

Oral Transmission of Mañjuśrī Yaśas

A Presentation of the Kālacakra

Generation Stage

by Detri Rinpoche

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International Kalachakra Network

Translator's note

This work is an overview of *The Oral Transmission of Khedrup: Sadhana for the Complete Body, Speech and Mind Mandala of Bhagavan Kālacakra*, by Losang Kalsang Gyatso, 7th Dalai Lama. It is not a detailed commentary but rather an overview of Kālacakra generation stage practices, based on the above sadhana, and should be studied together with the sadhana.

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A Presentation of the Kālacakra Generation Stage

Namo guru śrī kālacakrāya

To the original buddha, teacher of all tantras
 who in the great stupa of Dhānyakaṭaka,
 manifested the complete mandala
 of enlightened body speech and mind,
 I bow down with reverence;
 please guard me with your compassion.

To bodhisattva Sucandra, foremost among the entourage,
 to Mañjuśrī Yaśas, foremost among the Kalki kings,
 to Puṇḍarīka, composer of the vast commentary,
 and to the other Kalki dharma kings,
 I bow down with reverence.

I prostrate to Cilupa, Kālacakrapāda, Somanātha,
 and to all those translators, scholars and practitioners
 from the noble land of India and from Tibet,
 who have clarified this path and gained sublime experience.

Especially, to Je Tsongkhapa and his chief disciples,
 who by their great activity wheels of teaching and accomplishment,
 delineated the unique points of practice of this tradition, [3]
 I prostrate with heartfelt reverence.

To Könchok Jigme Wangpo, voice of every buddha,
 to the glorious Tenpa Drönme, embodiment of the three kindnesses,

to Dönkun Drupa, master of speech¹,
 and to all those great guides and masters,
 I bow down with heartfelt respect.

The stages of this tantra are presented
 differently to those of other tantras,
 and are difficult to understand even by great minds.
 So how can I of little learning and devoid of experience,
 ever hope to explain the meanings of this tantra.

However, by relying on the teachings of the sublime masters,
 I will present here the methods to practice the initial and ripening stage,
 the path of purifying the outer and inner worlds,
 as a way of developing my feeble light of faith.

In the *Kālacakra Root Tantra* it says:

On the great mountain, Vulture's Peak,
 to the bodhisattvas he taught [4]
 the peerless Great Vehicle,
 the way of the Perfection of Wisdom.

After that amid the great stupa,
 within the dharmadhātu mandala,
 sat the Tathāgatha,
 the sole path for bodhisattvas and others.

Within a construction of blazing crossed vajras,

¹ Teachers of Detri Rinpoche: Dkon mchog 'jigs med dbang po (b.1728, d.1791); Dkon mchog bstan pa'i sgron me (b.1762, d.1823); Ye shes don grub bstan pa'i rgyal mtshan (b.1792, d.1855).

with no entrance for the bright, atom-free sky,
 within the captivating dharmadhātu,
 the tantra was taught
 for the wisdom and merit of living beings.

The conqueror, the peerless lion of the Śākyas, displayed the attainment of enlightenment on the full moon of the Vaiśākha month under the bodhi tree, upon the vajra seat, in a central country here in Lesser Jambudvīpa. Then for a year he turned the wheels of dharma for the general vehicle and specifically for the vehicle of the Perfection of Wisdom, which he taught to a bodhisattva entourage on Vulture's Peak. Then on the full moon of the Caitra month, the twelfth month on from the Vaiśākha month of his enlightenment, in southern India near Śrīparvata,¹ in the great stupa of Dhānyakaṭaka, which inside measured six yojana and one krośa from top to bottom,² he manifested the *dharmadhātu lord of speech*, or Kālacakra full body, speech and mind mandalas of 722 deities as taught in the *Condensed Kālacakra Tantra*. Above [5] he manifested the glorious mandala of constellations, whose nature was the 1620 deities of that mandala, and which is taught in the *Root Kālacakra Tantra*. He himself arose as the lord of the mandala. There, Sucandra, the great king of Shambhala, a manifestation of bodhisattva Vajrapāṇi, with the ninety-six emanated kings of the ninety-six lands of Shambhala, as well as an entourage of bodhisattvas, and countless gods, asuras, and so forth, were led into the mandalas within the phenomena source of limitless space, and were conferred with worldly and non-worldly initiations. The buddha made prophecies of enlightenment and taught them the 12,000 versed *Root Tantra*. He prophesied the coming of the dharma kings and the Kalki, especially the coming of the first Kalki, Mañjuśrī Yaśas six hundred years from that time, and of his son the Kalki Puṇḍarika who would compose a commentary to the *Condensed Tantra* compiled by Mañjuśrī Yaśas:

¹ Identified as present-day Amaravati

² 2,000 armspans =1 krośa (*rgyang grags*) 4 krośa =1 yojana (*dpag tshad*) (About nine miles)

Six hundred years from this year,
 in order to ripen the sages,
 Mañjuśri, lord of men, Yaśas,
 will appear in Shambhala.

And so on until:

On the condensed tantra of Mañjuvajra,
 the lotus holder will compose a commentary. [6]

Kalki Mañjuśri Yaśas reigned for a hundred years during which he mainly taught the *Root Tantra*, although in his latter years he compiled and taught the five chapters of the *Condensed Tantra*. In its presentation of the outer, inner and other, the first chapter of the *Condensed Tantra* deals with the outer or "container" of the external world, the second chapter deals with the inner "contents," or sentient beings who are created there. This is the presentation of the outer and inner. The "other" comprises the path and result. The third chapter teaches the initiations, which confers suitability for the meditations on the path. The path itself has two stages. The fourth chapter primarily teaches the generation stage. The fifth chapter, or gnosis chapter, mainly teaches the completion stage, as well as an extensive presentation of the results of the path.

Therefore, the bases for purification by the path are the inner and outer. The purifiers themselves are the two stages. Although the completion stage is the actual purifier, specific meditation on a generation stage acts as a ripening process for the completion stage, and is a necessary prerequisite. This proper sequence of practice, which accords with the thinking of the tantra and commentary, has been clearly presented by the great Tsongkhapa,

lama of the three realms, and is the proper and unerring way to progress along this path.

The topic of this work therefore, is the generation stage meditation, and Je Tsongkhapa and his main disciples say that meditation on just a solitary deity is not sufficient. Moreover, in this tantra the presentation of the purifiers and the bases for purification is far more extensive than that of other tantras, and meditation on an accordingly vast mandala assembly [7] is crucial for the ripening process that leads to the completion stage. Therefore the best generation stage meditation is that of the complete body, speech and mind mandalas. Failing that one should meditate on the complete mind mandala, which means at the very least a meditation of nine deities. Through these meditations the "container" and "contents" of the world are regarded as deities and ordinary perception is purified. Externally one year is "time" (*kāla*) and the houses of the zodiac and the hours¹ are the "wheel" (*cakra*). Internally, one solar day is "time" and the twelve wind movements of the 21,600 breaths constitute the "wheel." The winds of the days and nights of external and internal time are responsible for the births and deaths of living beings. Therefore, whether it is on the basis of the birth state² or the bardo state, two bases for purification, birth and death, can be ascertained. Their purifiers are the graded practices of the four yogas and therefore one must practice perfectly in all points of this purification process. This tantra does not teach the attainment of enlightenment in the bardo state, therefore it is not necessary to have a separate yoga for the purification of the bardo state. This topic will be explained later.

Generally, the teachings of the Buddha can be divided into sutra and tantra. Tantra can be divided into four classes, and Highest Yoga Tantra is divided into mother tantra and father tantra. Those whose practices and explanations concentrate on wisdom, or emptiness, are mother or yoginī

¹ There are "hours" of distance and of time. The first corresponds to our notion of astronomical degrees. Therefore, 30 hours make up one house or sign. An "hour" of time is about 24 minutes, and 60 of them make up one solar day.

² One of the four states of existence; from the moment of conception until death.

tantras, and this tantra stands at the summit of all mother tantras. The way to meditate on its generation stage will now be explained. There are three main outlines:

1. Place of meditation
2. The meditator
3. The stages of meditation

Place of meditation

The third verse of the Methods of Accomplishment chapter says:

In pleasant groves, on mountains, in places of the great Conqueror,
 in empty temples, in the places of great practitioners,
 in cemeteries, by lakes and places of beauty, and in places hidden
 away,
 wherever the mind is content, there one should practice, great king.
 With soft bedding, there on a seat, one first recites the protection.

The first three lines list places for meditation. Pleasant groves are suitable for the feats of gaining power and of summoning. Mountains are for the feats of stupefying and paralysing. Sacred places blessed by the Conqueror are for the eight great siddhis. Thus each place is conducive for the accomplishment of a certain feat. The fourth line talks of a place conducive to the attaining of the feats and where the mind of the practitioner is content. This refers to a place conducive to the mind. The last line talks very briefly of placing oneself properly on a comfortable seat. This means sitting in lotus or half lotus position on a seat whose back is slightly higher than the front, and which is placed upon an arrangement of kuśa grass.

The meditator

To be able to meditate on the generation stage one must first receive the seven initiations to enter the mandala, which is represented by a coloured powder drawing. To meditate on the completion stage one must receive the higher initiations also. Moreover, one needs a clear conviction of oneself as having become a suitable vessel for the practices of the two stages, without being disturbed by the hopes and fears of the eight worldly dharmas, or being satisfied by attending imperfect ceremonies conducted by anyone proclaimed as a lama. [9] The second verse of the Initiation chapter begins, " Firstly, the guru one should devote oneself to keeps his vows, and dwells within the vajra vehicle." The four lines of this verse talk of the qualities of the kind of master one should rely on. The third verse begins, "Proud, ruled by anger, lacking vows, greedy, and without knowledge." This verse describes the kind of master not to rely upon. Three lines of the verse beginning, "A disciple with a mind for the profound and the vast, taking joy in the certainties of the guru, with the spirit of renunciation, and a knowledge of the qualities." teach the qualities of the disciple to be gathered by the master. Two further lines talk of constructing the powder mandala as a cause of "merit, " which here refers to the generation stage and the bestowing of the seven initiations. Having received the initiations one should guard ones vows and pledges as one would guard one's eyes. This instruction has been cited many times by all tantras, high and low, as being an indispensable criterion for meditating on the path.

Therefore, the practitioner becomes a suitable vessel by the initiations conferred by a qualified lama, and by dwelling in the pledges he or she strives to accumulate the complete causes for worldly and non-worldly siddhi.

The stages of meditation [10]

At the end of the verse from the first sub-chapter of the Methods of Accomplishments chapter, as quoted above, it says, " One first recites the protection." This teaches the circle of protection. The fourth verse through to

the seventh teaches the "washing of the face," the emanation of the merit field, the offerings made to the merit field, and the focus on emptiness. These are the initial practices of the sādhana. The verses from the eighth through to the 133rd teach the royal¹ mandala, the royal activities, drop yoga and subtle yoga, which are the actual stages of the generation stage. The stages of generation stage meditation are approximation, near accomplishment, accomplishment and great accomplishment. The royal mandala stage is the branch of approximation, the stage of royal activities is the branch of near accomplishment, drop yoga is the branch of accomplishment and subtle yoga is the branch of great accomplishment. One meditates with the graded practices of these yogas of the four branches of the actual generation stage.

Therefore there are two main outlines:

1. Meditation on the preliminary practices of the circle of protection, and so forth
2. The actual sādhana

Meditation on the preliminary practices of the circle of protection, and so forth

This is under two headings:

1. Accumulating the two kinds of merit
2. The actual circle of protection meditation

Accumulating the two kinds of merit

This is under three headings:

1. Blessing the inner offerings, etc.
2. Vajrasattva meditation
3. The actual accumulation: making offerings to the merit field

¹ *rgyal mchog*. Actually means 'conquering' or 'victorious' but 'royal' has become the standard translation.

Blessing the inner offerings, etc [11]

This involves blessing the inner offerings, the vajra and bell and the merit field offerings. The procedure for blessing the inner offering is as follows. Whether one has or has not set up a thanka, a statue, and so forth, arrange the offerings and tormas according to tradition, beginning from the right of the field of offering. Sit on a comfortable seat and gather about you the yoga requirements, such as the inner offerings and vajra and bell. Cleanse the mouth by placing a blessed pill or previously blessed inner offering on the tip of the tongue, and with bodhicitta clearly and sincerely planted within your mind begin the practice.

Blessing the inner offerings, the self-generation offerings, and so forth is to be accomplished through the practice of deity yoga. Therefore the teachings say that we should arise instantaneously in the form of the deity. This is done as follows: "From a *hūṃ* and vajra I generate myself into the conqueror Kālacakra, blue in colour, one face and two arms, holding vajra and bell, embracing consort Viśvamātā, and with right leg outstretched." One ascertains that the self lacks inherent existence and the *hūṃ* appears from the emptiness of the equipoise, which in turn transforms into a five-pointed vajra marked by the letter *hūṃ*, from which arises Kālacakra and consort standing upon a platform of lotus, moon, sun and Rāhu. It is important to know that from the beginning of the blessing of the inner offering until its completion there must be no ordinary perception. [12]

In the Initiation chapter it says, "Initially the five nectars are blessed by the royal vajra." This teaches that at the beginning of the mandala activities the mouth is to be washed, the tormas and offering substances are to be cleaned and purified, and that to accomplish this task one meditates that the nectar becomes the nature of the five meats and the five nectars and consummates the blessing. This practice is spoken of in verse 229 of the

Sadhana chapter where it describes the *nāmaḥ*¹ offerings. Also in the eleventh part of the Kālacakrapāda sādhana it reads:

Make the five nectars and five powers
 into pills the size of small beans,
yaṃ raṃ kaṃ go ku da ha na bi mu ma ra śu,
 meditate on wind, fire and the ten in the skull.
oṃ oṃ vajra candra na sa svā hā,
 purified by the moon *oṃ,*
oṃ aḥ na sa svā hā,
 increased by the light of the sun *āḥ,*
oṃ hūṃ na sa svā hā,
 set ablaze by the Rāhu *hūṃ,*
oṃ ho na sa svā hā,
 transformed into nectar by the Kālāgni *ho.*
 Upon one's tongue the letter *hūṃ,*
 from which comes a vajra radiating light,
 summoning the nectar, visualize the taste,
oṃ sarva bhira yogini praya svā hā.

Yaṃ, raṃ and *kaṃ* are, respectively, wind, fire and skull. The five meats and the five nectars are represented by the seed letters *go ku da ha, na* and *bi, mu, ma, ra, śu,* from which they are generated. This process is taught in the section on offering the circle of protection tormas, and Buton Rinpoche in his *Wish Fulfilling Cow* and Khedrup Je in his *Puṇḍarika Transmission Sādhana* are mostly in agreement on this process.

The process is as follows. [13] The mantra beginning *oṃ phreṃ vajra ḍākini* eliminates all hindrances. Concerning this mantra, the syllable *oṃ* opens mantras, *phreṃ* is the seed syllable of Dorje Khadro ma; *vajra ḍākini* is

¹ This refers to the offering mantras in the mantra recitation section at the end of the sadhana.

Dorje Khadro ma; *vajradhātviśvara* is Dorje Yingchukma; *gagana svabhā* means "the nature of space"; *sarva dravya* means "all substances" and *viśodhan*" means "purified." Therefore, the following *sarva dravyani viśvadhaya* means "may the substances be purified." *Hūṃ phreṃ* is the deity seed syllable and *phaṭ* eliminates the hindrances. All grasping to true existence and all the inner and outer hindrances in the substances created by that grasping to true existence become the gnosis that perceives the space-like lack of true existence and its objective aspect in the form of *Vajra ḍākini*. Countless emanations of this form radiate out from one's heart and drive all hindrances far away.

The meaning of the mantra beginning *oṃ svabhava* is well known. All existing phenomena, illustrated by the nectars and the meats, are ascertained and visualised as being empty by nature. This purifies the substances from being held as truly existing. From within that emptiness comes the letter *yaṃ*, the seed syllable of wind. From this arises a wind mandala in the shape of a bow. Its straight edge faces the practitioner and its corners are marked with beautiful victory standards in the shape of banners, decorated with living beings. On top of this is the letter *raṃ*, the seed syllable of fire. This transforms into a red triangular fire mandala, one corner facing oneself and with fire blazing from all three corners. On top of that is the letter *āḥ*, which transforms into a tripod of three freshly severed human heads. On top of these is the letter *oṃ*, which transforms into a one-piece skull, [14] white outside and red inside.

Inside the skull is the seat of the substances in the form of an eight-petal lotus. Upon that lotus in its centre, in the east, south, north and west are the short vowels *a, i, ṛ, u* and *ḷ*, which are the seed syllables, respectively, of the five tathāgatas, Akṣobhya, Amoghasiddhi, Ratnasambhava, Amitābha and Vairocana. These five letters transform into seminal fluid, marrow, blood, urine and excrement, and to show that they are of the nature of the tathāgatas, they are each marked with their five short vowels. Upon the lotus in the

north-west, north-east, south-west, south east and in the centre are the long vowels \bar{l} , \bar{u} , \bar{r} , \bar{i} and \bar{a} , which are the seed syllables, respectively, of the five female tathāgatas, Locanā, Māmaki, Pāndarā, Tārā, Vajradhātviśvari. These transform into the flesh of an elephant, ox, horse, dog and human. To show that these five meats are by nature the five female tathāgatas, the letters of the seed syllables are marked by the five long vowels.

Light rays emanating from the short-vowel *hum* at my heart stir the wind, which fans the flames and heats the skull. The substances melt and start to boil. Above them a five-spoke vajra appears from a long-vowel *hūm*, which stirs the melted substances and then melts to blend with the substances, all of which become of one taste and acquire a whitish hue like the melting of the moon.

For the purification, increase and blazing and the transformation of the substances into the nectar of gnosis, the blessings of the body, speech, mind and gnosis vajras are invoked. Each vajra has its own mudra; on ones left hand, right hand, in the palms of both hands together and in the centre of both hands together are respectively an *om*, *āh*, *hūm* and *ho*, which transform into moon, sun, Rāhu and Kālāgni mandalas. [15] These are by nature the body, speech, mind and gnosis vajras and are marked by *om*, and so forth. Light rays emanate from these syllables to the natural abodes of the four vajras where they draw the nectar of gnosis from the hearts of every body, speech, mind and gnosis vajra, which then mixes into the substances. The first mantra purifies the substances of all impurities. The second increases the amount and endows them with the taste of desire. The third causes the substances to blaze and to shine. The fourth mantra transforms the substances into the nectar of uncontaminated gnosis. These visualizations are those of the four mantras, the first beginning *om om vajra candra...*

Concerning the make-up of these mantras, the first *om* of the first mantra is the standard mantra opener. The second *om* is the seed of the body vajra in the form of speech. *Vajra candra* means "vajra moon." The last part of

the mantra beginning *sarva dharma...* means, "All things are pure by nature; make all things pure!" In the second mantra *oṃ* is the mantra opener, *āḥ* is the seed syllable of the speech vajra. The remainder of the mantra, beginning *vajra surya...* means "Vajra sun, awakener of all things, awaken all things!" In the third mantra *oṃ* is the mantra opener, *huṃ*¹ is seed syllable of the mind vajra. The remainder of the mantra beginning, *vajra anala...* means "Vajra fire, bringing all things to blaze, cause all things to blaze!" [16] In the fourth mantra *oṃ* is the mantra opener, *ho* is the seed syllable of the gnosis vajra. The remainder of the mantra beginning *sarva dharma...* means "Transformer of all things into vajra nectar, transform all things into vajra nectar!" The mudras for each vajra are clear from the sadhana.

Blessing of the vajra and bell

The teachings say that the vajra and bell blessing ritual performed during the earth securing ceremony can also be used here. The vajra and bell are first cleansed by the blessed inner offering and by the six-syllable mantra, and purified by the mantra beginning *oṃ śūnyatā...*

Within the sphere of emptiness the vajra becomes a *huṃ*, which becomes a vajra from which arises Vajrasattva embraced by Vajradhātviśvari. The bell becomes *āḥ* from which arises a curved knife, and from which arises Viśvamātā embraced by Akṣobhya. The four places of these deities are all marked with the four vajras. Initiation is given, Vajrasattva is sealed by Akṣobhya and Viśvamātā is sealed by Vajrasattva, offerings are made with the recitation beginning, *gandhaṃ...* The couples melt and transform into bell and vajra.

When reciting the verse beginning, "Sattva without beginning or end..." hold the vajra to your heart. When reciting the verse beginning "Existence is pure by nature..." ring the bell. You should remind yourself that

¹ In both commentary and the sadhana the *huṃ* here has a short vowel, whereas the corresponding seed syllable that marks the mandala on the hand is written as a long vowel *hūṃ*.

the positioning of the hands and crossing the arms at the heart in this ritual is keeping the three *samaya* of the vajra and bell mudra.

Preliminary tormā ritual

In the sadhana text the preliminary tormā ceremony is not performed. This is because meditating on the extensive circle of protection, making offerings to the six classes of protectors and entrusting them with tasks, is seen as being sufficient. In his mind mandala sadhana, in the fourth branch, Kālacakrapāda says:

Firstly, offer tormas
to the Dharma guardians.
Then with the four vajras
burn the hosts of mara
dwelling in the eight directions.

[17] He is advocating the preliminary tormā ritual at the beginning of the sadhana meditation and then the meditation on the extensive circle of protection. These two practices illustrate both extensive and abridged practice. Therefore when one only has time to meditate on the abridged circle of protection, it is best to perform the preliminary tormā ritual. It is the opinion of the great father and his sons¹ that the "Dharma guardians" to whom the offerings are made refer to the direction protectors.

Therefore if you wish to perform the preliminary tormā ritual, first arrange the tormas and offerings as usual. The blessing of the offerings is described later. The tormas are blessed the same way as the inner offerings were. The guests are invited using the sword mudra as described later.² Within the hand mudra *haṃ* appears and transforms into a lotus and a sun

¹ Je Tsongkhapa and his main disciples.

² During the tormā offering ritual to worldly gods in the extensive circle of protection practice.

mandala. Standing on the mandala is *hi* which transforms into a hand implement in the form of a sword. Light rays emanate from the sword to invite the direction protectors. The tongue of each guest becomes a one-pointed vajra created from *huṃ* and endowed with hollows of light. Repeat the following mantra three times, *oṃ āḥ huṃ ho brahma viṣṇu nairtya vāyu yama agni samudra īśvara indra yakṣa bhyaḥ sapāriwāre bhyaḥ idaṃ bali* up to *ājñā payati svā hā¹*. The meaning of the mantra is:

Oṃ āḥ huṃ ho, Brahma, Viṣṇu, Nairtya,
 Vāyu, Yama, Agni, Samudra,
 Īśvara, Indra, Yakṣa,
 I offer to you and retinue
 this tormā, with aromas, flowers,
 incense, lights and food.
 Take this tormā, eat and drink!
jaḥ hūṃ baṃ hoḥ. All are satisfied.
 Bring peace, prosperity, protection,
 shelter and safety to living beings!
huṃ hūṃ phaḥ
 Do as Vajradhara commands!

Therefore, they are entrusted with tasks of ensuring no hindrance or obstacle befalls your practice. With the back of your hand facing them, snap your fingers, utter the syllable *kṣa*, and visualize the direction protectors returning to their abodes.

Blessing the self-generation offerings

To cleanse the offerings sprinkle some of the blessed inner offering over them and repeat the mantra of the six tathāgatas: *oṃ āḥ huṃ ho haṃ kṣaḥ*. There is

¹ The spelling of the names of the gods in this mantra seems quite corrupt and I have written them according to their traditional spellings.

no separate mention of deities entrusted with various tasks. During the initiation it is taught that the complete mandala of deities in the form of the *mahāvijaya* great victory conch perform the water initiation and fulfil all functions of the ritual vase. There too the cleansing is accomplished with the recitation of the mantra of the six classes. Therefore in all cleansing rituals visualize hosts of vajra dākiṇīs, whose natures are the six classes of gods, emanating from your heart and destroying particular hindrances.

The *śūnyatā* mantra purifies everything into emptiness. From the emptiness arises the syllables *sphaṃ*, which transform into jewelled containers. Inside of these are the letters *aṃ*, *pāṃ*, etc, which are the first letters of *arghaṃ*, *pādyāṃ*, etc. [19] From these arise the offering substances and offering deities with three characteristics: their nature is bliss and emptiness, their form is that of the substances and the deities, and their function is to develop great bliss in the guests. The three seed syllables are added to the beginning and end of each of the names of the substances and ended with *svā hā*. These mantras are recited with the mudras to bring about the blessing. *Spharātana* is a type of container and *samsphaṭika* means "crystal," and so the syllable *sphaṃ* is the first syllable of "crystal container" in Sanskrit adorned with a *bindu* dot.

Arghaṃ is an offering of pure drinking water. *Pādyāṃ* is pure water for the supreme act of respect of washing the feet, the lowest part of the body. *Prokṣaṇaṃ* is pure water for sprinkling over the body as an act of respect. *Ācamānaṃ* is pure water for rinsing the mouth. These are the four types of water offerings. *Gandhaṃ* to *kāmeṃ* are the twelve goddesses, and *puṣpa* to *śapta* are offerings for the five senses.

Vajrasattva

Although Vajrasattva meditation and recitation at this point is not clearly indicated in the tantra or in recognized Indian commentaries it is nevertheless very important for purifying oneself of the faults of breaking samaya.

Therefore to do this meditation has been the practice of the lamas and the way to do it is as follows. First go for refuge and develop the bodhi mind. This is the power of the reliance. Generation of Vajrasattva and recitation of the mantra is the power of activating the antidote. Accepting that one has committed wrongs and developing regret for past mistakes by reciting the verse beginning, "I with ignorance and delusion..." is the power of removal. Vowing not to repeat them from this time onwards is the power of turning way from faults. [20]

The first verse at the beginning of the Vajrasattva meditation beginning, "The enlightened master from whom I have received the supreme initiation ..." teaches refuge, and the second verse teaches bodhicitta. The objects of refuge are; the enlightened vajra master who has bestowed the supreme initiation; the dharma of transmission "as taught by him" and the dharma of insight, the "the indivisibility of method and wisdom," which refers to bliss and emptiness; and "the two kinds of sangha"—those on the path and those of no further practice—"who dwell in this" bliss and emptiness. "With great joy," indicates the state of mind, "I go for refuge," indicates the actual action.

"From now until enlightenment" indicates the time. "I will generate the bodhi mind" is the actual generation of the mind. "I will generate a pure mind" indicates the practices of the four immeasurables and so forth. "I will abandon holding to self and mine" is a reminder of the view of emptiness. This verse encompasses both types of bodhicitta.

