

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 – revert to mārayet and bsad as per GST v7.33.

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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 Piṇḍīkṛta sādhana is a ritual practice manual for the performance of the Guhyasamāja Tantra. Based on the attached translation of the Piṇḍīkṛta-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”¹, 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”, 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-pa³.

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

1 Coleman 2005.

2 Akhu Sherab Gyatso 1999.

3 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-sādhana⁴ 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 tantra⁵ practice, as opposed to the “Completion stage”. The text is attributed to Nāgārjuna and is closely associated with another work similarly attributed, the Pañcakrama⁶. 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 channels⁷ and wheels⁸ (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.

The Sanskrit text was first published with notes in French by Louis de la Vallée Poussin⁹.

4 henceforth PKS

5 Skt: anuttara-yoga-tantra

6 henceforth PK

7 Skt: nāḍī

8 Skt: cakra

9 de la Vallée Poussin 1896.

More recently, Tripathi produced a critical edition of the text with notes in Hindi¹⁰. The text was translated into Tibetan twice: first by Śraddhākavarman and Rin-chen bZang-po, found in both the Derge¹¹ and Peking¹² editions of the Tengyur and later by Chag Chos-rje dPal, only found in the Peking¹³ 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 title¹⁴. 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.

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

¹⁰ Tripathi 2001.

¹¹ Nāgārjuna T1796

¹² Nāgārjuna P2661

¹³ Nāgārjuna P4788

¹⁴ Mimaki and Tomabechi 1994: ix n4.

noted throughout the full translation given in 3.

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”¹⁵. 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*¹⁶
- 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
- 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

¹⁵ de la Vallée Poussin 1896: vi.

¹⁶ de la Vallée Poussin 1896.

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 3. 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 (1290-1364CE¹⁷) also says the same, commenting that it demonstrates the “Initial Development”¹⁸ in an abbreviated form¹⁹.

There are two traditions of commentary following from the Guhyasamāja Root Tantra²⁰. The two traditions are named after their founders: the “Jñānapāda tradition”²¹, after Buddhaśrījñāna and the “Ārya tradition”²² also known as the “saint tradition” or “noble tradition”, after Ārya Nāgārjuna.

17 Snellgrove and Richardson 1968: 170.

18 i.e. the Generation Stage

19 Bu-ston Rin-chen-grub. 1932: 126.

20 henceforth GST

21 Roerich 1949: 367-374.

22 Roerich 1949: 358-367.

Being attributed to Nāgārjuna, the PKS is part of this tradition. This author touched on the history of the Ārya tradition in a recent paper²³, 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 150-250CE²⁴⁺²⁵ with Āryadeva as his disciple and Candrakīrti in 600-650CE²⁶. There is 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 years²⁷. ‘Gos Lo-tsa-ba gZhon-nu-dpal glosses over the point²⁸ by listing Nāgārjuna, Candrakīrti, Śiṣyavajra, Kṛṣṇācārya, Gomiśra, Abbhijña and ‘Gos Lhas-btsas as the lineage. ‘Gos Lhas-btsas was a disciple of ‘Brog-mi (992-1072CE²⁹) and a contemporary of Marpa³⁰, 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

23 Wright 2009: 5-6.

24 Walser 2005: 86.

25 Williams 2009: 84.

26 Williams 2009: 67.

27 Bu-ston Rin-chen-grub. 1932: 137.

28 Roerich 1949: 360.

29 Snellgrove 1987: 488.

30 Roerich 1949: 208.

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”³¹

Both the Ganden Jangtse Guhyasamāja Lineage prayer³² and Tāranātha relate that Mātāṅgīpa received all the tantric works of Nāgārjuna “father and son”³³, 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”³⁴

In addition, Tāranātha relates that ācārya Rakṣita-pāda composed the Pradīpoddhyotana under the instructions of Candrakīrti and that paṇḍita Rāhula met Nāgabodhi, presumably also in a vision³⁵.

So we see that it is not possible that the tantric works attributed to Nāgārjuna and the other

31 Chimpa and Chattopadhyaya 1990: 326.

32 Ganden Jangtse.

33 Chimpa and Chattopadhyaya 1990: 273.

34 Chimpa and Chattopadhyaya 1990: 129.

35 Chimpa and Chattopadhyaya 1990: 273.

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.

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”³⁶ and so must have existed prior to 815CE when Ral-pa-can became king of Tibet³⁷. 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 set³⁸.

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 example³⁹. 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 8CCE⁴⁰. Bu-ston⁴¹ and gZhon-nu-dpal⁴² both relate that Jñānapāda was a disciple of Haribhadra, who died more than twenty years into the reign of the Pāla king Dharmapāla⁴². Tāranātha’s chronology of the Pāla kings

36 Roerich 1949: 102-103.

37 Matsunaga 1977: 114.

38 Tsuda 1999: 305-306.

39 Meisezahl 1976: 221.

40 Bu-ston Rin-chen-grub. 1932: 159.

41 Roerich 1949: 367.

42 Bu-ston Rin-chen-grub. 1932: 158.

Dharmapāla and Devapāla is confused: he has reversed the order of their reigns. He says that

Dharmapāla is the grandson of Devapāla. In fact, as given by Bu-ston⁴³ 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 Bagchi⁴⁴.

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 Mātāṅgīpa and the Song of Tilopa relates how he received the Guhyasamāja lineage from Mātāṅgīpa⁴⁵. Wylie has shown how the traditional dates of Nāropa, Tilopa's disciple, are misplaced by one sixty-year calendar cycle⁴⁶ and the same applies to Tilopa, giving 928-1009CE. Allowing time for Mātāṅgīpa 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 Āryadeva⁴⁷ which is subject to the same lineage and dating.

43 Bu-ston Rin-chen-grub. 1932: 157.

44 Bagchi 1993: chap. 3.

45 Nalanda Translation Committee and Trungpa 1980: 126.

46 Wylie 1982: 691.

47 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 sādhanā

The PKS identifies itself as a sādhanā 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)⁴⁸. 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 sādhanā 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 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

⁴⁸ Skorupski 2001: 83-135.

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”⁴⁹. 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.

⁴⁹ PKS v.1

Wayman has pointed out the use of Yogācāra vocabulary in texts of the Guhyasamāja corpus⁵⁰, particularly noting such use in the Vajramālā⁵¹ from which the PKS itself says it has “arisen”⁵². 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 school⁵³. 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.

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.

50 Wayman 1977: 194, 202.

51 Wayman 1977: 202.

52 PKS v.230

53 Ruegg 1981: 101-102.

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 23⁵⁴, 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 tantra⁵⁵, the *Sarva-tathāgata-tattva-saṃgraha*⁵⁶ and the *Sarvadurgatipariśodhana Tantra*⁵⁷ where it occurs twice and likely represents the first use of this mantra, as far as can be seen. “*śuṃbha niśuṃbha*” is also rendered as “*śuṃbha niśuṃbha*” in some places. In this translation, “*śuṃbha niśuṃbha*” 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 story⁵⁸ and proposes parallels between it and

Trailokyavijaya’s subjugation of Maheśvara in the STTS Chapter 6 where the mantra first occurs.

⁵⁴ Wayman 1977: 243.

⁵⁵ Fremantle 1971: 306.

⁵⁶ Yamada 1981: 159, 269. Henceforth STTS.

⁵⁷ Skorupski 1983: 292, tr. 104. Henceforth SDPS.

⁵⁸ Linrothe 1999: 180-182.

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 niśumbha vajra hūṃ phaṭ

yet in the legend, they always appear together.

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.13⁵⁹, 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 “Vighnantakṛt”,

⁵⁹ Ch.13 v.102, Fremantle 1971: 284, tr. 81.

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”⁶⁰, 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 Dunhuang⁶¹.

16-18 Dissolution and emptiness

PKS v.17 is found in the GST ch.2⁶². 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 dPal⁶³, 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 Pradīpodyotana, 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

60 Tib: rDo-rje Phur-pa

61 Mayer 2004: 130n1, ff.

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

63 Nāgārjuna P4788: 2b2

how Tsong-kha-pa addresses this verse in her paper looking at the different ways this verse has been analysed and explained by various authors⁶⁴:

. . . 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 accept external objects as conventional designations. Therefore, they say that the system of the Pradīpodyotana does not accept external objects.⁶⁵

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 Pradīpodyotana.

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.

64 Bentor 2010: 95-96.

65 Bentor 2010: 96.

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 here⁶⁶, whilst Buddhaśrījñāna describes one in the Jñānapāda tradition in his Samantabhadra-nāma-sādhana⁶⁷ which is very similar to the one here. The maṇḍala described here is used in the Ārya 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 Nāgabodhi⁶⁸ and Thurman translates an unidentified passage from the “Glorious Esoteric Communion Self-Creation Yoga” practice manual of Namgyal Monastery.⁶⁹ 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 Vajrāvalī⁷⁰ has helpfully identified where the various architectural features lie on the flat maṇḍala projection, but still does not translate them. “Indian Architecture” by Brown⁷¹ and “Indian Monoliths” by Nagar⁷² provide useful background to the architecture of Indian Temples and allow

66 Skorupski 1983: 160-161, tr: 27.

67 Buddhaśrījñāna, T1855: 29b6-30a2

68 Doboom Tulku. 2004: 61-62.

69 Thurman 1995: 222-223.

70 Mori 2009: 641.

71 Brown 1971.

72 Nagar 1992.

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:

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 ⁷³	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 (pillar)	Nagar (Intro. p.2-3)
(when used to describe a stambha)			
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 maṇḍala⁷⁴ 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 Maṇḍalas⁷⁵, 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 .

To help make the meaning of the translation clearer, some photographs of a three-dimensional

⁷³ See Figure 3 on page 64 for an example.

⁷⁴ Mori 2009: 641, 644.

⁷⁵ Brauen 1997: 68.

model of the Guhyasamāja Maṇḍala Palace are included in . The model resides in 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 Tsuda⁷⁶ 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

⁷⁶ Tsuda 1999: 285ff.

Consort Body Maṇḍala, vv.96-101 that follows it. Since they are included in the dissolution that 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 Vajramālā⁷⁷ 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 Asaṅga⁷⁸.

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

⁷⁷ T455 Vajramālā Guhyasamāja Explanatory Tantra

⁷⁸ 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 dissolution⁷⁹ 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 aggregate⁸⁰ 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.11⁸¹ where the sun-disc, moon-disc, lotus and their related syllables oṃ, āḥ and hūṃ represent the Body, Speech and Mind of all

⁷⁹ Akhu Sherab Gyatso 1999: 131.

