAMEN TSENDA BENDZA TRODAYA HULU HULU TETRA TETRA BENDA BENDA HANA HANA AMRITA HUNG PHAT, like that. Altogether it's, NAMEN TSENDA BENDZA TRODAYA HULU HULU TETRA TETRA BENDA BENDA HANA HANA AMRITA HUNG PHAT.

[Student asking question.]

[DM:] Vajravidaran's mantra.

The other mantra for the dakini Metse, we'll have to see if we can get a hold of it for a bit later, later on.

[Geshela:] Yeah, later on. I forget. (GL). OM ARGUM SARGUM BUMANA SARE SO, something like this, but no clear.

[Student:] Are all of the empowering deities, are they all enlightened beings?

[Geshela:] Yes. All empowerment deities, they are enlightenment, then you request them they're coming. You say that invited, then they coming, then they give initiation to you. Then you need no thinking, they happy enjoy stay pure land. (GL). Yeah, you request them, easy coming, yeah, because they have the omniscient mind, just coming. We were talking Buddha's mind, Buddha's body, Buddha's speech. Buddha's mind and Buddha's body easy coming. Everything is Buddha we are thinking, stay over there.

[Student asking question.]

[Geshela:] Yeah! (GL). Yes. No good concentration, but there come over there, but no blessing. (GL, RL). Ok.

[DM:] So next there comes the yoga of eating. And so we always have to eat, right? So to transform that into a yogic practice, the food should be transformed into nectar and eaten. So in general, if one eats with degenerated morality, say one ate

food without thinking at all about one's tantric commitments, and just ate without any kind of conscientiousness. Then it's said that that is like eating red hot iron balls. It's actually, it's like you're eating something that's going to create a great deal of suffering. And not only that, if one is a monk who has the vows of a monk, and they eat something that was intended as an offering to the three jewels, then they create something that's called in Tibetan, kor, which means it's like a debt, they are accumulating a debt which they're going to have to pay back later. So if they make a dedication, if there's been something that's been, that they're entitled to have that's been offered to them out of faith and they make a dedication for the sake of that person who offered the food, then there's no fault there, there's no debt that's created. And then if bodhisattvas, bodhisattvas eat it's said in the manner of the owner or a lord, what it means is that, taking for example the father of a household. Their responsibility is to take care of the whole household, right? And so they can enjoy whatever food is there or whatever they're using, because to sustain themselves so that they can take care of the entire household. Well bodhisattvas, someone who's a true bodhisattva is engages solely in caring for sentient beings, all other sentient beings, and so they eat with the thought in order to be able to take care of all those sentient beings. So that's the manner in which a bodhisattva eats, which has great benefits, but it's still not as beneficial as this yoga of eating, because through that practice it doesn't complete the accumulations. One through that practice itself, it doesn't complete the accumulations of merit and wisdom. But in the tantric yoga of eating, one eats in the manner of like a fire puja, an internal fire puja, or an internal ganachakra offering, the tsok, what's called the tsok feast, the feast gathering on an internal level, and a tantric feast. And in eating in this way, then by enjoying that food, not only does it not create that what's called kor, that kind of indebtedness which is going to have to be paid back later. Some kind of karmic retribution will come for it. Not only is it free of that, but in addition, it completes the collection of merit, collection of positive energy.

[Geshela:] Yeah, you are more than eat, ok? (RL).

[DM:] Now you should eat more, Geshela says.

[Geshela:] ...IDAM BALINTA KA KA KAHI KAHI, then you eat. Then short, OM GURU ARYA TARA SAPARIVARA IDAM BALINTA KA KA KAHI KAHI, then eat. Then you thinking all lamas stay that you are in the throat there eat. You thinking give the all lamas, then you give the all yidams stay at your heart. Then you give all them potatoes, give there stay the neighbor.

[DM:] So as it said explicitly, as Tara explicitly said, you could visualize your throat, one who's in essence in nature the embodiment of all the gurus in the aspect of Vajradhara, male and female in union. So visualize Vajradhara yabyung, it's called in Tibetan, which means male and female in union, who's the embodiment of all the gurus at one's throat. Then at one's heart, visualize venerable Arya Tara, venerable Tara, seeing her as the embodiment of all the yidams, all the meditational deities at

one's heart. And then at one's navel, visualize Six-armed Mahakala, seeing that Mahakala as the embodiment of all the dharma protectors, Mahakala being a wrathful form of Chenrizig, of Avalokiteshvara. And then having visualized in that way, then you can recite a mantra of offering, which is just like offering the tormas. Geshela gave one way, which was OM GURU BUDDHA BODHISATTVA DHARMAPALA SAPARIVARA IDAM BALINTA KA KA KAHI KAHI. Or he said the shorter way of doing it is you can say, OM GURU ARYA TARA SAPARIVARA IDAM BALINTA KA KA KAHI KAHI. So that's in the sadhana for the tormas offering. Except, let's see, what page is that on? Page 18. So it would be just the same as this except before ARYA TARA, say OM GURU. OM GURU ARYA TARA SAPARIVARA IDAM BALINTA KA KA KAHI KAHI. And so having offered the food like that to your guru visualized as Vajradhara at the throat, male and female consort, embodying all the gurus, to the Tara at one's heart embodying all the meditational deities, and Mahakala at one's navel visualized as embodying all the dharma protectors, then you can eat. And so in that way, it becomes a true tantric feast gathering, a tantric feast or tsok it's called in Tibetan.

So next comes the yoga of sleeping. So as it, so the way that one does that, literally what it says from, each one of these first of all takes a quotation from Tara's own speech, and then comments on it. The quotation from Tara's own speech in this case says, when you sleep then visualizing that you are in Arya Tara's lap without any other conceptions, sleep. And when recognizing dreams, be not separate from the divine pride of the deity, visualizing activities of emanation and collection and so forth. So then that's commented on by saying that first of all, for those who do not yet have a definitive understanding of the view, meaning insight into emptiness, that when they sleep, they should visualize the room as Arya Tara's pure land or buddha field, their bed as a lotus and a moon cushion, and oneself as the venerable lady, Arya Tara, but without any ornaments or hand implements, not holding anything in the hands. And visualize that one's head is placed in the lap, is supported in the lap of the guru Tara, or that one's pillow or one's head is resting in the guru venerable Arya Tara's lap. And then without letting any other thoughts enter in, but praying to Arya Tara, beseeching Arya Tara, then sleep in that way. And if one is going to be working with dream yoga, recognizing dreams, then one can make a prayer to Tara at that time with very intense aspiration to, "Oh, Tara, bless me to be able to recognize dreams as dreams." So it's in other words, when you're in the dream to realize that you're in a dream. "Please bless me to be able to recognize dream as a dream," and with that kind of prayer, go to sleep. And through that strong aspiration, then it can be possible to recognize the dream as a dream. And if you do manage to do that, then there's dream yogas that can be done, which involve purification, transformation, multiplication, and recognizing the emptiness of the dream or meditating on emptiness in the dream, many practices that can be done.

And then a principal practice in the dream yoga would be visualizing oneself as the deity in the dream and holding the divine pride of being the deity. So plus there are many practices that can be done in dream yoga. And Kyabje Pabongka here in the commentary says that there's not enough space here to write about all these things. If you want to learn more about them, it's like you find in the "Six Yogas of Naropa."

Now the other alternative if one is someone who does have that ascertainment of the meaning of emptiness, the insight into the ultimate nature, emptiness or non-duality. Then if one has a stable realization of that nature, then one can at the time of sleeping, meditate similarly to taking death on the path of the dharmakaya. As before, where one visualizes light radiating from oneself and then the environment including one's own room or house melting into light and dissolving into oneself. And go through those same stages of dissolution like in that meditation and visualizing the eight inner signs that occur from the mirage up to the clear light. And then within a very strong focus on the view, the strong focus on emptiness or suchness, then within the clear light, then sleep. And when one rises from that sleep, then you imagine that it's like a fish jumping out of the water, or like a cloud appearing, taking form in space, and rise from sleep. And then so that process of going to sleep and then waking up can be done in connection with the practices called the nine mixings, there's nine mixings. Three which are done in the waking state, three in the sleeping state, and three at the time of death. So the three mixings as they're called, that are done at the time of sleep can be done here. And this is particularly a practice for someone who has ascertained the meaning of emptiness.

So what's meant by the three mixings here is that the state of the deep sleep, that's mixed with the dharmakaya, that's taken onto the path of the dharmakaya. Then the dream state is taken on the path of the sambhogakaya, and then waking up is taken onto the path of the nirmanakaya. So those three occasions are meditated with, and are taken onto the paths, or they're transformed into those three paths: the path of the truth body or dharmakaya, the subtle form body or body of complete enjoyments or sambhogakaya, and the emanation body or nirmanakaya.

Now this point of being becoming able to transform the mind of the clear light of sleep into a realization of emptiness is a very pith essential. It's a pith essential point, a very important point. Now this latter sleeping yoga, Kyabje Pabongka says is not, although it's not taught in the treatise in those direct... He says that it is found in the notes that were set down by Garya Wangpo, which he received directly from Tara herself.

Next comes the yoga of rising, so for this, you visualize that those goddesses as before, like Gu Karma, the white-clothed dakini, the five mother buddhas, the five female buddhas, wake you up by singing very beautiful songs, pleasant melodious songs, which are saying, "Now rise out of emptiness." This is in the case of the first or when you do the sleeping yoga in the emptiness. And also visualize that they're, or imagine that they're reciting the ten syllable mantra, Tara's mantra. So saying the

mantra in melodious voices as well, then meditate that that's what awakens you from sleep.

So as there's two ways of doing the sleeping yoga, there's two ways of doing the waking yoga or the rising yoga. If it's the first way, where you are visualizing the Tara's mandala or pure land, the lotus and moon seat and with one's head resting in the guru Tara's lap, then you visualize yourself being woken in the same way by the goddesses singing melodiously and repeating Tara's mantra. Then when you rise and you immediately become aware again of the visualization when you went to sleep of the pure land and Tara who's lap your head was resting in, and you visualize that Tara dissolving into oneself as soon as you wake up.

And if you are rising from the sleep in emptiness, then the way of rising was as before. You imagine that just like a fish jumping out of the water where you suddenly appear, or like the cloud appearing in the empty space. And in both cases after you've been woken by the dakinis, you imagine those dakinis dissolving into oneself also. So if one practices in this way, with these yogas of the between session and then practices the generation stages, the gross and subtle, the completion stages properly, then in this very lifetime, one will be able to attain the light rainbow body in this very lifetime and attain complete enlightenment.

And otherwise, if one is unable to gain such ultimate realization by practicing continuously in this way with.../

[End of Side A, Tape 17]

[Tape 17, Side B]

[DM:] /... a direct vision of Tara in one's own waking consciousness or in dream like visions, be able to receive teachings directly from her. And one will greatly develop one's realizations higher and higher.

And if that doesn't happen, then by practicing in this way with perseverance continuously, then at the time of death or in the intermediate state, one will be guided to Tara's pure land. And from one life to the next will be cared for by Tara. Now that's just the nature of it, which Geshela explained as meaning that if you by practicing in this way create a strong relationship with Arya Tara, then it's just natural that that will continue throughout not just one lifetime, but throughout many, many lifetimes.

So one quotation says that if a person at death remembers their guru, then that's the supreme of transference practices, and that person will quickly become enlightened.

So this means for the time of death one is able to recollect the guru inseparable from Tara, then at the time of death or in the intermediate state one will have a vision of Tara, who will guide one to her pure land. And so this is what was generally meant

by transference of consciousness, of consciousness being taken or proceeding to somehow arriving in a pure land. So this method, just simply remember the guru and the meditational deity inseparable is said to be an extremely exalted, superior form of this practice of transference.

And especially as the venerable Arya Tara is the embodiment of the activity of all the buddhas appearing in the form, then her blessings are especially swift and especially powerful. The waves of her blessing come one upon the other very powerfully and swiftly. Because of her especially strong compassion, which is seeking to free beings from cyclic existence, that became her very name, the liberator Tara.

So there's many stories of previous masters of being cared for by Tara and many stories of beings being protected from dangers, where they were in danger of fires or floods or one of the, there're sixteen dangers that are talked about, external and internal. Or just upon calling to Tara, they were immediately freed from those dangers. There's many, many stories like this, which Kyabje Pabongka says there's no time or space to go into it all here. But these are the kinds of capacity and power that Tara has, so if we beseech her, there's no possible reason she would not be there for us.

So one example of this that I've seen with my own eyes occurred in Tibet. A monk who was in my own class named Choepel, who about the third or fourth year went crazy and he was doing all sorts of crazy things, like setting things on fire. And so they tried to restrain him and they put chains on his arms and on his wrists and his ankles, but he knew this one praise of Tara, called the Legdruma. And he knew it by heart and he would recite that, and when he blew on the chains, they broke and he was freed like that. And they had a really hard time (GL), really hard time restraining him (GL). And they tried, and when they tried to beat him also, like they just couldn't hit him, they would just miss. So Geshela said he saw this with his own eyes. And eventually they managed to kind of tie him down to his bed and he stayed there for quite a while. But then later on he got a bit better and he arrived in India.

So when he got to India later on, we met and were able to ask him, "Well what happened? How did you do that? How did you get out of those chains? Did you have the help of some spirit or something?" And he said, "No, no, it was Tara," that helped him just by reciting her praise and making requests to her. And so eventually he got a bit better, it didn't get any worse.

So thinking about stories that we read about or hear about or know of like this, we should develop a very strong, intense conviction and then persevere in the yoga of this goddess, of this exalted goddess.

So as is explained in one text on the retreat, that if one is able to engage in the activities associated with Tara, the tantric activities, if one has become qualified to do those, there are many that are extraordinary kinds of powers that are developed. The ability to stop rain, to prevent untimely snowfall or rain and so forth. But that of

course has to come through experience in the practice. It's not something that just arises for no reason.

Now there's one section here of some verses for which you've already received the transmission and I don't think it's essential to comment on these here. So we're going to skip over a little bit.

[Geshela:] What do we do?

[DM:] Or what do you think should we do? (GL)

They're actually quite beautiful verses.

[Geshela:] Please?

[Student:] Please.

[Geshela:] Ok. (GL).

[DM:] The meaning of the first verse is that in this existence, samsara, although it's like a city of the cannibals which is very frightening and beings are stuck in it, still crazed by desire, remain unsatisfied, seeking some kind of pleasures there.

And the next verse says, and although the beings are deeply obscured by ignorance in their hearts, still they hold the pride of being very clever and wise. And although they remain in suffering, continuously, like on a sharp spoke or needle, still they rest in that thinking of it as happiness.

Then the next verse, although everything is a total state of flux, the outer and inner elements, the body and mind, beings are deceived, are especially deceived hoping for them to stay, to remain permanently. And still seek to find some kind of ultimate happiness or benefit within these, within cyclic existence.

And though all beings are beginninglessly up to the present tormented by sufferings, still they chase after those sufferings, mistaken for happiness. Alas! These beings, how will their hallucinations be dispelled or diverted? How will they become free of such hallucinations? Or when will they become free?

And even though many conquerors or buddhas and their children, the bodhisattvas, out of very strong affection and compassion, have come, appeared in this world and still it seems that their emanations are very far away for sentient beings.

But that embodiment of activity of all the buddhas in the form of the beautiful illusory goddess, inconceivable clouds of emanations pervade the space. So saying that out of all the buddhas, the aspect of Arya Tara is one in which the compassion and activity for the sake of sentient beings is especially exalted and manifest.

And the next verse it to the effect that just by thinking of you, it frees, it takes away all harms, inner and outer, and fulfills whatever wishes one has.

So our having had the opportunity to listen to these teachings of the very vast and profound stages of Tara's practice makes us extremely fortunate. We should rejoice. And Kyabje Pabongka says that he himself feels very fortunate to be able to be presenting these teachings. And he says that the opportunity that I've had to exert myself in the composition of this commentary on the very profound and secret stages

was granted to me by the previous great masters, I think brought this lineage down to the present.

And the next verse says in effect that, Kyabje Pabongka says that, "I have confidence like a vajra in being able to present these teachings of the two stages from the experience which is in my own heart." And there's all sorts of poetic language, compares the experience in his own heart to like a treasure vase, and being able to express it is like a necklace of melodious explanation and so on.

And it says I've taken the vajra _____, the secret vajra ____ from the speech of the Arya Mother herself and have taken those root explanations and combined them with explanations from the great scriptures, the great treatises and thus been able to elucidate extensively these teachings.

And then he says that if you carry on in single-pointed meditation continuously in these... He says that if you persevere single-pointedly in this practice, letting go of miscellaneous activities, inner and outer, that I know from my own experience that you will be able to gain qualified realizations of the spiritual path. And will attain high realizations of accomplishment.

And so he says, "And so I've written these verses in great joy, without any sense of discouragement or tiredness."

So Geshela says, now of course I've explained these to the best of my ability, but if we check into these very detailedly, you may find some mistakes, so I want to apologize for those. (RL).