Within oneself in ordinary form visualize *oṃ* on the crown of the head, transforming into a lotus containing the syllable *raṃ*, which transforms into a sun disc, on which sits *kṣa*¹, whose nature is the pure sphere of gnosis, transforming into a vajra from which arises a blue Vajrasattva embraced by green Vajradhātviśvari. The four places are blessed by the four syllables. The wisdom beings enter, after which comes initiation, sealing and offerings. The

¹ In the sadhana *kṣa* is written long as *kṣaḥ*. Also the sadhana says that the syllable and vajra exist together.

lines beginning, "Bhagavan Vajrasattva..." are the usual lines. The hundred-syllable mantra is recited seven or twenty-one times, the purifying nectar falls and one visualizes oneself purified of all committed wrongs and obstacles as is normally done. [21]

The first two lines of the verse beginning "I with ignorance and delusion..." recognize oneself as someone who has gathered faults through the four gateways to downfalls¹, such as ignorance and disrespect. One feels fear and in the next line seeks refuge from the horror of plunging into the lower realms because of these faults. The next two lines teach the reasons why the refuge has the ability to protect, the perfection of the qualities of insight and the qualities of abandonment, and the compassion to protect others impartially and with great skill. The last line calls to the great protector, or "master of living beings" imploring, "I go to you for refuge." In response and in order to perform the blessing Vajrasattva replies with great clarity, "Now all your weakened and broken samaya are mended." With great joy he absorbs into oneself and you visualize that the body, speech and mind become inseparable from the enlightened body, speech and mind of the deity.

The two accumulations

If one is to attain enlightenment in the birth in which one begins to meditate on the special path of highest yoga tantra the type of form needed can only be the womb-born form of a human of this world endowed with the six elements. Therefore, meditation must be in tune with the way a womb-born human takes birth in this world. So, one accumulates the two collections in the same way one gathers good karma as a cause for such a birth. The first of these collections is merit and it is accomplished by inviting the merit field and making offerings. [22] In an instant I visualize myself clearly as Kālacakra with *paṃ* at my heart from which arises a red lotus at the centre of which is an *aṃ*, which changes into a moon disc on which is a *huṃ*, which transforms

¹ The four gateways to downfalls are, ignorance, disrespect, unawareness and too many mental afflictions.

into a five-pointed vajra. Rays of light emanate from the vajra and invite to the space directly in front of me all the buddhas indivisible from the lamas and all the bodhisattvas in the forms of the mandala assembly of the bhagavan Kālacakra. The light rays are re-absorbed into the vajra on the moon disc at my heart.

To visualize oneself clearly as Kālacakra in an instant means to generate oneself instantaneously from the continuum of oneself clearly held as an ordinary being during the Vajrasattva meditation and recitation. Visualizing a red lotus at one's heart is for gaining mastery over deities. The eight petals symbolize the eight channel petals at the heart. The moon disc is the seat of the vajra and the vajra is the hand implement of the main deity. These two illustrate the enlightenment that does not dwell in the extremes of samsara or nirvana. Generally, the main deity has the wrathful form of Vajravega and the peaceful form of Kālacakra. Here the peaceful form is showing, and it is the opinion of the master Lodro Chokyong¹ that this is why the peaceful vajra, with its outer prongs touching the central prong, is used here and why the peaceful offering goddesses are placed upon it. Withdrawing the light rays into one's heart has special significance as a ripening process for the completion stage and so at the end of the offering ceremony the offering goddesses should also be withdrawn into the heart.

Seven-limbed puja

The merit accumulation is performed with the offering of the seven-limbed puja and so forth [23] First is prostration. This is performed with the verse beginning, "With the nature of emptiness and compassion..." The first line teaches the Kālacakra quality of inseparability of bliss and emptiness method and wisdom. "Emptiness" means that nothing exists with even the slightest trace of existence by its own nature. "Compassion," here refers to the great unchanging bliss, in which all changing bliss is halted. These two are method

¹ Blo gros chos skyong (1389-1463) Kālacakra scholar; student of Khedrup Je, teacher of Norsang Gyatso, and author of *Great Commentary on the Kālacakra*. (*Dus 'khor 'grel chen*)

and wisdom and Kālacakra has the nature of an indivisible method and wisdom. The second line teaches his quality of not dwelling in the extreme of peace or of samsara. "Without birth" refers to birth that is the linking to the three realms of existence by the force of karma and mental affliction. "Without destruction" refers to the extreme of one-sided peace that is the destruction or ending of birth. The third line teaches the inseparability of enlightened body and mind. "Consciousness" refers to the enlightened mind of great bliss, which is of one taste with emptiness. "Objects of consciousness" refers to the enlightened body in the aspect of the empty form Vajra Holder. These two are gathered together to become one. The fourth line says "I prostrate to the glorious bhagavan Kālacakra" endowed with these three features. This is prostration to the mandala assembly, the basis of merit, undifferentiated from the guru

Offerings

From the stacked *ka kha ga gha nga* with short vowels standing upon the moon disc already formed at one's heart arises the song goddess Vādyā, and from *kā khā gā ghā ngā* arises the dance goddess Nṛtyā. Similarly, from stacked *ca* group with short vowels arises Gandhā and from the same group with long vowels arises Malā. These and the others can be known from the sadhana text.

Concerning the colours of the goddesses; Vādyā and Nṛtyā are the purification of space and are therefore green. Gandhā and Mālā are the purification of air and are therefore black. [24] Dhūpa and Dipā are the purified element of fire and are red. Amṛtaphala and Naivedyā are the purified element of water and are therefore white. Lāsyā and Hāsyā are the purification of the earth element and are therefore yellow. Gīta and Kāmā are purified gnosis and therefore blue.

Generally when placing deities in the mandala those of the major directions are placed first followed by those to be placed above and below. In

keeping with this order the Initiation chapter mentions Gandhā and Mālā first. However in keeping with the order of creation—space, air, fire, water and earth, here Vādyā and Nṛtyā are mentioned first.

The first offering mantra is *oṃ ca cha ja jha nya vajra gandhe arccanam kuru kuru svā hā*. On the word *oṃ* Gandhā emanates from ones heart, emanates to fill the realms of space and makes offerings of perfume to the field of merit. On the word *svāha* they withdraw back into the moon mandala at one's heart. The remaining offerings are made in a similar fashion and the mantras can be learnt from the text.

Confession

"From beginningless time until now" shows the length of time. "Through desire, anger and ignorance" expresses the motivating force of the three poisons. "I have done, have encouraged others to do and have taken joy in" expresses the actual deeds. "I confess all wrong deeds" is the confession.

Rejoicing

The lines, "In the virtues of the perfect buddhas, / the bodhisattvas and the ārya beings," referring to āryas "and in all other virtues" referring to ordinary beings, express all the objects of one's rejoicing. [25] "I take great joy" is the actual rejoicing.

Entreating

"Tormented by the sickness of afflictions" shows the helplessness of those for whom the wheels of dharma are turned. "To painlessly heal those beings" shows the purpose of turning the wheels of dharma. "The nectar of the Vajrayana" shows the dharma to be taught. "Turn the wheels of dharma" expresses the actual entreaty.

The request not to pass into nirvana

"From the sufferings of unknowing samsara" teaches the reason for accepting nirvana: sentient beings do not know the nature of reality and even if they are taught dharma they turn it into a cause for suffering. "Forgoing the acceptance of nirvana" expresses how wrong it would be to think of such a thing. "Purifying samsara of ignorance" teaches the reason for remaining: through the teachings of dharma one learns gradually, ignorance is removed and the coarse and subtle sufferings of samsara are dispelled. "Stay for eons beyond measure" is the actual request.

Dedication

This has two parts: 1) requesting refuge in the field of merit—the cause for the realization of the dedication—and offering oneself to them. 2) The actual dedication. The refuge verse runs:

To the enlightened master from whom
I have received the supreme initiation,
to the dharma of the indivisibility
of method and wisdom taught by him,
to the two kinds of sangha who dwell there,
I joyfully go for refuge.

[26] The first line expresses the refuge of the buddha: I have received the supreme initiation from the master in a lineage beginning from the buddha, the lion of the Sakyas, who initiated Sucandra and others. The refuge of the dharma is the dharma of transmission as taught by the master, and is the dharma of insight, which is the essence of that transmission, and refers to the indivisibility of method and wisdom and of the two truths. The refuge of the sangha are those on the path and those of no further practice who dwell within the dharma of transmission and insight. The first three lines teach to

whom one goes for refuge. "I joyfully go for refuge" teaches the state of mind in which ones goes for refuge and the actual request for refuge.

Offering oneself is expressed by the next verse:

To the gurus, buddhas and bodhisattvas,
I offer myself in all ways.
Greatest of all recipients,
keep me as your subject and your servant.

The first line expresses to whom one is offering oneself. The second line expresses a rejection of the state of mind that wants to serve when times are good but not when times are bad or to be a servant when things are bad and not when things are good, but expresses the sincere intention from one's own side to offer oneself at all times and in all ways. The last two lines are saying, "Therefore, greatest of all recipients, from your side too, I beg you to keep me as a servant who is put to work on the lowest and dirtiest of tasks such as cleaning away filth, and as your subject who sustains himself by the dharma.

My virtues of the past, present and future,
unsullied by the defilements of my own welfare,
may they become a cause for enlightenment
for every being of the three worlds.

[27] This is the actual dedication. The first line expresses the material to be dedicated, which is one's virtue of the three times. The second line recognizes the defilement of a perverted dedication and expresses the intention not to be sullied by it. The third line is the actual dedication. The fourth line teaches to whom the virtues are dedicated.

The refuge verse of this section develops ones strength; the offering of oneself relinquishes one's independence; the dedication places oneself under the domain of the merit field.

After the seven-limbed puja comes the verses on devoting oneself to the common paths. These are under the headings of, 1) remembering the three root causes; 2) remembering the three accumulations; 3) remembering the four bases of Brahma; 4) remembering the four ways of gathering; 5) remembering to abandon the ten non-virtues; 6) abandoning the five obstructions; 7) abandoning the four afflictions; 8) abandoning the four types of contamination; 9) meditating on the four gateways to freedom.

Remembering the three root causes

From now until enlightenment,
I will develop the bodhi mind,
I will develop the pure thought,
and abandon holding to self and mine

The first line determines the duration of the practices and applies to all the following verses of this section. The basis of the accumulation of merit and of wisdom is ethics, and the root of ethics is the bodhi mind, as expressed in the second line. The third line teaches the special mind and is the root of the accumulation of merit. The fourth line teaches the abandoning of holding to the true existence of self and is the root of the wisdom accumulation.

Remembering the three accumulations

For the three accumulations I will attain
the perfections of giving, ethics, patience,
perseverance, concentration, wisdom,

method, prayer, power and gnosis.

[28] | The perfection of ethics represents the accumulation of ethics. Giving and patience represent the accumulation of merit. Concentration and wisdom represent the accumulation of wisdom. Perseverance and the others are common to all three accumulations.

Remembering the four bases of Brahma

I meditate on sentient beings
 endowed with happiness,
 freed from suffering,
 dwelling forever in happiness,
 abiding in equanimity.

Here, "Brahma" refers to nirvana and one meditates on its "bases" or causes.

Remembering the four ways of gathering

Beckoning others by the gesture of giving,
 speaking with the sweetest of speech,
 practising with conscientiousness,
 and giving instruction accordingly.

Through these four ways others are inspired by faith, which leads them into study and so forth.

Remembering to abandon the ten non-virtues

Three actions of the body,

four deeds of speech,
 three activities of the mind,
 I will abandon the ten non-virtues.

By abandoning the major non-virtuous deeds of body, speech and mind, others in these categories will also disappear.

Abandoning the five obstructions

As obstacles to the three practices,
 regret, fogginess, sleep,
 excitement, and doubt,
 I will abandon the five obstructions.

Regret is an obstacle to ethics. Fogginess, sleep and excitement are obstacles to meditative concentration. [29] Doubt is an obstacle to wisdom. Abandoning these five will make the three practices pure.

Abandoning the four afflictions

Desire, anger, ignorance and pride,
 lie at the root of samsara,
 I will abandon the four afflictions.

Desire, anger and ignorance act as hindrances to the development of higher qualities. To be proud is self ruination.

Abandoning the four types of contamination

The contaminations of desire, of existence,

of ignorance and of views are causes of samsara;
these four contaminations I will abandon.

Afflictions of the desire realm other than ignorance and views are the contaminations of desire. Afflictions of the form realms are the contaminations of existence. The ignorance that forms the foundation or basis of these afflictions is the contamination of ignorance. The sixty-two wrong views and so forth are the contaminations of views. These four are to be abandoned.

Meditating on the four gateways to freedom

Emptiness, signlessness,
wishlessness and non-formation;
through these four gateways of freedom
I will achieve the perfect enlightenment.

By meditating on the four gateways to freedom—emptiness, signlessness, wishlessness and non-formation—one achieves the perfect enlightenment. These verses encompass the common path from guru devotion up to the practice of special insight and to train ones mind by practising reflective meditation upon them is the accumulation of merit. [30] Then comes the verse:

With no phenomena, there is no meditation¹,
meditation is not meditation;
such phenomena are not phenomena,
and meditation is not seen.

¹ This is the first line as written. The sadhana has, "No phenomena, no meditation". The *Vimalaprabhā* has, "Where there is no phenomena there is no meditation."

Recite this verse and think of its meaning as 'all things in their causes and effects, their natures and their activities, are empty of existing by way of their own characteristics.' This is the wisdom accumulation.

Circle of Protection

In the circle of protection practice the preliminaries consist of gathering the two accumulations. The actual practice is the meditation on the circle of protection and the conclusion consists of offering the tormas and requesting the deities to return to their places. At the beginning of the actual sadhana, in keeping with a womb-born human being collecting the karma to take birth, the preliminaries of gathering the two accumulations are also performed. This means that one can practice the gathering of the two accumulations once or twice. When performed once the merit field can be visualized after the circle of protection or before it, which serves for both the circle of protection and the sadhana. Here the latter applies and so there is no need to apply the above verse beginning, "With no phenomena, there is no meditation," recited during the merit field visualization, to the practice of taking the path as the dharmakāya.

Meditation on the actual circle of protection

1. Protecting oneself
2. Meditating on the circle of protection in order to protect the place
3. Conclusion: offering the tormas and absorbing

Protecting oneself

This is under five headings:

1. Training in enlightened body, speech, mind and gnosis in order to generate oneself completely as a deity
2. Placing the six tathāgatas
3. Purifying body, speech, mind and gnosis

4. Placement of the six limbs
5. Destroying the maras with the vajras

[31] Training in enlightened body, speech, mind and gnosis in order to generate oneself completely as a deity

One protects oneself by training in the enlightened body, speech, mind and gnosis. This begins with a mantra: *oṃ āḥ huṃ ho haṃ kṣaḥ* are the seed syllables of the six tathāgatas. *prajñopāya ātmaka* means 'of the nature of method and wisdom.' *kāya vāka citta jñāna adhipate* means 'master of enlightened body, speech, mind and gnosis.' *mama kāya vāka citta jñāna vajraṃ* means 'from my body, speech, mind and gnosis vajras.' *vajra āmṛta svabhāvaṃ kuru kuru* means 'make, make into the nature of vajra nectar. *skandha dhātvā ayatanaṃ niḥ svābhāvaṃ svā hā* means 'aggregates, elements, sensory sources are without nature; let it be so.' While repeating the mantra visualize that from the water element seed syllable *vaṃ* at one's crown comes a vajra moon mandala with all sixteen parts complete. Its presence purges the body of its coarse flesh and blood like a snake changing its skin and ones body is of the nature of light and white like the moon. This is the purification of the body. Reciting the mantra beginning *oṃ svabhāva...* is a meditation on emptiness and is the purification of the mind. This cleansing and purification of body and mind is for the purpose generating oneself completely into a deity during the circle of protection and actual sadhana practices.

Placing the six tathāgatas

This is protection of oneself by placing the six tathāgatas in order to drive away any harm that might be done to ones body speech and mind by evil spirits, etc. At the six places—brow, throat, heart, navel, crown and secret area—visualize *oṃ āḥ huṃ hoḥ haṃ kṣaḥ* respectively. From these syllables arise Amitābha, Ratnasambhava, Amoghasiddhi, Vairocana, Akṣobhya and

Vajrasattva, respectively. [32] They are without consort and their colours and hand implements are described in the sadhana.

Purifying body, speech, mind and gnosis

This is to protect oneself by purifying body, speech, mind and gnosis, and is under four headings:

1. Washing the hands in preparation for the mudras
2. Forming the mudra
3. Blessing all limbs of the body through mantra and mudra
4. Holding pride

Washing the hands in preparation for the mudras

The mantra beginning *om hrah sarva...* translated means, 'Lord of every weapon, destroyer of mara and of afflictions, vajra weapon piercing all suffering, cleanse my hands.' While reciting the mantra rub the hands together and visualize the purification of ones hands

Forming the mudra

On the fifteen joints of the left hand are placed the fifteen short vowels from *a* to *la*. On the joints of the right hand are the fifteen long vowels from *lā* to *ā*. Beginning with the little finger of the left hand the sequence moves through the base, middle and top joints. On the right hand it begins with the thumb and moves in sequence through the top, middle and finally the base joints. Think of the left hand as the moon whose nature is the vowels and the right hand as the sun of the nature of the vowels. Between the hands is a blue *hum*. The moon, sun and *hum* transform and the hands become a five-pointed vajra. The way to form this five-pointed vajra mudra is clearly explained in the texts.

Blessing all limbs of the body through mantra and mudra

The way this occurs is that the mudra touches all limbs of the body from the crown to the toenails, the mantra beginning *oṃ āḥ huṃ ho haṃ kṣaḥ. kāya...* is recited while thinking on its meaning: 'Vajra body, master of enlightened body, speech, mind and gnosis, transform the vajras of my body, speech, mind and gnosis into the vajra body.'

Holding pride

With the lotus and embracing mudra recite the mantra beginning *oṃ sarva...* while holding the pride that 'I am of the nature of the vajra body of all the tathāgatas.'

Placement of the six limbs

This is protecting oneself by the placement of the six limbs. In the order of earth, water, fire, air, space and gnosis, the mantras beginning *oṃ hr̥ḷṃ¹...* are placed at the heart and so forth. The teachings say that the weapon mantra is placed in the secret area. Finally recite the mantra beginning *oṃ sarva tathāgāta hridaya...* and hold the pride of the six limbs as one. This too is a blessing.

Destroying the maras with the vajras

Meditate that at one's brow, throat, heart, navel, crown and secret place are *oṃ āḥ huṃ ho haṃ kṣaḥ* which transform into vajras of a different number of points, such as seventeen, and whose colours are in keeping with the respective elements. Similarly, from the left and right shoulder joints down to the foremost toe joints of the left and right foot are the syllables from *nga ngi ngr̥ ngu ngḷ ngam̐* up to the stacked *ḥkḥkāḥ ḥkḥkī ḥkḥkū ḥkḥkṝ ḥkḥki ḥkḥkā²*, thereby including the consonant groups with long and short vowels.

¹ In the sadhana the *ḷ* is a long vowel.

² In the Tibetan the Sanskrit letter here written as *ḥ* is represented by the letter *x*. David Reigle has kindly explained to me that this particular letter is a form of *visarga* (aspiration – usually of the final vowel) A *visarga* is normally romanised as *ḥ*. However, this particular aspiration varies slightly in pronunciation according to the letter it precedes. Nevertheless, as there is no

From the ears down to left and right of the anus are visualized the syllables *a*, *ā*, *e*, *ai*, *ṛ*, *ṝ*, *o*, *au*, *ḷ*, *ḹ*, *aṃ*, *aḥ*, *ha*, *hā*, *ya*, *yā*, *ra*, *rā*, *wa*, *wā*, *la*, *lā*. From all of these syllables arise vajras each of which has the nature of the vajra body. [34]

The different number of points on the vajras visualized on the various parts of the body can be explained as follows. Those visualized on the cakras and on the various joints of the body have the same number of points as the petals of the cakras of those places plus one, which corresponds to the centre of the cakra. Those on the ears and other sensory organs have three points corresponding to the organ, object and consciousness of each sense. The reason for meditating on vajras with the same number of points as the channels of their corresponding cakras is to ripen one's mind for the completion stage practice of holding the winds of those channels in the central channel and for blocking the flow of the death winds from those channels. Meditating on the gateways of the senses ripens the mind for the completion stage practice of withdrawing the sense consciousnesses that have travelled through their gateways to their respective objects, and also to stop maras and hindrances entering through the sense gateways.

In its totality this practice is the donning of the armour that protects the body against harms caused by hindrances. Therefore recite the burning mantra three times while visualizing that light radiates out from the vajras to the ten directions and burns away all hindrances and maras. To explain the meaning of the mantra would take up too much space and so one should learn it from the appropriate ritual texts.

The above practices are rituals for self-protection. Training in enlightened body speech, mind and gnosis and placing the six tathāgatas and so on basically purifies the body. The mantra beginning *oṃ svabhāva...* initiates the pride of the dharmakāya perceiving no-nature and holding this pride is the purification of the mind. From within this state of purification one visualizes the appearance of the six pure tathāgatas. From the formation of

way to represent these different pronunciations it is represented here as the usual *ḥ*. Jado Rinpoche explains that it is a rare vowel-like letter pronounced like the Tibetan vowel *o*.

the mudras one meditates on the gnosis of the indivisibility of method and wisdom and receives the blessing. [35] The meditation on the six limbs is a blessing as is the wearing of the armour of vajras. Such deliberate repetition of the blessing becomes a self-protection. Then in order to protect other places and one's immediate environment one begins the meditation on the circle of protection. This is under three headings:

1. Generating the supporting mandala
2. Generating the supported deities
3. Reciting the mantras to destroy the maras and hindrances

Generating the supporting mandala

One recites the mantra beginning, *oṃ haṃ yāṃ rāṃ vāṃ lāṃ vajra ākāśa...* From *hūṃ* comes a triangular source whose nature is space. Within it arises a *yaṃ* and the other syllables, which in turn form the four elemental mandalas adorned by banners, auspicious signs and so forth. Each of the element mandalas are adorned top and bottom by joined vajras emerging from short vowel *huṃ* syllables. By reciting the fence creating mantra beginning *oṃ āḥ hūṃ...* the four mandalas merge to become one, from which arise the outer and inner fences. Above and below is a network of spears and arrows while the ground as far as the limit of the outer fence is a vajra ground. Both inner and outer fences are of the nature of vajras and are large domes above and below in every direction without a single gap. The inner fence is situated at the point where the sky meets the earth, and is seen as a complete circle. The outer fence circles the "country." The inner fence consists of three fences that are black, red and white from outer to inner and are joined in the same way that the three walls of the mind mandala are joined. [36] The outer fence consists of five connected fences coloured yellow, white, red, black and green from outer to inner and are connected in the same way the five walls of the speech mandala and body mandala are connected. "Where the sky meets the

earth" refers to the circular-looking horizon seen at daybreak and at dusk in the winter. The inner fence starts at this point. The "edge of the country" is beyond this circular horizon and includes as much of the practitioner's country as he or she wishes to protect. Its size therefore is not fixed and the outer fence is visualized as situated at its outer limit. It is taught that the domes of the fences are topped with vajra tents.

Recite the mantra for generating the storied building, which begins, *oṃ huṃ viśwa kāya...* and visualize a circular storied house 200 cubits high standing on the vajra ground in the middle of the inner fence. Its colour is explained as either being green or the colours of the directions. "Storied house" can mean a house of three or more stories but Je Tsongkhapa and his disciples say that here "storied" just means "tall." In its centre an eight-petal lotus appears through the mantra beginning *oṃ pāḥ viśwa...* In the centre of the lotus a sun mandala appears through the mantra beginning *oṃ raḥ vajra sūrya...* The ten wrathful deities are placed here inside the storied house. The area between the inner fence limit and the outside of the storied house is divided in two. In its inner area are the places for the ten extinction deities and in its outer area are the places for the ten directional protectors. The area between the two fences are also divided in two and in its inner are the places for the ten planet deities and in its outer area are the places for the ten nagas. [37] Just outside the outer fence are the places for the ten very fierce women. The seats found above, below and on all sides of these various places arise from their respective seed syllables.

Concerning the "extinction deities¹," in general the scriptures do not have anything to say about this term. However, the *Great Commentary* talks of the practice within the causal meditative absorptions for the sixteen form realms and for the formless realms in which the desire of the realm below is extinguished, hence the term "extinction." In the Kālacakra tradition everything is explained in terms of the five elements. Therefore, the first four

¹ *zad par, kṣaya.*

form realms—Sphere of Brahma and so on—are of the earth element; the next four—Limitless Light and so forth—are water; Vast Virtue and so forth are fire; the form realm Lesser and so forth are of the air element, and the four formless realms are of the element of space. Therefore these are taught using the names "earth extinctions" and so forth. Here too the five extinctions are applied to two deities each to form the ten extinctions.

Generating the supported deities

1. Generating the samaya beings
2. Absorbing the wisdom beings
3. The blessings of enlightened body, speech and mind
4. Initiation and sealing

Generating the samaya beings

1. Generating oneself as lord of the wrathful beings
2. Sending out the guardians

Generating oneself as lord of the wrathful beings

In the centre of the sun mandala, oneself as a short vowel *huṃ* transforms into a vajra and then into the main deity Vajravega. Then the group of mantras, beginning with *oṃ haṃ haḥ vāma...* and so forth, generate the earrings, etc. The group of mantras beginning with *oṃ kṣraḥ krodha vajra huṃ phaḥ* generate the hand implements and the elephant skin. [38] The group of mantras beginning with *oṃ huṃ vajra jaya...* generate the naga ornaments. The mantra beginning *om huṃ krodendro haṃ...* locks the pride of being the lord of the wrathful beings.

Sending out the guardians

1. The wrathful deities
2. The extinction deities

3. The direction protectors
4. The planet deities
5. The nagas
6. The spirits (*bhūta*)

The wrathful deities

The syllables *hahā yayā rarā vavā lalā* are stacked on a sun mandala in one's heart. From the short *ha* Uṣṇīṣacakri is generated and from the long *hā* Sumbha is generated. The mantra beginning *oṃ haṃ vajra krodha...* commands Uṣṇīṣacakri to emerge from one's left ear and Sumbha to emerge from the right ear and to take their seats above and below within the storied building. The other wrathful deities are similarly generated from their seed syllables, commanded by the mantras to leave from other exits, such as the left and right nostrils, and to take their places on seats within the storied house. Because they represent the purification of the gnosis element, they protect the inside of the storied building.

The extinction deities

No command mantras are recited for the extinction deities and the remaining protectors. The extinction deities are generated from *nga, nya, ṇa, ma, and na* with short and long vowels. They emerge from one's ears and so forth and take their places above and below and on all sides outside the storied building. Because they represent the purification of the element of space, they protect the outside of the building. The wrathful deities and the extinction deities protect the realm of the mind.

The direction protectors

These are generated from *gha, jha, ḍha bha* and *dha* with short and long vowels standing on the sun mandala in one's heart. They emerge from one's ears and so forth and take their places above, below and on all sides within

the threefold inner fence. Because they represent the purification of the element of air, they protect the inside of the threefold fence. [39]

The planet deities

These are generated from *ga, ja, ḍa, ba* and *da* with short and long vowels that stand on the sun mandala in one's heart. They emerge from one's ears and so forth and take their places above, below and on all sides outside the threefold fence in the inner section between the two fences to guard the outside of the threefold fence. Because they represent the purification of the fire element, they protect the outside of the three-layered fence. The direction protectors and the planet deities protect the realm of speech.

