

# The Guhyasamāja Piṇḍikṛta-sādhana and its context

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## AMENDMENTS since submission

v23 noted Tibetan variant reading - a limitless palace

v38 sārayet (corrected from mārayet in de.l.VP) and bsar for bsad – reverted to mārayet and bsad as per GST v7.33.

Change of author's name.



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# Abstract

This paper analyses and comments on the Piṇḍikṛta-sādhana, a ritual practice manual for the Guhyasamāja Highest Yoga Tantra, attributed to Nāgārjuna. It is based on a correlated translation of the Sanskrit and Tibetan versions of the text prepared for the purpose. Various opinions concerning the author and the date of the original setting down of the text (800-950CE) are examined and the contents of the sādhana are explained and put into the context of other sādhanas and the corpus of Guhyasamāja texts. Particular attention has been given to making the translation of the visualizations of the architecture and the deities themselves clear by providing tables and illustrations. The philosophical background of the text is investigated and the way in which that was subtly altered by subsequent commentators when it no longer fitted the later “philosophical climate” is made clear. The continuity of the practice is discussed, from its inception to the present day.



# 1. Introduction

The Piṇḍikṛta sādhana is a ritual practice manual for the performance of the Guhyasamāja Tantra. Based on the attached translation of the Piṇḍikṛta-sādhana produced for the purpose, this paper analyses the contents of the sādhana and places the sādhana in its context within the corpus of Guhyasamāja Highest Yoga Tantra works.

The title is also used to describe the ritual itself. The text is most likely to have originally been set down between 800 and 950 CE, yet it is still performed regularly in Tibetan Buddhist monasteries, particularly of the Gelukpa School, as can be seen in the documentary film “Tibet: A Buddhist Trilogy”<sup>1</sup>, performed by the monks of Thikse monastery in Ladakh. The sādhana is not usually performed in public, so the extract in this film is very useful. The sub-titles for the ritual have been translated by Thubten Jinpa who translated the “Sacred Words of Lord Akshobhya”<sup>2</sup>, one of the commentaries cited below. Scenes 24 and 26 of the film correspond to vv.17-26 and vv.36-37 of the translation, though the words chanted are those of the more developed version by Tsong-kha-pa<sup>3</sup>.

This paper investigates the history and contents of the Piṇḍikṛta sādhana, tracing the origin and development of the text through to the version used today.

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<sup>1</sup> Coleman 2005.

<sup>2</sup> Akhu Sherab Gyatso 1999.

<sup>3</sup> Tsong kha pa T5303

## 2. Background to the text

### 2.1. The text and its place in the canon

#### 2.1.1. Introduction

The Piṇḍikṛta-sādhana<sup>4</sup> is a ritual text which is a practice guide for the performance of the Guhyasamāja tantra. It provides instructions for the visualization of the Guhyasamāja maṇḍala, for visualizing oneself as the deities and for then undertaking the ritual activities of these deities. As such it represents the “Generation Stage” of a highest yoga tantra<sup>5</sup> practice, as opposed to the “Completion stage”. The text is attributed to Nāgārjuna and is closely associated with another work similarly attributed, the Pañcakrama<sup>6</sup>. This work represents the “completion stage” and describes the process of dissolution of the self and rebirth in the state of clear light through raising the inner psychic power resident in the network of channels<sup>7</sup> and wheels<sup>8</sup> (or knots) which make up the psychic physiology common to Buddhist and Brahmanical tantra.

#### 2.1.2. The title of the text

The text of the PKS is extant in Sanskrit and Tibetan. It was not translated in antiquity into Chinese by the time interest in tantra waned in China.

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<sup>4</sup> henceforth PKS

<sup>5</sup> Skt: anuttara-yoga-tantra

<sup>6</sup> henceforth PK

<sup>7</sup> Skt: nāḍī

<sup>8</sup> Skt: cakra

The Sanskrit text was first published with notes in French by Louis de la Vallée Poussin<sup>9</sup>.

More recently, Tripathi produced a critical edition of the text with notes in Hindi<sup>10</sup>. The text was translated into Tibetan twice: first by Śraddhākavarman and Rin-chen bZang-po, found in both the Derge<sup>11</sup> and Peking<sup>12</sup> editions of the Tengyur and later by Chag Chos-rje dPal, only found in the Peking<sup>13</sup> and related editions of the Tengyur.

The text has two different Sanskrit titles: in the corresponding catalogues, the Sanskrit titles of T1796 and P2661 are given as “Piṇḍikṛta-sādhana” whereas the title of P4788 is given as “Piṇḍikrama-sādhana”. The Sanskrit text refers to itself as “Piṇḍikrama-sādhana” in the closing verse and so it seems most likely that this is the original title<sup>14</sup>. However, since the text is mostly referred to as “Piṇḍikṛta-sādhana”, this will be employed as the title within this paper.

In Tibetan, the titles used are as follows:

T1796: sgrub pa'i thabs mdor byas pa

P2661: sgrub pa'i thabs mdor byas pa

P4788: bsdus pa'i rim pa'i bsgrub thabs

P4788 is often overlooked as the title differs from the other two.

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<sup>9</sup> de la Vallée Poussin 1896.

<sup>10</sup> Tripathi 2001.

<sup>11</sup> Nāgārjuna T1796

<sup>12</sup> Nāgārjuna P2661

<sup>13</sup> Nāgārjuna P4788

<sup>14</sup> Mimaki and Tomabechi 1994: ix n4.

### 2.1.3. Editions used for the translation

Except where noted, the 1896 Sanskrit edition by de la Vallée Poussin and the Tibetan edition of Derge T1796 have been used. For the most part they are in agreement – variant readings are noted throughout the full translation given in Appendix D.

#### Sanskrit editions

The edition by de la Vallée Poussin was prepared from two Sanskrit manuscripts in the Bibliothèque nationale, Paris, which together provide a complete text of the PKS and PK and a word-commentary on both by Parahitarakṣita called “Pañcakramaṭippaṇī”<sup>15</sup>. Tripathi used the printed edition of de la Vallée Poussin along with three others for his edition of the PKS:

- Louis de la Vallée Poussin: *Études et Textes Tantriques: Pañcakrama*<sup>16</sup>
- Ṭhakurasena Negī: Personal copy obtained by him in Nepal in 1987 – devanāgarī, complete. (Although unavailable to this author, the differences in this edition noted by Tripathi indicate it is very similar to the edition used by de la Vallée Poussin)
- Pūrṇaratnavajrācārya (ed.): *Kramasādhana, Bṛhatsūcīpatram*, Vol. 7. pt.1. National Archives of Nepal, 1964

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<sup>15</sup> de la Vallée Poussin 1896: vi.

<sup>16</sup> de la Vallée Poussin 1896.

- J. Filliozat: Manuscrit sanscrit no. 65-66, Catalogue du Fonds Sanscrit, fascicule I, Bibliothèque nationale de France, 1941,

(This is the edition originally used by de la Vallée Poussin)

The verse numbering from de la Vallée Poussin has been preferred to that of Tripathi, who split some three-line verses into two, but not others and omitted an entire verse, v.200 in de la Vallée Poussin, but gives no reason.

## **Tibetan editions**

The Derge and Peking versions, T1796 and P2661 agree closely, such differences being able to be accounted for by accumulated copying errors. Occasionally the Peking version has been preferred, which is noted in Appendix D. The Peking version P4788 does have certain differences, since, as will be seen, it was re-translated and revised over three hundred years later. In particular, v.17 and the extended colophon will be discussed below.

The foliation used for the Tibetan text is that of the Derge edition, T1796.



## 2.2. The author and history of the text and translations

### 2.2.1. Nāgārjuna as the author – various opinions

The text is traditionally attributed to Nāgārjuna. The closing verse of the Sanskrit version and the colophon of the Tibetan versions all state as much. Bu-ston (1290-1364CE<sup>17</sup>) also says the same, commenting that it demonstrates the “Initial Development<sup>18</sup>” in an abbreviated form<sup>19</sup>.

There are two traditions of commentary following from the Guhyasamāja Root Tantra<sup>20</sup>. The two traditions are named after their founders: the “Jñānapāda tradition”<sup>21</sup>, after Buddhaśrījñāna and the “Ārya tradition”<sup>22</sup> also known as the “saint tradition” or “noble tradition”, after Ārya Nāgārjuna. Being attributed to Nāgārjuna, the PKS is part of this tradition. This author touched on the history of the Ārya tradition in a recent paper<sup>23</sup>, but more research has been undertaken since then.

Various texts from the Ārya tradition are attributed to Nāgārjuna, Āryadeva and Candrakīrti. However, these masters of the Madhyamaka were all alive at a much earlier period than could account for them writing such tantric texts: Nāgārjuna is now thought most likely to have lived in the period 150-250CE<sup>24,25</sup> with Āryadeva as his disciple and Candrakīrti in 600-650CE<sup>26</sup>. There is

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<sup>17</sup> Snellgrove and Richardson 1968: 170.

<sup>18</sup> i.e. the Generation Stage

<sup>19</sup> Bu-ston Rin-chen-grub. 1932: 126.

<sup>20</sup> henceforth GST

<sup>21</sup> Roerich 1949: 367-374.

<sup>22</sup> Roerich 1949: 358-367.

<sup>23</sup> Wright 2009: 5-6.

<sup>24</sup> Walser 2005: 86.

<sup>25</sup> Williams 2009: 84.

<sup>26</sup> Williams 2009: 67.

little in the tantric works attributed to Nāgārjuna which allow them to be dated: they only refer to the Guhyasamāja Root and Subsequent Tantras and to the Explanatory Tantras (vyākhyātantra).

However, of the available Tibetan historical accounts of the development of Buddhism, Tāranātha does provide an account explaining how these works come to be attributed to Nāgārjuna, allowing an attempt at dating them. On the other hand, Bu-ston clearly does consider Nāgārjuna to be the author of these works, explaining that Nāgārjuna was active for 600 years<sup>27</sup>. ‘Gos Lo-tsa-ba gZhon-nu-dpal glosses over the point<sup>28</sup> by listing Nāgārjuna, Candrakīrti, Śiṣyavajra, Kṛṣṇācārya, Gomiśra, Abbhijña and ‘Gos Lhas-btsas as the lineage. ‘Gos Lhas-btsas was a disciple of ‘Brog-mi (992-1072CE<sup>29</sup>) and a contemporary of Marpa<sup>30</sup>, so we have just six individuals spanning a period of about 750 years, yet ‘Gos make no comment on this (although it is consistent with Nāgārjuna living for 600 years and the others having a “normal” lifespan).

Tāranātha does not seem to consider that anyone can have a supernatural lifespan. For example, he says of one of the abbots of Vikramaśīla, Śrīdhara:

“The Tibetans imagine that he was a direct disciple of ācārya Kṛṣṇācārya, but the periods of their coming to the mortal world were different and hence he could not have been his disciple when, in the later period, he received his vision<sup>31</sup>“

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<sup>27</sup> Bu-ston Rin-chen-grub. 1932: 137.

<sup>28</sup> Roerich 1949: 360.

<sup>29</sup> Snellgrove 1987: 488.

<sup>30</sup> Roerich 1949: 208.

<sup>31</sup> Chimpa and Chattopadhyaya 1990: 326.

Both the Ganden Jangtse Guhyasamāja Lineage prayer<sup>32</sup> and Tāranātha relate that Mātāṅgīpa received all the tantric works of Nāgārjuna “father and son”<sup>33</sup>, meaning Nāgārjuna and Āryadeva. However, in order to account for the fact that Nāgārjuna and Āryadeva were both long dead by that time, Tāranātha explains:

“Though it is said that siddha Mātāṅgī was a disciple of ācārya Nāgārjuna, and his disciple [Āryadeva], he could not have lived at that time [ i.e. the time of Nāgārjuna and Āryadeva]. He could have had their vision later”<sup>34</sup>

In addition, Tāranātha relates that ācārya Rakṣita-pāda composed the Pradīpoddyotana under the instructions of Candrakīrti and that paṇḍita Rāhula met Nāgabodhi, presumably also in a vision<sup>35</sup>.

So we see that it is not possible that the tantric works attributed to Nāgārjuna and the other famous Madhyamaka masters were actually composed by them. It appears that they were first set down by the individuals who are credited with having received them in visions, as explained by Tāranātha.

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<sup>32</sup> Ganden Jangtse.

<sup>33</sup> Chimpa and Chattopadhyaya 1990: 273.

<sup>34</sup> Chimpa and Chattopadhyaya 1990: 129.

<sup>35</sup> Chimpa and Chattopadhyaya 1990: 273.

## 2.2.2. Dating the Piṇḍikṛta-sādhana

A version of the Guhyasamāja Tantra and two works attributed to the Jñānapāda tradition are found in the “rnying ma’i rgyud ‘bum”<sup>36</sup> and so must have existed prior to 815CE when Ral-pa-can became king of Tibet<sup>37</sup>. Earlier than this, Amoghavajra lists a "Guhyasamāja-yoga" text among the contents of the “Vajraśikhara-sutra" which he reported on his trip from China to Śri Lanka and South India (744-746CE). He describes the contents, which match some of the chapters of the extant GST. This is the only text subsequently classified as Highest Yoga Tantra in that set<sup>38</sup>.

As explained above, the PKS is part of the Ārya tradition. It does not form part of the Jñānapāda tradition and is not referred to by the works of that tradition – the maṇḍala layout of the Jñānapāda tradition is completely different, for example<sup>39</sup>. Attempting to date Jñānapāda’s activities might indicate a point at which the PKS had not yet been “revealed”. Matsunaga says that Jñānapāda was active during the latter half of the 8CCE<sup>37</sup>. Bu-ston<sup>40</sup> and gZhon-nu-dpal<sup>41</sup> both relate that Jñānapāda was a disciple of Haribhadra, who died more than twenty years into the reign of the Pāla king Dharmapāla<sup>42</sup>. Tāranātha’s chronology of the Pāla kings Dharmapāla and Devapāla is confused: he has reversed the order of their reigns. He says that Dharmapāla is the grandson of

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<sup>36</sup> Roerich 1949: 102-103.

<sup>37</sup> Matsunaga 1977: 114.

<sup>38</sup> Tsuda 1999: 305-306.

<sup>39</sup> Meisezahl 1976: 221.

<sup>40</sup> Bu-ston Rin-chen-grub. 1932: 159.

<sup>41</sup> Roerich 1949: 367.

<sup>42</sup> Bu-ston Rin-chen-grub. 1932: 158.

Devapāla. In fact, as given by Bu-ston<sup>43</sup> Devapāla was the grandson of Dharmapāla: this has been confirmed by archaeological discoveries made at the time of Cunningham of the Archaeological Survey of India, conveniently summed up by Jhunu Bagchi<sup>44</sup>. Dharmapāla is now thought to have reigned 775-810CE , giving a date of about 795CE for the death of Haribhadra, supporting Matsunaga’s date for Jñānapāda’s activities of 750-800CE.

The Ganden Jangtse Guhyasamāja Lineage prayer gives Tilopa as the next member of the lineage after Mātaṅgīpa and the Song of Tilopa relates how he received the Guhyasamāja lineage from Mātaṅgīpa<sup>45</sup>. Wylie has shown how the traditional dates of Nāropa, Tilopa’s disciple, are misplaced by one sixty-year calendar cycle<sup>46</sup> and the same applies to Tilopa, giving 928-1009CE. Allowing time for Mātaṅgīpa to “receive” the teachings from Nāgārjuna and then pass them on to Tilopa would give a date of perhaps 925-975CE for this.

As such, it is likely that the PKS did not exist until at least 800CE and probably did exist by 950CE. This range is about fifty years earlier than that proposed by Wedermeyer for the Caryāmelāpakapradīpa of Āryadeva<sup>47</sup> which is subject to the same lineage and dating.

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<sup>43</sup> Bu-ston Rin-chen-grub. 1932: 157.

<sup>44</sup> Bagchi 1993: chap. 3.

<sup>45</sup> Nalanda Translation Committee and Trungpa 1980: 126.

<sup>46</sup> Wylie 1982: 691.

<sup>47</sup> Wedemeyer 2007.

### 3. Ritual, doctrinal and architectural content

#### 3.1. Overall structure of the text

The text consists of a number of sections which reflect the stages of the meditational practice.

These may be conveniently summarized as follows:

Purpose of section	Verses	
Homage verse	1	1
Motivation	2	5
Location and preparation for the practice	6	7
Protection wheel	8	9
Destruction of obstructing forces and staking	9	16
Dissolution and emptiness	16	18
Four elemental maṇḍalas	19	22
Visualizing the Maṇḍala Palace	23	26
Visualizing and seating the thirty-two deities	27	35
Absorbing the deities into the body	36	37
Manifesting as a Tāthāgata	38	
Dissolution of the aggregates, elements and faculties	39	43
Entry into the “all-empty” Clear Light	44	46
Manifestation of a sun-disc, moon-disc and lotus	47	50
Practice of Subsequent Yoga (anuyoga)	51	52
Placing the deities on the body and practice of Higher Yoga (atiyoga)	52	68
Commencing the practice of Great Yoga (mahāyoga)	69	
Blessing the Body	70	77
Blessing the Speech	78	83
Blessing the Mind	84	89
Blessing Body, Speech and Mind together,	90	
Imagining the Commitment, Wisdom and Concentration Beings	91	92
Commencing the practice of the Great Accomplishment	93	
Manifesting the consort	94	95
Placing the deities on the consort's body	96	101
Union with the consort	102	106

Visualizing oneself as the main deity and undertaking the Buddha-activities	107	115
Visualizing oneself as each other deity in turn and undertaking its specific activity, then sitting down in the maṇḍala	116	197
Practice of the subtle yoga (sūkṣmayoga) - visualizing the vajra and drop	198	204
Songs of the Four Goddesses	205	210
Worshiping the Five Buddhas	211	215
Abiding as the Single Lord	216	
Transforming the whole universe into the same state	217	
Recalling the benefits of this practice	218	220
Purifying and seeing the true nature of the food-offering	221	228
How the whole world obtains the deathless state through this practice	229	230
Colophon: stating title, author, translators into Tibetan	(follows)	

### 3.2. General consideration of the text as a sādhana

The PKS identifies itself as a sādhana through its title. Skorupski has discussed the various elements of sādhanas, illustrating them with examples from the “kun rig cho ga'i rnam bshad”, the Explanation of the Ritual of the all-seeing (Vairocana)<sup>48</sup>. Skorupski identifies three major types of sādhanas: self-generation or visionary perception of oneself as a specific deity, visualization of a set of deities placed within a vase, known as “vase meditation” and the visualization of a set of deities arranged in one or more maṇḍalas. The sādhana analysed by Skorupski is a Yoga Tantra, whereas the PKS is a later Highest Yoga Tantra: as such there are some significant differences.

After a series of preparatory activities, in PKS vv.23-35, one visualizes the Maṇḍala Palace in

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<sup>48</sup> Skorupski 2001: 83-135.

which the practice takes place and then places the thirty-two deities within, beginning with oneself as Akṣobhya. This section aligns with the maṇḍala visualization described by Skorupski. Then in verses 107-197, the self-generation practice is undertaken: one visualizes oneself as each of the thirty-two deities and undertakes their specific activities in turn. Such a practice is also described by Skorupski.

The major difference lies in the lack of a Vase Meditation in the PKS. Instead of laying out a set of deities at specific locations within a vase, we find two cycles of laying out the deities on the body of the practitioner and then on the body of the consort in PKS vv.52-101. This difference may be accounted for by the consideration of the body as a vessel, leading to the replacement of the Vase visualization with that of the Body Maṇḍala.

### 3.3. Specific aspects of the text

#### 1 Homage

The homage verse of the PKS is not just a homage to Buddha but also to Nāgārjuna the Madhyamaka. It parallels the homage verse at the start of the Mūlamādyamakakārikā where Nāgārjuna pays homage to “the fully enlightened one”, “the best of speakers who has demonstrated Dependent Arising”, with the PKS using such epithets as “freed from the laws of the three realms”



and “the only being free from conceptual thought”<sup>49</sup>. The association of these two states: “freed from the laws of the three realms” and “being free from conceptual thought” is a key concept in Yogācāra philosophy and in the Sanskrit text, “nirvikalpa” is used for the second term.

Wayman has pointed out the use of Yogācāra vocabulary in texts of the Guhyasamāja corpus<sup>50</sup>, particularly noting such use in the Vajramālā<sup>51</sup> from which the PKS itself says it has “arisen”<sup>52</sup>. With the dating of the PKS as proposed above and the association of Buddhaśrījñāna with the Guhyasamāja tradition, we can see that the philosophical background to the Guhyasamāja tradition comes from the Yogācāra-Madhyamaka school, as follows. Buddhaśrījñāna was a disciple of Haribhadra and both Haribhadra and Buddhaśrījñāna are credited with writing philosophical works in the Yogācāra-Madhyamaka school<sup>53</sup>. Given the practices of Highest Yoga Tantra, involving the visualization and creation with the mind of universes, palaces, thrones, deities and so forth followed by actually becoming the deities and undertaking their activities, the Yogācāra interpretation of reality and the central role of “mind” in that provides an appropriate philosophical basis for tantra. The “original” Madhyamaka philosophical position, on the other hand, does not provide any specific support to tantra. The Yogācāra basis of tantra will be discussed further in consideration of PKS v.17 below.

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<sup>49</sup> PKS v.1

<sup>50</sup> Wayman 1977: 194, 202.

<sup>51</sup> Wayman 1977: 202.

<sup>52</sup> PKS v.230

<sup>53</sup> Ruegg 1981: 101-102.

## 2-5 Motivation

The motivation repeats the point that vikalpa (discursive thought) binds beings to the three realms. It then makes the point that with tantra one practices wisdom through bliss – not through suffering and penance.

## 6-7 Location for the practice

A pleasant location for the practice is recommended, albeit a solitary one. The recommendation of a “soft seat” should be much appreciated by present-day practitioners.

## 8-9 Visualizing the Protection Wheel

Apart from the pose of the deities and that they should be visualized in the ten directions, no specific detail is provided to aid in visualizing the ten wrathful deities. Wayman relates that the ten deities are named in the Vajramālā, chapter 23<sup>54</sup>, where they are found to be the ten wrathful deities described later in PKS verses 160-197.

The mantra commanding Sumbharāja to destroy any obstructions is recited next. This mantra is found in a number of other works, employed for removing obstacles: in the Guhyasamāja root tantra<sup>55</sup>, the Sarva-tathāgata-tattva-saṃgraha<sup>56</sup> and the Sarvadurgatipariśodhana Tantra<sup>57</sup> where it

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<sup>54</sup> Wayman 1977: 243.

<sup>55</sup> Fremantle 1971: 306.

<sup>56</sup> Yamada 1981: 159, 269. Henceforth STTS.

<sup>57</sup> Skorupski 1983: 292, tr. 104. Henceforth SDPS.

occurs twice and likely represents the first use of this mantra, as far as can be seen. “śumbha nisumbha” is also rendered as “śumbha niśumbha” in some places. In this translation, “śumbha niśumbha” is interpreted as a pair of verbal imperatives from √śumbh. They can also be taken as vocative nouns when they are the names of a pair of Brahmanical deities involved in a famous revolt against Śiva. Linrothe relates this story<sup>58</sup> and proposes parallels between it and Trailokyavijaya’s subjugation of Maheśvara in the STTS Chapter 6 where the mantra first occurs. Considering the mantra and the story as related, four points can be made:

1. If the verbal senses of “śumbha” and “niśumbha” are not used, the mantra doesn’t have any sense of destroying obstacles – the destructive force being provided by these two verbs.
2. In the legend, Śumbha and Niśumbha are destroyed by Śiva – making them not very appropriate deities to invoke as powerful wrathful protectors.
3. In the STTS verses, “śumbha” and “niśumbha” only occur in the mantras, not as “characters” in the main body of the narrative;
4. “niśumbha” occurs without “śumbha” in the same section of the STTS, in the mantra:

oṃ nisumbha vajra hūṃ phaṭ

yet in the legend, they always appear together.

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<sup>58</sup> Linrothe 1999: 180-182.

For these reasons, in this translation, the verbal sense has been adopted, rather than leaving them as the untranslated names of the deities.

## 10-16 Staking the wrathful deities

This visualization summons up Vajra-amṛta in the form of a “vajrakīla” or vajra-dagger.

Vajra-amṛta is coloured dark blue, but otherwise unidentified. However in the GST ch.13<sup>59</sup>, Vajra-amṛta occurs in a maṇḍala placed between Hayagrīva and Ṭakkirāja, indicating that this is another name for Amṛtakuṇḍali. He is envisaged in wrathful form, when he is known as “Vihnantakṛt”, which means “maker of obstruction(s)”, yet here he performs the role of the destroyer of obstructions – a case of poacher turned gamekeeper.

The form of Vajra-amṛta as a vajra-kīla and the activity he undertakes is very similar to that of the deity actually known as “Vajra-kīla<sup>60</sup>”, who is the subject of a variety of texts and practices which remain popular up to the present day, known as “Vajra-kilaya”. Mayer has commented on the likely common origin of this part of the PKS and a Vajra-kīla text in Tibetan recovered from Dunhuang<sup>61</sup>.

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<sup>59</sup> Ch.13 v.102, Fremantle 1971: 284, tr. 81.

<sup>60</sup> Tib: rDo-rje Phur-pa

<sup>61</sup> Mayer 2004: 130n1, ff.

## 16-18 Dissolution and emptiness

PKS v.17 is found in the GST ch.2<sup>62</sup>. Fremantle comments that it is difficult to relate its meaning in English as it comes from the relationship between “bhāva”, as substance or existence and “bhāvana” as meditation or conception which come from their common root “bhū” – being. The Tibetans also found translating this difficult and the second translation, by Chag Chos-rje dPal<sup>63</sup>, restates this verse with a translation more literally representing the original Sanskrit. The linking of “bhāva” with “bhāvana” is a particular Yogācāra concept found at the heart of Tantra. There are a variety of translations of this verse into Tibetan: the GST, PKS and the Pradīpoddyotana, attributed to Candrakīrti; other commentaries originally in Sanskrit and various commentaries written in Tibetan, including those by Bu-ston and Tsong-kha-pa. Yale Bendor makes particular mention of how Tsong-kha-pa addresses this verse in her paper looking at the different ways this verse has been analysed and explained by various authors<sup>64</sup>:

. . . there appears something like a refutation of external objects and an establishment [of them] as mind-only; . . . It seems that [some people], unable to examine this very thoroughly, did not understand that the position of the Noble Father and his Spiritual Sons in general and the position of the commentator [Candrakīrti] in particular, which

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<sup>62</sup> Ch.2 v.3, Fremantle 1971: 190, tr. 34, commentary 143n1 .

<sup>63</sup> Nāgārjuna P4788: 2b2

<sup>64</sup> Bendor 2010: 95-96.

accept external objects as conventional designations. Therefore, they say that the system of the Pradīpoddyotana does not accept external objects.<sup>65</sup>

We see here that Tsong-kha-pa is having to reconcile the position of Candrakīrti the Mādhyamika, who is credited with being the founder of the Prāsaṅgika branch of Madhyamaka philosophy with that of Candrakīrti the Tantrika who is quite happy to relate Yogācāra ideas without comment. Bentor explains that Tsong-kha-pa glosses over other aspects of this when analysing other statements in Candrakīrti's Pradīpoddyotana.

In PKS v.18, the idea of emptiness as the basis of Tantra is demonstrated when the first elemental maṇḍala is brought forth from that very emptiness with the phrase “after thinking that what is empty no longer has the nature of being unchanging . . .”. So Emptiness is here viewed as having an active nature.

## 23-26 Visualizing the Maṇḍala Palace

Some earlier texts give instructions for visualizing a Maṇḍala Palace as part of their Maṇḍala practice. For example, the SDPS Tantra describes one that is simpler than the one described here<sup>66</sup>, whilst Buddhaśrījñāna describes one in the Jñānapāda tradition in his Samantabhadra-nāma-sādhana<sup>67</sup> which is very similar to the one here. The maṇḍala described here is used in the Ārya

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<sup>65</sup> Bentor 2010: 96.

<sup>66</sup> Skorupski 1983: 160-161, tr: 27.

<sup>67</sup> Buddhaśrījñāna, T1855: 29b6-30a2

tradition. A number of descriptions of it have been published, translated from Tibetan commentarial material: Lama Doboom Tulku translates an unidentified passage from T1810, “dpal gsang ba 'dus pa'i dkyil 'khor gyi cho ga nyi shu” (Śrī-guhyasamāja-maṇḍala-viṃśati-vidhi) by Nāgabodhi<sup>68</sup> and Thurman translates an unidentified passage from the “Glorious Esoteric Communion Self-Creation Yoga” practice manual of Namgyal Monastery.<sup>69</sup> Both these translations suffer in the same way: the Sanskrit text uses Indian architectural terms to describe the Palace, which were translated “literally” into Tibetan, losing their meaning unless accompanied by a commentary. Doboom Tulku and Thurman do not reflect the architectural usage in their translations. Mori, in his work on the Vajrāvalī<sup>70</sup> has helpfully identified where the various architectural features lie on the flat maṇḍala projection, but still does not translate them. “Indian Architecture” by Brown<sup>71</sup> and “Indian Monoliths” by Nagar<sup>72</sup> provide useful background to the architecture of Indian Temples and allow the following summary of the architectural terms used in the PKS to be made. Further work was required by this author to clarify certain terms:

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<sup>68</sup> Doboom Tulku. 2004: 61-62.

<sup>69</sup> Thurman 1995: 222-223.

<sup>70</sup> Mori 2009: 641.

<sup>71</sup> Brown 1971.

<sup>72</sup> Nagar 1992.

Sanskrit	Tibetan	Architectural meaning	Source
toraṇa	rta babs	arched or roofed gateway or porch	Brown (Glos. p.209)
stambha	ka ba	column	Brown (Glos. p.209), Nagar (Intro. p.3)
kumbha-stambha <sup>73</sup>	bum pa ka ba	column with pot-shaped capital (also called melon capital)	Brown (Pallavas p.79) Nagar (Intro. p.3-5)
mahā-vajraṃ	rdo rje che	eight sided great	Nagar (Intro. p.2-3)
(when used to describe a stambha)		(pillar)	
kramaśīrṣaḥ	bre la phreng ba	coping of a wall	See below

Mori identifies that the location of the kramaśīrṣaḥ on the toraṇa of the Guhyasamāja maṇḍala and of the Cittamaṇḍala of the Kālacakra maṇḍala<sup>74</sup> are the same. As he does this on a stylized “flat projection”, it is difficult to understand where this feature lies on a real building. Fortunately, in his book on Maṇḍalas<sup>75</sup>, Brauen provides a “key” to the Kālacakra maṇḍala diagram, showing which elements represent a “plan” projection (i.e. the horizontal surfaces) and which represent an “elevation” projection (i.e. the vertical surfaces). Combining both sets of information allows us to see that the kramaśīrṣaḥ is the topmost layer (or coping) of the wall. The diagrams are reproduced in Appendix C.

