being a translation from the Tibetan of "The Excellent Vase of Precious Jewels" which contains the profoundly Secret Teachings relating to the lion-headed Jnāna Dākinī Simhamukhā,

including the history of the oral transmission lineage, together with the Outer, Inner, and Secret Sādhanas for the Dākinī, as well as an extensive collection of magical rites,

according to the Bodongpa system transmitted from Namkha Sangye Gonpo, and collected together by Jamyang Khyentse Wangpo.

Preface by Namkhai Norbu

Translated by Vajranātha
with Introduction and Notes

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Here is contained "The Excellent Vase of Precious Jewels", consisting of some choice extracts from among the Upadeśa texts concerning the profoundly secret Dākinī Simhamukhā, and including a history of the oral transmission lineage, as well as the sādhanas for her, together with the related magical rituals and Ganachakrapūjā, according to the Bodongpa system transmitted from the Mahāsiddha Sangye Gonpo, (the entire collection found herein having been edited by the incomparable Jamyang Khyentse Wangpo).

NAMO GURU DĀKINI SIMHAMUKHĀYE SARVA ŚATRŪN VIGHNĀM MĀRAYA PHAT

Here is contained the Sūtra which is called "The Realization of all the Activities of the Mahāyāna:
The Great Wheel which vanquishes the Powers of hundreds of thousands of Maledictions".

Homage to the Hosts of Deities in the retinue of the lion-headed Jnāna Dākinī Simhamukhā.

Wherefore, the glorious light of fully-bloomed Gnosis which is self-originated from the very beginning,
The glorious radiance among the oceans of well-accomplished integrated thoughts,
And the life-force of all the glorious Dākinīs, the source of all attainments,
Arises as the glorious Doctrine adhered to by multitudes inhabiting the snowy land of Tibet---
It is truly marvelous!
EMAH0

With respect to that, here are contained the sādhana practices for the lion-headed Dākinī Simhamukhā, together with a collection of magical rites. In general, this tradition appears to have originated with the Tantra known as the Drwa-ba sdom-pa'i rgyud. In terms of
PART ONE: HISTORY OF THE LINEAGE OF TRANSMISSION
A. THE HISTORY OF BARI LOTSAWA

There once lived a man known as the great translator Bari from Dring-tsam ('Bring-mtshams). He had studied and practiced both the Sūtras and the Mantras in the Sanskrit language of India. After he had learned how to translate (the Sūtras and the Tantras from Sanskrit into Tibetan), he went to the country of Nepal and there he met the famous Nepali master known as Chitherpa (sPyi-ther-pa).

At the time when he was studying and practicing with this master in Nepal, he went to debate with the Tīrthika teacher called Bhavyarāja (skal-ldan rgyal-po) and because they argued furiously for some days, it happened that Bhavyarāja was victorious and the translator was soundly defeated. Thereupon, one evening the translator prayed to his Guru and to his tutelary deity (yi-dam), and especially to the deity Achalanātha. And the next morning, when they again engaged in debate, this time the translator was victorious and the Tīrthika Bhavyarāja was vanquished.

The latter became exceedingly angry and shouted at the master Bari, "You will be deprived of your life because of the power of my evil mantras. So beware! Or otherwise you must convert to my Tīrthika doctrine."

Having uttered some evil mantras, the Tīrthika teacher went away. The translator became very afraid in his heart and quickly he went into the presence of his master, the great scholar Chitherpa. With a trembling voice, he told the story of his debates with the Tīrthika master Bhavyarāja. "And finally I was victorious and now he is very angry with me. And he said that he would deprive me of my life in seven days. Or else, I must convert to his doctrine. He then pronounced some evil mantras against me and now I am terrified!"

Then the great Nepali scholar Chitherpa replied reassuringly, "O translator, you must not be afraid. First he demanded that you
convert to his doctrine, and now he is pleased to let you die?
What you must do now is go to India and seek out the presence of
the great master Vajrāsanapa (rDo-rje gdan-pa), for he will be able
to teach you the black mantras which can cut off the life-force of
one's enemies (sngags srog gcod nag-po)."

Within the moment of a single breath, his master began to
prepare some substances used for swift-running (rkang-mgyogs kyi
rdzas) and giving this to him, he told the translator to rub the
ointment on his feet. Having anointed his feet in this way, in the
early morning the translator departed from the center of Nepal and
arrived within half a day at Vajrāsana (Bodh Gayā) in India.
Immediately, he presented the letter of introduction written by his
learned master to the great Guru Vajrāsanapa. Having made his
prostrations and offering a gram of gold, he told to the master the
precise manner of his engaging in debate and argument with the
Tīrthika teacher.

To this the Guru Vajrāsanapa replied, "O translator, my son,
it is not necessary for you to submit to this Tīrthika teacher. I
have certain upadeśas (secret oral instructions) relating to protection
from and the averting of such magical attacks. In order that you
may become proficient, profound, and clever in these magical practices,
on the evening of the tenth day, you should prepare an excellent
Ganapūja with meat, blood, and bali (sacrificial cakes) as offerings.
Then you should pray one-pointedly to the Gurus, the Three Jewels,
the Deities, and the hosts of Dākinīs; and in the early morning there
will surely come to you a prophecy from the Dākinīs."

Thereupon the translator, at the cost of four onces of gold,
prepared a Ganachakra offering and prayed as he had been instructed.
And in this way, there came to him prophecies from the Gurus, the
Deities, and the Dākinīs. Furthermore, they said to him, "O trans­
lator, our son, you must not be afraid of this Tīrthika. You will
be protected by us!"

Among all of these prophecies, the most important one came
directly from the mouth of the Bhattārikā Jnāna Dākinī Simhamukhā
herself where she said to him: "Supreme among all of the upadeśas
is the dKar nag khra gsum (the three types of magical rites which
are white, black, and varicolored), this being like an ocean of amrita which vanquishes all troubles. If you go one krosā (about two miles) in the direction east from Vajrāsana here in India, there you will find an iron boulder shaped like a yak and beneath it is some black earth in the shape of a triangle. If you investigate there, you will discover a charcoal pit. Digging into that, you will find a casket made of sealing wax. Inside of that casket of sealing wax is a leather box. Inside of this leather box, there is a box made of the wood of the fig tree. Inside this box, there is a box made of silver. Inside the silver box, there is a box made of precious gems and gold. Inside this golden box, there is a box made of turquoise. Inside this turquoise box, there is a box made of vaidūrya (lapis lazuli). Inside of that, there is a box made of padmarāga (ruby). And inside of this box of padmarāga is a scroll made of human skin and exquisite maroon-colored silk. On this there are written with the hearts-blood of all of us Dākinīs the fourteen letters of the fierce mantra for averting (troubles and attacks), which is known as the sNgags drag zlog yi-ge bcu-bzhi-pa, "the fierce mantra of fourteen letters which averts everything". With respect to this mantra, there is no syllable OM at its beginning and no syllables SVĀHĀ at its conclusion. In addition, it is without any vowel indications and it is without any dots (between the letters in order to mark off the syllables). You should recite each of them (the syllables of the mantras) only twenty-one times on any particular day. And by virtue of this, you will be completely protected from the effects of all evil mantras. Indeed, all harm will be averted. All adverse circumstances and hinderances will be pacified, and all harmonious conditions and attainments will come to you. And remember, with a mantra such as this, tomorrow and on each succeeding day you should not recite it more than twenty-one times, for otherwise some rather rough troubles may result." Having said this to him, she departed without any conceptions (arising in his mind), like the dissolving of the rainbow in the sky.

Then, the next day at sunrise, after preparing a large red bali cake (dmargt) for the Guardians, the translator went to where he had been instructed. Having come to the spot where there
was a great boulder resembling a yak, he examined the rock and found a black triangle of earth. When he dug there, at first he found only charcoal and ashes. Then, in accordance with the prophecy, gradually in succession he obtained the boxes and looked inside each of them. And indeed, the upadeśa of the prāṇa-mantra, the mantra of the vital essence (srog sngags) of all the Dākinīs, appeared there as foretold like an ocean of amrita. Then, as a kind of replacement for this treasure which he had extracted, he concealed there in the same spot a single volume, together with gold and jewels.

Thereupon the translator, in accordance with the upadeśa he had received, recited the mantra both day and night without interruption. Finally, after it had grown dark certain signs of negative magical power (ṃthu btang-ba'i rtags) which had been sent by the Tīrthika teacher came to the translator. However, these hostile manifestations of the Dākinīs and the Guardians of the Tīrthikas were not able to get at the translator and he sent them back shame-faced whence they had come. Again, on the next evening, there came certain hostile manifestations of all the worldly gods and demons, but he was able to avert them and send them back. Again, in the early morning before dawn, there came hostile manifestations of all the Karma Dākinīs, but once more he was able to avert their attack and send them back to their source.

Finally, the Queen of the Dākinīs herself, Bhattārikā Simhamukhā, appeared in the sky before him, saying, "O Bari, my son, the Tīrthika teacher Bhavyarāja has just now vomitted up blood and is about to die."

At this, Bari Lotsawa was exceeding delighted and very satisfied. Immediately, he went into the presence of Guru Vajrāsanapa and told him what had occurred. Horrified, Guru Vajrāsanapa exclaimed, "Alas, the inclinations of sentient beings of this evil degenerate Kāli Yuga are dominated by their passions! And there also exists a master for them such as myself!" And for a long time he sat still with his head covered with his robe.

Then Bari made many prostrations and prayed to him and explained himself, saying, "O my Guru, because I was very afraid, I practiced this averting rite (zlog-pa byas-pa)-- except that it
is not virtuous to practice such magic (mthu byas) with the intent of killing someone. For having committed the sin of severing this man's life-force, I shall accept the penance."

Since he had spoken in this way, the great Vajrāsanapa replied, "Keeping the mantra on your body was alone sufficient for protection. But you, by counting mantras both day and night, have created an accumulation of karma for the sin of killing this man! Now, you must apply yourself to the process of purifying your sin. And until the signs of the purification of this sin become manifest with certainty, do not return into my presence!"

For one year, the translator applied himself to purifying his sins and during that time he did not meet with his master. Thereafter, since he had been a very courageous disciple of Guru Vajrāsanapa, with much affection he would secretly bring food and wine to the master. And in addition, he fetched other necessary materials and so there arose within him a feeling of great kindness. Thus for Bari, there finally appeared the signs of the purification of his sin. Since he had now fulfilled the commandment of his Guru, he returned again to the master and came before him. Having requested many different teachings, he became very learned and developed a great belief in them.

Then he returned to Tibet where he extensively accomplished the benefit of beings. Afterwards, he arrived at the monastery of Sakya (dpal sa-skya) where to Sachen Kunga Nyingpo he gave the instructions for these upadeśas, together with the sādhanas and the accompanying magical rites.

B. SAKYAPA LINEAGE OF TRANSMISSION

Then, in succession, this is the lineage of transmission:
1. Sachen Kunga Nyingpo (Sa-chen Kun-dga' snying-po, 1102-1158),
2. Dragpa Gyaltsan (rJe-btsun Grags-pa rgyal-mtshan, 1147-1216),
3. the great Sakya Pandita (Kun-dga' rgyal-mtshan, 1182-1251),
4. the Dharma king Phagpa (rJe-btsun 'Phags-pa, 1235-1280),
5. his disciple Rongpo Dorje (Rong-po rdo-rje),
6. Rongpo Sangye Yeshe (Rong-po Sangs-rgyas ye-shes),
7. Rongpo Lama Rinpoche (Rong-po bla-ma rin-po-che).
8. Khepa Yagde Panchen (mKhas-pa g.Yag-sde Pan-chen). This latter, since he made the Jnāna Dākinī Simhamukhā into his extraordinary tutelary deity (thugs-dam), he actually saw her face and received from her blessings continuously. He also composed a text of upadeśas relating to her practice.

9. These were listened to by Jetsunma Timudra (rJe-btsun-ma Tis-mu-dra).

10. Then these were listened to by Khechog Rinchen Samtan Palzangpo (mKhas-mchog Rin-chen bsam -gtan dpal bzang-po).

11. All of these were listened to by the Mantra-holder of the Kāli Yuga, that great wielder of the vajra, the Togdan Nankha Sangye Gonpo (rTogs-ldan Nam-mkha' Sangs-rgyas mgon-po).

12. His teachings were listened to by the great cotton-clad ascetic Rechen Kunga Darpo (Ras-chen Kun-dga' dar-po).

13. From him they were listened to by his heart son Thugse Kunga Zangpo (Thugs-sras Kun-dga' bzang-po).

14. And finally, with respect to these upadeśas, they were listened to by that holy personage who has attained both learning and realization, my own benevolent Guru, the doctor of divinity and doctor of letters, Chokyi Nyima (Chos kyi nyi-ma, the root Guru of Jamyang Khyentse Wangpo, 1811-1892).

C. THE HISTORY OF SANGYE GONPO

As for the history of the extraordinary lineage for the transmission of these upadeśas in particular: He who became known as the Togdan Sangye Gonpo was born at a place belonging to a section of the great monastic college of Ne-nying (dPal gNas-rnying). He grew to maturity also at Ne-nying where he prepared well in terms of study and practice. However, his body soon fell ill, having contracted a terrible case of leprosy.

At a time when he was feeling very fatigued, and was most anxious and in despair, a friend who was a fellow monk, asked him, "Considering that you have so much of this fatigue, if you perform the sevā practice of mantra recitation for Simhamukhā, this will certainly be of benefit to you. You should request the authorization for the mantra from the Khanpo in charge and its practice will surely cure you."
Having listened to this advice, he went to the Khanpo and requested the authorization. Having performed the sevā practice of the fourteen letter mantra, he thought that his disease had gone away and that he was cured. But soon it returned again and he became very ill.

Then, having considered the intentions of his heart, he thought to himself, "Even though I am now staying in this monastic institution, I have this illness and if I am not cured soon, surely I will be driven out and not allowed again inside. More than that, if I go out into the countryside by myself, it will not be easy for me to find a livelihood, but at least I will not disturb others. I must not worry about loosing this body because of dying."

Having thought that, he proceeded to give away all of his possessions to the members of the Sangha and went out from his monastery in order to wander in the direction of the valley of Zambu in the district of Shang (Shangs) (which is in the provence of Tsang in Central Tibet). At a hermitage in Zambu, since he had not already died, he was able to perform some sevā practice for Simhamukhā. Nevertheless, he remained very ill and his leprosy was not cured. Soon the harmonious conditions of his livelihood became exhausted (since he had run out of food) and at this time he found himself very weak and fatigued.

Then, one evening while he was asleep, a woman of exceedingly tall stature came to him in his dream and said, "Because you are staying here in this place, you will never recover from your leprosy. However, if you do not stay here any longer, but go to a valley called Tagna (rTag-na), there great attainments will surely come to you." Having spoken to him in this way, she departed like the dissolving of the rainbow in the sky.

When he awoke from sleep and looked at this omen in his dream, he exclaimed excitedly, "Surely there does exist a cure for my affliction!" He resolved to search out this valley of Tagna wherever it might lie. But having left the district of Shang, he did not find it and so, for a time, he asked everyone: "Where is Tagna?" But no information was forthcoming from anywhere.
Then, one evening when his body was exceedingly tired, he went to sleep in a doorway in an ally in a town, while thinking to himself, "This burning pain due to my leprosy continues to throb and give me little comfort or peace." When he had fallen into a restless sleep, in his dream that same tall woman came to him again and said, "Tomorrow you will be able to find Tagna." And having said this, she disappeared.