The nagas

These are generated from *kha, cha, ṭha, pha* and *tha* with short and long vowels that stand on the sun mandala in one's heart. They emerge from one's ears and so forth and take their places above, below and on all sides within the fivefold fence. Because they represent the purification of the element of water, they protect the inside of the fivefold fence.

The spirits

These are generated from *ka, ca, ṭa, pa* and *ta* with short and long vowels that stand on the sun mandala in one's heart. They emerge from one's ears and so forth and take their places above, below and on all sides outside the fivefold fence to guard this area. The nagas and the spirits protect the realm of the body.

Absorbing the wisdom beings

Inside one's heart a *hum* transforms into a vajra, which in turn is generated into Vajravega. As one breathes out he is sent forth and brings back the wisdom beings. Vajravega is absorbed back into one's heart; the twelve

offering goddesses make their offerings; the wisdom beings and samaya beings become of one taste.

The blessings of enlightened body, speech and mind

In the three places are moon, sun and *rāhu* seats adorned by the syllables *oṃ*, *āḥ* *huṃ* coloured white, red and blue. [40]

Initiation and sealing

The initiation deities are invited, offerings and requests are made, and the eleven initiations are given. One holds the pride of being lord of the twelve levels and the sealing is performed.

Reciting the mantras to destroy the maras and hindrances

One visualizes the mantras surrounding the heart's seed syllable. The mantras are the sixteen-line root mantra of Vajravega and seventy-two line garland mantra of the different branches. After the recitation one recites the mantra beginning *oṃ sarvatathāgāta...* and holds the pride of oneself being in the nature of the circle of protection of every tathāgāta. Once again the offering goddesses make offerings. Praise is offered to the main deity and entourage by way of the two verses beginning, "Vajrabhairava, the terrifier... Concerning the first verse, the indivisibility of emptiness and great bliss is the ultimate and definitive vajra taking on a provisional form in order to tame disciples. Although all terror has been removed, you assume a terrifying aspect and are therefore "Vajrabhairava the terrifier." Because you tame even those difficult to tame you are "the warrior" Because you are adorned with the heads of a hundred kinds of mara you are the wrathful "Kālacakra with skulls." I prostrate to the form that has conquered the three realms. On the second verse, because you give shelter to all beings you are "the master." Because you hold the crossed vajra, etc as your hand implements you are

Vajravega, chief of the ten wrathful beings, etc. [41] To you and to the sixty protectors who are placed around you I pay homage and prostrate.

Conclusion: offering the tormas and absorbing

The number of tormas can equal the number of deities at sixty-one or it can equal the categories of deities at seven or there can be just two tormas—one for the main deity and one for the entourage. These should be suitably arranged and sprinkled with water and alcohol from the inner offering.

The guests are invited with the following mudras: a five pointed vajra for the main deity and the wrathful deities; a curved knife for the extinction deities; a sword mudra for the direction protectors; a jewel mudra for the planet deities; a lotus mudra for the nagas and a wheel mudra for the spirits. In the vajra mudra the two hands are joined to form a vajra fist. The thumb and little finger are extended out like the petals of a lotus. The two middle fingers are extended together and the two index fingers are bent behind them. The ring fingers are bent in to touch the palm. In the curved knife mudra the two hands form vajra fists and the two little fingers are bent like hooks. In the sword mudra the hands form vajra fists and the index fingers and middle finger extend outwards together. In the jewel mudra the little fingers of each hand are bent inwards, the middle fingers are extended and the tips of the thumbs, index fingers and ring fingers touch the upper joints of the middle fingers. In the lotus mudra the palms are cupped. In the wheel mudra the palms are pressed together and the fingers extended individually.

From a *haṃ* resting in each of the mudras comes a sun mandala on which is the syllable *hi*. This transforms into the hand implements. Each mudra is named according to its corresponding hand implement. Light rays emanate from the hand implements to invite the guests. Their tongues are blessed and the tormas are offered. The offering mantra for the main deity begins *oṃ āḥ huṃ ho śrī kālacakra...* The mantra for the wrathful deities begins *oṃ āḥ huṃ ho uṣṇiṣa...* The mantra for the extinction deities begins

oṃ āḥ huṃ ho ākāśa... The mantra for the direction protectors begins *oṃ āḥ huṃ ho brahma...* The mantra for the planet deities begins *oṃ āḥ huṃ ho rāhu...* The mantra for the nagas begins *oṃ āḥ huṃ ho jaya vijaya...* The mantra for the spirits begins *oṃ āḥ huṃ ho vetāla...* At the end of each category mantra add *saparivārābhyaḥ idaṃ...* and so forth, and make the offerings to the main deity and the protectors.

Offer the praise and snap your fingers showing the back of the hand and utter *kṣa*. The wrathful deities enter the *haṃ* at one's secret place; the extinction deities enter the *oṃ* at the crown; the direction protectors enter the *i* at the brow; the planet deities enter the *r* at the throat; the nagas enter the *u* at the heart and the spirits enter the *!* at the navel. Think that they come to reside in these places.

If it is not possible to perform this full circle of protection practice one can perform the medium length practice. First perform the Destruction of the Maras with Vajras practice from the self-protection yoga. Generate the two fences from the four element mandalas and then meditate either on the storied house within the fences or on a command wheel with ten spokes with Vajravega at the centre. [43] Visualize the ten wrathful deities taking their places on the spokes, and if the remaining protectors are not visualized, this becomes the medium length wheel of protection practice.

For a short protection meditation, perform the purification of the body and mind as before. Then at ones brow, throat, heart, navel, crown and secret place on moon, sun, rāhu, kālāgni, space and gnosis mandalas are the syllables *oṃ, āḥ, huṃ, hoḥ, haṃ, kṣaḥ*, which transform into vajras with a varying number of points—seventeen, etc. Light rays emerge from the vajras and radiate out through the ten directions. One generates the vajra body, imagines that the hindrances and maras that bring harm to living beings are all burnt away and recites the mantra *oṃ āḥ huṃ hrāḥ phaṭ*.

A very short circle of protection practice can also be performed. Before or after the merit field offering, purify with the mantra beginning, *oṃ*

śūnyata... and from the emptiness appears a *hum*, from which arises a vajra foundation below, a vajra fence on all sides and a vajra tent and canopy above. These are without any gaps and made of one piece. The outside is surrounded by lights of five colours that blaze like the fire at the destruction of the eon.

There is therefore a full, medium, short and very short circle or wheel of protection practice. One should choose whichever is appropriate.

The actual sadhana

1. The way to combine outer, inner and other
2. Meditation on the sadhana

The way to combine outer, inner and other

[44] In this tantra the descriptions of the world and its inhabitants are not like those of the Abhidharma, with its cosmological ascertainment, but are given in order to ascertain the bases of purification for the two stages. Therefore in the outer section it does not talk of millions of world realms, etc. In the inner section it mentions other kinds of beings only briefly, while primarily and extensively describing the womb-born human composed of the six elements.

The outer, inner and other phenomena are mostly spoken of using the syllables of mantra. The mantra of a particular outer phenomenon is also the mantra for the corresponding inner phenomenon. It is also the seed syllable of the particular generation stage deity that purifies that particular outer and inner phenomenon, and is also the mantra for that inner and outer phenomenon in its obscuration-free state. In this way a single part of the mantra illustrates an aspect of outer phenomena, an aspect of the inner phenomena, an aspect of the generation stage, an aspect of the completion stage and an aspect of the resultant stage. Therefore, the corresponding outer and inner aspects are purified by the corresponding generation and completion stage aspects, the result of which is the corresponding resultant stage. If one understands this and knows how to meditate on it, one will know how the resultant state arises from the two stages of this tantra acting as purifiers of the bases of purification.

Therefore do not regard the combination of outer, inner and other as the mere matching of similar phenomena or similar enumerations. [45] Instead, learn about the outer or external world and the inner world of sentient beings and see them as bases for purification. All the predispositions that bring about these bases are to be purified by the path. The reasoning is as

follows. Ignorance brings about desire, anger, etc, which in turn creates karma, and the domain result¹ of shared karma is the common external world while the result of individual ripening karma is one's own individual body. The root of it all is holding to true existence and the predispositions of mistaken dual appearance planted by that ignorance, and these are purified by the two stages of the path.

Meditation on the sadhana

1. In correspondence with the death clear light experienced at the end of ones karmic formation, engaging in the preliminaries of merit accumulation by way of the merit field and meditation on the four gateways to liberation in correspondence with the death process.
2. In correspondence with dying, entering the bardo state and the process of birth, the meditations on the yogas of the four branches of the actual practice
3. The practices at the end of the session such as requesting the deities to leave and the yogas between the sessions

In correspondence with the death clear light experienced at the end of ones karmic formation, engaging in the preliminaries of merit accumulation by way of the merit field and meditation on the four gateways to liberation in correspondence with the death process.

If one has already performed the offerings to the merit field, that will suffice. If not, it would be easier if the offerings were made sometime between the circle of protection and the preparatory accumulation gathering practices.

The verse beginning, "With no phenomena, there is no meditation" signals the meditation on the four gateways to liberation in correspondence with the death process and is therefore the gathering of wisdom

¹ *bdag po'i bras bu*. One of the types of karmic result; so called because the environment one is born into belongs to oneself as a karmic result of one's own action

accumulation. This is the practice of death being brought to the path as the dharmakāya.

As a ripening agent for the completion stage, which brings about the supreme result, the generation stage practice must precede the completion stage. [46] If the mind stream is not ripened by a generation stage that involves meditation in correspondence with the outer and inner bases of purification of the impure world and its inhabitants, then the base for the creation of a complete and proper completion stage that renders those bases of purification obscuration-free, will not be there. The practice of taking perfect place, body, possessions, deeds and entourage, which are the five perfect phenomena that exist at the resultant stage, as the path to be practiced now, is a practice found in the lower tantras, but the purification of the bases of purification of impure birth and death through meditations that correspond with the processes of birth and death in samsara, is lacking. Therefore, their deity yogas do not constitute a generation stage, either in content or in name.

The practice of birth, death and bardo brought to the path as the three enlightened bodies is found in higher yoga tantras other than the Kālacakra, but the way it is presented in Kālacakra, with its "outer and inner," or external world and its inhabitants, taken as bases of purification, and "other" or generation and completion stages taken as the purifiers is a unique feature of this tantra. The lack of a separate bardo purification yoga, with practice accomplished by the purification of just birth and death, is also a special feature of this tantra.

The purification of birth and death by the generation stage must be the purification of the birth and death of a womb-born human of this world, who is endowed with the six elements. The bardo is not a state outside birth and death and so practice will be accomplished by the purification of birth and death. However, this is an incomplete explanation for the lack of a bardo yoga in this tantra, and texts which put forward this explanation are only

mentioning part of the reason. [47] So what is the explanation? It has been taught that because the creation of unchanging bliss requires the basis of a coarse bodily form, the mental bodily form of the bardo is unable produce the supreme unchanging bliss. However, this too is a partial explanation. When other tantras talk of attaining enlightenment in the bardo they are primarily referring to the process where the death clear light is generated into a path that substitutes the ultimate mind isolation clear light, and instead of the very subtle wind, which is the mount of that death clear light mind, arising as a bardo being, it arises as the illusory body. The remainder of the path is practiced and enlightenment is attained on that bardo form base. Here in the Kālacakra, the form accomplishment practices of the six-branched yoga will create the initial appearance of empty form at the upper end of the central channel without having to depend upon a basis of wind. This is used as the similar type cause for the mother and father empty form of the resultant stage. Therefore, empty form, which can act as a substitute for the illusory body, does not require an enlightened form body basis of practice involving an illusory body existing upon a base of subtle wind.

This tantra accepts the presentations of coarse, subtle and very subtle body and mind. Concerning the very subtle mind; when manifest it has as its directly appearing objects phenomena such as emptiness. It possesses the ability to develop every quality of the buddha, it has existed in sentient beings without the tiniest break since beginningless time, as an entity it is pure by nature, in the minds of sentient beings it is obscured by adventitious contamination, and when the contamination is removed it becomes the dharmkāya. This very subtle mind is known as primordial mind. [48] Indivisible from it is a very subtle wind known as primordial body. These two, primordial mind and body, act as the root of the aggregates, spheres, sensory sources of sentient beings and all phenomena of samsara. At death the coarse body and all coarse minds withdraw into the very subtle wind and mind; the elements of earth, water, fire and water gradually dissolve and the

appearances, increases and attainments gradually appear. When the death clear light arises only the very subtle mind and wind remain. The very subtle wind acts as the substantial cause for the bardo body, while the clear light mind acts as the substantial cause for the rough and subtle minds of the bardo being. All this is accepted by the tantra.

If a practicing yogi relies upon the path and result instructions of other highest yoga tantras such as the Guhyasamāja and practices to its completion, he will arise in the form of an illusory body formed from the same subtle wind and mind by skilful penetrative focusing on the vital points of the body. With the illusory body as a similar type cause for the form body of the state of union and the co-existent mind as a similar-type cause for the dharmakāya, he will attain enlightenment. If one follows the path of the two stages according to the Kālacakra, one will rely on the instructions found in the *Three Bodhisattva Commentaries* and so forth [49] and will not develop a similar-type cause of the form body from the primordial wind. Instead one develops a similar type cause of both the dharmakāya and the form body from the innate clear light mind alone. In the practice of the Kālacakra two stages the bardo is not brought to the path as the saṃbhogakaya but enlightenment as the result of the two stages is an enlightenment built on the bases of birth existence alone. If one does not attain the supreme state in this life then one will definitely take another human existence where one will practice the remainder of the path and attain enlightenment. This is taught in the 77th verse of Gnosis chapter of the *Condensed Kālacakra Tantra*:

Knower of all manifestations,
 master of the levels, lord of the three worlds,
 this will be the yogi's attainment in this life.
 If he should die while well established in the path,
 he will be well held and it will be gained in another life.

It follows from this that enlightenment is attained definitely in a human existence because in the *Extensive Commentary* it says:

In one's mind one thinks, "By this I will be granted the fruit of enlightenment in this life." This means, O king of tantras, to be granted the fruit of enlightenment in this *human* life. It will not occur in the other five realms, such as the gods. Why is that? It is because they are not within the lands of karma.¹ If they attain the human state, gods and others will attain the fruits of enlightenment. This is the edict of the Bhagavan. [50]

A further reason is as follows. The actual empty form body that arises during the yoga of recollection occurs only in meditative equipoise, whereas between sessions the continuation of that body cannot be maintained. Moreover, during meditative equipoise the empty form body, unlike the illusory body, is not able to exist separate from the impure aggregates even for a second. When the definitive empty form has been created one will attain enlightenment in that form. However, if this empty form has not been created and one needs a continuation of birth, there is no cause present at that particular time for the arising of an empty form body as a substitute for the bardo state. Therefore, bringing the bardo into the saṃbhoghakāya path and attaining enlightenment in the bardo is not taught here. The generation stage as a ripening agent must accord with the completion stage and so here bardo yoga is not necessary.

The reason for this tantra being labelled a mother tantra is not only because it does not concentrate on the illusory body. Without making use of the method of attaining the illusory body either by name or substance this tantra teaches that withdrawal and meditative concentration yogas will accomplish the appearance of empty form without having to rely upon a

¹ Kālacakra cosmology divides the landmass around Meru into lands of karma and lands of enjoyment. Greater Jambudvīpa where humans live is a land of karma. This does not mean that those outside of the land of karma are not subject to the laws of karma. The term probably refers to the receptiveness of humans to the practice of Dharma.

wind base. Prāṇāyāma and retention yogas will bring the winds from the left and right channels into the central channel from which the empty form as an appearance of the resulting clear light mind becomes even purer. Inducing the four joys of descent and stable ascent will turn the mind of clear light into the nature of innate bliss, which is applied to emptiness to form the gnosis of bliss and emptiness. The practices of recollection and samādhi create a special union of mother and father as an actual phenomenon [51] and will induce in sequence the 21,600 instances of unchanging bliss. This will halt the 21,600 winds of karma. Contamination such as the predispositions of emission is gradually removed and the great body of bliss is attained. This concentration on the ultimate clear light is also a reason why this tantra is a mother tantra.

This tantra presents the inner and outer in terms of matching correspondence. It teaches an empty form produced entirely from the mind without reliance upon the winds. When praising the empty form mahamudra consort, the tantra says, "Like an image in a clairvoyant's mirror, beyond the reality of atoms." when praising the deity it says, "Body of consciousness and objects of consciousness." Do not misunderstand these points and explain the philosophy of this tantra in terms of the Cittamatra, or although one may hold to the philosophical tradition of Candrakīrti, asserting that in Kālacakra one should not hold external phenomena as existing.

The phenomena discussed above have to be produced and so I have discussed them briefly. For a more detailed understanding you should look at the *Three Bodhisattva Commentaries* and the works of Jé Tsongkhapa and his disciples.

The actual practice of the bringing death into the path of the dharmakāya is the meditation on emptiness corresponding with the process of death. This is the meditation on the four gateways to liberation in conjunction with the verse:

With no phenomena, there is no meditation,

meditation is not meditation;
 such phenomena are not phenomena,
 and meditation is not seen.

The four gateways are emptiness, signlessness, wishlessness and non-formation. Emptiness refers to the fact that everything in terms of its entity is empty by nature; signlessness means that causes are empty by nature; wishlessness that effects or results are empty by nature, and non-formation means that all action is empty by nature.

Bright Lamp explains the above verse by the four modes¹ and applies them to agent, object and deed in the explanation of the lines. The first line says that if phenomena being empty by nature meant that they did not exist at all, then there can be no meditation upon objects of meditation that do not exist. The second line says that if one meditates by seeing meditation as necessarily existing by its own nature, then that meditation will not become a meditation on the nature of reality. The third line says that any third possibility that is both the complete non-existence of phenomena and existence by nature does not exist at all. Indirectly the fourth mode of not non-existing and not existing by nature is also refuted. The fourth line says that the three aspects of meditation² are not seen as existing by their own nature.

The general explanation of this verse is in terms of entity, cause and effect. In the first line, "With no phenomena" refers to the fact that everything is empty of any truly existing entity. By ascertaining this one also ascertains that emptiness itself is empty. Meditating by holding to emptiness as truly existing is an incurable view and is not a meditation on emptiness at all. This refers to emptiness, the first of the four gateways. In the second line "Objects

¹ Truly existing, not existing at all, both truly existing and non-existing, neither truly existing nor non-existing. (See Berzin's website for more explanation.)

² Meditator, meditation and object of meditation.

of meditation¹" refers to the signs of causes and effects held deeply as existing by their own nature, while one enters meditation thinking, "From meditating on this cause..." This is simply meditating by holding to true existence and not true meditation at all. [53] This line teaches signlessness. In the third line, "Such phenomena" refers to objects of aspiration held as existing by their own nature. One thinks, "I am meditating for this particular result..." Again, holding to true existence in this way is not the phenomenon of meditation. This refers to wishlessness. Reversing the significance of these three is the refutation of extremes, and so the last line talks of meditation unseen outside of mere imputation.

In the sixth verse of the Sadhana chapter of the *Condensed Tantra* it says:

Emptiness, the nature of the entity of phenomena,
 all becoming is deprived of phenomena;
 there is no buddha and bodhisattva,
 no compassion that helps others,
 no sign of the pledge.

In the first line, "Emptiness" refers to the first gateway to liberation. "The nature of the entity of phenomena, all becoming..." expresses the bases of emptiness. Because they *become* the objects of mind "all becoming" means all existing dharmas. "Deprived of phenomena" expresses emptiness and means 'not existing by their own nature.' The term "phenomena" is a rendering of the Sanskrit *svabhāva* and should be translated as "nature." "There is no buddha and bodhisattva," teaches wishlessness. Buddha and bodhisattva are objects of one's aspiration, and "There is no buddha and bodhisattva" means that they are not objects of aspiration existing by their own natures. "No

¹ Here the beginning of the second line is different ("Objects of meditation" as opposed to "Meditation"). This is because the Tibetan rendering of this verse in Candrakīrti's text is different to the rendering here. (Thanks to David Reigle for that)

compassion that helps others..." teaches signlessness. Compassion works to benefit others, [54] and in order to benefit others one thinks, "I will become a buddha," thereby pledging to attain the goal of enlightenment. These causal signs exist without nature.

Therefore the general meaning of the three gateways to liberation taught in the four lines of the verse beginning, "With no phenomena, there is no meditation" and applied to cause, effect and nature, and the three gateways to liberation spoken of in the *Condensed Tantra* with the verse beginning, "Emptiness, the nature of the entity of phenomena" are explained identically.

The fourth gateway is the line-by-line explanation of the "With no phenomena" verse as applied to agent, object and deed, combined as one gateway to liberation. Emptiness and the other three gateways are divided up on the understanding that there is no difference between them as representatives of emptiness of true existence. Therefore, the fourth representative of emptiness of true existence is explained here as applying to the final death state. Here the following process occurs. The meanings of the three gateways to liberation are to be meditated upon and death is to be purified. As a base of purification the state of death produces the bardo, and the death mind of the bardo produces the state of birth. In the generation stage meditations corresponding to this process one meditates on the yoga of purifying death, the goal of which is the formation of the yoga of purification of birth. Ascertaining the agent, object and deed of the formation of this yoga as not existing by their own natures and meditating on that understanding is the fourth or non-formation gateway to liberation.

"Liberation" refers to non-abiding nirvana, and "gateway" refers to the entrance to this non-abiding nirvana. Liberation from what? [55] For the Hearers, liberation is from the obscurations of mental afflictions. For the Mahayana liberation is from obscurations to omniscience. Why is it called liberation? Because it is irreversible. How is it attained? By engaging in modes

of apprehension that oppose the holding of true existence, which is at the root of these obscurations. This is gained by the direct perception of emptiness. Even with just a small amount of holding to true existence present within cause, effect and entity or agent, object and deed, freedom will not be possible. Therefore, a decisive and profound view using the three or four gateways is indispensable as the gateway to the journey to freedom. Without them no matter how many qualities of love, compassion, bodhicitta, etc are developed, one will be left with merely a good mind.

Therefore, here the four gateways to liberation are meditated on and one thinks that all causes, results, entities and activities of all dharmas are empty of existing by way of their own characteristics. With this thought one generates the pride of the dharmakāya. This is the actual yoga of purifying death. One has to meditate on the dissolving of the outer and inner worlds in correspondence to the dissolving of coarse appearance of duality that occurs at the time of death, but it is not sufficient just to ascertain the view with reasoning and place one's mind upon it as is done in the paramita vehicle. Although there is no emptiness deeper than the object of emptiness of the paramita vehicle, [56] from the point of view of the engaging consciousness the two stages are at all times as distinct from the paramita vehicle as the ocean is from the water in a hoof print.

Concerning the dissolving of coarse appearance of duality at death the seventh verse of the Sadhana chapter of the *Condensed Tantra* says:

The weakening of fire by water is first,
performed by the ascetic within the body.
Then earth dissolves into water like salt;
air dries up water and quickly disappears into space.
The mind, at the end of fire and darkness, without object,
is placed within the middle.

In the process of experiencing the death clear light, the overwhelming power of the water element within one's body weakens the fire. Because of the lack of fire, earth dissolves like salt and absorbs into water. The body's air element dries up the water; the air absorbs into consciousness and consciousness absorbs into space. The fourth line says that air disappears into space and not that it absorbs into consciousness. This is because consciousness is of the element of space and consciousness is referred to here as 'space.' Consciousness absorbing into space is terminology for death clear light because consciousness of the element of space becomes "without object", which means no appearance of duality. [57]

Even in those who have never trained on the path the teachings say that at the time of death clear light there arises a non-conceptual state of mind that bears resemblance to a direct perception of emptiness. Here in the generation stage the yogi's meditation is similar to this disappearing of the duality concerning emptiness that occurs at the time of death clear light, and within that meditation he has to absorb consciousness, taught here by the term 'space,' into emptiness. Therefore, at the end of this yoga of death purification one has to place one's mind single pointedly in the emptiness expressed by the four gateways. In this meditation even though one does not actually have a direct perception that is not partitioned by even the slightest trace of duality, it is very important to imagine that one has.

Therefore, you should think that the appearance of this atom-based external world and its inhabitants disappears into the ascertainment of emptiness. The emptiness object and object-engaging gnosis become inseparable and in entity are the four gateways to emptiness. Hold the pride of thinking that this dharmakāya is oneself and recite the four pride-holding mantras. The first syllable, *om*, which is made up of the letters, *a*, *u* and *ma*, illustrates the three vajras; *sūnyatā* is emptiness; *jñāna* is gnosis; *vajra* is vajra. Up to here the mantra means that object and object engaging consciousness are inseparable, not partitioned by the slightest duality; *svabhāva* means

nature; *ātmako* means self; *ahaṃ* means I. The other three are similar except for *animitta*, which means signlessness; *apraṇihita*, which means wishlessness, and *anabhisamskāra*, which means non-formation. [58]

Dying and entering the bardo state and in correspondence with the process of birth; the meditations on the yogas of the four branches of the actual practice

1. Royal mandala
2. Royal activities
3. Drop yoga
4. Subtle yoga

Royal mandala

1. Generation of supporting mandala
2. Generation of supported deities

Generation of supporting mandala

The creation and destruction of the external world is not like that described in the Abhidharma literature, etc. During the destruction process the earth particles of the world, which previously existed by being joined together, separate and dissolve into water element like salt. The water particles separate and enter fire. The fire particles separate and disappear into air. The air particles separate to become individual and unconnected particles dwelling in space. This sequence of earth, water, fire, air and space accords with the dissolution sequence of the elements. Creation is in the sequence space, air, fire, water, earth, thereby according with the creation process of the elements.

Do not hold space as taught here to be unformed space. Of the six sources it is a phenomenon source known as intangible form, which appears only to the mental consciousness as a kind of colourless empty space. This

space can be mentally divided so that its smallest particle appears to the mind. This is mentally labelled as the subtle space particle. Because space is found wherever earth, water, fire and air are found, space is said to pervade everything.

Within space earth possesses the five qualities of odour, taste, form, tangibility and sound. [59] Water possesses all the qualities except odour. Fire possesses form, tangibility and sound. Air possesses tangibility and sound. Space possesses the quality of sound. The sixth quality, the dharmadhātu, pervades everything.

In the division into six elements—earth, water, fire, air, space and gnosis—there are many ways of assigning the gnosis element to the outer and inner worlds. However, it is primarily explained as follows. Wherever the innate gnosis focuses there the obscurations are purified and the object of that gnosis is the dharmadhātu or emptiness. This emptiness exists as the empty nature of the particles of the five elements. As it has been taught, "That which is suitable to be emptiness, is suitable to be everywhere." This fact allows the processes of creation and destruction of world realms to happen. Were it otherwise, it could not happen. Therefore, it is taught that dharmadhātu is the quality that pervades the particles of the other five elements.

By the force of the subtle particles of empty space arising from the sphere of natural emptiness and by the power of the karma of sentient beings the particles of air, which up to now have existed as isolated particles, are prevented from moving elsewhere and adhere to each other to become a light and moving phenomenon. This is the wind that helps to form the world. It is a cause for the creation of the wind mandala but is not the wind mandala itself. [60] Similarly, the fire particles adhere to each other, as do the water particles and earth particles. These particles develop and grow to form the lower foundation mandalas of wind, fire, water and earth. By the force of the water and wind the earth solidifies like salt and a 'shaping wind' forms Mount Meru from the best quality elements and the other mountains and

continents from medium and poor quality elements. There is no gold foundation as described in the Abhidharma.