To help make the meaning of the translation clearer, some photographs of a three-dimensional model of the Guhyasamāja Maṇḍala Palace are included in Appendix C. The model resides in

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<sup>73</sup> See Figure 3 on page 69 for an example.

<sup>74</sup> Mori 2009: 641, 644.

<sup>75</sup> Brauen 1997: 68.



rGyud-sMad Tantric College in Karnataka, India. The picture of the toraṇa shows the “kumbha-stambha” with the “kumbha” as the base not as the capitals. This has been “corrected” in the second image, to align with this translation.

## **27-35 Visualizing and seating the thirty-two deities**

A self-visualization takes place with one assuming the form of each of the thirty-two deities in turn and oneself taking the corresponding seat within the Maṇḍala Palace. The details of the deities’ appearances are not given here, but v.27 indicates that the full forms of the deities should be imagined. The details of each deity are provided later in verses 116-197, when a further round of self-visualization is undertaken. The locations of Māmakī and Locanā given in the PKS differ from those given in the GST. This has been noted by Tsuda<sup>76</sup> and will be discussed below (v.116-197).

## **36-46 Absorbing the deities into the body, manifesting as a Tāthāgata, dissolution of the aggregates, elements and faculties and entry into the Clear Light**

In v.36, a body-maṇḍala visualization takes place, as is referred to in v.37. No details are given here, but the details are provided when this process is repeated in vv.57-68. The four form-goddesses are not included in that body-maṇḍala instruction, although they are included in the Consort Body Maṇḍala, vv.96-101 that follows it. Since they are included in the dissolution that

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<sup>76</sup> Tsuda 1999: 285ff.

follows, here it is clear that they should be envisaged as well. V.38 appears to be a summary of what is to happen next, with reference to the Vajramālā<sup>77</sup> for a full explanation.

In vv.39-42, four cycles of dissolution take place, one for each of the Buddha families other than that of Akṣobhya. In each cycle, a group of five entities is merged with the “two wrathful ones”. In v.43, it is clear that these are “the wrathful ones above and below” – Sumbharāja and Uṣṇīṣacakravartī. Each of the entities is associated with particular deities from the body maṇḍala which are dissolved along with the entity, so carrying out the “bring(ing) them into (their) true state” referred to in v.37. The five entities in each round of dissolution are: one of the aggregates, one of the Buddha Wisdoms, one of the elements, one of the sense faculties and one of the sense objects. The entities and their corresponding deities are given in Appendix B.3. The inclusion of the Buddha Wisdoms here again brings a strong Yogācāra element into this part of the practice. The Buddha Wisdoms are specifically defined in the Mahāyānasūtrālaṃkāra of Maitreya with commentary by Asaṅga<sup>78</sup>.

There is a conflict here in the placing of Khagarbha and Lokeśvara in the dissolution since the sense faculties they are associated with are aligned with different Buddha families from those of the deities themselves. Khagarbha is from the Ratnasambhava family and Lokeśvara is from the Amitābha family. Sarvanīvaraṇa-viṣkambin represents the “whole body” in the body maṇḍala and is

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<sup>77</sup> T455 Vajramālā Guhyasamāja Explanatory Tantra

<sup>78</sup> Maitreya & Asaṅga T4020: 106a4-5

from the Amoghasiddhi family and Sparśavajrā represents the sense object of touch, being Akṣobhya's consort. It is not clear in the PKS when these latter two dissolve. Also, of the ten Wrathful Deities, only Sumbharāja and Uṣṇīṣacakravartī are specifically mentioned, yet is clear that by the end, nothing is left. Later commentaries include a pair of Wrathful Deities in each cycle of dissolution and also include Sarvanīvaraṇa-viṣkambin and Sparśavajrā in the fourth cycle of dissolution<sup>79</sup> since these two are related to the whole body which only completely dissolves at the end of the fourth cycle of dissolution.

In v.43, Uṣṇīṣacakravartī, representing the consciousness aggregate<sup>80</sup> and Sumbharāja as its “purified object” – an understanding of the “fundamental appearance (of reality)”, merge into pure consciousness, represented by Mañjuśrī who has not been dissolved thus far. Mañjuśrī then dissolves into the Clear Light, which also constitutes the final dissolution of Akṣobhya, whose consciousness he represents, finally leaving nothing. This state of Clear Light is identified as the “All-empty Nirvāṇa” and also as the Dharmakāya.

## **47-50 Manifestation of a sun-disc, moon-disc and lotus**

There are various differing explanations of these verses in the commentaries. However, they are related to a series of four samādhis at the start of GST Ch.11<sup>81</sup> where the sun-disc, moon-disc,

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<sup>79</sup> Akhu Sherab Gyatso 1999: 131.

<sup>80</sup> vijñāna-skandha

<sup>81</sup> Ch.11 v.4-20 Fremantle 1971: 242-247, tr. 59-61.

lotus and their related syllables oṃ, āḥ and hūṃ represent the Body, Speech and Mind of all Tathāgatas. These all become united and take on the nature of the wisdom-vajra which was referred to earlier in the mantra following v.44. This union, having the nature of the wisdom vajra which represents emptiness is then referred to as the “moon-disc filled with bodhicitta”, bodhicitta being used in its sense of the ultimate nature of reality. One then considers all existence to be in the same state.

### 51-52 Practice of Subsequent Yoga (anuyoga)

This section introduces the term “Subsequent Yoga”, which along with “Higher Yoga” (v.52) and “Great Yoga”<sup>82</sup> (v.69) make up the final three of the “Four Yogas”. The first element of the “Four Yogas” is the “Initial Yoga”, sometimes just called “Yoga”. Since the verse says: “After taking up the yoga in this way, one should practice the “Subsequent Yoga“, it seems that the Initial Yoga is provided by the content of the sādhanā up to this point, since no particular starting point is indicated for it.

Wayman provides a note explaining the Four Yogas as understood in the Guhyasamāja tradition<sup>83</sup> and the structure of the PKS is related to this in Appendix A. Wayman confirms, as can be seen from their location in the PKS, that the four yogas make up the Generation Stage practice.

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<sup>82</sup> Skt: anuyoga, atiyoga, mahāyoga

<sup>83</sup> Lessing and Wayman 1978: 223n19.

Apart from recreating the om̐, āḥ and hūṃ syllables which were dissolved into the bodhicitta as above and then transforming these into the Ādibuddha, the PKS does not provide any other details as to the practice to perform for the Subsequent Yoga.

Later commentaries, from those attributed to Candrakīrti onwards<sup>84</sup>, explain this yoga as representing the exercise of the Body, Speech and Mind of the Sambhogakāya, which is consistent with the structure of the sādhanā since the previous section manifested the Dharmakāya (v.44ff) and the following section manifests the Nirmāṇakāya.

## **52-68 Placing the deities on the body and practice of Higher Yoga (atiyoga)**

In the Guhyasamāja tradition, as explained above, mahāyoga comes after atiyoga: so “atiyoga” has been translated here as “higher yoga” rather than “highest yoga”.

The Higher Yoga solely consists of transforming oneself, as the Ādibuddha, into the form of Akṣobhya and visualizing the deities and their attributes placed on various parts of the body, as listed in Appendix B.2. For many deities, the detail is sparse and later commentaries, as for the previous section, provide the missing syllables, colours, natures and so forth.

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<sup>84</sup> Akhu Sherab Gyatso 1999: 136, Tsephel, Yangchen Gawai Lodoe, and Nagarjuna 1995: 32, Wayman 1977: 249.

## 69-90 Beginning the practice of Great Yoga (mahāyoga) and blessing the Body, the Speech, the Mind and all three together

The Great Yoga begins with a three-part visualization and blessing of oneself as the Body, the Speech and the Mind vajras. The process uses a three-buddha family representation of Body, Speech and Mind, with Vairocana paired with Locanā, Amitābha paired with Pāṇḍaravāsini and Akṣobhya paired with Māmakī, rather than with Sparśavajrā, his consort in the Guhyasamāja maṇḍala. Snellgrove has discussed the development of the three and five buddha families within the development of tantra<sup>85</sup> and the location of Māmakī in the Guhyasamāja maṇḍala will be discussed further below.

The pairs of deities are brought forth from the same seats and syllables as were used in vv.47-50 when bringing forth the Sambhogakāya, at the crown, throat and heart, but with the emphasis on the female deities first. In each cycle, verses from the GST Ch.12 are recited<sup>86</sup>, requesting the “Buddhas of the ten directions” to transform one into the vajras of body, speech and mind and to bless one. In each case, a mantra is recited, “confirming” the transformation.

Akṣobhya is not explicitly mentioned, but it is instructed that the practitioner is to merge with Māmakī and as one has already taken the form of Akṣobhya in v.53, it is clear that Māmakī is paired with Akṣobhya here, rather than Ratnasambhava.

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<sup>85</sup> Snellgrove 1987: chap. III.11.

<sup>86</sup> GST 12.71-12.76

One then takes on the natures of all three together, in preparation for the next stage.

## 91-92 Imagining the Commitment, Wisdom and Concentration Beings

In his discussion of Yoga Tantra sādhana, Skorupski describes the nature of a Commitment Being<sup>87</sup> and its corresponding Wisdom Being<sup>88</sup> as being “a visionary mental representation of the deity” and “a true (i.e. real) and potent aspect of the deity”<sup>89</sup>. We have seen that the “visionary” version of the deities has been used to draw in the “real” deities of Body, Speech and Mind in the same way. Here the Wisdom Being is visualized at the heart of the Commitment Being. Skorupski explains that the Commitment and Wisdom Beings merge together into a “fully perfected deity” which he does not name. Here we see this deity called the Concentration Being<sup>90</sup>, located at the heart of the Wisdom Being, but represented only by the syllable hūṃ.

## 93 Commencing the practice of the Great Accomplishment

V.93 marks the end of the Great Yoga and states that the Great Accomplishment<sup>91</sup> will now be undertaken. Thus far, the PKS has described its own structure in terms of the Four Yogas, as summarized in Appendix A. Wayman<sup>92</sup> describes how Nāgārjuna and Candrakīrti divide the Four Yogas across the two previous sādhana stages, not actually mentioned in PKS:

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<sup>87</sup> Skt: samaya-sattva

<sup>88</sup> Skt: jñāna-sattva

<sup>89</sup> Skorupski 2001: 83.

<sup>90</sup> Skt: samādhi-sattva

<sup>91</sup> Skt: mahāsādhana

<sup>92</sup> Wayman 1977: 156-157, 175-178.

“Near Accomplishment”<sup>93</sup> and “Accomplishment”<sup>94</sup>, followed, as stated in PKS, by “Great Accomplishment”. This arrangement is also shown in Appendix A as well.

The PKS itself clearly states that the Great Accomplishment begins at this point, with the manifesting of and union with the consort, described below, being part of it. Later commentaries include this as the final part of the Accomplishment stage and align the Great Yoga with the Great Accomplishment<sup>95</sup>. Tsephel provides a justification for this apparent change, not, however, noting that it is at variance with the PKS.<sup>96</sup>

#### **94-101 Manifesting and placing the deities on the consort's body**

After assuming the form of the deity consort, Sparsāvajrā, specified as a youthful dark blue princess but not specifically named, the five main Buddhas – Vairocana to Amoghasiddhi, identified by their syllables, are placed on one’s body. The other deities are placed as listed in Appendix B.4. The final ten female deities are the consorts of the ten wrathful male deities.

#### **102-106 Union with the consort**

Other than the use of the body rather than a vase for the placing of the deities, so far this the practice has consisted of elements that are not be out of place in Yoga Tantra. This section marks

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<sup>93</sup> Skt: upasādhana

<sup>94</sup> Skt: sādhanā

<sup>95</sup> Tsephel, Yangchen Gawai Lodoe, and Nagarjuna 1995: 41-42.

<sup>96</sup> Tsephel, Yangchen Gawai Lodoe, and Nagarjuna 1995: 45.



one of the activities that set Higher Yoga Tantra apart from the “lower” tantras – the practice of sexual union, whether carried out as a self-visualization or with an actual partner. Fremantle comments on the corresponding section of the GST<sup>97</sup>, quoting the Pradīpodyotana of Candrakīrti to the effect that a “real” girl is the consort here<sup>98</sup>.

Reciting the mantra of passion, v.104f, and uniting with the consort, one emits the bodhicitta, in the sense of semen, with the “phaṭ”. Offering this with the mantra of worship, v.106f, one comes forth again as Akṣobhya, from the bodhicitta - both in the sense of the semen and of emptiness.

### **107-197 Visualizing the deities in turn, undertaking their specific activities and placing them in the maṇḍala**

This section represents the Victorious Maṇḍala Yoga<sup>99</sup> which also forms part of Yoga Tantra. Skorupski describes the equivalent practice of Sarvavid Vairocana in “Three Types of Evocation”, which he calls “Highest Royal Maṇḍala”. There one manifests oneself as the main deity of the maṇḍala, in that case, Vairocana. Vairocana then manifests each deity from its associated mantra and sends it forth to perform its work for the benefit of living beings, before withdrawing each deity and placing it in the appropriate seat within the maṇḍala<sup>100</sup>.

In similar fashion, in the PKS, already manifested as Akṣobhya, as above, one brings forth

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<sup>97</sup> Ch.6 v.2 Fremantle 1971: 208, tr. 43-44.

<sup>98</sup> Fremantle 1971: 147n7.

<sup>99</sup> Skt: vijayamaṇḍalayoga

<sup>100</sup> Skorupski 2001: 104-105.

another Akṣobhya from the mantra “vajradhṛk” and sends that forth to exercise the “miraculous powers of a Buddha”<sup>101</sup>, returning it to ones own heart and merging with it. Then, as listed in Appendix B.5, each of other thirty-one deities of the maṇḍala are brought forth from their respective mantras and sent out to perform their appropriate Buddha activities. Each is then returned to the heart of the central Akṣobhya and then placed in the maṇḍala on their specific seats.

So this part of the PKS again aligns with the equivalent practice in Yoga Tantra.

Although the deities were visualized and placed in the maṇḍala earlier, in vv27-35, the full details of the deities’ appearances and locations are only provided in this section. It might be supposed that the layout of the maṇḍala is derived from some description in the GST itself. This is mostly true, the description forming part of GST Ch.1<sup>102</sup>. However, Tsuda has pointed out anomalies between GST Ch.1 and PKS vv107-197, which he summarizes in section 4 of his paper<sup>103</sup>. He makes two points:

1. The positions of Locanā and Māmakī are reversed between the GST and the PKS;
2. The positions of the Sense Goddesses are not clearly identified in the GST and the positions they have in PKS are not supported by his interpretation of GST Ch.1.

### ***The positions of Locanā and Māmakī***

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<sup>101</sup> PKS v.111

<sup>102</sup> Ch.1 vv.2-4 Fremantle 1971: 180-189, tr. 29-33.

<sup>103</sup> Tsuda 1999: 128-135.

With regard to the first point, Tsuda proposes that Nāgārjuna has misunderstood or “distorted” the maṇḍala described in the GST. We will use “Nāgārjuna” as a convenient shorthand for whoever did write the PKS, as discussed above. If this is the case, we might suppose that this problem would be confined to the Ārya Guhyasamāja tradition and the earlier Jñānapāda tradition might preserve a different interpretation. The Guhyasamāja maṇḍala of the Jñānapāda tradition is described in the work by Buddhaśrījñāna addressing the Generation Stage, available in Tibetan with the somewhat confusing title: “kun tu bzang po zhes bya ba'i sgrub pa'i thabs”<sup>104</sup>, said to have been translated from the “Samantabhadra-nāma-sādhana” in Sanskrit, now lost. However, the layout of the four female consorts as described there matches that in the PKS, not the hypothetical earlier arrangement proposed by Tsuda. So it seems as if the “cause” of the problem arises earlier, in some material common to both traditions, which also rules out the Guhyasamāja Explanatory Tantras, as they are only used by the Ārya tradition.

Tsuda relates that the locations of the five Buddhas and the four consorts are the same in the STTS and the GST, except that Locanā and Māmakī are interchanged and have been carried forward into the GST maṇḍala from the STTS maṇḍala. Unfortunately this proves not to be the case on inspection. It is possible to justify Tsuda’s idea, but this requires intermediate steps.

In STTS Ch. 1, a “Vajra-dhātu-mahā-maṇḍala” is described, which is conveniently

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<sup>104</sup> Buddhaśrījñāna, T1855: 32a7-33a1

summarized by Mori as the “Vajradhātumaṇḍala”<sup>105</sup>. Neither Māmakī nor Locanā are found here, as are neither Pāṇḍaravāsinī nor Tārā also. Instead, in the intermediate directions next to each of the four surrounding Buddhas, on their left hand side, we find Vajra-lāsyā, Vajra-mālā, Vajra-gītā and Vajra-nṛtyā<sup>106</sup>. Tsuda does mention these deities and calls them the “Four Inner Offering Goddesses”, but passes by the absence of the Four Goddesses Māmakī etc. without comment. Skorupski’s translation of the SDPS, another yoga tantra work closely related to the STTS, gives two versions of an SDPS maṇḍala: the first version from his source “A”<sup>107</sup> is earlier, translated into Tibetan at the end of the 8<sup>th</sup>CCE<sup>108</sup>; the second version, represented by Mori<sup>109</sup> is from a later 13<sup>th</sup>CCE<sup>108</sup> source “B”<sup>110</sup>. The two versions are quite different. Version “A” does resemble the Vajradhātumaṇḍala but, critically, includes the Four Goddesses Māmakī etc. They are found in the locations previously held by Vajra-lāsyā etc., with these four goddesses being “demoted” a level in the maṇḍala and now being paired with the “Four Outer Offering Goddesses”: Vajra-dhūpā, Vajra-puṣpā, Vajra-dīpā and Vajra-gandhā; all eight offering goddesses now residing in the outer “gallery”<sup>111</sup>. It is this configuration of the Four Goddesses that appears to be carried forward into the GST maṇḍala from the SDPS Maṇḍala, rather than the configuration in the STTS Maṇḍala,

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<sup>105</sup> Chart 21, Mori 2009: 655ff.

<sup>106</sup> Yamada 1981: 47-50.

<sup>107</sup> Skorupski 1983: 311n5 ff.

<sup>108</sup> Skorupski 1983: xvii.

<sup>109</sup> Chart 25, Mori 2009: 657.

<sup>110</sup> Skorupski 1983: 28-31.

<sup>111</sup> Skorupski 1983: 311n5.

where, as stated above, they do not occur at all.

The progression of the maṇḍala layout from STTS to SDPS to GST suggests that this would be the sequence of the texts in time as well. There is no specific evidence to support this but the dating of the translations of these three works into Chinese is consistent with it<sup>112</sup>:

— STTS (Ch.1)	Taisho 865	Amoghavajra	753CE;
— SDPS	Taisho 939	Faxian	989-999CE;
— GST	Taisho 885	Dānapāla	1002CE.

On inspection, Taisho 939 is found to be based on Skorupski's (later) version "B"<sup>113</sup>.

### *The positions of the Sense Goddesses*

Tsuda proposes that in his "original" GST, the four Sense Goddesses, Rūpavajrā, Śabdavajrā, Gandhavajrā and Rasavajrā occupy the seats of the intermediate directions adjacent to the four Buddhas surrounding Akṣobhya: Vairocana, Ratnasambhava, Amitābha and Amoghasiddhi, with Māmakī, Locanā, Pāṇḍaravāsini and Tārā in the intermediate directions of the first level down. He again proposes that Nāgārjuna has misunderstood or "distorted" the maṇḍala described in the GST. As Tsuda has already mentioned that the four Inner Offering Goddesses occupy these positions in the STTS and he has not "demoted" them as has happened in the SDPS, he supposes them to be

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<sup>112</sup> All dates from: Lancaster and Park 1979.

<sup>113</sup> Taisho 939 Vol.19 pp.89b12-89c19 have 金剛大佛頂 (Vajra-mahā-uṣṇīṣa) to 白繖蓋頂 (Chatroṣṇīṣa), matching Skorupski 2001: 28-29., hence his version "B".

carried forward into the GST maṇḍala, but transformed into the four Sense Goddesses. However, apart from belonging to the same Buddha-families, there seems to be little in common between them to justify the association:

Description - SDPS <sup>114</sup>	Description – PKS vv.147-152
Vajra-lāsyā seduction white holding two vajras	Rūpavajrā form white main object: mirror
Vajra-mālā garland yellow holding a garland	Śabdavajrā sound yellow main object: lute
Vajra-gītā song pale red holding a kind of lute	Gandhavajrā smell red main object: conch
Vajra-nṛtyā dance green holding a three-pronged vajra	Rasavajrā taste green vessel

Tsuda then goes on to say that the Sense Goddesses are actually in union with their corresponding Buddhas, rather than seated on their left-hand sides where Vajra-lāsyā etc. are found in the STTS maṇḍala. He proposes this based on his interpretation of the phrase “mahāmudrāsaṃyogaparamapadaiḥ”, which is used to describe the state of each of the five main Buddhas as they are manifested in GST Ch.1. However, Fremantle prefers “mahāmudrāsaṃyogaparamapadena”, noting “. . .aiḥ” as a variant reading<sup>115</sup>. Tsuda proposes that the saṃyoga, which he takes as “union”, is here with a “mahāmudrā”, as a “highest mudrā”, with

<sup>114</sup> Skorupski 1983: 312n5.

<sup>115</sup> Fremantle 1971: 182-184, tr. 29-31.

mudrā in the meaning of a tantric consort<sup>116</sup>. Fremantle translates it as “union with the Great Symbol of . . .”. Comparing the two, it should be said that the Sanskrit “saṃyoga” has much more of the meaning of “absorption” or “merging with” than that of a temporary joining of two things. Taking Fremantle’s interpretation, we see that the presiding deity merges with the “Great Symbol” of each of the deities to be manifested – “Vajradhṛk” etc. and brings forth the relevant deity from that union, as described in PKS vv. 108-197.

So here , Tsuda’s proposal as to the original location of the four Sense Goddesses does not really stand up: in the SDPS maṇḍala, the four Inner Offering Goddesses have been moved away from the central four intermediate positions to the corners where the four Outer Offering Goddesses are and his interpretation of the four Sense Goddesses being in union with the four directional Buddhas does not seem an appropriate translation either.

### ***Remaining questions concerning the layout of the maṇḍala***

The SDPS maṇḍala has been identified above as the likely source for the layout of four Buddha Consorts in the GST maṇḍala. The positions of the Sense Goddesses are not defined in the GST, although they are related as coming forth from the “Body, Speech and Mind of all Tathāgatas”<sup>117</sup>. It seems as if there is a common source to the maṇḍalas of the Jñānapāda and Ārya traditions, varying slightly from the layout in the GST: Māmakī and Locanā are reversed and the

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<sup>116</sup> Tsuda 1999: 131.

<sup>117</sup> Fremantle 1971: 174, tr.27.

Sense Goddesses are placed in their specific locations. However this has not yet been identified. It is unlikely to be the Guhyasamāja Explanatory Tantras as these do not form part of the Jñānapāda tradition. As to the reversal of Māmaki and Locanā, this would seem a logical consequence of the “promotion” of Akṣobhya to the central position and the movement of Vairocana to the East. To anyone with a strong sense of symmetry, it would be natural to reverse Māmākī and Locanā to match. It is the GST itself which seems anomalous here, when comparing the SDPS with the layout in the PKS.

The locations of the Sense Goddesses align with their Buddha families, but as to their origins and role in the GST, no convincing precursors have been identified – Tsuda’s proposal is not convincing. This remains an open question also<sup>118</sup>.

Determining the source of the “intermediate” position between the GST and the PKS in order to identify the origins of the transposition of Māmākī and Locanā and the locations of the Sense Goddess remains a topic for further research.

## **198-204 Practice of the subtle yoga (sūkṣmayoga) - visualizing the vajra and drop**

This section begins the “subtle yoga”<sup>119</sup> and represents the “Victorious Activities Yoga”<sup>120</sup>. A practice with this title also occurs in Yoga Tantra but as described by Skorupski as the “Highest

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<sup>118</sup> Skorupski makes brief mention of five deities Vajrarūpā, Vajraśabdā etc. as part of an SDPS sādhana in Skorupski 2001: 125. However, the origin of these deities and their relationship to Rūpāvajrā, Śabdavajrā etc. in the GST is not at all clear.

<sup>119</sup> Skt: sūkṣmayoga

<sup>120</sup> Skt: karmavijayayoga



Royal Works”, it has very different characteristics.

Skorupski<sup>121</sup> outlines a front visualization practice with the full maṇḍala in front of one. One “forms” the four mudras or symbolic gestures called seals, of the pledge, teaching, action and great seals<sup>122</sup> with one’s hands while reciting corresponding mantras, finally dissolving the maṇḍala and absorbing the deities into oneself. A photographic depiction of the seal gestures and further description of them by Tsong-kha-pa is given by Hopkins<sup>123</sup>.

In these verses of the PKS, however, one undertakes a self-visualization as the main deity, seated in the centre of the maṇḍala. The subtle yoga has two parts – imagining the entire universe within a tiny jewel at the tip of the nose and emanating it with clouds of Bodhisattvas, and a second emanation of a vajra. It is indicated that this is accompanied by the recitation of mantras (v.203) but further detail is not provided in the PKS. Then one dissolves into emptiness – one’s “true state of reality” (v.204).

Further explanation of this stage is given in later commentaries. For example, Tsephel et al. explain that the Subtle Yoga is practiced on two levels<sup>124</sup>: the “level of the beginner” and when one has successfully completed the “coarse yoga”, which is the whole practice up to that point. This corresponds to the description in PKS v.201 as to whether one’s visualization is stable or not. They

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<sup>121</sup> Skorupski 2001: 105.

<sup>122</sup> Skt: samayamudrā, dharmamudrā, karmamudrā and mahāmudrā

<sup>123</sup> Hopkins, Tsong-kha-pa, and H.H. Dalai Lama 2005: pl. 1-4.

<sup>124</sup> Tsephel, Yangchen Gawai Lodoe, and Nagarjuna 1995: 42n43.

explain that one can only visualize the deities and their symbols into the drop and then emanate them once it is stable. In order to achieve stability, they explain that if one experiences laxity, one meditates on the drop and if one experiences excitement, one meditates on the vajra.

Tsephel et al. also explain that this practice rapidly achieves the union of Calm Abiding<sup>125</sup> and Special Insight<sup>126</sup>, stability representing the achievement of Calm Abiding and the emanating and returning of the clouds of deities representing the exercise of Special Insight<sup>127</sup>. Hopkins explains this as well<sup>128</sup>.

The later commentaries also explain that this practice acts as a “bridge” into the “Completion Stage” practices. This same practice is then “re-interpreted” with the vocabulary of “winds”, “centres” and “channels” to form the beginning of the Completion Stage<sup>129</sup>. This will not be discussed further here, however, as the PKS does not address the Completion Stage<sup>130</sup>.

## 205-215 Songs of the Four Goddesses and Worshipping the Five Buddhas

In the verses of the Songs of the Four Goddesses (vv.205-209), the Goddesses are not named. They are identified in the GST itself from where these verse are taken<sup>131</sup> and also in the Pradīpodyotana of Candrakīrti: in the Sanskrit version of the GST, Māmakī is named as the first,

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<sup>125</sup> Skt. śamatha

<sup>126</sup> Skt. vipaśanā

<sup>127</sup> Tsephel, Yangchen Gawai Lodoe, and Nagarjuna 1995: 48-49.

<sup>128</sup> Hopkins, Tsong-kha-pa, and H.H. Dalai Lama 2005: chap. 3.

<sup>129</sup> Tsephel, Yangchen Gawai Lodoe, and Nagarjuna 1995: 55.

<sup>130</sup> See the discussion below on the relationship between the PKS and the PK

<sup>131</sup> GST vv.17.72-75

with Locanā second, the other two not being identified; in the Tibetan GST, only the second is named, being Māmakī; in the Pradīpodyotana of Candrakīrti they are identified as Locanā, Māmakī, Paṇḍaravāsini and Tārā<sup>132</sup>. Once again we see the inversion of Māmakī and Locanā and inconsistency in the objects of praise:

Goddess (Skt. GST)	Object of praise (Skt. PKS)	Goddess (Tib. GST & Pradīpodyotana)	Object of praise (Tib. PKS)
Māmakī	vajrasattva (vajra nature)	(Pr. Locanā)	rdo rje'i thugs (vajra mind)
Locanā	vajrakāya (vajra body)	Māmakī	rdo rje sku (vajra body)
(Paṇḍaravāsini)	vajravāca (vajra speech)	(Pr. Paṇḍaravāsini)	rdo rje gsung (vajra speech)
(Tārā)	vajrakāma (vajra desire)	(Pr. Tārā)	rdo rje'i 'dod pa <sup>133</sup> (vajra desire)

If we align the Goddesses with their original male consorts from the SDPS maṇḍala, described above, Locanā aligns with Vairocana who represents “body”, Paṇḍaravāsini with Amitābha as “speech” and Māmakī with Akṣobhya as “mind”<sup>134</sup>. The inversion of Locanā and Māmakī loses this relationship. There is no explanation of the layout offered in the PKS or the later commentaries already cited above.

Apparently the Songs do “arouse” the deity to emerge again from Emptiness (v.210) and all four goddess join in a five-fold praise. This lauds him with the qualities of each of the Five Buddhas

<sup>132</sup> Fremantle 1971: 172n13.

<sup>133</sup> as in P4788 11a2 and GST 17.75

<sup>134</sup> as for Tāra, Snellgrove relates that she represents “the unity of body, speech and mind”: Snellgrove 1959: 1:49.

in turn. The five verses of praise are from GST Ch. 17 vv.1-5<sup>135</sup>.

## **216-217 Abiding as the Single Lord and transforming the whole universe into the same state**

This verse summarizes a number of stages of emanation and dissolution which are explained in the commentary by Akhu Sherab Gyatso<sup>136</sup>. All the deities of the maṇḍala are again manifested and then merged with the deities placed on the body earlier as the “body maṇḍala”. The Maṇḍala Palace is dissolved into the body and the body deities dissolved in a similar fashion to that in vv.36-46, the consort then being dissolved into the Lord, leaving the Lord alone in the state of great bliss.