Then, when he had awakened from his sleep, he thought, "If I am able to find Tagna, what attainments will occur? If I find a medicine which will be of benefit to my leprosy, this will surely be an attainment. But whether this will happen or not can only be seen in the light of the compassion of the Three Jewels." But he remained ill and wept to himself.

Finally, the next day, a young girl came to him, bringing with her some soup and food, and to this weary and desperately ill monk she said, "Please take this." And giving him the food, she asked, "Where have you come from?"

He explained to her in detail the events of his leaving Ne-nying monastery (and what had occurred thereafter) and concluded, "And now I am searching for Tagna."

"Sir, you have not found Tagna?" she asked.

"No, I have not found it. Now I am very tired and so I will stay here. But can you describe to me how to go there?"

The girl laughed and replied, "You have been staying all the time in Tagna, and yet you would search elsewhere for Tagna?" She laughed again in amusement and went along here way.

Thereafter, he sat in that place doing sevā practice (with the mantra of Simhamukhā), but his leprosy only grew worse and did not give him any respite. And because of that he was very depressed.

One evening, in his dream that same tall woman came to him once more and said, "In this same valley there is a rock cave which faces downward. Go there and you will obtain success." Having said this, she departed again, like the dissolving of the rainbow.

But when he asked all of the people in the country thereabouts, they said, "We do not know of the existence of any such cave. You must go yourself and search for it." Since no information
was forthcoming, he went himself in search of the rock cave, but but he did not find it.

Then the girl who had come to him previously came again with some food and said, "Sir, your body gives you no comfort; yet you sit here though you are not well."

"Yes, I have been staying here, but I would like to stay in a rock cave which faces downward. I must go in search of it."

"It is up there yonder," she replied and indicated the cave to him.

Immediately he set out for it and on the way he muttered many harsh and angry words. Because of the strain, his body became numb and torpid, and his joyousness of mind all but disappeared. Once he arrived there and sat down in the cave, he felt faint and suffered great pain due to his illness. But he carried on with his practice in the evening twilight and suddenly there appeared mysterious lights and he heard a very great murmuring sound, together with a pulsating throbbing sound (like many people chanting and playing drums). He looked about him and saw that Bhāṭārikā Simhamukhā and the five classes of lion-headed Jñāna Dākinīs, together with surrounding retinues of myriads of Dākinīs belonging to the five classes, had become visible and and at that moment they were preparing the actual physical flesh and the blood of his own body for their Ganachakra. For a moment, he fainted and lost consciousness, and when he had recovered from his stupor, he examined himself and found that nothing whatsoever remained of the negative symptoms of his disease in terms of pus and blood. On the contrary, his body had become clean and beautiful. But everywhere about him, on his bedding and in the cave, was completely covered with pus and blood. Both his mind and his body had become freed of the disease and now he felt no pain.

Then Bhāṭārikā Simhamukhā and the Dākinīs of the five classes reappered before him and bestowed upon him the three initiations which are outer, inner, and secret; and finally this manifestation which had appeared in the rock cave dissolved into him. In this way, the great cotton-clad master of yoga, the Togdan Namkha Sangy Gonpo (rJe-btsun rtogs-ldan rnal-'byor gyi dbang-phyug
chen-po ras-pa Nam-mkha' Sangs-rgyas mgon-po) was freed from the basis of the disease which had afflicted his body so long. Having become a devoted follower of Bhattārikā Simhamukhā, his mind became exceedingly joyous.

D. THE HISTORY OF RECHEN KUNGA DARPO

At the time when the Togdan Sangye Gonpo was staying there in the rock cave at Tagna, the supreme son of his heart, the great cotton-clad ascetic Rechen Kunga Darpo (Ras-chen Kun-dga' dar-po) became his disciple due to an auspicious conjunction of events. Having gone in the direction of the valley of Shang, the latter inquired, "Is there any practicing yogin around here who is living in solitude?"

To this someone replied, "There are no Buddhist practitioners living around here, except for one crazy Togdan who raises clamourous cries at Amde ('Am-'de)." And hearing of this, he went off in the direction (of that isolated place).

Meanwhile, in his solitary retreat Je Sangye Gonpo thought to himself, "Can this truly be the yogin coming who is to be my disciple?"

After praying to the DakiniTs for a time, suddenly a black man appeared before him and inquired, "What is it that you need?"

Je Rinpoche (Sangye Gonpo) replied, "In this weariness of mine, there is at least some benefit."

"Whose benefit?" the black man asked.

"In this matter, it is for none other than the one who is called the great cotton-clad master of yoga, Kunga Darpo. If there is any news of him, please bring it to me."

Thereafter, when he laid down to sleep at the gate of the upadeśa, he muttered, "May he come quickly!"

At this, the black man went back inside the cave and at that moment there did indeed arise great benefit for Repa Kunga Darpo in the form of a dialogue between master and disciple (the black man having revealed himself to be that same Kunga Darpo). He prostrated and placed on the crown of his head the two feet of the master. With great devotion, he pleaded, "Please give the
upadesā to me!" And he told the master about an exceedingly excellent luminous dream he had previously.

"Please describe everything that happened in your dream, leaving out nothing."

"There came before me a beautiful woman of radiant form, with her hair tied up on her head, and she told me that I should practice the iron phurpa of Simhamukhā. Filling a kapāla with the inner pūjā offerings, I should arrange them properly and offer them. And if anything else was requested, I should bring them. And since I would be sleeping at the very gate of this upadesā, she said I would receive it immediately."

At this Je Sangye Gonpo was very pleased and felt great joy in his heart. Thereupon both the master and his disciple went back inside the rock cave and prepared an excellent Ganachakra.

"I am in need of your great kindness," Kunga Darpa pleaded. "Please give me the complete upadesās, withholding nothing from them!"

The master replied, "I shall give the complete upadesās to you. But first, let me reckon the date of this night. Yes, tonight is the tenth day of the waning moon (the day of the Dākinī). This is indeed a very auspicious conjunction of events! Let us prepare together an excellent Ganachakra and a mandala of gold. I shall practice the sādhana, make the pūjā offerings, and perform the self-consecration (bdag 'jug) before hand," he said. "Then, after dusk I shall compose the outer precepts, at midnight I shall compose the inner precepts, and before dawn I shall compose the secret precepts."

Then he put his hand on the crown of the head of his disciple, saying, "Yes, I must confer upon you the initiation for the Dākinī, as well as the sādhanas and the upadesās which are only given orally, together with the dKar nag khra gsum which is the collection of magical rites. Since there exist these sealed secret precepts (bka' rgya) which were bestowed upon me by the Dākinī herself, I shall also bring them to you. Now, in order to practice these precepts with courage and perseverance, you must do one completely pure practice which delights the Dākinī. Then, afterwards, to one or two disciples who are close to you, give one
or two instructions to each, but do not spread about the transmission of the words of the entire corpus of rites and instruments," he commanded. He made this a strictly sealed precept and made the latter promise to adhere to it.

Thereafter, Je Rinpoche (Kunga Darpo) carried out his intention of proceeding to the south where he remained for sometime and there he performed the practices one-pointedly. Later his own heart son, the master of yoga, Kunga Zangpo, listened to the teachings from Rechen Kunga Darpo. Finally, my own Guru, Chokyi Nyima, listened to the teachings from him in turn. With respect to all that, this is the transmission lineage for the outer precepts.

E. **LINEAGE OF THE INNER AND SECRET PRECEPTS**

As for the lineage of the transmission of the extraordinary inner and secret precepts, together with the collection of magical rites of the \textit{dkar nag khra gsum}, this is as follows:

1. the Dharmakāya Samantabhadra in union,
2. the \textit{Jnana Dakini Simhamukhā},
3. the incomparable Urgyanpa (Padmasambhava) in union,
4. the Togdan Namkha Sangye Gonpo,
5. the illusion-destroying Rechen Kunga Darpo,
6. the mantra-holding Tsondru Senge,
7. and my own Root Guru, Chokyi Nyima, who listened to all of these precepts.

This has been the history of the lineage of the transmission which inspires fervent belief in these teachings.

**PART TWO: THE PRACTICES**

Second, with respect to the sadhanas and the activities, both ordinary and supreme, which are in accordance with the instructions which have come forth from that lineage, there are two sections to be considered: the \textit{sādhana}s themselves (sgrub-thabs) and the collection of magical rites (las tshogs). As for the first of these:
A. THE SĀDHANA PRACTICES
(I) THE OUTER SĀDHANA FOR THE VAJRA DĀKINĪ SIMHAMUKHĀ

From the Cycle of Bhattarika Jnāna Dākinī Simhamukhā, here is contained "The Clear Comprehension of the Outer, the Inner, and the Secret Aspects of Vajra Simhamukhā, together with the procedure for a dedicatory Torma," (composed by Padma Gargyi Wangchug). First there is "The Clear Comprehension of the Vajra Dākinī" and this outer sādhana is as follows:

(A) THE PRELIMINARIES

NAMO GURU DĀKINĪYAI

As for "The Clear Comprehension of the Vajra Dākinī" which is the outer sādhana, one should take a comfortable sitting position and recite as follows:

(1) REFUGE

"I and all other sentient beings of the three worlds who are equal in their numbers to the extent of the sky, and principally my very own benevolent parents, until the time when we have proceeded to the essence of enlightenment, go to refuge in the Dharmakāya Samantabhadra in union with His consort, as well as in the entire lineage of Gurus. We go to refuge in the Devatās and in the infinite hosts of Peaceful and Wrathful Deities. We go to refuge in all the Bhagavān Tathāgata Buddhas of the three times. We go to refuge in the Holy Dharma contained in the Scriptures of the Two Truths and in the precepts of the Great Perfection. We go to refuge in the Ārya Sangha which never reverts from the training. We go to refuge in the hosts of Dākinīs and Dharma-protecting Guardians who possess the eye of gnosis, together with the vajra eye. We go to refuge in the Guru. We go to refuge in the Buddha. We go to refuge in the Dharma. We go to refuge in the Sangha. We go to refuge in and prostrate with devotion to the hosts of deities of the great mandala of our Mother, the Jnāna Dākinī Simhamukhā."

Having recited this three times or twenty-one times, as one desires, then recite the following:
(2) **BODHICHITTA**

"In order to establish all of the beings of the three worlds on the path of the supreme vehicle, we produce the thought (which is our resolute intention to attain) the unsurpassed enlightenment of a Tathāgata."

Having recited this three times, then recite:

"We shall attain this exceedingly precious state of an unsurpassed supremely perfect Buddha for the sake of benefitting all sentient beings, equal in their extent to the sky, who were once our very own parents. In order to accomplish that, we shall practice this profound yoga of the two stages of the path relating to the Jñāna Dākinī Simhamukhā. Having relied upon the power of this, may all sentient beings, equal in their extent to the sky and who were once our parents, now possessing an accumulation of merit and being free of suffering, quickly come to attain the exalted status of the Dākinī herself!"

(B) **PRINCIPAL PRACTICE**
(1) **VISUALIZATION**

"OM SVABHĀVA ŚUDDHĀH SARVA DHARMĀH SVABHĀVA ŚUDDHO HAM."

All phenomena are in their own nature completely pure and become transformed into emptiness.

"Then, from the state of emptiness, in the center of a dimension which is surrounded by a vajra wall and a circle of erupting volcanos, as well as by the eight great cremation grounds beyond them, arises a sea of blood, with furious winds and raging fires whirling and swirling about, and vast waves churning tempestuously everywhere. (Above this stormy sea), from the two syllables E and E arise two dark azure dharmodayas (the triangles of origination) which are placed one above the other, with the fine points of these projecting downward (like inverted pyramids). Above them, on top of what appears to be a great cobra's hood extending upward, there is a lotus and a sun disc. And above that, on a seat which are two prostrate Rudra figures, the nature of my own mind appears as the dark azure syllable HŪM. This instantly transforms into an upright five-pronged azure vajra, and from this, in turn, is produced the Vajra Dākinī Simhamukhā."
(2) DESCRIPTION OF THE DEITY

"The color of her body is dark azure. She has one face and two arms and three eyes. Her lion's face is white and turns slightly to the right. The expression on her face is fierce and wrathful. The hair of her head is long and black and made of iron. From this mass of hair which is billowing about everywhere are projected miniature phurpas like live sparks. As a mantle she wears the hide of an elephant and a flayed human skin. In addition, she wears a skirt which is a tiger skin. She is garbed in the eightfold attire of the cremation ground. With her right hand she flourishes in the sky a five-pronged vajra and with her left hand she holds before her heart a kapāla filled with blood. She has a khatvanga cradled in her left arm, and she is adorned with a long garland of dried and freshly severed human heads. Her two legs are extended and drawn up in a dancing position and she stands amidst burning masses of the flames of wisdom."

(3) INVOCATION OF THE WISDOM BEINGS

"At her forehead is the white syllable OM, at her throat is the red syllable ĀH, and at her heart center is the blue syllable HŪM. Since rays of light emanate from these syllables, the Jñānasattvas (the wisdom beings) who here resemble my own meditation are invoked from their natural abodes. OM VAJRA SAMĀJAH. JAH HŪM BAM HO!"

And these two (the Samayasattva or symbolic being which one has visualized and the Jñānasattvas which are invoked hither) are dissolved into nonduality with each other.

(4) INITIATION

"Afterwards, from the HŪM in her heart emanate rays of light which invoke hither the Deities of Initiation who confer the initiation upon us. Her body becomes filled (with the lustral waters) and purified of all defilements. From the excess water which overflows (at the crown of her head), Akshobhya becomes her head ornament."

(5) PŪJĀ AND HYMN

Then one should make the pūjā offerings and recite the hymn of praise as follows:
"ARGHAM PĀDYAM PUSHPAM DHŪPAM DĪPA GANDHAM NAVIDYA ŚABDA. OṂ ĀḤ HŪṂ.

"HŪṂ BHYO. I do homage to our Lady Bhattārikā Simhamukhā, who as Samantabhadrī is the Mother of all the Victorious Ones; she who is surely liberated from all obscurations and is completely pure from the very beginning, and who, although transcending the world, displays diversity."

By reciting this, one has performed the pūjā offerings and the hymn of praise.

(6) PRAYER

Now, having joined the palms of one's hands before one's heart, one should pray as follows:

"May all adverse conditions afflicting both myself and all my teachers and their disciples be pacified by Vajra Simhamukhā! I pray that she may accomplish those actions which will swiftly realize an abundance of harmonious conditions for all!"

(7) MANTRA RECITATION

"On top of a sun disc in the heart center of Vajra Simhamukhā, who is myself, is the dark azure letter HŪṂ which is clearly visible. And surrounding that syllable is a mantraṃalā which revolves to the left (counter-clockwise) and due to this, rays of light emanate outwards. Since these rays of light strike everything in the external world, including all the living beings who inhabit this world, everything becomes transformed into the nature of a vast celestial palace and all beings are transformed into Dākinīs."

Having visualized all this while reciting the above, one should reflect that everyone else in the universe, now appearing as deities, all recite the following mantras together in unison:

"A-KA-SA-MA-RA-CHA-SHA-DA-RA-SA-MA-RA-YA PHAT.
OM VAJRA DĀKINĪ SIMHAMUKHA HŪṂ HŪṂ PHAT.
OM JNĀṆA DĀKINĪ SARVA SIDDHĪ PHALA HO.

These are the mūla-mantra, the hridaya-mantra, and the karma-mantra respectively.
(8) **OFFERING, HYMN, AND PRAYER**

Having recited these mantras as much as one can, again one should perform the pūjā offerings and the hymn of praise; and finally one should pray fervently with respect to whatever goals, purposes, and benefits that one desires.