⁸⁰ vijñāna-skandha

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

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”⁸² (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 sādhana 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 tradition⁸³ and the structure of the PKS is related to this in 1. Wayman confirms, as can be seen from their location in the PKS, that the four yogas make up the Generation Stage practice. 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.

⁸² Skt: anuyoga, atiyoga, mahāyoga

⁸³ Lessing and Wayman 1978: 223n19.

Later commentaries, from those attributed to Candrakīrti onwards⁸⁴, explain this yoga as representing the exercise of the Body, Speech and Mind of the Sambhogakāya, which is consistent with the structure of the sādhana 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.

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

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

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 tantra⁸⁵ 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 recited⁸⁶, 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.

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 Being⁸⁷ and its corresponding Wisdom Being⁸⁸ as being “a visionary mental representation of the deity” and “a true (i.e. real) and potent aspect of the deity”⁸⁹. We have seen that the “visionary”

⁸⁵ Snellgrove 1987: chap. III.11.

⁸⁶ GST 12.71-12.76

⁸⁷ Skt: samaya-sattva

⁸⁸ Skt: jñāna-sattva

⁸⁹ Skorupski 2001: 83.

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 Being⁹⁰, 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 Accomplishment⁹¹ will now be undertaken. Thus far, the PKS has described its own structure in terms of the Four Yogas, as summarized in 1. Wayman⁹² describes how Nāgārjuna and Candrakīrti divide the Four Yogas across the two previous sādhana stages, not actually mentioned in PKS: “Near Accomplishment”⁹³ and “Accomplishment”⁹⁴, followed, as stated in PKS, by “Great Accomplishment”. This arrangement is also shown in 1 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 Accomplishment⁹⁵. Tsephel provides a justification for this apparent change, not, however, noting

90 Skt: samādhi-sattva

91 Skt: mahāsādhana

92 Wayman 1977: 156-157, 175-178.

93 Skt: upasādhana

94 Skt: sādhana

95 Tsephel, Yangchen Gawai Lodoe, and Nagarjuna 1995: 41-42.

that it is at variance with the PKS.⁹⁶

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

After assuming the form of the deity consort, Sparśavajrā, 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 practice has consisted of elements that are not be out of place in Yoga Tantra. This section marks 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 GST⁹⁷, quoting the Pradīpodyotana of Candrakīrti to the effect that a “real” girl is the consort here⁹⁸.

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.

⁹⁶ Tsephel, Yangchen Gawai Lodoe, and Nagarjuna 1995: 45.

⁹⁷ Ch.6 v.2 Fremantle 1971: 208, tr. 43-44.

⁹⁸ Fremantle 1971: 147n7.

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

This section represents the Victorious Maṇḍala Yoga⁹⁹ 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 maṇḍala¹⁰⁰.

In similar fashion, in the PKS, already manifested as Akṣobhya, as above, one brings forth another Akṣobhya from the mantra “vajradhṛk” and sends that forth to exercise the “miraculous powers of a Buddha”¹⁰¹, returning it to one's 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

99 Skt: vijayamaṇḍalayoga

100 Skorupski 2001: 104-105.

101 PKS v.111

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.1¹⁰². However, Tsuda has pointed out anomalies between GST Ch.1 and PKS vv107-197, which he summarizes in section 4 of his paper¹⁰³. 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

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”¹⁰⁴, 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

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

¹⁰³ Tsuda 1999: 128-135.

¹⁰⁴ Buddhaśrījñāna, T1855: 32a7-33a1

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 summarized by Mori as the “Vajradhātumaṇḍala”¹⁰⁵. Neither Māmakī nor Locanā are found here, as are neither Pāṇḍaravāsini 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-nṛtyā¹⁰⁶. 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”¹⁰⁷ is earlier, translated into Tibetan at the end of the 8th CCE¹⁰⁸; the second version, represented by Mori¹⁰⁹ is from a later 13th CCE¹¹⁰. The two versions are quite different.

105 Chart 21, Mori 2009: 655ff.

106 Yamada 1981: 47-50.

107 Skorupski 1983: 311n5 ff.

108 Skorupski 1983: xvii.

109 Chart 25, Mori 2009: 657.

110 Skorupski 1983: 28-31.

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”¹¹¹. 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, 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 it¹¹²:

— 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”¹¹³.

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

¹¹¹ Skorupski 1983: 311n5.

¹¹² All dates from: Lancaster and Park 1979.

¹¹³ Taisho 939 Vol.19 pp.89b12-89c19 have 𑖀𑖩𑖫𑖪𑖫𑖪 (Vajra-mahā-uṣṇīṣa) to 𑖀𑖩𑖫𑖪𑖫𑖪 (Chatroṣṇīṣa), matching Skorupski 2001: 28-29., hence his version “B”.

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 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 ¹¹⁴	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

114 Skorupski 1983: 312n5.

“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 reading¹¹⁵. Tsuda proposes that the saṃyoga, which he takes as “union”, is here with a “mahāmudrā”, as a “highest mudrā”, with mudrā in the meaning of a tantric consort¹¹⁶. 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

¹¹⁵ Fremantle 1971: 182-184, tr. 29-31.

¹¹⁶ Tsuda 1999: 131.

GST, although they are related as coming forth from the “Body, Speech and Mind of all Tathāgatas”¹¹⁷. 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 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 Māmakī 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 Māmakī 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 also¹¹⁸.

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

¹¹⁷ Fremantle 1971: 174, tr.27.

¹¹⁸ 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.

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

This section begins the “subtle yoga”¹¹⁹ and represents the “Victorious Activities Yoga”¹²⁰. A practice with this title also occurs in Yoga Tantra but as described by Skorupski as the “Highest Royal Works”, it has very different characteristics.

Skorupski¹²¹ 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 seals¹²² 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 Hopkins¹²³.

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.

119 Skt: sūkṣmayoga

120 Skt: karmavijayayoga

121 Skorupski 2001: 105.

122 Skt: samayamudrā, dharmamudrā, karmamudrā and mahāmudrā

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

explain that the Subtle Yoga is practiced on two levels¹²⁴: 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 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 Abiding¹²⁵ and Special Insight¹²⁶, stability representing the achievement of Calm Abiding and the emanating and returning of the clouds of deities representing the exercise of Special Insight¹²⁷. Hopkins explains this as well¹²⁸.

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 Stage¹²⁹. This will not be discussed further here, however, as the PKS does not address the Completion Stage¹³⁰.

124 Tsephel, Yangchen Gawai Lodoe, and Nagarjuna 1995: 42n43.

125 Skt. *śamatha*

126 Skt. *vipaśanā*

127 Tsephel, Yangchen Gawai Lodoe, and Nagarjuna 1995: 48-49.

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

129 Tsephel, Yangchen Gawai Lodoe, and Nagarjuna 1995: 55.

130 See the discussion below on the relationship between the PKS and the PK

205-215 Songs of the Four Goddesses and Worshiping 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 taken¹³¹ and also in the

Pradīpoddyotana of Candrakīrti: in the Sanskrit version of the GST, Māmakī is named as the first,

with Locanā second, the other two not being identified; in the Tibetan GST, only the second is

named, being Māmakī; in the Pradīpoddyotana of Candrakīrti they are identified as Locanā,

Māmakī, Paṇḍaravāsini and Tārā¹³². 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 & Pradīpoddyotana)	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 ¹³³ (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

¹³¹ GST vv.17.72-75

¹³² Fremantle 1971: 172n13.

¹³³ as in P4788 11a2 and GST 17.75

Amitābha as “speech” and Māmakī with Akṣobhya as “mind”¹³⁴. 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 in turn. The five verses of praise are from GST Ch. 17 vv.1-5¹³⁵.

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 Gyatso¹³⁶. 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 Vajrasattvas (enlightened beings) and works to bring this into actual reality.

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

135 Fremantle 1971: 373, tr. 122.

136 Akhu Sherab Gyatso 1999: 183-184.

218-230 Concluding and subsequent practices

The final section is described by Akhu Sherab Gyatso as the “yoga of in-between sessions”¹³⁷ 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 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 SDPS¹³⁸.

¹³⁷ Akhu Sherab Gyatso 1999: 184-191.

¹³⁸ 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 Edgerton¹³⁹ 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 imperatives used in the PKS, found in verses quoted from the GST. These are generally translated

¹³⁹ Edgerton 1953.

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 Pañcakrama¹⁴⁰. Both Mimaki et al.¹⁴¹ and Wedemeyer¹⁴² 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, “Anuttarasam̐dhi” 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 Pañcakrama¹⁴³, 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 example¹⁴⁴.

140 Nāgārjuna T1802

141 Mimaki and Tomabechei 1994: ix-x.

142 Wedemeyer 2007: 50, n106 in particular.

143 Mimaki and Tomabechei 1994.

144 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. 1000CE¹⁴⁵), called the Ratnāvalī¹⁴⁶ and brief “pañjikā” explaining certain difficult points¹⁴⁷, by Vibhūticandra (fl. c. 1200CE¹⁴⁸).

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. Wayman¹⁴⁹ explains that each passage has meaning at four levels (Bentor uses more helpful labels for these four¹⁵⁰):

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 or the sense at the level of “ultimate truth” or “Clear Light” is outlined.

145 Ruegg 1981: 122.

146 Ratnākaraśānti T1826

147 Vibhūticandra T1832

148 Ruegg 1981: 117.

149 Wayman 1977: 116.

150 Bentor 2010: 91.

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 SDPS¹⁵¹. Further work is required to identify the others.

Guhyasamāja Tantraṭīkā of Nāgārjuna and Pradīpoddyotana of Candrakīrti

Attributed to Nāgārjuna and Candrakīrti respectively, the *Tantraṭīkā*¹⁵² and the *Pradīpoddyotana*¹⁵³ 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 the GST¹⁵⁴.

151 Skorupski 1983: 180-182, tr. 35-36.

152 Nāgārjuna T1784

153 Candrakīrti T1785

154 Wedemeyer 2007: 60-61.

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

This sādhana¹⁵⁵ is an expanded version of the PKS. It has the same structure of yoga stages, as shown in 1, with the same sequence of visualizations and mantras. It has some additional offerings¹⁵⁶ at the start and more detail of the outer protection circle and the Maṇḍala Universe into which the Maṇḍala Pavilion emerges¹⁵⁷.

It is this sādhana that forms the basis for the sādhana recited by present-day Guhyasamāja practitioners of the Gelukpa School of Tibetan Buddhism¹⁵⁸.