So that brings us to the end of the explanations on the generation stage. Now beginning into the completion stage, there's an expression of homage: NAMO GURU ARYA TAREYA. So homage to the guru in Tara, inseparable, and the meaning of this was explained before.

So I think here I should go on giving some more of the transmission.

[Geshela giving oral transmission.]

[End of Side B, Tape 17]

[Tape 18 Side A]

[Geshela giving oral transmission.]

[Geshela:] What time is it? (GL).

[Student:] Eight minutes to nine.

[Geshela:] Eight minutes nine?

[Student:] Yeah, eight minutes before nine.

[Geshela:] Alright. Then we have one hour?

[Geshela giving oral transmission.]

[End of Side A, Tape 18]

[Tape 18, Side B]

[Geshela giving oral transmission.]

[DM:] So maybe we should leave it here where your meditation flourishes like the waxing moon. (GL).

[Geshela:] Yeah, here said, what say, raxing moon?

[DM:] Waxing moon.

[Geshela:] Raxing...

[DM:] Waxing moon.

[Geshela:] Huh?

[DM:] Waxing moon.

[Geshela:] Waxing moon. Everybody waxing moon? (GL, RL). No sleeping? (GL) Looks like sleeping. (GL). I'm joking, he no sleeping. Very, very confusing.

[DM:] So in general the completion stage teachings are quite complex to like make your head explode. (GL).

So with regards to the completion stage teachings, we're not going to be able to go over them word by word and comment on them like that. There wouldn't be time. And also the only time when you're really ready to practice the completion stage teachings is when you've accomplished the generation stage teachings. So without accomplishing the generation stage teachings, there's no hope of actually practicing the completion stage. So what I want to do here is to go over it in a general way as far as the outline of it in a way that meets up with what you've now learned about the generation stage.

So we'll start with that tomorrow. Introduction to completion stage by way of the general framework of it.

[Student:] Geshela, I have a generation stage question.

[Geshela:] Yes, that's good idea.

[Student:] Two questions. First question has two parts. No, no. (GL, RL).

[Geshela:] Ok.

[Student:] When you were explaining generation stage, you emphasized doing the meditation on the divine pride and the clear aspect and concentrating on that. And then only when you're tired you do mantras, right?

[Geshela:] Yes.

[Student:] But many times when we take initiation, we take a commitment to do a number of mantras. And then maybe sometimes we go into retreat, we only have a little bit of time and we feel this pressure to complete the mantras. So sometimes it's difficult to really focus on the meditation, because you're thinking, ok I did only have two weeks, I have to work, I have to do the mantras. But do you have any advice for that situation when we, the important part of the meditation, but in our mind we're thinking?

[Geshela:] Yes, good idea. Usually we are said initiation time maybe sadhana, then also mantra or something like this.

Usually all the times I talking this way. We are here retreat, different, three different retreat. Signs retreat, all the times I said number one, best. Then counting, then time. This signs retreat number one means meditation, no counting mantra, just you meditation, calm abiding, you transform Arya Tara, you meditation subtle deity inside body mandala. Yeah, this all the time said: best retreat, signs retreat, means this. Then signs retreat so-so, then you OM TARE TUTTARE TURE SOHA, something like this. But all lama said you commitment retreat. Retreat yes, retreat yes, but retreat different, three retreats. Then you choice. Yeah! Yes. (GL).

[DM:] Yeah, Geshela says that I really feel that the most important facet of the retreat is meditating on yourself as the deity. Remember there was four stages where the first one is generating yourself as the deity, it's called the approximation, right? It means you're drawing closer to the deity. And the first principal means of doing that is meditating on yourself as the deity. And then second stage is the blessing the three places with the three vajra syllables. So that's what Geshela is saying. That if the idea is to draw closer to the deity, that's the meaning of retreat, then the first and most important thing is the meditation, in which you visualize yourself as the deity and you stabilize that kind of visualization and so on.

[Geshela:] Sometimes you both, OM TARE TUTTARE TURE SOHA, yeah, exactly both. And then body mandala all Tara's practice mantra. Similar thousands monks together chanting, something like this. You look inside body mandala, Taras, and then mantra. This sadhana said all Taras together recitation mantra, yeah? Then we are relaxed, mantra means, OM TARE TUTTARE TURE SOHA, no thinking.

[DM:] So when you have put a lot of effort into visualization and seeing all the deities in the body mandala, then sometimes you really do need to relax and just say the mantras. It's kind of a relief to do that. And you can also just focus on emptiness as you recite mantras is fine. But otherwise, sometimes you can do it all together when there's visualizing oneself as the outer deity and then with the deities of the body mandala all reciting the mantra together. Reciting, then that way doing the recitation and the visualization together as was described. And another comment about that masked generation or the one where you visualize, you just focus on the mantra inside that sphere of light. At that time you don't even need to say the mantra out loud. It's more like a mental recitation that you're doing at that time.

[Geshela:] I am very, very happy, because this morning I said, who is like signs retreat, nobody give answer. Now somebody give me answer. (GL, RL). Yes? You like that? Ok. (RL).

[Student:] _____ I misunderstood. I thought you meant that we had to do the retreat until you were enlightened. (GL).

[Geshela:] Signs retreat means no time. Somebody very...

[DM:] So about the sign retreat. It does mean that it's intended to be that you stay in retreat until you get some signs of success, such as were mentioned. Not necessarily full enlightenment, there could be signs that arise before that. And then I asked Geshela, but then what if you leave the retreat before the signs appear and you were in a sign retreat. Then he said, then it wasn't a sign retreat. (GL, RL). So then that was a sign of the laziness having come, having stopped the retreat before the signs appeared, the laziness of discouragement.

[Geshela:] Yeah, second question.

[Student:] I have a question about the tormas. Some retreats when you do the torma offerings and you actually offer torma and then you take it out. In this one we leave one torma on the altar, or every night we take it out?

[Geshela:] Take out. Usually retreat yidam's torma...

[DM:] So in general in the retreat, the torma for the main deity, the meditational deity, that's left there on the altar for the whole retreat. There are other kinds of tormas, yes, one that's called for the Cha Sung, the three part torma, the Drukchuma, the sixty part torma which is offered to Dharmaraja, the Kalarupa is taken out, the obstacle removing torma, that's taken out. Certain kinds of tormas are taken out, but the main meditational deity torma, that's left on the altar throughout the retreat.

[Student:] So here there's four, but we just have one on her altar?

[Geshela:] This initiation time torma, no retreat torma, ok? Retreat torma, we make something like over there, but no this. But everyday you make some more and more and more, yeah.

[DM:] So in Tibet, we would make a torma with melted butter mixed into the torma and just because of the climate and everything, we could leave it for a year and it wouldn't go bad. But here you do that and it does go bad. So a very good way of doing it is to have like a jar of honey which you put a nectar pill into and then pour a little bit of melted butter on top of that, and then put the cap on and screw the cap on tightly. And then that's very good. And then you can then make some small little tormas to place around that, that you add on everyday. Or you can also like add a cookie each day.

[Geshela:] Yeah, that's it. Yeah?

[Student asking question about what to do with torma after retreat.]

[DM:] So you can take a little bit of the torma, eat it yourself. It's called the siddhi torma, the accomplishment torma. Take a little bit, don't take too much of it, you'll probably get sick if you do that. But then you can place it into a song offering, the fragrant smoke offering, and it can be part of that offering. You can burn it in that way. It's one way, it's something one thing to do with it after retreat.

[Student asking question.]

[DM:] So as was mentioned before, (RL) one reason is that it's a forceful method (GL), forceful method for dispelling the sinking and excitement. And then

also that it's the method for developing the perfect calm-abiding, shamatha, because before you did the gross generation stage meditation and you achieve a similitude of the calm-abiding, and then with this meditation you can achieve the complete full abiding. And then I say to Geshela, and why is it at the tip of the nose and then not at the, say between the eyebrows or someplace, crown of the head or someplace like that. And Geshela said, well, that's where Arya Tara said to put it, and other than that, (RL, GL) don't know (RL, GL).

[Geshela:] Yeah, very, very difficult question. Here is very quite difficult question here. Why here the nose? Maybe you ask around (RL, GL).

[Student asking question.]

[DM:] Well it is true that, in this case that our own, the visualization of our self, meditating our self as the deity is the samaya being or commitment being. But also in regards to the front generated deity, the deity that we're visualizing out in front of our self, who has been the one whom we made the offering of the tormas to and made the prayers to. Now the front generated deity that we've created through our meditation, that we've generated through our meditation, that's also a commitment being. And into that has come the wisdom beings, the actual Tara, and they've merged and that's the nature of the deity in front of us. It's the visualized deity which is that we've generated which is that front generated samaya commitment being and then the wisdom beings that have merged with it. So then finally at this point, at the end, that the wisdom beings return to their own abodes and that visualization that we've generated there, that we've created through our meditation in front, that dissolves into us. So that's the meaning there.

[Student asking question.]

[DM:] So if you notice on page 18, towards the bottom where it says, "from the seed syllable at my heart, light emanates, and the assembly of buddhas and bodhisattvas and the Divine Mother are invoked."

[Student asking question.]

[DM:] Right. Not subsequent to that point, right.

So if, yes, if you don't do the tormas offering, then you wouldn't need to do that, you wouldn't have another front generated deity to dissolve into yourself. You could just do the prayer for forgiveness and request for attainment and then do the other part. And then Geshela said, in the course of the initiation, that front generated deity is there, that's a different case, the initiation. But if you do offer the tormas, then everything goes according to the sadhana and then there's another front generated deity there.

[Geshela:] I looking sadhana here.

[DM:] Yeah, so if you didn't invite another front generated deity for the tormas, then there wouldn't be any other front generated deity to return to their own abodes or to dissolve.

[Student asking question about how the Taras look in the chakras.]

[DM:] Well, there's the spokes that are coming into the chakra, right? So it's the tips of those spokes where they meet into the center of the chakra, on the inner spoke there. That's where the Taras are placed. There's not like a, they're not, you understand? Ok. So like the spokes coming down to the center like that, in the center Tara's right there, and it's on the tip of that. That inner tip of the spoke of the chakra where the Taras, the surrounding Taras. And they face in to the central Tara.

[Student:] So they're like on her aura?

[DM:] Aura?

[Student:] Yeah, ____.

[DM:] So it, as for how close they are mainly depends on how large your visualizing the chakra. If you're visualizing a very small, then the Taras also have to be very small and then they're closer together. Then if you're visualizing it a little bit bigger, then the central Tara's in the middle and then you have a little bit more space there around. So it's relative to how large you're visualizing the chakra.

So it's quite difficult at first to get clarity of those body mandala deities. And so the main thing is to just have a strong feeling that they are there, have a conviction in that. And of course you have to work with the outer form of Tara first and get that clear and then gradually work at getting the inner, the body mandala deities more clearly.

[Everyone praying.]

[End of Side B, Tape 18]

[Tape 19 Side A]

[DM:] So now, set your bodhicitta motivation. In particular that the reason I'm listening to these profound teachings on the stages of Arya Tara's practice is for the sake of all sentient beings throughout space, to release them from suffering by attaining the state of precious, complete enlightenment, very quickly by whatever means necessary.

So now in the teaching, we've completed those explanations on the generation stage, and so now to begin into the way to practice the completion stage. And the teaching begins with Kyabje Pabonka's promise to compose this section of the text and then there's two main headings to begin with. That is first of all the reason why the completion stage practice needs to be preceded by generation stage practice and then the way to actually practice the completion stage.

So the reason that the generation stage needs to be practiced before the completion stage is that all the realizations of the completion stage are ripened in the various aspects of the generation stage. And so if you were to try to practice the completion stage without having practiced the generation stage, it would be like

trying to get fruit and leaves and flowers from a tree that had no roots. It would be impossible.

So in learning about the completion stage, in general, the first stage that one practices with is, is learning about the subtle body, the points which are penetrated in the completion stage meditations. And in general, when Lama Tsong Khapa teaches about the completion stage, this subject comes under these following headings. First of all, the channels upon which are relied upon – no, excuse me – the arrangement or the structure of the channels, first of all. And then the energies which move through them is the second, and then the drops, the bodhicittas, the elemental drops. However this kind of explanation is in terms, is the headings that are used in father tantra and in mother tantra, there is some slight difference in the way it's structured. So then, in mother tantra, it's called the channels which are the basis, and then the drops and the winds. So the main difference here then is in the order of the latter two.

So now the total of channels in the body comes to 72,000. So the way that these 72,000 channels arise is that the principal root channels, there are 120. And then among those, so out of the 72,000 the more principal ones are 120, then out of those there's 24 which are the principal, and then out of those, there's 3 which are the most principal.

And so in the original formation of these channels of the subtle body at the time of conception, from the time of conception of a person, so the first one that forms out of the eight channels at the heart is the one in the east, which is called the three circle one. Each of these channels has its own name. So in Tibetan it's 'sum korma' – the three circle one or the three round one. Then the one in the south, two, one which is called the desire channel, and then another one which is called the having five. So the names in Tibetan, 'doema' and then 'nga cha'. So those are the first three that form. Then after that, the one in the west forms which in Tibetan it's called 'kim ma' – we better just leave that one in Tibetan – the kim ma is the one in the west. And then the one in the north is called the 'tummo' -- that's the name of the inner fire. And then the next one that forms is one that's called the one void of Mara, or in Tibetan, 'du drelma.' So those are the first channels that form at the heart.

[Student asking question.]

[DM:] Uh, there wasn't any direction mentioned in text about those latter two. So there's no particular direction mentioned there for those.

And so then those channels dividing create the first eight channels – the eight channel petals of the chakra at the heart. Now, so then the four, the channels in the four cardinal directions at the heart, those since they derive principally from the four elements, they're called the four channels of the elements, the four element channels. And since the four channels in the intermediate directions are principally related to forms, smells, tastes, tactile, and tactile objects, they're therefore called the offering channels, those which are of the sense objects which are objects of offerings.

So now this channel called the channel void of Mara or free of Mara, is a channel that winds around the central channel and goes up to the tip of the tongue. And so this channel called that free of Mara, it blocks the movement of the energies in the other channels because of winding around them. So then the channel that forms on the left, the main left channel, which is called 'kyangma,' has a number of names. It's called the channel of courage, the channel of the moon, the moon channel, and the method channel, or method as in skillful means and wisdom, the method of skillful means channel. And that kyangma channel has a slight whitish hue to it. Now the channel on the right side of the main channel is called the...

[Student asking question.]

[DM:] The left will be from your left and the right from your right. The right hand channel is called the 'roma.' Since the drops in it give it a reddish hue, it gets a number of names which is called the channel of particles or atoms, and then it's called the sun channel, and it's also called the channel of wisdom.

[Student:] Is that s-o-n or s-u-n?

[DM:] That's sun, S-U-N.

So in that first channel, the kyangma, it's mainly, now what principally flows in the left-hand channel is the white bodhicitta drops, and what principally flows in the right channel is blood. And then in the central channel it's principally the winds, the energies that flow in it. So it's related it's said to the mind, darkness, Rahula, astrological point. And for these reasons it's referred to as the, so it's called the channel of darkness, it's called the Rahula channel, and it's also called the hermaphrodite channel.

Now the size of that central channel, its thickness, the thickness of that central channel is about like the stalk of a barley plant, about that kind of thickness. It's visualized as being blue on the outside and red on the inside, and it runs straight up through the center of the body, a little bit closer to the spine than the front – a little bit closer to the back. And the upper tip of it reaches up to the crown and then there, hooks downwards towards the point between the eyebrows. Then the lower tip of it reaches down to the tip of the sexual organ and opens there. So that the lower tip of that, we could say, comes down to the tip and the opening of the sexual organ.

Then the right hand channel, called the roma, it adjoins the central channel on the right, so it's right up next to the central channel on its right side. Its thickness is about the same as before, like that stalk of the barley plant. And its color is red. And the upper tip of it goes up to the crown and then hooks down to come to the right nostril, it comes to the opening of the right nostril. And then its lower tip is like the central channel, it goes to the same place as the central channel.

Then the left-hand channel, the kyangma, it runs along side the central channel on its left side. Its thickness is about the same and its color is white. And the upper tip of it reaches up to the crown of the head, and hooks down to come to end at the

opening of the left nostril. And then the lower tip of it also goes to the same place as the central channel.

Now in one text called the 'Notes on the Spring Drop,' there's a bit of a different explanation there where it said that the right and the left channels, the roma and the kyangma, go along with the central channel from the crown of the head down through the body to the crotch. They both reach to the secret, or the sexual chakra, and then they split off and that one of them then goes down to the sole of the feet, and then the other one goes down to the tip of the sexual organ.