(9) **CONTEMPLATION**

Being established in the state of primordial purity and spontaneous self-perfection through the practicing of this Generation Process deity practice (utpattikrama-devayoga), one then settles into a state of even contemplation (samāhita).

(C) **CONCLUSION**

Then, afterwards one dedicates one's wholesome roots of merit to other beings for the sake of attaining unsurpassed enlightenment.

This text was composed by that old vagabond Padma Gargyi Wangchug.

(II) **THE INNER SĀDHANA FOR THE PADMA DĀKINĪ SIMHAMUKHĀ**

(A) **PRELIMINARIES**

**NAMO GURU DĀKINĪYAI**

As for "The Clear Comprehension of Padma Dākinī Simhamukhā" which is the inner sādhana, having recited the Refuge, the Bodhi-chitta, and the four immeasurable states, then proceed as follows:

(B) **PRINCIPAL PRACTICE**

(1) **VISUALIZATION**

"With the mantra OM SVABHĀVA ŚUDDHĀH SARVA DHARMĀH SVABHĀVA ŚUDDHO HAM, all phenomena are purified into emptiness. Then, from the state of emptiness, in the center of a dimension which is surrounded by a vajra wall, in turn by a surrounding circle of erupting volcanos, and beyond that by the eight cremation grounds, appears a sea of blood, with furious winds and raging fires swirling it into it into a boiling fury with gigantic waves churning tempestuously everywhere. Above this storm-tossed sea, from the two
syllable E and E arise two triangular dharmodayas made from bejewelled vases filled with treasures and these are stacked one above the other, with the points of these triangles projecting downward (like inverted pyramids). Above this, on top of what appears to be a great cobra's hood extending upward, is a double lotus and a sun disc, and around it stand (the wealth deities) Mahāvāsupati-rāja Vaiśravana, Ganapati, Aparājita, and Kurukullā. With devotion, they prostrate to the seat on which my own nature of the mind manifests as the red syllable HŪM. (Instantly this transforms into) the Lotus Queen who gathers everyone under her power which is produced in the form of iron hooks, the red Yakshinī Padma Simhamukhā."

(2) **DESCRIPTION OF THE DEITY**

"She has one face and two arms. Her lion's face is yellow and is turned slightly to the right. From the mass of her long hair made of red coral, billowing about in the winds, emanate countless miniature hosts of red Karma Dākinīs, bearing aloft iron hooks in their hands which gather under their power all the food, wealth, and people of the three worlds. With her right hand she flourishes in the sky an iron hook which is marked with a lion's face. And in her left hand she holds a vase filled with treasures supported against her side. In the crook of her left arm she hoists a victory banner and under her armpit crouches a mongoose which is vomiting jewels from its mouth. As a mantle she wears the hide of an elephant and a flayed human skin. Portions of her body are adorned with clotted human blood and lumps of human cremation ashes. She is adorned with various kinds of snakes and symbolic ornaments of human bone. She has a long garland of dried and freshly severed human heads. About her lower body she has entwined a skirt which is the skin of a lion. Her entire body is covered with eyes. And she dances in the ardhaparyanka posture, standing in the midst of the raging fires of wisdom."

(3) **INVOCATION OF THE WISDOM BEINGS**

"In her three places are the three syllables OM, ĀH, and HŪM. And from the syllable HŪM (in her heart) emanate rays of light
which invoke the Jñānasattvas (wisdom beings) which are similar to herself; whereupon they (the Samayasattva and the Jñānasattva) become absorbed into nonduality in each other."

(4) INITIATION

"Afterwards, the rays of light again emanate and invoke the Deities of Initiation. They confer initiation upon her, so that her body becomes completely filled (with the luminous lustral waters) and all impurities are purified. From the excess water which overflows (at the crown of her head), Amitābha becomes her head-ornament."

(5) PŪJĀ AND HYMN

"ARGHAM PĀDYAM PUSHPE DHŪPAM DĪPAM GANDHAM NAIVIDYA ŚABDA. OM ĀH HŪM."

"HŪM BHYO. I sing hymns of praise to you, O Queen who gathers everyone under her power— you who are the Yakshinī who gathers under her power everyone in the three worlds; you who are the Goddess of Enchantments who possesses a supremely skillful magical power; who, through yoga, accomplishes all benefits and purposes which are desired by me!"

By reciting this, one performs the puja offerings and the hymn of praise.

(6) PRAYER

Now, having joined together the palms of one's hands before one's heart, one should pray as follows:

"O Lotus Queen who gathers everyone under her power, O red Yakshinī, Wealth Goddess and Mistress of Treasures— may you accomplish all the activities which are necessary for swiftly realizing all of the puroses which I desire!"

By praying in this way, the deeds will be accomplished.

(7) MANTRA RECITATION

"On a seat which is a sun disc in the heart center of the Lotus Queen who gathers everyone under her power, and who is none other than myself, appears the red letter HŪM. It is surrounded by a red colored mantramālā which revolves to the left (counter-
clockwise). Due to this, red rays of light extend outward in the form of iron hooks. JAH! And since they spread everywhere into the ten directions, all of the food, wealth, and people found in the three worlds are instantly gathered under her power!"

And visualizing it happening like this, one recites the following mantras:

"A-KA-SA-MA-RA-CHA-SHA-DA-RA-SA-MA-RA-YA PHAT."
This is the mula-mantra.

"OM PADMA DĀKINĪ SIMHAMUKHA HŪM HŪM PHAT."
This is the hridaya-mantra.

"OM niknala niknala/ pra-mo thun/ pra-mo thun/ dbang-po dkrug/ dbang-po dkrug/ sems tsos mya/ sems tsos mya/ khagah jah/ khagah jah/ OM bhagavan/ byansham/ HUM raktinam/ ruktinam/ OM dorphut/ dorphut/ sems tsab la sgu/ sems tsab la sgu/ mngal gyi grong-khyer ka grus/ ya phutah yaphutah SVĀHĀ/ OM reyeya nyol nyol phat phut SVĀHĀ."
And this is the karma-mantra.

Using a mālā of copper or a mālā with beads of red sandal-wood, recite these mantras as much as one can.

(8) PŪJĀ AND HYMN

Finally, perform the pūjā offerings and the hymn of praise once again.

(9) CONTEMPLATION

Then, integrating the deity practice of the Generation Process (utpattikrama-devayoga) into a state of primordial purity and spontaneous self-perfection, one should remain in a state of even contemplation (samāhita).

(C) CONCLUSION

Afterwards, one should dedicate one's wholesome roots of merit (to all beings for the realization of) supreme enlightenment.

This text of "The Clear Comprehension of Tsokyangma (gtso-rkyang-ma), the Lotus Queen who gathers everyone under her power, was composed by that old vagabond Padma Gargyi Wangchug and was written down by Rinchen Paldan Chokyong Dragpa at the great
college of Palgyi Tse-thung. By virtue of the merit of this, may everyone swiftly realize the state of the Dakini!

(III) THE SECRET SĀDHANA OF THE NAKED WRATHFUL BLACK GODDESS KRODHA KĀLĪ

(A) PRELIMINARIES

NAMO GURU DAKINYAI

As for "The Clear Comprehension of the naked wrathful Black Goddess Krodha Kālī (Khros nag gTso-rgyag-ma)" (first one should recite the Refuge and Bodhichitta as follows:)

"HŪM BHYO

We go to refuge with great devotion
In the supremely blissful Goddess,
That terrifying form who is the Queen of the cremation ground,
The lion-headed fiendess who cuts off the life-force.
For the sake of overthrowing all hostile obstacles,
We shall practice the supreme thought of enlightenment!"

Recite the above three times.

(B) PRINCIPAL PRACTICE

(1) VISUALIZATION

"HŪM BHYO

From the state of emptiness where all phenomena are without conceptions,
In the center of a burning cremation ground which represents the three worlds,
On top of the four elements, stacked one above the other, and the Meru mountain,
Appears a lotus, a sun disc, and a viṣvavajra.
From the latter emanate rays of light which entirely fills this dimension with a horn-tent of vajras.
In the navel of the viṣvavajra
Which is entirely surrounded by blazing volcanos in five colors
And by the terrifying forms of the eight cremation grounds,
Appears the syllable BHRŪM from which arises an immeasurable netherworld palace
Which is made from precious gems and which possesses all the requisite characteristics.
Inside of that is a lake of poison and blood
With great churning waves; and in the center of that,
Surrounded by eight dismal cremation grounds,
On a foundation made from human corpses, appears a terrifying palace.
Inside of that, amidst whirling and swirling furious winds and raging fires
Are two interlaced dharmodaya triangles made of meteorite iron
And at two points of the six pointed dharmodaya,
In the zenith and the nadir directions, there are raging fires and furious winds.
In the middle of all that are two dharmodayas made of meteorite iron stacked one above the other,
And above that, on a seat which is a sun disc and the corpse of an obstructing enemy who causes harm,
My own nature of the mind manifests as the black letter HŪM.
From the complete transformation of that,
My own being manifests as the naked wrathful Black Goddess Krodha Kālī."

(2) DESCRIPTION OF THE DEITY

"She is lion-headed, eating human flesh, and her form is utterly terrifying.
She has three eyes, a luminous face, and she grimaces showing her fangs.
Her eyes filled with anger and rage,
She harrasses those noxious enemies who cause disturbances,
And she disperses various kinds of magical attacks,
Such as evil omens, malign planetary influences, illnesses, and seizures of madness and delirium.
In her right hand she flourishes a curved blade of meteorite iron which swiftly severs the root of life of all enemies.
Her left arm is adorned by a trident and an iron hook,
And holding a skull cup filled with blood, she points threateningly at her enemies.
Her two legs are extended and drawn up in various dance positions
And she dances wildly and abandonly amidst burning masses of flames exuding from her body.

From the mass of her long hair made of iron which billows about (in the winds)
Are projected miniature images of phurpas like live sparks,
As well as lightening and hail, Vishnus and Rāhus,
Together with flashes of lightning, which fill the entire surface of the earth.

In this way, she utterly destroys her noxious enemies, reducing them to mere dusty powder.

Her rage moves the four continents and shakes the foundations of the Meru mountain,
And brings down from high the planets and stars, even the sun and moon.

(At her command) hundreds of thousands of blood-drinking Mātrikā goddesses
Cast howling enemies into the ten directions,
And with weapons such as spiked clubs
They beat upon specific enemies who are hostile to the Teachings;
And having been summoned quickly, they cut off the roots of life (of these multitudes of enemies).

As her retinue, she is surrounded by all of the evil and noxious members of the eight classes,
As well as all of the gods and demons of all phenomenal existence.
In the middle of great swirling hurricane winds and great whirling dust storms
Stans this terrifying form of the Goddess."

(3) INVOCATION OF THE WISDOM BEINGS

"In an instant, my own being transforms
And because of that, in her three places appear the three syllables.
From the HŪM (in her heart) emanate rays of light and they invoke the Jnānasattvas
Who are like herself and these are absorbed into her."

(4) INITIATION

"Afterwards, rays of light again emanate and now they invoke the Deities of Initiation."
Having conferred the initiation upon her, her body becomes completely filled (with the lustral waters) And purified of all impurities; whereupon the excess from this stream of lustral waters Overflows at the crown of her head So that Akshobhya-rāja becomes her head-ornament."

(5) **PŪJĀ AND HYMN**

"HŪM BHYO
This flesh and blood of these vanguished obstructing enemies, As well as offerings of amrita and medicine, And especially the Great Bliss of union— May these all be accepted with pleasure in self-awareness without any conceptions whatsoever."

"HŪM BHYO
I sing hymns of praise to you, O Queen of the cremation ground— You who are the lion-headed Goddess, fierce and naked, The great glorious one who subdues all enemies of the Teachings, The great flesh-eater with the terrifying form!"

(6) **MANTRA RECITATION**

"HŪM BHYO
Within the navel center (of the wrathful black Goddess), In the center and on the spokes and rim Of the eight-spoked wheel Made of meteorite iron Is the seed syllable, the black letter HŪM. (And surrounding this is) a mantramālā, sharp and hard, Which chops into pieces the heads and bodies Of all obstructing enemies, together with their retinues and wealth. The remains are consumed by the fires and scattered by the winds. May she come quickly to slay all these obstructing enemies! OM VAJRA DĀKINĪ SIMHAMUKHA HŪM HŪM PHAT.
(Slay these evil thoughts and predispositions which are hostile obstructing Bhuta spirits MARAYA PHAT!)"
One should recite these mantras as much as one can.

(7) **PUJĀ AND HYMN**

Then, perform again the pūjā offerings and the hymn of praise with the preliminaries.

(8) **THE CHARGE**

"**HŪM BHYO**

O Demoness and Fiendess Simhamukhā!
You are hereby charged with these actions:
Pacify all obstacles and adverse conditions
Afflicting us, both master and disciples.
And increase our enjoyments, abundance, long life, and harmonious conditions.
Protect the Doctrine of the Buddha,
And in order to establish all beings in happiness,
May you accomplish the realization of all benefits!"

And having uttered this, one should pray fervently for whatever one desires.

(9) **CONTEMPLATION**

Then, one should remain inseparable with the divine pride of the Dākinī realized in this deity practice of the Generation Process (utpattikrama-devayoga).

(C) **CONCLUSION**

Finally, one should dedicate one's wholesome roots of merit (to others for the sake of) attaining supreme enlightenment.

The old vagabond Padma Gargyi Wangchug composed this text at Pal Tse-thang (dPal rTse-thang) because of the virtuous efforts put forth by Rinchen Paldan Chokyong Dragpa. May I and all other sentient beings quickly come to realize the state of the Dākinī!
(IV) TORMA OFFERING

NAMO GURU DĀKINĪYAI

If one desires to offer Torma (bali) sacrificial cakes to the outer, inner, and secret Dākinīs, one should prepare, as is prescribed in the manual of practice, three Tormas decorated with flesh and wine; and having moistened them with the inner offerings, water, and wine (recite as follows:)

(1) CONSECRATION RITE

"OM VAJRA AMRITA KUNDALĪ HANA HANA HŪM PHAT.

"OM SVABHĀVA ŚUDDHĀH SARVA DHARMĀH SVABHĀVA ŚUDDHO HAM.

All phenomena which are in their own nature completely pure are transformed into emptiness. From the state of emptiness, below these Tormas the wind arises from the syllable YAM and the fire arises from the syllable RAM, and a hearth of three human heads arises from the syllable KAM. On top of this hearth is a very vast and wide skull cauldron which is produced from the letter A. This skull cauldron is of a single piece, the outside is white and the inside is red, and the forehead is turned toward myself. Inside of it there are the five letters, the five meats and the five nectars, together with the ALI KĀLI (the vowels and consonants). These Tormas, which possess all the delightful sensual qualities of color and form, sound, smell, taste, and touch, melt into light and are transformed into a great ocean of unpolluted Jnāna Amrita (the nectar of wisdom, which entirely fills the skull cauldron).

"OM ĀH HŪM   HA HO HRĪ"

By uttering this mantra three times, one authenticates and consecrates the Tormas.

"From the sound of the syllable HŪM in the heart center of this clearly visualized Jnāna Dākinī Simhamukhā, who is actually myself, there emanate rays of light. And thereby, from the great burning cremation ground where the flames gather, which lies in Uddiyāna in the western quarter, comes the Jnāna Dākinī of the outer sādhana, Vajra Dākinī Simhamukhā, as well as the Padma Dākinī of the inner sādhana, and the naked wrathful black goddess Krodha Kālī of the secret sādhana, surrounded by troops of hundreds of thousands of worldly Māтриka goddesses who are the retinues of these three
Jnāna Dākinīs, and the oceans of oath-bound Guardians who are their obedient attendants. They assemble in the sky above the Tormas—

"VAJRA SAMĀJAH!