In tune with the outer sequence of destruction the inner sequence of dissolution runs from fire being weakened by water up to consciousness disappearing into space¹. In keeping with the creation sequence of the outer vessel-like world, when a contents-like womb-born sentient being endowed with the six elements is conceived, empty space grants room for the expansion of the small cavity of the mother's womb. The earth element of the mother's secret lotus holds together the parents' blood and fluid, the seed of the body. Her water gathers it together, her fire matures it and her air causes it to grow. Physical development, which is correlated with the ten avatars of Viṣṇu such as the fish, passes through stages such as the coagulation of the blood and fluid and on to the development of parts of the body such as the head and the limbs.

Detailed description of the generation of the supporting celestial mansion

The mandalas, seats and so forth are generated once from the seed syllables *yaṃ*, *raṃ* and so forth and again in upward sequence from the powerful ten-aspect mantra. [61] The first generation corresponds to the mother's body with the purpose of purifying the place of conception, or womb. In the text, "A phenomena source of limitless space..." space refers externally to the globe of space reaching above, below and in all eight directions and contained within the iron fence that surrounds a four-continent human world realm. Internally it refers to the empty interior of the phenomena source of the place of conception for a human body. This entity of space is visualized as a phenomena source and, unlike in other tantras, there is no meditation on its shape. The syllable *yaṃ* is the seed syllable to create the foundation air mandala. The 400,000-yojana diameter of this mandala accords with

¹ Jado Rinpoche says that this order of dissolution is only a metaphor for the actual order of dissolution—earth, water, fire, air—and is based on the fact that fire and water, etc are enemies.

dimensions of the lower foundations of the external world. However, for one whose mind cannot encompass such dimensions it is not necessary to meditate on these mandalas as having diameters of 400,000 yojana and so forth. The four lower foundation mandalas of a world realm are all circular and so here too they should be visualized as circular, although each should be characterized by different shapes, such as bow-shaped, in their centres.

Similarly, the other elemental mandalas, Meru and their dimensions, etc are visualized in correspondence to the external world. Two crossed vajras adhere to each mandala above and below. The fire mandala is decorated by an "auspicious sign." Auspicious medicine is *giwang*; the auspicious planet is Mars, the auspicious food is yoghurt is and the auspicious drawing is the auspicious sign, which has been explained as referring to the swastika. So here too the fire mandala is decorated with the drawing of a swastika. Kālacakrapāda in his *Constellation Mandala Sadhana* says, "The three cornered fire decorated with swastikas."

Above the mandalas and arising from the seed syllables *maṃ*, and so forth are Meru, a lotus, moon, sun, Rāhu and Kālāgni. The wind mandala corresponds to the human brow, the fire mandala to the throat, the water mandala to the heart, and the earth mandala to the navel. The area from the navel to the secret area corresponds to Meru. The lotus of the secret area corresponds to the lotus upon Meru. The channels of excrement, urine and seminal fluid collect at the centre of the secret lotus and correspond with the moon, sun and Rāhu stacked on the lotus.

The second mandala and seats generation corresponds to the practitioner's own elements in order to become a special ripening practice for the completion stage. The element mandalas and seats firstly generated from seed syllables alone dissolve into light to become the stacked mantra *haṃ kṣa ma la wa ra ya*. From the life vowel *a* of the letter *ya* arises space. From the remaining letters, *ya* to the *bindu* drop, arise the element mandalas and the seats. The practitioner's own elements, like the external elements of earth, etc,

do not exist separately but as a composite within one continuum. It is to illustrate this that the phenomena of the first generation combine into one and arise again from the powerful ten-aspect mantra. [63]

The meditation of the vajra tent upon the lotus corresponds to the vajra entering the lotus. The celestial mansion arising within the tent corresponds to the womb. The moon and sun mandalas marked with the vowels and consonants correspond to the blood and fluid gathered in the mother's secret place. The moon-like syllable *hūṃ* visualized there corresponds to the bardo consciousness entering the blood and fluid. The accompanying *hi* corresponds to the mount of the bardo consciousness. The combining of all these phenomena and the resulting *ham* corresponds to the initial formation of the body in the womb from the combination of blood, fluid, consciousness and wind. The completely formed body corresponds to the royal mandala; birth and making use of the faculties corresponds to the royal mandala; the expansion of the bodhicitta corresponds to drop yoga and the completion of bliss at the end of the sixteenth year corresponds to subtle yoga. The two royal practices are the branches of approximation and near accomplishment; the two yogas are the branches of accomplishment and great accomplishment. These are the four yogas of the generation stage.

The four element mandalas, Meru, the lotus, moon, sun, Rāhu and Kālāgni correspond the dimensions of the 'other' mandalas. The four-cubit root measurement of the body mandala corresponds to the 400,000-yojana external air mandala. The two-cubit speech mandala corresponds to the 200,000-yojana water mandala¹. [64] The one-cubit mind mandala corresponds to the 100,000-yojana earth mandala. The half-cubit gnosis mandala corresponds to the 50,000-yojana diameter of the summit of Meru. The six-finger-width lotus corresponds to the diameter of the centre of Meru. The moon, sun and Rāhu in the middle of the lotus correspond to their external counterparts.

¹ No mention is made of the fire mandala

On the human body, space, air, fire, water, earth and Meru correspond to the crown, brow, throat, heart, navel and secret area. The mind mandala corresponds to an area reaching out from the heart halfway up and down the chest. The speech mandala reaches above the heart as far as the throat and below as far as the navel. The body mandala corresponds to an area beyond that and up to the fingertips. For a more detailed description look in the tantra and the commentary.

How is the celestial mansion described? This is under two headings:

1. The celestial mansion of three mandalas
2. The seats of the deities

The celestial mansion of three mandalas

1. The size of the mandalas
2. The height of the mandalas
3. Roof architecture

The size of the mandalas

The *Great Commentary* in the section on applying purity to the external world says:

The body mandala is 400,000 yojana long. Half of that is the speech mandala; half of that the mind mandala; half of that again the mandala of great bliss; half of that the lotus of the Bhagavan. A third of the lotus is the centre, as are the mandalas of the moon, sun and Rāhu.

[65] Stating that the body mandala is 400,000 yojana long is on the basis of performing purity meditation on the air mandala. With each of the four element mandalas of equal width and height, the length and height of the body mandala is made to be 400,000 yojana. The quote says that the lengths of the speech, mind and great bliss mandala decrease by half from outer to

inner. Therefore, the heights also decrease by half from outer to inner, so that each is of equal width and height. Therefore, by merely making them of equal width and height they are applied in the purity meditation on the element mandalas.

In Malaya Park in Shambhala the dharma king Sucandra created a mind-manifested mandala. The distance from its centre to the root gridline of the body mandala was two hundred cubits. From that root gridline to the eastern vajra fence was four hundred cubits. The distance from its centre to the western edge was the same. Therefore, the distance from the western vajra fence to the eastern vajra fence was 1,200 cubits. The gates are explained as being one-eighth the size of the mandala, making the gate of the body mandala fifty cubits.

Concerning the chalk thread measurements of the mandala; on the external basis of the sixteen purified phases of the moon and the internal basis of the sixteen joys,¹ the body mandala grid is in sixteen major units. The brahma line stretches to the east beyond the root gridline for four of these major units and to the west also for four major units. The main diagonal line does not reach to the top of the parapets and so the chalk thread is either continued or this point is determined by some other method. [66] Six minor units of the mind mandala make up the size of the mind mandala gate. The size is doubled for the speech mandala gate and doubled again for the body mandala gate. The mind mandala root gridline is four mind mandala gate widths out in all directions from the mandala centre. Two gate widths out from that are the ends of the sidewalls of the gate and the terraces. Four speech mandala gates out from the centre is the speech mandala root gridline. Two speech mandala gate widths out from there are the terraces. Four body mandala gate widths out from the centre is the body mandala root gridline, and two body mandala gate widths from there are the ends of the side walls of the gate. Two body mandala gate widths from there is the inner edge of the

¹ The phases of the moon between new and full are fifteen plus the full moon itself. The same applies to the waning phase. The four joys are each divided into four.

earth environment. These distances east and west make up the sixteen major units of the body mandala. From that point for half a body mandala gate width is the earth environment. The water, fire and air mandalas are one body mandala gate in width. The space environment is half a body mandala gate width and the blazing lights one body mandala gate width.

The distance from edge to edge of the central lotus is two mind mandala gate widths. The centre takes up four mind mandala minor units. Outside the lotus petals the vajra garlands, the deity residence and the other vajra garlands are respectively one, four and one mind mandala minor units. The coloured ground, deity ledges and walkway for both speech and mind mandalas are respectively seven, four and one small mind mandala unit¹. The thickness of the walls of each of the three mandalas is one and half small units of each mandala. The lengths of the porch walls, side walls and facing walls of the three mandalas are the same as their corresponding gate widths. [67] The coloured ground, deity ledges and walkway of the body mandala are respectively eleven, twelve and one mind mandala small units. The three goddess plinths are three small units of their respective mandalas.

Height

To reflect the inner to outer creation process of the elements the layered walls of the body and speech mandalas from inner to outer are green, black, red, white and yellow. The dissolution process of the elements is reflected by the layers from the outer to the inner: yellow, white, red, black, green. The wall of the mind mandala is layered black, red and white from outer to inner. These layers illustrate the body, speech and mind mandalas in the purity meditation. If one is not using the body and speech mandala but practicing on the mind mandala alone, the sadhanas describe the wall as being five layered. The four foundation corners outside each of the walls are covered by raised crossed vajras. The four gates on each side of each mandala are each adorned

¹ Major, minor and small are three units of measurement when laying out the grid of a mandala.

with a golden portal. The height of each mandala wall is nineteen and a half small units of the corresponding mandala. The guttering pipes are one and a half and the double and single crystal garlands three small units.

The inner beams that hold up the rafters are all level, and so the instruction to construct the mandalas 'half the size and same height' refers to a construction in which each mandala has its own individual height. Other scholars who have studied these matters say that the 'height' in the phrase 'half the size and same height' includes the parapets. [68]

The terraces of the speech, mind and great bliss mandalas are at the level of the roofs of the corresponding outer mandalas. The height of the great bliss mandala above the inner terraces of the mind mandala is two mind mandala gate widths. Above that to the tip of the golden roof is a distance of two mind mandala gate widths. The distances from the floor of the body mandala to the tip of the golden roof and the distance from one root gridline of the body mandala to another are equal at eight body mandala gate widths. Therefore 'equal length breadth and height' is on the basis of all three mandalas.

Construction

1. Roofs and ceilings
2. Portals

Roofs and ceilings

1. Construction of the three outer mandalas
2. Construction of the great bliss mandala
3. Construction over the main deity position

Construction of the three outer mandalas

By understanding the construction the body mandala one will understand the construction of the speech and mind mandalas also. Therefore that will be explained.

The height and thickness of the wall coloured yellow, white, red, black and green from outer to inner is as explained previously. Above that, at a thickness of two body mandala small units, on a red moulding are beautifully arranged jewels shaped as triangles, squares, circles and so forth. Above these are four golden flat belts and between each belt are two rows of small columns with upper supports. These are adorned with seven jewels in the following manner. [69] Brownstone columns are topped with upper supports of red pearls; on top of these are bow shaped pearls whose ends are adorned by crystal pillars with upper supports of vaidūrya, and above these are silver half moons. These in turn are stacked between the golden belts.

Inside and towards the inner edge of the deity plinths is a pillar one small unit thick with half moon upper supports, on top of which is a crossed beam, one small unit wide and one and a half tall, and which comes to rest in the second from the bottom golden belt cavity. The ends of two beams that support the rafters protruding on the left and right porch walls also come to rest in the second golden belt cavity. On top of these in all directions are twenty-eight rafters, and the outer end of each rafter protrudes half a small unit from the golden belt cavity. The reason why the inner ends of the rafters finish flush with the face of the beams will be explained later. The construction of the diagonal rafters can be learned from the manuals.

There are four rafters lying across the inner and outer beams of the porch. The "side walls" of other texts are "facing walls" here and the "facing walls" of other texts are "side walls" here. Therefore, by the side walls of the entrance hall are two pillars one small unit thick supporting a beam on top of which rests the outer ends of the rafters. The inner ends of the rafters are supported by the porch beams and the golden belts on either side of the porch. The outer ends of the rafters that run right to left across the entrance

hall are inserted into the golden belts and the inner ends are inserted into other rafters. [70] This is the construction of the entrance hall roof. There are no diagonal rafters. The rafter ends resting on the side wall beams do not protrude. The corresponding rafter ends on the outside of the porch wall do protrude but there is no need to ornament them with crocodile heads and hanging pearl garlands.

All other protruding rafters are ornamented with *makara*¹ crocodile heads whose mouths are strung together with pairs of jewelled garlands. From the centre of the mouths fall jewelled garlands from whose ends, clasped in gold, hang pendants of jewels, yak-tail fans, or little bells. From their sides hang garlands of flowers and from their sides hang silk garlands. These double and single garlands reach down to the red brick beam. Above this are the raised bird wings eaves one small unit thick. From their ends hang white guttering pipes, one and a half small units in height, and looking like upside down *kamandalu* drinking bottles without the beak.² The distance between the rafter protrusions and the eaves is one and a half small units. Above these are the rows of white parapets shaped like half lotuses, one and a half small units high. Upon them in the four directions fly the usual victory standards and banners. This is repeated on all three mandalas. There is no mention of parasols.

Inside on a foundation that is the height of body mandala stands the speech mandala and inside that upon a similar foundation stands the mind mandala. The roof and ceiling of each of these mandalas is measured in its own mandala small units. Their architecture is similar to that of the body mandala, except that the mind mandala has a three-layered wall. [71]

Construction of the great bliss mandala

Inside the mind mandala on a platform the same height as the mind mandala are sixteen pillars surrounded by a square green garland of vajras. The four

¹ *makara*; crocodile, a half goat sea monster, also Capricorn in astrology

² *kamandalu*, little drinking flasks worn by monks on their belts.

eastern pillars are marked with swords, the southern four by red jewels, the northern four by white lotuses and the western four by yellow wheels. These pillars are black and each is one mind mandala small unit wide. On top of these sixteen pillars is a square of four green beams, each beam being one small unit thick, and bevelled to the other at the corners. Inside of this structure and surrounded by a square black garland of vajras are two green pillars at each of the four compass points, and one at each of the intermediate directions, each pillar being one small unit thick. On top of these twelve pillars is a square of four black beams, each beam being one small unit thick. Across these beams are the appropriate numbers of rafters. From the ends of the rafters hang single garlands. Above that are the eaves, guttering and parapets, whose measurements and positions are similar to those of the mind mandala.

Construction covering the main deity position

Within the above structure on a square platform the same size as the main deity lotus are eight pillars one small unit thick and one gate width in height supporting a square of four beams. [72] On top of this and positioned above each of the eight lotus petals are pillars one small unit thick and one and a half gate widths high. On these is a square of beams one small unit thick. On that structure are four bevelled pillars leaning east to west and west to east one small unit thick, and supporting a flat beam running south to north. At its two ends are garuda heads from whose mouths jewelled garlands hang down to the level of the tie-beam. Between the pairs of leaning pillars are tie-beams. On the blue beams are twelve small pillars with half-moon upper supports, upon which rests a square of beams holding up the rafter ends of the golden roof. On these rafter ends hang single garlands and guttering pipes as described previously. On the centre of the flat beams is the small room housing the tantra and on that the lotus jewel cluster topped by a vajra. In this

way the mandalas of body, speech, mind and great bliss and the main deity's position are stacked upon each other.

Construction of the portals

The omniscient Taranatha says that the portals are constructed on top of the main entrance halls, and this agrees with most of the masters of the past. However, if the portal pillars were more than one gate width and one and a half units high this would contradict all reputable texts on grid construction. If they were shorter, the pillars would not reach the portals. Therefore, the portals have to be constructed in front of the entrance halls. Between them is a empty space or 'dark layer' of one mind mandala small unit. [73]

The construction is as follows. The terraces on the speech and mind mandalas have extending walls that protrude at right angles to form bases for the portals. These extend from the edges of the left and right sidewalls of the entrance halls for a distance of four and a half small units of the corresponding mandala, and outwardly for three small units of each mandala and one mind mandala small unit. This is why the inner rafter ends of the body mandala must be flush with the beams.

Between the two extending walls is a staircase of twenty steps, the height of each step being one small unit. Placing the bottom of the staircase and the bottom of the two extending walls between the inner edge of the deity plinths and the terrace would seem to be a practical arrangement but this should be investigated. The great bliss mandala has no portal and therefore does not require any extending walls, but it does require a staircase of twenty steps. The body mandala has no extending walls or staircases.

Concerning the construction of the portals themselves, the *Great Commentary* talks of the portals standing on pillars "three times the gate, " thereby stating the height of the portals to be three gate widths high. On the extending walls of the mind and speech mandalas and on the offering ground of the body mandala are the two rectangular platforms for the portal pillars,

one and a half corresponding small units high, four and a half small units wide and extending outwards for three small units of each mandala and one mind mandala small unit. On these stand the eight pillars with vase-shaped bases, one gate-width and one and a half units high. [74] They are one and a half small units thick and shaped like a drumsticks. On top of these are the three gate width portals, three small units in depth. Details of their construction, beams, railings, etc can be known in detail from *Fundamentals of the Grid* by the omniscient Khedrup.

On the first level of each portal of the body, speech and mind mandalas there is a lion standing on an elephant's head. In the grid this is first level counting from inner to outer and is the bottom of the three levels. Śālabhañjikā refers to Mahābala; the *harami* is the golden roof; "protection for the drunk " refers to the railings; the rest is easy to understand.

In the body mandala the ground level of the eastern portal contains a dharma wheel in the centre and a male and female deer looking upwards; the first level of the southern portal contains a beautiful vase flanked right and left by a conch shell and a lotus; the first level of the northern portal contains a drum flanked right and left by a club and a hammer; and the first level of the western portal contains a bodhi tree flanked right and left by a male and female *kiṃnara*, who have the bodies of humans and the head of a horse and who press their palms together in a praying position. These appear in the manuals. On the other levels are offering goddesses holding up offerings.

Two body mandala gate widths out from the end of the gate side walls is the inner perimeter of the earth environment. Between the outer terraces of the body mandala and the inner edge of the earth environment is the offering ground containing various offerings such as lotuses, vases, conch shells and auspicious knots.

The seats of the deities [75]

1. Main deity

2. Entourage

Main deity

The *Great Commentary* in the Realms chapter says:

He stands on top of the air, fire, water and earth mandalas, Meru, the lotus, moon, sun and Kālāgni, with his feet upon Īśvara and Mara, and united with the mother of existence.

The four element mandalas, Meru, the lotus, the moon, sun, Rāhu and Kālāgni are the common seats for the three mandalas. A lotus, moon, sun, Rāhu and Kālāgni make up the seat for the main deity in the centre of the great bliss mandala. The lotus is green and arises from *om̄*. In its centre is a moon arising from *aṃ*. From *aḥ* comes the sun. Rāhu and Kālāgni both arise from *a*.

Rāhu and Kālāgni are mentioned here in terms of being alternatives. In the outside world when the sun or moon is eclipsed it is either by Rāhu or by Kālāgni. It is not possible for both of them to cause an eclipse at the same time. Applying that to the inner world the tantra and commentary say that the right, left and central channels are either applied to moon, sun and Rāhu, or to moon, sun and Kālāgni, and that in meditation this means that one either visualizes Rāhu or Kālāgni but never the two stacked together. The tradition that asserts that these two are meditated on together quote the Sadhana chapter where it says:

"In the great bliss and on fire" means on the moon, sun, Rāhu and Kālāgni, the samaya beings and the wisdom beings come to be of one taste.

Of these two traditions, the *Extensive Commentary* asserts the latter as its own position. [76]

Entourage seats

Mind mandala. The teachings say that at the southern and western gates and above in space are the letters *oṃ*, which transform into white lotuses holding the letters *raṃ* in their centres, which in turn transform into sun disc seats for the four tathāgatas, the six bodhisattvas, Śabdavajrā and Dharmadhātuvajrā. At the eastern and northern gates are the letters *oṃ* which transform into red lotuses holding the letters *a* in their centres, which then transform into moon disc seats for the four female tathāgatas and four female bodhisattvas. The sun discs on the white lotuses and the moon discs on the red lotuses illustrate the combining of method and wisdom.

Speech mandala. In the eight directions the first letters of the names of creatures with a nasal *anusvara* added, for example *preṃ* for hungry ghost, transform into the creatures themselves, whose heads are turned right. 'Right' here means from the point of view of the deities above. On these creatures are placed eight-petal lotuses—those in the cardinal directions red, those in the intermediate directions white. Refutation of the tradition that places these creatures on top of the lotuses and scriptural authority for placing them below the lotuses can be found in the *Extensive Commentary*.

Body mandala. Two lotuses of twenty-eight petals in three layers are placed in each of the cardinal directions and one in each of the intermediate directions. [77] Seven animals, such as the pig, at each of the four doors of the mandala plus a garuda above and an eight-limbed lion¹ below each pull a chariot upon which stands an eight petal lotus. In the visualization these are placed over the mind mandala above the vase and the wrathful protectors

¹ Four legs, two garuda wings and two garuda claws.

positions but below the level of the golden roof. Those that do not fit can be placed as they are in the powder mandala.

Just outside the body mandala in the four directions are four element mandalas each supporting an eight-petal lotus. The space and gnosis mandalas above and below do not require lotuses. Between the fire and air circles, within the eight cemeteries, on the backs of animals such as the rhinoceros are eight-spoke wheels, red in the cardinal directions, white in the intermediate. At the centres of these wheels are lotuses, also red in the cardinal directions, white in the intermediate. The two wheels above and below have no lotuses, and the reasons for that will be given later. The rhinoceros is a wild animal coloured red with sparse hair on its hide and one horn. A *verundra* is a yellow bird whose droppings smell sweet. The "Excrement face" creature refers to the fact that excrement drops from its mouth and is therefore a bat. A *nīlikā* is a green bird with a long tail, sometimes translated as "spirit bird." "Anila" is a five-coloured garuda with a wrathful expression. The eight-limbed lion is the *śarabha*. The others are easy to understand.

[78] The night is the realm of the moon and the day the realm of the sun, and on this basis the deities of the intermediate directions are on moon seats and those of the cardinal directions are on sun seats.

The śakti are consorts of the main deity and they are placed on the petals of the lotus on the basis of sometimes being in the centre of the lotus in union with the main deity.

The offering goddesses are just outside the mind mandala. The desire goddesses of the speech mandala and the non-desire goddesses of the body mandala are just outside their mandalas. They face inwards in groups of five on the right and four on the left. There are no descriptions of lotus seats for these deities. The moon at the end of its northern passage is to be placed in the northeast and the sun at the end of its southern passage is to be placed in the southwest. In the drawn mandala they are drawn above the earth

mandala. In meditation they are placed in space above the body mandala where it meets the earth mandala.

In the space environs is the vajra fence and surrounding that is the blazing circle of five-coloured lights.

This is the way to develop the meditation on the supporting mandala.

Generation of supported deities

1. Generation of the main mother and father deities from the five enlightenments
2. Emanation of the mandala from the womb
3. Granting initiation out of compassion to sentient beings within the emanated mandala
4. Holding totally pure pride

Generation of the main mother and father deities from the five enlightenments

In the centre, upon moon, sun, Rāhu, Kālāgni seats is a moon stacked upon a sun, corresponding to the father's fluid falling upon the mother's blood in normal existence. [79] Circled on the moon, like forms reflected in a mirror, and in essence the thirty-two marks of enlightenment, are the short vowels running anticlockwise from *a*, and the long vowels running clockwise from *ā*. This is the moon mandala mirror-like gnosis.

On the sun mandala underneath, and in essence the eighty minor marks of enlightenment, are the stacked consonants beginning from *lla* running clockwise, and single consonants beginning from *la* running anticlockwise. This is the sun mandala equality gnosis.

In the centre of the moon, like the rabbit of the moon, is the gandharva *hūṃ* of the bardo consciousness, together with the black *hi* of the life holding wind mount of that consciousness. These two are the analysis gnosis and accomplishment gnosis respectively. The moon and sun mandalas, in essence

the white and red bodhicitta, and the vowels, consonants, the *hum* and *hi* of consciousness and wind, all merge into one and arise as the syllable *ham*. This is the great bliss dharmadhātu gnosis. This is the generation from the five enlightenments.

In normal existence the white and red elements, the bardo consciousness and its mount of wind are a collection of causes that make up the bardo state. Similarly, the moon and sun adorned with consonants and vowels together with the two syllables are the components of the generation stage. Applying these to the five gnosis types, the fluid and the moon as creators of the form aggregate are the mirror-like wisdom and Vairocana. [80] The sun and the blood as creators of the feeling aggregate are the equality gnosis and Ratnasambhava. The gandharva consciousness *hūṃ* as creator of the recognition aggregate is the analysis gnosis and Amitābha. The *hi* mount of that consciousness as creator of formations aggregate is the accomplishment gnosis and Amoghasiddhi. The merging into one and the syllable *ham* as creators of the conscious aggregate are the dharmadhātu gnosis and Akṣobhya. In this way it is taught that one should meditate on the moon and sun with the vowels and consonants, etc as causes for the complete enlightened body of the five gnosis types appearing as the buddha types.

The transformation of the syllable *ham* into the perfect Bhagavan Kālacakra complete with adornments is done in an instant and then clarification of details is done gradually. The ignorance that holds to the true existence of self as the substantial cause of karma and the 21,600 karmic winds that flow each day as cooperative causes of karma, are constantly active in normal existence, and so from these essential causes are the chains of samsara created. The yogi on the completion stage trains in skilful penetrative focusing upon the vajra body and gradually halts the flow of the karmic winds and eventually accomplishes the 21,600 instances of unchanging bliss, thereby travelling to the end of the path, whose nature is Kālacakra itself. As a ripening process for that completion stage, one meditates on all the different

winds of the twelve *lagna* and all the channels they flow through as different parts of Bhagavan Kālacakra's enlightened form. [81]

When a being endowed with the six elements dies the consciousness, fluid and red particle separate. The fluid descends, the red particle rises and the consciousness moves on to the bardo state. Through the power of yoga the red particle is made to descend by using the right channel and is secured below. The white element is made to ascend using the left channel and is made stable at the crown. From this the consciousness develops into the entity of great unchanging bliss. As a ripening agent for that state one meditates on the right leg as red and extended, the left as white and drawn in, and the body above the thighs as coloured blue. The desire god and Īśvara illustrate the winds that flow through the right and left channels, and the trampling of them illustrates the cessation of the flow of those winds. The two winds are stopped within the central channel and to illustrate that he stands upon moon, sun and Rāhu. These are to be meditated upon as ripening agents for such a completion stage.