Then also the right-hand channel along with the left-hand channel, they wind around the central channel in a clockwise direction making knots around it. No, first of all, so it's speaking about the right-hand channel, the roma, that as it goes up with the other channels, it winds around the central channel clockwise, and as it makes knots around the central channel. And the left-hand channel, the kyangma, likewise as it ascends, it winds around the central channel in an anti-clockwise direction making knots in it. So together at each of the chakras, both the right and left-hand channels make knots around the central channel – the right-hand channel, the roma, in a clockwise direction, and the kyangma, the left-hand, in an anti-clockwise direction.

So now in the tradition Kyabje Pabongka says of my guru, that if you have time, the best thing to do is like make a model of it, to see it all. So to do it, as an example like this, you know for me, the right would be opposite to your right. For you, the right hand is on your right and the left hand is on your left.

[Geshela:] Yeah, something like this, this roma yeah, this my side's roma.

[DM:] On Geshela's side, that'd be the roma, on the right hand side.

[Geshela:] This roma and then this kyangma and uma together, and then.... And then kyanga ___ means this going this one. This and then this going. Maybe this secret, then navel, then heart three times there...

[DM:] So you can see how Geshela is forming the knots. If that first one was the secret chakra, then the next one would be, the navel would be similar with each of the channels forming one knot at that chakra, making two knots at the secret chakra and the navel chakra. And then at the heart, each of the side channels makes three knots. So that makes a total of six knots which are formed at the heart. Then otherwise at the throat and the crown also, there's two. Two knots at all the other chakras besides the heart at which there is six, with each of the side channels forming three each.

Now there's another channel that's called the life channel which runs along with these, but back closer to the spine. You could even say that it's kind of inside the spinal column, but it's closer to the spine. And then next to that, so a little bit closer to the back as was mentioned, there's the central channel and the two side channels.

So now each of those eight channels of the heart and has the white drops, or white bodhicitta, the red drops or blood. And the energies flowing through them

which are also referred to as those same names as before, the particle one or the atom one, the darkness one, and the courage one, which correspond to those three and so just like before. And so with those three running through these eight channels, that causes these eight to split into three each, and that thus creates 24. So this is how then we're moving towards the formation of the 72,000, the 24 channels form in that way. And with each of those splitting into three, then it creates 72. And then each of those splitting into 1000, creates the 72,000 channels. So all of those meet back at the root to the channel at the heart, to the spokes or the petals of the heart chakra. So all of those channels split off from the heart. So out of those, the channels which primarily carry the white drops are known as the body channels, and also the channels of courage. Then the channels which primarily carry the red drops, or which the red drops primarily flow through, are called the speech channels and the particle or the atom channels. Then those channels that primarily the energies or the winds flow through are called the heart channels and the channels of darkness.

Now as for these 120 channels which are the principal ones, those are the 32 channels that branch off from the crown chakra, called the chakra of great bliss. The 16 channels that branch off from the throat chakra, which is called the chakra of enjoyment. Then the eight channels that branch off from the heart, which is called the dharma chakra. The 64 channels which branch off at the navel, which is called the chakra of emanation. So it didn't mention the secret chakra here.

So the reason that these channels are considered principal is because they act as the principal, is because they support the energy winds and consciousness. And also because these channels are the principal channels of the 24 places in the body. So in terms of their relation to these 24 sacred sites which are located in the body, at the hairline, the teeth, and so forth. This is another reason why they are considered to be the principal channels. And among those, the central channel, the right and the left are the three principal ones, and then out of all those, the central channel is the most principal of all. Now the reason that the central channel is the most principal of all is that because it's by the winds, the energy winds dissolving into that central channel that the clear light, the spontaneous innate clear light is generated. So that clear light that we speak of in completion stage meditation.

So next there's two subjects, that of the drops, explanation of the drops, and explanation of the winds, the energies. So when the body first starts to form in the womb, there's a drop that forms which will be at the heart, at the heart of the person. And it's formed from two drops that are received, one from the father, one from the mother, white from the father and red from the mother. And these join together into a very shiny kind of drop, which the two are kind of kissed together. And it's inside this drop that the first wind forms.

[End of Side A, Tape 19]

[Tape 19, Side B]

[DM:] /... it disintegrates throughout one's whole life up until the time of death. And so this is like the palace for the extremely subtle wind and mind in the body. So it's like the abode, the palace of one's own most subtle mind and the energy wind.

[Geshela:] We have the subtle mind and gross mind, yeah? All the time suffering, difficult gross mind. Subtle mind all the time is happy, enjoying. (GL) Stay the heart, ok? (GL).

[DM:] And so this is called the indestructible drop and inside it there's the very subtle wind and mind. And these are referred to as indestructible for the reason that this very subtle wind and mind never separate. They're always together up until the very state of enlightenment. But as for the drops in which is their abode, like their palace, those are also called the indestructible drop, but they're called the indestructible drop for the reason that they're never separated up until the death of one's gross body.

So now the white factor or that white drop, from the heart it moves, there's a factor of it that moves up to the crown of the head, up to the crown chakra. And there that acts as the basis for the generation of bliss. And the factor of the red drop, that moves down through the central channel, down to the navel. And there at the navel chakra, it acts as the basis for the heat in the body, such as in the tummo or inner fire. So because it serves as the basis for the heat in the body, and for the digestive heat, which enables one to digest food, it's called the fire, but it's not like a fully characterized fire in that it's blazing and burning like normally what we would think of fire. And so thus the main seat for that white drop comes to be at the crown of the head and the main seat in the body for the red drop is at the navel.

And so because of the movement of these three factors, the red drops, the white drops, and the energy winds, there comes to be a division of them in the same way as the channels, where from the eight channels at the heart of the body. So it's said that out of the movement of these three that there are the body, speech, and mind channels which we've seen mentioned. And the eight channels that form in the heart, through those eight channels in the heart, those split into the three which makes the 24 and then those three factors moving through those makes the 72, and then those are further divided into 1000 each, so thus 72,000. So then that's the drops come to be multiplied and categorized in the same way. So just as you have the 72,000 channels in the body, you have the 72,000 drops, which are respective to each of those channels, which flow through each of those channels.

So at the time of death, that white drop at the crown of the head starts to flow down through the central channel, the red drop flows up through the central channel, and they meet at the heart. And that's what gives rise to those inner visions that occur at the time of death. Through the white drop flowing down through the central channel and gives rise to the white appearance; from the red drop flowing up to the

heart that gives rise to the red appearance, or the red increase as it's referred to. And then the two meeting together at the heart at the indestructible drop, and enveloping it, giving rise to that black appearance, the threshold, or the near-attainment. And then when that dissolves into the clear light, then that clear light is what is known as the great empty, the great empty appearance. So the clear light that it's so called that occurs naturally at the time of death is just called the clear light, but it's not the fully qualified clear light of the completion stage realization.

So that basic clear light of death as was mentioned is not the fully qualified realization of clear light from the completion stage. So the yogi or the yogini by doing the meditations, loosens the knots through the power of their meditation, penetrating the central channel through focussing inside the central channel of the body, penetrating the central channel, it loosens the knots at the various chakras. And by doing that, it allows the tummo, the inner fire, to blaze up, and the factor of the red fire increasing, blazing up through the central channel, that then causes the factor of the white drop at the crown to melt and flow down, it induces it to flow down through the central channel. And then in this way the yogi or yogini manifests, induces those three signs to occur, that cause the white appearance, the red appearance, and then the black appearance to occur, and then by stages, then those dissolve into the clear light. And so when that's accomplished in that way through the meditation, then that's the actual clear light realization.

So the practitioner dissolves the energy winds into the central channel and eventually they collect into the heart. And so through this process of the winds inside the indestructible drop. So eventually through the winds being dissolved into the central channel, and this process occurring, the inner fire being ignited and then causing the white drop at the crown to melt and flow down, then the practitioner experiences the four blisses. That as the drop melts and flows down and reaches the throat, they experience bliss. As it further flows down to the heart, experiences supreme bliss. And it further flows down to the navel, then they experience extraordinary bliss. Each of these a more heightened experience of bliss. And finally flowing down to the secret chakra and there experiencing the innate great bliss. And then there's a further process of that being reversed, in which there is even more intensive bliss experienced by the drop flowing back up to the navel, and there the practitioner experiences the bliss of the reverse order. Then to the heart, the supreme bliss of the reverse order. Then to the throat, the extraordinary bliss of the reverse order. And then finally up to the crown and that innate great bliss of the reverse order. And so in this way, the practitioner experiences these blisses.

And so when that experience of the innate great bliss is able to meditate on emptiness, that is, it's able to realize the absence of that misconceived object of self inherent existence, that's the actual clear light realization. And from that realization, then one actually arises into the illusory body. So that's when the illusory body is actually attained. So this is being explained for your understanding.

So normally, it's only at the time of death that those channel knots at the heart are loosened so that the white and red drops and the energy winds can move in and out of that chakra. Normally they can't, because those knots hold them tightly there. So only at the time of death can those be released, the drops and the energy winds that are inside the indestructible drop there, be released. Normally they can't flow in and out of that chakra.

So then there's principal sites for the drops according to different experiences during the day. Now during the waking state, the drops are principally, or the site for the drops during the waking state is said to be the forehead and the navel. Then during the time of dreams, the drops sites are said to be at the throat and the secret chakra, the sexual chakra. And then in the state of deep sleep, the sites for the drops are at the heart and at the sexual organ itself, the tip of the sexual organ. Then there's another occasion which is mentioned as the fourth occasion. Geshela says, I believe that's at the moment of not deep sleep, kind of the threshold, not as deep a sleep, and where the drops are said to abide at that time, is at the navel and secret chakra also.

[Geshela:] First waking, second dream, and third deep sleeping, and then fourth little bit sleeping. (GL, RL).

[DM:] So now we've had the explanation of the drops and the channels, so the channels which is the abode or the basis for the drops and the winds, then the drops which are in them. Next we come to the winds, the energy winds explanation.

So now there's one tantra called the 'Vajra Garland' in which it speaks about 108 winds, 108 energy winds in the body. But here the explanation of the winds is given through an explanation of 5 major and 5 minor winds, so 10 energy winds. So the root winds, or those major winds, are called the life sustaining wind, downward voiding wind, the ascending wind, and the pervading wind, and then the equalizing wind. Then the names of the branch winds are the moving wind, the fully moving wind, the perfectly moving wind, the completely moving wind, and the definitely moving wind. So moving, fully moving, perfectly moving, completely moving, and definitely moving. You might find a little bit different translation for those.

So now the main sites for these root winds are that the life sustaining wind, its site is at the heart. The downward voiding wind at the secret chakra, sexual chakra. The upward moving wind at the throat, ascending wind, the upward moving, the ascending wind at the throat. Then the equalizing wind, well actually the order should be the equalizing first, and then the pervading. The equalizing wind, its site is at the navel. And then the pervading wind, its site is throughout the body, throughout all parts of the body.

So now as for the lords or the protectors, the buddhas in other words, that are associated with each of these winds. The life sustaining wind's lord is Akshobhya since it's kind of like the principal of all the winds, then it has the Akshobhya who is in a certain way of figuring, the principal of the five buddha families. And then the downward voiding wind's lord is Ratnasambhava. The ascending or the upward

moving wind's lord is Buddha Amitabha. The equalizing wind's lord is Amogasiddhi, the Buddha Amogasiddhi. And then the pervading wind's lord is Buddha Vairochana.

So these root winds are said to have different colors. The life sustaining wind, its own color is white. And likewise the downward voiding wind's yellow. The upward moving wind, red. The equalizing wind, green. And the pervasive wind, blue.

Now actually the winds also has a different element associated with it. The life sustaining wind has the two elements of water and wind associated with it. And similarly the downward voiding wind's element is earth. The upward moving wind's element is fire. The equalizing wind's element is wind. And then the pervasive wind's element is space. Literally it says the wind of the space, but Geshela says that it's the space element which is then associated with that pervasive wind.

Now each of these winds has a different function. And so the life sustaining wind's function is several. One is to cause the other winds to go to the doors of the faculties, to the sense faculties. And then also it sustains one's life, it holds one's life. There's one saying or subject that's talked about whether the life force is blocked or not, this has to do with the life sustaining wind. Now the downward voiding wind, it's function is to increase the drops and also then to cause, to increase the drops of the white bodhicitta, the red, and then also it causes the downward movement of the seminal fluids and the feces and so on. Then the function of the upward moving wind, it is the wind that causes any upward movement of the winds, or the breath in the body. And then also it enables one to eat and drink, its function has to do with eating and drinking and speaking also. Then the equalizing wind's function is for the digestion of food, and then breaking down of food and drink into the elements which become the essential fluids in the body. Then the function of the pervasive wind is to enable the movement of the body, such as going and coming.

So now the branch winds branch out from the heart and they go to the five sense faculties. So where they go, is that the first of the branch winds, the moving wind, goes to the eyes. The fully moving wind goes to the nose. And then the perfectly moving wind goes to the ears. Then the completely moving wind goes to the tongue, and then the definitely moving wind goes throughout the body.

So now these branch winds also have buddhas associated with them. The moving wind, its lord is Vairochana. Then the fully moving wind's lord is Ratnasambhava. The perfectly moving wind, Buddha Amitabha. The completely moving wind, Buddha Amogasiddhi. And then the definitely moving wind, Akshobhaya.

And the colors of these secondary winds, the branch winds. The moving wind is red, the fully moving wind is blue, the perfectly moving wind is yellow, the completely moving wind white, and the definitely moving wind green.

Now the elements associated with those are respectively, in the same order, water, fire, wind. I'm sorry, the first one is the earth, then the water, then the fire, then the wind, then the space. Same order as before.

Now the functions of these branch winds are associated with the five sense faculties, where the moving wind functions to enable vision. The fully moving wind enables the function of the sense of smell, perfectly moving wind enables the hearing to function, the completely moving wind enables taste, and then the definitely moving wind, that enables the tactile sense function to operate.

Now in particular functions of the winds is that by the yogi or yogini, by the practitioner penetrating the points of these root winds, that enables them to accomplish the four enlightening activities, the four yogic activities of peace, increase, control, and wrath.

So in the case of the earth wind being bound inside the body, so being controlled inside the body, penetrated in that way, it makes the body indestructible like a huge mountain, and immovable and like a mountain. And if one can, through yogic practice can control or bind the water energy wind inside the body, this means to not allow, when we say bind these winds it means not allowing them to go out of the body, but keeping them inside the body. If one is able to do that with the water wind, then even if you are in a fire it won't burn you, won't be able to harm you. And if you can keep the fire wind... So here when we're speaking about these winds of the different elements, we mean the winds that support these elements in the body.

[End of Side B, Tape 19]

[Tape 20 Side A]

[DM:] So if one can control the fire wind by keeping that inside the body, then one can't be harmed by cold. It means you could go to the top of a snow mountain and sit naked, and you wouldn't feel any discomfort. (GL, RL). So if one can hold the wind wind, the energy wind that's associated with the element wind, inside the body, that enables one to fly through space. So the common, this one's common siddhi or one of the common attainments to be able to fly. (GL).

[Geshela:] No pay that ticket money, ok? You are good meditation, then when you like go, no pay the ticket money. (RL, GL) Yeah, sometimes the pay ticket money a lot, yeah? Sometimes drive or tired, and then buy the gas. Yeah, something like. Then easy you. (GL).

And by being able to control all these winds, keep them from flowing outwards and dissolving them into the central channel at the heart, then one can manifest the clear light. And there's different kinds of clear light. There's an example clear light and a meaning clear light and example clear light which is still conceptual and the meaning clear light which is non-conceptual. If one can manifest that meaning clear

light and then one manifests the illusory body and can very quickly attain the supreme attainment. So in saying that if you manifest the illusory body from the clear light, from the example clear light, the impure illusory body, and then from the meaning clear light, the pure illusory body. And then with that pure illusory body, one can in this lifetime can very soon attain the supreme attainment which means complete enlightenment.

So that's by controlling the root winds, that was in reference to controlling and binding the major root winds. Now by penetrating the branch winds and controlling them, the ones that go to the different sense faculties, through that one can attain the five clairvoyances, which is clairvoyance of vision, of hearing, then of knowing past and future lifetimes, of knowing other's minds, and then the clairvoyance which is called the exhaustion of defilements.

And also by controlling those branch winds, it causes everything that one experiences to become a cause for great bliss. It means that when you see something, hear something, smell something, and so forth, all of that causes one's experience of great bliss to grow and increase.

So in order to be able to control these winds for these purposes of the practice of yoga, one needs to be able to know what they are, to identify them, right. So that's why we've been going through this material. And so now we'll leave here for this morning.

[Student asking question].

[DM:] I don't know if that was mentioned.

No there wasn't any mention of that, that wasn't one that was mentioned.

[Student:] I have a technical question. Where exactly is the end of the central channel in women? It's easy to figure it out for men _____. (GL).

[Geshela:] I don't know sure. (RL, GL).

[DM:] He said I know what it is, but I don't know the name of it. He said that there's a channel which is called the channel, the datu ishvari channel, which is, that's the tip of the channel that we're talking about. But I can't tell you definitively right now. (GL).

[Student asking question.]