The practitioner then visualizes the all the inhabitants of the universe as vajra-beings (enlightened beings) and works to bring this into actual reality.

## **218-230 Concluding and subsequent practices**

The final section is described by Akhu Sherab Gyatso as the “yoga of in-between sessions”<sup>137</sup> meaning what one should do while not undertaking the actual sādhana. PKS v.281 recalls v.4 in the practice of “wisdom through bliss” with vv.222-228 particularly relating the eating of food while

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<sup>135</sup> Fremantle 1971: 373, tr. 122.

<sup>136</sup> Akhu Sherab Gyatso 1999: 183-184.

<sup>137</sup> Akhu Sherab Gyatso 1999: 184-191.

v.229 explains the benefits of the practice in terms of longevity, good health, prosperity and so on.

The sādhana concludes with v.230 which compares the sādhana to butter or curds brought forth when the ocean of Guhyasamāja is churned with the paddle the Vajra-māla explanatory tantra.

## Colophon and Extended Colophon

The text was first translated during the “New Tantra” period by Rin-chen bZang-po. It is not found in the “Old Tantra” collections, even though a version of the GST is found there. It was revised much later by Chag Chos-rje dPal under Ravīndraruci sometime between 1200-1250CE. Chag Chos-rje dPal produced new translations of a number of tantric works, including the SDPS<sup>138</sup>.

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<sup>138</sup> Skorupski 1983 version "B".

## 4. Comments on the language of the text

The Sanskrit text is written in ślokas of anuṣṭubh metre, except where verses are quoted from the GST. The grammar of the text is completely “classical”, not exhibiting any of the peculiarities of “Buddhist Hybrid Sanskrit” as defined by Edgerton. Specific Buddhist vocabulary is employed sometimes, but this is likely to have been in common use by the time of the text. One example of this is “adhi-sthā”: v.16, 74,82 etc., used in the sense of “bless”, as found in Edgerton<sup>139</sup> under “adhitiṣṭhati”. Edgerton proposes to delete the meaning “to bless”, but that fits the senses employed in PKS and is how it has been translated in the Tibetan. Another example is “tathatā”: v.37, found in Edgerton with the sense of “true nature”. However, in both cases, their grammatical usage is fully classical.

The most commonly used verb form in the text is the third person singular optative. Some translators render this into English with a second person imperative: “Do this . . .”, but in the attached translation, the English forms “one ought to do . . .”, “one should do . . .”, “one must do . . .” are used. This is, after all, how optatives are formed in English and the use of the impersonal pronoun “one” reinforces the optative sense. This does produce “old fashioned” sounding English, but as it is the direct analog of the Sanskrit grammatical forms and is perfectly proper English, it has been used throughout. There are occasional second and third person

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<sup>139</sup> Edgerton 1953.

imperatives used in the PKS, found in verses quoted from the GST. These are generally translated as direct instructions or “strong requests” to the deities.

The Tibetan text, translated by Rin-chen bZang-po as part of his major translation activities, has a uniformity of vocabulary and shows no grammatical peculiarities, in common with most of his other works. The optative verb forms are rendered into the Tibetan future tense, sometime also with the addition of “bya”, the future of the auxiliary verb “byed”.

There seem to be two cases of corruption or interpolation of material.

In the Tibetan text, it appears as if in verse 2, “don bsdu rtogs pa re bye ba'i phyir”, which matches the Sanskrit “ṣaṭ-koṭi-artha-ava-bodhataḥ”, “because of the understanding of the six crores of meanings . . .” has become corrupted to “don bsdu rtogs par bya ba'i phyir” in P2661 and to “mdor bsdus rtogs par bya ba'i phyir” in T1796.

In the Sanskrit text and Tibetan texts, v.202 seems to be an insertion as its subject has no relationship to the surrounding verses. PKS vv.200-201 represent an incomplete quotation, matching GST 3.12-13. Replacing v.202 with a quotation of GST 3.14 would remove this anomalous verse and complete the quotation.

## 5. Relationship to other texts

### Pañcakrama

As described earlier, the PKS occurs as a separate work in the Tengyur. However, there are several indications that it once formed a single text, being combined with the Pañcakrama<sup>140</sup>. Both Mimaki et al.<sup>141</sup> and Wedemeyer<sup>142</sup> explain that although the Pañcakrama does describe Five Stages (krama), one of these, the second, looks to be an interpolation. It has its own separate title, “Anuttarasamḍhi” and a colophon naming Śākyamitra as the author. Wedermeyer also notes that whenever Āryadeva quotes from this section in the Caryāmelāpaka-pradīpa, he uses this title. Both propose that the “original” Five Stages were the PKS itself as the first with the four remaining sections of the PK: one, and three to five. The alternative title of the PKS, having “Piṇḍikrama” rather than “Piṇḍikṛta” also supports this idea.

In the facsimile edition of the Pañcakrama<sup>143</sup>, all three of the largely extant versions: A, B and E include material from the PKS and the PK. Versions A and B include the end of the PKS and the start of the PK. It can be seen that the end of the PKS is treated by the scribes no differently from the end of PK section one, for example<sup>144</sup>.

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<sup>140</sup> Nāgārjuna T1802

<sup>141</sup> Mimaki and Tomabechei 1994: ix-x.

<sup>142</sup> Wedemeyer 2007: 50, n106 in particular.

<sup>143</sup> Mimaki and Tomabechei 1994.

<sup>144</sup> Mimaki and Tomabechei 1994: 45-15b5, 49-20a6 .



## Commentaries on PKS in India

There are two commentaries providing explanation of the PKS available in the Tengyur, translated from Indian texts: a very extensive “vṛtti” commentary by Ratnākaraśānti (c. 1000CE<sup>145</sup>), called the Ratnāvalī<sup>146</sup> and brief “pañjikā” explaining certain difficult points<sup>147</sup>, by Vibhūticandra (fl. c. 1200CE<sup>148</sup>).

The Ratnāvalī provides a “word commentary” on the PKS, which is useful in itself for “recovering” corrupt text but it also comments extensively on the text using the “four-fold” senses. Wayman<sup>149</sup> explains that each passage has meaning at four levels (Bentor uses more helpful labels for these four<sup>150</sup>):

1. The “invariant sense” – the literal meaning;
2. The shared sense, where the meaning is shared with the “lower” tantras or non-Buddhist tantras (Bentor calls this the “common level”);
3. The pregnant sense, where the outward application of the “doctrine of lust” is explained or the sense at the level of “conventional truth” is outlined (Bentor calls this the “hidden level”);
4. The ultimate sense, where the “union” is explained of the sense at the level of

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<sup>145</sup> Ruegg 1981: 122.

<sup>146</sup> Ratnākaraśānti T1826

<sup>147</sup> Vibhūticandra T1832

<sup>148</sup> Ruegg 1981: 117.

<sup>149</sup> Wayman 1977: 116.

<sup>150</sup> Bentor 2010: 91.

“ultimate truth” or “Clear Light” is outlined.

As can be imagined, explaining each section of the PKS using these four modes of explanation produces a very considerable text.

On the other hand, the much shorter pañjikā of Vibhūticandra mainly provides more detail and background to some difficult points of the PKS, at the literal and common levels. In particular, it provides additional details for the visualization of the main deity and a series of additional deities and mantras associated with Uṣṇīṣacakravartī. Some of the deities can be identified with the “Uṣṇīṣa” deities of the SDPS<sup>151</sup>. Further work is required to identify the others.

### **Guhyasamāja Tantraṭīkā of Nāgārjuna and Pradīpoddyotana of Candrakīrti**

Attributed to Nāgārjuna and Candrakīrti respectively, the Tantraṭīkā<sup>152</sup> and the Pradīpoddyotana<sup>153</sup> are both commentaries on the GST itself which analyse the Generation and Completion stages. As such they cover similar material to the PKS in their analyses of the Generation Stage, although there is little sign of actual quotation or reference to the PKS, as they work through the text of the GST. The Pradīpoddyotana applies the “Four Senses” explained above in the analysis of the GST and provides much background detail to the rituals briefly mentioned in

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<sup>151</sup> Skorupski 1983: 180-182, tr. 35-36.

<sup>152</sup> Nāgārjuna T1784

<sup>153</sup> Candrakīrti T1785

the GST<sup>154</sup>.

### **Sādhana of the pure yoga stage of Guhyasamāja by Tsong-kha-pa**

This sādhana<sup>155</sup> is an expanded version of the PKS. It has the same structure of yoga stages, as shown in Appendix A, with the same sequence of visualizations and mantras. It has some additional offerings<sup>156</sup> at the start and more detail of the outer protection circle and the Maṇḍala Universe into which the Maṇḍala Pavilion emerges<sup>157</sup>.

It is this sādhana that forms the basis for the sādhana recited by present-day Guhyasamāja practitioners of the Gelukpa School of Tibetan Buddhism<sup>158</sup>.

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<sup>154</sup> Wedemeyer 2007: 60-61.

<sup>155</sup> Tsong kha pa T5303

<sup>156</sup> Tsong kha pa T5303: 2a-2b

<sup>157</sup> Tsong kha pa T5303: 7a-7b

<sup>158</sup> Thurman 1995: 311.

## 6. Conclusion

The PKS was most likely set down during the period 800-950CE. Just as the GST itself is one of the earliest Highest Yoga Tantras, the PKS is similarly one of the earliest Higher Yoga Tantra sādhanas. Although being based on the contents of the GTS, the sādhana shows many features in common with such Yoga Tantras as the SDPS and other Yoga Tantra sādhana forms as outlined by Skorupski. Attributed to Nāgārjuna and originally being part of a single text with the PK, the PKS took on a separate existence as the ritual practice manual of the Generation stage of the Guhyasamāja Tantra. Originally showing a Yogācāra philosophical foundation, the Tibetan translators and commentators subtly “amended” this to give it a more “Madhyamaka” flavour. After the addition of further praises and the “filling out” of the ritual details by Tsong-kha-pa, the sādhana continues today, embodied in the text of the “Long Guhyasamāja Sādhana according to the oral tradition of Ganden Jangtse Monastic College”<sup>159</sup>.

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<sup>159</sup> Ganden Jangtse.

## Appendix A. Structure of the sādhanā related to the four yogas and the three sādhanā stages

The first four yogas are discussed in the comments on PKS vv.51-69. The sādhanā stages are discussed in the comments to v.93. Designations not found in the PKS itself, but only in commentaries, are placed in brackets. The equivalent verses from the sādhanā by Tsong-kha-pa<sup>160</sup> are also listed.

Yoga stage	PKS Verses	Sādhanā stage	T5303 page numbers
(yoga – rnal 'byor)	1-50	(upasādhanā) near accomplishment	1a-12b
anuyoga - rjes su sbyor ba (also rjes su rnal 'byor) subsequent yoga	51		12b
atiyoga – shin tu sbyor ba (also shin tu rnal 'byor) higher yoga	52-68		12b-14a
mahāyoga - sbyor ba chen po (also rnal 'byor chen po) great yoga incl. consort & union	69-92	(sādhanā) accomplishment	14a-16a
	93-106	mahāsādhanā great accomplishment	
	(vijayamaṇḍalayoga - dkyil 'khor rgyal mchog gi rnal 'byor) victorious maṇḍala yoga	107-197	16a-20a
sūkṣmayoga - phra mo'i rnal 'byor (also rnal 'byor phra mo) subtle yoga	(karmavijayayoga - ) victorious activities yoga	198-217	20a pp.

<sup>160</sup> Tsong kha pa T5303

## Appendix B. Maṇḍala Visualizations

### B.1. Visualizing the thirty-two deities within the Maṇḍala Palace

Verses	Location	Deity
27	Central	Vajra-being (Akṣobhya)
28	East	Vairocana
	South	Ratnasambhava
	West	Amitābha
	North	Amoghasiddhi
29	South-east	Moharātī (Locanā)
	South-west	Dveṣarātī (Māmakī)
	North-west	Rāgarātī (Pāṇḍaravāsīnī)
	North-east	Vajrarātī (Tārā)
30	South-eastern intermediate	Rūpavajrā
	South-western intermediate	Śabdavajrā,
	North-western intermediate	Gandhavajrā
	North-eastern intermediate	Rasavajrā,
	Central, in union with Akṣobhya	Sparśavajrā
31	Eastern edge	Maitreya and Kṣitigarbha
	Southern edge	Vajrāpani and Khagarbha
32	Western edge	Lokeśvara and Mañjuḥṣa [i.e. Mañjuśrī]
	Northern edge	Sarvanīvaraṇaviṣkambin and Samantabhadra
33	Eastern doorway	Yamāntaka
	Southern doorway	Aparājita
	Western doorway	Hayagrīva
	Northern doorway	Amṛtakunḍali
34	South-eastern corner	Acala
	South-western corner	Takkirāja
	North-western corner	Nīlandaṇḍa
	North-eastern corner	Mahābala
35	Below	Sumbharāja
	Above	Uṣṇīṣacakravartī

## B.2. Visualizing the main deity body maṇḍala

Verses	Location	Deity	Syllable	Colour	Nature
56	Crown	Vairocana	oṃ	white	form aggregate
57	Mouth	Amitābha	āḥ	red	discrimination aggregate
58	Heart-centre	Akṣobhya	hūṃ	lapis lazuli	consciousness aggregate
59	Navel	Ratnasambhava	svā	yellow	feeling aggregate
60	Both feet	Amoghasiddhi	hā	green	compositional factors aggregate
61	Place of earth element	Moharatī (Locanā)	-	-	solidity
	Place of water element	Dveṣaratī (Māmakī)	-	-	fluidity
	Place of fire element	Rāgaratī (Pāṇḍaravāsini)	-	-	warmth
	Place of air element	Vajraratī (Tārā)	-	-	airiness
62	Eyes	Kṣitigarbha	thlīm	-	-
	Ears	Vajrapāṇi.	oṃ	-	-
63	Nose	Khagarbha	oṃ	-	-
	Tongue	Lokeśvara.	oṃ	-	-
64	Heart	Mañjughoṣa [i.e. Mañjuśrī]	hūṃ	-	-
	Whole body	Sarvanīvaraṇa-viṣkambin	oṃ	-	-
65	Head	Maitreya	maiṃ	-	-
	All the joints (of the body)	Samantabhadra	saṃ	-	-
66	Right hand	Yamāntaka	-	-	-
	Left hand	Aparājita	-	-	-
66	Mouth	Hayagrīva	-	-	-
	Vajra	Amṛtakunḍali	-	-	-
67	Right side/shoulder	Acala	-	-	-
	Left side/shoulder	Takkirāja	-	-	-
68	Right knee	Nīlandaṇḍa	-	-	-
	Left knee	Mahābala	-	-	-
68	Top of head	Sumbharāja	-	-	-
	Bottom of feet	Uṣṇīṣacakravartī	-	-	-

### B.3. Dissolving the deity body maṇḍala

Verse	Aggregate	Element	Sense faculty	Sense object	Awarenesses or wisdoms and associated deities	Additional deities (from commentaries)
39	Form (Vairocana)	Earth (Locanā)	Eye (Kṣitigarbha)	Visible form (Rūpavajrā)	Mirror-like awareness ādarśa-jñāna (Maitreya,)	Yamāntaka Acala
40	Feeling (Ratnasambhava)	Water (Māmakī)	Ear (Vajrapāṇi)	Sound (Śabdavajrā)	Awareness of equanimity samatā-jñāna	Aparājita Takkirāja
41	Discrimination (Amitābha)	Fire (Pāṇḍaravāsini)	Nose (Khagarbha)	Smell (Gandhavajrā)	Discriminatory awareness pratyavekṣaṇa-jñāna	Hayagrīva, Nīlandaṇḍa
42	Compositional factors (Amoghasiddhi)	Wind (Tārā)	Tongue (Lokeśvara)	Taste (Rasavajrā)	Awareness of accomplishment kṛtya-anuṣṭhāna-jñāna (Samantabhadra)	Amṛtakunḍali Mahābala also Sarvanīvaraṇa- viṣkambin and Sparśavajrā

Uṣṇīṣacakravartī, Sumbharāja, Mañjuśrī and Akṣobhya are dissolved individually, in sequence after the groups above.



#### B.4. Visualizing the deity consort body maṇḍala

Verses	Deity	Syllable	Location
95	(Vairocana)	oṃ	Crown
	(Amitābha)	āḥ	Mouth
	(Akṣobhya)	hūṃ	Heart-centre
96	(Ratnasambhava)	svā	Navel
	(Amoghasiddhi)	hā	Both feet
96-97	Locanā	-	Place of earth element
	Māmakī	-	(water element)
	Pāṇḍaravāsini	-	(fire element)
	Tārā	-	(air element)
97	Rūpavajrā	-	-
	Śabdavajrā,	-	-
	Gandhavajrā	-	-
	Rasavajrā	-	-
98	Kṣitigarbha	-	Union with Rūpavajrā
	Vajrapāṇi	-	Union with Śabdavajrā,
	Khagarbha	-	Union with Gandhavajrā
	Lokeśvara	-	Union with Rasavajrā
	Vajravetālī	-	Right hand
	Aparājitā	-	Left hand
	Bhṛkuṭi	-	Mouth
99	Ekajaṭā	-	Secret place
	Viśvavajrī	-	Right shoulder
	Viśvaratnā	-	Left shoulder
100	Viśvapadmā	-	Right knee
	Viśvakarmā	-	Left knee
101	Akaśavajriṇī	-	Top of head
	Earth-bearing Goddess	-	Bottom of feet

### B.5. Visualizing the thirty-two deities of the maṇḍala and their activities

Verses	Source mantra	Deity	Crown-deity	Body colour	Face colours	Right hand	Left hand	Activity	Location
108-114	Vajradhṛk	Akṣobhya	Akṣobhya	lapis lazuli	d. blue red (t: white) white (t: red)	vajra	bell	Turning the wheel of dharma and purifying all beings	Cent.
						wheel	jewel		
						lotus	sword		
116-119	Jinajik	Vairocana	Akṣobhya	white	white red (t: black) d. blue (t: red)	wheel	bell	Purifying those fallen into delusion	E
						vajra	jewel		
						white lotus	sword		
119-122	Ratnadhṛk	Ratnasambhava	Akṣobhya	(yellow)	yellow d. blue (t: black) white	jewel	bell	Purifying those abiding in a state of pride	S
						vajra	yellow lotus		
						wheel	sword.		
123-126	Ārolik	Amitābha	Akṣobhya	red	red d. blue (t: black) white	red lotus	bell	Purifying those with desire	W
						vajra	jewel		
						wheel	sword		
127-130	Prajñādhṛk	Amoghasiddhi	Akṣobhya	green	green	sword	bell	Purifying those with wrong speech	N
					d. blue (t: black)	crossed vajra	green lotus		
					white	wheel	jewel		

Verses	Source mantra	Deity	Crown-deity	Body colour	Face colours	Right hand	Left hand	Activity	Location
131-134	Moharatī	Locanā	Vairocana	white	white	wheel	bell	Provides relief from the demons and sicknesses of the world	SE
					red (t:black)	vajra	jewel		
					d. blue (t: red)	white lotus	sword		
135-138	Dveṣaratī	Māmakī	Akṣobhya	d. blue	d. blue (t: black)	vajra	bell	Provides protection for those afflicted by the terrifying great obstructing ones	SW
					red (t:white)	wheel	jewel		
					white (t: red)	purple lotus	sword		
139-142	Rāgaratī	Pāṇḍaravāsini	Amitābha	red	red	red lotus	bell	Provides relief to those in great distress	NW
					d. blue (t: black)	vajra	jewel		
					white	wheel	sword		
143-146	Vajraratī	Tārā	Amoghasiddhi	green	green d. blue (t: black)  white	crossed vajra wheel dark lotus (t: white lotus)	bell jewel sword	Subduing all beings	NE

Verses	Source mantra	Deity	Crown-deity	Body colour	Face colours	Right hand	Left hand	Activity	Location
147-148	-	Rūpavajrā	Vairocana	white	-	mirror		-	SE intermediate
						(vajra)	(jewel)		
						(white lotus)	(sword)		
148-149	-	Śābdavajrā	Ratnasambhava	yellow	-	lute		-	SW intermediate
						(wheel	(jewel)		
						(purple lotus)	(sword)		
150-151	-	Gandhavajrā	Amitābha	red	-	conch		-	NW intermediate
						(vajra)	(jewel )		
						(wheel)	(sword)		
151-152	-	Rasavajrā	Amoghasiddhi	green	-	vessel of flavours		-	NE intermediate
						(wheel	(jewel )		
						(dark lotus)	(sword)		
153	-	Sparśavajrā	Same as for Akṣobhya					-	Cent. in union
154	mair̥ṃ	Maitreya	Verses 157-158 explain:  “ . . . these (all have) the same crowns, colours and so forth as their Lords . . . and with hands and weapons like their respective lords and Maitreya alone holds a Cobra's saffron tree flower in the right hand.”					-	E edge
	thlir̥ṃ	Kṣitigarbha						-	E edge
155	om̐	Vajrapāṇi.						-	S edge
	om̐	Khagarbha						-	S edge
156	om̐	Lokeśvara						-	W edge
	hūṃ	Mañjughoṣa [i.e. Mañjuśrī]						-	W edge
156-157	om̐	Sarvanīvaraṇa- viṣkambin						-	N edge
	saṃ	Samantabhadra						-	N edge

Verses	Source mantra	Deity	Crown-deity	Body colour	Face colours	Right hand	Left hand	Activity	Location
160-162	Yamāntakṛt	Yamāntaka	Vairocana	-	d. blue (t: black)	staff	noose	Terrifying the great obstructing ones such as Indra	E doorway
					red (t:white)	wheel (t:vajra)	bell		
					white (t: red)	vajra (t:wheel)	axe		
163-166	Prajñāntakṛt	Aparājita	Ratnasambhava	white	white	vajra	noose	Terrifying the obstructing ones	S doorway
					d. blue (t: black)	staff	bell		
					red	sword	axe		
167-170	Padmāntakṛt	Hayagrīva	Amitābha	-	red	lotus	bell	Producing extreme fear in the obstructing ones	W doorway
					d. blue (t: black)	sword	axe		
					white	mace (t:pestle)	noose		
171-174	Vighnāntakṛt	Amṛtakunḍali	Amoghasiddhi	blue	blue	vajra	noose	Producing extreme fear in the obstructing ones	N doorway
					red	wheel	bell		
					white	mace (t:pestle)	axe		

Verses	Source mantra	Deity	Crown-deity	Body colour	Face colours	Right hand	Left hand	Activity	Location
175-178	Acala	Acala	Vairocana	-	d. blue (t: black)	sword	threatening gesture	Destroying the obstructing ones who cause diseases	SE corner
					red	vajra	axe		
					white	wheel	noose		
179-181	Takṣirāja	Takṣirāja	Ratnasambhava	-	d. blue (t: black)	vajra gesture		Destroying the obstructing ones	SW corner
					red	vajra	noose		
					white	sword	elephant goad		
182-185	Nīlandaṇḍa	Nīlandaṇḍa	Amitābha	-	blue	staff	threatening gesture	Overcoming dreadful calamity	NW corner
					red (t:white)	sword	lotus		
					white (t: red)	wheel	axe		
185-189	Mahābala	Mahābala	Amoghasiddhi	-	d. blue (t: black)	staff	threatening gesture	Vanquishing the dreadful ḍākinīs	NE corner
					red	sword	lotus		
					white	wheel	axe		
189-192	Uṣṇīṣa-cakravartī	Uṣṇīṣa-cakravartī	Akṣobhya	blue	d. blue (t: black)	uṣṇīṣa (gesture)		Overcoming all calamities	Below
					red	vajra	threatening gesture		
					white	lotus	sword		
193-197	Sumbharāja	Sumbharāja	Akṣobhya	-	d. blue (t: black)	vajra	threatening gesture	Pacifying all obstacles and destroying all the moving and unmoving poisons	Above
					red	wheel	lotus		
					white	jewel	sword		







## Appendix C. Diagrams and plates illustrating the Sādhana

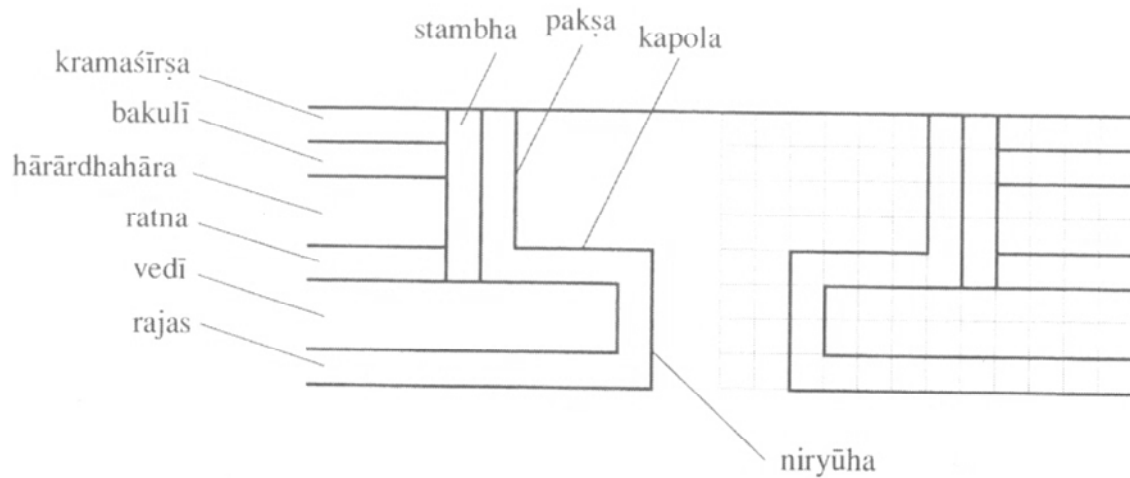


Figure 1. Guhyasamāja toraṇa<sup>161</sup> & Cittamaṇḍala of the Kālacakramaṇḍala<sup>162</sup>

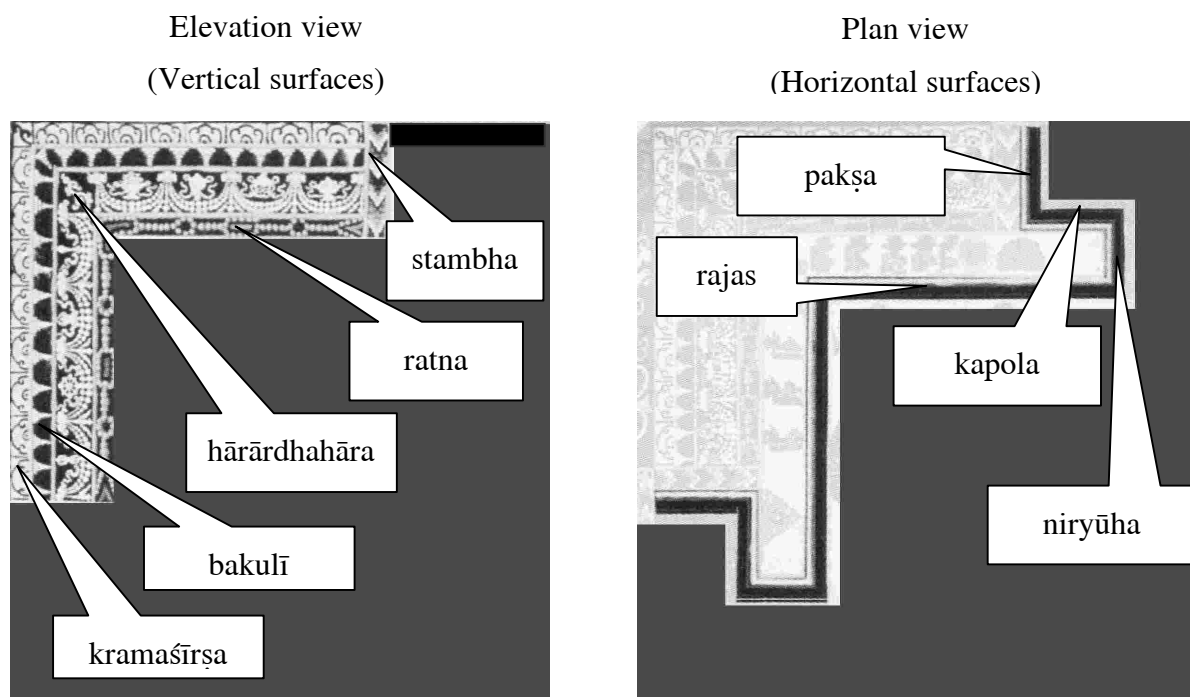


Figure 2. Cittamaṇḍala of the Kālacakramaṇḍala<sup>163</sup>

<sup>161</sup> Mori 2009: 641.

<sup>162</sup> Mori 2009: 644.

<sup>163</sup> Brauen 1997: 68.