155 Tsong kha pa T5303

156 Tsong kha pa T5303: 2a-2b

157 Tsong kha pa T5303: 7a-7b

158 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 GST, 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”¹⁵⁹.

159 Ganden Jangtse.

1. 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-pa¹⁶⁰ 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.

¹⁶⁰ Tsong kha pa T5303

2. 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	Moharati (Locanā)
	South-west	Dveṣarati (Māmakī)
	North-west	Rāgarati (Pāṇḍaravāsini)
	North-east	Vajrarati (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 Mañjughoṣa [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	Ṭakkirāja
	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	thlīṃ	-	-
	Ears	Vajrapāṇi.	oṃ	-	-
63	Nose	Khagarbha	oṃ	-	-
	Tongue	Lokeśvara.	oṃ	-	-
64	Heart	Mañjuḥṣa [i.e. Mañjuśrī]	hūṃ	-	-
	Whole body	Sarvanīvaraṇa-viṣkam bin	oṃ	-	-
65	Head	Maitreya	māiṃ	-	-
	All the joints (of the body)	Samantabhadra	saṃ	-	-
66	Right hand	Yamāntaka	-	-	-
	Left hand	Aparājita	-	-	-
	Mouth	Hayagrīva	-	-	-
	Vajra	Amṛtakunḍali	-	-	-
67	Right side/shoulder	Acala	-	-	-
	Left side/shoulder	Ṭakkirāja	-	-	-
	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) Ear (Vajrapāṇi) Nose (Khagarbha)	Visible form (Rūpavajrā)	Mirror-like awareness ādarśa-jñāna (Maitreya,)	Yamāntaka Acala
40	Feeling (Ratnasambhava)	Water (Māmakī)		Sound (Śabdavajrā)	Awareness of equanimity samatā-jñāna	Aparājita Ṭakkirāja
41	Discrimination (Amitābha)	Fire (Pāṇḍaravāsini)		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)	Amṛtakuṇḍali 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
	Locanā	-	Place of earth element
96-97	Māmakī	-	(water element)
	Pāṇḍaravāsini	-	(fire element)
	Tārā	-	(air element)
97	Rūpavajrā	-	-
	Śabdavajrā,	-	-
	Gandhavajrā	-	-
98	Rasavajrā	-	-
	Kṣitigarbha	-	Union with Rūpavajrā
	Vajrapāṇi	-	Union with Śabdavajrā,
99	Khagarbha	-	Union with Gandhavajrā
	Lokeśvara	-	Union with Rasavajrā
	Vajravetālī	-	Right hand
100	Aparājitā	-	Left hand
	Bhṛkuṭi	-	Mouth
	Ekajaṭā	-	Secret place
101	Viśvavajrī	-	Right shoulder
	Viśvaratnā	-	Left shoulder
	Viśvapadmā	-	Right knee
101	Viśvakarmā	-	Left knee
	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	vajra	bell	Turning the wheel of dharma and purifying all beings	Cent.
					red (t: white)	wheel	jewel		
					white (t: red)	lotus	sword		
116-119	Jinajik	Vairocana	Akṣobhya	white	white	wheel	bell	Purifying those fallen into delusion	E
					red (t: black)	vajra	jewel		
					d. blue (t: red)	white lotus	sword		
119-122	Ratnadhṛk	Ratnasambhava	Akṣobhya	(yellow)	yellow	jewel	bell	Purifying those abiding in a state of pride	S
					d. blue (t: black)	vajra	yellow lotus		
					white	wheel	sword.		
123-126	Ārolik	Amitābha	Akṣobhya	red	red	red lotus	bell	Purifying those with desire	W
					d. blue (t: black)	vajra	jewel		
					white	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	SE

					red (t:black)	vajra	jewel	from the demons and sicknesses of the world	
					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	crossed vajra	bell	Subduing all beings	NE
					d. blue (t: black)	wheel	jewel		
					white	dark lotus (t: white lotus)	sword		

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	-	Śabdavajrā	Ratnasambhava	yellow	-	lute		-	SW intermediate
						(wheel)	(jewel)		
						(purple lotus)	(sword)		
150-151	-	Gandhavajrā	Amitābha	red	-	conch		-	NW

						(vajra)	(jewel)		intermediate
						(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	maiṃ	Maitreya	<p>Verses 157-158 explain:</p> <p>“ . . . 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.”</p>					-	E edge
	thlīṃ	Kṣitigarbha						-	E edge
155	oṃ	Vajrapāṇi.						-	S edge
	oṃ	Khagarbha						-	S edge
156	oṃ	Lokeśvara						-	W edge
	hūṃ	Mañjughoṣa [i.e. Mañjuśrī]						-	W edge
156-157	oṃ	Sar-vanīvaraṇa-viṣkambin						-	N edge
	saṃ	Samantabhadra						-	N edge
Verses	Source man-tra	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	E doorway
					red (t:white)	wheel (t:vajra)	bell		

					white (t: red)	vajra (t:wheel)	axe	as Indra	
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 ex- treme 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 ex- treme 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	Ṭakkirāja	Ṭakkirāja	Ratnasambhava	-	d. blue (t: black)	vajra gesture		Destroying the obstructing ones	SW corner
					red	vajra	noose		
					white	sword	elephant goad		
182-185	Nīlan-	Nīlandaṇḍa	Amitābha	-	blue	staff	threatening	Overcoming	NW corner

	daṇḍa						gesture	dreadful calamity	
					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	Sumbha-rāja	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		

Diagrams and plates illustrating the Sādhana

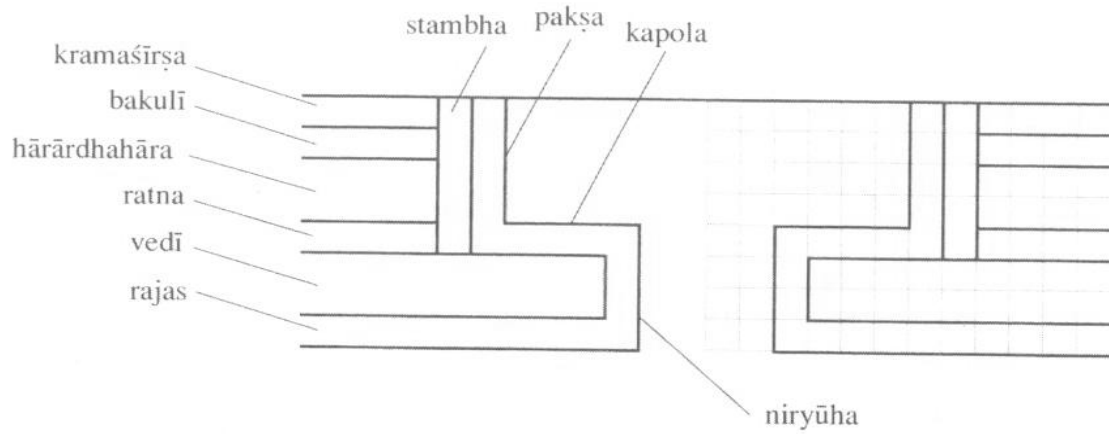


Figure 1. Guhyasamāja toraṇa¹⁶¹ & Cittamaṇḍala of the Kālacakraṇḍala¹⁶²

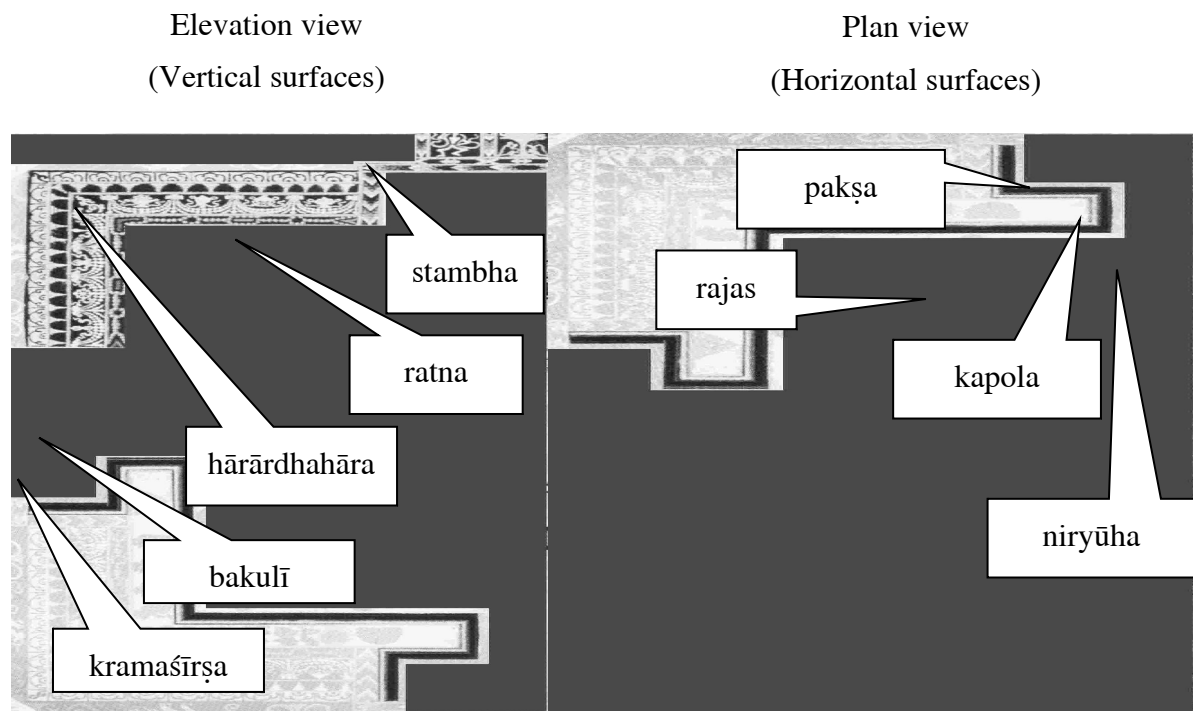


Figure 2. Cittamaṇḍala of the Kālacakraṇḍala¹⁶³

¹⁶¹ Mori 2009: 641.

¹⁶² Mori 2009: 644.

¹⁶³ Brauen 1997: 68.