In the outside world all occurrences of the twelve *lagna* can be determined within the northern and southern passages of the sun. Similarly, internally all twelve shifts of air can be determined as right and left movements of wind through the right and left channels. This process corresponds to the two feet of the deity. The three throats correspond to the twelve *lagna* of the external world divided into three groups of four and internally to the wind shifts grouped in three sets of four. [82] The four faces correspond to the inner and outer division of the *lagna* into four groups of three. The six shoulders correspond to the outer *lagna* grouped into the six seasons—spring, hot season, summer, autumn, early winter, late winter—and the inner shifts of wind in sets of two. The twelve upper arms correspond to the outer and inner twelve *lagna* themselves. Twenty-four arms correspond externally to the twenty bright and dark sides of the twelve lunar months in a year and internally to the twenty-four half *lagna* that make up the twelve

wind shifts. The 360 joints on the hands, made up of three joints on each finger of the twenty-four hands, correspond to the 360 zodiacal days that make up the *lagna* of one year, and internally to the 360 breaths that make up 1/60th of the 21,600 breaths in the wind shifts of one complete day.

The shoulders, upper arms and lower arms are divided into enlightened body speech and mind and each are black, red and white. The fingers are the purified forms of the five qualities of the moon and so from the thumb to the little finger they are the colours of earth, water, fire, air and space—yellow, white, red, black and green. The central throat is black, the right is red and the left is white. The central face is black, the right is red, the left is white and the face at the back is yellow. The six shoulders are arranged three on each side. Some say that they are stacked but the teachings say, "Left and right are the shoulders, east, west and in the centre." In which case the front shoulder is blue, the central is red and the back shoulder is white. [83] There is nothing explicit in the tantra and commentary on the shoulder blades and masters of the past have not commented on it.

The blue shoulders divide upwards into two blue upper arms. The red shoulders divide likewise into two red upper arms and the white shoulders divide into two white upper arms to make twelve upper arms. Each blue upper arm divides into two blue forearms, each red upper arm divides into two red forearms and each white upper arm divides into two white forearms to make twenty-four forearms and hands. Although one has to have the forearms dividing up vertically from the elbows, when arising in the form of the deity it is better to place them horizontally.

Of the five ways of tying the hair—standing on end, in bunches, crowned, tied at the back and half tied—here his long hair is crowned, which means that the ends of the hair are all tucked up and inwards and adorned by a vajra jewel—a precious jewel with the nature of a vajra—and other ornaments such as the five-pointed vajra. The vajra scarf is a scarf that hangs

down from the upper part of the body. The tiger skin skirt hangs loose because he is in union with the consort.

Most hand implements are easy to understand. "Arrows" means three arrows. The vajra bells have handles. "Large *khaṭvāṅga*" means a *khaṭvāṅga* club decorated with three heads and a vajra point at its tip. Rati and Umā, the two goddess wives of Mara and Rudra, cannot bear the trampling of their consorts and with heads bent they crouch down clinging to the soles of the deities' feet. This shows that if the two main deities are tamed, their cohorts too will be tamed. [84] The five arrows are those of pleasure, attachment, stupidity, thirst and death, and the work of Mara is to induce those five faults. "Flower arrows" are those weapons that pierce the heart without wounding the body.

In the resultant state the gnosis body of the enlightened mind as an entity of unchanging bliss is embraced by non-aspected Prajñā, the mother wisdom, the ultimate truth devoid of fabrication, and is uninterrupted by the slightest trace of duality. This is the indivisible union of method of wisdom of the enlightened mind. The enjoyment body empty form Kālacakra is embraced by aspected Prajñā, the empty form Viśvamātā. These two bodies of enlightened mind and enlightened form are created by the close causes of the completion stage. As a ripening process for this completion stage, and corresponding externally to the moon and sun and internally to the fluid and blood in the form of method and wisdom, the method main deity embraces wisdom Viśvamātā who arises from *phreṃ* and a curved knife. She is of a golden colour produced from a blend of yellow and red. She has four faces and eight arms. With her right leg drawn in and left leg extended she stands upon Mara and mental afflictions.

From among the ten śakti consorts of the main deity Gnosis Pāramitā and Wisdom Pāramitā are included within the forms of the main mother and father deities and have no place other than the centre of the lotus. The others—Giving, Ethics, Patience, Effort, Concentration, Method, Prayer and

Power pāramitās—are placed, with other names such as Kṛṣṇadiptā, on the eight petals. [85] Viśvamāta is Gnosis Pāramitā and Wisdom Pāramitā on the basis of her being the purified forms of consciousness and gnosis. Dhūmā and the three others who are named in sequence after the signs and who stand in the intermediate directions, are the first four pāramitās. Therefore it can be assumed that Concentration, Method, Prayer and Power pāramitās are Kṛṣṇadiptā and the others. All have four faces and eight arms. The colours of their main faces are divided among the corresponding colours of the face of the main deity clockwise around the lotus. The colours of the faces of Viśvamāta are similarly arranged. The śakti are generated from seed syllables such as *a*, and from hand implements such as an incense holder. Of the hand implements, "celestial tree" is a generic term. "Supreme medicine" is a panacea for all illnesses. The *siddharasa*, or taste of the siddha, is the essence of mercury, which on contact turns metal into gold and ordinary bodies into celestial bodies. Ambrosia fruits are the fruits of the *arura* medicinal tree, which is also known as the nectar tree. The rest are easily understood.

In the corners outside of the main deity lotus, and created from *om*, *āh*, *hūm*, and *ho*, are a conch, a *ganḍi* gong, a jewel and a wish fulfilling tree.

This is the creation of the main deity, the consorts and the emblems.

Emanation of the mandala deities from the womb [86]

Although this section is not given the name 'first yoga', emanation here refers to the deities of the royal mandala. The mandala assembly is to be created in the womb in correspondence to the process of the gradual development of fluid, blood and consciousness in the womb during normal existence. To do this, the mother and father gaze at the world of sentient beings to be tamed by the path of great desire, which refers to the union of the organs and is one of the four kinds of desire—desire arising from looking etc. By the sound of the ecstasy of their union, uttered in order to tame these sentient beings, the buddhas Akṣobhya and so forth, who are in nature the purified aggregates,

enter one's own aggregates. The goddesses Dharmadhātuvajrā and so forth, in nature the purified elements of space and so forth, enter one's elements. Kṣitigarbha and Rūpavajrā, and so forth enter one's sense organs and their objects. The male and female wrathful protectors enter one's faculties and their activities.

These deities again emanate from one's body and enter the consort. Replicas of these deities then emanate from the consort, fill the realms of space and enter one's body through the crown. Melted by the fire of great desire the bodhicitta moves through the path of the vajra and falls into the lotus of the consort. The number of drops is equal to the number of deities and from them arise seed syllables of the deities, whose lord is Akṣobhya, which then transform into hand implements and then into the forms of the individual deities. In order they emanate from the lotus and are placed on their seats. [87]

The nature of the main deity is Akṣobhya, the purification of consciousness, and in the deity emanation performed by the main deity the first to be emanated is Akṣobhya and consort. Their merging and dwelling within the main deity shows the lordship of Akṣobhya. Similarly, Vajradhātviśvari embraced by Vajrasattva dwells inseparably with Viśvamātā. Vajrasattva is embraced by Vajradhātviśvari, and Wisdom Pāramitā embraced by Akṣobhya dwells within Viśvamātā. In this way there are ten mother and father deity forms inseparable from the main mother and father deity in the centre of the main deity lotus seat. The eight śakti are also consorts of the main deity and whether or not they should be counted as being deities of the centre of the lotus by taking it in turns to move to the centre, will be discussed later.

In the ritual texts it is not clear that Akṣobhya as Kālacakra, lord of the mandala, leaving the lotus and entering the main deity is done in order to show Akṣobhya's status, as Lodro Chokyon asserts, but I think one should meditate this way.

With the above the generation, the main deity's body is completed followed by the emanation of the deity assembly. These are the deities of the mind mandala, speech mandala and body mandala, the offering goddesses, the desire goddesses, non-desire goddesses and the deities outside the mandalas.

Mind mandala

The mind mandala includes the male and female tathagathas, the nectar vases, the male and female wrathful protectors, and male and female bodhisattvas. At this point the following should be made clear. The number of phenomena that exist in dependence on a body necessarily endowed with the six elements are as follows: [88] the six elements—space, air, fire, water, earth and gnosis; the six aggregates—consciousness, mental formations, feelings, recognition, form and gnosis; the six organs—ear, nose, eyes, tongue, body and mind; the six sources—sound, smell, form, taste, touch and mental phenomena; the six faculties—secret place, voice, hands, legs, anus and supreme organ; the six activities of these faculties—urinating, speaking, taking, moving, excreting, holding and emitting semen; the six winds—life sustaining, coexisting, upwardly moving, pervading, *nāga* and downwardly expelling; the alternative six winds—joyful wind, turtle, lizard, devadatta, *dhanamjaya* and inborn joyful wind; the six cakras—crown, heart, throat, between the eyebrows, navel and secret area. Furthermore, the 21,600 winds, the 72,000 channels, the 360 bones and the 360 joints can also be included.

The six aggregates from consciousness to gnosis are respectively the elements of space, air, fire, earth, water, and gnosis. When the aggregates are classified as method and the elements as wisdom, the method aggregate of gnosis is paired with the wisdom element of space. Likewise, form and air are method and wisdom. The aggregate of recognition and the element of fire are method and wisdom. Feelings and water are method and wisdom. Mental

formations and earth are method and wisdom. Consciousness and gnosis are method and wisdom.

The ears, nose, eyes, tongue, body, and mind are, respectively, the method elements of space, air, fire, water, earth and gnosis, while [89] sound, smell, form, taste, touch and mental phenomena are, respectively, the wisdom elements of gnosis, earth, water, fire, air, and space. The object engaging organs and their objects correlate with each other as method and wisdom. The six faculties—male and female organ, the voice, the hands, legs, anus, and the *śaikhini* supreme organ are respectively the method elements of space, air, fire, water, earth, and gnosis. The six activities—urinating, speaking, taking, moving, excreting and holding and emitting fluid are respectively the wisdom elements of gnosis, earth, water, fire, air, and space.

The life-sustaining, coexisting, upwardly moving, pervading, *nāga* and downwardly expelling winds are the elements of space, air, fire, water, earth, and gnosis elements. Joyful, turtle, lizard, *devadatta*, *dhanamjaya* and the innate joyful winds are the elements of space, air, fire, water, earth, and gnosis elements, respectively. The crown, heart, throat, forehead, navel, and secret area cakras are phenomena of the space, air, fire, water, earth, and gnosis elements respectively. Parts of the body such as fingers and toes from the little finger or toe to the thumb or big toe are elements of space, air, fire, water, and earth respectively.

The teeth are a part of the bone structure, and when the first two upper teeth appear in a child, the right tooth is earth and the left is water. When the two lower teeth appear, the right is fire and the left is air. [90] The upper earth tooth is method and the lower air tooth is wisdom. The upper water tooth is method and the lower fire tooth is wisdom. When the next two upper teeth appear, the right tooth is fire and the left is air. When the next two lower teeth appear, the right is earth and the left is water. The upper fire is method and the lower water is wisdom. The upper air is method and the lower earth is

wisdom. The same is applied to the other teeth as phenomena of these four elements.

When the six elements are paired as method and wisdom, earth and air are method and wisdom, fire and water are method and wisdom, and space and gnosis are method and wisdom.

The colours of the phenomena of the six elements are as follows. Those of the element of space are green, those of the element of air are black, those of the element of fire are red, those of the water element are white, those of the earth element are yellow, and those of gnosis are blue.

If the elements are applied to the six families, then phenomena of the element of space are of the vajra family, those of the element of air are of the karma family, those of the element of fire are of the jewel family, those of the water element are of the lotus family, those of the earth element are of the wheel family, and those of the gnosis element are of the curved knife family.

This is a teaching on the general application of elements to phenomena and is important at all stages.

The purified aggregates are the five tathāgatas and the purified elements are the five female tathāgatas. The purified consciousness aggregate and element is Akṣhobhya and consort. The purified gnosis element and aggregate is Vajradhātviśvarī and consort. [91] These two merge inseparably into the bodies of the main deities. The remaining tathāgatas—Amoghasiddhi, Ratnasambhava, Amitābha and Vairocana—embraced by Locanā, Māmakī, Pāṇḍarā and Tārā are placed on their own special seats arranged east, south, north and west. The female tathāgatas—Tārā, Pāṇḍarā, Māmakī and Locanā—are embraced respectively by Vairocana, Amitābha Ratnasambhava and Amoghasiddhi, are emanated and placed in the southeast, southwest, northeast and northwest. The male tathāgatas are generated from the short vowels *i, ṛ, u, ḷ* and corresponding implements, such as the sword. The female tathāgatas are generated from the same vowels in long tone and corresponding implements, such as the sword. In this way,

short *i* and long \bar{i} are method and wisdom. Short \bar{r} and long \bar{u} are method and wisdom. Short *u* and long \bar{r} are method and wisdom. Short \bar{l} and long \bar{i} are method and wisdom. Therefore the short seed syllables are method and the long syllables are wisdom. In the east and southeast black air element is embraced by yellow earth element. In the south and southwest the red fire element is embraced by the white water element. In the north and northeast white water element is embraced by the red fire element. In the west and northwest the yellow earth element is embraced by the black air element. The green space element is embraced by the blue gnosis element. The blue gnosis element is embraced by the green space element. The others can be easily worked out. [92]

The colours of their main faces are the colours of the directions in which they are placed. On the basis of moon being in the realm of method and sun being in the realm of wisdom, those of the method cardinal directions are on sun seats and those the wisdom intermediate directions are on moon seats. Under the moon seats are red lotuses and under the sun seats are white lotuses. Every part of every placement is on the basis of wisdom and method united. This applies to all following placements also.

Each of the special Sugata seats of the tathāgatas is in three sections. The central section is occupied by the deity and the left and right sections and the space above and below are occupied by the vases. From the letter *ha* embedded with the seed letters of the six buddhas—*i, r, u, l, am, ah*—arise vases of the purified forms of marrow, blood, urine, excrement, semen and menstrual blood. Two vases are in each of the four directions and one above and one below. They stand on lotus seats and lotuses hang around their necks. The position of the last two vases as being above and below the main deity's seat is open to question and will be explained later.

The method male wrathful protectors are the purified forms of the method faculties, and the wisdom female wrathful protectors are the purified forms of the wisdom faculty activities. From the short syllables *ya, ra, la, wa*

and *ham* via the hand implements arise the four male protectors in the four directions and the upper male protector. From the long syllables and *haḥ* via the hand implements arise the female protectors in the four directions and the upper female protector. They are all in method and wisdom embrace.

[93] Six method male bodhisattvas as purified forms of various method sensory and mental sources are embraced by six wisdom female bodhisattvas. Six wisdom female bodhisattvas as purified forms of wisdom smells, etc are embraced by six method male bodhisattvas. The male bodhisattvas embraced by the female bodhisattvas arise via the hand implements from the short syllables *e, ar, o, al, a* and *aṃ*. The female bodhisattvas embraced by the male bodhisattvas arise via the hand implements from the long syllables and *aḥ*. They are placed on either side of the gates and in the four directions. Those representing purified forms of air, fire, water and earth are on the right of the gates and those representing the purified forms of space and gnosis are on the left of the gates. 'Right' and 'left' of the gates is determined on the basis of facing the centre of the mandala.

The developments so far are of the forty-six deities of the mind mandala corresponding in normal existence to the developments in the womb from the first or ignorance month, beginning with the initial entry of the fluid, up to the sixth or contact month. These include the development of the channels of the heart cakra and so forth.

Speech mandala

During the seventh or feeling month the sixty-four petal navel cakra is formed in stages. During the second stage the eight period channels of enlightened speech are also formed and the eight main deities in the centre of the lotuses correspond to them. These eight period channels together with the sixty-four channels of the navel cakra are spread out as far as the throat, and to correspond with this the sixty-four deities are emanated and represent the purification of those channels. [94]

In the centre of lotuses are the seed syllables *ha, kṣa, haḥ, kṣāḥ, haṃ, kṣaṃ, hā, kṣā* of the main deities Carcikā and so forth, together with the seed syllables *ī, ī̄, u, ū, ṛ, ṝ, i, ī* of their method consorts, Indra and so forth. The letters *hi, ya, yi* and so forth are the syllables of the goddesses on the eastern petals and so forth. East is taken to mean the direction in front of Carcikā, and so on the eastern petal is a short *hi*, on the south-eastern petal *ya*, on the southern petal *yi*, on the south-western petal *yṛ*, on the western petal a long *hi*, on the north-western petal a *yu*, on the northern petal a *yī*, on the north-eastern petal a *yaṃ*. The remaining configurations can be worked out from this example. From these seed syllables and implements such as the curved knife arise the eight main deities in method and wisdom union and the sixty-four entourage deities, eight to a lotus. Kumāri, her entourage and Ṣaṅmukha all have six faces; Brahmā and Brahmāṇi have four face; the rest have one face. These are the speech yoginis representing the purification of the four elements—air, fire, water and earth.

In the sadhana it says that Kumāri carries a short spear, whereas the *Great Commentary* says, "Kumāri and the others carry a *śakti*." However, the *Extensive Commentary* says, "*Śakti* means 'short spear' and 'container' refers to a begging bowl." Therefore, where it says, "In the right a *śakti* and a spear," "spear" refers to a long spear.

Body mandala

In the eighth month of pregnancy the completed body from the brow to the secret area is represented as a square, and the faculty cakras and activity cakras on the twelve joints of the arms and legs have developed with twenty-eight petals each. [95] In correspondence to this development twelve lotuses of twenty-eight petals hosting the body mandala lunar day deities in their centres and on their petals are emanated to the intermediate and cardinal directions.

The 360 lunar day deities as the purified forms of the channels are correlated externally to the 360 lunar days of twelve months. Generally speaking, zodiacal days are phenomena of the sun and lunar days are phenomena of the moon. On the basis of zodiacal days the six months of the sun's southern passage are method and the six months of the northern passage are wisdom. In basic astronomical calculation there are five groups of six zodiacal days in a month. The first group of six is the element of space, the second the element of air, and so on. Thus there are space, air, fire, water and earth groups of six days. Each group of six also is divided space, air, fire, water, earth and gnosis elements. On the southern passage the consonants are single and embedded with short vowels. On the northern passage the consonants are stacked and embedded with long vowels. This section is on the basis of lunar days, which are moon phenomena, and so all the consonants of the days are single.

Of the twelve lunar day deities, those of the months of Caitra and Vaiśākha are air; Jyēṣṭha and Aṣāḍha are fire. Śrāvana and Bhādra are water; Aśvinī and Kārttikā are earth; Mṛigaśira and Puṣya are space, and Maghā and Phālguna are gnosis. Caitra is method and so the thirty letters of the thirty lunar days of Caitra are in the order of element creation. Vaiśākha is wisdom and so the letters of its lunar days are in the order of element dissolution. The consonants are in *ka, ca, ṭa, pa, ta* and *sa* groups and each group contains five syllables—*ka, kha, ga, gha* and *nga*, for example. [96] These syllables in turn are embedded with the short vowels *a, i, ṛ, u, ḷ, aṃ* to make *ka, ki, kṛ, ku, kḷ, kaṃ*, for example, and with the long vowels to make *kā, kī, kṛ, kū, kḷ* and *kaḥ*, using a *visarga* aspiration instead of the nasal *anusvāra*. Therefore, the five groups of six from the *ka* group to the *nga* group totals thirty syllables. The seed syllables of the lunar deities are arranged *ca, ṭa, pa, ta, sa, ka* in forward order. The inner syllables of groups that make up the six method months, such as Caitra, are in reverse order—*nya, jha, ja, cha, ca*, for example. All syllables are embedded with vowels *a, i, ṛ, u, ḷ*, in long and short form,

running in forward order. The six consonant groups *ka, ca, ṭa, pa, ta* and *sa* are respectively the elements space, air, fire, water, earth and gnosis in creation order. Within the groups even the reverse five-syllable sequence, such as *nga, gha, ga, kha, ka* are applied to the creation order of space, air, fire, water and earth. Each syllable embedded in turn with one of the six vowels is also in the creation order of space, air, fire, water, earth and gnosis.

The consonants running in reverse order in the method months corresponds internally to the creation order flow of the winds in the left channels. The consonants running in forward order in the wisdom months correspond internally to the dissolution order flow of the winds in the right channels. The vowels of both method and wisdom months running in forward order corresponds to the development of the deities in creation order which in turn corresponds to the development of the body in the womb.

In this way in each of the six consonant groups from *ka* to *sa* there are five letters embedded with the short vowels plus *aṃ* in turn to make thirty in each group and 180 in total, and five letters embedded with the long vowels plus *aḥ* to make thirty in each group and a total of 180, thereby totalling 360 seed syllables of the lunar deities. Using the Caitra month as an example, from the empty sky¹ syllable *caṃ* arises the main lunar day male deity and from the full moon syllable *ṣṛ* arises the main lunar day female deity. They are united in method and wisdom in the centre of the lotus. The four syllables *nya, nyi, nyṛ, nyu*, which are separated in the sadhana from the following text by the word "and," are on the four inner petals and begin from the petal facing the main deity clockwise around the lotus. The syllables *nyḷ, nyaṃ, jha, jhi, jhṛ, jhu, jhḷ, jhaṃ* are on the intermediate eight petals "and" *ja, ji, ju, jḷ, jaṃ, cha, chi, chṛ, chu, chḷ, chaṃ, ca, ci, cṛ, cu, cḷ*, are on the outer sixteen petals. From these syllables via implements arise the other lunar deities. The deities are emanated to their twelve positions—two in each of the cardinal directions and one in each of the intermediate directions. The deities of Caitra

¹ The day between months when there is no moon in the sky.

and Vaiśākha are generated from the *ca* consonant group in forward and reverse order. The deities of Jyeṣṭha and Aṣaḍha are generated from the *ṭa* consonant group in forward and reverse order. The deities of Śrāvana and Bhādra are generated from the *pa* consonant group in forward and reverse order. The deities of Aśvini and Kārttikā are generated from the *nya* consonant group in forward and reverse order. The deities of Mṛigaśira and Puṣya are generated from the *sa* consonant group in forward and reverse order. The deities of Maghā and Phālguna are generated from the *ka* consonant group in forward and reverse order.

The wrathful guardians of the body mandala gates and their consorts are generated in correspondence with the development of the channels on the soles of the feet and palms of the hands, at the crown and at the anus. In the east, south, north and west the guardians arise from the short vowels *ya, ra, wa la* and their consorts from the long vowels *lā, wā, rā, yā*. [98] The upper guardian and consort arises from *ham* and *haḥ*; the lower guardian and consort from *ha* and *hā*. They are placed in the centre of lotuses that stand upon chariots.

The ten nagas are the purified forms of the cakras that develop in the toes. Those who are placed in the directions arise via hand implements from the letter *ha* in its forms such as *hya* and *hyā* embraced by wrathful females who arise via implements from stacked consonants such as *ḥa śa ṣa fa sa* . Jaya and Vijaya, who are placed above and below, arise from *huṃ, kṣuṃ* and vases, embraced by Vajrākṣi and Atinilā who arise from *haḥ, ha* and curved knives. Each couple has an element mandala seat.

The ten wrathful females are the purified forms of the cakras that develop in the fingers. They are generated from the seed syllables and implements of the wrathful females and nagas above. Here the wrathful females are embraced by the nagas. They are placed on wheels in the cemeteries in the eight directions and above and below. In between each cemetery are eleven deities. These are generated from the first letter of their

names ornamented with the nasal *anusvāra*. The thirty-five million elemental spirits correspond to and are the purified forms of all bodily hair.

This represents the completion of the deity generation and emanation corresponding to the completed development of the body in the ninth month.

Then the offering goddesses, who are the purified forms of the ten channels of the heart, are created from implements arising from stacked consonant groups from *ca* to *ka* with long and short vowels. This is a generation done to remember the previous meditation on the inner correlation with the mind mandala purity. In the Sadhana chapter it says in the east are Gandhā and Mālā, [99] in the south Dhūpā and Dipā, in the west Lāsyā and Hasyā, in the north Vādyā and Nṛtyā, above Gitā and Kāmā, and below Amṛtaphalā and Naivsyā. However, in the Initiations chapter it says that in the east are Gandhā and Mālā, in the south Dhūpā and Dipā, in the west Lāsyā and Hasyā, in the north Amṛtaphalā and Naivedyā, above the eastern portal is Nṛtyā, above the western portal is Vādyā, above the northern portal is Gitā, and above the southern portal is Kāmā. The Supplement says that the former placement is on the basis of their own directions or is determined by the elements of the channels they belong to. The latter is dictated by the elements of their seed syllables. Placing Vādyā and Nṛtyā above and Gitā and Kāmā below, as the sadhana itself does, is explained as acceptable for either the Initiation chapter or the Sadhana chapter arrangement. The reasons for Vādyā, Nṛtyā, Gitā and Kāmā being above the portals is not given.

Concerning the arrangement in other mandalas, the upper wrathful protectors of the mind mandala are above the main deity seat and below the golden roof. The wrathful deities above and below the body mandala are to be placed within the body mandala and so the upper protector is visualized in the upper regions of the body mandala within the speech mandala foundation. The lower protector is visualized as being within the earth

foundations. The placement of the upper and lower nagas and wrathful females can be understood from this arrangement.

In the Sadhana chapter of the *Great Commentary* it says that in the powder mandala the upper and lower offering goddesses are to be placed under the eastern and western portals. [100] After that it says, "In meditation the protectors of the directions, and so forth, are placed as has been taught." I think that the phrase, "placed as has been taught" means that they are literally placed above and below, and that the phrase "in meditation" is a phrase that separates this part of the sentence from the rest. However, Lodro Chokyong in his supplement¹ says, "In meditation the protectors of the directions are placed in the directions and above and below just as they are described in the mandala drawing." Shang Shungpa in his supplement says the same and then comments, "This is very different from other traditions and so the meditation placement is different from what has been explained here, and I do not think they should be placed above and below." These comments should be investigated because it seems that their explanations differ somewhat. Lodro Chokyong when placing the seed syllables of the deities of the Great Saṃvara of the Gnosis chapter says, "Here, placing the two letters above and below is for meditation. The positions for the mandala drawing are as the commentary has described." Therefore, to distinguish between the placements in the mandala drawing and placements in meditation in this section also is in agreement with the generally accepted position. However, if these positions are not easy to visualize in meditation, then place them according to the two explanations above.

The desire goddesses are generated on the terraces of the speech mandala from *caḥ* and implements. The non-desire goddesses are generated on the terraces of the body mandala from *caṃ* and implements. They stand five on the right and four on the left. [101]

¹ Jado Rinpoche explains that Khedrup Je did not finish his huge volume on Kālacakra himself commonly known as the *Extensive Commentary*, and that it was completed by Lodro Chokyong and Shang Shungpa. Their contributions are known as *Supplements*.