Yes, it will be in the aspect of your meditational deity such as Tara, but white in color. But of course in the meditation, then that's not how you visualize it there. In our sadhana it's when the TAM syllable appears, that's when you take the pride of being the sambhogakaya, which is related to the illusory body. But when you actually attain the illusory body, the impure and the pure, I think both the impure and illusory bodies at the actual time of the actual attainment of those, then the deity appears white in color.

[Student:] Ok, so that point, with that body, how is that body connected to this one?

[DM:] So that illusory body emerges from this gross body. The gross body stays where it is and the illusory body emerges from it, from the substance based on the, or created out of the substance of the very subtle wind and mind. The very subtle wind serves as the substantial cause, that's what's actually then is transformed and becomes the illusory body, and the very subtle consciousness is said to be the contributing condition that's also, it's a contributing condition. It's not actually what becomes that illusory body, but it's a contributing factor. So it's similar to what happens at the time of the intermediate state, when the very subtle wind and mind emerges from this gross body, and that's what then becomes the intermediate state body, the body of the bardo being. The intermediate state being is formed in a similar way from the very subtle energy wind emerging from the body, accompanied by that very subtle mind.

But that's in regards to the intermediate state being, but in regards to the illusory body, a completion stage realization illusory body, talking about its relation to this body. Of course we're not talking about this gross, this ordinary body, right? We're talking about the gross deity's body. So there's not a connection, Geshela said, there's no connection with the gross ordinary body, ok? But with the deity's body means that once one has generated the body of the deity in the gross generation stage meditation one has that outer form of body. Then the place where that illusory body then emerges from and comes back to is the gross deity's body. The bigger or the principal body of the deity that's visualized and actualized in the generation stage practice. Or in the completion stage practice, then from the heart of that deity's body, then the illusory body emanates out, it can work for the benefit of sentient beings, and then it comes back into the gross deity's body.

But of course we can speak of a relationship with this gross ordinary body in that it's acting as the basis of our life and our practice, right? And so, you know, say somebody was to gain these realizations of the gross deity's body and then the illusory body, people who would see them wouldn't see that, they would just see the ordinary body. Like they might say, "Oh, there's an old person sitting there." They wouldn't be able to see that they have actualized the gross deity's body and then the illusory body. But so there is a relationship in that sense, that the gross ordinary body is still there, others would still see it, and that would be what practitioner would be basing their practice in at this life of course.

[Everyone praying.]

[Geshela giving oral transmission.]

[End of Side A, Tape 20]

[Tape 20, Side B]

[DM:] So the next section here discusses how each of these winds move throughout the day. The life sustaining wind, the downward voiding wind, the upward moving wind, the equalizing wind, and the pervasive wind. And there's some details here that I feel that if we go into these, we'll miss out on some other things later on, which are a bit more important I feel. So we won't go into these details about how these winds can be noticed moving through the nostrils and through the channels throughout the day. But just in general, that in one 24-hour period, there are said to be 21,600 movements of the winds. Then from there you can calculate, so how many breaths occur during the day by knowing that, the amount for one 24 hour period, then you can calculate how many there would be in a month, and a year, and so on.

So once we have the idea of the layout, the structure of the subtle body with the channels, the winds and the drops, then what's important is, what comes next is the oral instructions for how to gather the energy winds into the central channel. And then once those energy winds are gathered into the central channel, then we need to meditate by using the state that's thus generated for meditation.

So in regards to this, there's a training in uncommon profound points for creating the causes to quickly develop the realizations of the completion stage and then there's the actual way of meditating on the stage of gathering the energy winds into the central channel.

So this first section has two parts. The training in the object, the training in the meditation or the focus, which is very important, extremely important, in order to bless the mind. And then secondly, training in the special method for clearing blockages.

So now there's some general explanations from other explanations of the completion stages and then there's these profound points which are explained from Arya Tara's practice herself.

So how do we do this meditation or when does it come? After you've done the self-generation in the sadhana and you've done the mantra recitation, then after you've done that, then you do the withdrawal or that dissolution. And then within emptiness, you reemerge in the form of the illusory-like body in the form of Tara. And so now the method that's explained here is for gathering positive potential for success in the practices that that first section for creating the causes for swift success in the completion stage meditation. So what you do at this time is that focussing on the utpala flower that's held in the left hand, then in the center of that utpala flower you visualize a green TAM syllable. And from that, immeasurable light radiating out throughout the universe and invoking all of the buddhas and their children, the bodhisattvas, to come and dissolve into oneself. And you do this visualization over and over again, many times.

[Geshela:] Yeah, this is very, very important, ok? Would you like completion stage like meditation beginning, you this again, again, over, over, many times. Right? (RL, GL). Oh, thank you.

[DM:] Whatever you say, Geshela.

[Geshela:] Huh?

[DM:] Whatever you say. (RL).

[Geshela:] Ok. Maybe my English _____. (RL, GL).

[DM:] English is good, English is good.

So Arya Tara herself said that this is very important to do, many times, in order for one's mind to be blessed to be successful in the meditation. It's not just something that's just being concocted by someone somewhere, but it's Tara herself that says this is very important to do this for the blessings.

[Student asking question.]

[DM:] Here it seems to indicate that it's the forms themselves, the buddhas and bodhisattvas and their forms. And Geshela said but you could also visualize speech, mantras, and so on, but here what's indicated specifically, explicitly is those buddhas, in the aspect of the buddhas and bodhisattvas themselves.

So next there's a special method for clearing blockages and this has two parts: visualizing the three channels and the four chakras, and then the actual meditation on clearing the blockages or clearing obstructions. So you do this the same way as before that you've gone through the sadhana, you've done the self-generation and mantra recitation, you redissolve the deity, and then you arise again in Tara's form. This would be like the form that you would visualize yourself between sessions of meditation, arising in the between-session Tara's form, to do this meditation. So what you do is that then, you visualize your body as totally empty inside, like a green cloth that's been, like air has been blown inside, or like a balloon, just totally empty inside.

And so then you visualize within that empty body then, first of all the central channel. Directly in the center of the body, a little bit closer to the back, remember as was described before, and so blue on the outside, red on the inside. So very straight like a stalk of bamboo, completely straight. And then red and kind of oily, you visualize it as being red and oily, and so kind of juicy with a little bit of a kind of nectar, moist in other words, moist oily red. And then visualize it very clear, so very clear and bright like a butter lamp, like a lamp, some kind of glowing. And then soft and, it's not, ok, soft and smooth like the petals of a lotus. And so with these kinds of characteristics you visualize the central channel. So there's four characteristics. One that it's perfectly straight, then it's red and oily as was described, and then that it's very clear and bright, and then that it's soft and smooth. So then the diameter of it is about the thickness of that stalk of barley. So here's the example, I was asking Geshela, so I'm not that familiar with barley stalks, so he says about that thickness there. Ok.

[Geshela:] Big barley little bit more this, ok?

[DM:] If bigger barley, then a little bit... And so that as far as the recording is going, looks like about a quarter of an inch diameter, but then maybe a little bit bigger in diameter than that. And so now when you visualize this, you visualize now the lower tip of it reaching or stopping four finger widths below the navel. So this is different than the general structure of the vajra body. For this particular meditation now, you visualize it as stopping there when it reaches four finger widths below the navel. And then the upper point comes to the one's aperture of Brahma. I was asking Geshela to show where the aperture of Brahma is. Up right to the crown of one's head.

So then you visualize the left channel, the kyangma, or you visualize the right channel, the roma, as red, and the left channel, the kyangma, as white. And both of them about that same diameter with their upper tips hooking down to the point between the eyebrows, so that means up to the crown and then hooking down to the point between the eyebrows. And then the lower tips of both of them extend just a little bit below the lower tip of the central channel, and then they hook back up into it. An example is given of like the shabju in Tibetan writing which is kind of a hook, a sign which indicates normally the U sound, the U vowel.

Now in this case, you don't need to think about the knots, you don't need to visualize the side channels wrapping around and tying the knots around the central channel. You just visualize them running up right adjoining it on either side without the knots. So you visualize those side channels as being just adjacent, touching up to the central channel as if they were kind of, through with some kind of liquid they were stuck together. Or just kind of stuck together as if they were both wet and then they just adjoin each other on each side. That the two side channels adjoin the central one.

So then you visualize the four chakras. So by four chakras, that leaves out the secret chakra, the sexual chakra is not visualized in this meditation. Ok, now as for the location of the crown chakra, where you visualize it, is you take eight finger widths up from your hairline. So you could do that by placing, like Geshela is showing, placing your two palms and coming eight finger widths up there. And then beneath the bone, but above the brain, so between the skull and the brain.

[Geshela:] My head very small! (RL, GL).

[DM:] That's because you have no hairline, Geshela! (GL, RL).

Now the 32 channels of this chakra, you visualize white in color and like the spokes of an umbrella all kind of curving downwards from the central hub. Ok, now in this instance when you visualize the way that the channels branch off from the center, it's unlike the way it is in the Heruka Chakrasamvara description. In that here, you start off with four channels that branch off from the central, then each of those divide into two making eight, those into two making 16, and each of those into two making the 32. So you visualize the center of the channels triangular, so the center of the channels you visualize as being triangular. So Geshela said for instance, see the

hub of that vajra as round, well these, when you look in the center of these channels they're triangular.

Now the throat chakra you visualize just at the level of the Adam's apple. And you visualize the spokes of that chakra curving upwards like an upside down umbrella and red in color.

Now with the navel chakra, you visualize the spokes as being yellow and curving upwards, also like an upside down umbrella. The center of these channels are said to be round.

Then the heart chakra, you visualize at the level of the two breasts, the two nipples. And then, which is where what's called the dharma chakra is. The crown chakra's called the great bliss chakra, the throat the enjoyment chakra, the navel the emanation chakra, and the heart the dharma chakra. And there at the heart, there's the eight spokes and those are visualized as being blue in color and then those are like the spokes of an umbrella in the upright position, so those spokes at the heart curve downwards from the hub.

So then again, about the navel chakra, it's right at the level of the navel, and the spokes at the navel, sorry, here are visualized as multicolored. And they are like the spokes of an umbrella curving upwards. And said that the outer shape of that navel chakra is a triangular shape. So Geshela's saying about these shapes, he says I believe it's like that. It's not exactly, I'm not clear exactly what that shape means there.

[Student asking question.]

[DM:] Now this is the navel chakra, yes.

So now, you get the spokes of the throat chakra and the crown chakra coming and meeting towards each other. If you saw the way Geshela was gesturing the spokes of the throat chakra curving upwards and the crown chakra curving downwards so they meet together like that. And the same with the heart and the navel chakra. The heart chakra spokes curving downwards and the navel chakra spokes curving upwards as if to meet them. So this symbolizes the union of method and wisdom which is also the meaning of the mantric word EVAM. This has the sense of the union of method and wisdom. So there's a lot of meanings to this word EVAM. So first of all, there's the articulated EVAM, the word EVAM which indicates the meaning. And so what that means is the vowels and consonants of the Sanskrit alphabet, because within those sounds you have, the entire Buddha's teachings can be expressed with those. Then there's the meaning EVAM, which is what is expressed, which is the meaning of what's expressed by the word EVAM, the meaning of EVAM. And that, and so that means the conventional truth and ultimate truth, or the conventional and the ultimate natures of being, existence. And so all meanings that are expressed can be included in those two. Then there's the sign EVAM. Now what that refers to, is the secret chakras of the male and female Buddha. Then that which causes attainment, the EVAM, that which causes the attainment, the path EVAM, that

means method and wisdom, or skillful means and wisdom. So then that which is attained, the resultant EVAM, that refers to the truth and form bodies of a buddha. So the non-form or the mental body and the form bodies of a buddha.

So here when we say that these spokes of the two pairs of chakras facing each other and meeting means symbolizing EVAM, this union, this symbolizes, the meaning in this case is the EVAM, which causes attainment which means the union of method and wisdom, the union of skillful means and wisdom.

So then you visualize the channels and the chakras until you get them very clear, very clear and luminous. You meditate on them until you get a stable, clear appearance of them. And so you do that in general with all of the channels and the chakras, but it's especially important to get the inside of the central channel very clear, to get the clear path within the central channel very clear. And even more important than is the vacule inside, or that little empty space inside the navel chakra where the three chakras meet together. Remember the two side chakras came and hooked into the central chakra at that place four finger widths beneath the navel. So at that intersection, these they're like three pipes coming together right there, that's the three channels. To get that very clear so you can visualize going into these, the points inside the channels, and inside that point at the navel, it's very important to get stable, clear appearance of that.

So once you've got that clear, then inside that central channel at the navel chakra, you visualize a HUNG syllable about the size of a pea. And on the top of that syllable, you have the drop. Now this drop is not like a circle but rather it's like a sphere, it's this tiny sphere. And inside it, you visualize a lotus and a moon cushion on top of which stands a five-spoked white vajra. And then in the hub of that vajra, inside the spherical middle part of that vajra, you visualize the Buddha, the wrathful Achala, the unmoving, the immovable one, blue in color. Holding a sword in the right hand and the left hand in the wrathful mudra. Now the wrathful mudra is this one, like that, left hand in that wrathful mudra, the threatening mudra. The right leg is drawn up and the left is extended. So it has all of the normal aspects and expressions of a wrathful deity. So you visualize that.

[Student asking question.]

[DM:] The sword in the right hand.

Now when you meditate on this, you don't do it like you're looking at it from the outside. But, rather you meditate on it with your mind sunk right inside of that wrathful Achala, so being that deity at the navel. So once you've got that clear, then together with your exhalation, you visualize innumerable duplicate forms of yourself now as that tiny Achala at the navel going out and down, and out into that lower hook of the right channel, the roma channel. And so then they go up through that right channel, all the way up to the crown and then down. Now here it says they go out through the right nostril, so it must be that that right as was described before, that the right and left channels go to the nostrils. It may have been something before...(RL)

ok, so no problem. My small mind. (GL). So they both do come to the point between the eyebrows right, and then from there they go out the navel. (GL). No problem, right? (GL, RL). So both the channels do go to the point between the eyebrows, but then they just continue, so in this case now, all of those innumerable Achalas, duplicate forms of that wrathful deity, then they pass out through the right nostril.

So now as all those Achalas, those wrathful deities, pass out through your right nostril, you visualize them as blazing with wisdom fire and that all types of obstructors. You know like when we talk in the Heart Sutra, we say may the 80,000 obstructors be pacified, so all those different kinds of obstructors. Now of course when we talk about obstructors, the principal of those is the self-grasping ignorance. So you can visualize that in the aspect of say, evil spirits or different kinds of obstructors and obstructing spirits. And you visualize all of those kinds of obstructions being just burned up, just like if you put a feather over a flame, now it just would immediately be consumed. So you visualize that the wisdom fire from the bodies of all of these countless wrathful deities instantly consumes all obstructing spirits or all kinds of hindrances and obstructions.

[Student:] Geshela, what color is the HUNG? And is there a special color for the HUNG and ___?

[Geshela:] HUNG blue. HUNG blue.

[End of Side B, Tape 20]

[Tape 21 Side A]

[DM:] So all that happened on the exhalation. (GL). So it takes longer to explain. Ok, so then as you inhale now and you visualize all of those wrathful deity Achalas recollecting and entering in through your left nostril and going up through the left channel, and then down through the left channel. So you visualize this whole stream of these countless Achalas passing in as you inhale down through the left nostril, and then they come and then hook back up into the wrathful Achala there at the navel. And you visualize they just melt back into that wrathful Achala at the navel, just like snow falling on hot rock, it just melts right back into it.

And then for a little while, you kind of press down on the navel, this means to hold the breath down, the energy winds down, pressing down on the navel Achala, the deity there, and you focus on that for a brief time. You hold it, hold your focus on the deity. And just before that starts to get uncomfortable, because you'll be holding your breath as you do that, then again you repeat it, you exhale with the Achalas going out, and then the visualization of the obstructions and hindrances being consumed. And then on the inhale repeat the meditation as before. And you do that many times.

So you do this quite a number of times, you can count. Geshela said you know, he says you can do it for an hour is how many times you would do it in that time. So you do it quite a number of times and then finally, you visualize that all of your channels and chakras, all the chakras and the channels, the central, the right and left, the three channels and the chakras, become filled with these wrathful deities.

[Geshela:] One thousand – I no memorize...

[DM:] Ok, then you meditate that you can hear the sound of Achala's mantra resounding from all of these deities throughout your channels and chakras. And the mantra, SENDA MAHA ROKA, that's the beginning part of the mantra, but there's more to it. Geshela says I don't have that mantra memorized so we can possibly look and find that later, but you just imagine that you can hear that sound of Achala's mantra resounding from all of those deities in your channels and chakras.

[Geshela:] Then you 21 days meditation (RL)...

[DM:] So you do that meditation for like three weeks, 21 days or longer. Now this is for somebody who's really going to be doing the completion stage meditations. And Vajradhara himself, who's speech is non-deceptive, said that if you do that, then you will not get any obstructions in your completion stage meditations up until its completion. So this way of clearing blockages is exclusive to the venerable Arya Tara's practice here, it's not found in other tantric practices, this particular method.