Figure 3. Kumbha-stambha, Mahishasur Mandapa, Mamallapuram¹⁶⁴

Original Image

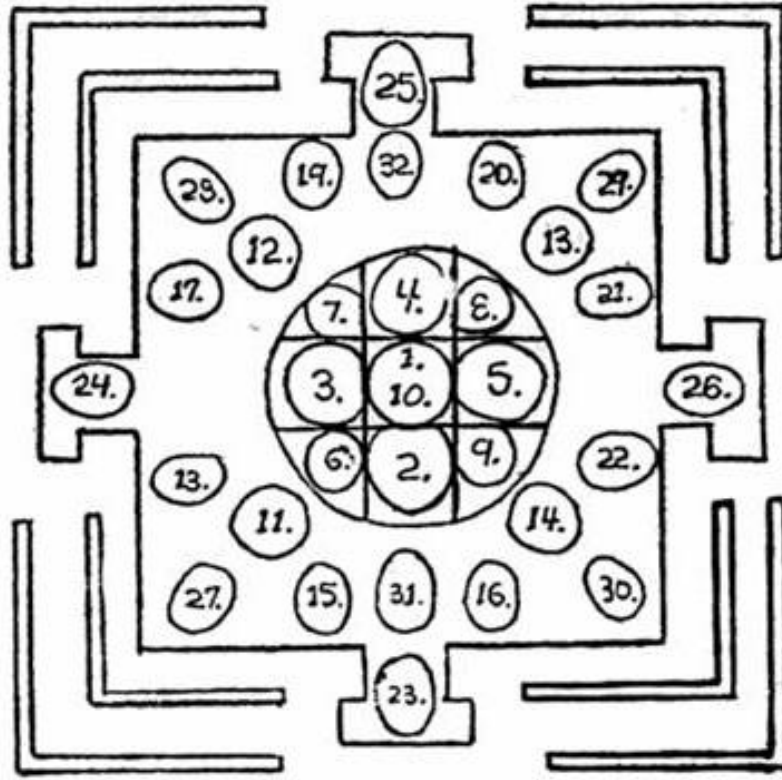
Image with “kumbha” repositioned on top of the columns



Figure 4. Torana as illustrated by the model maṇḍala in Gyud Mey Tantric College¹⁶⁵

164 Brown 1971: fig. LXII.1, p.79 refers.

165 Images courtesy of www.guhyasamaja.com



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. Māmakī (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. Lokeshvara and Mañjuḥṣa, 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. Ṭakkirāja (S.W.), 29. Niladaṇḍa (N.W.), 30. Mahābala (N. E.).

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

Figure 6. Guhyasamaja Mandala Layout¹⁶⁷

167 Wayman 1977: fig. 123-124.

3. 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	
		/ rgya gar skad du / <u>piN+Da bi dhi sA dha naM</u> / ¹⁶⁸	
		bod skad du / sgrub pa'i thabs mdor byas pa / ¹⁶⁹	
		'jam dpal gzhon nur gyur ba la phyag 'tshal lo /	I pay homage to the youthful Mañjuśhrī.
1	trailokyācāramuktaṃ gaganasamagataṃ sarvabhāvasv- abhāvaṃ śuddhaṃ	/ kham s gsum spyod pa las grol mkha' dang mnyam gyur dngos po'i ngo bo nyid /	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, de- tached, endowed with the supreme quiescence: the refuge of yogins indeed; to (one) unfathomable: difficult to analyse, a su- preme 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 paramaśīvamayaṃ yoginām eva gamyam //	/ dag cing zhi la rnam dben mchog zhi rang bshin rnal 'byor ba nyid yul /	
	durbodhaṃ durvicāraṃ svaparahitatamaṃ vyāpinaṃ ninirmittaṃ vande kāyaṃ	/ rtogs dka' brtag par dka' la bdag gzhan rab phan khyab cing mtshan ma med /	
	jinānāṃ sukhamasamasamaṃ nirvikalpaikamūrtim //	/ rgyal ba'i bde ba mnyam med mnyam sku mi rtog tshul gcigs la phyag 'tshal /	

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

169 P4788: bsdu pa'i rim pa'i bsgub thabs

2	śrī matsamājatantrasya ṣaṭkoṭyarthā vabodhataḥ	/ dpal ldan 'dus pa'i rgyud kyi ni / / don bsdu ¹⁷⁰ rtogs pa re bye ba'i ¹⁷¹ phyir /	In order to teach the six crores of meanings ¹⁷² of the glorious collection of tantra, I will speak of the arising of a benefactor for all beings, the “Condensed Method”.
	piṇḍīkramam ahaṃ vakṣye sarvasattvahiṭodayam /	/ sems can kun la phan skyed pa'i ¹⁷³ / / mdor bsdu bdag gis bshad par bay /	
3	vikalpavāsanādoṣān jagattrayavimohakān	/ rnam rtog bag chags nyes pa yis / / 'gro ba gsum po rnam rmongs la /	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.
	samabhivikṣya tān dhīmān yogatantraṇa śodhayet /	/ blo dang ldan pas legs bltas te / / rnal 'byor rgyud kyi spyod par bya /	
4	pañca kāmān parityajya tapobhir na ca pīḍayet	/ 'dod pa lnga ni yongs spangs nas / / dka' thub kyi 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 /	/ rnal 'byor rgyud kyi rjes 'brangs la / / bde bas byang chub bsgrub par bya /	
5	teneha saṃvarastho 'yam abhedas tu sadā vratī	/ des na 'di na sdom gnas yin / / rtag tu mi phyed brtul zhugs gang /	Therefore, remaining forever unwavering in this commitment, the devotee should then begin the practice of the vajra of body, speech and mind.
		1b	
	kāyavākcittavajrasya sādhanam tu samārabhet /	/ sku gsung thugs kyi rdo rje yi / / sgrub pa dag kyang brtsam par bya /	
6	mahātavīpradeśeṣu phalapuṣpādya laṃkṛte	/ dgon pa chen po'i sa phyogs ni / / me tog 'bras bu sogs kyi 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 /	/ ri bo dben pa dag tu ni / / dngos grub thams cad bsdu pa bsgrub /	
7	<u>mrdvāsanāsamāsīnah</u> ¹⁷⁴ sattvaparyāṅkasamsthitaḥ	/ 'jam pa'i stan la 'dug nas ni / / sems dpa'i skyil krung legs gnas te /	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 sthānarakṣāṃ vi[1 B]cintayet /	/ zhe sdang rdo rje'i ting 'dzin gnas / / gnas bsrung ba ni bsams par bya /	
8	daśakrodhān samutsrjya jvālābhāsurabhīṣaṇān	/ 'bar ba'i 'od 'phro 'jigs par byed / / nyi ma la gnas hUM las byung /	From a “hūm” syllable standing on a sun-disc, the ten wrathful ones come forth, terrifying with blaz-

170 D: mdor bsdu

171 hyp.: D & P rtogs par bya ba'i

172 Tib: For the understanding

173 D: bskyed pa'i

174 dVP: śraddhāsanāsamāsīnah

	hūṃkārodbhūtabhānusthān pratyālīḍhapade sthitān /	/ g.yon brkyang ba yi gnas pas gnas / / khro bcu ni sbro bar bya /	ing flames. They stand in a posture with <u>left leg extended</u> ¹⁷⁵ .
9	daśadigmaṇḍalāgre tu saṃcintyaivaṃ yathākramam	/ phyogs bcu'i dkyil 'khor rtse mo ni / / rim pa bzhin du bsam par bya /	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 kīlayet /	/ bgegs kun rnam par gzhig pa'i phyir / / gnod mdzes bka' stsal phur bus gdab /	
	oṃ sumbha nisumbha hūṃ gr̥ṇṇa gr̥ṇṇa hūṃ gr̥ṇṇāpaya gr̥ṇṇāpaya hūṃ	/ oM suMbha ni suMbha hUM gRih+Na gRih+Na hUM gRih+Na pa ya gRih+Na pa ya hUM /	oṃ Harm! Kill! hūṃ Seize! Seize! hūṃ Seize and hold! Seize and hold! hūṃ Move! ho, O Blessed one, O Lord of knowledge, hūṃ phaṭ
	ānaya ho bhagavan vidyārāja hūṃ phaṭ //	/ A na ya ho bha ga bAn bidyA rA dza hUM phaT /	
10	anena krodharūpeṇa ākr̥ṣyaivaṃ vināyakān	/ khro bo'i gzugs can 'di yis ni / / bgegs kyi dbang po nyid bkug nas /	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:
	kīlayet vidhivat sarvān prayogeṇa tu buddhimān /	/ blo dang ldan pas sbyor ba yis //cho ga bzhin du phur bus gdab /	
11	vajrāmṛtamahārājaṃ vajrakīlaṃ vibhāvayet	/ rdo rje bdud rtsi rgyal po che / / ut+pala sngon po 'dab ma'i mdog /	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 jvālāmālākulaprabham /	/ 'bar phred 'khrigs pa'i 'od ldan pa / / rdo rje phur bu rnam par bsgom /	
12	nābhideśādadhobhāgaṃ śulākāraṃ vibhāvayet	/ lte pa'i phyogs nas smad kyi cha /	(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 and six arms.
		2a	
		/ rtse mo lta bur rnam par bsam /	
	ūrdhvaṃ krodhākṛtiṃ caiva trimukhākāraṣaḍbhujam /	/ stod mi khro bo'i dbyibs can te / / zhal gsum phyag drug lta bur bsgom /	
13	adho vighnagaṇān vīkṣya tān mantraṃ samudāharan	/ de yi gsang sngags legs brjod la / / bgegs kyi tshogs la 'og gzigs pas /	After seeing the hordes of obstructing ones below and proclaiming the <u>mantra</u> ¹⁷⁶ to them, one should fix Vajra-dagger thus, unmoving, in the bodies of the obstructing ones:
	nikhaned vajrakīlaṃ tu vighnadeheṣu niścalam /	/ rdo rje phur bu des btab na / / bgegs kyi lus ni mi gyo 'gyur /	