Figure 3. Kumbha-stambha, Mahishasur Mandapa, Mamallapuram<sup>164</sup>

Original Image



Image with “kumbha” repositioned on top of the columns

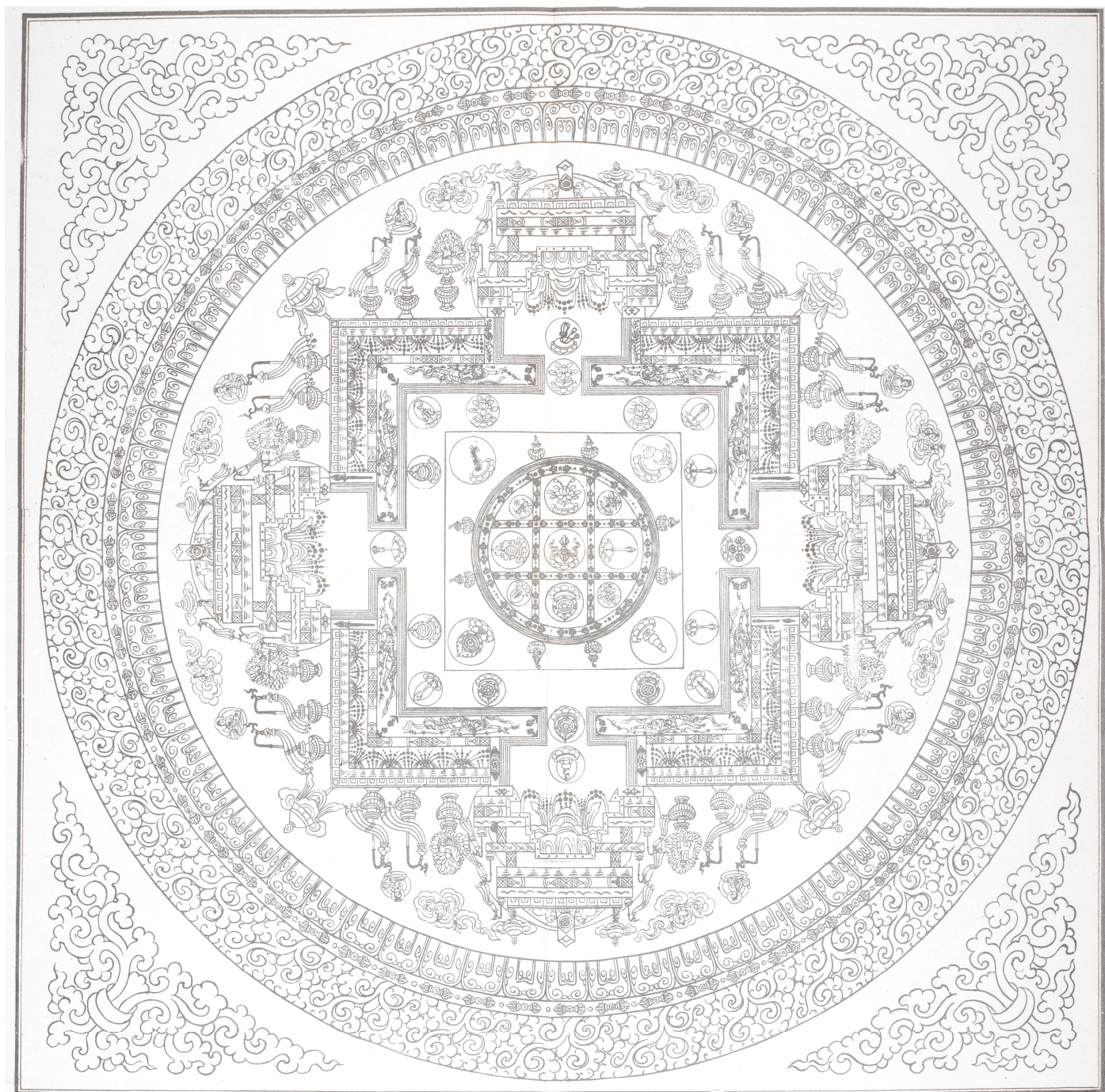


Figure 4. Torana as illustrated by the model maṇḍala in Gyud Mey Tantric College<sup>165</sup>

<sup>164</sup> Brown 1971: fig. LXII.1, p.79 refers.

<sup>165</sup> Images courtesy of [www.guhyasamaja.com](http://www.guhyasamaja.com)



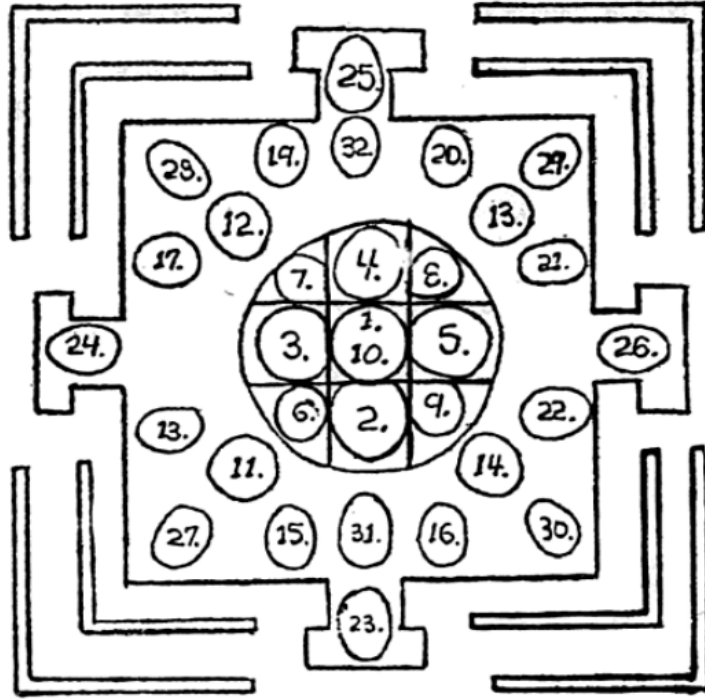


२ पिण्डिकमोक्तताशोभ्यमण्डलम् मयुखमन्त्रेण दत्तं ब्रह्मसामयि मन्त्रेण च यम् ।

Figure 5. Guhyasamaja Mandala<sup>166</sup>

<sup>166</sup> Vira and Chandra 1961: vol. 12, fig. 2 (loosleaf), reproduced with permission: (c) British Library Board (W 2758).





In the center : 1. Akṣobhya and 10. Sparśavajrā. In the inner circle : 2. Vairocana (E.), 3. Ratnasambhava (S.), 4. Amitābha (W.), 5. Amoghasiddhi (N.); 6. Locanā (S.E.) 7. Māmākī (S.W.), 8. Pāṇḍarā (N.W.), 9. Tārā (N.E.). In the second circle : 11. Rūpavajrā (S. E.), 12. Śabdavajrā (S.W.), 13. Gandhavajrā (N.W.), 14. Rasavajrā (N.E.).

In the third circle : 15-16. Maitreya and Kṣitigarbha, on the two sides of the East Gate on the Eastern (white) *paṭṭikā*; 17-18. Vajrapāṇi and Khagarbha, on the two sides of the South Gate on the Southern (yellow) *paṭṭikā*; 19-20. Lokēśvara and Mañjughoṣa, on the two sides of the West Gate on the Western (red) *paṭṭikā*; 21-22. Sarvanivāraṇaviṣkambhin and Samantabhadra, on the two sides of the North Gate on the Northern (green) *paṭṭikā*.

In the four gates : 23. Yamāntaka (E.), 24. Prajñāntaka (S.), 25. Padmāntaka (W.), 26. Vighnāntaka (N.). In the intermediate directions : 27. Acala (S.E.), 28. Takkirāja (S.W.), 29. Niladaṇḍa (N.W.), 30. Mahābala (N. E.).

In the zenith : shown between Maitreya and Kṣitigarbha, 31. Uṣṇīṣacakravartin.

In the nadir : shown between Lokēśvara and Mañjughoṣa, 32. Sumbharāja.

Figure 6. Guhyasamaja Mandala Layout<sup>167</sup>

<sup>167</sup> Wayman 1977: fig. 123-124.



## Appendix D. Sanskrit and Tibetan text with correlated English translation

de la Vallée Poussin 1896, Tripathi 2001.	Derge T1796 Peking P2661, P4788	
namaḥ sarvajñāya	rgyud ngi pa bzhugs so	
	la	
	lrgya gar skad dul piN+Da bi dhi sA dha naM <sup>168</sup>	
	bod skad dul sgrub pa'i thabs mdor byas pal <sup>169</sup>	
	'jam dpal gzhon nur gyur ba la phyag 'tshal lol	
1 trailokyācāramuktaṃ gaganasamagataṃ sarvabhāvasvabhāvaṃ śuddhaṃ	lkhams gsum spyod pa las grol mkha' dang mnyam gyur dngos po'i ngo bo nyid <sup>l</sup>	I pay homage to (one) freed from the laws of the three realms, become the equal of Heaven; to the inherent nature of all things: pure, serene, detached, endowed with the supreme quiescence: the refuge of yogins indeed; to (one) unfathomable: difficult to analyse, a supreme benefactor of oneself and others; to the all-encompassing one, without cause; the embodiment of the Victorious ones: blissful, equal to the unequalled, the only being free from conceptual thought.
śāntaṃ viviktaṃ paramaśivamayaṃ yoginām eva gamyam <sup>ll</sup>	ldag cing zhi la rnam dben mchog zhi rang bshin rnal 'byor ba nyid yull	
durbodhaṃ durvicāraṃ svaparahitātamaṃ vyāpinaṃ ninirmittaṃ vande kāyaṃ	lrtogs dka' brtag par dka' la bdag gzhan rab phan khyab cing mtshan ma med <sup>l</sup>	
jinānāṃ sukhamasamasamaṃ nirvikalpaikamūrtim <sup>ll</sup>	lrgyal ba'i bde ba mnyam med mnyam sku mi rtog tshul gcigs la phyag 'tshall	

<sup>168</sup> P2661: piN+Da dhi kri ta sA dha na; P4788: piN dhI kra ma sA dha naM

<sup>169</sup> P4788: bsdu pa'i rim pa'i bsgub thabs



2 śrī matsamājatantrasya ṣaṭkoṭyarthā vabodhataḥ	ldpal ldan 'dus pa'i rgyud kyī nil ldon bsdu <sup>170</sup> rtogs pa re bye ba'i <sup>171</sup> phyir	In order to teach the six crores of meanings <sup>172</sup> of the glorious collection of tantra, I will speak of the arising of a benefactor for all beings, the “Condensed Method”.
piṇḍīkramam ahaṃ vakṣye sarvasattvāhitodayam	lsems can kun la phan skyed pa'i <sup>173</sup>   lmdor bsduḥ bdag gis bshad par bayl	
3 vikalpavāsanādoṣān jagatrayavimohakān	lṛnam rtog bag chags nyes pa yis   l'gro ba gsum po rnam rmongs lal	After realizing that the beings of the three realms are deluded by the problem of their tendency to discursive thought, those things the wise man should set right through yoga-tantra.
samabhivīkṣya tān dhīmān yogatantreṇa śodhayet	lblo dang ldan pas legs bltas tel lṛnal 'byor rgyud kyis spyod par byal	
4 pañca kāmān parityajya tapobhir na ca pīḍayet	l'dod pa lnga ni yongs spangs nas   ldka' thub kyis ni gdung med par	Having abandoned the five objects of desire, one who follows yoga-tantra ought not to suffer through penance, but should practice wisdom through bliss.
sukhena dhārayed bodhiṃ yogatantrānusārataḥ	lṛnal 'byor rgyud kyī rjes 'brangs lal lbde bas byang chub bsgrub par byal	
5 teneha saṃvarastho 'yam abhedas tu sadā vratī	ldes na 'di na sdom gnas yin   lṛtag tu mi phyed brtul zhugs gangl	Therefore, remaining forever unwavering in this commitment, the devotee should then begin the practice of the vajra of body, speech and mind.
	lb	
kāyavākcittavajrasya sādhanam tu samārabhet	lsku gsung thugs kyī rdo rje yil lsgrub pa dag kyang brtsam par byal	
6 mahātavīpradeśeṣu phalapuṣpādyaalamkr̥te	ldgon pa chen po'i sa phyogs nil lme tog 'bras bu sogs kyis brgyan	In such places as great forests, adorned with fruits, flowers and so on, on a mountain or in a solitary place, the attainment of all the spiritual accomplishments should be achieved.
parvate vijane sādhyam sarvasiddhisamuccayam	lri bo dben pa dag tu nil ldngos grub thams cad bsduḥ pa bsgrub	
7 mṛdvāsanāsamāsīnaḥ <sup>174</sup> sattvaparyāṅkasamsthitaḥ	l'jam pa'i stan la 'dug nas nil lsems dpa'i skyil krung legs gnas tel	After sitting on a soft seat and remaining in the half-lotus posture, abiding in the Anger-vajra concentration, one should visualize the local guardian spirits.
dveṣavajrasamādhistaḥ sthānarakṣaṃ vi[1 B]cintayet	lzhe sdang rdo rje'i ting 'dzin gnas   lgnas bsrung ba ni bsams par byal	

<sup>170</sup> D: mdor bsduḥ

<sup>171</sup> hyp.; D & P rtogs par bya ba'i

<sup>172</sup> Tib: For the understanding

<sup>173</sup> D: bskyed pa'i

<sup>174</sup> dVP: śraddhāsanāsamāsīnaḥ



8 daśakrodhān samutsṛjya jvālābhāsurabhīṣaṇān	l'bar ba'i 'od 'phro 'jigs par byedl lnyi ma la gnas hUM las byungl	From a “hūṃ” syllable standing on a sun-disc, the ten wrathful ones come forth, terrifying with blazing flames. They stand in a posture with <u>left leg extended</u> <sup>175</sup> .
hūṃkārodbhūtabhānusthān pratyālīḍhapade sthitān	lg.yon brkyang ba yi gnas pas gnasl lkhro bcu ni sbro bar byal	
9 daśadigmaṇḍalāgre tu saṃcintyaivaṃ yathākramam	lphyogs bcu'i dkyil 'khor rtse mo nil lrim pa bzhin du bsam par byal	After visualizing each in order above the wheel in the ten directions, and for the purpose of destroying all the obstructing ones, one should command Sumbharāja to transfix (them all).
sarvavighnavināśārthaṃ sumbham ājñāya kīlayetl	lbgegs kun rnam par gzhig pa'i phyirl lgnod mdzes bka' stsal phur bus gdabl	
om sumbha nisumbha hūṃ grhṇa grhṇa hūṃ grhṇāpaya grhṇāpaya hūṃ	loM suMbha ni suMbha hUM gRih+Na gRih+Na hUM gRih+Na pa ya gRih+Na pa ya hUMl	om Harm! Kill! hūṃ Seize! Seize! hūṃ Seize and hold! Seize and hold! hūṃ
ānaya ho bhagavan vidyārāja hūṃ phaṭl	lA na ya ho bha ga bAn bidyA rA dza hUM phaTl	Move! ho, O Blessed one, O Lord of knowledge, hūṃ phaṭ
10 anena krodharūpeṇa ākrṣyaivaṃ vināyakān	lkhro bo'i gzugs can 'di yis nil lbgegs kyi dbang po nyid bkug nasl	Once the obstructing ones have been removed in this way by him in wrathful guise, the wise person thus causes them all to be transfixed by this practice:
kīlayed vidhivat sarvān prayogeṇa tu buddhimān	lblo dang ldan pas sbyor ba yisl lcho ga bzhin du phur bus gdabl	
11 vajrāmṛtamahārājaṃ vajrakīlaṃ vibhāvayet	lrdo rje bdud rtsi rgyal po chel lut+pala sngon po 'dab ma'i mdogl	One should visualize Vajra-amṛta, the great king, as Vajra-dagger, dark blue as night-lotus petals, alight with masses of garlands of flames.
nīlotpaladalaśyāmaṃ jvālāmālākulaprabhaml	l'bar phred 'khrigs pa'i 'od ldan pal lrdo rje phur bu rnam par bsgoml	
12 nābhideśādadhobhāgaṃ śulākāraṃ vibhāvayet	llte pa'i phyogs nas smad kyi chal	(and) should imagine the lower part of his body from the region of the navel (down) in the form of a stake and the upper part in wrathful guise with three faces
	2a	
	lrtse mo lta bur rnam par bsaml	

<sup>175</sup> i.e. also with right drawn back, like an archer

ūrdhvaṃ krodhākṛtiṃ caiva trimukhākāraṣaḍbhujam	lstod mi khro bo'i dbyibs can tel lzhāl gsum phyag drug lta bur bsgoml	and six arms.
13 adho vighnagaṇān vīkṣya tān mantraṃ samudāharan	lde yi gsang sngags legs brjod lal lbgegs kyi tshogs la 'og gzigs pasl	After seeing the hordes of obstructing ones below and proclaiming the <u>mantra</u> <sup>176</sup> to them, one should fix Vajra-dagger thus, unmoving, in the bodies of the obstructing ones:
nikhaned vajrakīlaṃ tu vighnadeheṣu niścalam	lrdo rje phur bu des btab nal lbgegs kyi lus ni mi gyo 'gyurl	
oṃ gha gha ghātaya ghātaya sarvaduṣṭān phaṭ phaṭ	loM gha gha ghA ta ya ghA ta yal sar+ba duSh+TAM phaT phaTl	oṃ striking striking stab stab all the evil ones phaṭ phaṭ
kīlaya kīlaya sarvapāpān phaṭ phaṭ hūṃ hūṃ hūṃ vajrakīla vajradhara	kI la ya kI la yal sar+ba pA paM phaT phaT hUM hUM hUMl badzra kI la yal badzra dha ro	impale impale all the wicked ones phaṭ phaṭ hūṃ hūṃ hūṃ vajra-dagger vajra-holder
ājñāpayati sarvavighnā[2 A]nāṃ kāyavākcittavajraṃ kīlaya hūṃ hūṃ hūṃ phaṭl	Adz+nyA pa ya til sar+ba bi gh+nAnl kA ya wAk tsi t+tal badzra kI la ya hUM hUM hUM phaT phaTl	command the vajra of body, speech and mind of all the obstructors impale hūṃ hūṃ hūṃ <u>phaṭ</u> <sup>177</sup> phaṭ
14 vajramudgarahastaṃ ca sumbharājaṃ vibhāvayetl	lrdo rje tho ba phyag bsname pa'il lgnod mdzes rgyal po rnam par bsaml	Then visualize Sumbharāja with the vajra-hammer in his hand

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<sup>176</sup> Tib: secret mantra

<sup>177</sup> Tib. only

15 vajravahṇiṃ samantācca vispharantaṃ vicintya vai	lrdo rje me yis kun tu nil lrnam par 'phro bas nges par bsgoml	and after thinking of vajras of fire indeed spreading in all directions, imagine the evil ones, <u>with the wailing of lamentations, being burned up all about</u> <sup>178</sup> .
duṣṭān pralāpitāṃścinted dahyamānānitastataḥl	lgdug pa tshig pa phan tshun dul lbros par gyur par rnam par bsaml	
16 daśadik kīlayitvā tu adha ūrdhvam adhiṣya ca	lphyogs beur bus bus btab nas nil lsteng 'og yang dag byin gyis brlabl	After transfixing those in the ten directions and overcoming those above and below, one should realize by way of ultimate truth (that) the <u>three realms are without self-nature</u> . <sup>179</sup> .
bhāvayet paramārthena niḥsvabhāvabhavatrayaṃl	ldam pa'i don du dngos po rnamsl lsrid gsum dngos po med par bsgoml	
17 <u>abhāve bhāvanābhāvo</u> <sup>180</sup> bhāvanā naiva bhāvanā	ldngos po med la bsgom pa'i dngosl lbgom par bya ba bsgom pa minl	In non-existence, (there is) no existence of contemplation, so contemplation is not contemplation. Therefore existence must be non-existent: (even) contemplation cannot be found.
iti bhāvo na bhāvaḥ syād bhāvanā nopalabhyatel <sup>181</sup>	lde ltar dngos po dngos med pasl lbgom pa dmigs su med pa'ol	
18 anayā gāthayā śūnyaṃ dhyātvā sthiracarātmakam	ltshigs bead 'di yis rgyu mi rgyu'il lbdag nyid can rnam stong par bsgoml	By this verse, after thinking that what is empty no longer has the nature of being unchanging, with the practice of this method, the Wisdom Stage will be attained.
anena vidhiyogena jñānabhūmir adhiṣyatel	lcho ga'i sbyor ba 'di yis nil lye shes sa gzhir byin gyis brlabl	
19 ākāśadhātumadhyasthaṃ bhāvayed vāyumaṇḍalam	lnam mkha' dbyings kyi dbus gnas parl lhUM gnyis sa bon yaM las byungl	In the midst of the sphere of space, one should bring forth a Wind Maṇḍala with two “hūṃ” and a “yaṃ” syllables and having two vajras.
dvihūṃyambījaṇiṣpannaṃ vajradvayasamāyutaml	lrdo rje gnyis dang yang dag ldanl lrlung gi dkyil 'khor bsgom par byal	
20 agnimaṇḍalakam cāpi tasyopari vibhāvayet	lhUM gnyis sa bon raM las byungl lrdo rje gnyis dang yang dag ldanl	And also, above that, imagine a Fire Maṇḍala with two “hūṃ” and a “raṃ” syllables, marked with two vajras in the same way.
dvihūṃrambījaṇiṣpannaṃ vajradvayasamaṅkitaml	lme yi dkyil 'khor nyid kyang nil lde yi steng du rnam par bsaml	

<sup>178</sup> Tib: on fire, running away here and there

<sup>179</sup> Tib: everything in the three realms is without self-nature

<sup>180</sup> taken as abhāve bhāvanā-abhāvaḥ; dVP: abhāvabhāvanā bhāvo

<sup>181</sup> GST 2.3

21 vārimaṇḍalakamaṃ cāpi tasyopari vibhāvayet	lhUM gnyis sa bon baM las byungl lrdo rje gnyis dang yang dag ldanl	And also, above that, imagine a Water Maṇḍala with two “hūṃ” and a “vaṃ” syllables and having two vajras.
dvihūṃvaṃbījaniṣpannaṃ vajradvayasamāyutaml	lchu yi dkyil 'khor nyid kyang nil lde yi steng du rnam par bsaml	
22 pṛthivīmaṇḍalakamaṃ cāpi tasyopari vibhāvayet	lhUM gnyis sa bon laM las byungl lrdo rje gnyis dang yang dag ldanl	And also, above that, imagine an Earth Maṇḍala with two “hūṃ” and a “laṃ” syllables and having two vajras.
dvihūṃlaṃbījaniṣpannaṃ vajradva[2 B]yasamanvitaml	lsa yi dkyil 'khor nyid dang nil lde yi steng du rnam par bsam	
23 caturmaṇḍalasaṃhāre vajrabhūbhāgamaṇḍalam	ldkyil 'khor bzhi po yang dag bsdul lrdo rje sa yi dkyil 'khor lal	In the combination of the four maṇḍalas, there is the Maṇḍala of the Vajra Ground. Therefore, one should visualize {skt: a most excellent dwelling} {tib: a limitless palace} come forth from the syllable "bhrūṃ", <u>adorned with four corners, four doors and four gateways</u> <sup>182</sup> , furnished with four lines and decorated with eight pillars,
tatra bhrūṃkāraṇiṣpannaṃ kūṭāgāraṃ vibhāvayetl	lder ni bhrUM las byung ba yil lgzhal yas khang ni rnam par bsgoml	
24 caturaśraṃ caturdvāraṃ catustoraṇaśobhitam	lrta babs bzhi yis mdzes byas pal lthig bzhi dang ni yang dag ldanl	
	3a	with nets and half-nets <sup>183</sup> of half-moon vajra jewels and studded with vajra-jewels at the junction of the gateways and pediments,
catuṣsūtrasamāyuktaṃ aṣṭastambhopaśobhitaml	lka ba brgyad kyis yang dag mdzesl ldra ba dra ba phyed pa dangl	
25 hārārdhahāraraṇīcitamaṃ maṇivajrārdhacandrakam	lrdo rje nor bu zla phyed brgyanl lgrwa yi mtshams ni thams cad dangl	
khacitaṃvajraratnais tu dvāraniryūhasaṃdhiṣul	lsgo dang sgo khyud mtshams rnams sul lrdo rje rin chen rnams kyis sprasl	

<sup>182</sup> Tib: adorned with four porticos

<sup>183</sup> Skt. only. Tib. equivalent at end of previous verse

26 kumbhastambhamahāvajraṃ <u>kramaśīrṣastu pakṣiṇī</u> <sup>184</sup>	lbum pa ka ba rdo rje chel lbre la phreng bar rim bzhin gnasl	(and) great vajra columns (with) pot-shaped capitals and the coping of the walls and the sides (of the <u>entrance vestibules</u> ) <sup>185</sup> adorned with bells and banners and decorated with yak-tails and so on.
ghaṇṭāpatākasaṃśobhaṃ cāmarādivibhūṣitam <sup>186</sup>	lba dan dril bus mdzes byas lal lrnga yab sogs kyis rnam par brgyanl	
27 madhyamaṇḍalake dhyāyād ātmānaṃ mudrayā yutam	lbdag nyid phyag rgyar ldan pa nil lzhall gsum phyag drug rnam pa canl	In the centre of the maṇḍala, one should visualize oneself as a form with three faces and six arms, united with one's consort, shining as bright as sapphire.
trimukhaṃ ṣaḍbhujākāram indranīlasamaprabhaml	lin+dra nI la'i 'od mnyam pal ldkyil 'khor dbus su bsgom par byal	
28 śrīvairocanaratnau ca amitābhaś ca karmarāt	lrnam snang mdzad dang rin chen dangl l'od dpag med dang las kyī rgyall	In the east and then in each quarter in turn, both venerable Vairocana and the <u>Jewel (one)</u> <sup>187</sup> , Amitābha and <u>Karma</u> <sup>188</sup> should be imagined as forms with three faces and six arms.
pūrvādidikṣu saṃcintyās trimukhākāraṣaḍbhujāḥl	lzhall gsum phyag drug lta bur nil lshar la sogs pa'i phyogs su bsaml	
29 moharatyādikā devyas trimukhākāraṣaḍbhujāḥ	lgti mug dga' sogs lha mo rnamsl lzhall gsum phyag drug rnam pa canl	Beginning with the south-east direction, Moharatī and the other goddesses should be placed in order, as forms with three faces and six arms.
āgneyīm diśam ārabhya saṃniveśyā yathākramaml	lme yi phyogs brtsams nas sul lrim pa ji bzhin nges par dgodl	
30 rūpavajrādikās tadvad bāhyakoṇacatuṣṭaye	lde ba zhin gzugs rdo rje la sogsl lphyi yi mtshams ni rnam pa bzhirl	Likewise Rūpavajrā and the others in the four outer corners, and, indeed, Sparśavajrā in union with the vajra-being.
sthitaiva sparśavajrā tu vajrasattvasamāyutāl	lreg bya rdo rje nyid kyang nil lrdo rje sems dpa' dang ldan gnasl	
31 paṭṭikāyāṃ nyaset pūrve maitreyaṃ kṣitigarbhakam	lbyams pa sa yi snying po dagl lshar gyi snam bur dgod par byal	The devotee should set in the border, in the east, Maitreya and Kṣitigarbha and in the south, Vajrāpani and Khagarbha,
va[3 A]jrapāṇiṃ khagarbhaṃ ca nyased dakṣiṇato vratīl	lphyag na rdo rje mkha' snying pol lbrtul zhugs can kyis lho ru dgodl	

<sup>184</sup> dVP: krayaśīrṣastu yakṣiṇī

<sup>185</sup> Tib: (and) placed in turn in a row on the top of the walls

<sup>186</sup> See p.31 for an explanantion of the architectural vocabulary employed in verses 24-26

<sup>187</sup> i.e. Ratnasambhava

<sup>188</sup> i.e. Amoghasiddhi

32 lokeśaṃ mañjughoṣaṃ ca paścimāyāṃ nyaset punaḥ	l'jig rten dbang phyug 'jam pa'i dbyangs  lnub tu yang ni dgod par byal	Moreover, set in the west Lokeśvara and <u>Mañjughoṣa</u> <sup>189</sup> and in the north,
sarvāvaraṇaviṣkambhiṃ samantabhadram uttare	lsgrib pa thams cad rnam sel dang  lkun tu bzang po byang phyogs sul	Sarvanīvaraṇaviṣkambin and Samantabhadra,
33 yamāntakaś ca prāgdvāre dakṣiṇe tvaparājitaḥ	lgshin rje gshed ni shar gyi sgor  lgzhan gyis mi thub lho phyogs sul	and in the eastern doorway, Yamāntaka, in the south, Aparājita, in the west, Hayagrīva and in the north,
paścime tu hayagrīva uttare 'mṛtakuṇḍaliḥ	lnub phyogs su ni rta mgrin tel lbud rtsi 'khyil ba byang du'ol	Amṛtakuṇḍali.
34 acalaḥ <u>takkirājaś</u> <sup>190</sup> ca nīlandaṇḍo mahābalaḥ	lmi g.yo 'dod pa'i rgyal po dang  ldbyug sngon dang ni stobs po chel	Beginning with the eastern corner and so on, Acala, Takkirāja, Nīlandaṇḍa and Mahābala should be imagined in the proper order.
pūrvādikoṇam ārabhya pravacintyā yathāyatham	lshar lho mtshams sogs nas brtsams tel lrim pa ji bzhin bsgom par byal	
35 sumbharājamahākrodham adhistāt pravacintayet	lgnod mdzes rgyal po khro bo chel lde yi 'og tu rnam par bsaml	Imagine Sumbharāja, greatly wrathful, below and Uṣṇīṣacakravartī, in the same manner, above.
uṣṇīṣacakravartī ca pravacintyas tathoparil	lgtsug tor 'khor los sgyur rgyal yang  lde bzhin steng du rnam par bsgoml	
36 dhyātvaivam adhimuktyā vai maṇḍaleyaṇ yathāvidhi	lcho ga ji bzhin dkyil 'khor pal lde ltar lhag par mos bsams nasl	After thinking thus and from great faith in the maṇḍala-beings, it is fit one should cause them to enter into one's own body by the practice of complete union.
punaḥ samputayogena svakāye tāt praveśayat	lsar yang kha sbyar sbyor ba yisl lrang gi lus la de rnam gzhugl	
37 kāyacakragatān buddhān saṃcintyaiva yathāyatham	llus kyi 'khor lo rdzogs sangs rgyasl lrim pa ji bzhin yang dag bsaml	Having considered the Buddhas situated in the body- <u>wheel</u> <sup>191</sup> , each in turn, one should bring them into (their) true state with the <u>wheel</u> <sup>192</sup> of ultimate reality.
pāramārthikacakreṇa tathatāyāṃ praveśayet	ldon dam pa yi rdo rje yisl lde bzhin nyid la gzhug bya basl	
	3b	