"PADMA KAMALĀYA STVAM!

"By means of rays of light consisting of HŪM syllables (which are actually the tongues of these Dākinīs and Mātrikās, as well as of the members of their retinues, they draw up the delicious nectars in these Tormas. Indeed, they enjoy them exceedingly and are satisfied.

"OM VAJRA DĀKINI SIMHAMUKHA HŪM HŪM PHAT.

"SARVA SAPARIVĀRA IDAM BALIMTA KHAKHA KHĀHI KHĀHI SVĀHĀ." Recite this three times and

"OM PADMA DĀKINI SIMHAMUKHA HŪM HŪM PHAT.

"SARVA SAPARIVĀRA IDAM BALIMTA KHAKHA KHĀHI KHĀHI SVĀHĀ." Recite this three times and

"OM VAJRA DĀKINI SIMHAMUKHA SARVA SĀTRŪM MĀRAYA HŪM HŪM PHAT.

"SARVA SAPARIVĀRA IDAM BALIMTA KHAKHA KHĀHI KHĀHI SVĀHĀ." Recite this three times and thus one has dedicated the three Tormas.

(2) HYMN OF PRAISE

Then one addresses the Vajra Dākinī:

"HŪM BHYO

Having presented these offerings which are pure from the very beginning, We do homage to you and sing to you hymns of praise."

Next one addresses the Padma Dakini:

"HŪM BHYO

In those places where everyone in the three worlds are brought under one's power, We sing hymns of praise to you.

Finally one adresses Krodha Kali:

"HŪM BHYO

To you who are called the naked fiendess, We sing hymns of praise."
(3) THE CHARGE TO ACTION

"O hosts of Dākinīs who are outer, inner, and secret!
O Simhamukhās, together with your retinues,
All the Tathāgatas and Mātrikā goddesses who assemble here,
Please accept these Tormas as a pūjā offering!
May we obtain freedom from all diseases and gain long life,
May we obtain dominion, abundance, fame, and good fortune,
And all intense and delightful enjoyments!
Please bestow upon us all those attainments of magical action,
such as pacifying, increasing, and the rest!
Because of your having the samaya vows, may you protect us and aid us with all attainments!
May you make us free of all illnesses and of untimely death!
As well as all obstacles and negative actions.
May you free us of all bad dreams and of all negative characteristics,
As well as all evil deeds committed or to be committed!
May you increase happiness in the world and good harvests,
As well as grain and cattle!
May you accomplish all the desires that we have in mind
And be the sources of all happiness and well being:"

Having recited this constitutes the charge to action.

(4) CONFESSION

OM VAJRASATTVA HŪM
Whatever faults or transgressions
Which I have committed or will commit,
May they all be forgiven by the Dākinīs
Because of their love and compassion for myself and for other beings.

(8) DISSOLUTION

"By virtue of the power of their magic,
When I make this pūjā offering in whatever amount,
May all of the Dākinīs, together with their retinues,
Be absorbed into myself without any duality."
One should think that these guests who have partaken of these Tormas now dissolve and are absorbed into one's own body, without any duality whatsoever remaining.

"OM ĀH HUM
By virtue of these three letters, I am henceforth protected From all obstructions of my body, speech, and mind."

(6) DEDICATION OF MERIT

"Because of these wholesome roots of merit, May I quickly become the cause of realizing the Dākinī."

This Torma rite where the outer, inner, and secret Dākinīs assemble was composed by that old vagabond Padma Gargyi Wangchug and it was written down in letters by Rinchen Paldan Chokyong Dragpa at the great monastic college of Palgyi Tse-thang. In view of the merit accumulated by this, may we all quickly come to realize the state of the Dākinī! Ā

And moreover, there exist inconceivable numbers of outer, inner, and secret sādhanas for Simhamukhā, which are linked with the collections of magical rites and these scriptures may be known elsewhere.
Division Two: THE COLLECTION OF SUPREME RITUAL ACTIVITIES

With respect to the collection of the higher rites which constitutes the second division of the principal text we have here, there are two sections to be considered, namely, the preliminary practices (sngon-'gro) and the principal practices (dngos-gzhi). With regard to the first section, there are two parts: 1. the ordinary preliminary practices and 2. the extraordinary preliminary practices.

Section One: PRELIMINARY PRACTICES

(I) THE ORDINARY PRELIMINARY PRACTICES

The ordinary preliminary practices consist in the consideration of and meditation upon
1. the difficulty of obtaining the unique opportunity (of a precious human rebirth),
2. the impermanence of life,
3. the causes and consequences of karma,
4. the universality of suffering in Samsāra, and
5. the benefits of liberation.

Since one reflects with precision on each of these considerations, gradually there is produced an attitude of disillusionment with the world in accordance with the general methods (of the Sūtra system).

(II) THE EXTRAORDINARY PRELIMINARY PRACTICES

As for the second, (the extraordinary preliminary practices, there exists the following text): Here is contained "The Four Preliminary Yogas for the practice of the Generation Process and the Perfection Process of the Jñāna Dākinī Simhamukhā".

OM ĀH HŪM GURU VAJRA DĀKINĪ SIMHAMUKHĀYE NAMAH

With respect to this, here, in accordance with the Dharma cycle of the Vajra Dākinī Simhamukhā, we have written down in words the four yogas which constitute the preliminaries for the Generation Process (utpattikrama) and the Perfection Process (nishpannakrama) of the Outer Sādhana. In terms of this, there are four sections:
1. the going to Refuge and the producing of the Bodhichitta,
2. the meditation and mantra recitation for Guru Samantabhadra,
3. the mandala offering for accumulating merit, and
4. the Guru Yoga.

(A) REFUGE AND BODHICHITTA

As for the first of these, the Refuge and Bodhichitta:

"OM SVABHĀVA ŚUDDHĀH SARVA DHARMĀH SVABHĀVA ŚUDDHO HAM.

All phenomena, which are completely pure in their own nature, become transformed into emptiness.

Then, from this state of emptiness,

In the sky in front of myself, at the center of a five-tiered throne of precious jewels,

Apperas the Dharmakāya Samantabhadra in union, surrounded by all the Gurus of the Lineage.

In the east are the meditation Deities and the infinite hosts of the Peaceful and Wrathful Deities.

In the south are the hosts of Buddhas,

In the west are the hosts of Dharma scriptures,

And in the north are the hosts of the Sangha.

Surrounding all of them, are the hosts of Dākinīs and Dharma-protecting Guardians, as well as my Vajra sisters and brothers.

Having visualized all of them seated there,

I and all sentient beings, equal in extent to the sky, who belong to the three worlds, and chiefly my own kind and benevolent parents,

From this time until we proceed into the essence of enlightenment,

We go to refuge in the Dharmakāya Samantabhadra in union, as well as in all the Gurus of the Lineage.

We go to refuge in the meditation Deities and in the infinite hosts of Peaceful and Wrathful Deities.

We go to refuge in all the Tathāgata Buddhas of the three times.

We go to refuge in the Holy Dharma as found in all the Scriptures of the Two Truths and in all the Precepts of the Great Perfection.

We go to refuge in the Ārya Sangha which does not revert from the threefold training.
We go to refuge in the hosts of Dākinīs and Dharma-protecting Guardians who possess the eye of wisdom, as well as in our Vajra sisters and brothers.

We go to refuge in the Guru.
We go to refuge in the Buddha.
We go to refuge in the Dharma.
We go to refuge in the Sangha.

We do homage with great devotion and go to refuge in the hosts of deities of the great Mandala of the lion-headed Jnāna Dākinī Simhamukhā who is our Mother."

One should repeat this practice (of reciting the Refuge formula and making prostrations) as much as one can; then proceed with reciting the Bodhichitta:

"In order to establish in the Supreme Vehicle
Of the unsurpassed enlightenment of the Tathāgata
All of the living beings of the three worlds,
We shall produce the intention (to attain enlightenment)."

Recite this three times.

"May all sentient beings, who are equal in extent to the sky, and who were once my own parents, come to attain the precious status of perfect Buddhahood.
And for the sake of that, I shall engage in the practice of the profound yoga of the two stages of the path of Bhattārikā Simhamukhā.
Having relied upon the power of that, may all sentient beings, who are equal in extent to the sky, and who were once my very own parents,
Come to enjoy happiness and be free from suffering.
May they quickly come to attain the status of the Dākinī!"

Having recited this many times with conviction and having combined it with one's attitude, thereupon the Objects of Refuge dissolve and are absorbed into one's own body. Establishing oneself in a state of intrinsic awareness without any fixation, one remains in a condition of even contemplation (samāhita).
(B) MEDITATION ON GURU SAMANTABHADRA

As for the second preliminary practice, after one has recited the Refuge and produced the Bodhichitta, one proceeds as follows:

"OM SVABHĀVA ŚUDDHĀH SARVA DHARMĀH SVABHĀVA ŚUDDHO HAM

All phenomena, which are completely pure in their own nature, become transformed into emptiness.

Then, from this state of emptiness, Above the crown of the head of my own ordinary body, On a seat which is a lotus and a lunar disc, Appears Guru Samantabhadra Heruka in union (with His consort). His body is white in color and He has two arms, With His hands joined in the gesture of contemplation. The Lord and Lady are sitting, united in the nature of the great bliss of Mahāsukha.

Within the heart centers of both of them, On a seat which is a moon disc, is the white letter HŪM. From each of these syllables descend innumerable streams of amrita And their bodies everywhere are filled to overflowing. From the place of their union and other parts of their bodies Descends a stream of amrita. This enters through my aperture of Brahmā and flowing downward It fills my entire body, inside and outside. All of the masses of diseases, negativities, sins, obscurations, transgressions, downfalls, and defilements Are completely cleansed and purified."

Having reflected in this way, with one's voice repeat aloud HŪM HŪM!, etc., as many times as one can; and finally pray: "I pray that Guru Samantabhadra Heruka may bestow the blessing of cleansing and purifying all my masses of diseases, negativities, sins, obscurations, transgressions, downfalls, and defilements!"

In consequence of this prayer, the Heruka in union with His consort dissolves into light and is absorbed into nonduality in one's own body, speech, and mind. And in this condition, one settles into the state of even contemplation. Then:
"By virtue of this merit, may we quickly come to realize Samantabhadra in union, and may every other single being as well become established in that state."

One should know how to recite the dedication and commitment.

(C) MANDALA OFFERING

As for the third preliminary practice, having recited the preliminary Bodhichitta formula, one should prepare a round mandala made up of precious materials. It is anointed with fragrances and surrounded by five heaps of moistened flowers. Having arranged everything according to the manual, one should set it upon a high shelf. Then clearly visualizing the Objects of Refuge before one, one should offer the mandala as follows:

"Upon this mandala of the Dharmakāya which is the Great Bliss Are arranged the flower heaps of the five Families of the Sambhogakāya And it is adorned with the inexhaustible ornaments of the Nirmānakāya. I offer this spontaneously self-perfected manifestation to the Trikāya. Having accepted it, may They bestow all attainments upon me And grant me the blessing of completing the two accumulations. GURU IDAM RATNA MANDALA KAMNIRYĀTAYĀMI"

Until the signs of having completed the accumulation of merit appear, one should continue to offer this mandala.

Finally, this field for the accumulation of merit (that is, the Objects of Refuge) dissolve and are absorbed into nonduality in one's own body. And in that condition, one settles into a state of even contemplation.

(D) GURU YOGA AND LINEAGE PRAYER

As for the fourth preliminary practice, having recited the preliminary Bodhichitta formula, one should proceed as follows:

(1) VISUALIZATION

"With the mantra OM SVABHĀVA ŚUDDHAH SARVA DHARMĀH SVABHĀVA ŚUDDHO HAM, all phenomena are purified into emptiness. Then, from the state of emptiness, in the middle of a great churning ocean of milk which is amrita, arises a great wish-granting tree, with its
trunk and branches, and its vibrating leaves, and it is heavily laden with flowers and fruits. At its center is a perfectly arranged bejewelled throne, raised up by eight linos, and covered with a silken cloth of divine substance. Upon this, on a seat which is a lotus, a sun disc, and a moon disc, stacked one upon the other, appears the Mahāchārya Padmasambhava who is identical with my own Root Guru.

"His body is white in color and his complexion is white and reddish. He has a single face. With his two hands he holds a vajra and a kapāla and he embraces a khātvanga staff (with his left arm). He sits with his legs in the vajraparyanka position. About his body he wears a silken cloak over dyed religious robes. On his head he wears the lotus hat topped with a vulture feather. He is adorned with all the marks and characteristics (of the Nirmānakāya), and he sits there like a wish-granting gem which gathers everything to it."

(2) PŪJA OFFERING

Having visualized him thus, one should present the fourfold offerings as follows:

"OM! These five delightful sense qualities, ĀH! and these five nectars of pollutionless great bliss, HŪM! which are the spontaneously born unification of appearance and emptiness; HO! please accept them within the three cycles which are without conceptions."

So saying, one integrates this with the mind and offers them with certainty.

(3) LINEAGE PRAYER

Then, as for the lineage prayer:

"NAMO GURUBHYAH. In the palace of the Akanistha Dharmadhātu, I pray to the Dharmakāya Samantabhadra in union; Having gained understanding of impermanence and now being without attachments, Please grant to me the blessing to realize the immortal Rainbow Body!"
In the palace which is a burning cremation ground,
I pray to the Dākinī Simhamukhā;
Having...
Please...
In the palace of the pure land of Uddiyāna,
I pray to the unequalled Urgyanpa in union;
Having...
Please...
In the palace of the sky-traversing Vidyādharas,
I pray to the Togdan Sangye Gonpo;
Having...
Please...
In the palace of the Dharmakāya, wherever it arises,
I pray to the ascetic Rechen Kunga Darpo;
Having...
Please...
In the palace of the ultimate sevā-sādhana practice,
I pray to Thugse Kunga Zangpo;
Having...
Please...
In the palace of the unchanging Sphere,
I pray to the omniscient Jampa Chokyi Nyima;
Having...
Please...
In the palace of the Great Bliss of the Clear Light,
I pray to Drinchen Padma Garwang;
Please...
Having...
In the Sphere which is inseparable from my own heart,
I pray to my own kind and benevolent Root Guru;
Having...
Please...
In the palace of the Victorious Ones which is my own body,
I pray to the Dharmakāya Jnāna Dākinī;
Having...
Please...
In the palaces of my five chakras,
I pray to the five Great Mothers of the supreme bestowal;
Having...
Please...
In the palace which is the source of all attainments,
I pray to the Devatās and to the Peaceful and Wrathful Deities;
Having...
Please...
In the palace of the four magical actions,
I pray to the five Dākinīs who accomplish these activities;
Having...
Please...
In the palace which is primordially pure from the very beginning,
I pray to the oath-bound Dākinīs who give secret guidance;
Having...
Please...
In the palace where all hinderances have been removed,
I pray to the Dharma-protecting Nāthas and their consorts;
Having...
Please...
In the palace of infinite purity,
I pray to my Dharma friends, my Vajra sisters and brothers;
Having...
Please...

(4) REQUEST FOR INITIATION

"O my unsurpassed precious Guru!
O wish-granting gem which gathers in everything!
With you love, please heed me--
Having blessed me with your Body, Speech, and Mind,
I pray that you grant me the four initiations,
I pray that you bring a.out the purification of my four obscurations,
I pray that you bring about the ripening of my four streams,
And grant me the blessing to realize the Four Bodies!"
UNIFICATION

"Since I have prayed fervently in this way, the Guru, together with his seat and throne, dissolve completely into light and this enters into me through the aperture of Brahmā at the crown of my head. Everywhere inside of my body becomes filled with this light and in this way, the Body, Speech, and Mind of the Guru becomes inseparable from my own body, speech, and, mind."