It is taught that these goddesses are generated from yoginis. On the ledge of the speech mandala, in the east Vidveṣecchā is generated from Tārā; in the south Stobanecchā is generated from Pāṇḍarā; in the north Pauṣṭikecchā is generated from Māmakī; in the west Stambhanecchā is generated from Locanā. Prāṇāpahāreccha is generated from Vajradhātīśvari and Saṃjanatateccha is generated from Viśvamātā. These two pervade all others and so are not included in the enumeration. Vādyecchā is generated from Śabdā; Bhūṣaṇecchā is generated from Rūpā; Bhojanecchā is generated from Rasā; Gandhecchā is generated from Gandhā; Aṅśukecchā is generated from Sparśā; Maithunecchā is generated from Dharmadhātu. Kaṇḍūyanecchā is generated from Carcikā; Kaphotsarjanecchā is generated from Vaiṣṇavi; Malecchā is generated from Vārāhi; Nṛtyecchā is generated from Kaumārī; Āsaneccha is generated from Raudri; Plāvaneccha is generated from Brahmāṇī; Majjaneccha is generated from Aindri; Utpadanecchā is generated from Lakṣmī. Saṃtāpecchā is generated from Atinilā. Bandhanecchā is generated from Stambhaki. Mṛduvacanecchā is generated from Māni. Śoṣanecchā is generated from Jambhaki. Uccātanecchā is generated from Atibala. Sparṣecchā is generated from Śṛṅkhalā. Ākṛṣṭecchā is generated from Bhṛkuṭī. Bandhecchā is generated from Cundā. [102] Kilanecchā is generated from Marici. Vañcaneccha is generated from Raudrākṣī. Sarvāṅgakṣodhanecchā is generated from dog-faced Śvānavaktrā. Mūtraviṣṭrāvanecchā is generated from pig-faced Śūkarāsyā. Vañcanechā is generated from wolf-faced Jambhukāsyā. Bahukalahecchā is generated from tiger-faced Vyāghravaktra. Ucchiṣṭabhaktecchā is generated from crow-faced Kākavaktrā. Saṃgrāmecchā is generated from vulture-faced Gṛdhnavaktrā. Ahibandheccha is generated from hawk-faced Khagapativadanā. Dārakākrośanechhā is generated from owl-faced Ulūkavaktrā. These are the thirty-six desire goddesses.

Likewise, on the body mandala ledge the non-desire goddesses are begin with Vidveṣapratichā generated from Tārā up to Dārakākrośanapratichā generated from owl-faced Ulūkavaktrā.

The first of the above, Vidveṣecchā, is a blend of the earth and air element. Earth is the enemy of air and so because of this grouping she "wishes to divide" and her seed syllable is *ca*, the earth element of air. The last of the above, Dārakākrośanechhā, is the water element of gnosis. Gnosis pervades all actions and so her seed syllable is the water element of gnosis *wa*. Internally these refer to different types of actions of sentient beings and so forth performed daily, and all of them are performed on the basis of their respective elements. Therefore the purification of these actions are the thirty-six desire and thirty-six non-desire goddesses. These can be understood in detail by studying the *Extensive Commentary* supplement of Lodro Chokyong.

The *visarga* aspiration is the grammatical particle of the speech mandala and the nasal *anusvāra* the grammatical particle of the body mandala. On this basis the seed syllables of the speech mandala desire goddesses end with a *visarga* and those of the body mandala non-desire goddesses end with an *anusvāra*. [103]

Of the deities placed in the mandalas, 156 are on lotus seats. There are many different assertions by genuine scholars on how this figure is arrived at. However, here I will give a synopsis of the position of the *Extensive Commentary* and the great Baso Rinpoche's *Refutation of Mistakes Concerning the Sadhana*.

The main deity plus Akṣobhya and Vajrasattva who dwell within the main deity's body, together with their consorts make up three method and wisdom pairs, and the eight śaktis on lotus seats are alternately the consort of the main deity. This makes eleven method and wisdom pairs. The male tathāgatas with consorts and the female tathāgatas with consorts are eight method and wisdom pairs. The male and female bodhisattvas make up

twelve pairs. The four mind mandala gate guardians and Uṣṇīṣa above are five pairs. This makes thirty-six method and wisdom pairs in the mind mandala. The eight yoginis of the speech mandala, the twelve major deities and the six protectors in the body mandala, the eight nagas in the cardinal and intermediate directions, and the eight wrathful females, together total forty-two deities of the speech and body mandalas. These together with the thirty-six deities of the mind mandala makes seventy-eight, and if method and wisdom are counted individually this makes 156 deities.

When the father sits in the centre of the lotus embraced by the mother, the father is the main deity and when the mother is embraced by the father, the mother is the main deity. Merely sitting in the centre of the lotus does not necessarily make that deity the main deity. Therefore, Akṣobhya and Vajrasattva dwelling with consort within the body of the main deity are included but the two pairings dwelling within the body of Viśvamātā are not included. [104] Wisdom Pāramitā and Gnosis Pāramitā of the ten śaktis are also not included in the śakti count. For example, the mother and father pairing of the main deity embraced by Viśvamātā is included but the pairing of Viśvamātā embraced by the main deity is not counted separately.

Concerning the four pairs that make up the upper and lower nagas and the upper and lower wrathful females, the *Puṇḍarika Transmission Sadhana* does not mention that they are placed on lotuses when it says, "above and below on space and gnosis mandalas" and "placed above in the centre of the lower mandalas." Therefore, they are not included in the enumeration of deities on lotus seats. The *Extensive Commentary* says that the Sadhana chapter does not state specifically that the nagas and wrathful females are on lotus seats but nor does it say that it would be wrong to give them lotus seats. Therefore, here they are to be placed on lotuses. This is commented on later in the Supplement where it says, "This clearly refers to nagas and wrathful females placed upon the centres of wheels and element mandalas resting

upon lotuses.” This has to refer to those in the cardinal and intermediate directions.

In the mandalas described in the *Condensed Tantra* and in the taught in the *Root Tantra*, which correlates the number of deities to the number of hours in the twenty-seven lunar mansions, the Kālacakra celestial palace of body, speech and mind mandalas and the forms of its dependent deities are similar except for the difference in place—the Glorious Constellation mandala being taught above and below in the great stupa [105] However, on the basis of correspondence with the number of days in three years and three half-months of flow within the central channel, and for the sake of specific completion stage ripening processes, the front face of the main deity of the Glorious Constellation mandala emanated the mandala of the *Small Cakrasaṃvara* mother tantra. The right face emanated the mandalas of the *Guhyasamāja* father tantra; the left face emanated the mandalas of the *Net of Illusion* father tantra; and the rear face emanated the mandala of the *Great Saṃvara Kālacakra* mother tantra. The Cakrasaṃvara has sixty-two deities; the Guhyasamāja has six mandalas of twenty-five, nine, thirteen, nineteen, thirty-two and thirty four deities. The Net of Illusion has three mandalas of forty-three deities, forty-five and forty-nine deities. The Great Saṃvara has seventy-two deities. The six mandalas of Guhyasamāja contain 132 mother and father pairs, which individually comes to 264 deities. The three mandalas of the Net of Illusion contain 137 mother and father pairs, which individually come to 274 deities. The Great Saṃvara Kālacakra mandala contains a circular celestial palace with eight doors, in the centre of which stands the main deity in the centre of an eight-petal lotus. On each of the eight petals stands a śakti. Forty-eight deities stand on the spokes of gnosis, earth, water, fire, air and space wheels. At the eight gates and in the eight directions are sixteen goddesses. This makes an entourage of seventy-two deities. The mother and father pairs of the sixteen element wheels are not counted individually.

Not including the deities of the Cakrasaṃvara, the above deities are applied to three years and three half-months. [106] The number of deities in the Glorious Constellation mandala and the Great Saṃvara mandala are applied to the number of days in three years. The number of deities in the three mandalas of the Net of Illusion and the six of the Guhyasamāja applied to the number of days in three half-months. Therefore, in total the number of deities in the Constellation mandala, the Great Saṃvara mandala, the Net of Illusion mandala and the Guhyasamāja mandala comes to 1620. This is applied to the number of days in three years and three half-months. Therefore, it is on the basis of the Net of Illusion, Guhyasamāja and Great Saṃvara mandalas being emanated from the faces of the main deity of the Constellation mandala that it was taught that the 1620 deities of the Glorious Constellation mandala correspond to the number of days in three years and three half-months.

Therefore, on top of the 156 lotus-seated deities of the Constellation mandala explained above, the sixty-four speech mandala yoginis on the eight petals of the eight lotuses in terms of method and wisdom are multiplied by two to make 128. The body mandala 336 lunar day deities on the lotus petals, the twelve main deities in the lotus centres, the twelve offering goddesses, Lāsyā and so forth come to 360. As method and wisdom they are multiplied to become 720. On top of that are the seventy entourage deities of the Great Saṃvara minus the main father and mother¹, and the six mudra deities who perform the sealing. This comes to the 1080 days that make up three years². These are the 1080 deities of the Yogini tantras. This too is confirmation by tantra and commentary that the Kālacakra is a mother tantra. [107]

The number of days in three half-months corresponds with the nine mandalas of the father tantras. There are forty-five days in three half months, which is multiplied by the twelve *lagna* to make 540. These correspond to the

¹ In the previous count this comes to 72.

² These are zodiacal days: 360 days = one year

540 deities that individually make up the father and mother pairs of the three Net of Illusion mandalas and the six Guhyasamāja mandalas.

Presenting 156 lotus-seated deities in the *Condensed Tantra*, which itself was compiled from the Constellation mandala, corresponds to the main channels of the six cakras to be penetrated by completion stage practices and in generation stage meditations are correlated to various deities. Also, no matter how many mother and father tantras have been taught, they all employ the completion stage practices of penetrative focussing upon the body. Therefore, in terms of being techniques to hold the winds in the central channel there is no difference between them, but seeing different attitudes and outlooks, etc he emanated the deities of the mother and father tantras and the numbers of those deities correlated with the number of days in three years and three half-months.

The accumulated time of the flow of central channel gnosis wind over a hundred years comes to three years and three half-months¹. The central channel breath coursing for three half-months is moon gnosis and the coursing for three years is sun gnosis. Therefore, three years is wisdom and three half-months is method. By this it can be understood that the three half-months are correlated to the deities of the father tantras and the three years are correlated to the deities of the yogini tantras. [108]

Understanding these points is crucial for both stages. Therefore they should be studied in detail in the tantra and commentary.

Granting initiation out of compassion to sentient beings within the emanated mandala

This practice is not applied to a purification basis but corresponds to the future resultant state of the attainment of the three bodies, which gives initiation to all beings.

¹ The gnosis wind does not flow in the central channel constantly.

Light rays from the seed-syllable in one's heart hook all sentient beings and brings them into the mandala. In order to give them initiation the light rays invite the mother and father tathāgatas and places them in one's heart where they are dissolved into bodhicitta by the fire of great desire and emanated through the vajra to initiate all sentient beings. Their five aggregates in the forms of *kṣa*, *kṣi*, *kṣī*, *kṣu*, *kṣī* transform into the five male tathāgatas. Their five elements in the forms of the same syllables with long vowels transform into the five female tathāgatas. Their six inner sources in the forms of the short syllables *kṣa*, *kṣe*, *kṣar*, *kṣo*, *kṣal* plus *kṣam* transform into the six male bodhisattvas. The six objects in the form of the same syllables with long vowels plus *kṣaḥ* transform into the six female bodhisattvas. The five faculties in the forms of *kṣha*, *kṣya*, *kṣra*, *kṣwa*, *kṣla* transform into the five wrathful protectors. The five activities performed by those faculties in the forms of the same syllables with long vowels transform into the five wrathful female protectors. In this way you should think that they become buddhas in the forms of the mandala assembly and return to their own buddha fields.

Concerning the seed syllables, the alphabet letters ranging from *ka* to *sa* are shortened by adding *sa* to *ka* in the form of *ṣa*, which are stacked together to make *kṣa*¹. [109] To this is added the vowels *a*, *i*, *ī*, *u*, *ū* to make *kṣa*, *kṣi*, *kṣī* and so forth. These cover all syllables and all vowels and these beings are generated from the syllables of their names consisting of these consonants and vowels.

Holding totally pure pride

By reciting the mantra beginning *oṃ suvi śuddha...* one holds the pride of oneself being of the nature of the perfectly pure dharmadhātu.

This has been the branch of approximation in which one develops the royal mandala by the five enlightenments in correspondence to the development of the body in the womb.

¹ In Tibetan the *k* is stacked on top of the *ṣa*. Elsewhere the term "stacked" also refers to this format

Royal activities

1. Arousal from dissolution by song
2. Emanation from the womb to the mandala
3. Wisdom beings becoming of one taste
4. Initiation and sealing
5. Body, speech and mind blessings
6. Meditation on the purity of mandala and deities

Arousal from dissolution by song

The arousal by song results in the creation of the form of the mother and father main deity. Internally, at this time in the womb the winds of the child are bound and unmoving and do not pass to and from the upper openings. In correspondence to where these winds are bound, the *om*, *āḥ*, *hūṃ* syllables of enlightened body, speech and mind, illustrating the right, left and central channels, are placed at the brow, throat and heart. The gnosis vajra seed syllable *hoḥ* is placed at the crown and at the navel. [110] One imagines that at the navel the gnosis *caṇḍāli* fire of great passion blazes, causing the main deity with Viśvamātā at the centre of the lotus and the wisdom śakti to melt into a moonlike bodhicitta in the form of a drop. The basis of purification is the encouragement to birth by the winds, and in correspondence to this the four goddesses urge the arising of the form body.

With the four verses beginning, "I, Locanā, mother of sentient beings" Locanā, whose nature is immeasurable equanimity, urges the formation of the gnosis vajra. Similarly, Māmaki, whose nature is immeasurable compassion, urges the formation of the body vajra. Pāṇḍarā, whose nature is immeasurable joy, urges the formation of the speech vajra. Tārā, whose nature is immeasurable love, urges the formation of the mind vajra.

The yogi who is able to control the bodhicitta uses the power of sexual union to disturb the elements in the order earth, water, fire, air and space. By thinking of the mudra consort he disturbs the earth element. By touching her

he disturbs the water element; by entering his vajra he disturbs the fire element; by movement of the vajra he disturbs the air element. These actions are applied to the purity of Locanā, and so forth, who are the purification of these four elements—earth, water, fire and air respectively. By disturbing the space element the drop moves to the tip of the vajra jewel. This is applied to Vajradhātviśvari and to the purity of Viśvamāta during times of no desire such as the secret initiation when by necessity the drop is spilt.

These six goddesses, Locanā and so forth, are called by the names mother, sister, daughter, niece, wife and *caṅḍālī* or wrathful woman. [111] In the *Root Tantra* on the subject of types of consort and in the explanation of the process of purification, consorts of the Locanā class are referred to as "mothers who create;" those of Māmakī are referred to as "sister;" those of the Pāṇḍarā class are referred to as "daughters" and those of the Tārā class are referred to as "niece." Therefore, any mention of mother, sister, daughter and niece as consorts are references to consorts of the Locanā class and so forth by other names. Also the goddess Locanā is the purification of the earth element, Māmakī the purification of water, Pāṇḍarā the purification of fire and Tārā the purification of air. Therefore, here too these four goddesses are called mother, daughter and so forth. Also, Vajradhātviśvari the purification of space and Viśvamātā the purification of gnosis are called "wife" and "wrathful woman" respectively. From the point of view of their functions, equanimity is mother, compassion is the sister, joy is the daughter, and love is the niece. Therefore, Locanā and the others are called mother, etc. For example, the gnosis of great bliss is one but in context it can be divided up and labelled mother, sister, etc, according to its function.

The verses can be examined a little. From the disturbance or movements of earth, water, fire and air come the four joys of descent. Then Locanā, the purification of the earth element, holds the winds unmoving at the navel and in the manner of the result being similar to the cause, joy travels from the jewel to the navel. [112] Therefore, I, the mother Locanā urge you to

arise in the form of the gnosis vajra to emanate the mandala of my element whose nature is gnosis; Kālacakra, satisfy my desire and emanate the gnosis assembly.

I, the sister Māmaki, purification of the water element hold the winds unmoving at the heart and the bodhicitta travels from the navel to the heart in the manner of the ripened result to produce the supreme joy. I urge you to fulfil my desire and to arise in the form of the body vajra to emanate the deities of the water element class, in keeping with my own element.

I the daughter Pāṇḍarā, the purification of the fire element, hold the winds unmoving at the throat and the bodhicitta moves from the heart to the throat in the manner of the personally created cause to produce the special joy. I urge you to fulfil my desire and arise in the form of the speech vajra to emanate the deities of the fire element class, in keeping with my own element.

I the niece Tārā, purification of the air element, hold the winds unmoving at the crown and the bodhicitta moves from the throat to the crown in the manner of the eradication result to produce the innate joy, a state in which the contamination of emission is removed. I urge you to fulfil my desire and, in keeping with my own element, arise in the form of the mind vajra to emanate the deities of the air element class. [113]

Then the goddesses entreat the main deity in unison: dwelling within the bliss of the melted bodhicitta you are not working for the benefit of others. Having experienced the great bliss mandala merged with emptiness so that they are of one taste, arise in your form body great protector and emanate the mandalas whose nature is enlightened body, speech and mind, in order to save sentient beings

As a result of this urging, prayers made in the past to work for sentient beings are remembered and from the melted moonlike drop arises a blue *hūṃ* which transforms into a vajra, from which the father and mother reappear adorned with the vajra ornaments and surrounded by the śakti. At this point there is no crown ornament of Vajrasattva. Shang Shungpa elaborates on this

by saying that previously in the royal mandala the main deity was in essence purified consciousness Akṣobhya, and crown-sealed by purified gnosis Vajrasattva, whereas here in the royal activities the main deity is of the nature of purified gnosis Vajrasattva and is crown-sealed by purified consciousness Akṣobhya. As this is comes after the initiations, it is not dealt with here.

Emanation from the womb to the mandala

The emanation of the deities of the five mandalas corresponds to the period immediately after birth when the body is outside the womb, fully developed and the winds emerge from the upper openings causing the baby to cry and so on. [114] The sounds of the joy of union from the mother and father invites the buddhas dwelling in space, the buddha male and female tathāgatas whose natures are the five left and right mandala elements, up to the desire and non-desire goddesses, who were all previously emanated. They enter through one's crown so that one's aggregates, sources and elements are blessed to become of one taste with the samaya mandala. They are melted by the fire of great passion and pass in the form of bodhicitta through the *avadhūti* and from the vajra path to the mother's lotus. There from each drop arises the seed syllables of the deities under the lordship of Akṣobhya. These transform into hand implements and then into their own forms, and are systematically emanated from the womb to be placed on their own seats in the manner it was performed during the royal mandala generation.

Wisdom beings becoming of one taste

This corresponds to the point after birth when the gnosis wind emerges from the central channel to awaken the sense organs. The objects associated with one's aggregates, sources and elements are gathered in order to become objects of consciousness, which in turn engages in these objects. The winds then withdraw again to the navel. Similarly, wrathful Vajravega, the purified form of the gnosis wind, is emanated. He summons the wisdom beings and

withdraws back into one's heart. Offerings are made to the guests. The "eight-limbed chariot " in which he rides is a chariot drawn by a *śarabha* lion.

Absorption is performed by Jambhaka, or Prajñataka; binding is performed by Stambhaka, or Yamāntaka; delighting is performed by Māṇaka, or Padmataka; and one-taste union is performed by Atibala, or Vighnantaka. [115] These are performed by uttering *jaḥ, hūṃ, baṃ, hoḥ, hi* together with the mudras.

"Emanating on exhalation" corresponds to the consciousness of the infant apprehending its objects, which it must do by riding on its mount of wind. A "serpent lasso" is a vajra lasso. As Vajravega is the purification of mental consciousness, we must apply Prajñātaka, etc to the eye, body, tongue and nose consciousnesses respectively.

Vajravega is emanated to gather the wisdom beings, the four wrathful protectors perform their actions and one by one the wisdom beings are visualized becoming of one taste with their samaya counterparts from "the main deity mother and father wisdom beings become of one taste with the main deity mother and father samaya beings" up to "the sun and moon wisdom beings become of one taste with the sun and moon samaya beings."

Initiation and sealing

Initiation

Light rays from one's heart invite the mother and father conquerors accompanied by the mandala assembly. The twelve offering goddesses make offerings to them. The recitation of the initiation requests is found in the Initiations chapter. The meanings of the mantras beginning, *oṃ haṃ hāṃ, hiṃ, hiṃ*, are made clear by the sadhana annotations. Therefore, of the invited initiation deities, the five mothers perform the water initiation; the five Jinas perform the crown initiation; the ten śaktis perform the ribbon initiation, and so on until all seven are completed. With the four higher initiations, the

wisdom gnosis higher than high initiation and the fourth initiation, one becomes the lord of the twelve levels and dwells in that pride. [116]

Crown sealing

With all contamination and predisposition to contamination removed by the bestowal of the eleven initiations, the crowns of the deities are sealed with crowns of their respective family lords. Those who do the crowning are the six family lords—Vajrasattva, Akṣobhya, Amoghasiddhi, Ratnasambhava, Amitābha and Vairocana—in the forms of supreme emanations.

As for who is sealed by who: by dint of being the purified form of consciousness, it is taught that the main deity of the previous royal mandala was in essence Akṣobhya, whereas here in the royal activities the main deity is the purified form of gnosis and is in essence Vajrasattva. Therefore, the former is sealed by Vajrasattva and the latter by Akṣobhya. Furthermore, Vajrasattva and Akṣobhya are both of the vajra family and in relation to each other are both family lord and family member. On this basis too here in the royal activities Vajrasattva is sealed by Akṣobhya and Akṣobhya is sealed by Vajrasattva.

Similarly, the lunar deities of the months Phālguna and Maghā being crowned by Akṣobhya is a case of gnosis being crown sealed by consciousness, whereas the lunar deities of the months Mṛgaśira and Puṣya being crown sealed by Vajrasattva is a case of consciousness being sealed by gnosis. Viśvamātā and the eight śaktis being sealed by Vajrasattva is also consciousness being sealed by gnosis. Concerning the other deities, black deities are sealed by Amoghasiddhi, red by Ratnasambhava, white by Amitābha, [117] yellow by Vairocana, blue by Vajrasattva and green by Akṣobhya. This is determined by these deities being sealed by the purified forms air, fire, water, earth, gnosis and consciousness respectively.

The tantra and commentary talk of another way of sealing in which body is sealed by mind and therefore Vairocana is sealed by Akṣobhya.

Similarly, speech is sealed by body and Amitābha is sealed by Vairocana; friend is sealed by the befriender and so Ratnasambhava is sealed by Amitābha; result being sealed by the cause and so Amoghasiddhi is sealed by Ratnasambhava. However, here the previous sealing process is used.

The deities to be sealed have crowns of long tied up hair like laymen, whereas the sealing deities have crown protrusions and wear monastic robes in the manner of a *brahmacarya*. The *Condensed Tantra* mentions the six deities to be sealed as having crowns of tied up hair with the verse beginning "A crossed vajra on the crown..." and on this point the *Great Commentary* with the passage beginning, "This is to bring in the outsiders..." teaches that this relates to Īśvara and others who have long hair. This indicates that the crowns of long tied up hair of the six deities to be sealed are illustrations of the impure aggregates from among the bases to be purified, and that the sealing deities with crown protrusions and monastic robes illustrate the purified forms of the five aggregates.

After the crown sealing by the six deities taught in the Sadhana chapter comes the four-part sealing by enlightened form, speech, mind and gnosis as taught in the Gnosis chapter. [118] For the sealing by enlightened form, a drop supporting *a* on one's crown protrusion transforms into Akṣobhya; on a Rāhu disc at one's heart is *i*, which transforms into Amoghasiddhi; on a moon disc at one's brow is *u*, which transforms into Amitabha; on a Kālāgni disc at one's navel is *ḷ*, which transforms into Vairocana; on a sun disc at one's throat is *ṛ*, which transforms into Ratnasambhava; on a gnosis disc at one's secret place is *aṃ*, which transforms into Vajrasattva. Therefore at the six places the forms of the six family lords are generated to perform the sealing by enlightened form.

"On an earth mandala at the navel the letter *ḷ*; on a water mandala at the heart the letter *u*; on a fire mandala at the throat the letter *ṛ*; on an air mandala at the brow the letter *i*; on a space mandala at the crown protrusion the letter *a*." This is sealing by the enlightened speech. "At the brow on a

moon disc the syllable *om*; at the throat on a sun disc the syllable *āḥ*; at the heart on a Rāhu disc the syllable *hum*; at the naval on a Kālāgni disc the syllable *hoḥ*." This is sealing by the enlightened mind. "At the tip of the vajra jewel the letter *a*." This is sealing by the enlightened gnosis.

On these four sealing procedures the *Condensed Tantra* in the Gnosis chapter says, "The indestructible emptiness and so forth are the Jina family lords who seal the deities..." This is explained in the *Extensive Commentary* and the practice is put in the sadhana. Therefore, for the sealing by enlightened form, the six aggregate parts of the body are sealed by the six buddhas. The *prāṇā* winds of the speech flow in the five mandalas from the navel upwards. Therefore, in the order of the dissolution of the elements the earth winds are at the navel and the letter *ḷ* is the first of the letters of the enlightened speech sealing. The water winds are at the heart and so the letter *u* placed there. This continues for all five elements to complete the enlightened speech sealing. At the four cakras from the navel upwards are the four drops that create the four mental phenomena periods. [119] Therefore those places are sealed by *om*, *āḥ*, *hum*, *hoḥ*. Great bliss, which is generated at the tip of the vajra jewel, and emptiness, which is illustrated by the letter *a*, are joined together as consciousness and object. Therefore, placing the letter *a* at that place is sealing by gnosis.

The main deity's mind of great bliss and the main deity's body in its empty form aspect pervade all the deities of the mandala and in order to understand that this one bliss and emptiness appears in different aspects all the deities are sealed by the six family lords. concerning the main deity, sealing is performed by body, speech, mind and gnosis, with enlightened body sealing performed in six aspects, speech in five aspects, mind in four aspects and gnosis in a single aspect.

Body, speech and mind blessings

This corresponds to the mother washing the newborn baby, and is performed by the body, speech and mind drops that create the states of waking, dreams and deep sleep being rendered free of obscurations. At the three places the deities of body, speech and mind are generated and fill the realms of space. One requests initiation and goddesses of enlightened body, speech and mind come to wash ones body with water from vases filled with nectar. Finally the three vajras enter the three places. The first of the two verses of request is to the main deity, the second is to the entourage. The three places become of one taste with the three vajras and one holds pride individually in each of them. Then pride is held with all three, first in oneself and then in one's prajna consort. [120]

The meaning of the verses beginning, "Endowed with glory, holder of the body vajra..." is as follows. 'Glory' refers to the wisdom mother who produces the great bliss. 'Endowed' means that she is endowed as a consort. "Holder of the body vajra" is an address to Vairocana. I the practitioner have meditated on the indivisibility of the enlightened body, speech and mind vajras. Therefore, having made my body the essence of body vajra Vairocana, grant me blessings now. "Buddhas of the ten directions..." is an address to the entourage of Vairocana. The remaining lines are the same as those of the first verse.