So now secondly, in the method of the actual stages of gathering the energy winds into the central channel, this has four headings, which is explained. First is a meditation on the yoga of inner fire, tummo, which is uncommon to this system. Then secondly after signs have appeared, then the way to meditate on the three rounds of mixing in the waking state. Then next, the way to meditate on the mixings in the sleep state and at the time of death, and then the method for concluding the session, which is in common with all of those.

The very life force of tantric practice is the bliss void wisdom. In regards to what the wisdom, what that wisdom understands in terms of ultimate nature, is no different from what's explained in the sutra teachings. So there's nothing that's uncommon in that area as far as the emptiness or the suchness that's being realized by that wisdom. So what is uncommon to the tantra is from the subjective side, the state of mind that's realizing that wisdom, being generated in the form of great bliss. So now here in this practice, we have a special emphasis on how it is that you generate that special kind of subjective, the wisdom from the side of that which realizes the blissful wisdom.

Now in order to develop that fully qualified great bliss experience, to generate this bliss void wisdom, that has to happen by the energy winds being collected into the central channel. Now there are some cases when the completion stage meditations will accomplish that to some extent, bringing energy winds into the central channel. But principally, it's the completion stage meditations which accomplish that by penetrating the points in the vajra body, so by focussing the mind inside the channels,

inside the chakras and so on, that draws the winds into the central channel and accomplishes that.

Now there are various completion stage meditations from individual tantras of various types that accomplish this gathering of the winds into the central channel. But for a beginner, the supreme method for drawing the subtle wind and mind, focussing it into the central channel, is in the instructions of tummo, the inner fire. So each of the individual mother tantras has their instructions on the tummo inner fire meditation. But here in Arya Tara's practice, there's a method which is not found in the others and it's an especially profound. It's like a compilation of all the profundity of the yoga of the inner fire, so it's like nectar that we receive from Tara, from Tara's mouth, from her instructions.

So for one who has accomplished that uncommon clearing of obstructions meditation that was described before, then to do this meditation, they sit in the posture of Vairochana, the seven-point meditation posture. And you can also put on the meditation belt, which is a certain kind of belt you can wrap around yourself to help hold yourself into the posture which may be suitable. And then doing the meditation, you do the Guru Yoga, the self-generation, and then the dissolution, the withdrawal, having first done that as a preliminary. Then you arise in the form of the venerable Tara, venerable mother, and inside your body visualize the three channels, the four chakras, just as before. And you visualize those channels and chakras so that they become very clear, extremely clear and bright and smooth. You can think of them as being very workable, flexible, without any kinds of obstacles. And especially inside, you want to get the inside of the central channel as being very clearly visualized. And then also especially at the points of the chakras to have the empty space that's in the center, there like a vacuole, like an empty little place inside the center of each chakra, where the spokes and the central channel meet up. There should be a special emphasis on that, on the vacuole inside the center of the four chakras. And then out of those, with special emphasis on the navel chakra, get the empty space inside that chakra, that little vacuum, that empty space there, vacuole as being very clearly visualized.

So inside that vacuole inside the center of the navel chakra, you visualize a bliss swirl. So this is a disc which is mixed white and red, so it's pink as it swirls and it turns anti-clockwise, spins very fast. So that's the meaning of KI-LI-LI, KI-LI-LI, it's spinning counterclockwise in the nature of light. And on top of that, you visualize what is in nature of the inner fire, the tummo fire, a green TAM syllable. And with that TAM syllable, you visualize the crescent moon, the drop, and the nada on the top of it. And you visualize it as making it's own sound, TAM, TAM, TAM, that the syllable itself is resounding with the sound of the letter. And you visualize the tip of that nada, now this is the squiggle at the top, the tip of that as being like red hot iron, like blazing, red hot, so actually that tip glows red, very hot like it's just about to catch fire, red hot. So very clear and bright, and you sustain the meditation on that for

as long as you can without going under the influence of sinking or excitement. So you focus on it until there starts to arise any sinking or excitement.

So you really concentrate your attention on that nadi, you focus all of your attention and you sustain that for as long as you can on that very object, without letting your mind wander off to anything else. And you try to get stability, the factor of stability without the sinking and excitement on that object. And when you've found that, when you've succeeded in that, then you visualize... So then when you've found that then, you imagine that the tip of that nada kind of catches fire, blazes up, like a very sharp light, so it will be like a flame but like a tip of a needle. Just a very fine little flame that just blazes from the tip of that squiggle from that nada. So extremely, like inconceivably fierce and red hot flame that blazes up from the tip. So then you visualize that that flame like a piece of amber collecting lint. If you take amber and you rub it on some wool and then you put it over little pieces of paper or something, it picks them up. Or you could also compare it to like a magnet attracting iron filings. You feel that this very bright fire there, it attracts, that it magnetizes and draws all of the upper winds, all of the upper energy winds in the body and they dissolve into the TAM syllable at your navel.

And as you do that, you inhale gently, very gently, and in long, long, gentle inhalation, and without any sound, not like a loud sound of inhalation, just quietly, gently, long inhalation. And when you breathe in as much as you can, then you swallow a little bit of saliva, without sound, not with a loud gulping sound, but gently swallow a little bit of saliva. And then you feel that these winds are then, it's said that you press down on that, on the navel.

Then likewise, now this is taking a long time to describe, but this happens at the same time, ok? Now that light emanating down from the syllable, just as before like a piece of amber attracting lint, or a magnet attracting iron filings, that it draws up all the way up from even like the soles of one's feet, all of the energy winds in the lower part of the body, they collect into the TAM syllable at the navel. So then those lower energy winds are slightly drawn up in this way to the navel and you visualize them then kissing together with the upper winds around the TAM syllable at the navel. And so this is the vase breath which you hold until you start to get a little uncomfortable, but before, before you get uncomfortable in holding the breath, you release it, gently, you release the breath gently out through the nostrils, and then again repeat the process.

So now some people when they do the meditation of the inner fire or this vase breath as it's called, they start to have some physical discomfort like problems, like difficulty going to the bathroom or some different kinds of discomfort that occur, because the method is a bit forceful when you're using the breath like that. So the special teaching from Lama Tsong Khapa was that you can do this meditation without holding the breath, but just by simply focussing on the TAM syllable at the navel and doing the meditation. By the virtue of the mind being concentrated in that

TAM syllable in the navel, the energy winds will naturally flow there and gently, but just by the force of the concentration. So in that way one can, if these kinds of problems arise, then they can be, then we won't have them by not doing the more forceful kind of holding of the breath of the vase meditation.

So if someone can do the vase breath with the breathing, tummo meditation with the breathing, then in general it's more swift to gain the realizations and it's very powerful. But there's a little bit of danger in it, so that's why Lama Tsong Khapa thinking that if one, if the danger occurred for someone, then it could hurt their health and thus their life's spiritual practice could be wasted. And so rather than that, do it in this way where you just focus on the syllable itself without holding the breath. It happens more slowly, it's more gentle and slow, but there's not the same danger.

Now it's very important to get that point where the TAM syllable is, to identify that precisely, so that you're really inside the central channel at the navel. Because if you're not, the winds won't gather inside the central channel, they'll gather outside of it.

So after doing this meditation, then one needs to do the re-collecting or the dissolution, do the meditation of the dissolution. And so the way that one does that here is from the TAM syllable visualized at the navel, one visualizes light shining forth, and striking all the environment and the beings. And one visualizes that all the environment becomes Arya Tara's pure land, and all the beings become Tara. Then all the environment melts into light, and dissolves into all the beings who are now in the form of Tara. And then all of those Taras dissolve into oneself. And so then you do the dissolution of the elements which means then, so then you visualize your Tara's body, melting from the top and bottom, from above and below, into that syllable at the navel. And then you do the meditation just like in the taking death in the path of the dharmakaya with first of all the long AH at the bottom of the TA dissolving up and so forth. And you visualize all of the inner visions from the mirage onwards up to the clear light, so all the way up to the clear light emptiness.

So at that point, then you meditate very strongly that you're experiencing the great bliss and that bliss is focussed on emptiness. And on the basis of that, then you hold the pride of being the dharmakaya Tara, and you focus on that meditation very powerfully and as long as you can. And then finally out of this meditation, then you'll be arising in the form of the sambhogakaya, the complete enjoyment body. And so more explanation of that will be coming in regards to these three mixings of first of all the waking state.

So that's the way to do the meditation of the withdrawal or the dissolution in successive stages. But sometimes one can do the instantaneous dissolution, which is that light goes out from one's navel and one just visualizes all of the environment and beings melting into light and dissolving back into oneself and one's instantly dissolving into emptiness without going through all the stages. You can also do that sometimes.

[Student:] I have a question about the tummo meditation before. When you're inhaling and _____ upper part of the body _____, and then you swallow and press down and then the winds come up and you hold your breath. So are you holding breath after you swallow, and then you visualize the lower winds coming up and then _____? Or do the upper and lower _____ come together at the same time _____?

[Geshela:] First you thinking letter TAM is nada and then special light go up. All these winds take, environment, something like... they dissolve at TAM syllable. Again special light go down, then all these winds together dissolve at TAM syllable.

[DM:] So Geshela said, the upper winds are being drawn down, you swallow, and then so as you're holding the breath, the light also goes down, draws up the lower winds, they kiss together there. So that was the order that he described it as, was while you're holding the breath.

[Student:] So you start pressing down after you swallow _____.

[DM:] That's what Geshela said.

[Geshela:] But beginning this said very carefully. Sometimes very danger. More than maybe little bit easy or so, very good. Only you meditation, single-point, concentrate, and then TAM syllable without the breath.

[Student:] How do you know when it's dangerous?

[Geshela:] Hmm?

[Student:] How do you know, is it dangerous?

[DM:] So the sign Geshela mentions is if you have trouble going to the bathroom, ok? And that's a sign that there's some problem that's happening with the channels, so that would be a danger sign. When there's a problem with the winds, with the energy winds, if there's a disturbance in those, then it leads to mental disturbances.

[Geshela:] Therefore then carefully in beginning this book said, ok?

[Student asking question.]

[DM:] So if you don't find a problem with it, like Geshela was describing, if it really disturbs your mind or disturbs your channels, it is ok to practice some with the inner fire meditation even before you've completed generation stage completely.

[End of Side A, Tape 21]

[Tape 21, Side B]

[DM:] So the energy winds will have to enter, stay, and dissolve, enter, abide, and dissolve in the central channel, and there are signs of this happening. The first of which is, so first of all the central channel has to be opened. So what this means is that those knots that are constricting the central channel have to be loosened so that then the energy winds and drops can flow inside the central channel. So that's what's called the opening of the channel. And when that happens, the winds moving in the

side channels, the right and left channels, enter into the central channel, so that's the first stage. That's what happens, that's what needs to happen first, the entering. And the sign of this entering is that the breath will flow evenly through both nostrils. So it's not only that the winds, the breath is flowing through both nostrils, but that it's flowing with the same force through both nostrils. And not just once, but whenever one sits down to do meditation, if that starts, if that's happening consistently, then that's the sign of the winds entering into the central channel.

So it will happen that sometimes before one actually achieves this sign that the breath can flow through both nostrils, that definitely happens all the time, but I mean it happens a lot of times, but the breath is not of the same strength through both nostrils. And also this is not, and even if it is of the same strength through both nostrils and you check and then you find then it later changes and it's not the same force through both nostrils. So what we're talking about here is the breath flowing evenly through both nostrils all the time whether in meditation... So Geshela corrected, he changed what he said, before he said meditating or not, now he said when you meditate. So whenever you meditate, and do this meditation, then the breath flowing evenly through both nostrils and with the same force from both, and that's the sign.

So now we say the winds dissolving into the central channel, but really what we're talking about is them going into the central channel. So once you have the sign of this occurring, then you need to continue meditating until you get the sign of the winds abiding in the central channel, and the sign of that happening is that the breath stops flowing through the nostrils, one's external breath stops. And not only that, but the rise and fall of the diaphragm stops. So in the meditation under the influence of subtle sinking, it is possible that the breath can stop flowing through the nostrils, but the diaphragm will still be able to be seen rising and falling. That doesn't happen unless the winds enter and abide in the central channel.

By continuing to persevere in the meditation, then the signs of the winds dissolving in the central channel will start to occur with those signs of what's called the earth dissolving into the water, and the sign of the mirage, and so on. And so you do the meditation just like before with the visualization of the inner signs occurring, except at this point one will be getting the actual inner visions of first of all the earth dissolving into the water, then the mirage-like vision. And when that occurs, then as well as being aware that that's occurring, then you reflect that now the next sign is going to be occurring is the sign of the smoke, which occurs when the water dissolves into the fire. And then when that occurs, then as well as being aware of the smoky vision that you're seeing, you remember that the previous vision was that of the mirage, and that the one that's coming in the next stage is the spark-like, the fire-fly-like appearance. So you do it just like before where you're aware of the previous sign, the present sign, and the coming sign, what's called that meditation having the three recollections, all the way up to the clear light final stage.

So now when you've been successful in this meditation of getting the energy winds to enter, abide, and dissolve in the central channel, then the inner fire will naturally blaze up, it will just occur naturally. And when that occurs, the white bodhicitta at the crown, the white drop melting down through the central channel, and then experiencing, actually experiencing the great bliss also will happen just naturally. And when you have that experience, then when that subjective mind of great bliss is generated directly, then you focus that on emptiness, then that's when you're able to actually join the great bliss and emptiness and generate what's called the bliss void wisdom.

[Geshela:] I little mistake, ok? You again little more.

[DM:] So let's back up just a little bit. (RL). This is actually talking about not after the clear light, not after the eighth sign, but at the point where you get the white appearance. Ok, so you've gone through the stages of the dissolution are occurring because the winds are dissolving in the central channel, you've had the inner sign of the mirage, and then the smoke, and then the spark-like vision, and then the butter lamp vision, ok? And then it's at the next point where the white inner vision appears, that's when this process we were just describing has occurred, where the inner fire has blazed up, and then it naturally melts that white drop at the crown. Now remember that's what causes that white appearance to occur. And so this is the stage that we're describing here. So you've been going through the stages of the dissolution with the three recollections, remembering what just passed, what's coming, as well as what's the stage that you're in. And so at this point when that white appearance occurs, and just like was described before, you think, "Now I've attained the vajra body." You're seeing the white inner vision and you hold the pride that now I, the divine pride of now I've attained the vajra body. You remember that the previous sign was that of the butter lamp like appearance, and then you also recollect that, ok now the next sign is coming and that's the sign of the red inner vision, of increase as it's called. And so as you're in that white vision holding the pride of being the vajra body, then you also set your intention to recognize and meditate on that next stage, the red increase stage, so you set forth a motivation like that.

So again naturally because of the process that's occurring of the winds dissolving in the central channel is that next that red drop at the navel will start to rise up through the central channel, and so naturally the next sign of the red inner vision will occur. And so it's like a totally clear sky pervaded by sunlight, this red inner vision. And so then the experience of bliss is increasing and then also the awareness of emptiness needs to be maintained. That although there is this appearance of the red appearance in this instance as through all of them, that the object of the mode of apprehension, what is apprehended, what's ascertained, that's emptiness of inherent existence, right? And so that mind is in the nature of great bliss and is meditating on emptiness, and you focus on that, and so you have the red inner vision occurring. And so again you remember that previously there was the white appearance and the next

one that's coming is the black threshold or near attainment vision. And at this point when you have the red inner vision of increase, then you hold very strongly to the divine pride that now I've attained the vajra speech. And then you set forth a strong motivation then again to recognize and do the next meditation when the black appearance comes.

[Student asking question.]

[DM:] Yeah, there's a little danger there if that happens.

[Geshela:] Maybe you special meditation time, you carefully close the door. (GL, RL).

[Student:] What's prevents you from actually dying? This is completion stage, so all of this is actually happening. So what's going to prevent you Geshela from actually dying?

[Geshela:] Yeah, actually die, everybody. (RL, GL).

[DM:] So although the same kinds of signs are arising similar to the time of death, you don't die, because what happens at the time of death is that your consciousness actually separates from the body, ok? So here you're using and you're manifesting the subtle wind and mind, but it doesn't leave the body, (RL) it doesn't separate from the body, so that's why you don't die.

[Geshela:] You don't worry, ok? (RL, GL). You good meditation, eight signs coming, but you no death, ok? (RL, GL). Too much worry, yeah? (RL, GL).