In this condition of integration, in this state of the primordially pure Great Perfection which is the spontaneously self-perfected manifestation of one's real disposition, the primordial and all-pervasive and unborn intrinsic awareness of the nature of reality, one settles into an even contemplation in whatever way it occurs.

DEDICATION

"By virtue of this merit, may I quickly come to realize the glorious Guru; and may every other single sentient being without exception come to be established in that very state as well!2 One should recite the dedication of merit and an extensive commitment or pranidhāna vow.

In accordance with the Dharma cycle of the lion-headed Vajra Dākinī Simhamukhā, these four yogas expressing in words the preliminary practices for the Generation Process and the Perfection Process of the Outer Sādhana of Simhamukhā, at the persistent request made again and again by Rinchen Jampa Palzang, the great meditator of Shar-kongpo, who understands the natural condition of things, were composed by the old vagabond Padma Gargyi Wangchug at the solitary place of Dechen Shugding (bDe-chen shugs-sdings) on the second day of the waxing moon in the first month of summer in the year of the Iron-Mouse, which is called kun-lidan according to the text of the Panchen Lama; and this was written down by the chief secretary Sonam Gyaltsan. By virtue of the merit of this, may I and all other sentient beings, having beheld the actual countenance of the Dākinī herself, come to realize the all-pervading actions of the four magical rites.
Third, there is the text entitled "The Profound Guru Sādhana of the Four Chakras" which is the root of all paths and which bestows Buddhahood within a single lifetime.

NAMO GURU.

Here, with reference to the meditation practice of the profound Guru Sādhana which is the root of all paths, one should proceed as follows:

(1) **REFUGE AND BODHICHITTA**

"I and all sentient beings who are equal in extent to the sky
Go to refuge in those who are worthy of being honored:
To the Guru, the Devatā, and the Dākinī, and the hosts of Guardians.
And for the sake of benefitting all other beings, we produce the intention (to attain enlightenment).
May all sentient beings, in view of the four unlimited states,
Come to be established in the supreme path of the Great Bliss!"

(2) **VISUALIZATION**

"In a state where all phenomena are seen as empty, being in their own nature without any conceptions,
My own being instantly appears as the lion-headed Dākinī Simhamukhā
Who is visible and yet empty, like the rainbow;
And inside her are visible the three channels and the four chakras.
In her crown center is the white Guru Kāyavajra,
In her throat center is the red Guru Vākvajra,
In her heart center is the blue Guru Chittavajra,
And in her navel center is the green Guru Jnānavajra.
All of them have a single face and two hands holding a vajra and a bell.
Their supreme consorts, who have the colors identical to their own,
Hold kartris and kapālas and are united with them in nonduality.
They are all adorned with precious jewels, exquisite silks and ornaments of human bone.
Their legs are held in the vajraparyanka position,
And they sit in the centers of the chakras,
While about them, on the upanādīs of each chakra are evenly arrayed Gurus in union.
All of them are clear and empty and abide in the state of the great bliss of Mahāsukha."

(3) **PŪJĀ OFFERING**

"OM GURU SARVA SAPARIVĀRA PŪJĀ PRATICCHA SVĀHĀ"

(4) **MANTRA RECITATION**

"In the heart centers of those Gurus of the Four Bodies (Residing in each of the four chakras of my body),
There are the syllables of the white OM, the red ĀH, the blue HŪM, and the green HO;
And around these syllables, each having the same color as the Guru, Revolve the mantramālās of their respective hridaya-mantras.
Within the Guru Kāyavajra is visualized OM ĀH GURU KĀYAVAJRA SIDDHI MAME PRAYACCHA HŪM.
Within the Guru Vākvajra is visualized OM ĀH GURU VĀKVAJRA SIDDHI MAME PRAYACCHA HŪM.
Within the Guru Chittavajra is visualized OM ĀH GURU CHITTAVAJRA SIDDHI MAME PRAYACCHA HŪM.
And within the Guru Jnānavajra is visualized OM ĀH GURU JNĀNAVAJRA SIDDHI MAME PRAYACCHA HŪM."

Superior practitioners should recite these mantras some one hundred times each, intermediate practitioners fifty times each, and inferior practitioners twenty-one times each. Visualizing the locations of the chakras, one should hold one’s breath as long as one can by means of kumbhaka (coordinating the visualization and the breathing).

(5) **UNIFICATION**

"Then, the Gurus, who possess the natures of the Four Bodies, dissolve into light.
Since they are absorbed into my own three gates, The four initiations are obtained immediately.
And having purified the four obscurations thereby, ultimately the Four Bodies will become manifest.

I pray that the two benefits may be bestowed in abundance and in spontaneous self-perfection."

(6) **DEDICATION**

"By virtue of this merit, may I quickly Come to realize our glorious Guru;
And may every other single sentient being without exception, Come to be established as well in that very state!"

One should then recite an extensive pranidhāna.

In the presence of the prayers of the knowledgeable Rinchen Phuntsog, who is a disciple possessing great devotion, this text was composed by the old vagabond Padma Gargyi Wangchug, and it was written down in letters by the renunciant Ṣākyabhikṣu Rinchen Tanpa Rabgte. By virtue of this merit, may we all quickly come to realize the true Guru.  

Section Two; **THE PRINCIPAL PRACTICE**

Second, with respect to the principal practice, there are two parts: the Generation Process which is the support (rten bskyed-pa'i rim-pa) and the Perfection Process which is what is supported (brten-pa rdzogs-pa'i rim-pa).

(I) **THE GENERATION PROCESS** (Utpattikrama)

As for the first of these, here there is a text entitled "The Heart of the beautiful Necklace of Jewels" which is the Devayoga and its explanation (lha khrid) for the Vajra Dākinī practice, this constituting the Outer Sādhana of the lion-headed Jnāna Dākinī Simhamukhā.

**OM ĀH GURU VAJRA DĀKINI SIMHAMUKHĀYE NAMAH.**

I make prostrations to the feet of the great Pandita Sangye Gonpo: to the perfect Buddha, unchanging, primordially pure, and spontaneously self-perfected, whose two Bodies are inseparable in the dimension of the supreme Sphere of the spontaneously born Clear Light unified with the Great Bliss, free of all pollutions.
With respect to this, here is presented the condensed essence of the explanation of the deity practice (lha khrid) for the Generation Process of the lion-headed Vajra Dākinī Simhamukhā. This is in three sections; the preliminaries, the principal practice, and the conclusion.

(A) PRELIMINARIES

With respect to the first of these (the preliminary practices), an individual who has ripened his mind-stream by means of receiving the initiation (dbang) and the permission to practice (rjes gnang), should retire to a solitary desolate place, such as a cremation ground, where he can eliminate all social distractions and extraneous noise, both externally and internally. Then, with reference to both the ordinary and the extraordinary preliminary practices, he should perform clearly and precisely the methods for purifying the mind and integrate these with his own mind-stream.

(B) PRINCIPAL PRACTICE

Second, with respect to the principal practice, there are seven sections to be considered:

1. the clear visualization of the protective circle,
2. the visualization of the immeasurable celestial palace which is the residence,
3. the meditation on the Deity who is the resident,
4. the pūjā offering and the hymn of praise,
5. recollection of the purity,
6. fixating the mind, and
7. the mantra recitation.

(1) PROTECTIVE CIRCLE

As for the first section which consists in the erecting of a protective circle (srung 'khor), after extensively performing the four yogas which constitute the preliminary practices, or at the very least, reciting the Refuge and the Bodhichitta, then one proceeds as follows: With the uttering of the mantra OM SVABHĀVA ŚUDDHĀH SARVA DHARMAH SVABHĀVA ŚUDDHO HAM, one reflects that instantly all appearances which are apprehended as subject and
object, are dissolved into the dimension of the Cleat Light of emptiness and the establishing of the measure of that is remaining in the state of presence (rig-pa) without forgetting.

"OM SVABHĀVA ŚUDDHĀH SARVA DHARMĀH SVABHĀVA ŚUDDHO HAM.

Then, from the state of emptiness arises the syllable PAM which transforms into a lotus (padma) and above that appears the syllable RAM which transforms into a solar disc (sūryamandala). And above that appears the syllable HŪM which transforms into a viśvavajra having twelve points. From this, rays of light emanate into the ten directions and (because of this) everywhere below there is a foundation surface of vajra and everywhere above there is a vajra pavillion (vajra-panjara) and canopy (vajra-vitāna), and everywhere around the circumference there are walls of vajra (vajra-prākāra) and a net of vajras (vajra-jāla). Everywhere outside of this there are the brilliantly burning fires of gnosis in five different colors. Thus all of this becomes a broad and extensive protective circle. OM VAJRA RAKSHA RAKSHA HŪM HŪM HŪM PHAT PHAT SVĀHĀ!

Since one one recites this mantra three times, the protective circle is infused with blessings and authenticated.

(2) GENERATION OF THE RESIDENCE

Second, as for the residence:

"Inside of this protective circle, in the middle of the eight great cremation grounds (surrounded by erupting volcanos), all of which is perfectly realized, is a great viśvavajra; and in the navel of this viśvavajra is the multi-colored syllable BHRŪM. (Instantly this transforms into) an immeasurable celestial palace of the Great Liberation and which is made from various kinds of precious jewels which originated from the melting into light of this mantric syllable possessing many colors. This immeasurable celestial palace is completely perfect in all its characteristic details-- it is square in shape and has four gates with ornamental torana arches."

(3) GENERATION OF THE DEITY
(a) VISUALIZATION

Third, as for the resident (in the celestial palace):
"In the center of this vast celestial palace, there is a sea of blood boiling up with raging fires and furious winds and churned up in vast tempestuous waves. In the middle of this (above the storm-tossed seas) appear the syllables E and E and from them arise (two dark azure) dharmodayas, triangular in shape, lying one upon the other, with their six points projecting downward (as inverted pyramids). Above this, on what appears to be a great cobra's hood extending upward, there is (a thousand petalled) visvapadma upon which lie two prostrate Rudra figures, male and female. Above them in a solar disc and on top of that is the essence of the nature of my own mind, manifesting as (the dark azure syllable) HŪM. (Instantly this is transformed into an upright five-pronged vajra) and from this is produced the Vajra Dākinī Simhamukhā."

(b) DESCRIPTION OF THE DEITY

"The color of her body is a dark azure, like the dark color of gathering storm clouds, and she is exceedingly wrathful. She has a single face and two arms (and three eyes). Her lion's face is white and turns slightly to the right. (The expression on her face is ferocious and wrathful.) The hair of her head is long and black and made of iron. From this mass of hair which is billowing about (in the storm) are projected miniature phurpas like live sparks. With her right hand she flourishes a five-pronged vajra in the sky and with her left hand she holds before her heart a kapāla filled with blood. She has a khātvanga embraced with her left arm. She girds her loins with a skirt made of a tiger skin, and as a mantle she wears the hide of an elephant and a flayed human skin. (In all respects, she is garbed in the eightfold attire of the cremation ground.) She adorns herself with a long garland of dried and freshly human heads, as well as necklaces of human bone. She is adorned with various kinds of fearful apparitions and at her navel is the sun and moon. In the dance position of ardhaparyanka, she stands amidst the brilliant masses of the flames of gnosis."

Meditating in this way (as described above) in order to generate oneself as the Samayasattva or symbolic being is known as the phase which is the sevā.
(c) **INVOCATION OF THE WISDOM DEITIES**

"At her forehead is the white syllable OM, at her throat is the red syllable ĀH, and at her heart is the blue syllable HŪM." This phase is known as the upasādhanā.

"The from the HŪM in her heart center emanate rays of light, and from the great violently burning cremation ground in the land of Uddiyāna which is in the western direction, are invoked the Jnāna Dākinī Simhamukhā, who is surrounded by retinues of hundred of thousands of dreadful Mātrikā goddesses, together with the ocean-like hosts of Guardians who are her attendents. OM VAJRA SAMĀJAH! JAH HŪM BAM HO! And we become absorbed into nonduality."

This unification of the Jnānasattvas or wisdom beings with the Samayasattva or symbolic being is the phase known as the sādhana.

(d) **INITIATION**

"Thereafter, again the rays of light emanate from the HŪM in my heart and invoke hither the countless hosts of Tathāgata Jinas belonging to the five Families and these are the Deities of Initiation. I pray that they may confer the initiation upon me."

One prays to them thus and then: "OM SARVA TATHĀGATA ABHISHEKATA SAMAYA ŚRĪ ĀH HŪM!"

"Thus they confer the initiation upon me with the lustral waters from their initiatory vases poured upon the crown of my head. Thereupon, my body becomes entirely filled and all my defilements purified. From the excess water which overflows upward (at the crown of my head) arises the Buddha Akshobhya who becomes my head ornament. Thus the initiation is conferred and now sealed within me."

This phase is known as the mahānirmīta.

(4) **PŪJĀ AND HYMN**

Fourth, as for the pūjā offerings and the hymn of praise, one should reflect that (as the goddess Simhamukhā), one is now presented with an inexhaustible quantity of sumptuous offerings and serenaded with hymns of praise by hosts of Vajra-devīs who have emanated from one's own heart center.
"HUM BHYO
From the primordial dimension which is unchanging from the very beginning,
Please accept these waters for drinking, waters for bathing, flowers, incense, lamps, perfumes, food, and music;
And all these unpolluted delightful sense qualities, as well as the five great nectars--
And bestow upon me the attainments both ordinary and supreme!
OM VAJRA DĀKINĪ SIMHAMUKHĀ SAPAIVĀRA ARGHAM PĀDYAM PUSHPE DHŪPAM DĪPAM GANDHAM NAIVIDYA ŚABDA PANCHA KĀMAGUNA MAHĀ AMRITA PŪJA HO!"
Reciting this mantra is the pūjā offering.

"HUM BHYO
We sing hymns of praise to Our Lady of Space, Dhātvisvārī Simhamukhā, Who is the Dharmadhātu itself, which is like the sky, and is without any conceptions;
She pacifies all the conventional characteristics of conceptual activity
And vanquishes all the hosts of Māras with her great skillful power."
One should consider this to be the hymn of praise.

(5) RECOLLECTION OF PURITY
Fifth, as for the recollection of the purity (of this vision), here follows the explanation of what is known as the immeasurable mandala:
The viśvavajra which is the foundation lying beneath everything else is explained as having the significance of the twelve Nidānas (the twelve links in the chain of interdependent origination). The vajra pavillion and canopy and the wall of vajras bring about the vanquishing of the hosts of fears. The volcanos burn with five colors because the passions are consumed like the burning of fire-wood. The thousand petalled double lotus (viśvapadma) which is born from the water indicates that it (the mandala) is not attired in any faults whatsoever. The four elements, together with the Meru mountain, represent the essence of the four Goddesses.
One's faculties of mind manifest as a great immeasurable celestial palace (kūtāgāra-vihāra) where everything has the nature of balance and harmony. Its facades are explained as representing the four kinds of bliss (ānanda). Its four corners are the four unlimited states (apramāna) and its four gates are the four foundations of mindfulness (smrityupasthāna). The ornamental torana arches signify the four complete renunciations (prahāna). The four door frames signify the four psychic powers (riddhipāda). The five walls represent the five faculties (indriya). The four Dharma wheels and the jewel on top signify the four powers (bala). The external walks, the border edges, the silken hangings, the balconies and railings which completely surround the palace all signify the seven limbs of enlightenment (bodhyānā). Moreover, it is clearly explained that the eight pillars represent the eightfold Noble Path (ārya-mārga). The palace is decorated with fly-whisks, canopies, fluttering victory banners, ensigns, beautiful male and female deer, hanging long necklaces and half necklaces, and hanging strands of pearls—these all indicate the ten perfections (pāramitā). This palace reveals itself as being perfect in all its qualities.