175 i.e. also with right drawn back, like an archer

176 Tib: secret mantra

	om̐ gha gha ghātaya ghātaya sarvaduṣṭān phaṭ phaṭ	/ oM gha gha ghA ta ya ghA ta ya / sar+ba duSh+TAM phaT phaT /	om̐ 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 ya / sar+ba pA paM phaT phaT hUM hUM hUM / badzra kI la ya / badzra dha ro	impale impale all the wicked ones phaṭ phaṭ hūṃ hūṃ hūṃ vajra-dagger vajra-holder
	ājñāpayati sarvaviḥnā[2 A]nām kāyavākṣittavajraṃ kīlaya hūṃ hūṃ hūṃ phaṭ /	Adz+nyA pa ya ti / sar+ba bi gh+nAn / kA ya wAk tsi t+ta / badzra kI la ya hUM hUM hUM phaT phaT /	command the vajra of body, speech and mind of all the obstructors impale hūṃ hūṃ hūṃ <u>phaṭ</u> ¹⁷⁷ phaṭ
14	vajramudgarahastaṃ ca sumbharājaṃ vibhāvayet /	/ rdo rje tho ba phyag bsnams pa'i / / gnod mdzes rgyal po rnam par bsam /	Then visualize Sumbharāja with the vajra-hammer in his hand
15	vajravahniṃ samantācca vispharantaṃ vicintya vai	/ rdo rje me yis kun tu ni / / rnam par 'phro bas nges par bsgom /	and after thinking of vajras of fire indeed spreading in all directions, imagine the evil ones, <u>with the</u>
	duṣṭān pralāpitāṃscinted dahyamānānitastataḥ /	/ gdug pa tshig pa phan tshun du / / bros par gyur par rnam par bsam /	<u>wailing of lamentations, being burned up all</u> <u>about</u> ¹⁷⁸ .
16	daśadik kīlayitvā tu adha ūrdhvam adhiṣya ca	/ phyogs bcur bus bus btab nas ni / / steng 'og yang dag byin gyis brlab /	After transfixing those in the ten directions and overcoming those above and below, one should
	bhāvayet paramārthena niḥsvabhāvabhavatrāyam /	/ dam pa'i don du dngos po rnams / / srid gsum dngos po med par bsgom /	realize by way of ultimate truth (that) the <u>three</u> <u>realms are without self-nature.</u> ¹⁷⁹ .
17	<u>abhāve bhāvanābhāvo</u> ¹⁸⁰ bhāvanā naiva bhāvanā	/ dngos po med la bsgom pa'i dngos / / bsgom par bya ba bsgom pa min /	In non-existence, (there is) no existence of contem- plation, so contemplation is not contemplation.
	iti bhāvo na bhāvaḥ syād bhāvanā nopalabhyate / ¹⁸¹	/ de ltar dngos po dngos med pas / / bsgom pa dmigs su med pa'o /	Therefore existence must be non-existent: (even) contemplation cannot be found.
18	anayā gāthayā śūnyaṃ dhyātvā sthiracarātmakam	/ tshigs bead 'di yis rgyu mi rgyu'i / / bdag nyid can rnams stong par bsgom /	By this verse, after thinking that what is empty no longer has the nature of being unchanging, with the

177 Tib. only

178 Tib: on fire, running away here and there

179 Tib: everything in the three realms is without self-nature

180 taken as abhāve bhāvanā-abhāvaḥ; dVP: abhāvabhāvanā bhāvo

181 GST 2.3

	anena vidhiyogena jñānabhūmir adhiṣyate /	/ cho ga'i sbyor ba 'di yis ni / / ye shes sa gzhir byin gyis brlab /	practice of this method, the Wisdom Stage will be attained.
19	ākāśadhātumadhyasthaṃ bhāvayed vāyumaṇḍalam	/ nam mkha' dbyings kyi dbus gnas par / / hUM gnyis sa bon yaM las byung /	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.
	dvihūṃyaṃbījaṇiṣpannaṃ vajradvayasamāyutam /	/ rdo rje gnyis dang yang dag ldan / / rlung gi dkyil 'khor bsgom par bya /	
20	agnimaṇḍalakaṃ cāpi tasyopari vibhāvayet	/ hUM gnyis sa bon raM las byung / / rdo rje gnyis dang yang dag ldan /	And also, above that, imagine a Fire Maṇḍala with two “hūṃ” and a “raṃ” syllables, marked with two vajras in the same way.
	dvihūṃraṃbījaṇiṣpannaṃ vajradvayasamaṅkitam /	/ me yi dkyil 'khor nyid kyang ni / / de yi steng du rnam par bsam /	
21	vārimaṇḍalakaṃ cāpi tasyopari vibhāvayet	/ hUM gnyis sa bon baM las byung / / rdo rje gnyis dang yang dag ldan /	And also, above that, imagine a Water Maṇḍala with two “hūṃ” and a “vaṃ” syllables and having two vajras.
	dvihūṃvaṃbījaṇiṣpannaṃ vajradvayasamāyutam /	/ chu yi dkyil 'khor nyid kyang ni / / de yi steng du rnam par bsam /	
22	pr̥thivīmaṇḍalakaṃ cāpi tasyopari vibhāvayet	/ hUM gnyis sa bon laM las byung / / rdo rje gnyis dang yang dag ldan /	And also, above that, imagine an Earth Maṇḍala with two “hūṃ” and a “laṃ” syllables and having two vajras.
	dvihūṃlaṃbījaṇiṣpannaṃ vajradva[2 B]yasamanvitam /	/ sa yi dkyil 'khor nyid dang ni / / de yi steng du rnam par bsam	
23	caturmaṇḍalasaṃhāre vajrabhūbhāgamaṇḍalam	/ dkyil 'khor bzhi po yang dag bsdu / / rdo rje sa yi dkyil 'khor la /	"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> ¹⁸² , furnished with four lines and decorated with eight pillars,
	tatra bhrūṃkāraṇiṣpannaṃ kūṭāgāraṃ vibhāvayet /	/ der ni bhrUM las byung ba yi / / gzhal yas khang ni rnam par bsgom /	
24	caturaśraṃ caturdvāraṃ catustoraṇaśobhitam	/ rta babs bzhi yis mdzes byas pa / / thig bzhi dang ni yang dag ldan /	
		3a	with nets and half-nets ¹⁸³ of half-moon vajra jewels and studded with vajra-jewels at the junction of the
	catuḥsūtrasamāyuktaṃ aṣṭastambhopaśobhitam /	/ ka ba brgyad kyis yang dag mdzes / / dra ba dra ba phyed pa dang /	
25	hārārdhahāraracitaṃ maṇivajrārdhacandrakam	/ rdo rje nor bu zla phyed brgyan / / grwa yi mtshams ni thams cad dang /	

¹⁸² Tib: adorned with four porticos

	khacitaṃvajraratnais tu dvāraniryūhasaṃdhiṣu /	/ sgo dang sgo khyud mtshams rnams su / / rdo rje rin chen rnams kyis spras /	gateways and pediments,
26	kumbhastambhamahāvajraṃ <u>kramaśīrṣastu paksinī</u> ¹⁸⁴	/ bum pa ka ba rdo rje che / / bre la phreng bar rim bzhin gnas /	(and) great vajra columns (with) pot-shaped capitals
	ghaṇṭāpatākasaṃśobhaṃ cāmarādivibhūṣitam / ¹⁸⁶	/ ba dan dril bus mdzes byas la / / rnga yab sogs kyis rnam par brgyan /	<u>and the coping of the walls and the sides (of the entrance vestibules)</u> ¹⁸⁵ adorned with bells and banners and decorated with yak-tails and so on.
27	madhyamaṇḍalake dhyāyād ātmānaṃ mudrayā yutam	/ bdag nyid phyag rgyar ldan pa ni / / zhal gsum phyag drug rnam pa can /	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 indranīlasamaprabham /	/ in+dra nI la'i 'od mnyam pa / / dkyil 'khor dbus su bsgom par bya /	
28	śrīvairocanaratnau ca amitābhaś ca karmarāt	/ rnam snang mdzad dang rin chen dang / / 'od dpag med dang las kyi rgyal /	In the east and then in each quarter in turn, both venerable Vairocana and the <u>Jewel (one)</u> ¹⁸⁷ , Amitābha and <u>Karma</u> ¹⁸⁸ should be imagined as forms with three faces and six arms.
	pūrvādidikṣu saṃcintyās trimukhākāraṣaḍbhujāḥ /	/ zhal gsum phyag drug lta bur ni / / shar la sogs pa'i phyogs su bsam /	
29	moharatyādikā devyas trimukhākāraṣaḍbhujāḥ	/ gti mug dga' sogs lha mo rnams / / zhal gsum phyag drug rnam pa can /	Beginning with the south-east direction, Moharātī and the other goddesses should be placed in order, as forms with three faces and six arms.
	āgneyīm diśam ārabhya saṃniveśyā yathākramam /	/ me yi phyogs brtsams nas su / / rim pa ji bzhin nges par dgod /	
30	rūpavajrādikās tadvad bāhyakoṇacatuṣṭaye	/ de ba zhin gzugs rdo rje la sogs / / phyi yi mtshams ni rnam pa bzhir /	Likewise Rūpavajrā and the others in the four outer corners, and, indeed, Sparśavajrā in union with the vajra-being.
	sthitaiva sparśavajrā tu vajrasattvasamāyutā /	/ reg bya rdo rje nyid kyang ni / / rdo rje sems dpa' dang ldan gnas /	
31	paṭṭikāyām nyaset pūrve maitreyaṃ kṣitigarbhakam	/ byams pa sa yi snying po dag / / shar gyi snam bur dgod par bya /	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 vratī /	/ phyag na rdo rje mkha' snying po / / brtul zhugs can kyis lho ru dgod /	