<sup>189</sup> i.e. Mañjuśrī

<sup>190</sup> dVP: takvirājaś

<sup>191</sup> i.e. the body maṇḍala

<sup>192</sup> Tib: vajra

38 sārayet tāthāgataṃ vyūhaṃ sutarāṃ vidhim āpnuyāt	lde bzhin gshegs pa'i tshogs bsar nal ldngos grub rab mchog thob par 'gyur	One should manifest the form of the Tāthāgata (and) obtain the highest attainments, just as the meaning of this is made clear at length in the “Vajramālā”.
asyārtho vajramālāyāṃ viṣṭṛto visphuṭaṃ yathā	l'di don rdo rje phreng ba las lgsal bar ji bzhin rnam phye stel	
39 rūpaskandhagatādarśo bhūdhātur nayanendriyam	lgzugs phung rtog dang me long dang lsa khams mig gi dbang po dang	The form aggregate, the mirror-like (awareness), the earth element, the eye faculty and form: these five things become completely joined with the two wrathful ones.
rūpaṃ ca pañcamaṃ yāti <u>krodhadvayasamanvitam</u> <sup>193</sup>	lgzugs dang rnam lngar gyur pa stel lkhro bo gnyis dang yang dag ldan	
40 vedanāskandhasamatā adbhātuḥ śravaṇe[3 B]ndriyam	ltshor ba'i phung po mnyam nyid dang lchu khams rna ba'i dbang po dang	The feeling aggregate, (the awareness of) equanimity, the water element, the ear faculty and sound: these five things become completely joined with the two wrathful ones.
śabdaś ca pañcamaṃ yāti krodhadvayasamanvitam	lsgra dang rnam lngar gyur pa stel lkhro bo gnyis dang yang dag ldan	
41 saṃjñā ca pratyavekṣaṇyaṃ hutabhug nāsikendriyam	l'du shes so sor rtog pa dang lbyin za sna yi dbang po dang	The discrimination (aggregate), the discriminatory (awareness), the fire element, the nose faculty and smell: these five things become completely joined with the two wrathful ones.
gandhaś ca pañcamaṃ yāti krodhadvayasamanvitam	ldri dang rnam lngar gyur pa stel lkhro bo gnyis dang yang dag ldan	
42 saṃskāraḥ kṛtyānuṣṭhānaṃ māruto rasanendriyam	l'du byed bya ba grub pa dang lrlung khams lce yi dbang po dang	The compositional factors (aggregate), the (awareness of) accomplishment, the wind element, the tongue faculty and taste: these five things become completely joined with the two wrathful ones.
rasaś ca pañcamaṃ yāti krodhadvayasamanvitam	lro dang rnam lngar gyur pa stel lkhro bo gnyis dang yang dag ldan	
43 ūrdhvādhaḥkrodhasamyuktaṃ prakṛtyābhāsam eva ca	lsteng 'og khro bo shin tu bcas lrang bzhin gyis ni snang ba nyid	The wrathful ones above and below, being combined, the fundamental appearance (of reality) and the aggregate of consciousness become (just) consciousness and (then) clear light,
vijñānaskandham āyāti vijñānaṃ ca prabhāsvaram	l'nam shes phung por zhugs pa stel l'nam shes kyang ni 'od gsal ba'ol	

<sup>193</sup> dVP: krodhamaitreyasamyutam

44 <u>nirvāṇaṃ</u> <sup>194</sup> sarvaśūnyaṃ ca dharmakāyaś ca gadyate	lmya ngan 'das bcas kun stong dangl lchos kyi skur yang bshad pa yinl	the “all-empty” Nirvaṇa, explained as the Dharmakāya.
dr̥ḍhīkaraṇahetutvān mantram etad udāharetl	lbrtan par bya ba'i don du nil lgsang sngags 'di ni rjod par byal	In order for this to become firmly established, one should recite this <u>mantra</u> <sup>195</sup> :
oṃ śūnyatājñānavajrasvabhāvātmako'haml	loM shU nya tA dz+nya na badzra swa bhA wa At+ma ko&haMl	oṃ I am of the nature of the vajra of wisdom of emptiness.
45 paramārthamaṇḍalaṃ hy etam nirābhāsam alakṣaṇam	l'di ni don dam dkyil 'khor tel lsnang ba med cing mtshan nyid medl	The ultimate nature of this maṇḍala is without appearance and without characteristics. It is rightly called “ultimate nature” and is the abode of all the Tathagatas.
paramārthasatyanāmāpi sarvatathāgatālayaḥl	ldon dam bden pa zhes bya bal lde bzhin gshegs pa kun gyi gnasl	
46 prabhāsvarapraviṣṭasya vyutthānaṃ ca pradarśyate	l'od gsal bar ni rab zhugs nasl lldang ba yang ni bstan par byal	The arising of the one absorbed into the clear light is made apparent on account of the establishment of the deity by the practice of the embodiment of the mantra.
mantramūrtaprayogeṇa devatāmbanaṃ pratil	lsngags kyi sku yi sbyor ba yisl llha yi gzugs la dmigs par 'gyurl	
47 ākāśadhātumadhyasthaṃ bhāvayet sūryamaṇḍalam	lnam mkha' dbyings kyi dbus gnas parl lnyi ma'i dkyil 'khor bsgom par byal	In the midst of the sphere of space, one should bring forth a sun-disc, (and) above that, moreover, the mantrin should visualize a moon-disc.
tasyopari punar mantrī candrabimbaṃ vibhāvayetl	lsngags pas de yi steng du yangl lzla ba'i dkyil 'khor rnam par bsaml	
48 tatra cāṣṭadalaṃ padmaṃ raktavarṇaṃ vibhāvayet	lder ni pad+ma 'dab ma brgyadl lkha dog dmar po bsgom par byal	There one should visualize a red-coloured lotus with eight petals and moreover, above the lotus, one should bring forth the three-syllable Great Mantra.
padmo[4 A]pari mahāmantrī tryakṣaraṃ bhāvayet punaḥl	lpad+ma'i steng du sngags chen pol lyi ge gsum ni de nas bsaml	

<sup>194</sup> dVP: sanirvāṇaṃ

<sup>195</sup> Tib: secret mantra



49 mantram padmaṃ tathā sūryaṃ praviṣṭaṃ candramaṇḍale	lsngags dang pad+ma nyi ma dagl lzla ba'i dkyil 'khor la zhugs pasl	The mantra, the lotus and also the sun (disc) <u>merge</u> <sup>196</sup> into the moon-disc and one should visualize the moon-disc filled with bodhicitta.
candramaṇḍalaṃ āpūrṇaṃ bodhicittaṃ vibhāvayetl	lzla ba'i dkyil 'khor kun rdzogs 'gyurl lbyang chub sems su rnam par brtagl	
50 sthāvaram jaṅgamaṃ sarvaṃ tatraiva pravacintayet	lrgyu dang mi rgyu thams cad kyang l lde nyid du ni rnam bsam zhingl	One should think of all (that is) inanimate and animate to be just the same. In order for this to become firmly established, one should recite this <u>mantra</u> <sup>197</sup> :
ḍḍḍhīkaraṇahetutvān mantram etad udhāretl	lbstan par bya ba'i don du nil lgsang sngags 'di ni brjod par byal	
oṃ dharmadhātusvabhāvātmako'haml	loM dharma dhA tu swa bhA wa At+ma ko&haMl	oṃ I am of the nature of the dharmadhātu.
51 yogam evaṃ samālambya anuyogaṃ samācaret	lde ltar sbyor ba dmigs nas sul	After taking up the <u>yoga</u> <sup>198</sup> in this way, one should practice the “subsequent yoga”. The yogin should imagine again the three syllables in the centre of the moon (disc).
	4a	
	lrjes su sbyor ba brtsam par byal	
punaś ca tryakṣaram yogī candramadhye vicintayetl	lrnal 'byor pa yis yig gsum yangl lzla ba'i dbus su rnam par bsaml	
52 tatas tryakṣarasambhūtaṃ sitakundendusannibham	lde nas yig gsum las byung bal lkun da zla ba dkar dang mtshungsl	Then, after visualizing the Primordial Lord <sup>199</sup> resembling a jasmine-white moon, arising from the three syllables, one should practice the “higher yoga” <sup>200</sup> .
ādināthaṃ vicintyātha atiyogaṃ samārabhetl	ldang po mgon po bsams nas kyangl lshin tu sbyor ba yang dag brtsaml	
53 akṣobhyānupraveśena trimukhaṃ ṣaḍbhujojjvalam	lmi bskyod pa ni rjes zhugs pasl lzhal gsum phyag drug 'bar ba dangl	By entering into (the form) of Akṣobhya, one should visualize a blazing vajra-being with three faces and

<sup>196</sup> lit. enter

<sup>197</sup> Tib: secret mantra

<sup>198</sup> “yoga” is left untranslated here as it represents the first of the four yogas: yoga, ati-yoga, anu-yoga and mahā-yoga

<sup>199</sup> i.e. the Ādibuddha

<sup>200</sup> “higher yoga” is preferred over “highest yoga”, since “mahāyoga” follows “atiyoga” and so is not “highest” in this case

indranīlaprabhaṃ dīptaṃ vajrasattvaṃ vibhāvayetl	lin+dra nI la'i 'od mnyam pa'il lrdo rje sems dpa' rnam par bskoml	six arms, blazing with sapphire brilliance <sup>201</sup> .
54 vajraṃ cakraṃ tathā padmaṃ savyahasteṣu bhāvayet	lrdo rje 'khor lo pad+ma nil lg.yas pa'I phyag tu rnam par bsaml	One should visualize a vajra, wheel and lotus in the right hands and a bell, jewel and sword in the left hands.
ghaṇṭāṃ ratnaṃ tathā khaḍgaṃ vāmahasteṣu bhāvayetl	ldril bu rin chen ral gri nil lg.yon pa.i phyag tu bsam par byal	
55 tato nyāsaṃ prakurvīta skandhādīnāṃ vibhāgavit	lde nas phung po la sogs pa'il ldbye ba shes pas snang mdzad sogsl	Then, knowing the distinctions of (their) elements and so on, one should undertake (their) laying out, from Vairocana to Sumbha (raja), by exact placement of (their) syllables.
vairocanādisumbhāntaṃ bījanyāsenā tattvataḥ l	lgnod mdzes bar du sa bon gyisl ldgod pas yang dag nyid du dgodl	
56 vairocanīyabījaṃ tu oṃkāraṃ śuklavarṇakam	lram snang mdzad kyi sa bon nil lkha dog dkar po yi ge oMl	Knowing the mantra, one should place on the crown of the head the syllable of Vairocana: an “oṃ” syllable, white in colour, with the nature of the form aggregate.
rūpaskandhasvabhāve[4 B]na nyasen mūrdhani mantravatl	lgzugs phung ngo bo nyid kyis nil lsngags shes pas ni spyi bor dgodl	
57 āḥkāraṃ amitābhasya saṃjñāskandhasvabhāvakam	lAH ni mgon po 'od dpag medl l'du shes phung po'i ngo bo nyid l	After imagining at the mouth the syllable of Amitābha: an “āḥ” syllable, red in colour, with the nature of the discrimination aggregate, one should attain (the state of) the Lord of Speech.
raktavarṇaṃ mukhe dhyātvā vāgaiśvaryaṃ avāpnuyātl	lmdog dmar khal bsams nas nil lnag ni dbang phyug nyid thob 'gyurl	
58 akṣobhyasya tu hūmkāraṃ rājāvartakasuprabham	lmi bskyod pa yi yi ge hUml lrab tu bzang po'i mthing shun mdogl	The mantrin should place at the heart-centre the syllable of Akṣobhya: a “hūṃ” syllable, resplendent, having (the colour of) lapis lazuli, with the nature of the consciousness aggregate.
vinyased dhṛdaye mantrī vijñānaskandharūpataḥl	lram shes phung po'i ngo bo nyidl lsngags pas snying gar rnam par dgodl	
59 svākāraṃ ratnanāthasya vedanāskandharūpataḥ	lrin chen mgon po'i yi ge swAl ltshor ba'i phung po'i ngo bo nyidl	Caused by pure knowledge, one should place at the navel the syllable of the <u>jewel-protector</u> <sup>202</sup> : a “svā” syllable, yellow in colour, with the nature of the aggregate of feeling.
pītavarṇaṃ nyasen nābhau vedanāśuddhihetukaml	ltshor ba dag gi rgyu can nil lkha dog ser po lte bar dgodl	

<sup>201</sup> Tib: shining as bright as sapphire

<sup>202</sup> i.e. Ratnasambhava

60 pādadvaye tu hākāraṃ saṃskāraśāṇḍhabhāvataḥ	lrkang pa gnyis la yi ge hAl l'du byed phung po'i ngo bo nyidl	The mantrin should place exactly at both feet the syllable of the <u>karma-protector</u> <sup>203</sup> : a “hā” syllable, green in appearance, with the nature of the compositional factors aggregate.
haritābhaṃ nyāsen mantrī karmanāthasya tattvataḥl	llas kyi mgon po de nyid nil lsngags pas kha dog ljang gur dgodl	
61 moharatyādikair mantrī pṛthivyādīn praveśayet	lgti mug dga' sogs sngags kyis nil lsa la sogs la rab tu gzhuḡl	With Moharatī etc, the mantrin should place on them the earth (element) and so forth: that with <u>solidity</u> <sup>204</sup> , that with <u>fluidity</u> <sup>205</sup> , that with <u>warmth</u> <sup>206</sup> and that with <u>airiness</u> <sup>207</sup> respectively.
kharatvaṃ dravatā auṣṇyam īrṇatvaṃ ca te kramātl	lsra dang gsher dang dro ba dangl lrlung sogs der ni rim pa bzhiṅl	
62 thlīmkāraṃ cakṣuṣi nyasya kṣitigarbhaṃ vibhāvayet	lth+liM mig tu bkod nas nil lsa yi snying po rnam par bsgoml	After placing the syllable “thlīm” at the eyes, one should visualize Kṣitigarbha (and) after placing the syllable “om̐” at both ears, one should visualize Vajrapāṇi.
om̐kāraṃ karṇayor nyasya vajrapāṇiṃ vibhāvayetl	loM ni rna ba dag la dgodl lphyag na rdo rje bsgom par byal	
63 om̐kāraṃ vinyased ghrāṇe khagarbhaṃ tu vibhāvayet	loM ni sna la rab bkod del lnam mkha'i snying po rab tu bsgoml	One should place at the nose the syllable “om̐” and then visualize Khagarbha. After thinking of the syllable “om̐” at the tongue, one should imagine Lokeśvara.
om̐kāraṃ rasane dhyātvā lokaśaṃ ca vikalpayetl	loM ni lce la bkod nas nil l'jig rten dbang po brtag par byal	
64 hūmkāraṃ manasi dhyātvā mañjughoṣaṃ prabhāvayet	lyid la hUM ni bsams nas sul l'jam pa'i dbyangs ni rab tu bsgoml	After thinking of the syllable “hūm̐” at (the seat of) <u>the mind</u> <sup>208</sup> , one should bring forth Mañjughoṣa <sup>209</sup> and after thinking of the syllable “om̐” on the whole body, one should think of Sarvanīvaraṇaviṣkambin.
<u>om̐kāraṃ</u> <sup>210</sup> sarvakāye ca dhyātvā viṣkambhiṇaṃ smaretl	lyi ge oM ni lus kun lal lbgoms nas sgrib sel dran par byal	
65 maim̐[5 A]kāreṇa śīraḥsaṃsthaṃ <sup>211</sup> maitreyaṃ parikalpayet	lyi ge maiM ni rtsar bzhaḡ stel 4b	With the syllable “mair̐” placed at the head, one should imagine Maitreya (and) so much as “saṃ”s

<sup>203</sup> i.e. Amoghasiddhi

<sup>204</sup> i.e. earth

<sup>205</sup> i.e. water

<sup>206</sup> i.e. fire

<sup>207</sup> i.e. air

<sup>208</sup> i.e. the heart

<sup>209</sup> i.e. Mañjuśrī

<sup>210</sup> dVP: hūmkāraṃ

<sup>211</sup> dVP: śīraṣaṃsthaṃ

	lbyams pa nyid du yongs su brtagl	have been visualized, (so) should Samantabhadra be visualized on all the joints (of the body).
bhadraṃ saṃ <u>antato</u> <sup>212</sup> dhyātvā sarvasaṃdhiṣu saṃnyasetl	ltshigs kun la ni saM bkod del lkun tu bzang po bsam par byal	
66 yamāntakaḥ savyabhujē apasavye 'parājitaḥ	llag pa g.yas par gshin rje gshedl lg.yon par gzhan gyis mi thub pal	There should be Yamāntaka on the right hand and on the left one, Aparājita; Hayagrīva at the mouth and at the vajra, Amṛtakuṇḍali;
hayagrīvo mukhe bhāvyo <u>vajre</u> <sup>213</sup> cāmṛtakuṇḍaliḥ	lrta mgrin kha la bsam par byal lrdo rje la ni bdud rtsi 'khyill	
67 acalaṃ dakṣiṇe bhāge vāme ca ṭarkvirājakam	ldpung pa g.yas par mi g.yo mgonl lg.yon par 'dod pa'i rgyal bo'ol	Acala <u>on the right side</u> <sup>214</sup> , <u>on the left (side)</u> <sup>215</sup> , Ṭakkirāja and at the right knee, one should imagine Nīladaṇḍa, extremely bright;
jānau ca dakṣiṇe cinten nīladaṇḍaṃ mahojjvalaml	lpus mo g.yas par bsam pa nil ldbyug pa sngon po cher 'bar bal	
68 vāmajānau mahābalaṃ mūrdhni coṣṇīṣavajriṇam	lpus mo g.yon par stobs po chel lpyi bor gtsug tor 'khor los sgyurl	at the left knee, Mahābala and on the top of the head, Uṣṇīṣacakraṇvartī. One should imagine a Sumbharāja set on both feet.
pādāntadvayavinyastaṃ sumbharājaṃ vicintayetl	lgnod mdzes rgyal po bsam pa nil lrkang pa gnyis la dgod par byal	
69 nyāsaṃ kṛtvā tato mantrī skandhādīnāṃ yathāvidhi	ldgod byas de nas sngags pa yisl lphung po la sogs cho ga bzhinl	After undertaking the laying out (and) the mantrin having acquired the body maṇḍala of appropriate elements, one should begin the Great Yoga.
kāyamaṇḍalam āpanno mahāyogaṃ samārabhetl	lsku yi dkyil 'khor rdzogs gyur nasl lsbyor ba chen po yang dag brtsaml	
70 mūrdhni madhyagataṃ cintet sampūrṇaṃ candramaṇḍalam	lzla ba'i dkyil 'khor yang dag rdzogs lpyi bo'i dbus su rnam par bsaml	One should imagine centred at the crown of the head a fully formed moon-disc (and) there (being) a syllable “om”, white in colour, sending forth five (coloured) light rays.
tatra omkāraṃ śuklābhaṃ prasphurātpañcaraśmikaml	lder ni yi ge oM dkar pol l'od zer lnga ni rab 'phro ba'ol	

<sup>212</sup> dVP: samantato

<sup>213</sup> dVP: vaktre

<sup>214</sup> Tib: at the right shoulder

<sup>215</sup> Tib: at the left (shoulder)

71 tato devīm viniścārya ādhipatyaprayogataḥ	lde las lha mo dbyung ba nil lbdag po dang ni rab sbyor ba'il	Then one should imagine the goddess Locanā in union with <u>her lord</u> <sup>216</sup> , gone forth in all directions (and) filling the whole sky.
locanām vividhām cintet sarvavyomni prapūritāml	lspyan ni du ma bsams nas nil lnam mkha' thams cad rab tu dgangl	
72 kāyavajraṃ vicintyātha vyomāpūrya vyavasthitam	lde nas sku yi rdo rje nil lnam mkha' gang bar legs gnas pal	After visualizing the body-vajra and filling the sky, laid out in order, one should imagine the Lord in the centre in front of oneself,
tanmadhye 'dhipatiṃ cinted ātmanaś ca puraḥsthitaml	lde dbus bdag po bsgom pa nil lsum cu rtsa gnyis mtshan 'chang zhingl	
73 dvā[5 B]triṃśallakṣaṇadharaṃ vyañjanāśītibhūṣitam	ldpe byad bzang po brgyad cus brgyanl lbdag kyang de yi mdun gnas lal	<u>bearing the thirty-two marks</u> <sup>217</sup> (and) adorned with the eighty signs (of a Buddha). Then the mantrin should make requests, saying (these) two verses:
prārthayet tu tato mantrī gāthādvayam udāharanl	lde nas sngags pas tshigs bcad 'dil lgnyis brjod nas ni gsol ba gdabl	
74 buddhakāyadharaḥ śrīmāṃs trivajrābhedyabhāvitāḥ	ldpal ldan sangs rgyas sku 'chang bal lrdo rje mi phyed gsum bsgoms pasl	“(O) glorious bearer of the Buddha-Body, envisaged as the indivisible triple vajra, <u>after blessing me now, please transform me into the body-vajra</u> <sup>218</sup> .”
adhiṣṭhānapadaṃ me 'dya karotu kāyavajriṇaḥ <sup>219</sup>	ldeng bdag byin gyis brlabs nas sul lrdo rje sku ni mdzad du gsoll	
75 daśadikṣaṃsthitā buddhās trivajrābhedyabhāvitāḥ	lphyogs bcur bzhugs pa'i sangs rgyas rnamsl lrdo rje mi phyed gsum bsgoms pasl	“(O) Buddhas abiding in the ten directions, envisaged as the indivisible triple vajra, <u>after blessing me now, please transform me into the body-vajra</u> <sup>218</sup> .”
adhiṣṭhānapadaṃ me 'dya kuruvantu kāyavajriṇaḥ <sup>220</sup>	ldeng bdag byin gyis brlabs nas sul lrdo rje sku ni mdzad du gsoll	
76 locanāsahasamyuktaṃ śāśvataṃ ca vibhāvayet	lspyan dang lhan cig ldan pa yil lrnam par snang mdzad bsams nas sul	One should imagine Vairocana and Locanā in a state of union. After engaging in that, it will bless (one), one being completely satiated with the five aggregates.
tat praveśyādhiṣṭheta pañcaskandhaprapūritaml	lde bcug nas ni byin brlabs tel lsku yi byin gyis brlab pa brtsaml	

<sup>216</sup> i.e. Vairocana

<sup>217</sup> Skt. only. Tib. equivalent at end of preceding verse

<sup>218</sup> as Tib. Skt: make mine now a state of blessing: one having the body-vajra

<sup>219</sup> GST 12.71

<sup>220</sup> GST 12.72

77 yat kāyaṃ sarvabuddhānāṃ pañcaskandhaprapūritam	lsangs rgyas kun gyi sku gang yinl lphung po lnga yis rab gang bal	“Whatever is the body of all the Buddhas, it is completely satiated with the five aggregates. May <u>mine</u> <sup>221</sup> become like that indeed, (endowed) with the nature of the Buddha Body.”
buddhakāyasvabhāvena mamāpi tādr̥ṣaṃ bhavetl	lsangs rgyas sku yi ngo bo yisl lbdag kyang de dang 'dra bar shogl	
oṃ sarvatathāgatakāyavajrasvabhāvātmako'haṃl	loM sar+ba ta thA ga ta kA ya badzra swa bhA wa At+ma ko&haMl	oṃ I am of the nature of the vajra of body of all tathāgatas
78 jihvābjamadhyagatam cinted āḥkāraṃ raktavarṇakam	lAH ni kha dog dmar ldan pasl llce yi pad+mar rnam bsams tel	One should imagine, centred at the throat, a lotus (and) there a syllable “āḥ” (being) red in colour, (and) <u>the one called “pāṇḍarā”</u> <sup>222</sup> <u>attended by her followers</u> <sup>223</sup> which one should completely disperse so they fill the whole sky.
pāṇḍarākhyāṃ ca sagaṇāṃ saṃsphared vyomapūritāml	lgos dkar zhes bya nam mkha' rul lspros nas nam mkha'i khamns rnam dgangl	
79 vāgvajraṃ ca tathā mantrī vyomāpūrya vyavasthitam	lgsung gi rdo rje'i sngags pa nil lnam mkha'i dbus na bzhugs pa lal	<u>So after the speech-vajra and the mantrin fill the sky</u> <sup>224</sup> , then the mantrin should make requests, saying (these) two verses:
prārthayet tu tato mantrī gāthādvayam udāharanl	lde nas sngags pas tshigs bcad 'dil lgnyis brjod nas ni gsol ba gdagl	
80 dharmo vai vākpathaḥ śrīmāṃs trivajrābhedyabhāvitah[6 A]	lchos kyi gsung lam dpal dang ldanl lrdo rje mi phyed gsum bsgoms pasl	“(O) glorious pathway of the Dharma Speech, envisaged as the indivisible triple vajra, <u>after blessing me now, please transform me into the speech-vajra</u> <sup>225</sup> .”
adhiṣṭhānapadaṃ me 'dya karotu vāgvajriṇaḥl <sup>226</sup>	ldeng bdag byin gyis brlabs nas sul lrdo rje gsung du mdzad du gsoll	

<sup>221</sup> i.e. my body

<sup>222</sup> i.e. Pāṇḍarāvasinī

<sup>223</sup> Tib: in the sky

<sup>224</sup> Tib: the mantrin of the vajra-speech resides in the middle of the sky and

<sup>225</sup> as Tib. Skt: make mine now a state of blessing: one having the speech-vajra

<sup>226</sup> GST 12.73

81 daśadikṣaṃṣṭhitā buddhās trivajrābhedyabhāvitāḥ	lphyogs bcur bzhugs pa'i sngas rgyas rnamsl lrdo rje mi phyed gsum bsgoms pasl	“(O) Buddhas abiding in the ten directions, envisaged as the indivisible triple vajra, <u>after blessing me now, please transform me into the speech- vajra</u> <sup>225</sup> .”
adhiṣṭhānapadaṃ me 'dya kurvantu vāgvajriṇaḥ <sup>227</sup>	ldeng bdag byin gyis brlabs nas sul lrdo rje gsung du mdzad du gsoll	
82 svanāyakena saṃyuktām pāṇḍarām sahasaiva tu	lgos dkar mo dang lhan cig nyidl lrang gi gtso bor yang dag ldanl	Just (as before, one should imagine) Pāṇḍaravāsini together with (her) <u>consort</u> <sup>228</sup> in union. After thinking them entered into (one's) tongue, one <u>should</u> <sup>229</sup> obtain the blessing of speech.
jihvāpraviṣṭām saṃcintya vāgadhiṣṭhānam ārabhetl	llce la zhugs par rab bsams tel lgsung gi byin gyis brlab pa brtsaml	
83 yad eva vajradharmasya vācā niruktisampadā	lrdo rje chos kyi gsung gang yinl lnges pa'i tshig ni phun sum <u>tshogs</u> <sup>230</sup> l	“Whatever are words of Vajradharma, they are perfect explanations. May <u>mine</u> <sup>231</sup> become like that speech, an equal of those dharma-holders.”
mamāpi tādṛśī vācā bhaved dharmadharopamāl	lbdag gi tshig kyang de 'dra zingl lchos 'dzin pa dang 'dra bar shogl	
om sarvatathāgatavāgvajrasvabhāvātmako'haml	loM sar+ba ta thA ga ta wAk badzra swa bhA wa At+ma ko&haMl	om I am of the nature of the vajra of speech of all tathāgatas
84 vinyasya hṛdaye mantrī śaśibimbaṃ samujjvalam	lsngags pas snying gar nyi ma yil lgzugs brnyan 'bar ba bsam bya stel	<u>After placing at the heart-centre a moon-disc, extremely bright like lapis lazuli, the mantrin (should imagine)</u> <sup>232</sup> a “hūṃ” having five (coloured) light rays.
rājāvartanibhaṃ tatra hūṃkāraṃ pañcaraśmikaml	lder ni mthing shun lta bu yil l'od zer lngar ldan hUM dgod dol	
85 tato niścārayed devīm māmākīm saganām tataḥ	lde las lha mo mA ma kIl ltshogs dang bcas pa dbyung bar byal	Then one should send forth the goddess Māmākī attended by her followers and after imagining the

<sup>227</sup> GST 12.74

<sup>228</sup> i.e. Amitābha

<sup>229</sup> Tib: will

<sup>230</sup> D: chogs

<sup>231</sup> i.e. my speech

<sup>232</sup> Tib: The Mantrin should imagine, at the heart-centre, a blazing reflection of the sun with the appearance of lapis lazuli and place (there) . . .

cittavajraṃ tathā dhyātvā prārtheta yathā puraḥl	lde bzhin thugs kyī rdo rje bsgoml lde la sngon bzhin gsol ba gdabl	mind-vajra just so, one should make requests just as before.
86 cittavajradharaḥ śrīmāṃs trivajrābhedyabhāvitāḥ	ldpal ldan rdo rje thugs 'chang bal lrdo rje mi phyed gsum bsgoms pasl	“(O) glorious holder of the vajra-mind, envisaged as the indivisible triple vajra, <u>after blessing me now, please transform me into the mind-vajra</u> <sup>233</sup> .”
adhiṣṭhānapadaṃ me 'dya karotu cittavajriṇaḥl <sup>234</sup>	ldeng bdag byin gyis brlabs nas sul lrdo rje thugs su mdzad du gsoll	
87 daśadikṣaṃsthitā buddhās trivajrābhedyabhāvitāḥ	lphyogs beur bzhugs pa'i sangs rgyas rnamsl lrdo rje mi phyed gsum bsgoms pasl	“(O) Buddhas abiding in the ten directions, envisaged as the indivisible triple vajra, <u>after blessing me now, please transform me into the mind-vajra</u> <sup>233</sup> .”
adhiṣṭhānapadaṃ me 'dya kurvantu cittavajriṇaḥl <sup>235</sup>	ldeng bdag byin gyis brlabs nas sul lrdo rje thugs su mdzad du gsoll	
88 cittavajrasamāyuktaṃ hṛdaye sampraveśya ca	lmA ma kI tshogs ma lus pal lrdo rje thugs dang yang dag ldanl	Having the mind-vajra at one's heart-centre and after completely merging into the form of Māmakī, one should obtain the blessing of mind.
māmakīvyūham[6 B] akhilaṃ cittādhiṣṭhānam ārabhetl	lsnying gar yang ni beug nas sul lthugs kyī byin gyis brlab pa brtsaml	
89 yac cittaṃ samantabhadrasya guhyakendrasya dhīmataḥ	lkun du bzang po'i thugs gang yinl lgsang ba'i bdag po blo ldan pal	“Whatever is a mind of total goodness is (a mind) of the wise Lord of the Secret Ones. May <u>mine</u> <sup>236</sup> become like that mind, an equal of the vajra-holder.”
mamāpi tādrśaṃ cittaṃ bhaved vajradharopamaml	lbdag kyang de dang 'dra gyur cigl lrdo rje 'dzin dang mtshungs par shogl	
om sarvatathāgatacittavajrasvabhāvātmako'haml	loM sar+ba ta thA ga ta cit+ta badzra swa bhA wa At+ma ko&haMl	om I am of the nature of the vajra of mind of all tathāgatas
90 evaṃ prthag adhiṣṭhāya kulatrayavibhāgataḥ	lde ltar rigs gsum dbye ba yisl lso sor byin gyis brlabs nas nil	Thus, after one has been blessed accordingly by each of the three (Buddha-)families, so the wise man will

<sup>233</sup> as Tib. Skt: make mine now a state of blessing: one having the mind-vajra