This has been the branch of near accomplishment corresponding to the full development of the body, speech and mind of the infant. Therefore, the five times of urging, the five corresponding instances of generation, the summoning, absorption, binding, delighting and one-taste state of the wisdom beings, the four types of sealing, and the initiation ceremony together make the twenty aspects of the full enlightenment that is the branch of near accomplishment. The five times of urging are the four entreaties made the four goddesses individually and the one entreaty made in unison. The five instances of generation are the drops, the seed syllables, the implements, the complete form of the main deity and the embracing consort. The summoning,

absorption, etc of the wisdom beings are the five actions of the wrathful beings performed with *jaḥ, huṃ, baṃ, hoḥ, hi*. The last two are the four types of sealing performed by the enlightened body, speech, mind and gnosis, and the initiations. The sealing by the six family lords are included in these four types of sealing. There are many ways of enumerating these twenty aspects. If you wish to know of them you should look at the supplements. [121]

Meditation on the purity of mandala and deities

This meditation is for removing ordinary perception. It consists of the purity of the supporting celestial mansion and the purity of the supported deities:

Purity of the supporting celestial mansion

Purity applied to the elements of the body is taught in the Gnosis chapter and can be learnt by studying the corresponding chapters of the *Great Commentary* and the *Extensive Commentary*. Here, the *Great Commentary* describes the supporting celestial mansion in the Sadhana chapter and immediately afterwards quotes the *Root Tantra*. The meaning of that passage is as follows.

The verses begin, "Mind, speech and body mandalas of Buddha, Dharma and Sangha..." This teaches that the Buddha is the mind mandala, the Dharma is the speech mandala and the pure Sangha is the body mandala. The four purified places of Brahmā are the horizontal, vertical and two diagonal gridlines of the mandala. The pure forms of the four foundations of mindfulness are the perfect squares of the grid. The cessation of the twelve limbs of dependent origination on the side of affliction are the twelve gates. The pure form of the twelve ārya levels, Joyful and so forth, are the twelve portals. The pure forms of the eight limbs of the ārya path are the eight cremation grounds. The pure forms of the sixteen kinds of emptiness are the sixteen black pillars of the gnosis mandala. The five pure elements are the five buildings of the body, speech, mind and gnosis mandalas that house the main

deity. [122] The pure forms of the eight freedoms, such as regarding form as form and so on, are the eight porch walls on each of the mind, speech, and body mandalas. The pure forms of the eight material qualities—earth, water, fire, air, smell, form, taste, and touch, are the eight facing walls of each of the three mandalas. The pure forms of the three sun qualities of activity, darkness, and lightness, and the five moon qualities of form, sound, smell, taste and touch, and, are the eight side door walls of each of the three mandalas. The five pure aggregates, morality, and so forth, are the five colours of the mandalas. The three pure vehicles of Hearer, Solitary Realizer, and Mahayana are the three layers of the mind mandala wall. The pure forms of the five forces, faith and so forth, are the five layers of the speech mandala walls. The pure forms of the five powers, faith and so forth, are the five layers of the body mandala walls. The purified forms of the four samādhi—the warrior, treasury of space, vajra-like, and lion pose—plus the pure forms of the four meditative retentions—words, meanings, mantra, and forbearance are the terraces on the three mandalas. The purified forms of the ten perfections are the jewelled friezes. The eighteen pure and exclusive qualities of a buddha are the single and double hanging jewelled net garlands. The ten pure powers—power over life, karma, necessities, wishes, prayers, dharma, mind, birth, magical creation, and gnosis—are the *pakuli*,¹ or ornamented guttering pipes. The purified forms of the ten virtues are the *kramaśīraṣa*, or parapets. The purified forms of the four gateways to freedoms, emptiness and so forth, are the bells chiming perfectly all the sounds of Dharma. The pure forms of the four magical-power samādhis are the profusion of victory banners. [123] The four perfect eradications are mirrors on the garlands. The pure forms of the seven limbs of enlightenment are the fluttering multi-coloured yak-tail fans hanging on the crystal garlands. The pure forms of the nine branches of scripture are the decorative garlands of jewels. The purified forms of the four ways of gathering disciples are the decorative crossed vajras

¹ Identified by Henning as *bagūli*.

outside the terraces on the corners of the celestial mansion. The purified forms of the four truths are the four jewelled half-moon vajras at the gates and the porches. The purified forms of the fivefold clairvoyance are the five great surrounding circles of earth, water, fire, air and space. The pure omniscient enlightenment is the vajra garland in the environs of space. Just as the one great bliss is surrounded by the vajra garland so that too is surrounded by the blazing vajra fire, in essence the five kinds of gnosis. The purified forms of method and wisdom are the full moon shining from the northeast, symbolising the waxing of the inner moon, and the sun setting in the southwest, symbolising the waning of the inner moon. The pure forms of the mind, speech and body vajras, as well as the gnosis vajra expressed by the word "perfect", are respectively the wheel of dharma, the vase, the great drum, and the Bodhi tree. Alternatively, they are the wish-fulfilling jewel, wish-fulfilling tree, dharma gong and dharma conch. This is the purity of the supporting celestial mansion as taught in the *Root Tantra of Glorious Kālacakra*.

Purity of the supported deities

This is taught in the Sadhana chapter of the *Condensed Tantra*.

1. Brief teaching on purity applied to the channels [124]
2. Extensive teaching on purity applied to the body in general
3. Purity applied to the four bodies
4. Purity of deity pose

Brief teaching on purity applied to the channels

This runs from "The vases and the eight, such as Dhūmā..." up to "the finger joints." When the purified forms of four cakras are applied to the four bodies, the eight-petal heart cakra is the Dharmakāya; the sixteen-petal forehead cakra is the "innate body" or nature body Svabhāvikakāya; the throat cakra, "twice lord of men" meaning the twice sixteen or thirty-two petals is the

enjoyment body Sambhoghakāya. The navel cakra whose petals number "jewel times naga" meaning eight times eight, or sixty-four, is the emanated Nirmānakāya.

When not applied to the four bodies the twelve activity cakras on the four limbs are included. Each of these has thirty petals, and the total number of channels therefore is "time ninety" which means ninety times four, or 360. The eight direction vases in the great bliss mandala and the eight śaktis, Dhūmā and so forth, in the gnosis mandala are the purified forms of the eight petals of the *dharmacakra* heart cakra. The four wisdom ladies, Locanā and so forth, and the four buddhas, Vairocana and so forth, divided into 'body and mind' to make sixteen method and wisdom pairs, are the purified forms of the sixteen petals of the brow or head cakra. Although it does not state it explicitly we can infer that the *Great Commentary* teaches the conch, gong, jewel and wish-fulfilling tree to be the purified forms of the four petals of the crown cakra. [125] The six male bodhisattvas with consorts, the six female bodhisattvas with consorts, and the four wrathful protectors with consorts from the mind mandala are the purified forms of the thirty-two petals of the throat cakra. The sixty-four goddesses, such as Bhima, which stand on the sixty-four petals of the speech mandala lotuses, are the purified forms of the sixty-four channels of the navel cakra. It can be inferred that it is the position of the *Great Commentary* that the eight deities, such as Carcikā, the eight goddesses, such as Lāsyā, multiplied by method and wisdom to make thirty-two are the thirty-two petals of the secret place cakra. The 360 lunar day deities on lotus petals in the body mandala are the purified forms of the 360 petals of the twelve cakras of the four limbs. The eight nagas and eight wrathful females are the purified forms of the "lord of men," or sixteen, channels of the digits.

Extensive teaching on purity applied to the body in general

1. Main deity purity

2. Entourage deity purity
3. Main mother and father deity hand implement purity

Main deity purity

1. Main deity and Viśvamātā purity
2. The ten śakti purity
3. Mother and father shared purity

Main deity and Viśvamātā purity

The first two lines beginning, "Time in its purified form the glorious vajra holder..." talk of the inner and outer *lagna* and the links of dependent origination. There is time and there are its divisions or wheels of months and years. The purified form of these inner and outer wheels of time is the glorious vajra holder, the Bhagavan Kālacakra. [126] In the second line 'time' is the time of each specific solar day and 'wheel' refers to that time divided into twelve. This is the "sun," which does not ride on impure winds but is the form and "aspect of the pure mind." This is Viśvamātā.

The ten śakti purity

The third line beginning "The purified forms of the winds..." teaches that the purified forms of the winds, drops and red element that dwell in the eight directional channel petals of the heart lotus and above in the *avadhūti* and below in the *śāṅkhini*, are the ten śaktis.

Mother and father shared purity

The line beginning, "Rudra, god of affliction..." teaches that the removal of the four afflictions is illustrated by the left foot trampling Rudra and his wife, and that the purification of the four Maras is shown by the right foot trampling Kama and his wife.

Entourage deity purity

1. Purity of the remaining mind mandala deities
2. Speech mandala deity purity
3. Body mandala deity purity
4. Environs deity purity

Purity of the remaining mind mandala deities

1. Emblems and vases
2. Mother and father tathāgātas, mother and father bodhisattvas, wrathful protectors

Emblems and vases

The line beginning, "The conch and *gaṇḍi* drum..." teaches that the body freed of obscuration is the conch, speech freed of obscuration is the gong, mind freed of obscuration is the jewel, and gnosis freed of obscuration is the wish fulfilling tree. In essence these four are the body, speech, mind and gnosis vajras.

The line beginning, "The eight vases..." teaches that the two vases in each of the four directions, east, south, north and west these are vases of the cessation or non-emission of marrow, blood, urine and excrement, [127] and that the single vases above and below are vases of the cessation or non-emission of seminal fluid and menstrual blood respectively. The vases are filled with bodhicitta ambrosia representing the purification of marrow and so forth.

Mother and father tathāgātas, mother and father bodhisattvas, wrathful protectors

These are taught in the four lines beginning, "Compositional factors is Amoghasiddhi..." The non-obscuration of compositional factors, feelings, recognition and form; likewise, the purification of flesh, blood, excrement and

urine are Amoghasiddhi, Ratnasambhava, Amitābha and Vairocanā. The purified forms of the elements—gnosis, space, air, fire, water and earth—are Viśvamātā, Vajradhātviśvari, Tārā, Paṇḍarā, Māmakī and Locanā. Purified forms of the six types of objects, form and so forth, are the six goddesses, Rūpavajrā and so forth. Kṣitigarbha and so forth, the six bodhisattvas, are the purified forms of the eyes and so forth, the six organs. The purified forms of the five powers, faith and so forth, are these powers freed from the obscurations of their opposites—no faith, no effort, no memory, no samadhi and no wisdom; and they are the five wrathful protectors—Uṣṇīśa, Vighnantaka, Prajñātaka, Padmataka and Yamāntaka. The purified forms of the five faculties—secret place, voice, hands, legs and anus—are Sumbha, Niladaṇḍa, Takkirāja, Acala and Mahābala.

Speech mandala deity purity [128]

This is taught by the line beginning, "Cāmuṇḍi, the eight periods..." The purified forms of the channels of the eight periods are the eight main goddesses who stand at the centre of the speech mandala lotuses. The purified forms of the sixty channels that carry the winds of the twelve *lagna* that make up one day plus the four empty channels in which the winds do not flow are the sixty-four deities on the petals. Therefore, the sixty-four channel petals of the navel cakra and the eight period channels freed of obscuration are the main yoginis of the speech mandala.

Body mandala purity

1. Lunar day deities
2. Nagas and wrathful females
3. Desire and non-desire goddesses

Lunar day deities

This is taught with the single line beginning, "Asura and so forth, moon of sun..." Asura—also known as Nairtya—and Vāyu and the others, numbering "sun," meaning twelve, are the purified and non-obscured forms of the twelve months—Caitra and so forth. The 360 deities comprising their twelve consorts, the 336 goddesses standing on the twelve twenty-eight petal lotuses, and the twelve goddesses, Lāsyā and so forth, are the purified and non-obscured forms of the 360 breaths that make up one hour and the 360 days that make up one year.

Nagas and wrathful females

This is taught by the single line beginning, "In the secret area, lord of men times two..." In the secret area are the "lord of men times two,"—meaning sixteen multiplied by two—channels, and the purified forms of these thirty-two channels are the eight nagas and eight wrathful females doubled into method and wisdom to make thirty-two.

Desire and non-desire goddesses

This is taught by the single line beginning, "Similarly, the desire goddesses..." The purified forms of various physical activities in terms of their qualities and their elements are the thirty-six desire goddesses and the thirty-six non-desire goddesses. [129]

Environs deity purity

This is taught by the single line, "The hair ..." The purified forms of hair are the siddhas, the purified forms of the thirty-five million bodily hairs are the thirty-five million elementals in the cemeteries.

Main mother and father deity hand implement purity

1. The twenty-four implements of the main deity
2. The six mudras and the four mudras

3. Another explanation of mother and father purity

The twenty-four implements of the main deity

This is taught by the phrase, "The weapons of the main deity..." In order to attract the Sāṃkhya outsiders the weapons are given the names of the twenty-four categories of phenomena preached by the Sāṃkhya. The purified forms of twenty-four categories are the twenty-four weapons. The fundamental nature element of space is the vajra. The earth element is the wheel, water is the lotus, fire is the jewel and air is the sword. The faculty of the ear is the *ḍamaru* drum, the nose is the axe, the eyes are the arrows, the tongue is the spear, and body is the shield. Sound is the trident, tangibles are the hammer, tastes are the hook, form is the lasso, and smells are the club. The anus is the bow, the legs are the conch, the hands are the head, the mouth is the *khaṭvāṅga* staff, the urine organ is the bells, the supreme organ is curved knife. Externally Rāhu, sun and moon, internally mind, intellect and ego, are the mirror, the iron chain and the skull.

The six mudras and the four mudras

This is taught by the half-line beginning, "By way of nature and qualities..." The purified forms of consciousness and so forth, the six elements, are the six mudras, which refer to the crown wheel, earrings and so forth. The four mudras taught by the line beginning, "The vajras are the inner mudras..." [130] refer to the four periods of waking state, dream state, deep sleep and fourth state, which when freed from obscuration and purified are the enlightened body, speech, mind and gnosis vajras.

Another explanation of mother and father purity

This is taught by the single line beginning, "Glorious Vajra holder and Viśvamātā..." By dwelling in the nature of the phenomena of the three realms, such as the aggregates, which have become totally freed of all obscuration, all

obscuring predispositions of emission are destroyed. Such a consciousness of unchanging bliss is the father deity, the glorious vajra holder. Emptiness, the object of that consciousness is Viśvamātā. This explanation arises from the division into method and wisdom.

How the generated mandalas become the four bodies

1. Actual
2. How the yogi meditates on its path

Actual

This taught by the verse beginning, "From the glorious purity, the dharmakāya..." The first stanza teaches the four bodies as the ultimate purity and the ultimate freedom from obscurity. The last two lines teach the provisional four bodies of the yet-to-be-purified normal existence.

Concerning the first stanza; the term 'the four bodies free of obscurity' means that the obscurities covering the drops of the four periods—waking state, dream state, deep sleep and fourth state—are gone. The non-obscurity of the fourth state leads to the "glorious purity," or the innate body. The dharmakāya is the drop of the deep sleep state free of obscurity. The purified form of the dream state is the enjoyment body. The purified form of the waking state is the emanated body able to work for sentient beings of all dispositions. [131]

Concerning the four bodies during normal existence; when one first enters the womb the fourth state is the innate body of sleep. Then "deep sleep," which is the period until the sensory sources develop, is the dharmakāya. From then until the time of birth is the "other" state or enjoyment body. From then until the time of emergence is the waking state or emanation body of normal existence. After birth in the outside world one again develops the four bodies of waking state, dream state, deep sleep and fourth state.

How the yogi meditates on its path

The way to meditate on the vajra yoga of the completion stage in order to render the four periods free of obscuration is taught in the two verses beginning, "The emanated mind..." The brow, throat, heart and navel and also the navel, secret area, middle of the jewel and tip of the jewel are the places for the four periods of bliss during the stages of the melting element. "The emanated mind..." refers to the waking state when body and speech become users of various phenomena. The next line beginning, "In the enjoyment body..." explains although that objects of the senses are not seen during the dream state, the mind thinks of and engages in external objects through the power or quality of its predispositions. "In the dharmakāya, sleep..." explains that during the period of deep sleep the mind does not move towards object at all. "In the purity..." explains that during the fourth state one engages in sex in the daytime and nighttime and at the completion of the three joys the element is emitted, the bliss of emission is complete and the mind experiences joy. [132] In order to render the above free of obscuration one practices penetrative focussing at the four places where the drops of these four periods are developed, and one meditates day and night on that great bliss with the six-branched vajra yoga, creator of the unchanging bliss.

Purity of deity position

This is taught by the verse beginning, "The winds flowing on the left..." In ordinary existence when winds flow in the left channel the winds in the right channel are contracted. The purified forms of these are the deities in the left leg outstretched pose. The purified forms of the two winds of the left and right channels flowing equally through the Kālāgni or fire channel are the deities in a balanced pose. The purified forms of the winds flowing in the right sun channel while contracted in the left channel are the deities in right leg outstretched pose. The purified forms of the winds flowing in the left and

right space mandalas are the *kumuda* flower postures. The purified forms of the winds flowing in the left and right air mandalas are the vajra postures. Therefore, the purified forms of the five ways that winds flow in the 'balanced' right and 'imbalanced' left channels are the three poses and two ways of sitting.

This has been a presentation of the royal activities.

The ordinary reason for meditating on the generation stage is to attain the common siddhis. However, the primary reason is to first eliminate the manifest clinging to ordinary appearance and by becoming ripened for the full completion stage then to attain the supreme siddhi. [133] This is the position of the omniscient Tsongkhapa.

As a technique to negate ordinary appearance one must train to develop the clear appearance of the deity, etc. As a technique to negate the clinging to ordinary appearance one must train to develop stable pride. The beginner has to develop this in stages. Therefore, from the main deity in the centre out to the garlands of light on the perimeter and from the garlands of light on the perimeter back to the main deity in the centre, one visualizes a rough layout of the mandala and deities in keeping with the order laid out in the sadhana. One then generates the pride of thinking that the mandala is a buddha field and that each of the deities is a real deity. Holding pride is the main practice; holding a clear visualization is secondary. When one has a rough visualization of the mandalas and deities, one focuses in clearly on the main deity with no consort, one face and two arms and holds one's attention there. Disregarding anything that arises at this time other than that vivid appearance one places one's mind again and again on this initial object. When one has trained in that a little one focuses on the deity in union with consort, but still with one face, two arms. Then gradually one concentrates on the other faces, other arms, the ornaments, the entourage of the eight śāktis, the four emblems, the male and female tathāgatas and so on, the top of the celestial palace, the great bliss mandala, the gnosis mandala, the mind

mandala with its pillars and deity places and on the outside the parapets, railings, guttering and the portals. Then one works on the speech mandala, the body mandala and as far as the outer environment. One does this by continually building on a clear visualization of the mandala and deities without loss of clarity. [134] When it all appears perfectly one places one's mind on it and practices primarily concentration. At this time, one should practise often but in short sessions, abandon the five faults and take on the five mental developments as taught by the omniscient Tsongkhapa in his teachings on the development on śamatha mental quiescence.

When that has been developed somewhat, one meditates on the drop yoga of descent, which then induces the subtle yoga of ascent. By training this way in the very subtle generation stage it becomes a very special ripening force for the completion stage.

Drop yoga and subtle yoga

Drop yoga

The syllables *om*, *āḥ*, *hum*, *hoḥ*, *haṃ*, *hā* are placed at the crown, throat, heart, navel, secret area and crown of oneself and wisdom consort. After the blessing purification of the secret organs one enters into union to induce the four joys. In normal existence when the child reaches the age of sixteen the power of the element is at its peak. He unites with his bride and the *caṇḍāli* fire blazes upwards from the secret area causing the element to melt, which then descends from the crown to the tip of the organ with increasing intensity of bliss. In correspondence to this one enters union with a consort to induce the four joys of descent occurring in their standard order. This is the drop yoga or branch of accomplishment. The four joys of ascent, which occur in reverse order, is the subtle yoga or branch of great accomplishment.

The four joys occurring in forward or reverse order are initiated by the downward expelling winds activated by union with the consort, [135] causing the *caṇḍāli* fire at the navel to blaze up through the *avadhūti*. The airs that flow in the left channel, whose natures are the five aggregates, and the airs that flow in the right channel, whose natures are the five elements, are "burnt," meaning they are stopped from flowing. The eyes and so forth no longer engage objects such as form. The fire blazing from the *avadhūti* melts the *haṃ* at the crown into the form of a moon-like drop, which descends from the crown to the throat, from there to the heart and from to the navel to produce three joys in succession. When it arrives at the tip of the jewel it is halted by the syllable *phaṭ* and held there without emission. This experience of innate bliss is applied emptiness to become one-taste bliss and emptiness. This is drop yoga.

Subtle yoga

The drop now returns in the manner it arrived. From the secret area to the navel joy is experienced in the manner of the 'effect being similar to cause.' From the navel to the heart in the manner of the ripened result, from the heart to the throat in the manner of the personally created result, and from the throat to the brow in the manner of the eradication result, the four joys are successively experienced and the resulting bliss is joined to emptiness. This is subtle yoga.

It has been taught that from the point of view of the drop as the basis this meditation is called drop yoga and from the point of view of the bliss dependent on that basis it is called subtle yoga. This means that during the descent the four joys are determined by the stages of the drop's descent, while during the ascent the four joys are determined by the successive increase in the innate joy. [136] Therefore the former is from the point of view of the drop as a basis and the latter from the point of view of the bliss as the phenomenon supported by that basis.

Determining a meditation as subtle yoga is through meditation on the subtle drop. The place where that is to be meditated upon is the upper end of the *avadhūti*, known as "the tip". The teachings say that at that spot one meditates on the drop, the basis of the innate joy and the size of a sesame seed, as containing the animate deities and inanimate celestial mansion. Therefore one meditates on the complete body, speech and mind supporting and supported mandalas, and one practices emanating them in multiples until they pervade the realms of space. The details of this practice should be learnt from the works of Je Tsongkhapa and from the great experienced lamas.

At this point in practice one applies bliss to emptiness so that they become inseparable and one meditates on this practice again and again. Therefore, even during the generation stage, the first of the two stages, the *caṅḍālī* fire blazes and the elements actually melt, from which arises the four joys of the generation stage practitioner and a corresponding definitive bliss

and emptiness conjoined, as well as the clear and vivid appearance of the supporting and supported mandalas seen as a play of that bliss and emptiness. Meditating in this way the generation stage practitioner will not fall under the influence of afflictions and will become ripened for the completion stage, which is the main goal. Therefore, at this stage even when relying upon the power of belief and imagination, one should concentrate hard in these practices because if at first they are contrived and unnatural, eventually they will become uncontrived and natural.

With the mantra, *oṃ sarva tathāgāta anurāgṇa vajra svabhāva ātmako haṃ* one holds the pride of passion. With the mantra *oṃ sarva tathāgāta adhipati vajrasattva haṃ duradānata damaka hūṃ hūṃ phaṭ phaṭ*, one holds the pride of the deity. [137]

Practices at the end of the session, the dissolution and the yogas between the sessions

1. Mantra recitation
2. Offerings, praises and nectar tasting
3. Absorption

Mantra recitation

After the meditations come the recitations. In each deity's heart is the deity's seed syllable surrounded by the mantra to be recited. From it emerges the mandala assembly. They work for sentient beings, return on incoming breaths and withdraw back into the heart seed syllables.

When working on accomplishing individual feats use the specific rosary for that activity. For accomplishing all the feats the Bodhi seed rosary is highly recommended. The rosary is placed in your cupped hands and the following extensive purification blessing is performed. From emptiness come as many *hūṃ* syllables as there are rosary beads. These transform into the body vajra with consort. Light rays from one's heart invite the gnosis of the buddhas and the marks of enlightenment in the form of the *hūṃ* syllables, which are visualized as absorbing into the body vajras. From the subsequent dissolution arises the rosary.

Those who are learned in the topic of friends and enemies in mantra practice have said that if one recites a mantra that is a natural friend, accomplishment is very swift. Anything other than that means danger or non-accomplishment because they say that enemies bring harm, friends will bring the accomplishment of the deity and with neutrals one may finish the practice but there will be no accomplishment.

The enemies of vowels are other vowels and the enemies of consonants are other consonants. One must work out whether the relationship between the first letter of the name of the deity one is practising

and the first letter of the practitioner's name is that of enemy or friend. Air letters are enemies of water; water letters are enemies of fire letters; earth letters are enemies of air letters; space letters are friends of all letters and all letters of the four elements are friends of space letters. Likewise, water is the friend of earth and earth is the friend of water; air is the friend of fire and fire is the friend of air. Water is neutral to air, as is water to fire, fire to water, and air to earth. In this way, the teachings emphasizes that one should practise the mantras by understanding enemies, friends and neutrals.

Although, this topic is mainly taught in the section on accomplishing specific feats it is also taught that with the thought to benefit others held as the primary reason for mantra accomplishment one should practice steadily with single-mindedness and perseverance.

Of the actual mantras to be recited, *oṃ āḥ huṃ ho haṃ kṣa ma la wa ra ya huṃ phaṭ* is the main deity's essence mantra, and *oṃ hrāṃ hrīṃ hīṃ hrūṃ h̄ḷm hraḥ svahā* is the main deity's close-to-essence mantra, and *oṃ śrī kālacakra huṃ hūṃ phaṭ* is the main deity body vajra mantra. On this the *Condensed Tantra* says:

Lord of men, of the gods and goddesses,
the first letter is the mind vajra,
the whole of the name the speech vajra,
that remaining is the body vajra.

This explains that the first letter or seed syllable of the deity one is meditating on is the mind vajra. The complete name, *śrī kālacakra* for example, is the speech vajra. [139] That which remains, *huṃ hūṃ phaṭ* for example, is the body vajra. The commentary on the Gnosis chapter says, "Mind vajra is the short *huṃ*, the speech vajra is the long *hūṃ*, at the end of which is *phaṭ*." On this the omniscient Buton says in his section on the offering ceremony to the mandalas, "Concerning those other than the name syllables, mind is short

huṃ, speech is long *hūṃ* and the *phaṭ* at the end joined to whatever seed syllable illustrates the body, is the body vajra. This is in accord with these quotes." The *Vajragarbha Commentary* says:

Root mantra, the body,
essence mantra, the powerful speech,
close-to-essence mantra, the mind.

This verse assigns three separate mantras to the three vajras, while the former quote from the *Condensed Tantra* assigns all three vajras to each of the mantras. Keeping this mind while reciting the mantras is to create the cause for the siddhi of the inseparability of the three vajras.

For the remaining deities *oṃ* is placed at the beginning of the name and *huṃ hūṃ phaṭ* at the end, *oṃ dānā pāramitā huṃ hūṃ phaṭ*, for example. This is form for the mantras in this section. It has been explained that putting *oṃ* at the beginning and *namaḥ* at the end is the form for the mantras in the offering section. There are no separate mantras for the emblems, the twelve offering goddesses, the desire and non-desire goddesses, the deities on lotus petals in the speech and body mandalas, and the deities in the outside surroundings, with the exception of the wrathful females. If you want to recite mantras for them they can be performed as described by Buton. [140]

Because the conferring of the complete initiation on others is fulfilled by conferring the mind mandala alone, self generation initiation can be accomplished by reciting only the mantras of the mind mandala. This has been clearly stated in the *Puṇḍarika Transmission Sadhana* by the omniscient Khedrup. The authority that the complete initiation is conferred by mind mandala alone is found in the last line of verse twenty-four of the Sadhana chapter of the *Condensed Tantra*:

Of the kinds of mandala for the initiation,
the outer mandalas are inferior.