The eight great cremation grounds (mahāsāmasana) which lie beyond the palace are there because life is impermanent and filled with sorrow, because discursive thoughts and the passions are vanquished along the path, and because all phenomena (dharmas) are known to be without any self or substance (anatman).

Then with respect to the resident who is of the nature of reality (dharmatā) (residing in this celestial palace), she is none other than the lion-headed Vajra Dākinī who is Our Lady of Space, Dhatvisvarī. Therefore, her wisdom body (jnānakāya) has the color of the space of the unchanging Sphere; whereas her wrathful lion's face with its yawning mouth is white in color symbolizing the purified water element, and (her roar) causes terror in all evil opponents as if they were wild animals. Her two hands hold the vajra (in the right) and the kapāla filled with blood (in the left, which respectively symbolize) Means and Wisdom. The five Gnoes (pancha jnāna) indicate her love for all beings. The khātvanga embraced by her left arm indicates the great bliss of Mahāsukha, as well as
her Lord with whom she is united in the supreme secret. The spontaneously born four kinds of bliss (sahaja-ānanda) manifest as her retinues. Since she has purified the discursive thoughts which are the three poisons, she drapes about her body a mantle of elephant hide and a flayed human skin. Because she has vanquished the hosts of demons of pride, she girds her loins with a tiger skin. In order to produce humility, she adorns herself with the five symbolic ornaments (mudrā) of human bone. She has smeared her nude body with lumps of cremation ashes and clots of dried human blood and thereby she inspires terror in the eight classes of spirits. Because she has subdued the noxious hooded serpents, she beautifully adorns herself with the eight great Nāga kings. The three Doors to Liberation are indicated by the dharmodaya triangles beneath her, and she stands in the middle of an open lotus blossom because she is not attired in any faults. Since she has conquered all demons and all misleading guides, her seat consists of the prostrate figures of the male and female Rudras. On top of them is a sūryamandala or red solar disc because she has seized the red element rakta. She stands there dancing, with one leg drawn up and the other down, because Samsāra and Nirvāna are nowhere established in reality. The exhaustion of the passions are indicated by the five dried human skulls (which serve as her diadem) and they have the nature of the five Victorious Ones of the five Families (pancha-kula). The long necklace of fifty severed heads dripping blood signify the purified emotions (chaittasika). Because of her superior conduct with respect to the three of them (the three poisons) her three eyes are wide open (and rolling about). As chief of the Dākinīs, she has perfect enjoyment. She is completely perfect in all detailed characteristics, being adorned with all the marks and characteristics (of the Sambhogakāya). Verily, her form is the spontaneously self-perfected manifestation of all virtuous qualities.

Having repeated this to oneself constitutes the recollection of the significance (don dran) (of the pure vision of the celestial palace and its resident deity who is our Goddess), and, in this way, there is produced within one a certain knowledge which is completely pure regarding the essence of this inconceivable primal awareness and the qualities of which it is aware.
(6) FIXATING THE MIND

As for the sixth section, the fixating of the mind, (sems 'dzin), there are three considerations:
1. the essential point of the body,
2. the fixating of the mind, and
3. the breathing practice.

As for the first of these (the essential point of the body which is the posture to be assumed), on a comfortable seat, one should sit with the legs crossed in the vajraparyanka position with the back held straight. The two hands are made into fists and press down on the thighs (where they join the hips). The eyes turn upward toward the eyebrows and are fixed without moving on a space some sixteen digits distant. One should remain in this position, continuing to hold the back straight.

As for the second consideration, here there is the fixating of the mind (sems 'dzin) progressively with respect to the protective circle, to the residence which is the immeasurable celestial palace, and to the residents who are the deities. Having come to clearly comprehend the first of these, one forcefully generates a clear manifestation of the protective circle, just as was described above. When one attains a clarity in this visualization, then one integrates the mind with it so that they are inseparable and one maintains this condition. When the mind is so fixated, then one can relax a bit into a state of ordinary awareness which is free of all fabrications and adulterations, this being the Great Perfection, the natural condition (gnas-lugs) which is inherent awareness and inherent clarity. Holding firm in this way, one continues to increase the relaxation and thereby integrate it. As it says somewhere: "The essential point is to meditate only in very short sessions, and for a short time to have (the visualization) be clear and intense. In this way, one integrates with respect to the Generation Process."

When the Generation Process is clear, having interrupted the projecting of the visualization, one breaks the meditation and relaxes a little. Then afterwards, one should enter again into the profound yoga of the Generation Process.
On the other hand, when the Generation Process is not clear, having interrupted the projection of the visualization which is not clear, one shifts one's awareness (rig-pa) to another support of meditation and relaxes a little. Afterwards, one enters again into the profound yoga of the Generation Process.

In the same way, with respect to the samādhis of the Generation Process, if at the time when one is settling into a state of even contemplation one is nowhere deliberately established with respect to these (samādhis), then the one who is projecting the visualization can look nakedly at the essence of this one who is projecting; whereupon the one who is projecting ('phro-mkhan) and the one who is looking (lta-mkhan) at him become without any duality and the two of them integrate one with the other. Having integrated in that way, when an experience beyond expression in words arises representing the natural condition of things (gnas-lugs) which is uncreated anywhere in terms of its nature, one will then settle into a state of even contemplation with a startled and abrupt awareness.

If one cannot pacify the defilements which are discursive thoughts, then the mind should be fixated as it was previously. The indication here is that one should fixate the mind on the celestial palace which is the residence, together with the cremation grounds, or on the divine form which is the resident, together with its seat-- and that process will surely produce a clear appearance or manifestation.

As for the third consideration which is the breathing practice: First one expels the stale air from the lungs without loosing the state of one-pointed concentration. Then one should stabilize this state by means of unifying (the upper and the lower airs) with a gentle kumbhaka. This is done twenty-one times. There exists a special essential point for this upadeśa (and this will be found elsewhere).

(7) MANTRA RECITATION
(a) VAJRAJAPA

With respect to the seventh section, there are two types of mantra recitation (mantrajapa) to be considered, namely, Vajrajapa
or "vajra recitation" and reciting the mantra aloud. With the first of these, one should adopt the essential point of the body which is the seven point posture (of Vairochana) with the back held straight. Then one expels the stale air from the lungs in order to purify oneself. At the outset, one should recognize the state of natural self-occurrence in relation to the inhaling, the holding, and the exhaling of the breath. And the mind is fixated (on this breathing) while remaining in a state which is just mindfulness during each session. (Deriving from this practice of mindfulness on one's breathing) there exist innumerable benefits, such as the pacifying of all illnesses and negativities, one's life-span and primal awareness will increase, and one will come to realize deathlessness.

Next, when one purifies oneself with respect to this process, one fixates the mind on the white syllable OM while inhaling, on the red syllable ĀH while holding, and on the blue syllable HŪM while exhaling the breath and one thinks of their respective radiances (white light, red light, and blue light, rather than visualizing the letters). The benefits are those refered to above, and it is said that this practice of Vajrajapa provides protection and is the supreme means of averting and sending back (any hostile psychic or magical attacks).

(b) RECITATION ALOUD

Second, as for reciting the mantras aloud, (first it is necessary) to cleanse and purify the mālā (the rosary used in the practice). By means of sounding the syllable HŪM one hundred and eight times, (each of the beads in the mālā) is completely transformed into a miniature form of Simhamukhā. Then they melt and one should think that the mālā is now a rosary of human heads dripping blood. On one's palms (the left and right ones respectively) are the luminous discs of the sun and the moon and on top of them are arranged the vowels and the consonants. Holding the mālā in one's palms, one recites the mantra OM RUCHIRA MANI PRAVĀRDHAYE SVĀHĀ twenty-one times; and finally one consecrates the mālā by blowing on it. (Then taking the mālā up in the left hand) one holds it
on the top with the index finger for the pacifying rite, or with the middle finger for the increasing rite, or with the ring finger for the enchanting rite, or with the little finger for the fierce rite, and guide it with the thumb.

As for the visualization, one's own being is clearly visualized as the Dākinī Simhamukhā. On the sun disc in her heart center is a dark azure syllable HŪM, surrounded by a mantramālā which revolves to the left (counter-clockwise). A-KA-SA-MA-RA-CHA-SHA-DA-RA-SA-MA-RA-YA PHAT is the mūla-mantra, OM VAJRA DĀKINĪ SIMHAMUKHA HŪM HŪM PHAT is the hridaya-mantra, and OM JNĀNA DĀKINĪ SARVA SIDDHI PHALA HO is the karma-mantra.

At the time when one recites these mantras, aside from the seed-syllable HŪM in the center, from the mūla-mantra, the hridaya-mantra, and the karma-mantra (is visualized to descend a rainfall of amrita). With the purifying rite or action, its color is white; and because of the descending of this rainfall of white amrita (which fills the entire body), one realizes the pacifying of all diseases, negativities, and obstacles. With the increasing rite or action, its color is yellow; and because of the descending of this rainfall of yellow amrita, one realizes the action of increasing the power of long life, merit, abundance and glory, retainers, disciples, contemplation, experiences, and understanding. With the enchanting rite or action, its color is red; and because of the descending of this rainfall of red amrita, one realizes the bringing under one's power all the food, wealth, and people of the three worlds. With the fierce rite or action, its color is black; and because of the descending of this rainfall of boiling molten metal and various kinds of weapons, one realizes the action of grinding into powder like fine dust all noxious and obstruction-causing enemies who do harm (to sentient beings). While reciting the mantra, one may visualize (any of the above functions as described).

Furthermore, from the state of clear manifestation (that is, perfect clarity of the visualization), which is like the moon reflected on the water, where appearances and emptiness are inseparable and unified in the Generation Process, one should be aware that the Trikāya (the three dimensions) of the Jnāna Dākinī represent the Vajra of the Mind.
According to the oral communication from the extraordinary lineage of the oral transmission called "The Yoga of the Six Special Mantra Recitations", in the very early morning one may perform the mantra recitation for the long-life practice, from day break until the sun rises one may perform the mantra recitation for the pacifying action, in the later morning one may perform the mantra recitation for the increasing action, at midday and at midnight one may perform the mantra recitation for the supreme sadhana, in the afternoon one may perform the mantra recitation for the enchanting action, and in the evening when it is dark one may perform the mantra recitation for the fierce rite.

(1) MANTRA RECITATION FOR THE LONG LIFE PRACTICE

First, with respect to the mantra recitation for the long life practice in the very early morning (while it is still dark before day break), one clearly visualizes oneself as the Dākinī Simhamukhā and from the seed-syllable in heart emanate various rays of light. These lights diffuse everywhere and manifest as innumerable hosts of the goddesses of the five elements. They hold iron hooks in their right hands and with their left hands they carry vases filled with gold, silver, rubies, emeralds, and sapphires. With these iron hooks the Dākinīs summon all of the luminous essences of the four elements of the external world and all of the life-force, merit, and wealth of sentient beings who are the internal contents, as well as in secret the Body, Speech, Mind Quality, and Action of all of the Tathāgatas of the ten directions, together with all magical powers, psychic abilities, life, merit, knowledge, and especially all of one's life-force which has been dissipated, stolen, vampirized, or otherwise exhausted. (Having attracted and gathered up) all of this, they pour it into the vassels they hold. The Dākinīs then return to the space above one and pour the contents of their vases on to the crown of one's head, so that it enters through the aperture of Brahmā. In this way, the entire interior of one's body becomes completely filled with the amritas of immortal life which possess various colors. The substances of the four elements of one's...
body are replenished and long life, merit, and glory is restored; they are preserved from injury and increase more and more. Furthermore, one should visualize that one comes to attain the Vidyādhara status of immortal life ('chi-med tshe'i rig-'dzin).

While visualizing all this, one recites the mūla-mantra of fourteen letters some one thousand times. The special mantra of eight letters A-KA-SA-MA-RA-CHA-SHA PHAT is also recited one thousand times and the mantra OM VAJRA ĀYUSHE HŪM BHRŪM NRI JAH SIDDHI PHALA HŪM is recited one thousand times. Afterwards, the Goddesses who summon Life are absorbed into nonduality within one's own body and in that condition, the nature of the mind remains in the state of the Clear Light of the Great Perfection, and this is the state of even contemplation (samāhita).

(2) MANTRA RECITATION FOR THE PURIFYING ACTION

Second, with respect to the mantra recitation for the purifying action from day break until the sun rises, one's own being is clearly visualized as the Vajra Dākinī Simhamukhā and in the center of her empty body are the three upright nādīs or channels which are clearly visible and which have the five chakras. In the navel of the chakra at the crown of the head there is a white dharmodaya (the two triangles stacked one upon the other) and inside of them is a lotus, a male and a female Rudra (lying prostrate) and a seat which is a sun disc. On top of this is the white lion-headed Śāntika Dākinī holding a kartri (curved blade) and a kapāla filled with blood, as well as embracing a khātvanga with her left arm. She is adorned with the five symbolic ornaments of human bone and a garland of dried and freshly severed human heads. As her retinue, she is surrounded by thirty-two goddesses resembling herself.

In the heart centers of the principal deity and her retinue, on a seat which is a sun disc, is the white syllable HŪM surrounded by a mantramālā which is also white in color and which revolves to the left (counter-clockwise). Since innumerable streams of white amrita having the sounds of the fourteen syllables descend (from this revolving mantramālā), everywhere inside of one's body becomes entirely filled with the amrita. By virtue of the power of this
amrita, all diseases, negativities, and obstacles become pacified. And having visualized all this, one recites the mūla-mantra of fourteen syllables some one thousand times. The hridaya-mantra OM BUDDHA DĀKINĪ SIMHAMUKHA HŪM HŪM PHAT is also recited one thousand times and the karma-mantra OM SARVA ŚĀNTIM KURUYE SIDDHI PHALA HŪM is recited one thousand times. Finally Our Lady, the principal deity and her retinue, gradually dissolve into light and are absorbed into nonduality in one's body, speech, and mind. While in that condition, remaining without creating or expressing anything, one settles into a state of even contemplation.

(3) **MANTRA RECITATION FOR THE INCREASING ACTION**

Third, as for the mantra recitation for the increasing action which is done in the later morning: In the center of the chakra in the navel is a yellow dharmodaya (the two triangles stacked one upon the other), and inside of them is a lotus, a male and a female Rudra, and a seat which is a sun disc. On top of them is the yellow lion-headed Paushtika Dākinī who holds a jewel and a mongoose vomiting jewels, as well as embracing a khātvanga with her left arm. She is adorned with the five symbolic ornaments of human bone and a garland of dried and freshly severed human heads. As her retinue, she is surrounded by sixty-four goddesses who resemble herself.

In the heart centers of the principal deity and her retinue, on a seat which is a sun disc, is the yellow syllable HŪM surrounded by a mantramālā which is yellow in color and which revolves to the left (counter-clockwise). Since innumerable streams of yellow amrita having the sounds of the fourteen syllables descend (from the revolving mantramālā), everywhere inside of one's body becomes completely filled with the amrita. By virtue of the power of this amrita, one's life span, merit, glory, wealth, retainers, disciples, the benefit of beings, experiences and understanding, as well as contemplation are increased more and more.