[DM:] So then when those two drops meet at the heart, then the next sign of the black appearance occurs, and at that point you hold the pride of having actually attained the vajra mind of the enlightened state. And so then next will be coming the clear light, so as you're aware of the black appearance, you remember that the previous one was the red increase, and you remember now the next is the clear light. And you set forth a strong intention to clearly meditate on the clear light, recognize it and meditate on it. Now in these four stages, what's occurring, that means the white, red, black and clear light stages, these last four stages of inner vision. What's occurring is that the winds are dissolving in the central channel and successive layers of concepts are dissolving. And so as they dissolve, the inner appearance becomes more and more empty, vast, completely empty. So these four stages are thus given different names. The first stage of the white appearance is called the empty, the red one, the extremely empty, and then the black appearance, the great empty, and then the clear light is called the all empty. So the experience of great bliss is increasing as well as this, the appearance of the clear emptiness. So when you do next get to the clear light stage, then it's just like before in the taking the dharmakaya on the path meditation, there's those four characteristics that what's appearing is it's now all empty, just empty clear space. And the object of what's ascertained is emptiness of inherent existence. The experience is great bliss and on the basis of that, you hold very strongly to the divine identity of being Arya Tara's dharmakaya, and you meditate on that for a long time.

So in the three mixings, now this is the mixing with the dharmakaya state. Now you are resting in the clear light meditation, you're in the meditation of the mixing with the waking state dharmakaya. And so now as you set the intention... So within that clear light meditation now of the dharmakaya, then you set forth the meditation as was described before, that in order to benefit sentient beings I need to arise in a grosser form. And in this case, the form that you're intending to arise in is a white form of Tara, the white illusory body, and you're going to be arising in actually a second form, ok? The consciousness will be coming out of the, so what happens is that you're in equipoise in the clear light state, this eighth most subtle state of mind, right? And at a certain point, there's a fluctuation and you kind of bounce back from that subtlest state of mind and you come to the black near attainment inner vision of the reverse order, ok. Back out of the clear light vision, and then the red appearance of the reverse order, and then the white appearance of the reverse order, which means that the slightly less subtle states of mind are now re-emerging. And when you get to that point of the white appearance, that's when then this second form emerges as you come out as the White Tara. And so at that time there is a dual appearance, of duality appearance, unlike in the clear light meditation where there's just emptiness appearing. Now there's the appearance of a form, one's own form as White Tara, but the ascertained object is the same, still you realize the emptiness of inherent existence even though now it's on the basis of a dual appearance. And on this basis, then you bring forth the divine pride of being the sambhogakaya form.

And then, in that sambhogakaya form, that second White Tara, you enter back in through the crown of the Green Tara that you previously were visualizing yourself as. And then so you pass down through the central channel and dissolve into the heart of that previously visualized Green Tara. And when that happens, then you will start to be aware again, you'll start to see and hear again, because when all of those conceptions were dissolving before, the grosser conceptions have dissolved. So as you're going into the white, red, black, and clear light inner visions, the grosser sense faculties have stopped, you don't see anything, you don't hear anything, you don't smell anything, anything like that. But now when you've entered back in and dissolved back into the heart of the Green Tara, then again those sense faculties start to operate and the other signs of successively grosser states of mind, of the going backwards. It's the butter lamp, and then the sparks, and then the smoke, and then the mirage-like appearance. So then all of the grosser states of mind appear, and that's when you take the pride of being the nirmanakaya in this meditation. So thus you've mixed with the dharmakaya, the sambhogakaya, and the nirmanakaya, and then you can go about your daily life, eating and sleeping, going places in what's called the meditation of the subsequent attainment.

[Geshela:] Ok, then make no worry, ok? (GL, RL). Something like.

[DM:] So now when you're successful in this meditation and you come to that actual wisdom of the first appearance, which means that white appearance, it's also

referred to as the appearance, whereas the red vision is referred to as the increase. So if you've actually gained this white inner vision called the appearance through the winds dissolving in the central channel, then this attainment of the wisdom of the appearance is simultaneous with gaining completion stage realization. And you say you've gained completion stage realization where you've gained what's called the preparation stage of tantra, and also you've attained the yoga, the tantric yoga of the union of shamatha and vipassana, of calm-abiding and superior insight into emptiness. So that's quite a high realization at that time.

So in the general non-tantric teachings of the perfections, the great vehicle, Mahayana paramita perfection vehicle, it's said that one brings together shamatha and vipassana, the calm-abiding and special insight. And through on the basis of the calm abiding using the analysis of the special insight, it's said that once you've attained that then, you still need to then experience the bliss of the pliancy that arises by virtue of that superior insight before you attain the fully qualified union of the calm-abiding and superior insight, shamatha and vipassana. But here, there's no state of bliss that needs to be experienced before you gain that union, it's simultaneous with this. When that occurs, then that is the very union of calm abiding and superior insight. There's no further experience of bliss that has to emerge for it to be the fully qualified union of those two.

So then there's the mixing at the time of sleep and the mixing at the time of death. And in the case of sleep, it's a deep sleep which is mixed with the dharmakaya, then it's the dream which is mixed with the sambhogakaya, and it's waking which is mixed with the nirmanakaya. And at the time of death, Geshela says, I think we've already described or explained a lot about what happens at the time of death, and so maybe we don't need to go into that again. What do you think?

[Geshela:] Same, same, similar, right?

[DM:] So as for how to practice at the time of death, if a yogi has not been successful in gaining enlightenment in this lifetime, then they need to hope to strive to gain these realizations at the time of death. Do the mixings with the three bodies at the time of death. So as one is approaching the time of death, normally we have a lot of attachment to our body, our possessions, our house, our family and friends. But we need to contemplate that all of this didn't come with me into this life and it can't go with me from this life, and so there's no point in being attached to these things, these people. They have to be left behind anyway, they weren't with me before I came into this life and now as I'm leaving, I can't take them with me. So if on the other hand I can be successful in this meditation, then the kind of fulfillment that I'll experience in terms of all of these things and much more will be many, many, many times more than anything that I've experienced in this life. And so letting go of attachment to all of these, and one practices the meditation of mixings with the time of death.

And then furthermore, realize that I hold all these things to be truly existent and this has been the source of all problems and suffering, so this grasping at true

existence, inherent existence is like my enemy. So this is what I have to abandon, this mistake. And so releasing attachment to all these things as one's coming towards the time of death, one should give them all away. Offer those things that are appropriate up to the three jewels, give other things to whoever one would like to have them, and in that way create positive energy with one's possessions rather than attachment. And so that positive potential and energy that you've created through the practice of the generosity and making offerings, dedicate to full enlightenment for the sake of all sentient beings. And then also as one is approaching death, purify all negativities and faults. Purify oneself as best as one can and particularly having the tantric commitments, then purify those by either if possible at best, receiving initiation again from one's spiritual master to completely renew those tantric vows or accomplish the same thing by taking self-initiation.

[End of Side B, Tape 21]

[Tape 22 Side A]

[DM:] /...have no regrets.

And then also at that time, make offerings to one's dharma protectors, make offerings of tormas to them, and ask for their aid, ask for their enlightening activity, ask for them to help one with their activity. And one can also do it in a manner of offering up one's body. And also offer up the seven-limb puja and guru yoga. And meditate on the giving and taking meditation where you take away as much as you can, the sufferings and causes of suffering of sentient beings, and offer up all of one's own roots of virtue, positive potentials and happiness to others.

So the tonglen, or the giving and taking meditation is particularly in connection with the what was said about offering up your body or giving away your body. So along with your roots of virtue, you can give away your body to all sentient beings. And then following that, there was the advice to offer up the seven-limb prayer in connection with meditation on the guru yoga, offer the mandala, and then make prayers, make requests, just as you usually do. And in particular, make prayers that at the time of death that I'm not subject to very intense suffering, very difficult suffering, because if that happens, it's difficult to meditate and attract the whole process. And so you can make one prayer to please bless me to be without the painful death, to be without pain in the process of death. And then also make a prayer that, please bless me to be able to pacify, grant your blessings pacifying my delusions, my conceptions of attachment and anger and aversion and so forth. And then another prayer to make is, please bless me to be able to recognize the hallucinations, the various hallucinations, the various frightening hallucinations of the intermediate state as being empty of true existence like an illusion. There's a lot of prayers.

[Geshela:] Yeah, lot of prayers.

[DM:] And further one should make prayers, bless me to be able to mix the intermediate state with the sambhogakaya form, the White Tara's form, and bless me to mix the future rebirth with the nirmanakaya form. And bless me to be able to maintain these practices stably into the next life without losing them, and in that life to gain realization of all these practices. So with these kinds of meditation, I mean prayers, we should make these prayers again and again, over and over again, a lot of times. And when we pray, please bless me to be free of all obstacles to gaining success in this meditation and to have all the conducive conditions for gaining the realizations of these meditations. And so, thus pray to be able to attain the state of Vajradhara, the unification in that future life at that time. So there's many kinds of prayers to make. Now, they say make these prayers, you know once you've already entered into this process where the dissolutions are occurring and you're getting the inner visions, at that time you won't be able to make any more prayers, because it'll be difficult to organize any kind of conceptual thought, because concepts will be dissolving. So it's prior to that that you need to make these prayers and so as soon as you know that you're dying. Now often these days you know it's cancer that people die from and the doctor tells them, you have cancer so you're going to die soon, and so as soon as you know, sometimes people aren't told that that's happening. That would be a big drawback if you didn't know that it was coming or then sometimes it is one's family that one hears it from. But whoever you hear it from, then at that time, as soon as you know that you're definitely headed towards death and from whatever conditions, you should start making these prayers over and over again.

So now in case that someone is someone who's a yogi or yogini who's been able to accomplish these completion stage meditations with the winds, the channels, and the drops, and has been able to even practice it during sleep and dream and waking, doing the three mixings. Then for such a yogi or yogini, there's no need to just wait for the time of death. Saying, ok, now I just have to go through the whole thing, but rather through the force of meditation one can, and of course if you start to do this too early, then there's some fault there, you would be sort of like killing yourself, something like that. But if it's definite, that you're definitely going to die and you're accomplished in these meditations, then you can do the meditation up to the point where you do the dissolution, dissolving into the clear light, settling in that clear light. If one has become able through these meditations to do that, and then arise into the deity's body, then such a yogi or yogini should lie down in the lion's posture, which means lying on your right side with the right hand under the cheek on your bed. And with stable pride of being the deity, then do the meditation and up to the point of the clear light, recognizing that clear light, mixing the clear light with the dharmakaya state and rest in that as long as one can. And then within that clear light, set the intention that I'm going to arise in the sambhogakaya form of the Arya mother, mixing the intermediate state with the complete enjoyment body, the sambhogakaya. And then thinking that in this mental body, which means like on the

basis of that intermediate state body, mixing that with the sambhogakaya, that this is a special form in which I can practice tantra. And so in that way, consciously pass through the intermediate state and take rebirth.

So when you manifest the clear light meditation, you take the pride of being the dharmakaya. So when there's a fluctuation in that clear light meditation, then the mind comes back to slightly less subtle stages as was described before, and you arise into that intermediate state form, but immediately it's mixed with the sambhogakaya deity's form.

So then as that person is moving towards the future rebirth, then can choose their rebirth. And then choosing and view that place where they're going to take rebirth as a pure land, like of the pure dakini land, or the pure land of Tushita, the Tushita buddha field. And with the intention there to find a form, to take on a form that was perfectly conducive for complete success in the practice of tantra, then take birth there with free will. So if we just have a clear idea about this process, the benefits are incredible.

[Geshela:] Maybe again, again this talking, maybe you, "Oh, I understand!" Many times something like this, but good understand, ohhh, a lot benefit!

[DM:] So it does have incredible benefits even to understand these things. And say if you weren't actually able, actually able to manifest these attainments at the time of death, still if you could have some understanding of emptiness and focus on that, it'll be very beneficial and holding the intention to mix the intermediate state with the sambhogakaya. So and with these kinds of awarenesses, it would ensure that one would not migrate to some worse state of existence. So these instructions on the three mixings are infinitely praised again and again. And so just by having a good understanding of them, it's said that it prevents, it closes the door to the sufferings of miserable states of existence, it closes the door to rebirth in lower realms. So and Lama Tsong Khapa also has, Arya Tara herself has explained these things, and also the king of the Dharma, Manjushri Tsong Khapa.

And so these teachings are like the heart nectar of Vajradhara, it's the path of all of the great mahasiddhas have practiced. It's this understanding that has continued to be realized as more and more profound. One comes to see more and more profundity in both the stages of the generation and the completion stages practice by understanding these points.

Now when you come to the end of your session of your, in this case the completion stage meditation, then there's the dissolution to be accomplished. And so you visualize that from that TAM syllable at one's navel, that we've been visualizing it there for the meditation of the inner fire, that light emanates from there, striking the entire environment and beings. And that the environment melts into light, or the entire beings and environment are transformed into Tara and her pure land. Environment melts into the beings, the beings as Tara dissolve into oneself, and self dissolves from above and below, first of all into that bliss swirl which is that disc, the

swirling disc that the TAM is seated upon. Then that dissolves up into the TAM syllable, and then the TAM syllable gradually dissolves from below until it disappears into emptiness. And so you do the whole dissolution process as was described before, and when you get to the final clear light stage, then you have the appearance of emptiness. Your understanding or you're ascertaining the emptiness of inherent existence, you experience great bliss and hold the pride of being the dharmakaya Tara. And then having remained in meditative equipoise in that way, then after that you arise again in the form of the deity, the deity's form, like a fish jumping out of water, from within great bliss you arise in the form of the deity. And then finally, you say prayers and auspicious verses, extensive or condensed just as normally.

So what is the main purpose of the completion stage meditation? It's drawing the energy winds into the central channel, but having done that is one finished? Well no, because that in itself, that's not the total realization of enlightenment. One has gained completion stage realizations, but one needs to continue to practice in that way to manifest, to attain complete enlightenment. So then there's now two stages of meditation which are to be trained in having dissolved the energy winds into the central channel. So the first of these is accomplishing the bliss. So the first stage is called accomplishing the bliss which abides in, literally the name of this, accomplishing the bliss of abiding, of the wind abiding in the body. Maybe we'll be able to clarify the titles of these two sections as the meaning of it becomes more clear below. And then the second part, accomplishing the light body of the rainbow body. Light rainbow body...

[Geshela:] Everybody like rainbow body.

[DM:] Which literally it says abides, the wind abiding in the mind, so these two parts.

So now the first of these parts which has to do with accomplishing the bliss has three parts. One is accomplishing bliss through the blazing of inner conditions, inner conditions blazing, so accomplishing the bliss of inner conditions blazing. Then secondly, the way of inducing the great bliss in dependence upon the outer conditions of mudra. Mudra's an outer condition. And then, explanations in accordance with other tantras which are not explicitly mentioned here.

So now the first part of these, the first part, so one has through the force of meditation, the winds have entered, abided, and dissolved in the central channel. And so the inner blazing, the inner fire, the blazing of the inner fire has occurred and so one experiences bliss through that. So the way to practice this meditation here is just as before in terms of generating oneself as the deity, visualizing the channels and chakras inside the body, it's just like before. And so one here in the center of the navel chakra inside the central channel, one visualizes a drop, this time a little bit bigger like about the size of the first joint of your thumb, and very red hot. Like some iron that's been heated by the blacksmith, it's red hot. So red in color, and inside that,

you visualize an AH syllable, a red AH syllable, and this is in what's called the u-chen form of Tibetan writing.

[Geshela:] Tibetan u-chen also maybe Sanskrit AH, something like.

[DM:] Or the Sanskrit AH would be alright also. And so you visualize this very hot, blazing, and with very blazing-like, with sparks coming from it, just red hot. So you visualize that and meditate on it.

And then at the crown, you visualize a white drop about the same size, which you feel is like just about to melt, just ready to melt, and it's kind of dripping a little bit with like dew. And inside it, visualize a white HUM syllable, that a HU with a tige over it turned upside down, upside down white HUM syllable. And then also from that white HUM syllable, there's white drops, subtle white drops sort of dripping, slightly dripping from it.

So sometimes someone might question, well how can that bigger sized drop, the size of like the first joint of the thumb, fit inside that tiny channel there which has been visualized quite small? But you don't need to worry about that (GL, RL), because through the eye of a needle you can see a mountain, and through a small mirror you can see your much larger face. Also in Samantabhadra's prayer, the King of Prayers, it said how all the infinite buddhas can reside on the tip of one blade of grass. So don't worry about that, it fits. (GL).

Another example here that we don't need to mention, but it is... (GL). So just quickly, briefly talking about how in the drop, in the indestructible drop, without it becoming any bigger you can visualize the entire mandala with all the deities inside it. And also as Geshela is saying when you offer the mandala imagining there in our hands you're holding the entire universe, right? So these are other examples of how you don't need to be too closed-minded in what can fit and how big are things.

So then having visualized in that way, then first of all you draw the lower winds up slightly and visualize that this causes the fire to slightly blaze up. So that that AH syllable that was visualized inside the drop is sparking and blazing, now visualize it as slightly flaming up. And then you press the lower winds down, and you visualize the upper winds coming down through both the right and left channels, visualize kind of like smoky, you can visualize. So being drawn again like with the example of the amber drawing with the static electricity the fibers or whatever. The winds are drawn down through the right and left channels in the aspect of smoke, and that at the navel, they enter in from the side channels into the central channel and dissolve into the fire. So by fire here it means that AH syllable, so the blazing AH syllable. So as those winds dissolve into the blazing AH syllable, then you visualize it blazing up even more, and then you bring the upper winds and the lower winds together at around the AH syllable there, they kiss together. And so this meditation is quite a high completion stage meditation, and so at this point, the breath being utilized in the vase breath is not a danger anymore, one is able to use the breath in this vase meditation.