<sup>234</sup> GST 12.75

<sup>235</sup> GST 12.76

<sup>236</sup> i.e. my mind



punaḥ sarvātmakam kuryān mantreṇānena buddhimān	lblo dang ldan pas gsang sngags 'disl lslar yang thams cad bdag nyid byal	become of the nature of all (those) things, through this <u>mantra</u> <sup>237</sup> :
	5b	
om sarvatathāgatakāyavākcittavajrasvabhāvātmako'ham	loM sar+ba ta thA ga ta kA ya wAk cit+ta badzra swa bhA wa At+ma ko&haMI	om I am of the nature of the vajra of body, speech and mind of all tathāgatas
91 adhiṣṭhāyaivam ātmānaṃ śaśimaṇḍalamadhyagam	lde ltar bdag nyid byin gyis brlabsl lzla ba'i dkyil 'khor dbus gnas pa'il	After being blessed thus, one should imagine oneself in the centre of a moon-disc, furnished with the <u>six</u> <u>characteristics</u> <sup>238</sup> , as the commitment-being.
ṣaḍbhiḥ cihnaiḥ samāyuktaṃ cintet samayasattvakam	lmtshan ma drug dang yang dag ldanl ldam tshig sems dpa' bsgom par byal	
92 hr̥madhyasaṃsthitaṃ sūkṣmaṃ jñānasattvaṃ vibhāvayet	lsnying ga'i dbus su phra mo yil lye shes sems dpa' rnam par bsgoml	One should imagine a very small wisdom-being situated in the middle of the <u>heart</u> <sup>239</sup> and there one should place at the heart a syllable “hūṃ”, understood as the concentration-being.
samādhisattvasaṃjñāṃ ca hūṃkāraṃ taddhṛdi nyasetl	lting 'dzin sems dpa' zhes bya ba'il lyi ge hUM ni de ru dgodl	
93 niṣpādyaiṃ mahāyogaṃ tr̥isattvātmakam ātmavān	lsems dpa' gsum gyi bdag nyid canl lde ltar sbyor ba cher bskyed nasl	Having undertaken the Great Yoga in this way and (being) like one with the nature of the three beings, by the practice of this method, one should commence the Great Accomplishment.
anena vidhiyogena mahāsādhanaṃ ārabhetl	lcho ga sbyor ba 'di yis nil lsgrub pa chen po brtsam par byal	
94 prāpya kanyāṃ viśālākṣīṃ rūpayauvanamaṇḍitāṃ	lgzugs bzang gzhon pas brgyan pa nil lsems can <sup>240</sup> ni bdag nyid chel	After assuming (the form of) a young girl, royal and noble, wide-eyed and adorned with a youthful body, dark blue, the colour of the petals of the night-lotus,
nīlotpaladalaśyāmāṃ rajakasya mahātmanaḥl	lbu mo ut+pala mthing ga'i mdogl lmig yangs dam pa rnyed nas nil	
95 suśikṣitāṃ samādāya sādhaḥ bhaktivatsalām	lmnyam par bzhag cing legs par bslabl lsgrub pa po la shin tu mosl	(who is) well disciplined <u>after undertaking the</u> <u>practice</u> <sup>241</sup>

<sup>237</sup> Tib: secret mantra

<sup>238</sup> i.e. of a bhagavat

<sup>239</sup> Tib: heart-centre

<sup>240</sup> D: sme sha can

omkāraṃ śīra[7 A]si dhyātvā āḥkāraṃ vākpathe nyasetl	loM ni spyi bor bsam par byal lAH ni ngag gi lam la dgodl	and devoted to worship, one should imagine a syllable “om” on (her) head and should place a syllable “āḥ” at the pathway of speech.
96 hūmkāraṃ hr̥daye dhyātvā svā nābhau hā dvipādayoḥ	lhUM ni snying gar bsam bya zHINGl llte bar swA dang rkang gnyis hAl	After imagining a syllable “hūṃ” at the heart-centre, a “svā” at the navel and a “hā” on each foot, Locanā, Māmākī and in the same way, Pāṇḍaravāsini
locanāṃ māmākīṃ cāpi tathā pāṇḍaravāsinīm	lspyān dang mA ma kI dang nil lde bzhin du ni gos dkar mol	
97 tāraṃ cāpi tathā mantrī pṛthivyādiṣu samnyaset	lsgröl ma yang ni sngags pa yisl lsa la sogs la rnam par dgodl	and also in that manner the mantrin should place Tārā on <u>the earth element</u> <sup>242</sup> and so on. One should visualize on <u>her</u> <sup>243</sup> the goddesses Rūpavajrā and so on.
rūpavajrādikā devīs tasyām eva vibhāvayetl	llha mo rdo rje gzugs la sogsl lde nyid la ni rnam bsams lal	
98 kṣitigarbhādibhis tāsām samāpattiṃ vibhāvayet	lsa snying la sogs de rnams dangl lsnyoms par 'jug pa bsgom par byal	One should imagine the union of them with Kṣitigarbha and so on and on the right, Vajravetālī and on the left hand, Aparājitā,
dakṣiṇe vajravetālīm bhuje vāme 'parājitām	llag g.yas rdo rje ro langs mal lg.yon la gzhan gyis mi thub mal	
99 bhṛkuṭiṃ ca mukhe tasyā ekajaṭāṃ ca guhyake	lde yi khar ni khro gnyer mal lgsang bar ral pa gcig ma'ol	Bhṛkuṭi at her mouth and Ekajaṭā at (her) secret place. Moreover, <u>the tathāgatī Viśva-vajrī, situated on the right-hand side of the chest</u> <sup>244</sup> .
bhūyo dakṣiṇapārśvasthām viśvavajrīm tathāgatīm	lgzhan yang dbung pa g.yas par nil lde bzhin gshegs yum rdo rje mal	
100 viśvaratnām ca vāme tu mudrāyāḥ pravibhāvayet	lg.yon du sna tshogs rin chen gyil lphyag rgya dag ni bsgom par byal	and imagine Viśvaratnā on the left (-hand side) of the <u>consort</u> <sup>245</sup> . Furthermore, (imagine) at the right knee the tathāgatī Viśvapadmā,
punar dakṣiṇājānustām viśvapadmām tathāgatīm	lpus mo g.yas la gnas par yangl lsna tshogs pad+ma de bzhin gshegs	
101 viśvakarmām ca vāme tu mūrdhni gaganavajriṇī	lg.yon pa la ni sna tshogs lasl lspyi bor nam mkha'i rdo rje mal	Viśvakarmā at the left (knee), Akaśavajriṇī on the crown of the head and the Earth-bearing Goddess set

<sup>241</sup> Tib: after being absorbed in meditation

<sup>242</sup> i.e. at the place of the earth element

<sup>243</sup> i.e. oneself

<sup>244</sup> Tib: Vajrī, a consort of the tathāgatas, at the right shoulder

<sup>245</sup> Tib: perfect consort.

pādāntadvayavinyastā dharaṇīṃdharadevatīml	lrkang pa gnyis la sa yi nil lsa 'dzin lha mo gzhag par byal	on the <u>soles</u> <sup>246</sup> of both feet.
102 evaṃ saṃskṛtya tāṃ yogī vajrapadmam athārabhet	lde ltar 'dus byas rnal 'byor pasl lrdo rje pad+ma yang dag brtsaml	After arranging <u>her</u> <sup>247</sup> thus, the yogin then should then undertake the “vajra-lotus”. <u>The mantrin should think the vajra born from the syllable “hūṃ” (to be) five-pronged indeed</u> <sup>248</sup> .
mantrī hūṃkārajaṃ vajraṃ dhyāyād vai pañcasūcikaml	lhUM gi sngags skyes rdo rje nil lrtse mo mnga' ba bsam par byal	
103 madhyasūcau tathā tasya praṇavaṃ ca vibhāvayet	lde tshe de yi dbus sul loM ni rnam par bsam par byal	So <u>on the central prong</u> <sup>249</sup> of that, one should visualize the syllable “oṃ” and <u>also with a syllable “āḥ” make an eight-petalled lotus</u> <sup>250</sup> .
tathaivāṣṭadalaṃ padmam āḥkāreṇa [7 B] tu bhāvayetl	lde bzhin a las byung ba yil lpad+ma 'dab ma brgyad pa nil	
104 pañcaraśmisamākīrṇaṃ tataḥ sādhanam ārabhetl	l'od zer lnga yis khyab bsams lal lde 'og sgrub pa brtsam par byal	<u>Thinking of</u> <sup>251</sup> five(-coloured) light rays being spread out everywhere, one should undertake the practice.
	6a	
oṃ sarvatathāgatānūrāgaṇavajrasvabhāvātmako'haml	loM sar+ba ta thA ga tA nu rA ga Na badzra swa bhA wa At+ma ko&haMl	oṃ I am of the nature of the vajra of passion of all tathāgatas.
105 hūṃkāragītena tu cālayeta	lrdo rje 'dzin pa'i nga rgyal legs 'chang stel	By the syllable “hūṃ” being sounded, one should become aroused, taking on the pride of a <u>vajra-holder</u> <sup>252</sup> . (It being) the time for the coming forth of one's own bodhicitta, one should declare the mantra of the syllable “phaṭ”.
samudvahan vajradharasya garvam	lhUM gi glu yis kyang ni bskyod bya zhingl	
svabodhicittodayakāla eva	lrang gi byang chub sems nyid phyung ba'i tshel	
phaṭkāraṃmantraṃ samudīrayet saḥl	ldes ni phaT kyi gsang sngags brjod par byal	

<sup>246</sup> lit. extremities

<sup>247</sup> i.e. oneself

<sup>248</sup> Tib: With the syllable “hūṃ” born from the mantrin, one should imagine a vajra at the crown (of the head)

<sup>249</sup> Tib: in the middle

<sup>250</sup> Tib: an eight-petalled lotus born from “a” (i.e. “āḥ”)

<sup>251</sup> Tib. only

<sup>252</sup> alt: Vajradhara

106 visargānte punar mantrī bodhicittena pūjayet	lphyung nas slar yang sngags par nil lphyogs beur bzhugs pa'i sngas rgyas rnamsl	At the end of the coming forth, the mantrin should make offering with the bodhicitta to the Buddhas abiding in the ten directions (and) should say this <u>mantra</u> <sup>253</sup> :
daśadikṣaṃsthitān buddhān mantram etad udīrayetl	lbyang chub sems kyis mchod nas nil lgsang sngags 'di ni brjod par byal	
oṃ sarvatathāgatapūjāvajrasvabhāvātmako'haml	loM sar+ba ta thA ga ta pU dza badzra swa bhA wa At+ma ko&haMl	oṃ I am of the nature of the vajra of worship of all tathāgatas.
107 svamantrākṣaraniṣpannam trivajrādhiṣṭhasvakam	lrang sngags yi ge las dbyung bal lrdo rje gsum gyis byin brlabs bdagl	Oneself, come forth from the syllable of one's <u>own</u> <u>mantra</u> <sup>254</sup> , being blessed with the triple vajra and after arising in the centre of the lotus, should once again become <u>Anger-vajra</u> <sup>255</sup> .
padmamadhye tu niṣpādyā dveṣavajro bhavet punaḥl	lpad+ma'i dbus su bskyed nas nil lslar yang zhe sdang rdo rjer gyurl	
108 vajradhṛgmantraniṣpannam paśyed akṣobhyavajriṇam	lbadzra dhRik sngags kyis dbyung bal lmi bskyod rdo rje bsam pa yangl	Arisen from the mantra “Vajra-dhṛk”, one should imagine Akṣobhya-vajra, with his hair drawn up in a topknot, as (one's) Lord, with Akṣobhya placed on his crown.
jaṭāmukutaḍharaṃ nātham akṣobhyakṛtaśekharaml	lmgon po ral pa thor tshugs canl lmi bskyod pas ni dbu rgyan byasl	
109 nṛpavartakasaṃkāśaṃ kṛṣṇarakṣasitānanam	lmthing shun bzang po'i mdog ltar snangl lsngo nag dkar dang dmar ba'i zhall	Then one should imagine (him) as resembling (the colour of) <u>excellent</u> <sup>256</sup> lapis lazuli, with <u>a dark blue, a red and a white face</u> <sup>257</sup> furnished with all adornments and having six arms.
sarvālaṅkārasampūrṇaṃ ṣaḍbhujam tu vibhāvayetl	lrgyan rnam thams cad yongs su rdzogsl lphyag drug par ni rnam par bsgoml	
110 vajraṃ cakraṃ tathā padmaṃ savyahasteṣu dhārayet	lrdo rje 'khor lo pad+ma nil lg.yas pa'i phyag tu bsam bya zingl	Thus, one should visualize (and) <u>hold</u> <sup>258</sup> in the right hands a vajra, wheel and lotus, in the left ones a bell,

<sup>253</sup> Tib: secret mantra

<sup>254</sup> i.e. hūṃ

<sup>255</sup> i.e. Wrathful Akṣobhya

<sup>256</sup> Tib. only

<sup>257</sup> Tib: a dark blue, a white and a red face

<sup>258</sup> Skt. only

ghaṇṭām cintāmaṇiṃ khaḍgaṃ tasya vāmeṣu bhāvayetl	ldril bu rin chen ral gri nil lde yi g.yon la bsam par byal	<u>wish-fulfilling</u> <sup>258</sup> jewel and sword.
111 niṣkramya hṛdayād eṣa vyavalokya diśo daśa	l'di ni thugs ka las byung nasl lphyogs bcu rnam su gzigs nas nil	After emerging from the heart-centre, <u>thoroughly</u> <sup>258</sup> surveying (all) ten directions, <u>exercising the miraculous powers of a Buddha and turning the wheel of dharma</u> <sup>259</sup>
buddharddhim akhilāṃ [8 A] kṛtvā dharmacakraṃ pravartya ca	lchos kyi 'khor lo bskor ba dangl lsangs rgyas mdzad pa kun zad del	
112 saṃśodhya nikhilān sattvān dveṣavajrapade sthitān	lsems can ma lus kun sbyangs nasl lzhe sdang rdo rje gnas la 'jogl	(and) after thoroughly purifying all beings, who are (then) set in the state of Anger-vajra, one returns and sits down before the Vajra-lord.
āgatya vajranāthasya purato'bhiniṣḍatīl	lsar byon rdo rje mgon po yil lspyan snga ru ni 'dug par 'gyurl	
113 anupraveśyainam mantrī hṛdyātmānam vibhāvayet	lsngags pas de yi snying ga rul lrjes zhugs bdag nyid rnam bsgoms pasl	After entering into oneself, the mantrin should imagine being at one's own heart and after returning to one's previous form, abiding in the state of Anger-vajra,
pūrvarūpaṃ parāvṛtya dveṣavajrapade sthitaḥl	lsnga ma'i gzugs ni yongs gyur nasl lzhe sdang rdo rje gnas su zhugsl	
114 indranīlaprabhaṃ dīptaṃ sūryamaṇḍalamadhyagam	lin+dra nI la'i 'od 'bar bal lnyi ma'i dkyil 'khor dbus su bzhugsl	blazing with sapphire brilliance, in the centre of a sun-disc, (as) a Hero embraced by his own consort (and) arrayed with all adornments,
svamudrāṅgitaṃ vīraṃ sarvālaṅkārabhūṣitaṃl	ldpa' bo rang gi phyag rgyas 'khyudl lrgyan rnam kun gyis rnam par brgyanl	
115 raudraśāntamahārāgaṃ mukhatrayavirājitaṃ	ldrag po zhi dang 'dod chags chel lzhāl gsum gyis ni rnam par mdzesl	glorious with a wrathful, a peaceful and a greatly passionate face. Abiding in the Anger-vajra concentration, one should set forth the whole maṇḍala.
dveṣavajrasamādhistaḥl protsṛjet sarvamaṇḍalaml	lzhe sdang rdo rje ting 'dzin gnasl ldkyil 'khor thams cad spro bar mdzadl	
116 jinajigmantraniṣpannam sṛjed vairocanaṃ vibhum	ldzi na dzik sngags kyis dbyung bal lgtso bo <sup>260</sup> rnam par snang mdzad dbyungl	Arisen from the mantra “Jina-jik”, one should send forth Vairocana, (as) a sovereign, with <u>Aksobhya placed on his crown</u> <sup>261</sup> , resembling the autumn
	lmi bskyod pas ni dbu rgyan byasl	

<sup>259</sup> Tib: and (undertaking) all the Buddha-actions

<sup>260</sup> D: gco bo

śaraccandrāṃśusaṃkāśaṃ jaṭāmukuṭamaṇḍitaml	lston ka'i zla zer ltar snang zhingl lthor tshugs cod pan dag gis brgyanl	moon-light and adorned with a topknot and diadem,
	6b	
117 sitaraktakṛṣṇavadanaṃ ṣaḍbhujam śāntarūpiṇam	ldkar dang nag dang dmar ba'i zhall lphyag drug zhi ba'i gzugs can tel	(and) should think of (him) in peaceful guise, with <u>a white, a red and a dark blue face</u> <sup>262</sup> and with six
cakravajrasitāmbhojam dakṣiṇeṣu vicintayetl	l'khor lo rdo rje pad+ma dagl lg.yas pa la ni rnam par bsaml	arms: in the right ones, a wheel, vajra and white day-lotus,
118 ghaṇṭām cintāmaṇiṃ khaḍgaṃ vāmeṣv asya vibhāvayet	ldril bu rin chen ral gri nil l'di yi g.yon du rnam par bsgoml	and visualize in the left ones, a bell, <u>wish-fulfilling</u> <sup>263</sup> jewel and sword. After going forth from the heart-
hṛdayāt tathaiva nirgatyā mohacaryāsthitaḥ prajāḥl	lde bzhin thugs ka las byung stel lgti mug spyod nas sems can rnamsl	centre, in the same manner, to (those) beings fallen into delusion,
119 saṃśodhya punar āgatyā punaś cakre niṣīdati	lyang dag sbyangs te slar byon nasl lshar phyogs kyi ni zla bar bzhugsl	and after thoroughly purifying (them), he <u>returns</u> <sup>264</sup> and sits down in the east on a (moon) disc.
ratnadhṛgmantraniṣpannam ratnaketuṃ sṛjed budhaḥl	lrat+na dhRik sngags kyis dbyung bal lrin chen tog ni sngags pas dbyungl	Arisen from the mantra “Ratna-dhṛk”, one should send forth <u>Ranaketu</u> <sup>265</sup> , (as) <u>a sage</u> <sup>266</sup> .
120 jaṭājūṭadharam saumyam [8 B] akṣobhyakṛtaśekharam	lzhi ba'i thor tshugs cod pan 'changl lmi bskyod pas ni dbu rgyan byasl	(and) should think of (him with his) hair bound up in a topknot, in peaceful guise with Akṣobhya placed on
pītākṛṣṇasitāsyam ca ṣaḍbhujam cāpi cintayetl	lser dang gnag dang dkar ba'i zhall lphyag drug par ni rnam par bsgoml	his crown and with a yellow, a <u>dark blue</u> <sup>267</sup> and a white face and with six arms.
121 tasya cintāmaṇiṃ vajram cakram savyeṣu bhāvayet	lyid bzhin nor bu rdo rje dangl l'khor lo de yi g.yas su bsgoml	One should visualize in the right (hands), a wish-fulfilling jewel, vajra and wheel and in the left ones,
ghaṇṭām ca pītakamalam khaḍgaṃ vāmeṣu bhāvayetl	ldril bu pad+ma ser po dangl lral gri g.yon du bsgom par byal	a bell, yellow lotus and sword.

<sup>261</sup> Tib. only

<sup>262</sup> Tib: a white, a black and a red face

<sup>263</sup> Skt. only

<sup>264</sup> lit. comes again

<sup>265</sup> i.e. Ratnasambhava

<sup>266</sup> Tib: a mantrin

<sup>267</sup> Tib: black

122 hṛdayāt tathaiva nirgatya ahaṅkārapade sthitān	lde bzhin thugs ka nas byung stel lnga rgyal gnas la gnas pa rnamsl	After going forth from the heart-centre, in the same manner, and after thoroughly purifying (those) abiding in a state of pride, he sits down in the southern part, in the centre of a jewel.
saṃśodhya dakṣiṇe bhāge ratnamadhye niṣīdatil	lyang dag sbyangs nas lho yi charl lrin chen dbus su bzhugs par gsungsl	
123 āroligmantraniṣpannam sṛjed amitavajriṇam	lA ro lik sngags kyis dbyung bal lmtha' yas rdo rje can dbyung stel	Arisen from the mantra “Āro-lik”, one should send forth <u>Amitavajra</u> <sup>268</sup> , radiant as a ruby-coloured lotus, in peaceful guise with Akṣobhya placed on his crown,
padmarāgaprabhaṃ saumyam akṣobhyakṛtasekharaml	lzhīb pad+ma rA ga'i 'odl lmi bskyod pas ni dbu rgyan byasl	
124 jaṭāmukutaḍharam nāthaṃ raktakṛṣṇasitānanam	lmgon po ral pa thor tshugs canl ldmar dang gnag dang dkar ba'i zhall	(and) should think of (him as one's) Lord with his hair drawn up in a topknot and with a red, <u>dark blue</u> <sup>267</sup> and a white face, accompanied by erotic desire and with six arms.
śṛṅgārarasasaṃyuktaṃ ṣaḍbhujam tu vibhāvayet	lsgeg pa'i nyams dang yang dag ldanl lphyag drug par ni rnam par bsgoml	
125 padmanālam gṛhītvā tu vāmena saha ghaṇṭayā	lg.yon pa'i phyag gis drill bu dangl lpad+ma sdong bu 'dzin par mdzadl	While holding a lotus stem together with a bell with the left (hand), one should manifest the lotus, located at the heart centre by the right (hand),
hṛtpradeśasthitam padmam dakṣiṇena vikāśayetl	lpad+ma thugs ka'i phyogs gnas pal lg.yas pa yis ni 'byed par mdzadl	
126 savyayor vajracakre tu vāmāyo ratnakhaḍgakau	lrdo rje 'khor lo g.yas gnyis lal lrin chen ral gri g.yon gnyis lal	in the (other) two right, a vajra and wheel and in the (other) two left, a jewel and sword. As before, after purifying those with desire, he sits down <u>behind</u> <sup>269</sup> on a lotus.
pūrvavad rāgiṇaḥ śodhya pṛṣṭhato 'bje niṣīdatil	lsngon bzhin 'dod chags can sbyangs nasl lrgyab kyī pad+ma la bzhugs 'gyurl	
127 amoghavajriṇam mantrī prajñādhṛgmantranirmitam	lpradz+nyA dhRik sngags kyis dbyung ba l lsngags pas don yod rdo rje canl	The mantrin should send forth <u>Amoghavajra</u> <sup>270</sup> , <u>formed from</u> <sup>271</sup> the mantra “Prajñā-dhṛk”, green in appearance, as (one's) Lord, <u>with Akṣobhya placed on his crown</u> <sup>272</sup> and with his hair drawn up in a
haritābham sṛjen nāthaṃ jaṭāmukutaṃaṇḍitaml	lmgon po sku mdog ljang gur dbyungl lmi bskyod pas ni dbu rgyan byasl	

<sup>268</sup> i.e. Amitābha

<sup>269</sup> i.e. in the west

<sup>270</sup> i.e. Amoghasiddhi

<sup>271</sup> Tib: arisen from

	lthor tshugs cod pan dag gis brgyanl	topknot
128 haritakṛṣṇasitāsyam ca ṣaḍbhujam raśmi[9 A]bhāsuram	ljang dang gnag dang dkar ba'i zhall lphyag drug 'od zer rnam par 'phrol	and should visualize (him) with a green, a <u>dark blue</u> <sup>273</sup> and a white face, radiant with light
khadgam ca viśvavajram ca cakram savyeṣu bhāvayetl	lral gri sna tshogs rdo rje dangl l'khor lo g.yas su bsgom par byal	rays, with six arms: a sword, crossed vajra and wheel in the right ones
129 ghaṇṭām apasavyahasteṣu haritapadmaṃ maṇim tathā	lphyag g.yon na ni dril bu dangl lde bzhin pad ljang nor bu'ol	and a bell, green lotus and jewel in the left ones.
abhūtavacasaḥ sattvān viśodhya punar āgataḥl	llog pa'i dad can sems can rnamsl	After completely purifying (those) beings with <u>wrong speech</u> <sup>274</sup> , he <u>returns</u> <sup>275</sup>
	7a	
	lram par sbyangs nas slar byon tel	
130 uttarasyām diśi tathā viśvavajre niṣṭhati	lde bzhin byang gi phyogs su nil lsna tshogs rdo rje dag la bzhugsl	and sits down in the northern quarter on a crossed vajra.
dveṣo mohas tathā rāgaś cintāmaṇiḥ samayas tathāl	lzhe sdang gti mug de bzhin chagsl lyid bzhin nor bu dam tshig stel	The lineages of “hatred”, “delusion” and “passion”, of the “wish-fulfilling jewel” and of the “pledge”,
131 kulā hyete tu vai pañca kāmamokṣaprasādhakāḥ	lrigs ni lnga po 'di dag nyidl l'dod dang thar par rab sgrub pa'ol	these very five, are the best practices for (those having) the desire for liberation. Arisen from the
mantrān moharater jātām srjed devīm tu locanāml	lmo ha ra ti sngags kyis dbyungl llha mo spyen ni dbyung bar byal	mantra of Moharatī, one should send forth the goddess Locanā,
132 śvetām śāntarasopetām mūrdhni vairocanaṅkitām	ldkar zhing zhi ba'i nyams dang ldanl lram snang mdzad kyis spyi bor mtshanl	and should visualize her (as) white, having a serene disposition and marked with Vairocana on her crown,
sitaraktakṛṣṇavadanām ṣaḍbhujām tu vibhāvayetl	ldkar dang gnag dang dmar ba'i zhall lphyag drug par ni rnam par bsgoml	with a <u>white, a red and a dark blue face</u> <sup>276</sup> and with six arms.
133 savye cakram ca vajram ca tathaiva sitam utpalam	l'khor lo rdo rje de bzhin dul lut+pala dkar po g.yas su bsaml	One should imagine in the right, a wheel, vajra and indeed, a white night-lotus, and also, in the left, a

<sup>272</sup> Tib. only

<sup>273</sup> Tib: black

<sup>274</sup> Tib: perverse faith

<sup>275</sup> lit. being come again

<sup>276</sup> Tib: with a white, a black and a red face



vāme ghaṇṭāṃ tathā ratnaṃ khaḍgaṃ cāpi vibhāvayetl	ldril bu de bzhin rin chen dangl lral gri g.yon du bsgom par byal	bell, jewel and sword.
134 hṛdayāt tu vinirgatya vyavalokya diśo daśa	lde bzhin thugs ka nas byung stel lphyogs bcu dag tu gzigs nas nil	After going forth from the heart-centre and surveying (all) ten directions, and <u>after (her) great compassion having provided relief from the demons and sicknesses of the world</u> <sup>277</sup> and
grahavyādhyāture loka śāntiṃ kṛtvā mahākṛpāl	lgdon dang nad gdungs 'jigs pa rnamsl lthugs rje chen pos zhi mdzad del	
135 āgatya cakramadhye tu pūrvakoṇe niṣḍati	lslar byon nas ni zla dkyil dul lshar gyi mtshams su bzhugs par gyurl	after returning, she sits down in the <u>south-eastern</u> <sup>278</sup> quarter in the centre of a (moon) disc.
mantrād dveṣarater jātāṃ sṛjed devīm tu māmakīṃl	ldwe Sha ra ti'i sngags kyis dbyungl llha mo mA ma kI dbyung stel	Arisen from the mantra of “Dveṣarātī”, one should send forth the goddess Māmakī,
136 nīlotpaladalaśyāmām cāruvaktrām manoramām	lut+pala sngon po'i 'dab ltar sngol lbzhin bzangs shin tu yid du 'ongl	attractive with a beautiful mouth, dark blue as night-lotus petals, <u>with a dark blue, a red and a white face</u> <sup>279</sup> and with Akṣobhya placed on her crown.
kṛṣṇaraktasitā[9 B]syām ca akṣobhyakṛtaśekharaṃl	lgdang dang dkar dang dmar ba stel lmi bskyod pas ni dbu rgyan byasl	
137 savyeṣu vajraṃ cakram ca nīlaktotpalaṃ tathā	l'khor lo rdo rje de bzhin dul lut+pala sngo dmar g.yas pa lal	One should hold in the right, <u>a vajra, wheel</u> <sup>280</sup> and purple lotus and in the left hands, a bell, jewel and sword.
ghaṇṭāṃ ratnaṃ ca khaḍgaṃ ca vāmahasteṣu dhārayetl	ldril bu rin chen ral gri nil lg.yon gyi phyag na bsnams par mdzadl	
138 mahāvighnabhayārtānām rakṣām kṛtvā mahākṛpā	lbgegs chen 'jigs pas gzir ba rnamsl lthugs rje chen pos srung bar mdzadl	After going forth, in the same manner and after (her) great compassion having provided protection for those afflicted by the terrifying great obstructing ones and after returning, she sits down in the south-west(ern quarter).
niṣkramya punar āgatya nairṛtyām sā niṣḍatīl	lbyung nas slar ni byon nas sul llho nub tu ni bzhugs par gyurl	
139 mantrād rāgarater jātāṃ sṛjet pāṇḍaravāsiniṃ	lrA ga ra ti'i sngags kyis dbyungl lgos dkar mo ni dbyung bya stel	Arisen from the mantra of “Rāgarātī”, one should send forth Pāṇḍaravāsini, <u>with a red, a dark blue and</u>

<sup>277</sup> Tib: seeing in (all) ten directions those in fearful suffering from demons and sicknesses, (her) great compassion brings them peace