While visualizing all this, one recites the mūla-mantra of fourteen syllables some one thousand times. The the hridaya-mantra
OM RATNA ĐAKINĪ SIMHAMUKHA HŪM HŪM PHAT is also recited one thousand times and the karma mantra OM SARVA PUSHTIM KURUYE OM SIDDHI PHALA HŪM is recited one thousand times. Finally, Our Lady, the principal deity and her retinue, fully dissolve into light and are absorbed into nonduality in one's own body, speech, and mind. While in that condition, remaining without creating or expressing anything, one settles into the state of even contemplation.

(4) MANTRA RECITATION FOR THE SUPREME SADHANA

Fourth, with reference to the mantra recitation for the supreme sādhana performed at midday and at midnight, in the navel of the chakra in the heart center is a dark azure colored dharmodaya (the two triangles stacked one upon the other), and inside of them is a lotus, a male and a female Rudra, and a seat which is a sun disc. On top of them is the dark azure lion-headed Vajra Đakini, who holds a vajra and a kapāla filled with blood, as well as embracing a khātvanga with her left arm. She is adorned with the five symbolic ornaments of human bone and a garland of dried and freshly severed human heads. As her retinue, she is surrounded by eight goddesses who resemble herself.

In the heart centers of the principal deity and her retinue, on a seat which is a sun disc, is the dark azure syllable HŪM, surrounded by a mantramālā which is also deep azure in color and which revolves to the left (counter-clockwise). Since innumerable streams of dark azure colored amrita having the sounds of the fourteen syllables descend (from the revolving mantramālā), everywhere inside of one's body becomes entirely filled with the amrita. By virtue of the power of this amrita, all sins and obscurations, all downfalls and transgressions, as well as hosts of defilements are cleansed and purified.

While visualizing all this, one recites the mūla-mantra of fourteen syllables some one thousand times. The hridaya-mantra OM VAJRA ĐAKINĪ SIMHAMUKHA HŪM HŪM PHAT is also recited one thousand times and the karma-mantra OM JNĀNA ĐAKINĪ SARVA SIDDHI PHALA HŪM is recited one thousand times. Finally, Our Lady, the principal deity and her retinue, fully dissolve into light and are absorbed
into nonduality in one's own body, speech, and mind. While in that condition, remaining without creating or expressing anything, one settles into the state of even contemplation.

(5) MANTRA RECITATION FOR THE ENCHANTING ACTION

Fifth, as for the mantra recitation for the enchanting action performed in the afternoon: In the navel of the chakra in the throat center is a red dharmodaya (the two triangles stacked one upon the other), and inside of them is a lotus, a male and a female Rudra, and a seat which is a sundisc. On top of them is the red lion-headed Vāśya Padma Dākinī, who holds an iron hook and a vase filled with treasures, as well as embracing a khātvanga with her left arm. She is adorned with the five symbolic ornaments of human bone and a garland of dried and freshly severed human heads. As her retinue, she is surrounded by sixteen goddesses who resemble herself.

In the heart centers of the principal deity and her retinue, on a seat which is a sun disc, is the red syllable HŪM, surrounded by a mantramālā which is also red in color and which revolves to the left (counter-clockwise). Since innumerable streams of red amrita having the sounds of the fourteen syllables descend (from the revolving mantramālā), everywhere inside of one's body becomes entirely filled with the amrita. By virtue of the power of this amrita, all of the food, wealth, and people found in the three worlds are gather under one's power.

While visualizing all this, one recites the mūla-mantra of fourteen syllables some one thousand times. The hridaya-mantra OM PADMA DĀKINĪ SIMHAMUKHA HŪM HŪM PHAT is also recited one thousand times and the karma-mantra OM SARVA VĀŚAM KURUYE HO SIDDHI PHALA HŪM is recited one thousand times. Finally, Our Lady, the principal deity and her retinue, fully dissolve into light and are absorbed into nonduality in one's own body, speech, and mind. While in that condition, remaining without creating or expressing anything, one settles into the state of even contemplation.
Sixth, as for the mantra recitation for the fierce actions such as averting, summoning, and slaying performed in the evening after dark: In the navel of the chakra in the secret place is a dark green dharmodaya (the two triangles stacked one upon the other), and inside of them is a lotus, a male and a female Rudra, and a seat which is a sun disc. On top of them is the dark green lion-headed Raudra Karma Dākinī who severs the life-force, eats flesh, drinks blood, and extracts the vital breath. She holds a sword and a kapāla filled with blood, as well as embracing a khātvanga with her left arm. She is adorned with the five symbolic ornaments of human bone and a garland of dried and freshly severed human heads. As a retinue, she is surrounded by thirty-two goddesses who resemble herself.

In the heart centers of the principal deity and her retinue, on a seat which is a sun disc, is the dark green syllable HŪM, surrounded by a mantramālā which is also dark green in color and blazing with flames having the nature of weapons, it revolves to the left (counter-clockwise). Below this chakra located in the secret place, all such persons who, breaking their vows and promises, cause violent rapes or have evil designs towards others or have thoughts of committing violence against others or harbour angry and vivacious thoughts against practitioners—whether such persons be masters or servants, all of them together with their wealth and accomplices, are cast down into a vast pit filled with fires and winds and battling weapons. And in addition to that, from the bodies of the Goddess and her retinue (in the secret center) descend innumerable streams of boiling molten metal, together with various kinds of weapons, all having the sounds of the wild mantras for averting and summoning and slaying. (By virtue of the power of this), all the bodies and heads of all these wrong guides who are vow-breaking obstructing enemies who cause harm to others are chopped up into little pieces and (these bloody chunks) are in turn burned by the fires and scattered by the winds and swept away by the waters, so that their bodies and voices are ground into a fine dust which is no more than ash.
(While visualizing this terrible retribution), the mantra PHAT YA-RA-MA-SA-RA-DA-SHA-CHA-RA-MA-SA-KA-A SATRI JAH NRI TRI khug dgra bgegs 'byung-po'i sems dang bag-chags ngan-pa MARAYA PHAT! is recited one thousand times. The hridaya-mantra OM KARMA DAKINI SIMHAMUKHA HUM HUM PHAT is also recited one thousand times and in addition the special mantra for averting and sending back (magical attacks to their source) OM PRATYAGIRA GHRIDU GHRIDU JVARA GHRIDU YOKMO PHROM BHYO zlog! YOKMO PHROM BHYO zlog! DAKIMA SRIKA PHREM BHYO zlog! is recited one thousand times.

Finally, since the consciousness principles (rnam-shes) of all these (slain and annihilated) obstructing enemies in the form of HUM letters are absorbed into the heart of Our Lady and, for that reason, Our Lady, the principal deity and her retinue, completely dissolve into light and are absorbed into a state of nonduality in one's own body, speech, and mind. In that condition, remaining without creating or expressing anything, one settles into a state of even contemplation.

When one begins to get up from a session of practice, one offers pūjā and a hymn of praise, and prays: "O Bhagavatī Dākinī Simhamukhā, together with your retinue, I pray that you may bestow all siddhis both ordinary and supreme upon myself and all sentient beings!" And then one prays for whatever particular benefits one may desire.

(D) CONCLUSION

Third, in the concluding section there are six parts to be considered:
1. the practice for dissolving and integrating,
2. the practice for the Torma offering,
3. the practice for ceremonial washing,
4. the practice for the eating of meals,
5. the practice when sleeping, and
6. the practice for arising from sleep.
(1) THE PRACTICE OF DISSOLVING AND INTEGRATING

As for the first of these (the practice of dissolving and integrating): Since one slowly exhales the breath, it strikes the mantrāmālās in the hearts of oneself visualized as the divine bodies (of the Dākinīs in the retinue), as well as striking the celestial palace, the cremation grounds, and the protective circle, that is to say, it stikes the entire world and its inhabitants. And this having made them all gradually dissolve into light, they are absorbed one after another into oneself. Finally, the mantrāmālā (within one' own heart center) is absorbed into the nāda (which represents the subtle sound) of the letter HŪM. Then this nāda is transformed into a condition which is without any conceptions and one settles into the state of even contemplation which is the Clear Light of the Great Perfection.

Then afterwards, when (one has roused himself from the state of contemplation and) enters into activities between the sessions of practice, one should think that oneself and indeed all appearances are in reality the mantra deities of (the mandala of) the Jñāna Dākinī and they are transformed into the primal awareness of the Dharmakāya. Finally, by means of the dedication of merit and the commitment (pranidhāna), one makes one's resolutions and enters into the ordinary activities of daily life.

(2) THE PRACTICE OF THE TORMA OFFERING

(a) TORMA RITE

With reference to the second (the practice of offering the Torma), there are two considerations, namely, the outer aspect and the inner aspect. As for the first of these, the Balividhi or Torma rite has been explained elsewhere. Whether during the day one does three or four or more sessions of practice, after the final session of that day, it is the appropriate occasion to offer the Torma.

(b) CHOD PRACTICE

Second (with respect to the inner aspect of the rite), after performing the preliminaries, including the Bodhichitta, one's own
mind is expelled (projected out of the body) into the sky in the form of the syllable VAM and this instantly transforms into the form of the Yoginī. One's old body (which is now like an inert corpse) is transformed into amrita and one offers this in the style of a Ganapūjā to the four kinds of Guests (namely, the Three Roots, the eight classes of spirits, one's karmic creditors, and the beings inhabiting the six destinies of rebirth). One proceeds with the practice as is done in general (with the Chod rite).

(3) THE PRACTICE OF CEREMONIAL WASHING
(a) CONSECRATING AND USING THE WATER

With respect to the third (the practice of the rite of ceremonial washing), there are two considerations, namely the outer aspect and the inner aspect. As for the first of these, one should prepare in the usual manner a kalaśa or ritual vessel (including the conch shell and the dhāranīsūtra cord). By means of performing the preliminaries, together with the self-transformation (of oneself into Simhamukhā) and the mantra recitation for her, this vessel is cleansed and purified.

"Then, from the state of emptiness, there arises from the syllable PAM a lotus and a seat which is a lunar disc and on this is a precious vessel possessing in their complete perfection all of the requisite characteristics. It is two-thirds filled with various amrita nectars, together with very pure water. Floating on top of this water inside of the ritual vessel is a lotus and a sun disc and on this is the dark azure syllable HŪM, surrounded by a mantramālā of a like color, being the color of vaidūrya or lapis lazuli, which revolves to the left (counter-clockwise)."

Having visualized all this, rays of light emante from one's own heart center and invoke the blessings and powers and compassion of all the Tathāgatas of the ten directions, as well as of the Dākinī Simhamukhā and her retinue of hundreds of thousands of Mātrikā goddesses—these all having the aspect of the fourteen letters of the wild mantra. Then one visualizes that they are absorbed into the seed-syllable, together with the mantramālā, which is inside of the ritual vessel.
Then one utters the seed-syllable and the mantra, visualizing that from the seed-syllable and its mantramālā in one's heart center (a second mantramālā) uncoils like a dhāranīsūtra (a cord made of five differently colored strands) and coming out of one's mouth, it strikes the syllable ḤŪṂ and its mantramālā in the navel of the vajra (held in one's right hand). From this vajra descend innumerable streams of water which are infused with mantra and amrita and this comes to fill the conch shell to the brim. Then moving again uncoiling further, the dhāranīsūtra strikes the seed-syllable and the mantramālā which is inside of the ritual vessel. And because of that, streams of water which are infused with mantra and amrita descend (from the mantramālā) and one should think that these become fully inseparable from the water contained in the ritual vessel.

Having grasped the dhāranīsūtra (the actual cord used in rite, with the right hand holding the vajra), one recites the mūla-mantra consisting of the fourteen syllables some ten thousand times and the karma-mantra some one thousand times. Also the special mantra OM SARVA TATHĀGATA ABHISHEKATA SAMAYA ŚRĪ ĀḤ ḤŪṂ is recited one thousand times. Finally, one presents the outer and inner pūjā offerings, as well as the Torma. Then coiling up the dhāranīsūtra again, one recites the hundred syllable mantra of the Heruka (Vajrasattva).

"Since I pour the water of the conch shell into this ritual vessel, it strikes the seed syllable and the mantramālā therein. And because of that, they melt completely into light and merge into the state of inseparability with the water contained in the ritual vessel; whereupon the lustral waters in this ritual vessel comes to possess great power!" So saying, one should think of it occurring in this way.

The water in the ritual vessel which is like that (possessing such qualities) is now drunk by oneself and others and is used for the ceremonial washing (khrus). The stream of water from this ritual vessel may be made unceasing (by adding fresh water to the original water). If this ceremonial washing is conjoined to a rite at such times when it is necessary, then all diseases, negativities, sins, obscurations, downfalls, and transgressions are purified, and moreover one's contemplation is improved.
Second (regarding the inner aspect of the rite), in the center of one's own body which clearly manifests as Simhamukhā are clearly visualized the three nādīs or channels and the three chakras. In the middle of the thirty-two petals, which are actually the upanādīs of the crown chakra, is the white syllable OM and on the petals surrounding it are thirty-two letters led by OM ĀH HŪM HO and followed by the fourteen letters of the mūla-mantra repeated twice. Moreover, all of the letters and the upanādīs are clearly visualized as being white in color. Because of reciting the fourteen syllable mūla-mantra some one thousand times, a white amrita having the sounds of the fourteen syllables descends (from the mantric syllables in the crown center) and fills the entire body. One should think that thereby all diseases, negativities, sins, and obscurations of body are purified.

In a similar fashion, in the middle of the sixteen petals which are actually the upanādīs of the throat chakra is the red syllable ĀH and surrounding it on these petals are the fourteen syllables of the mūla-mantra, also red in color, and led by the syllables HṚĪ HṚĪ. Because of reciting the mantra, a red amrita having the sounds of the fourteen syllables descends (from the mantric syllables in the throat chakra) and fills the entire body. One should think that thereby all one's diseases, negativities, sins, and obscurations of speech are purified.

And again, in the navel of the eight petals in the heart chakra is the blue syllable HŪM, surrounded on these petals by the mantra A-KA-SA-MA-RA-CHA-SA-PHAT which is blue in color. Because of reciting the mantra, a blue amrita having the sounds of the fourteen syllables of the mūla-mantra descends and fills one's entire body. One should think that thereby all of one's diseases, negativities, sins, and obscurations of mind are purified.

Finally, the mantramālās, together with the seed-syllables (in the three chakras), dissolve slowly into light and merge gradually into a state which is inseparable from one's own three gates. Thereupon, one settles into the state of the Clear Light of
the Great Perfection. The above is the special practice of the internal ceremonial washing and it is widely praised as a supreme means for purifying all of one's diseases, negativities, sins, obscurations, and transgressions of samaya vows.

(4) THE PRACTICE WHEN PARTAKING OF FOOD

Fourth (with reference to the practice of partaking of food at meals), by thinking that the food that one eats is consecrated as sacramental amrita and is offered as a puja to the deities of one's own body and tissues and elements, one may then enjoy it thoroughly. And while in the state of total all-pervading clarity and emptiness, one may manifest satisfaction (with the delights of the food). Finally, whatever food remains is authenticated with the mantra OM UCCHISHTHA BALIMTA BHAKSHASĪ SVĀHĀ and it is given as a remainder (lhag-ma) to the Bhūta spirits and others. This act is sealed with the dedication and the commitment.

(5) THE PRACTICE OF THE NIGHT

Fifth, at the time for the practice of the night, one arranges oneself in order to fall asleep either in a cross-legged position or in a crouching position or in the position of the sleeping lion. Then within one's heart center, inside of a tiny sphere (thig-le) which is like the sun and the moon joined together, is clearly visualized one's own Root Guru in the guise of Padmasambhava in union, this being the figure who embodies within himself all Sources of Refuge. One fixates the mind upon this. In a state of presence without forgetting anything, one allows oneself to fall asleep, and thereby in one's sleep one will come to experience the arising of the natural Clear Light.