[End of Side A, Tape 22]

[Tape 22, Side B]

[DM:] And so then when one is unable to hold the breath any longer, one gently releases it out the nostrils and again does the meditation many times. And then after having done that many times, then again by drawing up the lower airs, the lower energy winds slightly, again it causes that fire, the AH fire to slightly blaze up, then all of the upper winds completely are then drawn down, depressed down. And just like with the amber drawing the winds down, again like the smoke being drawn down, dissolves into the AH fire at the navel and then the AH fire at the navel, so it blazes up very red. And so now through all of the upper winds being completely drawn down and pressing down on the AH fire at the navel, it blazes up even more. And then you bring up the lower winds forcefully, so this means by tightening the muscles of the anus, you bring up the lower winds more forcefully. And so then you visualize the upper and lower winds kissing together around the drop at the navel. And then you meditate that since that fire is extremely hot, that it heats the HUM syllable at the crown, which then melts down. And so that subtle drop which is upside down there, completely melts down through the central channel to the navel, to the AH syllable, the fire AH syllable at the navel. And when it meets that, it's like pouring oil or butter over a fire, then it blazes up more intensely. And so then the flame of the fire gets hotter, very, it's sharp tip of that flame rises up through the four chakras. And then it goes out into all of the channels of the body, and through the force of that...sorry, correction there, that time I just mentioned when it struck the TAM syllable, it didn't completely melt down, but nectar dripped down from it. Down to the fire AH at the navel and caused it to blaze up just like as was described, like pouring butter or oil on a fire. And then it blazes up, with the sharp tip of the flame blazing up through the channels, up through the four chakras and out through all the channels of the body. And through the force of that, then the HUM syllable at the crown completely melts and flows down, and the white drops of the bodhicitta like quicksilver, like mercury, then flows down. First of all, excuse me, it melts and that quicksilver-like or mercury-like liquid, then fills the entire crown chakra, but first at this point the HUM syllable melts entirely and it fills all of the channels at the crown chakra and because of that, one experiences bliss.

So then it flows down through the central channel to the throat, and then when it fills all of the throat chakra's channels, then one experiences supreme bliss. And then it flows down through the central channel to the heart and fills the heart chakra, one experiences extraordinary bliss. Then it continues to flow down from the heart down through the central channel and it fills the navel chakra, and by filling the navel chakra, it generates the simultaneous bliss, spontaneous great bliss.

So then that white bodhicitta, those white drops that are filling the navel chakra, they start to rise up through what are called the channels of method and wisdom, and here it means both the right, left, and central channel. So like the kundalini or the drops, the drops-like bodhicitta, rises up through the channels, and so it completely fills them and it pacifies the fire, so the fire stops blazing, and then white drops of bodhicitta come to fill the entire body, come to pervade the entire body. And so this oral instruction which forcefully induces the great bliss, through the heat, through the warmth which dispels suffering, dispels torment, is the uncommon extraordinary instructions of the completion stage practice coming directly from Tara. So through this supreme blazing, it releases those knots, it unties those knots at the heart chakra and one actually experiences the simultaneous great bliss. And so when that great bliss takes emptiness as its object, then one develops the clear light bliss void wisdom, and one should meditate single-pointedly in equipoise upon that.

So we come to the next part now which is inducing the great bliss of the external condition of the mudra. And so for a yogi or yogini who has through the blazing of the inner fire, gained this kind of control, has loosened the knots at the heart chakra, gained this kind of control over the channels, winds, and drops, the winds have entered, abided, and dissolved into the central channel at the heart. For such a one, if they wish to attain full enlightenment in this lifetime, in this very lifetime, then they definitely need to rely upon a spiritual consort.

Now for this practice to be done, it's not just anyone who is permitted to enter into this actual kind of practice being described. Either one has to have been so directed that one is qualified, ready to do it, by one's own deity in pure vision, and by the dakinis. Or one has to be definitely sure that one has all of these characteristics that were just described according to tantras, having untied the knots at the central channel at the heart as was just described to allow all of those realizations to be experienced. So it's only such a person who is qualified to enter into this practice, and in that case, both the partners need to be fully qualified.

And otherwise if one engages in this practice without the proper qualification, then without the proper qualifications then it's as described by Heruka. As Heruka has said that, so one who is not a yogi, pretending to be one, then entering into the consort practice, then just as the wisdom, without wisdom. So without thus pretending to have wisdom where there's actually none, then the person without doubt is heading for hell, so that's what Heruka says. So if one has the realization then there's no problem, but if one's pretending to have realizations and is not qualified in the practice, then it is a cause for an unfortunate result, so miserable states of existence.

So this fact that both the partners for the practice of the spiritual union have to be qualified. And so it's authoritatively explained in the completion stage practices that if both partners are qualified and then the practice of actual spiritual union is very

beneficial for quickly attaining enlightenment, or that one will definitely, quickly attain enlightenment. But in case that's not possible, then one can attain enlightenment in the intermediate state. So if one does not, has gained this kind of realization, that means one has loosened the knots at the heart chakra and has gained all of the realizations as was just described. If one doesn't attain enlightenment in this lifetime through the outer condition of the mudra of the spiritual consort, then one may and will attain enlightenment in the intermediate state.

And so thirdly here, now there's an admonishment to learn about this practice also from other tantras, the explanations of the completion stage, and apply one's understanding from other sources as well.

Secondly now, there's the instructions on how to attain the light rainbow body. And so there's three parts to this. There's first the promise to explain it, then there's the actual way of accomplishing the rainbow body, and then there's a second auxiliary explanation concerning the yoga of transference of consciousness.

So now although there is no difference in the state of the full enlightenment of the four bodies, which are attained in the tantras, still there are different methods that are explained for manifesting that attainment. So the first of these is according to the system of the Arya, which means Arya Nagarjuna. So in that system, the extremely subtle mind, or excuse me, the very subtle wind, the extremely subtle wind, separates from the heart of the body. And it leaves, as we were describing before, to manifest the completely, fully characterized deity's body of the illusory body. And then the extremely subtle mind is transformed into the nature of the meaning clear light, so it's that ultimate clear light realization. And then those two are brought together and inseparably unified in what's called the training path of union, and then similar to that and continuing, then eventually one attains the path of union of no-more-training which is the full enlightenment. And through that, then one manifests the seven kisses or the seven states of union, these being the state of full enlightenment. So Geshela hasn't mentioned anything about what those seven are, but it's like that the body has the major and minor marks, that the mind's always absorbed in great bliss, that the mind's always focussed on emptiness and so on. There's seven characteristics of the Vajradhara state.

So next then there's some explanation about the methodology in Kalachakra, which Geshela said we don't need to go over everything that was just quoted there, but basically that there is a practice of generating 21,600 immutable great blisses. And when one completes that, when one has accumulated and thus generated successfully the full component of the 21,600 blisses, and in that very next moment, all of the gross physical material of one's body is, like such as the blood, bones and so forth, are exhausted. They're consumed, and one manifests the ultimate deity's body which is called the empty form.

[Everyone praying.]

[Geshela:] I'm sorry, very late. Then tomorrow maybe we are a little bit early.

[DM:] So now set your motivation in the special bodhicitta, specifically for the sake of all sentient beings throughout space while attaining the state of precious, complete, full enlightenment as quickly by whatever means necessary. And it's for this reason that I will listen to the explanations of the profound commentary of Arya Tara's practice, thus setting one's motivation according to the instructions of the holy gurus in the stages of the path teachings.

[Geshela giving oral transmission.]

[End of Side B, Tape 22]

[Tape 23 Side A]

[Geshela giving oral transmission.]

[DM:] So where we left it off yesterday was speaking about how one goes about manifesting enlightenment. And although the enlightenment itself is identical, there are three different methods which are explained through which one attains enlightenment, manifests the actual enlightenment in this very lifetime. First of those is the system of the Aryas, Nagarjuna and his disciples. Then secondly, there's the system of the glorious Kalachakra. And then thirdly, there's the system which is taught in some of the mother tantras about how one manifests the rainbow body of light and thus manifests enlightenment in this lifetime.

So now our teacher, the historical Buddha, attained enlightenment through the method of the Aryas, and so the same system as Nagarjuna later explained. So according to the sutra system, there's an explanation of how a buddha came into this world and then manifested enlightenment, attained enlightenment under the bodhi tree. So according to the sutra system, there's the explanation of how Buddha in the late periods of the night, like around eleven o'clock at night, subdued all the forces of Mara, and then in the early dawn hours then manifested his complete enlightenment. So there is an explanation of how Buddha accomplished that through the sutra method. And according to the tantric explanation of what Buddha actually accomplished was the clear light realization, and then out of that clear light realization arose into the illusory body. And then conjoining the illusory body and the clear light, that the body and mind of that nature, in a similar continuum, then fully developed it into the fully enlightened state. So that the illusory body and the clear light realization of the path, that are the path of union, are very similar to the sambhogakaya and the enlightened state of omniscient mind. And so taking the continuum of that illusory body and the clear light then fully brought it on into the fully enlightened state. And according to the tantric explanation, that's how Buddha attained enlightenment.

Then the Arya Lord Nagarjuna, the mahasiddha Saraja, and then in Tibet, the lineage of Marpa, Milarepa, and Marpa's other disciples. Then Manjushri, Tsong Khapa, the Great King of Dharma and his disciples and their followers, some of them attained enlightenment through, in their very lifetime some of them attained enlightenment in the intermediate state, and these in that system of the Aryas. Meaning that they manifested, they attained the illusory body and then in that same method that was just described. So there's many masters of India and Tibet, mahasiddhas who are said to have attained enlightenment through this system.

And then there's many who through the system of the Glorious Kalachakra as was explained yesterday, exhausted all of the gross material body, all aspects of the gross material body, through manifesting the 21,600 immutable great blisses. And in that way purified all the gross body and thus attained full enlightenment. There's many who've accomplished that as well, or who've attained enlightenment, manifested enlightenment through that method.

So now as for those that have manifested enlightenment through the mother tantra as what is explained here by accomplishing the light body, or the rainbow, that is not as renowned. It's not been explained by as many masters and there have been relatively fewer who have manifested enlightenment in that way. But as for the definitely there being the existence of such a method is established as Lama Tsong Khapa says in the "Great Stages of the Path of Tantra," where he mentions the accomplishing the illusory body in a manner similar to the way in which the subtle mind and wind enter into the intermediate state. So just similarly to the way the wind and mind enter into the intermediate state manifesting the light rainbow body, he mentions this system there. And the source to validate this that Lama Tsong Khapa quotes is from yoga tantras, from many yoga tantras. And also from a mother tantra called the 'Drop Mahamudra.'

Now in general, since Kalachakra is a mother tantra and this is a mother tantra system here, then both of these oral instructions need to be explained, the way of manifesting the complete enlightenment.

So here there's a restatement of the method by which one manifests the illusory body and then complete enlightenment, which follows the process that was described yesterday, that by meditating on the inner fire and one attains the clear light realization and then out of that arises in illusory body. And then by improving that realization, then manifests complete enlightenment. So now this system here, which is the other system, the system of the Arya's is explained as the method of skillful means supplementing and boosting the realization and practice of the system as is explained here.

In the case that one is not able to do that, then arising in the illusory body in the intermediate state then transforming that into the sambhogakaya, the subtle buddha form body, is then the alternative if one doesn't manage to attain, manifest the complete enlightenment in this lifetime. So this is a very brief explanation of that

system, and if one would like to know more about it, more detail, then one should consult other tantras of that system. So this admonition here to supplement the system that is explicitly taught here with the systems of these other tantras is definitive here although it's not explicitly mentioned by Tara herself.

So here now is explained the uncommon method of the mother tantra for manifesting complete enlightenment as explained by Tara in her tantra. So this explanation here by the Arya Mother is very brief. The words are few, but the meaning is very profound and also quite convenient to practice. So one should take it to heart and practice it very carefully.

So then in this manner of practice in attaining the light body of rainbow, there are two systems, two types of meditation that are explained. And in Tara's own explanation, she said you can choose between these two. But in the notes that Garya? Wangpo set down as a record of her teachings, there it explains that it's good to do both. And so one would do the first meditation for maybe like 2 or 3 weeks, and then the second method, which is called the round-the-clock perseverance, or the conjoined perseverance which the meaning of which will become clearer later. So the second method, practicing that second method after...

[Geshela:] This means only second method you meditation.

[DM:] And so then after having practiced the first method for 2 or 3 weeks, then practicing the second method solely, so it's a very all-consuming kind of meditation.

So as for the first method, now this is to be practiced by a yogi or yogini who has accomplished the inner fire blazing meditation and so forth, and in dependence on those meditations has gained control over the energy winds and the drops and the channels. And so such a practitioner having practiced the sadhana as we have it completely, then at the end of that after having risen again in the form of the Arya Mother, visualize oneself as Tara having arisen again. Then in the space before oneself, one visualizes a yellow Arya Tara who is the inseparability of one's yidam Tara and one's guru. And so one visualizes her as yellow, like refined gold, radiating, shining with light. And one visualizes her right hand as being in the mudra which symbolizes the three jewels. So right hand in this mudra which normally Tara has in her left hand, the mudra symbolizing the three jewels, which Geshela says he believes this is correct or maybe with the first... Ok, then in the left hand, she holds a bell held against her left side and in that hand also, there's the stem of a blue utpala lotus which she holds, the blossom beside her ear. And she sits in the great beings' posture. So this posture means the half crossed leg posture which is the usual posture that Tara's in with the right leg stretched out in front and the left tucked in. And then she's wearing draped with the silken garments and at her heart visualizes a moon disc, and in the center of that, a yellow TAM syllable. And around that TAM syllable the four syllables LAM, MAM, PAM, and BAM. LAM, MAM, PAM, and BAM. Those I think should be all syllables that you have already. So the central TAM

syllable surrounded by those. And so then one makes a very strong, intense prayer or request to Tara to accomplish the rainbow body. And because of that, then light like refined gold, the color of refined gold, radiates from her heart and it strikes one's body, and one's body transforms into the nature of light, and then it sinks into the heart of the front deity that is before oneself.

So having meditated like that, then again you instantly visualize the same as before, that one's body is back in the previous position as Tara before, with the front generated deity before oneself inseparable from the guru, just like before. And then again, make the very strong prayer to attain the rainbow body. And again light radiates from her heart striking one's own body, transforming it into light, and one's body which is now transformed into light then is drawn into and sinks into the heart of the front generated deity. And so one does this again and again.

[Geshela:] Again and again means no few. Maybe many, many times. 21 days more.

[DM:] So you could even do this over and over again for three weeks, you know, 21 days, and even more than that, even more than that.

So now as for the second method, which is called the conjoining and only this practice for putting all of one's effort into solely this practice. And for that, one visualizes oneself as the Arya Mother, as Tara, and in the center of the body, the central channel, straight up through the center of the body, with a thickness about like that of a bamboo arrow. And then at the heart, at the level of the heart, inside that central channel, visualize a moon cushion. And on that moon cushion, one's own mind made of rainbow light in the form of Tara with two hands in the meditation mudra, the mudra of meditative equipoise as usual for meditation, without any garments, naked, and like about to fade away, about to disappear.

So Geshela says here this 'yelakhe'? in Tibetan does not mean 'about to disappear,' but what it means is that one feels that one is about to fly up, that one is about to, just ready to jump up, or just ready to fly up. (RL).

And then from one's own mind as Tara at the heart, light then, rainbow light, immeasurable, radiates out. And first of all, it radiates out through the central channel, and it transforms that all into the nature of rainbow light. Then it radiates out through the entire body of the outer form of Tara, transforms all of that into the nature of rainbow light. Then again light emanates out and it strikes one's house, one's room, and transforms all of that into rainbow light. Then likewise it radiates out and transforms the entire region, entire country, entire continent, or southern continent known as Jamudvipa. Then all of the four continents like when you visualize in the mandala the four continents, the entire cosmos, and then just all of the entire universe, and all of the billions of universe are then finally transformed into the nature of rainbow light. So that finally the entire realms of the universe and all of the beings in them entirely are transformed into rainbow light. And then all of that does start to disappear, this time the 'yene' does mean 'to disappear' and so when it takes, it

disappears into light and just goes empty, but what one ascertains, what one realizes is the emptiness of inherent existence, then one rests in that meditation.

So then one visualizes the entire visualization as before at the beginning, where one then reappears in the form of the Tara with one's own mind as visualized before at the heart, and the entire environment back again. And then again the rainbow light radiates out just as before, finally dissolving the entire realms of the universe and beings into rainbow light, and so one repeats the entire process just as before. And again it says, one does this again and again, and this time there's no mention of how long to do it so, this is it, from now on, that's it.