<sup>278</sup> lit.. eastern-corner

<sup>279</sup> Tib: with a black, a white and a red face

<sup>280</sup> Tib: a wheel and vajra as before [i.e. a vajra and wheel, as in all the previous occurrences]

raktakṣṇasitāsyām vai padmarāgamaṇiprabhāml	lzhāl ni dmar dang gnag dang dkarl lpad+ma rA ga'i 'od dang ldanl	a <u>white face</u> <sup>281</sup> , radiant as a ruby-coloured lotus.
140 sāmitābhajaṭājūṭām ṣaḍbhujām tu vibhāvayet	l'od dpag med bcas ral pa'i tshogsl lphyag drug pa ni rnam bsgoms tel	One should imagine (her) hair bound up in a topknot along with an Amitābha and (with) six arms, with a left one holding a lotus-stem, together with a bell,
grhītvotpalanālam tu vāmena saha ghaṇṭayāl	lg.yon pa dril bur bcas pa yisl lut+pala sdong bu 'dzin mdzad lal	
141 utpalam hr̥tpradeśastham raktaṁ savyena bodhayet	lthugs kar gnas pa'i ut+palal ldmar po g.yas kyis 'byed par mdzadl	with a right one, one should open the red lotus (flower) located at the heart centre and with the (other) two right, a vajra and wheel and in the left, a jewel and sword.
vajraṁ cakram ca savyābhyām maṇiṁ khaḍgaṁ ca vāmatahl	lrdo rje 'khor lo g.yas dag lal lnor bu rin chen ral gri g.yonl	
142 dhārayantī vinirgatya śāntiṁ kṛtvā mahāture	lbsnams par mdzad pa phyung nas nil lgdon gyis nyen pa zhi mdzad del	After going forth (as) she who sustains, providing relief to those <u>in great distress</u> <sup>282</sup> and returning, she sits down in the centre of a lotus in the <u>north-western quarter</u> <sup>283</sup> .
āgatya padmamadhye vai vāyukoṇe niṣīdatil	lsar byon pad+ma'i dbus nyid dul lnub byang mtshams su bzhugs par 'gyurl	
	7b	
143 mantrād vajrarater jātām sṛjet tārām manoramām	lbadzra ra ti'i sngags kyis dbyungl lyid 'ong sgrol ma dbyung bya stel	Arisen from the mantra of “Vajraratī”, one should send forth Tārā, attractive with a green, a dark blue and a white face <sup>284</sup> (and) a complexion (the colour) of a stalk of dūrva grass.
haritakṣṇasitāsyām ca <u>durvāpatra</u> <sup>285</sup> samaprabhāml	lljang dang gnag dang dkar ba'i zhall ldur ba'i <sup>286</sup> lo ma'i mdangs dang ldanl	
144 amoghena kṛtoṣṇīṣām ṣaḍbhujām tu vibhāvayet	ldon yod pas ni gtsug tor byasl lphyag drug par ni rnam par bsgoml	and one should imagine (her) with Amoghasiddhi placed on her crown, (with) six arms, a crossed vajra,

<sup>281</sup> Tib: with a red, a black, and a white face

<sup>282</sup> Tib: afflicted by demons

<sup>283</sup> lit. windy corner

<sup>284</sup> Tib: with a green, a black, and a white face

<sup>285</sup> hyp.: dVP & Trp: durvāpatra

<sup>286</sup> D: kha ba

viśvavajraṃ ca cakraṃ ca savyato'sitam utpalam	lsna tshogs rdo rje 'khor lo dangl lut+pala dkar po g.yas pa nal	wheel and a <u>dark</u> <sup>287</sup> lotus on the right,
145 vāmeṣu [10 A] vinyased ghaṇṭāṃ ratnaṃ khaḍgaṃ tathā vratī	ldril bu rin chen ral gri nil lbrtul zhugs can gyis g.yon du bsaml	and then the devotee should place in the left (hands) a bell, jewel and sword. After subduing all beings, moreover, sitting on a crossed vajra,
sarvasattvān vaśīkṛtya viśvavajrāsanā punaḥ	lsems can thams cad dbang mdzad del lsna tshogs rdo rje'i gdan la yangl	
146 nirgatāsau samāgamyā śivasthāne niṣīdati	lbyung nas slar ni byon nas sul lbyang shar mtshams su bzhugs par 'gyurl	she, gone forth and after returning, sits down in the north-eastern quarter. Then the yogin should send forth Rūpavajrā and so forth onto the <u>second</u> <u>surround</u> <sup>288</sup> .
dvitīye tu puṭe yogī rūpavajrādikaṃ sṛjet	lrnal 'byor pas ni rim gnyis parl lgzugs rdo rje la sogs pa dbyungl	
147 agnikoṇe sṛjed devīm rūpavajrāṃ manoramām	lme yi mtshams su dgod bya bal lrdo rje gzugs ni yid 'ong bal	In the <u>south-eastern quarter</u> <sup>289</sup> , one should send forth the goddess Rūpavajrā, attractive, with three faces and six arms, white and crowned with venerable Vairocana,
trimukhāṃ ṣaḍbhujāṃ śvetāṃ śrīvairocanamaulikām	lzhall gsum phyag drug dkar ba stel ldbu rgyan rnam par snang mdzad dpall	
148 gr̥hītadarpaṇāṃ dvābhyāṃ śeṣam moharater iva	lgnys kyis me long 'dzin mdzad del llhag ma gti mug dag dang mtshungsl	holding a mirror with two (hands), the others like Moharātī.
nairṛtyāṃ vinyased devīm śabdavajrāṃ tu ṣaḍbhujām	lbdn bral phyogs dgod lha mo nil lrdo rje sgra ste phyag drug mal	In the south-western quarter, one should place the goddess Śabdavajrā, with six arms,
149 pītavarṇāṃ trivaktrāṃ ca ratnasambhavamaulikām	lzhall gsum sku mdog ser mo stel ldbu rgyan rin chen 'byung ldan yinl	yellow in colour and with three faces, crowned with Ratnasambhava and she should be holding a lute with two hands, the others like Māmakī.
vīṇāvyagradvihastāṃ ca śeṣam māmakīvad bhavet	lphyag gnyis kyis ni pi wang bsnamsl llhag ma mA ma kI dang mtshungsl	
150 vāyusthāne nyased devīm gandhavajrāṃ tu ṣaḍbhujām	lrung gi phyogs dgod lha mo nil lrdo rje dri ste phyag drug mal	In the <u>north-western quarter</u> <sup>290</sup> , one should place the goddess Gandhavajrā, with six arms, red in colour

<sup>287</sup> Tib: white

<sup>288</sup> Tib: level i.e. the next level down from the level where the five main deities and the four goddesses have been placed so far

<sup>289</sup> lit. corner of Agni

<sup>290</sup> lit. quarter of wind

raktavarṇāṃ trivaktrāṃ ca amitābhajāṭadharāṃl	lzhāl gsum sku mdog dmar mo stel lsnang mtha' yas kyi thor tshugs canl	and with three faces and a topknot with Amitābha,
151 śaṅkhavyagradvihastāṃ ca śeṣaiḥ pāṇḍaravāsinīm	lphyag gnyis kyi ni dung bsnams tel llhag ma gos dkar can dang mtshungsl	holding a conch with two hands and with the others like Pāṇḍaravāsinī.
aīśānyāṃ vinyased devīm rasavajrāṃ tu ṣaḍbhujām	ldbang ldan phyogs dgod lha mo nil lrdo rje ro ste phyag drug mal	In the north-eastern quarter, one should place the goddess Rasavajrā, with six arms
152 trimukhāṃ śyāmavarṇāṃ ca dundubhisvaramaulikām	lzhāl gsum sku mdog ljang gu stel ldbu rgyan <sup>291</sup> la ni rnga sgra bzhugsl	and three faces, green in colour and crowned with <u>Amoghasiddhi</u> <sup>292</sup> , holding with <u>her</u> <sup>293</sup> hands a vessel of flavours and with the others like Tārā.
hastastharasabhāṇḍāṃ ca śeṣais tārāsamākṛtiml	lphyag gnyis la ni ro yi snodl llhag ma sgrol ma lta bu yinl	
153 vajrasattvaṃ samā[10 B ]līṅgya vahnimadhye vyavasthitām	lrdo rje sems dpa' legs 'khyud del l'khor lo'i dbus na rab bzhugs parl	Now one should think of the vajra-being, set in the middle of <u>fire</u> <sup>294</sup> and in thorough embrace (and)
cintayet sparśavajrāṃ tu patitulyāṃ mukhādibhiḥl	lrdo rje reg bya bsam bya stel lzhāl sogs bdag po lta bu'ol	Sparśavajrā with faces etc. the same as her Lord.
154 dvitīye tu puṭe pūrve paṭṭikāyāṃ sṛjed vratī	lrim pa gsum pa shar gyi nil lsnam bur brtul zhugs can gyis dbyungl	The devotee should send forth to the border in the east, <u>in the second surround</u> <sup>295</sup> , Maitreya and
maimṭhlīmḥbījaviniṣpannau maitreyakṣitigarbhakaul	lmaiM th+liM sa bon las byung bal lbyams pa sa yis snying po gnyisl	Kṣitigarbha, arisen from the syllables “maimṭ” and “thlīm”.
155 praṇavena samutpannau vajrapāṇikhagarbhakau	loM gyi sa bon las byung bal lphyag na rdo rje mkha' snying pol	Arisen from the syllable “om”, the mantrin should send forth Vajrapāṇi and Khagarbha respectively to
paṭṭikāyāṃ sṛjen mantrī dakṣiṇāyāṃ yathākramaml	llho yi phyogs kyi snam bu lal lgo rims bzhin du dgod par byal	the southern border.

<sup>291</sup> D: dbu rgyal

<sup>292</sup> lit.he with a voice like a drum

<sup>293</sup> Tib: two

<sup>294</sup> Tib: a (sun) disc

<sup>295</sup> Tib: on the third level

156 oṃhūṃkāravinīṣpannaṃ lokeśaṃ mañjughoṣakam	loM dang hUM las yang dag byungl l'jig rten dbang po 'jam pa'i dbyangsl	Arisen from the syllables “oṃ” and “hūṃ”, one should send forth Lokeṣvara and <u>Mañjughoṣa</u> <sup>296</sup> to the west.
	8a	
paścimāyāṃ sṛjed etān uttarāyāṃ punaḥ sṛjetl	l'di dag nub tu dbyung bar byal lbyang gi phyogs su dbyung ba nil	Moreover, one should send forth to the north these:
157 oṃsaṃbījaviniṣpannaṃ saviṣkambhisamantakam	loM dang saM gi <sup>297</sup> sa bon skyesl lsgrib sel <u>kun tu bzang por</u> <sup>298</sup> bcasl	Sarvanīvaraṇaviṣkambin and Samantabhadra, arisen from the syllables “oṃ” and “saṃ”.
ete svanāthamukuṭā varṇādyais tatsamāḥ punaḥl	l'di dag dbu rgyan rang gi mgonl lsku mdog sogs pa de dang mtshungsl	These (all have) the same crowns, colours and so forth as their Lords',
158 bhujaīḥ praharaṇaiś cāpi svasvādhipatibhiḥ sadā	lphyag dang mtshon cha dag kyang nil lrang rang gi ni bdag por mtshungsl	and with hands and weapons like their respective lords and Maitreya alone holds a <u>cobra's saffron tree</u> <sup>299</sup> flower in the right hand.
maitreyaḥ kevalaṃ <u>savye nāgapuṣpaṃ</u> <sup>300</sup> bibharti cal	lbyams pa 'ba' zhig g.yas pa nil lklu shing me tog bsnams par mdzadl	
159 saṃśodhyāyatanāṇy ete divyanetrādidāyakāḥ	l'di dag skye mched rnam sbyangs shingl llha yi mig sogs stsol ba pol	After thoroughly purifying the sense bases, <u>those</u> <sup>301</sup> who bestow the divine eye <u>and so forth</u> <sup>302</sup> <u>on</u> <sup>303</sup> beings, after returning again, sit down on their very seats.
sattvānāṃ punar āgatya niṣīdanty āsaneṣu vail	lsems can skye mched sbyangs nas sul lslar byon nas ni stan la bzhugsl	
160 yamāntakṛṇmantrabhavaṃ kṛṣṇaraktasitānanam	lya mAn+ta kRit sngags kyis nil lsngags pas gshin rje gshed dbyung bal	Arisen from the mantra “Yamāntakṛt”, one should send forth <u>Yamāntakṛt</u> with a dark blue, a red and a white face <sup>304</sup> , adorned with masses of flames <sup>305</sup> , with a <u>Vairocana crown</u> <sup>306</sup> .
yamāntakaṃ sṛjen mantrī sphuliṅgagahanākulaml	lrnam par snang mdzad dbu rgyan canl lzhall ni gnag dang dkar dang dmarl l'bar ba'i tshogs kyis rnam par 'khrigsl	

<sup>296</sup> i.e. Mañjuśrī

<sup>297</sup> D: ki

<sup>298</sup> D: kun du dbang por

<sup>299</sup> also called "snake's heart sandalwood"

<sup>300</sup> dVP: maṣyanāgapuṣpaṃ

<sup>301</sup> i.e. the previous twelve deities - the names of the first four align with the first four āyatanas, so we might suppose all twelve deities are aligned to the twelve āyatanas.

<sup>302</sup> i.e. eye, ear, nose, tongue etc.

<sup>303</sup> lit.. of

<sup>304</sup> Tib: with a black, a white and a red face

161 danḍaṃ cakraṃ tathā vajraṃ sa[11 A]vyahasteṣu dhārayam	ldbyug pa rdo rje 'khor lo rnamsl lphyag g.yas na ni bsname par mdzadl	holding a staff, wheel and vajra <sup>307</sup> in the right hands and with the threatening gesture at the heart-centre, a noose, bell and axe in the left.
hr̥ddeṣe tarjanīpāśaṃ ghaṇṭāparaśuṃ vāmataḥl	lthugs kar sdigs mdzub zhags pa dangl ldril bu dgra sta g.yon pa nal	
162 vighnān saṃtrāsayan ghorān indrādīn sagaṇān api	ldbang po la sogs tshogs bcas dangl lmi bzad bgegs kyang skrag par mdzadl	Terrifying the obstructing ones and even mighty Indra etc. and their followers, after mounting a lotus and sun(-disc seat), he dwells in the eastern quarter.
padmasūryaṃ samākramya pūrvasyāṃ diśi tiṣṭhatil	lpad+ma nyi ma mnān nas nil lshar gyi phyogs su bzhugs par gyurl	
163 prajñāntakṛṇmantrabhavaṃ ratnasambhavamaulikam	lpadz+nyAn+ta kRit sngags kyi nil lrin chen 'byung ldan dbu rgyan canl	Arisen from the mantra “Prajñāntakṛt”, crowned with Ratnasambhava, the mantrin should send forth Aparājita, white in appearance and adorned with snakes <sup>308</sup> ,
aparājitaṃ sr̥jen mantrī śvetābham ahibhūṣaṇaml	lsku mdog dkar zhing nor bus brgyanl lgzhan gyis mi thub sngags kyis dbyungl	
164 sitakṛṣṇaraktavadanaṃ bṛhatkuṣiṃ trilocaṇam	lgsus khyim che zhing spyān gsum pal ldkar dang gnag dang dmar ba'i zhall	with a white, a dark blue <sup>309</sup> and a red face, a big pot-belly and three eyes, with fangs and a hideous snarling mouth, adorned with masses of flames <sup>310</sup> ,
daṃṣṭrākarālavikaṭaṃ sphuliṅgagahanākulaml	lmche ba gtsigs shing rnam par 'gyurl l'bar ba'i tshogs kyis rnam par 'khrigsl	
165 vajraṃ danḍaṃ tathā khadgaṃ savyahasteṣu dhārayan	lrdo rje dbyug pa ral gri nil lg.yas kyi phyag na bsname par mdzadl	holding a vajra, staff and sword in the right hands and with the threatening gesture at the heart-centre, a noose, bell and axe in the left.
hr̥ddeṣe tarjanīpāśaṃ ghaṇṭāparaśuṃ <sup>311</sup> vāmataḥl	lsnying gar sdigs mdzub zhags pa dangl ldril bu dgra sta g.yon pa nal	
166 vighnān saṃtrāsayan ghorān pratyālīḍhapadena tu	lg.yon brkyang ba yi gnas pa yisl lmi bzad bgegs ni skrag par mdzadl	Terrifying the obstructing ones and with left leg extended, after mounting a lotus and sun(-disc seat),

<sup>305</sup> Tib: enveloped in masses of flames

<sup>306</sup> Skt omits.

<sup>307</sup> Tib: holding a staff, vajra and wheel

<sup>308</sup> Tib: jewels

<sup>309</sup> Tib: black

<sup>310</sup> Tib: enveloped in masses of flames

<sup>311</sup> dVP: ghaṇṭāparaśu

padmasūryaṃ samākramya yāmyāṃ diśi sa tisthatil	lpad+ma nyi ma mnan nas nil llho yi phyogs su bzhugs par gyurl	he dwells in the southern quarter.
167 padmāntakṛṇmantrabhavaṃ hayagrīvaṃ sṛjed vratī	lpad+ma n+ta kRit sngags kyis nil lbrtul zhugs can kyis rta mgrin dbyungl	Arisen from the mantra “Padmāntakṛt”, the devotee should send forth Hayagrīva, with three eyes the colour of a red lotus and with a red, a <u>dark blue</u> <sup>312</sup> and a white face,
padmarāganibhaṃ tryakṣaṃ raktakṣṇasitānanaml	lspyan gsum pad+ma rA ga'i mdogl lzhāl ni dmar dang gnag dang dkarl	
168 karālāsyāṃ bṛhatkukṣiṃ amitābhakirīṭinam	lzhāl gdangs gsus khyim che ba dangl l'od dpag med pa'i cod pan canl	
pratyālīḍhapadaṃ vīraṃ sphuliṅgagahanākulaml	ldpa' bo g.yon brkyang ba yis gnasl l'bar ba'i tshogs ni rnam par 'khrugsl	a snarling mouth, a big pot-belly and an Amitābha crown (as) a hero with left leg extended, <u>adorned with masses of flames</u> <sup>313</sup> .
	8b	
169 padmaṃ khaḍgaṃ ca musalaṃ savyahasteṣu [11 B] bhāvayet	lpad+ma ral gri gtun shing nil lg.yas kyi phyag na bsname par mdzadl	<u>One should visualize</u> <sup>314</sup> a lotus, sword and <u>mace</u> <sup>315</sup> in the right hands <u>and</u> <sup>316</sup> a bell, axe <u>of pride</u> <sup>317</sup> and a noose in the left ones.
ghaṇṭāṃ sagarvapaśaṃ pāśaṃ savyetareṣu cal	lbsnyems dang bcas pas dril bu dangl ldgra sta zhags pa g.yon bsname	
170 padmasūryaṃ samāruhya vyavalokya diśo daśa	lpad+ma nyi ma la gnas tel lphyogs bcu dag tu gzigs nas nil	after mounting a lotus and sun(-disc seat), after thoroughly surveying (all) ten directions and after producing extreme fear in <u>the obstructing ones</u> <sup>318</sup> , he dwells in the western quarter.
vighnasamtrāsaṇaṃ kṛtvā vāruṇyāṃ diśi tiṣṭhatil	lklu rname skrag par mdzad nas sul lnub kyi phyogs su bzhugs par 'gyurl	
171 vighnāntakṛṇmantrabhavaṃ dundubhisvaramaulikam	lbi gh+nAn+ta kRit sngags kyis nil lrnga sgra'i cod pan yang dag ldanl	Arisen from the mantra “Vighnāntakṛt”, crowned with <u>Amoghasiddhi</u> <sup>319</sup> and blue as night-lotus petals,

<sup>312</sup> Tib: black

<sup>313</sup> Tib: wrathful within masses of flames

<sup>314</sup> Tib: Holding

<sup>315</sup> Tib: pestle

<sup>316</sup> Tib. adds: having pride

<sup>317</sup> i.e. for cutting down pride

<sup>318</sup> Tib: the Nāgas

nīlotpaladalaśyāmaṃ sṛjed amṛtakunḍaliml	lut+pala sngon po'i 'dab ltar <u>sngo</u> <sup>320</sup> lbdud rtsi 'khyil ba dbyung bar byal	one should send forth Amṛtakunḍali,
172 nīlaraktasitāsyam ca karālamukhavibhramam	lzhāl ni sngo dang dmar dang dkarl lzhāl gdangs pa ni rnam par 'gyurl	with a blue, a red and a white face and a lolling, gaping mouth, a big pot-belly and three eyes, adorned with <u>red</u> <sup>321</sup> light
bṛhatkukṣiṃ trinayanam raktajvālāvibhūṣitaml	lgsus khyim che zhing spyān gsum pal l'bar ba'i 'od kyis rnam par brgyanl	
173 viśvavajram tatha cakram musalam cāpi savyataḥ	lsna tshogs rdo rje 'khor lo dangl lgtun shing rnam ni g.yas pa nal	and holding a crossed vajra, wheel and <u>mace</u> <sup>322</sup> in the right and a noose with the threatening gesture, bell and axe in the left.
dhārayaṃ tarjanīpāśam ghaṇṭāparaśum vāmataḥl	lsdigs mdzub zhags par bcas pa dangl ldril bu dgra sta g.yon na bsnamsl	
174 vighnasamtrāsanaṃ kṛtvā pratyālīḍhapadena tu	[first half-verse missing in D. and P.] lg.yon rkyang ba yi gnas pa yisl	<u>After producing extreme fear in the obstructing ones</u> <sup>323</sup> and with left leg extended, after mounting a lotus and sun(-disc seat), he dwells in the <u>northern quarter</u> <sup>324</sup> .
padmasūryam samāruhya kauberyāṃ diśi tiṣṭhatil	lpad+ma nyi ma mnan nas nil lbyang gi phyogs su bzhugs par gyurl	
175 svamantrākṣaraṇiṣpannam acalam ca sṛjet punaḥ	lrang gi sngags kyis bskyed pa yisl lmi g.yo ba yang dbyung bar byal	Arisen from his own mantra, one should send forth Acala, bright as sapphire, with three eyes, crowned with venerable Vairocana,
indranīlaprabham tryakṣam śrīvairocanamaulikaml	lspyān gsum in+dra nI la'i mdogl ldbu rgyan rnam par snang mdzad dpall	
176 daṃṣṭrākārālavadanam kṣṇaraktasitānanam	lmche ba rnam par gtsigs pa'i zhāl lzhāl ni gnag dang dmar dang dkarl	with a hideous snarling mouth and a <u>dark blue</u> <sup>325</sup> , a red and a white face, <u>loud laughing howls, terrifying.</u>

<sup>319</sup> lit.. he with a voice like a drum

<sup>320</sup> D: ljang

<sup>321</sup> Tib: flaming

<sup>322</sup> Tib: pestle

<sup>323</sup> Tib. omits

<sup>324</sup> lit. quarter of Kubera

<sup>325</sup> Tib: black



aṭṭahāsaravaṃ ghoravaṃ bṛhatkukṣiṃ mahābalam	lmi bzad ha ha zhes bzhad sgral lgsus khyim che zhing stobs po chel	with <sup>326</sup> , a big pot-belly and (showing) great power.
177 khadgaṃ vajraṃ tathā cakraṃ savyahasteṣu dhārayet	lral gri rdo rje 'khor lo nams lg.yas pa'i phyag na bsams par mdzadl	One should hold in the right hands a sword, vajra and wheel and in the left ones a threatening gesture, axe and noose.
ta[12 A]rjanīṃ cāpi paraśuṃ pāśaṃ vāmeṣu pāṇiṣul	lsdigs mdzub dang ni dgra sta dangl lzhags pa g.yon pa'i phyag na bsamsl	
178 vighnān jvarādikān hatvā pratyālīḍhapadena tu	lrim sogs 'jigs pa'i gdon 'joms tel lg.yon brkyang ba yi gnas pa yisl	After destroying the obstructing ones who cause diseases and with left leg extended, after mounting a lotus and sun(-disc seat), he dwells in the <u>south-eastern quarter</u> <sup>327</sup> .
padmasūryaṃ samāruhya vahnisthāne sa tiṣṭhatil	lpad+ma nyi ma la gnas nasl lshar lho mtshams su bzhugs par gyurl	
179 svamantrākṣarāṇiṣpannaṃ tarkvirājaṃ sṛjed vratī	lrang gi sngags kyis bskyed pa yil lbrtul zhugs can gyis 'dod rgyal dbyungl	Arisen from his own mantra, the devotee should send forth Ṭakkirāja, <u>heroic</u> <sup>328</sup> and bright as sapphire, crowned with Ratnasambhava,
indranīlaprabhaṃ vīraṃ ratnasambhavamaulikam	ldrag po in+dra nI la'i mdogl lrin chen 'byung ldan dbu rgyan canl	
180 kṣṇaraktasitāsyāṃ ca bṛhatkukṣiṃ bhayānakam	lzhāl ni gnag dang dmar dang dkarl lspyan gsum mche ba 'jigs su rungl	with a <u>dark blue</u> <sup>329</sup> , a red and a white face, a <u>big pot-belly</u> and having a <u>terrifying appearance</u> <sup>330</sup> , with two hands in the vajra-gesture of making a “hūṃ” syllable,
dadhānaṃ vajraṃ hūṃkāramudrāṃ pāṇidvayena tul	lphyag gnyis rdo rje hUM mdzad kyisl lphyag rgya dag ni 'ching bar mdzadl	
181 vajraṃ khadgaṃ ca savyābhyāṃ vāmataḥ pāśam aṅkuśam	lrdo rje ral gri g.yas dag nal lg.yon na zhags pa lcags kyu'ol	and a vajra and sword in the (other) two right ones, a noose and elephant goad on the left. (After) destroying the obstructing ones <sup>331</sup> , with left leg extended, he dwells on a sun(-disc seat) <u>in the south-west</u> <sup>332</sup> .
pratyāhīḍhena sūryastho nairṛtyāṃ vighnanāśakaḥ	lbden bral bgegs ni 'joms pa'ol lg.yon brkyaṅ gnas pas nyi mar bzhugs	

<sup>326</sup> Tib: terrifying with roaring laughs of "ha ha"

<sup>327</sup> lit. abode of fire

<sup>328</sup> Tib: wrathful

<sup>329</sup> Tib: black

<sup>330</sup> Tib: three eyes and terrifying fangs

<sup>331</sup> Tib. adds: in the south-west

	9a	
182 svamantrākṣaraṇiṣpannam nīladaṇḍam sṛjed vratī nīlameghanibham tryakṣam amitābhakirīṭinam	lrang gi sngags kyis bskyed pa yil lbrtul zhugs can gyis dbyug sngon bskyedl lspyan gsum sprin sngon lta bu stel l'od dpag med pa'i dbu rgyan canl	Arisen from his own mantra, the devotee should send forth Nīladaṇḍa, with the appearance of a dark blue cloud, three eyes and crowned with Amitābha.
183 nīlaraktasitāsyam ca bṛhatkuṣiṃ bhayāvaham daṇḍam khadgam tathā cakram savyahasteṣu dhārayanl	lzhāl ni sngo dang dkar dang dmarl lgsus khyim che shing 'jigs par mdzadl ldbyug pa ral gri 'khor lo nil lg.yas kyi phyag na bsname par mdzadl	with a blue, a red and a white face <sup>333</sup> , and a big pot-belly; a bringer of fear, holding a staff, sword and wheel in the right hands and
184 hr̥ddeṣe tarjanīpāśam padmam parśum ca vāmataḥ hatvety upadravabhayam pratyālīḍhapade sthitaḥ	lsnying gar sdigs mdzub zhags pa dangl ldgra sta rname ni g.yon na bsname lyams kyi 'jigs pa bsal nas nil lgtum po g.yon brkyang gnas pa yisl	with the threatening gesture at the heart-centre, a lotus and axe <sup>334</sup> on the left. After overcoming dreadful calamity and <sup>335</sup> standing with left leg extended,
185 padmasūryam samāruhya vāyavyām diśi tiṣṭhati svamantrākṣaraṇiṣpannam dundubhi[12 B]svaramaulikam	lpad+ma nyi ma la gnas tel lnub byang mtshams su bzugs par gyurl lrang gi sngags kyis bskyed pa yil lrnga sgra yis ni dbu rgyan canl	after mounting a lotus and sun(-disc seat), he dwells in the north-western <sup>336</sup> quarter. Arisen from his own mantra and crowned with Amoghasiddhi <sup>337</sup> ,
186 mahābalaṃ sṛjen mantrī nīlotpaladalaprabham kṛṣṇaraktasitāsyam ca tryakṣam bhairavanāditam	lstobs po che ni sngags pas dbyungl lut+pala sngon po'i mdog 'dra bal lzhāl ni gnag dang dmar dang dkarl lspyan gsum 'jigs pa'i sgra dang ldanl	the mantrin should send forth Mahābala, brilliant as night-lotus petals, with a dark blue , a red and a white face, three eyes and making a terrifying noise,
187 nāgabhūṣitasarvāṅgam bṛhatkuṣiṃ bhayānakam	lyan lag thams cad sbrul gyis brgyanl lgsus khyim che shing 'jigs par byedl	with all his limbs adorned with snakes, a big pot-belly and having a terrifying appearance, holding a

<sup>332</sup> Skt. only

<sup>333</sup> Tib: a blue, a white and a red face

<sup>334</sup> Tib: an axe etc.