183 Skt. only. Tib. equivalent at end of previous verse

184 dVP: krayaśīrṣastu yakṣiṇī

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

186 See p.28 for an explanantion of the architectural vocabulary employed in verses 24-26

187 i.e. Ratnasambhava

188 i.e. Amoghasiddhi

32	lokeśaṃ mañjughoṣaṃ ca paścimāyāṃ nyaset punaḥ	/ 'jig rten dbang phyug 'jam pa'i dbyangs / / nub tu yang ni dgod par bya /	Moreover, set in the west Lokeśvara and <u>Mañjughosa</u> ¹⁸⁹ and in the north, Sarvanīvaraṇaviṣkambin and Samantabhadra,
	sarvāvaraṇaviṣkambhiṃ samantabhadram uttare /	/ sgrib pa thams cad rnam sel dang / / kun tu bzang po byang phyogs su /	
33	yamāntakaś ca prāgdvāre dakṣiṇe tvaparājitaḥ	/ gshin rje gshed ni shar gyi sgor / / gzhan gyis mi thub lho phyogs su /	and in the eastern doorway, Yamāntaka, in the south, Aparājita, in the west, Hayagrīva and in the north, Amṛtakuṇḍali.
	paścime tu hayagrīva uttare 'mṛtakuṇḍaliḥ /	/ nub phyogs su ni rta mgrin te / / bdud rtsi 'khyil ba byang du'o /	
34	acalaḥ <u>takkirāja</u> ¹⁹⁰ ca nīlandaṇḍo mahābalaḥ	/ mi g.yo 'dod pa'i rgyal po dang / / dbyug sngon dang ni stobs po che /	Beginning with the eastern corner and so on, Acala, Ṭakkirāja, Nīlandaṇḍa and Mahābala should be imagined in the proper order.
	pūrvādikoṇam ārabhya pravacintyā yathāyatham /	/ shar lho mtshams sogs nas brtsams te / / rim pa ji bzhin bsgom par bya /	
35	sumbharājamahākrodham adhaṣṭāt pravacintayet	/ gnod mdzes rgyal po khro bo che / / de yi 'og tu rnam par bsam /	Imagine Sumbharāja, greatly wrathful, below and Uṣṇīṣacakravartī, in the same manner, above.
	uṣṇīṣacakravartī ca pravacintyas tathopari /	/ gtsug tor 'khor los sgyur rgyal yang / / de bzhin steng du rnam par bsgom /	
36	dhyātvaivam adhimuktyā vai maṇḍaleyān yathāvidhi	/ cho ga ji bzhin dkyil 'khor pa / / de ltar lhag par mos bsams nas /	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 sampuṭayogena svakāye tāt praveśayat /	/ slar yang kha sbyar sbyor ba yis / / rang gi lus la de rnam gzhug /	
37	kāyacakragatān buddhān saṃcintyaiva yathāyatham	/ lus kyi 'khor lo rdzogs sangs rgyas / / rim pa ji bzhin yang dag bsam /	Having considered the Buddhas situated in the body- <u>wheel</u> ¹⁹¹ , each in turn, one should bring them into (their) true state with the <u>wheel</u> ¹⁹² of ultimate reality.
	pāramārthikacakreṇa tathatāyāṃ praveśayet /	/ don dam pa yi rdo rje yis / / de bzhin nyid la gzhug bya bas /	
		3b	
38	sārayet tāthāgataṃ vyūhaṃ sutarāṃ vidhim āpnuyāt	/ de bzhin gshegs pa'i tshogs bsar na / / dngos 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 /	/ 'di don rdo rje phreng ba las / / gsal bar ji bzhin rnam phye ste /	

189 i.e. Mañjuśrī

190 dVP: tarkvirājaś

191 i.e. the body maṇḍala

192 Tib: vajra

39	rūpaskandhagatādarśo bhūdhātur nayanendriyam	/ gzugs phung rtog dang me long dang / / sa kham 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 pañcamam yāti <u>krodhadvayasamanvitam</u> ¹⁹³ /	/ gzugs dang rnam lngar gyur pa ste / / khro bo gnyis dang yang dag ldan /	
40	vedanāskandhasamatā adbhātuḥ śravaṇe[3 B]ndriyam	/ tshor ba'i phung po mnyam nyid dang / / chu kham 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 pañcamam yāti krodhadvayasamanvitam /	/ sgra dang rnam lngar gyur pa ste / / khro bo gnyis dang yang dag ldan /	
41	saṃjñā ca pratyavekṣaṇyaṃ hutabhug nāsikendriyam	/ 'du shes so sor rtog pa dang / / byin 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 pañcamam yāti krodhadvayasamanvitam /	/ dri dang rnam lngar gyur pa ste / / khro bo gnyis dang yang dag ldan /	
42	saṃskāraḥ kṛtyānuṣṭhānaṃ māruto rasanendriyam	/ 'du byed bya ba grub pa dang / / rlung kham 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 pañcamam yāti krodhadvayasamanvitam /	/ ro dang rnam lngar gyur pa ste / / khro bo gnyis dang yang dag ldan /	
43	ūrdhvādhaḥkrodhasaṃyuktaṃ prakṛtyābhāsam eva ca	/ steng 'og khro bo shin tu bcas / / rang 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 /	/ rnam shes phung por zhugs pa ste / / rnam shes kyang ni 'od gsal ba'o /	
44	<u>nirvānaṃ</u> ¹⁹⁴ sarvaśūnyaṃ ca dharmakāyaś ca gadyate	/ mya ngan 'das bcas kun stong dang / / chos kyi skur yang bshad pa yin /	the “all-empty” Nirvaṇa, explained as the Dharmakāya. In order for this to become firmly established, one should recite this <u>mantra</u> ¹⁹⁵ :
	ṛḍḍhīkaraṇaḥetutvān mantram etad udāharet /	/ brtan par bya ba'i don du ni / / gsang sngags 'di ni rjod par bya /	
	oṃ śūnyatājñānavajrasvabhāvātmako'ham /	/ oM shU nya tA dz+nya na badzra swa bhA wa At+ma ko&haM /	oṃ I am of the nature of the vajra of wisdom of emptiness.

193 dVP: krodhamaitreyasaṃyutam

194 dVP: sanirvāṇaṃ

195 Tib: secret mantra

45	paramārthamaṇḍalaṃ hy etam nirābhāsam alakṣaṇaṃ	/ 'di ni don dam dkyil 'khor te / / snang ba med cing mtshan nyid med /	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 sarvatathāgatālayaḥ /	/ don dam bden pa zhes bya ba / / de bzhin gshegs pa kun gyi gnas /	
46	prabhāsvarapraviṣṭasya vyutthānaṃ ca pradarśyate	/ 'od gsal bar ni rab zhugs nas / / ldang ba yang ni bstan par bya /	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 devatālambanaṃ prati /	/ sngags kyi sku yi sbyor ba yis / / lha yi gzugs la dmigs par 'gyur /	
47	ākāśadhātumadhyasthaṃ bhāvayet sūryamaṇḍalam	/ nam mkha' dbyings kyi dbus gnas par / / nyi ma'i dkyil 'khor bsgom par bya /	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 vibhāvayet /	/ sngags pas de yi steng du yang / / zla ba'i dkyil 'khor rnam par bsam /	
48	tatra cāṣṭadalaṃ padmaṃ raktavarṇaṃ vibhāvayet	/ der ni pad+ma 'dab ma brgyad / / kha dog dmar po bsgom par bya /	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 punaḥ /	/ pad+ma'i steng du sngags chen po / / yi ge gsum ni de nas bsam /	
49	mantraṃ padmaṃ tathā sūryaṃ praviṣṭaṃ candramaṇḍale	/ sngags dang pad+ma nyi ma dag / / zla ba'i dkyil 'khor la zhugs pas /	The mantra, the lotus and also the sun (disc) <u>merge</u> ¹⁹⁶ into the moon-disc and one should visualize the moon-disc filled with bodhicitta.
	candramaṇḍalaṃ āpūrṇaṃ bodhicittaṃ vibhāvayet /	/ zla ba'i dkyil 'khor kun rdzogs 'gyur / / byang chub sems su rnam par brtag /	
50	sthāvaram jaṅgamaṃ sarvaṃ tatraiva pravacintayet	/ rgyu dang mi rgyu thams cad kyang / / de nyid du ni rnam bsam zhing /	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> ¹⁹⁷ :
	dṛḍhīkaraṇaḥ etatvān mantraṃ etad udhāret /	/ brtan par bya ba'i don du ni / / gsang sngags 'di ni brjod par bya /	
	oṃ dharmadhātusvabhāvātmako'ham /	/ oM dharma dhA tu swa bhA wa At+ma ko&haM /	oṃ I am of the nature of the dharmadhātu.

196 lit. enter

197 Tib: secret mantra

51	yogam evaṃ samālambya anuyogaṃ samācaret	/ de ltar sbyor ba dmigs nas su /	After taking up the <u>yoga</u> ¹⁹⁸ 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	
		/ rjes su sbyor ba brtsam par bya /	
	punaś ca tryakṣaraṃ yogī candramadhye vicintayet /	/ rnal 'byor pa yis yig gsum yang / / zla ba'i dbus su rnam par bsam /	
52	tatas tryakṣarasambhūtaṃ sitakundendusannibham	/ de nas yig gsum las byung ba / / kun da zla ba dkar dang mtshungs /	Then, after visualizing the Primordial Lord ¹⁹⁹ resembling a jasmine-white moon, arising from the three syllables, one should practice the “higher yoga” ²⁰⁰ .
	ādināthaṃ vicintyātha atiyogaṃ samārabhet /	/ dang po mgon po bsams nas kyang / / shin tu sbyor ba yang dag brtsam /	
53	akṣobhyānupraveśena trimukhaṃ ṣaḍbhujojjvalam	/ mi bskyod pa ni rjes zhugs pas / / zhal gsum phyag drug 'bar ba dang /	By entering into (the form) of Akṣobhya, one should visualize a blazing vajra-being with three faces and six arms, blazing with sapphire brilliance ²⁰¹ .
	indranīlaprabhaṃ dīptaṃ vajrasattvaṃ vibhāvayet /	/ in+dra nI la'i 'od mnyam pa'i / / rdo rje sems dpa' rnam par bskom /	
54	vajraṃ cakraṃ tathā padmaṃ savyahasteṣu bhāvayet	/ rdo rje 'khor lo pad+ma ni / / g.yas pa'I phyag tu rnam par bsam /	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 bhāvayet /	/ dril bu rin chen ral gri ni / / g.yon pa.i phyag tu bsam par bya /	
55	tato nyāsaṃ prakurvīta skandhādīnāṃ vibhāgavit	/ de nas phung po la sogs pa'i / / dbye ba shes pas snang mdzad sogs /	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 bījanyāśena tattvataḥ /	/ gnod mdzes bar du sa bon gyis / / dgod pas yang dag nyid du dgod /	
56	vairocanīyabījaṃ tu oṃkāraṃ śuklavarṇakam	/ rnam snang mdzad kyi sa bon ni / / kha dog dkar po yi ge oM /	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 mantravit /	/ gzugs phung ngo bo nyid kyis ni / / sngags shes pas ni spyi bor dgod /	
57	ākāraṃ amitābhasya saṃjñāskandhasvabhāvakam	/ AH ni mgon po 'od dpag med / / 'du shes phung po'i ngo bo nyid /	After imagining at the mouth the syllable of Amitābha: an “āḥ” syllable, red in colour, with the