Then when one is going to finish the session, then one arises in the form of the glorious, in the form of the Arya Mother like an illusion, and one engages in one's daily activities. And during that time one, without any distraction, sees everything as just the nature, just as rainbow light. And so outside of the meditation as well, one maintains that same meditation single-pointedly, that all is just rainbow light.

And so when one is about to.../

[End of Side A, Tape 23]

[Tape 23, Side B]

/...you can see like mountains or rocks outside, right through the walls, or another sign that happens is that there's many rainbows that start to emanate from one's house or to be seen coming from one's house or around one's house. Another sign is that one's shadow gets fainter. And another sign is that when one is out in the cold wind or hot sun, that such extremes of heat no longer cause one any discomfort. So these are, when one gets these kinds of signs, one can know that one is just about to attain the rainbow body. Now remember you know, this kind of realization depends upon having gained the previous completion stage realizations, and then that in having gained the previous generation stage meditations. So don't think that you can just go out and do this meditation and you're gonna attain the rainbow body. (GL). As attractive as that might be. (GL).

So when one has these kinds of signs, then again makes a very intense requests and prayers to Arya Tara and one will receive instructions directly from her and be blessed by her. And the elements of one's body will go, will be completely clarified, and the gross body will be purified so that one's body will become totally clear, and it will transform into the rainbow body. And one will be gone, will be without leaving one's body behind, one will just go.

Now the difference here from the previous system, the system of the Aryas manifesting the illusory body, is that there there's a distinction maintained between the gross and the subtle body in that that subtle illusory body then arises from the gross body and one works with this process of having both the illusory body, subtle

body, and the grosser body. But here there's not that distinction where one's grosser body is completely just left behind and one's entire being is then goes into this rainbow body. So all of this then depends upon having previously trained in the common path, the path that is in common between the tantric and the non-tantric teachings. Renunciation, bodhicitta, having trained one's mind in those and then in the having gained understanding of the profound view of emptiness as Buddha ultimately intended as explained by the system of Nagarjuna and the glorious Chandrakirti who opened the way or re-clarified the way for the understanding of those teachings. One needs to have well understood those and able to meditate on the meaning of that. Then one needs to have understood and realized the generation stage practice. All the points of the generation stage practice of taking the three bodies on the path and then having done the meditations of the blazing of the tummo fire, blazing of the inner fire and so forth as in the completion stage meditations. Thus having penetrated the points of the vajra body inside the channels and chakras, and caused one's subtle winds and mind to dissolve into the central channel. Geshela says just translate the rest of that slowly (GL), slowly. (GL). So that one has actually generated the great bliss, and that great bliss has been placed single-pointedly on emptiness, so that then that wisdom of great bliss has become a direct antidote to obscurations together with the predispositions of those. So that one is then able to abandon those obscurations. So that one has to have previously, definitely gained the realization of bliss void transcendent wisdom. I think we've reached the end of the part that needs to be translated now. (GL).

Oh, Anila had a question. What was it? Maybe about something I said.

[Student asking question.]

[DM:] So the difference here is that in the system of the Arya, the illusory body practice, that say that the practitioner is practicing along in that system. So their gross body is there and they're doing the meditation, then the illusory body arises from their heart with the clear light realization outside of the gross body. And then if they attain enlightenment at that time, then you'll still see their gross body there. But in the case of the rainbow body, the mother tantra system is that the gross body goes with the rainbow body. So that if somebody attains enlightenment in that system, you won't see them anymore, they'll be gone. So it's similar to them leaving in the intermediate state, but their rainbow body is, just their entire being and goes into that rainbow body, and they're gone.

Then it's mentioned as before that if one just tried to just do this meditation of rainbow body without these previously mentioned realizations as the foundation, it would be impossible to attain enlightenment in that way.

[Student asking question.]

So in that case, if a master has attained enlightenment and their body is still there, then that probably means that it's through the system of the Aryas, the illusory body method, because if they've attained enlightenment in the mother tantra system,

their gross body would no longer be there. So that's not to say that that's the case with all those who've attained enlightenment in the mother tantra system, but within the mother tantra system those that attained the rainbow body. That's what happens is there's no gross body left behind. So like in the case of Buddha Shakyamuni who attained enlightenment, but his body was still there, he was still there giving teachings, so that's the system of the Aryas, where there's still the body left behind to act in the world. The same with Lama Tsong Khapa, who according to some attained enlightenment during his lifetime, others say it was in the intermediate state, the bardo, but the system which he attained enlightenment through was also that of the Aryas, the illusory body.

[Student asking question.]

[DM:] No, this one where the body is still there. The one that's called illusory body where the gross body is still there. The rainbow body is the one where the gross body disappears.

[Geshela:] Illusory body very, very strong where this gross body together go to enlightenment, Buddha's pure land. No nothing, no gross body here.

[DM:] Rainbow body, not illusory body.

[Geshela:] Oh, rainbow body, ok. Illusory body then practice and then enlightenment, gross body stay here. Ok? What you like? (GL, RL). Maybe you generation stage, complete stage, you got it, then you choice. (GL) Another no choice, ok?

[DM:] I was reminding Geshela that it did mention in the commentary that the rainbow body system that Arya Tara teaches was one that was convenient and easy to practice. It did say that about the rainbow body system.

[Geshela:] Usually Arya Tara is very, very...

[DM:] So in general Arya Tara's practice is easy, convenient relative to other practices, where the generation stage, the meditation, the visualization is not very complicated. The completion stage practice is also not very complicated, and then the rainbow body attainment is, you simply look for those signs that were mentioned, the four signs, the walls of one's room becoming transparent and so forth. So in general, it is quite convenient and a relatively easy practice.

So at this point in the commentary Kyabje Pabongka presents a refutation of other systems, which in general is that there are quite a few other extant explanations that talk about doing this practice. But without understanding of the common path, the need for all the preliminaries explained, and if those are not there, such as the training and the common paths, the foundation and then the needs for all the preliminaries such as becoming the proper vessel, and receiving empowerments, keeping all the commitments, practicing the generation stage and completion stages, that lead up to such a practice. If that's not understood or if it's not practiced as was said, it's impossible that that practice could lead to enlightenment. And so at this point, there's a refutation of any system like that. And Geshela says, I didn't give the

transmission of that part and I'm not going to go into it in detail. I didn't think that that was really necessary for our purposes here.

So next we come to the section which is the additional, the ancillary section, the additional auxiliary section which is concerning transference of consciousness.

So if in the course of one's lifetime having put a lot of effort into this practice, and one still finds that one has not gained the assurity or the confidence of having, or one's not secure in one's realizations. One has not been able to attain full enlightenment in this lifetime, and one thinks that probably will not be possible either in the intermediate state, then that's the time to apply the practice of the transference of consciousness.

So in this yoga of the transference of consciousness there's two types. There's the transference through the force of aspiration, through the power of aspiration, and then there's transference through the power of the energy winds. So in this first method, which means by aspiration, it means through the aspiration of wanting to go to the pure land of Arya Tara. So when one is training in that, then the way that one does it, is that one first of all visualizes the Arya Mother before oneself, makes offerings and sets out the... So before the visualized Tara before oneself, one sets out offerings and torma, and then sits in the meditation posture and makes the offerings, offers torma and so on. And then, one sets out the offerings and torma, and then visualizing oneself as the Arya Mother, over the crown of one's head, one visualizes the guru inseparable from Arya Tara in the aspect of the Arya Mother, as usual, in her usual aspect. So one visualizes Tara over one's crown inseparable from one's guru, and then one invokes and dissolves the wisdom beings into that guru Tara above one's head, and then one offers the seven-limbed prayer, together with the mandala. And then one recites the name mantra of one's guru and the ten-syllable mantra, Tara's mantra. So then one visualizes the cascading nectar purifying oneself of negativities and especially one visualizes that one is purified of any obstacles to taking birth in Tara's pure land. And so one really focuses very strongly, and emphasizes this visualization.

So then inside of one's body, one visualizes the central channel, but kind of like a long horn that gets bigger at the bell. So at the bottom it's narrower, and as it goes up, it gets wider and wider until at the crown of the head, it's like there's a wide open skylight opening which is open. And down at the bottom, it comes down more fine until it reaches below the navel and below the navel it's blocked there, just like a section of bamboo there's a blockage which it doesn't go below. So you visualize the central channel like that.

And inside the central channel at the level of the heart, one visualizes a moon cushion upon which is one's own mind, no excuse me, upon which is a green TAM syllable. And in the tige of the drop that's at the top of the TAM syllable is one's own mind in the nature of light, white in color and very bright and shiny, and like about to take off, about to fly upwards. And then below that visualization, then one

visualizes a light blue YAM syllable, which symbolizes the wind mandala. So now one doesn't visualize this as like from a distance, but as one's mind is right inside that drop of the TAM syllable. So one's own mind in that drop of the TAM syllable, then can look up and looks up through the central channel. And through that wide open opening at the crown, can see Tara above one's crown and can see Tara's heart very, very clearly, vividly. And so one then brings up a very strong intense wish to go into Tara's heart, to transfer one's mind into Tara's heart. So one makes a very strong prayer, strongly beseeches to go into Tara's heart.

Then one closes the lower door of one's body, that means contracts the anus, and at the same time also flexes and tightens one's thighs and forearms, the forearms are kind of down in the meditation posture. So the forearms and the, not the thighs, I mean the calves. Anyway just in general, the legs and the arms are tensed as you close the anus, and so this way you very forcefully draw up the lower winds of the body. And as you do that, then you visualize that that YAM syllable, which symbolizes the wind mandala, that it bumps up against the TAM syllable which is just above it. So it shoots it up like an arrow, and at that time also, the central channel and one's own body dissolves into that drop, the drop of one's mind. So the central channel and the body having dissolved into that drop of one's own mind, then the drop like an arrow is shot up into the Arya Tara's heart and one feels that one has become inseparable from the mind of Arya Tara.

And so to repeat it, then one re-visualizes one's body as before with outer form of Tara, one's own mind inside the drop of the TAM syllable at the heart, the central channel as before wider at the top, blocked at the bottom. Then again, one makes the strong aspiration to go into the heart of Tara, one contracts the lower body, and the lower limbs and draws up the lower winds up forcefully. And then the YAM syllable pushes up against the TAM at the heart, the central channel and the body dissolve into the drop. The whole visualization in other words just dissolves into that drop, one's own body dissolves into that drop, and then it shoots up into Arya Tara's heart, one becomes inseparable from her.

So one repeats this meditation like 21 times or more or a good number of times. And so in that way, one needs to get it under one's belt, get it so you're well familiar with the visualization and the practice.

[Student:] Gen-la, does the TAM dissolve into the drop before it goes up to Tara or is the TAM still there ___?

[Geshela:] TAM, channel center, body, everything's dissolved in the drop.

[DM:] So that YAM syllable is below the TAM, so it pushes up from below, right? And then the YAM syllable is also going to dissolve up, when the whole body dissolves up. There's nothing left behind, it all dissolves into the drop which then transfers into the heart of Tara.

So now in other transference practices, there's the recitation of the syllable HIK as the consciousness is shot up and KA as it falls back down. And in those

practices also the body and mind are separated, so the body is left behind and the mind is transferred. But here it's not like that. There's no need for the recitation of those syllables and there's none of this going back and forth of the mind separate from the body like that.

So in those other transference practices that separating the body and mind like that can harm one's longevity, can shorten one's life. And so this method in which one's entire body is dissolved into the mind and transferred is the uncommon system of the 'Six Yogas of Naropa.' And so because of that also in other transference practices at the end, there's a long life practice to do to counteract the effect of shortening one's life. But here since that's not there, there's also not the long life practice either, it's not necessary because there's not the effect of shortening one's life in this practice.

So secondly then there's explanation of how to conjoin this with action or with one's karma. So this is similar to as explained in other scriptures, is that when one starts to get indications that death is approaching, then first of all, try to extend one's life by whatever means possible, such as, releasing lives, saving lives.../

[End of Side B, Tape 23]

[Tape 24 Side A]

[DM:] /...and before one gets, before a very serious illness occurs, or one that incapacitates oneself, train in the transference practice, offer one's possessions to the three jewels and give them to others, and then restore all of one's vows and commitments. And do these kinds of preparations just like were explained before on the methods of the three mixings at the time of death or similar kinds of explanations about how to practice at the time of death by giving away one's possessions, purifying one's vows and commitments, and so forth, and the kinds of attitudes to cultivate. And then, having done that, then one can actually do the practice of transference when the time of death is there, when one is still able to do it, then do the practice of transference where one transfers one's consciousness into the heart of Arya Tara.

So then having accomplished that, one will take birth in Tara's pure land. So secondly, then there's the method of training in transference through the power of the winds. And to do this, one needs to have gained the capacity to control the winds, able to dissolve them into the central channel. So when one is able to do that, then in the actual practice, with that kind of capacity developed through the completion stage meditations, then one does the practice of transference just as was described before. The same way and then it's definite, one has the power then to transfer oneself to take birth in Tara's pure land through the power of one's energy winds. So it's with this latter power over the winds that the transference of consciousness is definitely

successful. It's more powerful. But the first method of through aspiration, one could, it's possible that one will take rebirth in Tara's pure land, but not completely definite, whereas with the power of the winds, energy winds, attained through the practice of the meditation, then it's definite. So the difference is that through the one who has the power over the winds, has caused the winds to enter, abide, and dissolve in the central channel. And so then this visualization of the consciousness being shot up through the central channel is very effective and definitely works, whereas without having such ability, without having accomplished such capacity through the meditations then it's not as definite that the visualization will occur as it's done.

Yet having said that, Arya Tara herself in these profound instructions said, that if having attained, having gained stability in the visualizations of the rainbow body and accomplished those meditations, then one is able to go to her pure land without leaving one's body behind. And even if one has not attained that ability then after death, one's consciousness definitely will go to Tara's pure land as a result of this practice. That she herself has given this promise. So one should consider that a very profound point. So in other words one who has attained the power over the winds and doing this transference of consciousness practice would not leave their body behind. The reason is that in other transference of consciousness practices this is not the case. That with the transference that the body is left behind, is because of that difference of the two types of transference of consciousness practice where in those others, the mind and body are separated, whereas in this one, the body is dissolved into the mind and transferred along with it.

Now this transference of consciousness practice as taught by Arya Tara and is not heard of in other completion stage practices. It's the particular explanation of Arya Tara, which has four qualities in that the words are few, the explanation is quite brief, yet the meaning is very profound, that's one point. Secondly, that it's swift. Third, that it's convenient and easy to practice. And fourth, that the blessings received through it are very powerful. So Arya Tara herself has said thus from revealed instructions, these instructions that I give, are not something that's just nicely contrived, but rather are something that can actually be implemented. It's not something that's not, that one can't practice, and that if one does practice it just as explained, one should have no doubt that about it. It will occur just as I've explained and so one should hold this practice in the palm of one's hand, but keep it there and strive for the welfare of sentient beings. So that's Arya Tara's own instruction. So our Arya Tara could never lie to us, never deceive us, thus take the meaning of this to heart and it's considered as something more valuable than finding hundreds of thousands of wish-fulfilling gems. Because even if we had, so that we don't let our life go to waste or get captivated by some kind of mistaken understandings or facsimile teachings. And rather exert ourselves single-pointedly to the best of our ability in this practice and really derive the essence from our life of freedom and opportunity, so we're really coming out towards the end of the teaching.

Ok, so that completes the teaching, so I'm going to start again from the beginning of the teaching for auspicious reasons and then we can offer the tsok. And so I think we'll have time for the complete Guru Puja tsok.

[Geshela giving oral transmission.]

[DM:] Ok, so if there's questions that wouldn't take too much time.

[Student asking question.]

[DM:] So you know you should probably try to see if it's possible to get the full commentary on that other practice and have the sadhana that you can do which would certainly be wonderful. But otherwise you can certainly do the practice of Tara because of the very special qualities of its swiftness and its extraordinary effectiveness. And there's nothing that says that doing this practice you can't rely upon another meditational deity. It's not at all like that.

[Geshela:] Then this who is lama you said another special deity, then he give initiation, he give commentary, then you good understand, generation stage, also completion stage. You could understand, of course you do this, no problem, ok? Then just special you have deity is not enough, you don't understand generation.

[DM:] And if you don't have a sadhana or you don't know how to practice it, that doesn't help a whole lot just to know that there's this very precious deity. Here you have a sadhana, you know how to practice it, so you definitely should, and that doesn't mean that you can't have another deity also. So there's complete freedom to practice it. And Geshela said because here you do have the sadhana and you received instructions on how to do it, and it would certainly be advisable to practice it as much as you could.

[Geshela:] Ok, now, ?la, chanting master, ok.

[DM:] So from the beginning of the Guru Puja...

[End of Side A, Tape 24]

[Tape 24, Side B]

[Blank]

[End of Side B, Tape 24]