<sup>335</sup> Tib. adds: being fierce

<sup>336</sup> lit. windy

<sup>337</sup> lit. he with a voice like a drum

daṇḍaṃ khaḍgaṃ tathā cakraṃ savyahasteṣu dhārayanl	ldbyug pa ral gri 'khor lo nil lg.yas kyi phyag na bsnams par mdzadl	staff, sword and wheel in the right hands and
188 hr̥ddeṣe tarjanīpāśaṃ padmaṃ <sup>338</sup> parśuṃ ca vāmataḥ	lsnying gar sdigs mdzub zhags pa dangl ldgra sta rnams ni g.yon na bsnamsl	with the threatening gesture at the heart-centre, a <u>lotus and axe</u> <sup>339</sup> on the left.
ḍākinyādibhayadhvaṃsī pratyālīḍhapadena saḥl	lg.yon brkyang ba yi gnas pa yisl lmkha' 'gro la sogs 'jigs pa 'jomsl	Vanquishing the dreadful ḍākinīs and so on and standing with left leg extended, he
189 padmasūryaṃ samāruhya aiśānyāṃ diśi tiṣṭhati	lpad+ma nyi ma la gnas tel lbyang shar mtshams su bzhugs par gyurl	after mounting a lotus and sun(-disc seat), dwells in the north-eastern quarter.
svamantrākṣaraniṣpannaṃ sṛjed uṣṇīṣcakriṇaml	lrang gi sngags kyis bskyed yil lgtso tor 'khor los sgyur ba dbyungl	Arisen from his own mantra, one should send forth Uṣṇīṣacakraṃvartī,
190 ākāśaśyāmakam̐ ghoram̐ akṣobhyaḥkṛtasekharam̐	lmkha' ltar sngo bsangs 'jigs pa pol lmi bskyod pas ni dbu rgyan byasl	as a sovereign, blue as the sky, terrifying, with Akṣobhya placed on his crown, a <u>dark blue</u> <sup>340</sup> , a red
kṛṣṇaraktasitāsyam̐ ca tryakṣam̐ lambodaram̐ vibhuml	lzhāl ni sngo dang dmar dang dkarl lgtso bo spyān gsum gsus pa 'phyangl	and a white face, three eyes and a pot-belly hanging down,
191 vāmadakṣiṇāhastābhyām̐ uṣṇīṣam̐ mūrdhni dhārayan	lg.yas g.yon gnyis kyi phyag gnyis kyisl lspyi bor gtsug tor 'dzin par mdzadl	holding the uṣṇīṣa at the crown with both a left and a right hand, a vajra and lotus with the (other) two right
vajrapadmaṃ ca savyābhyām̐ tarjanīkhaḍgam̐ anyataḥl	lrdo rje pad+ma g.yas dag nal lsdigs mdzub ral gri g.yon na bsnamsl	ones and the threatening gesture and sword <u>with the others</u> <sup>341</sup> .
192 sarvopadravavidhvaṃsī pratyālīḍhapadodyataḥ	l'tshe ba thams cad rnam 'jig cingl lgtum po g.yon brkyang gnas pa yisl	Overcoming all calamities and standing with left leg extended, after mounting a lotus and sun(-disc seat),
padmasūryaṃ samāruhya brahmasthāne sa tiṣṭhatil	lpad+ma nyi ma la gnas tel ltshangs pa'i gnas su de bzhugs pa'ol	he dwells in the direction <u>of the zenith</u> <sup>342</sup> .
193 svamantrākṣaraniniṣpannaṃ sumbharājaṃ sṛjed vratī	lrang gi sngags kyis bskyed pa yil lbrtul zhugs can gyis gnod mdzes dbyungl	Arisen from his own mantra, the devotee should send forth Sumbharāja, radiant as the sky, with three eyes,
ākāśasuprabham̐ tryakṣam̐ kṛṣṇaraktasitānanaml	lspyan gsum nam mkha' lta bu'i mdogl	and

<sup>338</sup> dVP: omits

<sup>339</sup> Tib: an axe etc.

<sup>340</sup> Tib: blue

<sup>341</sup> Tib: on the left

<sup>342</sup> lit. of Brahma

	9b	a <u>dark blue</u> <sup>343</sup> , a red and a white face,
	lzhāl ni gnag dang dmar dang dkarl	
194 br̥htkukṣiṃ ka[13 A]rālāsyam akṣobhyaḥkṛtasekharam	lgsus khyim che zhing 'jigs pa'i zhall lmi bskyod pas ni dbu rgyan byasl	a big pot-belly, a snarling mouth, with Akṣobhya placed on his crown and holding a vajra, wheel and jewel in the right hands
vajraṃ cakraṃ tathā ratnaṃ savyahasteṣu dhārayanl	lrdo rje 'khor lo rin chen nil lg.yas pa'i phyag na 'dzin par mdzadl	
195 hr̥ddeṣe tarjanīpāśaṃ padmakhaḍgaṃ ca vāmataḥ	lsnying gar sdigs mdzub zhags pa dangl lpad+ma ral gri g.yon na bsnamsl	with the threatening gesture at the heart-centre, a lotus and sword in the left. All the moving and unmoving poisons - “Kālakūṭa” and so on
kālakūṭadikaṃ sarvaviṣaṃ sthāvavajraṅgamaml	lrgyu ba dang ni gnas pa'i dugl lka la ku ta sogs kun dangl	
196 hatvā vināyakān sarvān śāntiṃ kṛtvā tu sarvataḥ	lbgegs kyī bdag po kun bcom stel lthams cad zhi bar mdzad nas nil	having been destroyed and after pacifying all obstacles and <u>fulfilling the ignorant everywhere</u> <sup>344</sup> , standing with left leg extended,
ajñāṃ sampādyā nikhilāṃ pratyālīḍhapade sthitaḥl	lma lus bka' ni rdzogs byas lal lg.yon brkyang ba yi gnas pa yisl	
197 padmasūryaṃ samāruhya bhuvo 'dhastāt sa tiṣṭhatil	lpad+ma nyi ma la gnas tel lsa yi 'og tu de bzhugs sol	after mounting a lotus and sun(-disc seat), he dwells below the ground.
198 utsrjya maṇḍalaṃ sarvaṃ dvātriṃśaddevatāmayam	llha ni sum cu gnyis rang bzhinl ldkyil 'khor thams cad bskyed nas nil	After setting out the maṇḍala of all thirty-two deities and being seated in the centre of the circle, one should begin the “subtle yoga”.
cakramadhyasthito bhūtvā sūkṣmayogam athārabhetl	l'khor lo'i dbus su gnas gyur nal lde nas phra mo'i rnal 'byor brtsaml	
199 nāsāgre sarṣapaṃ cintet sarṣape sacarācaram	lsna yi rtse mor yungs kar bsaml l'gro dang mi 'gro yungs kar lal	At the tip of the nose, one should imagine a mustard seed and one should visualize inside the mustard seed both <u>that which moves and that which does not move</u> <sup>345</sup> as <u>the abode of wisdom, delightful, subtle and brought about by wisdom</u> <sup>346</sup> .
bhāvayej jñānapadaṃ ramyaṃ rahasyaṃ jñānakalpitaṃ <sup>347</sup>	lgsang ba'i sngags kyis brtags pa yil lye shes mchog gi gnas bsgom mol	

<sup>343</sup> Tib: black

<sup>344</sup> Tib: bringing the Buddha-word to all without exception

<sup>345</sup> i.e. everything at all

200 pañcavarṇaṃ mahāratnaṃ sarśapasthūlamātrakam	lriṇ chen kha dog sna lṅga lal lyungs kar gyi ni 'bru tshod tsaml	Continually by means of yoga, one should imagine diligently at the tip of the nose a five coloured precious jewel the size of a mustard seed.
nāsikāgre prayatnena bhāvayed yogataḥ sadā <sup>348</sup>	lsna yi rtse mor nan tan dul lṅnal 'byor rig pas rtag tu bsgoml	
201 sthiraṃ tu sphārayed ratnaṃ asthiraṃ naiva sphārayet	lriṇ chen brtan par gyur nas sprol lbrtan par ma gyur de mi sprol	(When) the jewel has become stable, one should send it forth; (when) it is not stable, one should not send it forth: one should send it forth with clouds of the most excellent requisites (having) a radiance like that of the Buddhas.
sphā[13 B]rayet pravairair meghair buddhajavālāsamaprabhaiḥ <sup>349</sup>	lsangs rgyas 'bar ba'i 'od mnyam pal lraḥ mchog sprin ni spro bar byal	
202 bhikṣāśīnā na japtavyaṃ na ca bhaikṣarato bhavet	lslong mo za zhing mi bzlas tel lma bslangs pa la'ang chags mi byal	With the consuming of alms food, it ought not to be prayed for, nor should there be enjoyment of the alms food. One should recite the mantra, entire and whole: (there will be) the achievement of everything one wants to enjoy.
japen mantram abhinnāṅgaṃ sarvakāmopabhogakṛt <sup>350</sup>	l'dod pa kun las longs spyod cingl lsngags kyi yan lag ma nyams bzlasl	
[202 alternative] cakravajramahāratnaiḥ padmakhaḍgadharāyudhaiḥ	[l'khor lo rdo rje rin chen dangl lpadma ral gri mtshon chen 'dzin l	[Having the nature of one who is radiating, one should send (it) forth with great clouds of Bodhisattvas holding (their) implements of wheel, vajra, precious jewel, lotus and sword.]
bodhisattvamahāmeghaiḥ sphārayet spharaṇātmake <sup>351</sup>	lbyang chub sems dpa'i sprin chen rnamsl lspro ba'i bdag nyid can gyis sprol]	
203 uccārya saṃsphared vajraṃ samāptan saṃhāram ādiśet	lbrjod nas rdo rje spro ba nil lrdzogs nas rab tu bsdu bar byal	After speaking thus, one should send forth the vajra. After doing both (these things), one should bring it back: <u>so this recitation (of the mantras) of all the Buddhas is said (to be) sublime</u> <sup>352</sup> .
idaṃ tat sarvabuddhānāṃ japoktaṃ paramārthata itil <sup>353</sup>	l'di ni sangs rgyas thams cad kyil ldon dam pa yi bzlas par bshadl	

<sup>346</sup> Tib: the abode of the highest wisdom, determined through secret mantra

<sup>347</sup> GST 6.9

<sup>348</sup> GST 3.12, omitted by Tripathi

<sup>349</sup> GST 3.13

<sup>350</sup> GST 7.4 – this verse seems oddly out of context, even though it is present in both the Sanskrit and Tibetan versions. The pattern of verses suggests this should either be GST 3.14 or 13.14. 13.14 seems unlikely as it offers an alternative to what it proposes in 13.12. On the other hand, 3.14 concludes what was begun in 3.13. See Fremantle 1971: 73 & 38.

<sup>351</sup> GST 3.14

204 sūkṣmayogajapaṃ cāpi dvidhā kṛtvā yathāruci	lphra mo'i rnal 'byor bzlas pa yangl lci 'dod par ni rnam gnyis byal	After reciting the “subtle yoga” in two parts, as one wishes, one (as) a mantrin should bring oneself into the state of true reality.
ātmānaṃ ca punar mantrī tathatāyāṃ praveśayetl	lslar yang sngags pas bdag nyid nil lde bzhin nyid la gzbug par byal	
205 maṇḍalathāś caturdevyo na paśyantyas tataḥ patim	lde nas dkyil 'khor gnas pa 'dil llha mos bdag po ma mthong basl	Then, not seeing (their) Lord, the four goddesses seated in the maṇḍala so arouse him to great bliss with a quartet of songs.
gāthācatuṣṭayenetthaṃ bodhayanti mahāsukhaml	ltshigs su bead pa 'di bzhi yisl lbde ba chen po skul bar byedl	
206 tvaṃ vajrasattva bhuvaneśvara sattvadhāto	lsems can khams na gnas kyi dbang phyug khyod ni rdo rje'i thugsl	O you (of) <u>vajra-nature</u> <sup>354</sup> , Lord abiding in the realm of beings, who takes pleasure in enjoyment, protect me with (your) desire for the great goal, love me, <u>O father (who has) the greatest attachment to beings</u> , if you wish (me) to continue living, O great Lord <sup>355</sup> .
trāyāhi māṃ ratimanojña mahārthakāmaiḥ	ldga' ba yid 'ong don chen 'dod pas bdag la bskyab tu gsoll	
kāmāhi māṃ janaka sattvamahāgrabandho	lmgon po gal te de ring bdag ni gson par mchis bzhed nal	
yadīcchase jīvatu mahya nāthal <sup>356</sup>	lsems can yab chen gnyen mchog bdag la dgyes par mdzad du gsoll	
	10a	
207 tvaṃ vajrakāya bahusattvapriyāgracakra	lrdo rje sku khyod bka' yi 'khor lo sems can kun la phanl	O you (of) vajra-body, <u>beloved of all beings</u> <sup>357</sup> , cakra of command, goal of Buddhas, true nature of enlightenment, who sees what is beneficial, love me who is committed to passion with (your) passion, if you wish (me) to continue living, O great Lord <sup>358</sup> .
buddhārthabodhiparamārthahitānudarśī	lsangs rgyas don du byang chub mchog bsgrub rab tu phan par gzigs	
rāgeṇa rāgasamayāṃ <u>mām</u> <sup>359</sup> kāmayasva	lmgon po gal te de ring bdag ni gson par mchis bzhed nal	

<sup>352</sup> Tib: it is explained as the reciting of the highest purpose of all the Buddhas

<sup>353</sup> GST 13.15 (part). This may be a quotation from an explanatory tantra as it does not match completely. GST has “jñānomīlitacakṣuṣām” for “japoktaṃ paramārthata”

<sup>354</sup> Skt: lit. vajra-being; Tib: vajra-mind

<sup>355</sup> Tib: O Lord, if you agree to (my) living today, great father of beings, best of kinsmen, delight in me

<sup>356</sup> GST 17.72

<sup>357</sup> Tib: helper of all beings

yadīcchase jīvatu mahya nātha <sup>360</sup>	l'dod chags dam tshig chags pas bdag la dgyes par mdzad du gsoll	
208 tvaṃ vajravāca sakalasya hitānukampī	lkhyod ni rdo rje gsung ste kun la phan zhing thugs brtse bal	O you (of) vajra-speech, compassionate benefactor of all, forever engaged in acts needed for the goal of the world, <u>love me, (you of) perfect goodness, engaging in great joy, if you wish (me) to continue living, O great Lord<sup>361</sup>.</u>
lokārthakāryakaraṇe sada sampravṛtta	l'jig rten dag gi dgos pa'i don mdzad pa la rtag tu brtsonl	
kāmāhi māṃ suratacarya samantabhadra	lmgon po gal te de ring bdag ni gson par mchis bzhed nal	
yadīcchase jī[14 A]vatu mahya <u>nātha</u> <sup>362,363</sup>	lspyod pa dri med kun tu bzang pos bdag la dgyes par mdzodl	
209 tvaṃ vajrakāma samayāgra mahāhitārtha	lkhyod ni rdo rje'i <u>thugs</u> <sup>364</sup> te dam tshig mchog gi phan don chel	O you (of) vajra-desire, supreme commitment, goal of highest good, <u>ornament of the lineage of perfect Buddhas, compassionate (to all) alike, love me, who is become a treasury of good qualities, a great jewel, if you wish (me) to continue living, O great Lord.</u> <sup>365</sup>
sambuddhavaṃśatilakaḥ samatānukampī	lyang dag rdzogs sangs rgyas kyi gdung mchog mnyam pa nyid gzigs pal	
kāmāhi māṃ guṇanidhiṃ <u>bahuratnabhūtam</u> <sup>366,367</sup>	lmgon po gal te de ring bdag ni gson par mchis bzhed nal	
yadīcchase jīvatu mahya nātha	lyon tan rin chen mang po'i gter gyur bdag la dgyes par mdzodl	
210 evam utthāpitaṃ nāthaṃ sadbhūtaguṇakīrtanaiḥ	lde ltar yang dag yon tan nil lbrjod pas mgon po de bskul nasl	The Lord (being) thus roused by (these) recitations of his perfect qualities, the (female) Tathāgatas together

<sup>358</sup> Tib: O Lord, if you agree to (my) living today, O commitment of passion, through (your) passion, delight in me

<sup>359</sup> hyp: māṃ (to match the other three verses, as does Tib.) Both dVP. and Trp. give mama

<sup>360</sup> GST 17.73

<sup>361</sup> Tib: O Lord, if you agree to (my) living today, (you) engaging in perfect (activities), (you of) perfect goodness, delight in me

<sup>362</sup> dVP: nāthaḥ

<sup>363</sup> GST 17.74

<sup>364</sup> Nāgārjuna P4788 11a2: 'dod pa which matches Tib. GST 17.75

<sup>365</sup> Tib: best of the lineage of completely perfect Buddhas, perceiving (all) as the same, O Lord, if you agree to (my) living today, delight in me who is become a treasury of many excellent jewels.

<sup>366</sup> dVP: bahuratnabhūtam

<sup>367</sup> GST 17.75

akṣobhyādisvabhāvena saṁstuvanti tathāgatāḥ	lmi bskyod la sogs ngo bo yisl lde bzhin gshegs pa bstod par mdzadl	praise (him) as having the natures of Akṣobhya and so forth.
211 akṣobhyavajra mahājñāna vajradhātumahābudha	lmi bskyod pa ni rdo rje chel lrdo rje dbyings ni mkha' chen pol	<u>Homage to you</u> <sup>368</sup> , O Akṣobhya-vajra, extremely wise, great sage of the vajra-realm, threefold maṇḍala, supreme triple vajra, O mystic speech.
trimaṇḍala trivajrāgra bhāṣaguhyā namo 'stu tel <sup>369</sup>	lrdo rje gsum mchog dkyil 'khor gsuml lgsang ba'i dbyangs la phyag 'tshal lol	
212 vairocana mahāśuddha vajraśānta mahārāte	lrnam par snang mdzad rab tu dagl lrdo rje zhi ba dga' ba chel	<u>Homage to you</u> <sup>368</sup> , O Vairocana, extremely pure, vajra of peace, great bliss, to the teachings, <u>extremely</u> <sup>370</sup> luminous by nature, O <u>vajra teacher</u> <sup>371</sup> .
prakṛtiprabhāsvarān dharmān deśavajra namo 'stu tel <sup>372</sup>	lrang bzhin gyis ni 'od gsal mchogl lston pa rdo rje phyag 'tshal lol	
213 ratnarāja sugāmbhīra khavajrākāśanirmala	lrin chen rgyal po rab tu zabl lrdo rje nam mkha' dri ma medl	<u>Homage to you</u> <sup>368</sup> , O Ratnarāja <sup>373</sup> , extremely deep, vajra of space <sup>374</sup> , pristine (as) the sky, pure (by) nature, undefiled, O <u>vajra body</u> <sup>375</sup> .
svabhāvaśuddha nirlepa kāyavajra namo 'stu tel <sup>376</sup>	ldngos nyid dag pa gos med pal lgsang ba'i gsung la phyag 'tshal lol	
214 vajrāmitamahārāja nirvikalpa khavajriṇam	lrdo rje mi 'chi 'dod chags chel lmi rtog nam mkha'i rdo rje 'dzinl	<u>Homage to you</u> <sup>368</sup> , O <u>Amita</u> <sup>377</sup> , great king, free from conceptual thought, holder of the vajra of space, (who) has achieved the transcendence of passion, O vajra speech.
rāgapāramitāprāpta bhāṣavajra namo 'stu tel <sup>378</sup>	l'dod chags pha rol phyin pa brnyesl lrdo rje gsung la phyag 'tshal lol	

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<sup>368</sup> Skt: lit. One should pay homage to you; Tib: I pay homage

<sup>369</sup> GST 17.1

<sup>370</sup> Tib. only

<sup>371</sup> lit. one who shows the way

<sup>372</sup> GST 17.2

<sup>373</sup> i.e. Ratnasambhava

<sup>374</sup> Skt. only

<sup>375</sup> Tib: secret speech

<sup>376</sup> GST 17.3

<sup>377</sup> i.e. Amitābha

<sup>378</sup> GST 17.4



215 amoghavajra sambuddha sarvāśāparipūraka	lrdo rje dga' ba gdon mi zal lbsam pa thams cad yongs rdzogs pal	<u>Homage to you</u> <sup>368</sup> , O <u>Amoghvajra</u> <sup>379</sup> , perfect Buddha, fulfiller of all desires, arisen from <u>inherent purity</u> <sup>380</sup> , O vajra being.
śuddhasvabhāvasambhūta vajrasattva namo 'stu tel <sup>381</sup>	lsangs rgyas ngo bo nyid las byungl lrdo rje sems dpa' phyag 'tshal lol	
216 nutvātha buddhair anurāgya cakram	lde nas 'khor lo sangs rgyas kyis bstod gsoll	“After praising and being delighted by the Buddhas, manifesting the <u>wheel</u> <sup>382</sup> , making the highest secret one and so much more evident in one's own <u>body-wheel</u> <sup>383</sup> and after setting out the <u>wheel</u> <sup>382</sup> , one abides (in) great bliss, (being) the Lord alone.
prakāśya guhyaṃ paramaṃ yathā yathā	lmchog tu gsang ba ji bzhin don spyad nasl	
svakāyacakre viniveśya cakram	lrang gi 'khor lo la ni 'khor lo gzhuql	
mahāsukhas tiṣṭhati nātha ekaḥ	lmgon po bde ba chen po gcig po bzhugs	
	10b	
217 evaṃ <u>catur</u> <sup>384</sup> yoga[14 B]karas tu yogī	lde ltar rnal 'byor bzhi byed rnal 'byor pal	Then, after the yogin (who) has undertaken the four yogas has imagined the world in the centre of the “hūṃ” syllable (and) seen the beings there arisen as <u>vajra-beings, so after (they) have arisen everywhere, (this) meditation should go forth in the same manner</u> <sup>385</sup> .”
hūṃkāragarbhaṃ pravacintya lokam	lhUM snying pos 'jig rten rab tu bsgoml	
dr̥ṣṭvā jagattadbhavavajrasattvaṃ	lde byung gro kun rdo rje sems dpar bsaml	
vyutthāya taddhīr vicared yathāvad itil	llangs nas 'gro la bltas te ji bzhin spyad par byal	
218 samādhim ālambayan mantrī anutpattir yadā bhavet	lsngags pas ting 'dzin dmigs pa'i tshel lgang tshe lus ni bskams gyur nal	Whenever a mantrin clinging to meditation would become emaciated, he should reflect upon this practice of pleasing the body, speech and mind.
vicintayed imaṃ yogaṃ kāyavākiccitaprāṇanam	llus ngag yid ni tshim byed pa'il lsbyor ba 'di ni bsgom par byal	
219 vitastimātram ākramya mūrdhni maṇḍalakalpanā	lmtho gang tsam gyis dpags pa rul lspyi bor dkyil 'khor bsgom par byal	After setting the maṇḍala on one's head, held a span apart, and imagining within the “om” syllable the

<sup>379</sup> i.e. Amoghasiddhi

<sup>380</sup> Tib: the inherent nature of Buddha

<sup>381</sup> GST 17.5

<sup>382</sup> i.e. the maṇḍala

<sup>383</sup> i.e. the body maṇḍala

<sup>384</sup> dVP: omits

<sup>385</sup> Tib: he should imagine those beings arisen as vajra-beings. After they have (so) arisen, he should consider the beings and should undertake practice in just the same way.

oṃkāraṃ tatragam dhyātvā pañcamṛtanipātanam	lbdud rtsi lnga ni nges 'bebs pa'il loM ni de ru bsam par byal	five nectars raining down,
220 anena vajrayogena tejasvī bhavati kṣaṇāt	lrdo rje sbyor ba 'di yis nil lskad cig gis ni gzi can 'gyurl	By this vajra-practice, one becomes radiant in an instant and there is no doubt that one attains a virtuous body, speech and mind.
kāyavākcittasausthityaṃ labhate nātra saṃśayaḥ	llus ngag yid ni bde ba dagl lthob 'gyur 'di la the tshom medl	
221 evam abhyāsato mantrī śodhayed bodhayet tathā	lde ltar slob pa'i sngags pa yisl lsbyangs dang de bzhin rtogs par byal	So, the mantrin, <u>(by) constant repetition</u> <sup>386</sup> will purify (oneself) and in that way will come to understanding. So after thoroughly purifying the heart and throat centres, one would please the Tathāgatas
hṛt kaṇṭhaṃ caiva saṃśodhya prīṇayec ca tathāgatān	llkog ma snying ga legs sbyangs shingl lde bzhin gshegs rnams tshim par byal	
222 hūṃkāreṇa ca saṃśodhya āḥkāreṇa tu bodhayet	lhUM kis legs par sbyangs byas lal lyi ge AH yis rtogs byas tel	and after thoroughly purifying (oneself) with the “hūṃ” syllable, one should come to understanding through the “āḥ” syllable. Purifying the food-offering, one should cause the “oṃ” syllable to blaze up.
jvālayet praṇavākrāntam iyam āhāśodhanāl	loM gyis mnan nas sbar bar byal l'di ni kha zas sbyang bya ba'ol	
223 kaṇṭhe śaṅkhaṃ vicintyādaṃ tasmin hrīḥkārasambhavam	ldang po mgrin pa'i mtshams bsam pal lder ni hrIH las byung ba yil	First, after imagining a <u>conch</u> <sup>387</sup> at the throat (and) <u>there</u> <sup>387</sup> an eight-petalled lotus arisen from a “hrīḥ” syllable, one should imagine a “hūṃ” syllable in (its) centre.
padmam aṣṭadalaṃ cinted dhūṃkāraṃ karṇikoparil	lpad+ma 'dab ma brgyad pa bsgoml llte ba'i nang du yi ge hUMl	
224 hūṃkārajaṃ mahāvajraṃ pañcaśūkaṃ vibhāvayet	lhUM las skyes pa'i rdo rje chel lrtse mo lnga pa rnam par bsaml	One should visualize a great five-pointed vajra arisen from the “hūṃ” syllable (and) consider within the middle of the tips of the prongs an “oṃ” syllable, purifying (one's) throat.
madhyaśūkāgre saṃcinted oṃkāraṃ kaṇṭhaśodhanam	lrtse mo dbus ma'i steng du nil loM bsam lkog ma sbyang ba'ol	

<sup>386</sup> Tib: (by) learning

<sup>387</sup> Skt. only

225 meghanādaṃ ḥṛdi dhyātvā tri[15 A]śikhāgñiṃ tataḥ spharet	lsprin gyi sgra ni snying gar saml lṛtse gsum me ni de la sprol	After imagining a thunderclap at the heart, one should send forth a trident of fire and then <u>make</u> <sup>388</sup> the food-offering: this is then the inner fire-offering.
tatrāhāraṃ ca juhuyād homamādhyātmikaṃ tvidam	lder ni bza' ba bsreg pa dagl l'di ni nang gi sbyin sreg yinl	
226 vāyavyaṃ dīpayad agniṃ vāruṇaṃ pacate tu saḥ	lrlung gis me ni sbar byed pal lder ni chu gang 'tshed par byedl	The wind makes the fire blaze, which boils the water: <u>the offering appears</u> <sup>389</sup> , located in the greatly powerful maṇḍala.
māhendramaṇḍalaṃ sthānaṃ yatra saṃcarate haviḥ	ldbang chen dkyil 'khor gnas su nil lgang du me ni rgyu ba dagl	
227 annaṃ pānaṃ ca yat kiṃcit tat sarvaṃ vāruṇena tu	lbza' ba dang ni btung ba rnamsl lgang ci <u>yang</u> <sup>390</sup> rung ba chu'i dkyil 'khorl	Whatsoever food and drink (there is), <u>all that food</u> , <u>with the water</u> <sup>391</sup> should enter the lotus at the <u>heart</u> <sup>392</sup> <u>by</u> <sup>393</sup> the <u>lotus of the mouth</u> <sup>394</sup> .
aśanaṃ mukhapadmena ḥṛtpadmaṃ sampraveśayet	lbza' ba kha yi pad+ma lasl lsnying ga'i pad+mar yang dag gzhugl	
228 nābhipadmagataṃ paścāt sampuṭīkaraṇayogataḥ	llte ba'i dkyil 'khor phyin 'og tul lkha sbyar ba yi sbyor ba yisl	(It being) gone down below the <u>central lotus</u> <sup>395</sup> , by the practice of complete union, after coming forth from the <u>secret lotus</u> <sup>396</sup> , one should recognize it as ultimately (just) ash.
gudapadmād vinigatya bhasmāntaṃ ca vinirdiśet	lgsang ba'i pad+ma las byung bal lthal ba'i mthar ni rnam par brtagl	
229 na jarā nāpi rāgaś ca na mṛtyur na viṣādikam	lrimś nad med cing nad kyang medl ldug la sogs pas mi 'chi lal	Neither old age nor sickness nor dying nor poison and so on: no untimely death (is there) <u>for</u> <sup>397</sup> one (who has) overcome all misfortune.
nākālamaraṇaṃ tasya sarvopadravanāśanam itil	lde ni dus min 'chi mi 'gyurl l'tshe ba thams cad rnam 'joms pa'ol	

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<sup>388</sup> Tib: make by burning

<sup>389</sup> Tib: the fire roams throughout

<sup>390</sup> D: omits

<sup>391</sup> Tib: (they) are the water maṇḍala. The food . . .

<sup>392</sup> i.e. heart-cakra

<sup>393</sup> Tib: from

<sup>394</sup> i.e. throat cakra

<sup>395</sup> i.e. heart cakra

<sup>396</sup> i.e. secret place cakra

<sup>397</sup> lit. of

230 śrīvajramālāvaramanthena	lrdo rje phreng ba dpal mchog srub shing gisl	After churning the ocean of the <u>secret assembly</u> <sup>398</sup> with the churning-stick of the <u>venerable vajra-garland</u> <sup>399</sup> (and) <u>producing</u> <sup>400</sup> the nectar-limbs of (this) practice, the whole world should reach the deathless state.
gūḍhaṃ samājāmbunidhiṃ mathitvā	lgsang 'dus sbas chu'i rgya mtsho bsrubs pa lasl	
yat sādhanāṅgāmṛtam āpi tena	lsgrub pa'i yan lag bdud rtsi gang thob desl	
	l la	
lokaḥ samasto 'maratām upaitul	l'jig rten ma lus 'chi med myur thob shogl	
piṇḍīkramasādhanaṃ samāptamll	lsgrub pa'i thabs mdor byas pa slob dpon	The piṇḍīkrama sādhana [alt. the sādhana of the condensed method], a <u>work of</u> <sup>402</sup> the venerable Śrī Nāgārjuna, is completed.
kṛtīr ācāryaśrīnāgārjunapādānāmll	<u>chen po klu sgrub kyis mdzad rdzogs sol</u> <sup>401</sup>	
	llrgya gar gyi mkhan po A tsA rya shrad+dhA ka ra wa rma dangl	Translated, edited and finalized by the master Ācārya Śraddhakaravarma of India and translator and principal editor Rin-chen bZang-po
	lzhu chen gyi lo tsA ba ban+de rin chen bzang pos bsgyur cing zhus te gtan la phab <u>pa</u> <sup>403</sup> ll	
	<u>slad kyī rgya gar gyi mkhan po bla ma rje btsun rdo rje 'chang chen po re ben+ta'i zhal snga nasl chag lo tsA ba dge slong chos rje dpal gyis ma g+ha d+ha'i dpe ltar legs par bcos shing gtan la phab pa'ol</u> <sup>404</sup>	Later determined and well set down in Magadha by the translator Chag Chos-rje dPal, in the presence of the master, guru (and) very reverend mahāvajradhara Ravīndraruci <sup>405</sup> of India.

<sup>398</sup> i.e. Guhyasamāja

<sup>399</sup> T455 Vajramālā Guhyasamāja Explanatory Tantra

<sup>400</sup> lit. obtaining

<sup>401</sup> P4788: bsdu pa'i rim pa'i bsgrub thabsl slob dpon chen po dpal klu sgrub kyī zhal snga nas mdzad pa rdzogs so

<sup>402</sup> P4788: (made) in the presence of . . .

<sup>403</sup> P4788: pa'o

<sup>404</sup> P4788 only – also related in Blue Annals (Roerich 1949: 366.).

<sup>405</sup> fl. 1200-1250CE (Roerich 1949: 1057-1058.).

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