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

199 i.e. the Ādibuddha

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

201 Tib: shining as bright as sapphire

	raktavarṇaṃ mukhe dhyātvā vāgaiśvaryam avāpnuyāt /	/ mdog dmar khal bsams nas ni / / nag ni dbang phyug nyid thob 'gyur /	nature of the discrimination aggregate, one should attain (the state of) the Lord of Speech.
58	akṣobhyasya tu hūṃkāraṃ rājāvartakasuprabham	/ mi bskyod pa yi yi ge hUM / / rab tu bzang po'i mthing shun mdog /	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 vijñānaskandharūpataḥ /	/ rnam shes phung po'i ngo bo nyid / / sngags pas snying gar rnam par dgod /	
59	svākāraṃ ratnanāthasya vedanāskandharūpataḥ	/ rin chen mgon po'i yi ge swA / / tshor ba'i phung po'i ngo bo nyid /	Caused by pure knowledge, one should place at the navel the syllable of the <u>jewel-protector</u> ²⁰² : a “svā” syllable, yellow in colour, with the nature of the aggregate of feeling.
	pītavarṇaṃ nyasen nābhau vedanāśuddhihetukam /	/ tshor ba dag gi rgyu can ni / / kha dog ser po lte bar dgod /	
60	pādadvaye tu hākāraṃ saṃskāraskandhabhāvataḥ	/ rkang pa gnyis la yi ge hA / / 'du byed phung po'i ngo bo nyid /	The mantrin should place exactly at both feet the syllable of the <u>karma-protector</u> ²⁰³ : a “hā” syllable, green in appearance, with the nature of the compositional factors aggregate.
	haritābhaṃ nyasen mantrī karmanāthasya tattvataḥ /	/ las kyi mgon po de nyid ni / / sngags pas kha dog ljang gur dgod /	
61	moharatyādikair mantrī pṛthivyādīn praveśayet	/ gti mug dga' sogs sngags kyis ni / / sa la sogs la rab tu gzhus /	With Moharatī etc, the mantrin should place on them the earth (element) and so forth: that with <u>solidity</u> ²⁰⁴ , that with <u>fluidity</u> ²⁰⁵ , that with <u>warmth</u> ²⁰⁶ and that with <u>airiness</u> ²⁰⁷ respectively.
	kharatvaṃ dravatā auṣṇyam īrṇatvaṃ ca te kramāt /	/ sra dang gsher dang dro ba dang / / rlung sogs der ni rim pa bzhin /	
62	thlīmākāraṃ cakṣuṣi nyasya kṣitigarbhaṃ vibhāvayet	/ th+liM mig tu bkod nas ni / / sa yi snying po rnam par bsgom /	After placing the syllable “thlīm” at the eyes, one should visualize Kṣitigarbha (and) after placing the syllable “om” at both ears, one should visualize Vajrapāṇi.
	oṃkāraṃ karṇayor nyasya vajrapāṇiṃ vibhāvayet /	/ oM ni rna ba dag la dgod / / phyag na rdo rje bsgom par bya /	
63	oṃkāraṃ vinyased ghrāṇe khagarbhaṃ tu vibhāvayet	/ oM ni sna la rab bkod de / / nam mkha'i snying po rab tu bsgom /	One should place at the nose the syllable “om” and then visualize Khagarbha. After thinking of the syllable “om” at the tongue, one should imagine Lokeśvara.
	oṃkāraṃ rasane dhyātvā lokaśaṃ ca vikalpayet /	/ oM ni lce la bkod nas ni / / 'jig rten dbang po brtag par bya /	

202 i.e. Ratnasambhava

203 i.e. Amoghasiddhi

204 i.e. earth

205 i.e. water

206 i.e. fire

207 i.e. air

64	hūṃkāraṃ manasi dhyātvā mañjughoṣaṃ prabhāvayet	/ yid la hUM ni bsams nas su / / 'jam pa'i dbyangs ni rab tu bsgom /	After thinking of the syllable “hūṃ” at <u>(the seat of) the mind</u> ²⁰⁸ , one should bring forth Mañjughoṣa ²⁰⁹ and after thinking of the syllable “oṃ” on the whole body, one should think of Sarvanīvaraṇaviṣkambin.
	omkāraṃ ²¹⁰ sarvakāye ca dhyātvā viṣkambhiṇaṃ smaret /	/ yi ge oM ni lus kun la / / bsgoms nas sgrib sel dran par bya /	
65	maim[5 A]kāreṇa śīraṣaṃsthaṃ ²¹¹ maitreyaṃ parikalpayet	/ yi ge maiM ni rtsar bzhag ste /	With the syllable “maim” placed at the head, one should imagine Maitreya (and) so much as “saṃ”’s have been visualized, (so) should Samantabhadra be visualized on all the joints (of the body).
		4b	
		/ byams pa nyid du yongs su brtag /	
	bhadraṃ saṃ <u>antato</u> ²¹² dhyātvā sarvasaṃdhiṣu saṃnyaset /	/ tshigs kun la ni saM bkod de / / kun tu bzang po bsam par bya /	
66	yamāntakaḥ savyabhujē apasavye 'parājitaḥ	/ lag pa g.yas par gshin rje gshed / / g.yon par gzhan gyis mi thub pa /	There should be Yamāntaka on the right hand and on the left one, Aparājita; Hayagrīva at the mouth and at the vajra, Amṛtakunḍali;
	hayagrīvo mukhe bhāvyo <u>vajre</u> ²¹³ cāmṛtakunḍaliḥ /	/ rta mgrin kha la bsam par bya / / rdo rje la ni bdud rtsi 'khyil /	
67	acalaṃ dakṣiṇe bhāge vāme ca ṭarkvirājakam	/ dpung pa g.yas par mi g.yo mgon / / g.yon par 'dod pa'i rgyal bo'o /	Acala <u>on the right side</u> ²¹⁴ , <u>on the left (side)</u> ²¹⁵ , Ṭakkirāja and at the right knee, one should imagine Nīladaṇḍa, extremely bright;
	jānau ca dakṣiṇe cinten nīladaṇḍaṃ mahojjvalam /	/ pus mo g.yas par bsam pa ni / / dbyug pa sngon po cher 'bar ba /	
68	vāmajānau mahābalaṃ mūrdhni coṣṇīṣavajriṇam	/ pus mo g.yon par stobs po che / / spyi bor gtsug tor 'khor los sgyur /	at the left knee, Mahābala and on the top of the head, Uṣṇīṣacakravartī. One should imagine a Sumbharāja set on both feet.
	pādāntadvayavinyastaṃ sumbharājaṃ vicintayet /	/ gnod mdzes rgyal po bsam pa ni / / rkang pa gnyis la dgod par bya /	
69	nyāsaṃ kṛtvā tato mantrī skandhādīnāṃ yathāvidhi	/ dgod byas de nas sngags pa yis / / phung po la sogs cho ga bzhin /	After undertaking the laying out (and) the mantrin having acquired the body maṇḍala of appropriate

208 i.e. the heart

209 i.e. Mañjuśrī

210 dVP: hūṃkāraṃ

211 dVP: śīraṣaṃsthaṃ

212 dVP: samantato

213 dVP: vaktre

214 Tib: at the right shoulder

215 Tib: at the left (shoulder)

	kāyamaṇḍalam āpanno mahāyogaṃ samārabhet /	/ sku yi dkyil 'khor rdzogs gyur nas / / sbyor ba chen po yang dag brtsam /	elements, one should begin the Great Yoga.
70	mūrdhni madhyagataṃ cintet sampūrṇaṃ can- dramaṇḍalam	/ zla ba'i dkyil 'khor yang dag rdzogs / / spyi bo'i dbus su rnam par bsam /	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 oṃkāraṃ śuklābhaṃ prasphuratpañcaraśmikam /	/ der ni yi ge oM dkar po / / 'od zer lnga ni rab 'phro ba'o /	
71	tato devīm viniścārya ādhipatyaprayogataḥ	/ de las lha mo dbyung ba ni / / bdag po dang ni rab sbyor ba'i /	Then one should imagine the goddess Locanā in union with <u>her lord</u> ²¹⁶ , gone forth in all directions (and) filling the whole sky.
	locanāṃ vividhāṃ cintet sarvavyomni prapūritām /	/ spyan ni du ma bsams nas ni / / nam mkha' thams cad rab tu dgang /	
72	kāyavajraṃ vicintyātha vyomāpūrya vyavasthitam	/ de nas sku yi rdo rje ni / / nam mkha' gang bar legs gnas pa /	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 puraṣṭhitam /	/ de dbus bdag po bsgom pa ni / / sum cu rtsa gnyis mtshan 'chang zhing /	
73	dvā[5 B]triṃśallakṣaṇadharaṃ vyañjanāśītibhūṣitam	/ dpe byad bzang po brgyad cus brgyan / / bdag kyang de yi mdun gnas la /	bearing the thirty-two marks ²¹⁷ (and) adorned with the eighty signs (of a Buddha). Then the mantrin should make requests, saying (these) two verses:
	prārthayet tu tato mantrī gāthādvayam udāharan /	/ de nas sngags pas tshigs bcad 'di / / gnyis brjod nas ni gsol ba gdab /	
74	buddhakāyadharāḥ śrīmāṃs trivajrābhedyabhāvitāḥ	/ dpal ldan sangs rgyas sku 'chang ba / / rdo rje mi phyed gsum bsgoms pas /	“(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> ²¹⁸ .”
	adhiṣṭhānapadaṃ me 'dya karotu kāyavajriṇaḥ / ²¹⁹	/ deng bdag byin gyis brlabs nas su / / rdo rje sku ni mdzad du gsol /	
75	daśadikṣaṃsthitā buddhās trivajrābhedyabhāvitāḥ	/ phyogs bcur bzhugs pa'i sangs rgyas rnams //rdo rje mi phyed gsum bsgoms pas /	“(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> ²¹⁸ .”
	adhiṣṭhānapadaṃ me 'dya kuruvantu kāyavajriṇaḥ / ²²⁰	/ deng bdag byin gyis brlabs nas su / / rdo rje sku ni mdzad du gsol /	
76	locanāsahasamyuktaṃ śāśvataṃ ca vibhāvayet	/ spyan dang lhan cig ldan pa yi / / rnam par snang mdzad bsams nas su /	One should imagine Vairocana