This is confirmed clearly by the *Great Commentary* on that verse and by the *Extensive Commentary* supplements. Therefore it can be concluded that during an approximation retreat the recitations of the mind mandala deities are sufficient.

As for the mantra count; in an approximation retreat undertaken before the initiation, one should do one hundred thousand recitations of the lord of the mandala mantra and ten thousand of each of the other mind mandala deity mantras. This is taught in the *Puṇḍarīka Transmission Sadhana*. As for the mantras to be recited here, one should recite a hundred thousand of the main deity essence mantra and as many as one wishes of the close-to-essence mantra and body vajra mantra. It is accepted practice to recite as many of the Viśvamātā mantra, *oṃ phreṃ viśvamāta huṃ hūṃ phaṭ*, as one does of the main deity mantra. If one recites this mantra, it is acceptable not to recite the mantras of the ten śaktis. For the other deities of the mind mandala and the male and female wrathful protectors, ten thousand of each mantra formed by adding *oṃ* to the beginning of their names and *huṃ hūṃ phaṭ* to the end, should be recited. [141] The sadhana does not mention the rain of gnosis mantra but usually *hūṃ ha ajhe* is added to the main deity essence mantra and ten thousand are recited. In each session at the end of the recitations the hundred-syllable mantra should be recited to remedy any mistakes in recitation.

Offerings, praises and nectar tasting

Outer offerings

Whether the offerings have been blessed previously or not, one performs the purification blessing here. The offering ceremony, made with the mantras of the twelve goddesses and the mudras, is connected to the vase initiation.

Inner offering

The offering recipients of the inner offerings—root and lineage lamas, meditation deities, and mandala deities—are visualized clearly within the celestial mansion. Those that are not clearly visible are placed where they can be seen, such as under the roof upon the intersections of beams or, as other highest yoga tantras say, it is acceptable to place them in the space under the roof and above the deities.

Concerning the offering ritual; in the *Guyhasamāja Generation Stage, an Ocean of Siddhi* the thumb becomes Meru and the ring finger becomes the earth foundation, whereas in many other mandalas it is the opposite. There are these two traditions. Here, the omniscient Khedrup's *Garland of Offerings* and the seventh Dalai Lama's *Kālacakra Self Initiation* follow the former tradition, and so that will be described here. [142] From the syllable *suṃ* of the thumb of one's left hand arises Meru, and from the *kṣa* of one's left ring finger arises the earth foundation containing a great ocean, from the middle of which essence of nectar emerges. This relates to an old legend. In Kālacakra tradition the five fingers are in essence space and so forth and it has been explained that on the basis of earth and air joined together as method and wisdom, the thumb and ring-finger are joined. The significance of thumb and ring finger joined is the joining of the organs to produce the nectar essence seminal fluid, which is then offered to the guests to increase in their minds the gnosis of great bliss.

The tongues of the guests transform from *huṃ* syllables into single-spoke vajra straws of light. The syllable *oṃ* is placed at the beginning of the names of the root and lineage lamas and the mandala deities, and *namaḥ* is put at the end. The inner offering is held with the thumb and ring finger and from eyebrow level is sprinkled upwards for the lamas and straight ahead for the mandala deities. For the guardians, Dharma protectors, and so forth the inner offering is sprinkled from navel level. For local deities and all sentient

beings in the forms of deities the offering is sprinkled from the level of ones knees with the mudra of granting the supreme. The inner offering is connected with the secret initiation. The term *namaḥ* means to offer.

Then touch the tip of your tongue, the space between your eyebrows and the crown of your head with drops of the inner offering. Tasting the nectar imagine that all the deities of your body are satisfied. This is taught in the *Four Seats Tantra*.

Secret and suchness offerings

This is performed to the lines in the sadhana from the drop yoga beginning, [143] " Of myself and my wisdom consort, at the crown *om*, at the throat *āḥ*, at the heart *hūṃ*, at the navel *hoḥ*, at the secret place *haṃ*, at the crown *hā*. From the non-apprehended sphere of my secret area..." up to "...without emission, the innate joy." With its experience all the deities of the mandala receive an offering of great bliss and are filled with joy. This offering is in connection with the wisdom gnosis initiation. This bliss is merged indistinguishably with emptiness and one sits in union in the samadhi of inseparable bliss and emptiness and by doing so one is making the offering of suchness to delight the deities. This offering is connected with the fourth initiation. The first moment of unchanging bliss in the minds of the empty form mother and father who are first created on the branch of samadhi is the path or causal fourth initiation. When that increases through the process of stable ascent and finally reaches completion at the crown one receives the resultant fourth initiation. Therefore, the form body mother and father in aspected empty form united with the gnosis body of ultimate unchanging bliss embraced by the wisdom consort of non-aspected emptiness, is the fourth initiation. Therefore, the delight of the deities arising from the meditative equipoise on the union of these two truths is the offering of suchness.

While performing the secret offerings ritual to deities generated in front of oneself the suchness offering is included in it, and it was with this in

mind that the omniscient Khedrup did not mention it in his *Garland of Offerings*. However, that it is definitely there by can be understood from the above explanation. [144]

Praises

These are the verses beginning, "Granter of the supreme and mighty vajra, to you I bow..." and the single verse beginning, "With the nature of emptiness and compassion..." The first five verses are by way of praising the five kinds of gnosis, such as the mirror-like gnosis.

Praise by way of the mirror-like gnosis

I bow to you who grants the final supreme bliss arising from the gradual and steady increase in changing bliss that occurs during the practices on the path when the aspected and non-aspected empty form mahamudra consort are joined as one, from which you arise as the mighty vajra of the unchanging bliss that cannot be divided by appearances of duality and so forth. Likewise, you have reached the limits of perfection beyond all paths of practice, and have arisen from the consort of non-aspected emptiness, Divorced from the contamination and obscuration of conceptuality you possess the nature of a buddha and enlightenment. I bow to the gnosis of great bliss, like a mirror, the basis in which all other gnosis is reflected.

Praise by way of dharmadhātu gnosis

Understanding the term 'buddha' is to understand it to mean the ultimate gnosis perceiving emptiness. Therefore, this term is placed at the beginning of each line. Understanding that gnosis to be in the nature of emptiness you have passion for emptiness. [145] Desiring the consort of non-aspected emptiness, you embrace her. You are filled with the joys of desire. Playing forever in that joy—meaning remaining in constant meditative equipoise—I bow to you the ultimate gnosis that perceives its dharmadhātu object.

Praise by way of analysis gnosis

Attracted to the emptiness that lies at the heart of the dharma teachings to be given to disciples, you smile. Attracted to this perfect truth that will lead these disciples, you laugh. Your speech on this truth unchanging, you are the teacher. Your mind one-pointedly placed upon this emptiness, I bow to this gnosis that sees all things, in general and specific characteristics, clearly and individually.

Praise by way of equality gnosis

You arose as the buddha—the conventionally existing result from causes that had no ultimate existence. With no ultimate existence, you will appear to arise in the future. And now you appear from space like the image in a clairvoyant's mirror. Appearing from gnosis as a form body, I bow to the gnosis that has love and compassion equally for all sentient beings.

Praise by way of accomplishment gnosis

Appearance like an illusion, emptiness like the maker of a magic show; these two are intertwined like a net, revealing many plays of magic. [146] In brief, praising every quality of these objects of praise with every possible aspect of praise, I bow to the body of innate gnosis.

In the next four verses, beginning, "With the nature of emptiness and compassion..." the first two verses are praises to the father deity. The first line of the first verse expresses the indivisibility of method and wisdom. The second line teaches that the father deity does not dwell in the two extremes. The third line teaches how the two truths are indivisible, and the last line says that I bow to resultant Kālacakra endowed with such glorious qualities. This was explained in the preparation section on accumulating merit.

In the second verse beginning, "Vowels and consonants in union..." it says that method, expressed by "vowels" and wisdom, expressed by

"consonants" joined in union, the vajra arising from *hum*, the syllable *phaṭ* blocking the opening of the vajra jewel and so forth, are all generation stage practices that rely upon the forms of deities. These have all been left behind, and by the power of an actual creation of empty form, the predispositions of emission have been gradually eliminated and I bow to the body of Kālacakra born from this development of great unchanging bliss.

Praise to the mother deity is in the two verses beginning, "Beyond the nature of subtle particles..." You are beyond the nature of external matter formed by the coming together of subtle particles. The appearance of your gnosis is like that of an image in a clairvoyant's mirror. You are the consort endowed with all supreme aspects of method. To the aspected mahamudra consort I bow. [147] The next verse beginning, "Creator of every buddha..." says that by producing every buddha, such as the five tathāgatas, as your sons, you are the mother creator. You have left behind the activity mudra consort born through the force of karma and affliction, and the wisdom mudra consort, which is destroyed by wrong conceptual creation. This means that you are not either of these two types of consorts. Therefore, you are of pure and good conduct, freed from the behaviour of the world, and I bow to Viśvamātā, the empty form mahamudra consort. Alternatively, this verse can mean that the non-aspected phenomenon of emptiness is the creator in the sense of being the source or origin of every supporting and supported mandala of the buddhas. Existing as the reality of all phenomena it has 'left behind' birth and destruction through cause and circumstance. Operating solely within the purity and goodness of the unchanging bliss, I bow to ultimate Viśvamātā, the mahamudra of non-aspected emptiness. Therefore, I think the first verse could be praise to aspected emptiness mahamudra and the second to non-aspected emptiness mahamudra. The former explanation comes from the *Short Supplement*, the latter comes from the sketches of my own thoughts.

Dissolution

The visualization performed during the circle of protection practice to destroy the maras with vajras of a varying prongs placed at the crown and other places, is recalled here in an instant, and within this visualization the dissolution is performed as follows.

To the centre of the five-pronged vajra at one's crown comes the great bliss mandala; to the centre of the nine-pronged vajra at one's heart comes the śaktis; to the centre of the seventeen-pronged vajra at one's brow come the male and female tathāgatas; to the centre of the thirty-three-pronged vajra at one's throat come the male and female bodhisattvas and the mind mandala wrathful deities; to the centre of the sixty-five-pronged vajra at one's navel come the speech mandala yoginis; to the centre of the thirty-three-pronged vajra in one's secret area come the body mandala wrathful deities; to the centre of the twelve thirty-one-pronged vajras at one's faculty cakras come the twelve major body mandala deities and their retinue; and to the centre of the seven-pronged vajras at one's activity cakras on the joints of the hands and feet come the nagas and wrathful females. They and the mandalas that support them gradually withdraw into these places.

Holding the pride of being Kālacakra with one face and two hands, one recites the long or short dedications from the tantra commentaries beginning, "Just as Śūrya..."

Between the sessions

If you wish to offer tormas to guardians, such as wrathful protectors, direction guardians and local deities, first bless the offerings and tormas as in the section on preliminary tormas offerings. The teachings explain that one should then invite the wrathful deities with the five-pronged vajra mudra, the direction guardians with the sword mudra, the regional guardians with the victory over the three worlds mudra, and the town guardians and local guardians with the dog mudra. Therefore, as explained in the section on the circle of

protection, one first forms the five-pronged vajra mudra and the sword mudra. [149] On these hand mudras visualize a lotus and sun disc on top of which is the letter *hi*, which transforms into a five-pronged vajra and a sword respectively. Light rays emerge from these implements to invite first the wrathful deities and then the direction guardians. The *hūṃ* of the tongues of the guests transforms into straws of light and one offers with these mantras: *oṃ āḥ hūṃ ho uṣṇīṣa suṃbhani suṃbha vighnantaka niladaṇḍa prajñātaka takkirāja padmataka acala yamāntaka mahābale bhyaḥ sapariwari bhyaḥ idaṃ...* and so forth. Then, *oṃ āḥ hūṃ ho brahma viśnu nairitya vāyu yamā agni samudre īśvara, indra yakṣe bhyaḥ sapariwari bhyaḥ idaṃ baliṃ gandhaṃ puṣpaṃ dhūpaṃ dipaṃ akṣtaṃ dadāmahetecā agadte sapariwārāḥ śrīghraṃ idaṃ baliṃ grhnatu khādantu viwantu, jaḥ hūṃ baṃ hoḥ samṭṛptaḥ sarvasattvānaṃ śāntaṃ puṣṭiṃ rakṣa varaṇa guptaṃ kurvantu huṃ hūṃ phaḥ vajradharaā ājñāpayati svāhā.* Then:

oṃ āḥ hūṃ hoḥ,

Uṣṇīṣa, Suṃbhani, Suṃbha,

Vighnantaka, Niladaṇḍa, Prajñātaka,

Takkirāja, Padmataka, Acala,

Yamāntaka, Mahābala, Brahma,

Viṣṇu, Nairitya, Vāyu, Yamā,

Agni, Samudra, Īśvara, Indra, Yakṣa,

I offer to you and retinue

this torma, with aromas, flowers,

incense, lights and food. [150]

Take this torma, eat and drink!

jaḥ hūṃ baṃ hoḥ. All are satisfied.

Bring peace, prosperity, protection,
shelter and safety to living beings!

huṃ hūṃ phaḥ

Do as Vajradhara commands!

These verses are the mantra translated and this is the offering to the wrathful deities and the direction guardians.

For the regional guardians, town guardians and local guardians one forms the victory over the three worlds mudra and the dog mudra which is made by bending the fingers in towards the palms. "Om āḥ hūṃ, regional guardians, town guardians and local guardians who inhabit this country āgaccha āgaccha." This is the invitation. "Śrīghri idaṃ baliṃ ghrihana grhihanabu katva pitva tribhaṃ kritvanaṃ śāntiṃ cittaṃ kritva avarana sthāni āgaccha āgaccha svā hā. This is repeated three times to offer the torma and to commit them to their tasks. With the back of the hand facing outwards snap your fingers and utter kṣa. Visualize that this brings the wrathful protectors to the haṃ on your navel cakra and the direction protectors to the i on your brow. The territory guardians return to their own habitats. If you wish to make offering to the dakinis, this can be learnt from the omniscient Buton's *Kālacakra Mandala Ritual, a Source of all Good Qualities*.

Eating yoga

Bless the food as you blessed the torma. The first portion of food set aside for the deities should be offered in the torma container. [151] Portions in the form of tsampa balls for *Hārini*¹ and for the spirits who 'own' a share of the food portion, are placed on the floor. One should use eating as a practice of the inner fire offering in the way one does it during deity yoga. Leftover food should be given as a squeezed handful to the spirits who 'own' a portion of the food, and the merit dedicated. The mantras of dedication are in the sadhana.

Sleeping yoga

¹ Refers to a particular female spirit who has 500 hungry children to feed

The teachings say that one places *hrām* on ones forehead, *hrīm* at the throat, *hūm* at the heart, *hḷm* at the navel, *hraḥ* at the secret place, and *hrūm* at the crown. Then one recites the mantra beginning, *oṃ hraṃ śikhāya boṣṭa...* to effect the placement of the six limbs. However, in the supplements by Shang Shungpa and Lodro Chokyon the placement appears to be different. At the forehead of the father deity is *ū* on a moon disc, at the heart is *ī* on a Rāhu disc and at the crown is *ā* on a drop. At the navel of the mother deity is *ḷ* on a Kālāgni disc, at the throat is *ḥ* on a sun disc, at the gnosis cakra in the secret place *āḥ*. In this way one should place the six limbs and the six buddha families and practice maintaining the clear light of sleep.

Waking yoga

Imagine that dakas and dakinis appear the skies above and wake one with the sounds of small double-sided drums. Alternatively, imagine being woken by the four goddesses, Locanā and so forth, as occurred in the arousal by song meditation. One arises from the clear light into the form of a deity.

Whatever appears in daily activity, regard it as the play of bliss and emptiness, and by doing so negate all ordinary conditioned perception of the world and its inhabitants, so that they appear as the pure deity mandala. Familiarize yourself with the technique of holding pride in this and make efforts in the four sessions of generation stage meditation in order to develop a special ripening for the completion stage. [152]

Regarding the length of time one should spend in meditation practice on the generation and completion stages, the *Condensed Tantra* says:

Half a year and one year,
according to the guru's instructions,
until one has developed stability;
then in union with the mudra,
after some days the unchanging will arise.

The first three lines mean that one spends half a year or one year on generation stage and then three years on the first four yogas of the six-branched yoga—withdrawal, concentration, *prāṇāyāmā* and retention. Alternatively, for the intelligent disciple it means one year for the generation stage and the first four yogas. The last two lines mean that when one is accomplished in those practices one unites with a mudra consort and "after some days," which means three years and three half months, one will accomplish the yogas of recollection and samadhi.

This is saying that the completion of the generation stage requires no more than half a year or one year. The *Guyhasamāja Generation Stage, an Ocean of Siddhi* agrees with this estimate when it says:

In other teachings on the duration of meditation a time of more than one year is not mentioned. Therefore, with a proper initiation, with a firm foundation of keeping the vows and pledges, skilled in the development of practice, working day night, one will not require a great length of time.

The text also quotes Ācārya Śūra: [153]

The yogi strives unceasingly in meditation.
 If he repeatedly rests, he is like a fire stick,
 that does not produce fire,
 in his yoga nothing is gained;
 so do not give up.

If one rubs a fire stick to produce a little heat, but then takes a rest and rub it again later, one will never create fire. On the other hand, working it constantly to increase the heat more and more one will eventually produce

fire. Likewise, one can put a lot of effort into deity yoga to gain a little clarity of appearance, but then become distracted by other activities, Dharma or otherwise, until the core of that state of mind has faded, and then return later to the meditation. Alternating in this fashion, one can strive like this for years and years but one will never perfect the visualization. On the other hand, without losing the force of any previously developed pride or clear appearance, if one strives constantly to increase it, one will soon perfect the visualization.

Therefore, one should please a full qualified and holy spiritual friend and properly receive the seven initiations; guard all vows and pledges as one would guard one's life; seek out and study the instructions from the lineage of lamas; dwell in isolation with life and practice as one, maintain firm deity practice and cut attachment to the eight worldly dharmas, and with a constant development of the conviction in bodhicitta and the unmistakable view of emptiness previously developed on the common path, rolled together with the yoga of a four session generation stage practice endowed with the conviction of it becoming a special ripening agent for completion stage path of freedom, then the visualization and appearance of the supporting and supported mandalas will gain in strength and within a year one will have completed all generation stage practices. [154]

Then, if one is seeking only the common siddhis one practises accordingly and if one wishes to achieve the supreme goal one enters the completion stage and practices day and night for three years and three half months, which in days comes to 1125 days.¹ In those 1125 days one accomplishes firstly the virtue at the beginning of practice, or the yogas of withdrawal and concentration, then virtue in the middle of practice, or the yogas of *prāṇāyāmā* and retention, then virtue at the end of practice, or the yoga of retention, at the completion of which begins the yoga of samadhi. With the yoga of samadhi one relies upon the empty form mahamudra

¹ 360 x 3 + 45

consort and develops the unchanging bliss. When the first eighteen hundred instances of this bliss are completed one has accomplished the path of devotion.¹ The first instance of the second set marks the attainment of the path of seeing. When all twelve sets of eighteen hundred instances have been accomplished one has travelled from the path of devotion through all twelve levels to realise the state of the Bhagavan Kālacakra. Therefore, the fortunate ones should summon up the enthusiasm and work hard in the four sessions of the generation or first stage of practice, the ripening agent for the completion stage, which in turn is the actual cause for the attainment of the supreme state in one life.

This has been the oral transmission of Mañjuśri Yaśas,
 a presentation of the generation stage taught
 in the Root and Condensed Tantra of Kālacakra,
 whose path is explained somewhat differently
 to that of other tantras.

I do not possess the jewel of natural or developed intelligence,
 I have no experience in the practices of the two stages.
 Therefore, any mistakes that I may have made
 I confess before the lama deities and dakinis.

Nevertheless, whatever virtue I have gained
 from presenting and familiarizing myself with
 the tantra, its Indian and Tibetan commentaries
 and especially the sublime teachings of Je Tsongkhapa,
 I dedicate for enlightenment.

In particular, may I be born into the noble jewel lineage

¹ The first two Mahayana paths—accumulation and preparation.

of that great northern land blessed with the four glories,
in the city of Kalapa, in its joyful jewelled palace.

There in devotion at the lotus feet of the Kalki,
may I train my mind with the common path,
and with the seven initiations may I master
the ripening processes of the generation stage
and with of the six freedom-accomplishing yogas
may I complete the glorious path.

May I attain in a single life the empty form mahamudra,
and in order to liberate limitless sentient beings
may I become like the courageous Kalki
and spread far and wide the wonderful tradition
of protector Mañjuśrī Je Tsongkhapa.

May all those with connection to this tradition
be born into Kalki lineage and by its noble practice
may they come to possess the treasures of the two stages,
that lie at the heart of the great ocean of morality.

This clear presentation of the points of the Bhagavan Kālacakra generation stage, *The Oral Transmission of Mañjuśrī Yaśas*, was requested by the doctor and former student, the preserver of the tradition, Tsultrim Gyatso who said that previous presentations of this generation stage were either so large that those of lesser intelligence could not encompass them or so abridged that it was impossible to understand them fully. Therefore, as a basis for birth in Shambala, he requested again and again a presentation that was easy to understand and of a suitable length.

Having sat at the feet of the Jamyang Chogyal, Konchok Jigme Wangpo and his main disciple, Jamyang Konchok Tenpai Dronme, and having taken the dust of the feet of many holy beings to my head, I the Śākya monk, Jamyang Tubten Nyima acceded to this request.

This work was mostly written in my lodgings, called Ewam Gakyil, near the Kalzang Namdren Gyalwa palace, amid the great monastic setting of Tashi Kyil. It was completed in the monastic lodgings known as Sisum Namgyal. The scribe was the fully ordained monk, Jamyang Sherap.

May this too be a cause for the propagation and preservation, in all ways and in all places, of the precious doctrine that is the teaching and practice of Kālacakra

Translated into English by Gavin Kilty in England and India, 2004. Thanks and gratitude to Jado Rinpoche and Edward Henning for their assistance.

Glossary of terms

Activities *bya ba*

Adventitious contamination *glo bur gyi dri ma*

anusvāra. Nasalising of the final vowel in Sanskrit; romanised as *ṃ*, as in *hūṃ*.

Bases of purification *sbyang gzhi*

Belief and imagination. *mos pa yid byed*. Certain levels of generation stage practices in which phenomena and activities of the generation stage such as the mandala assembly, the four joys travelling through the central channel, etc, are not actually present but are strongly visualised as being so. It also refers to the first two paths where emptiness has not yet been directly perceived.

Bodhi mind, bodhicitta, mind of enlightenment *byang chub sems*

Contamination *zag pa, dri ma*

Domain result, dominant result *bdag po'i 'bras bu*

Eighty minor marks of enlightenment *dpe byad brgyad bcu*

Ethics, morality, *tshul khrims*

Faculties *las dbang*

Five enlightenments: mirror-like gnosis, equality gnosis, analysis gnosis, accomplishment gnosis, great bliss dharmadhātu gnosis.

Four foundations of mindfulness, four close contemplations *dran pa nyer bzhas, smṛtyupasthāna*

Gnosis, exalted wisdom, transcendent wisdom *ye shes*

Holding to true existence *bden 'dzin*

Houses (signs) of the zodiac *khyim*

Intangible form *mngon par skabs yod kyī gzugs*

kiṃnara, mi 'am ci Creature with the body of a human and the head of a horse.

lagna, dus sbyor. Fixed or tied down; the ascendant; a particular time or period of time determined or fixed by stellar and planetary events. A *lagna*

occurs whenever the sun enters a constellation of the zodiac, and so the sun has twelve *lagna* in a year. In a single day a new *lagna* occurs approximately every two hours, whenever a new constellation appears on the horizon. Internally it refers to the twelve daily shifts or movements of inner wind or breath from petal to petal of the navel channel wheel. These occur approximately every two hours and are correlated with the twelve *lagna* appearing on the horizon approximately every two hours.

Limit of perfection *yang dag pa'i mtha'*

Mahāvijaya. Rnam rgyal chen po

Meditative concentration yoga *bsam gtan*

Meditative retention. *gzung, dhāraṇī*

Mental affliction. *nyon mongs, kleśa*

Nature of reality. *gnas lugs kyi don*

Nectar, elixir, ambrosia. *bdud rtsi, amṛta*

Non-abiding nirvana. *mi gnas pa'i myang 'das*

Non-apprehended *mi dmigs pa*

Normal existence, ordinary state, basic state. *gzhi dus*

Obscuration, obstruction, veil. *sgrib, avarana*

Obscurations of mental afflictions. *nyon mongs pa'i sgribs pa*

Obscurations to omniscience. *shes bya'i sgrib pa*

Penetrative focusing. *gnad du bsnun pa*

Perfections, paramita. *pha rol phyin*

Phenomena source, reality source. *chos 'byung*

Phenomenon source. *chos kyi skye mched*. Object that acts as source for the development of a mental consciousness. Not to be confused with phenomena source or reality source, *chos 'byung*

Predispositions, latencies, dormancies. *bag chags*

Reflective meditation. *shar sgom*

Samaya pledges. *dam tshig*

Sources *skye mched, ayatana*

Royal activities, supreme victorious activities. *las rgyal mchog*

Royal mandala, supreme victorious mandala. *dkyil 'khor rgyal mchog*

Special insight. *lhag mthong*

Special mind, extraordinary thought. *lhag bsam*

Substantial cause. *nyer len*

Supported mandala, dependent mandala, dependent deities, resident mandala, resident deities. *brten gyi dkyil 'khor*

Supporting mandala, residence mandala. *rten gyi dkyil 'khor*

The four yogas: approximation, near accomplishment, accomplishment, great accomplishment. *bsyen, nyer grub, grub pa, grub chen*

The two collections, accumulations, stores. *tshogs gnyis*

Things, dharmas. *chos, dharma*

Thirty-two marks of enlightenment, major marks *mtshan so gnyis*

Twelve months: Caitra (*nag pa*), Vaiśākha (*sa ga*), Jyeṣṭha (*snron*), Aṣāḍha (*chu stod*), Rāvāna (*gro bzhin*), Bhādra (*khnums*), Aśvinī (*tha skar*), Kārttikā (*smin drug*), Mṛigaśira (*mgo*), Puṣya (*rgyal*), Maghā (*mchu*), and Phālguna (*dbo*).

Twelve wind movements. *'pho ba bcu gnyis*

Ultimate mind isolation *sems dben mthar thug*

Unchanging bliss, immutable bliss. *mi 'gyur ba'i bde ba*

Uncontaminated / non-afflicted gnosis. *zag pa med pa'i ye shes*

Unformed space, unconditioned space, non-compounded space. *'du ma byas kyi nam mkha'*

Vajra Holder. *rdo rje 'dzin pa, vajradhara, vajri*

visarga. Full aspiration of the final vowel; romanised as *ḥ*, as in *āḥ*.

Winds, airs. *rlung, srog, vāyu, prāṇa*

Withdrawal yoga. *so sor sdud pa*.