(6) THE PRACTICE FOR ARISING FROM SLEEP

Sixth, at the time when arising from sleep in the early morning before dawn, because of the sounding by the four Dākinīs in the sky of their dāmarus which have the tones of the mantras, one instantly assumes the aspect of the Body of Unification (yuganaddha-kāya) of the Dākinī Simhamukhā which arises from out of the Clear Light. And from this state where one clearly visualizes oneself as
the Goddess, one gets up out of bed and performs the practice of the ceremonial washing, both external and internal, and whatever else is appropriate. With the preliminary practices, one enters into the first session of practice for the day. As before, on this occasion of practice, one first strikes the essential point which is the supreme path of the Guru Yoga, whereby one will ultimately arrive at the removing of all obstacles and at the developing of one's contemplation. Then one proceeds with the clear manifestation of the Generation Process visualizations (as described previously). And having relied upon that, one comes to produce, in whatever fashion they manifest, experiences of the unification of appearance and emptiness. The Guru has introduced the individual to this by means of experiences and thus the Guru inspires the practitioner on the path.

Having obtained stability in both the coarse and the subtle manifestations appearing in the Generation Process, one then resolves to enter into the practice of the Perfection Process by means of self-consecration (rang byin- rlabs). One's breath is made to enter into the Avadhūtī or central channel, and since this perfects the potency of its abiding there, both subject and object are made to manifest as the primal awareness where bliss and emptiness are inseparable and thereby one will quickly traverse in sequence the paths and stages.

**ADDENDUM: THE SEVĀ PRACTICE AND MAKING A RETREAT**

When one desires to perform the sevā practice (of reciting the mantras), then in a secluded place, in front of a drawing made of the divine form of the Dākinī Simhamukhā, one prepares the upāchāra offerings (in the seven small bowls), including the preliminaries of the two waters and the Torma cake, together with sacramental substances such as meat and wine. In this way, one proceeds to make an excellent retreat. It is explained elsewhere what practices are to be done during the four or six sessions during the day. After two sessions or after the final session in the evening, one should make the Torma offering.
During the retreat, the mūla-mantra of fourteen syllables is to be recited one hundred thousand times fourteen (that is to say, one does a hundred thousand recitations for each syllable in the mantra). The hridaya-mantras are to be recited four hundred thousand times and the karma-mantras are to be recited one hundred thousand times, together with an addendum. If one is inclined and is able to do so, one may also recite the six special karma-mantras for seven days, at such times as are appropriate and in conformity with the essential point of the practice.

Moreover, since one will desire to perform a homa rite (fire sacrifice) as a supplement to the retreat, one should do so in accordance with the secret rites elucidated in the general system of the Tantras and as is found in an actual manual for this. In this way, one will come to obtain the powers for accomplishing an infinity of all-pervading magical actions.

Emahol! From the speech of the Mahāpandita Chokyi Nyima himself, my beloved Guru, the omniscient one who is the possessor of all teachings, that Nirmānakāya who is the regent of the Victorious One, there came forth this "Beautiful Necklace of Jewels" (Nor-bu'i phreng mdzes) which is the upadeśa for the Generation Process of the spontaneously born Sahaja Dākinī Simhamukhā. Thereafter, my good spiritual friend, the Āchārya Śākyabhiṣkhu Rinchen Tanpa Rabgye, the custodian and keeper of the Tripitaka, in concert with Rinchen Jampa Palzang, the yogin who understands the meaning without recourse to the intellect, again and again made the request (for the transmission of this teaching); the old reprobate Padma Gargyi Wangchug took up the task of converting everyone concerned (through conferring the teaching). Thus, when the waxing moon was in the lunar mansion of Pushya in the spring season of the Fire-Pig year (1887), on the third day of the month, in the solitary place of Shugding (Shugs-ddings) which is the hermitage of the Dākinīs, my secretary Sonam Gyaltsan set down this text in well-inscribed letters (from my dictation). Because of realizing the Bodhichitta for all living beings, I resolved to dedicate to them this infinite accumulation
of merit (accruing from the action of composing this text). Thus:

"By virtue of this merit, may I and all other sentient beings, having come to behold in actuality the countenance of the Dākinī, become the causes for realizing all-pervading actions."

Hereabove has been arranged in brief the essence extracted from the scripture of that supreme practitioner Padma Gargyi Wang-chug. This consisted of the Outer Generation Process. The profound Inner Generation Process, which is the method for the pratice of the Kayamandala, (will be found below).

(II) THE PERFECTION PROCESS (Nishpannakrama)

Here I shall present, in a somewhat extensive form, the Perfection Process, together with the instructions concerning the four chakras. With respect to the essence of all this, here is the text entitled "The condensed essential Upadesā for the Generation Process and Perfection Process of the lion-headed Jnāna Dākinī Simhamukhā".

NAMO DĀKINĪ SIMHAMUKHĀYAI.

The practice of Simhamukhā consists of the Generation Process (utpattikrama) and the Perfection Process (nishpannakrama). As for the first of these:

(A) THE INNER GENERATION PROCESS

Having meditated with clear comprehension on the outer Generation Process (as described in detail above), wherein one instantly transforms oneself into the lion-headed Dākinī Simhamukhā, the practitioner should be aware that the three aspects are inseparable. The outer aspect is the external world which is like a container or vessel. The inner aspect are the nādīs or psychic channels of the body. And the other (the secret aspect) are the triangles of the dharmodaya in the form of an immeasurable celestial palace.
(1) VISUALIZATION OF THE KAYAMANDALA

In particular (with respect to the Kāyamandala or mandala of the body), one's eyes and the forms they perceive are Kṣhitigarbha in union. One's ears and the sounds heard are Vajrapāṇi in union. One's nose and the smells sensed are Akāśagarbha in union. One's tongue and the tastes savored are Lokesvara in union. One's body sense and touch sensations are Nivaranavishkambhin in union. One's mind (manas) and mental objects (dharmas) are Manjusrī in union. One's joints are Samantabhadra in union. One's arteries and tendons are Maitreya in union. One's right leg is Yamāntaka in union. One's other leg on the left is Aparājita in union. One's tongue is Hayagrīva in union. One's secret organ is Vighnānataka in union. One's right shoulder is Achala in union. One's left shoulder is Takkirāja in union. One's right knee is Niladanda in union. One's left knee is Mahābala in union. At the crown of one's head is Ushnīsha-chakravartin in union. And at the soles of one's feet is Śumbha in union.

One's form aggregate (rupa-skandha) is Vairochana and one's space element is his consort Dhatvīśvarī. One's feelings aggregate (vedanā-skandha) is Ratnasambhava and one's earth element is his consort Buddhālochanā. One's perceptions aggregate (samjnā-skandha) is Amitābha and one's fire element is his consort Pandarā. One's impulses aggregate (samskāra-skandha) is Amoghasiddhi and one's air element is his consort Samaya Tārā. One's consciousness aggregate (vijnāna-skandha) is Akshobhya and one's water element is his consort Māmakī.

Embodying all of them (in the collective sense) is Samantabhadra in union (with His consort Samantabhadri). And at one's forehead is Kāyavajrā, at one's throat is Vākvajrā, and at one's heart is Chittavajrā. Moreover, all of these deities have been transformed in the same way, by means of the practice of the path, into divine bodies whose forms represent the essence of Mahāsukha (the great bliss of union) which is spontaneously self-perfected.

(2) MANTRA RECITATION

In the hearts of all of the deities, on top of a lotus and a sun disc, is the Jnānasattva who is red like oneself (that is,
the wisdom being in the form of a miniature red Simhamukhā). In her heart center, on top of a moon disc is the Samādhisattva (the contemplation being in the form of the syllable) HŪM. This visualization is also established in each of the deities. These deities are pure from the very beginning, empty and clear, representing the very essence of the great bliss of Mahāsukha. Also, in the center of one's own heart as Simhamukhā is the miniature Jñānasattva and within her heart is the Samādhisattva which is the syllable HŪM, surrounded by a mantramālā which revolves to the left (counter-clockwise). This is the mūla-mantra of fourteen letters:

A-KA-SA-MA-RA-CHA-SHA-DA-RA-SA-MA-RA-YA PHAT.

And there is the hridaya-mantra:

OM VAJRA DĀKINĪ SIMHAMUKHA HŪM HŪM PHAT.

And finally there is the karma-mantra:

OM JNĀNA DĀKINĪ SARVA SIDDHI PHALA HO.

One should recite these mantras as much as one can. When performing any of the four magical actions (chatur-karmāh), such as pacifying (śāntika), increasing (paushtika), enchanting (vāśya), and fierce actions (raudra), then one should employ the appropriate karma-mantra which is visualized as being white, or yellow, or red, or black as the case may be. Then one emanates and reabsorbs into the rays of light in the usual manner.

(B) THE PERFECTION PROCESS PROPER

(1) VISUALIZATION OF THE NĀDĪS AND THE CHAKRAS

Second, as for the Perfection Process (nishpannakrama): Having absorbed into one's body the hosts of deities of the Kāyamandala, then in the center of the immaculately pure and empty interior space of this body of Simhamukhā, who is none other than oneself, the three nādīs, together with the four chakras, are clearly visualized. At there junction (the śringātaka where the three nādīs join), on a seat which is a solar disc is the red syllable RAM. Then in the navel chakra is the syllable A, in the heart chakra is the syllable HŪM, in the throat chakra is the syllable AM, and in the crown chakra is the syllable HAM.

On the eight petals (which are like spokes) of the heart chakra (the hridaya-chakra or Dharmachakra) are the eight mantric
syllables A, KA, SA, MA, RA, CHA, SHA, and DA, together with the syllable HŪM in the center. They are all displayed with their heads downward. On the sixteen petals of the thōat chakra (the Sambhoga-chakra), there is the mantramālā (the letters of the mūla-mantra of fourteen syllables), plus the two syllables A and KA. These sixteen letters are red and are displayed with their heads upward. On the thirty-two petals of the crown chakra (the Mahāsukhachakra), there is the same mantramālā repeated twice, plus the four letters A, KA, SA, and MA. These thirty-two white letters, which possess the nature of bliss, are displayed with their heads downward. On the sixty-two petals of the navel chakra (the Nirmānachakra), there is the same mantramālā repeated four times, plus the six syllables A, KA, SA, MA, RA, and CHA. These sixty-two letters, which possess the nature of heat, are displayed with their heads upward. And in one's lower gate, the anus, appears the green syllable YAM and from that arises a vāyumandala having the shape of a bow. This is clearly visualized and it moves upward.

(2) THE PRACTICE OF THE INNER HEAT

First, one should expell the stale air from the lungs. Then, since one holds the breath (with kumbhaka) by means of forcing the upper air downward through the Rasānā and Lalanā nādis (as well as drawing up the lower air simultaneously), at the point where these three channels meet, the breath enters into the Avadhūtī-nādi or central channel, and the letter RAM is pulled upward. And from this syllable RAM (due to the action of the winds from below and above), a hot fire is ignited (in the navel center) and it blazes up, having the inherent sounds of the fourteen syllables of the mūla-mantra in navel center, as well as of the short A syllable which is also located there. Since this fire burns furiously (due to the action of kumbhaka process), it rises upward and strikes the mantric syllables and the letter HŪM in the heart center. Because of this action, the inherent sounds of the eight syllables (of the mantra found therein) descend as a stream of amrita which resembles quicksilver. At this time, one should meditate that the primal awareness of bliss and emptiness (which are inseparable) is produced.
Accordingly, in the same way, one meditates that (the fire rises upward, first) to the throat center and then to the crown center at the top of the head, whereupon one enters into the state of even contemplation (samāhita) wherein there exists no duality whatsoever between bliss and emptiness. One should hold the breath by means of practicing kumbhaka as much as one can. This is the principal practice of the session.

(3) DISSOLUTION AND CONTEMPLATION

Then, from the HŪM in one's heart center, rays of light emanate outward and by means of this, everything, the entire universe and all its inhabitants, are dissolved into light. Then this light is absorbed into the protective circle about oneself and into the celestial palace which is in reality the dharmodaya. Then these in turn (the protective circle and the celestial palace) are absorbed into oneself (as the Dākinī); and then oneself dissolves and is absorbed into the syllable HŪM in one's own heart center. Thereupon, this letter HŪM also, beginning with the hook at the bottom of the letter, gradually dissolves upward, until there remains only the nāda (or diacritic mark above the letter). Finally, that itself dissolves into the Mahāmudrā which is without any concepts and which transcends the intellect. One should remain in the state of even contemplation (samāhita) for a long time.

(4) SUBSEQUENT REALIZATION

Afterwards, having resumed the semblance of the illusory body of Simhamukhā who is nude and devoid of any ornaments whatsoever, one then recites the dedication of merit and the commitment (pranidhāna), and enters again into the activities which are pursued between the sessions of practice.

ADDENDUM:

(1) CONSECRATING THE MĀLĀ

In order to cleanse and purify the mālā (or rosary used in the practice), as one did before when previously preparing to recite the mantras, one should think that each of the one hundred and eight HŪM syllables which one pronounces become as many miniature figures
of Simhamukhā, which in turn (one by one) are absorbed (into the individual beads of the mālā). Then one recites this mantra as many times as one can: OM RUCHIRA MANI PRAVARDHAYE SVĀHĀ. Then, taking up the mālā in the palms of one's hands, these representing one's solar and lunar energies, as well as the vowels and consonants, one rubs them together (while holding the mālā between them). And because one reflects that the mālā is now infused with power, it becomes consecrated with blessings.

(2) ACTIVITIES BETWEEN SESSIONS

As for one's conduct and activities between the sessions of meditation practice, there exists a daily cycle of the activities of walking and sitting, of cooking and consuming food, and so on. (These activities are performed as usual). Then, at the time when one goes to sleep, one can practice the yogas relating to the dream state and to the natural Clear Light, and these are in agreement with the general practices for this given elsewhere.

Moreover, this manual given here for the profound essential points of the Generation Process and the Perfection Process relating to the practice of Simhamukhā was written by me, the one who bears the name of Rāga (Karma Chag-med). With respect to the writing down of this text, by virtue of confessing our transgressions to the hosts of Dākinīs and by accumulating merit, may we all come to attain in this present life the exalted status of Mahāvajradhara!

(Editor's note) The above epitome of the core of the secret instructions of the Mahāsiddha Sangye Gonpo was composed by the learned scholar Karma Chag-med.

COLOPHON OF THE EDITOR

In a similar manner, the foregoing important texts containing the upadeśas found in the precious volumes of the oral transmission lineage for the profoundly secret Simhamukhā, deriving from the lineage of the Bodongpa Mahāsiddha Sangye Gonpo, have been arranged here in this text in a concise manner.
(Verse of Dedication by the Editor:)

Since the smiling light of the day, which has come forth from this composition,
Has cleared away the darkness which impedes travel among the three worlds,
Its light spreads over the valley of the lotus grove of the two attainments;
May this become a vast banquet of delights, rich with the honey of benefit and happiness!

Written by Manjughosha
(Jamyang Khyentse Wangpo)

This text entitled "The Excellent Vase of Precious Jewels", in which is given a history of the lineage for the transmission of the secret precepts of the lion-headed Jnāna Dākinī Simhamukhā, together with the sādhana practices and magical rites connected with her, was translated from Tibetan into the English language by Vajranātha. Done this autumn season in the year of the Fire-Tiger (October-November 1986) at Strode House, South Devon. May this translation be of benefit to all practitioners and through this practice may they swiftly attain the state of the Jnāna Dākinī.

SARVA MANGALAM.