216 i.e. Vairocana

217 Skt. only. Tib. equivalent at end of preceding verse

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

219 GST 12.71

220 GST 12.72

	tat praveśyādhiṣṭheta pañcaskandhaprapūritam /	/ de bcug nas ni byin brlabs te / / sku yi byin gyis brlab pa brtsam /	and Locanā in a state of union. After engaging in that, it will bless (one), one being completely satiated with the five aggregates.
77	yat kāyaṃ sarvabuddhānāṃ pañcaskandhaprapūritam	/ sangs rgyas kun gyi sku gang yin / / phung po lnga yis rab gang ba /	“Whatever is the body of all the Buddhas, it is completely satiated with the five aggregates. May <u>mine</u> ²²¹ become like that indeed, (endowed) with the nature of the Buddha Body.”
	buddhakāyasvabhāvena mamāpi tādrśaṃ bhavet /	/ sangs rgyas sku yi ngo bo yis / / bdag kyang de dang 'dra bar shog /	
	oṃ sarvatathāgatakāyavajrasvabhāvātmako'haṃ /	/ oM sar+ba ta thA ga ta kA ya badzra swa bhA wa At+ma ko&haM /	oṃ I am of the nature of the vajra of body of all tathāgatas
78	jihvābjamadhyagatam cinted āḥkāraṃ raktavarṇakam	/ AH ni kha dog dmar ldan pas / / lce yi pad+mar rnam bsams te /	One should imagine, centred at the throat, a lotus (and) there a syllable “āḥ” (being) red in colour,
		5a	
	pāṇḍarākhyāṃ ca sagaṇāṃ saṃsphared vyomapūritām /	/ gos dkar zhes bya nam mkha' ru / / spros nas nam mkha'i kham rnam dgang /	(and) <u>the one called “pāṇḍarā”</u> ²²² <u>attended by her followers</u> ²²³ which one should completely disperse so they fill the whole sky.
79	vāgvajraṃ ca tathā mantrī vyomāpūrya vyavasthitam	/ gsung gi rdo rje'i sngags pa ni / / nam mkha'i dbus na bzhugs pa la /	<u>So after the speech-vajra and the mantrin fill the sky</u> ²²⁴ , then the mantrin should make requests, saying (these) two verses:
	prārthayet tu tato mantrī gāthādvayam udāharan /	/ de nas sngags pas tshigs bcad 'di / / gnyis brjod nas ni gsol ba gdag /	
80	dharmo vai vākpathaḥ śrīmāṃs trivajrābhedyabhāvitāḥ[6 A]	/ chos kyi gsung lam dpal dang ldan / / rdo rje mi phyed gsum bsgoms pas /	“(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> ²²⁵ .”
	adhiṣṭhānapadaṃ me 'dya karotu vāgvajriṇaḥ / ²²⁶	/ deng bdag byin gyis brlabs nas su / / rdo rje gsung du mdzad du gsol /	
81	daśadiksaṃṣṭhitā buddhās trivajrābhedyabhāvitāḥ	/ phyogs bcur bzhugs pa'i sngas rgyas rnam //rdo rje mi phyed gsum bsgoms pas /	“(O) Buddhas abiding in the ten directions, envisaged as the indivisible triple vajra, <u>after bless-</u>

221 i.e. my body

222 i.e. Pāṇḍarāvasinī

223 Tib: in the sky

224 Tib: the mantrin of the vajra-speech resides in the middle of the sky and

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

	adhiṣṭhānapadaṃ me 'dya kurvantu vāgvajriṇaḥ / ²²⁷	/ deng bdag byin gyis brlabs nas su / / rdo rje gsung du mdzad du gsol /	<u>ing me now, please transform me into the speech-vajra</u> Error: Reference source not found.”
82	svanāyakena saṃyuktāṃ pāṇḍarāṃ sahasaiva tu	/ gos dkar mo dang lhan cig nyid / / rang gi gtso bor yang dag ldan /	Just (as before, one should imagine) Pāṇḍaravāsini together with (her) <u>consort</u> ²²⁸ in union. After thinking them entered into (one's) tongue, one <u>should</u> ²²⁹ obtain the blessing of speech.
	jihvāpraviṣṭāṃ saṃcintya vāgadhiṣṭhānam ārabhet /	/ lce la zhugs par rab bsams te / / gsung gi byin gyis brlab pa brtsam /	
83	yad eva vajradharmasya vācā niruktisampadā	/ rdo rje chos kyi gsung gang yin / / nges pa'i tshig ni phun sum tshogs ²³⁰ /	
	mamāpi tāḍṣī vācā bhaved dharmadharopamā /	/ bdag gi tshig kyang de 'dra zhing / / chos 'dzin pa dang 'dra bar shog /	“Whatever are words of Vajradharma, they are perfect explanations. May <u>mine</u> ²³¹ become like that speech, an equal of those dharma-holders.”
	oṃ sarvatathāgatavāgvajrasvabhāvātmako'ham /	/ oM sar+ba ta thA ga ta wAk badzra swa bhA wa At+ma ko&haM /	oṃ I am of the nature of the vajra of speech of all tathāgatas
84	vinyasya hṛdaye mantrī śaśibimbaṃ samujjvalam	/ sngags pas snying gar nyi ma yi / / gzugs brnyan 'bar ba bsam bya ste /	<u>After placing at the heart-centre a moon-disc, extremely bright like lapis lazuli, the mantrin (should imagine)</u> ²³² a “hūṃ” having five (coloured) light rays.
	rājāvartanibhaṃ tatra hūṃkāraṃ pañcaraśmikam /	/ der ni mthing shun lta bu yi / / 'od zer lngar ldan hUM dgod do /	
85	tato niścārayed devīm māmākīm saganāṃ tataḥ	/ de las lha mo mA ma kI / / tshogs dang bcas pa dbyung bar bya /	Then one should send forth the goddess Māmākī attended by her followers and after imagining the mind-vajra just so, one should make requests just as before.
	cittavajraṃ tathā dhyātvā prārtheta yathā puraḥ /	/ de bzhin thugs kyi rdo rje bsgom / / de la sngon bzhin gsol ba gdab /	

²²⁶ GST 12.73

²²⁷ GST 12.74

²³¹ i.e. my speech

²³⁰ D: chogs

²²⁹ Tib: will

²²⁸ i.e. Amitābha

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

86	cittavajradharaḥ śrīmāṃs trivajrābhedyabhāvitāḥ	/ dpal ldan rdo rje thugs 'chang ba / / rdo rje mi phyed gsum bsgoms pas /	“(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> ²³³ .”
	adhiṣṭhānapadaṃ me 'dya karotu cittavajriṇaḥ / ²³⁴	/ deng bdag byin gyis brlabs nas su / / rdo rje thugs su mdzad du gsol /	
87	daśadikṣaṃsthitā buddhās trivajrābhedyabhāvitāḥ	/ phyogs bcu bzugs pa'i sangs rgyas rnams / / rdo rje mi phyed gsum bsgoms pas /	“(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> ²³³ .”
	adhiṣṭhānapadaṃ me 'dya kurvantu cittavajriṇaḥ / ²³⁵	/ deng bdag byin gyis brlabs nas su / / rdo rje thugs su mdzad du gsol /	
88	cittavajrasamāyuktaṃ hr̥daye sampraveśya ca	/ mA ma kI tshogs ma lus pa / / rdo rje thugs dang yang dag ldan /	Having the mind-vajra at one's heart-centre and after completely merging into the form of Māmākī, one should obtain the blessing of mind.
	māmākīvyūhaṃ[6 B] akhilaṃ cittādhiṣṭhānam ārabhet /	/ snying gar yang ni bcug nas su / / thugs kyi byin gyis brlab pa brtsam /	
89	yac cittaṃ samantabhadrasya guhyakendrasya dhīmataḥ	/ kun du bzang po'i thugs gang yin / / gsang ba'i bdag po blo ldan pa /	“Whatever is a mind of total goodness is (a mind) of the wise Lord of the Secret Ones. May <u>mine</u> ²³⁶ become like that mind, an equal of the vajra-holder.”
	mamāpi tāḍṣaṃ cittaṃ bhaved vajradharopamam /	/ bdag kyang de dang 'dra gyur cig / / rdo rje 'dzin dang mtshungs par shog /	
	oṃ sarvatathāgatacittavajrasvabhāvātmako'ham /	/ oM sar+ba ta thA ga ta cit+ta badzra swa bhA wa At+ma ko&haM /	oṃ I am of the nature of the vajra of mind of all tathāgatas
90	evaṃ pṛthag adhiṣṭhāya kulatrayavibhāgataḥ	/ de ltar rigs gsum dbye ba yis / / so sor byin gyis brlabs nas ni /	Thus, after one has been blessed accordingly by each of the three (Buddha-)families, so the wise man will become of the nature of all (those) things, through this <u>mantra</u> ²³⁷ :
	punaḥ sarvātmakaṃ kuryān mantreṇānena buddhimān /	/ blo dang ldan pas gsang sngags 'dis / / slar yang thams cad bdag nyid bya /	
		5b	
	oṃ sarvatathāgatakāyavākcittavajrasvabhāvātmako'ham /	/ oM sar+ba ta thA ga ta kA ya wAk cit+ta badzra swa bhA wa At+ma ko&haM /	oṃ I am of the nature of the vajra of body, speech and mind of all tathāgatas

234 GST 12.75

235 GST 12.76

236 i.e. my mind

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

237 Tib: secret mantra

91	adhiṣṭhāyaivam ātmānaṃ śaśimaṇḍalamadhyagam	/ de ltar bdag nyid byin gyis brlabs / / zla ba'i dkyil 'khor dbus gnas pa'i /	After being blessed thus, one should imagine one-self in the centre of a moon-disc, furnished with the <u>six characteristics</u> ²³⁸ , as the commitment-being.
	ṣaḍbhiṣ cihnaiḥ samāyuktaṃ cintet samayasattvakam /	/ mtshan ma drug dang yang dag ldan / / dam tshig sems dpa' bsgom par bya /	
92	hr̥ṇmadhyasaṃsthitam sūkṣmaṃ jñānasattvaṃ vibhāvayet	/ snying ga'i dbus su phra mo yi / / ye shes sems dpa' rnam par bsgom /	One should imagine a very small wisdom-being situated in the middle of the <u>heart</u> ²³⁹ and there one should place at the heart a syllable “hūṃ”, understood as the concentration-being.
	samādhisattvasaṃjñam ca hūṃkāraṃ taddhr̥di nyaset /	/ ting 'dzin sems dpa' zhes bya ba'i / / yi ge hUM ni de ru dgod /	
93	niṣpādyaiṣaṃ mahāyogaṃ tr̥isattvātmakam ātmavān	/ sems dpa' gsum gyi bdag nyid can / / de ltar sbyor ba cher bskyed nas /	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 ārabhet /	/ cho ga sbyor ba 'di yis ni / / sgrub pa chen po brtsam par bya /	
94	prāpya kanyāṃ viśālākṣiṃ rūpayauvanamaṇḍitāṃ	/ gzugs bzang gzhon pas brgyan pa ni / / <u>sams can</u> ²⁴⁰ ni bdag nyid che /	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 mahātmanaḥ /	/ bu mo ut+pala mthing ga'i mdog / / mig yangs dam pa rnyed nas ni /	
95	suśikṣitāṃ samādāya sādhaḥ bhaktivatsalām	/ mnyam par bzhag cing legs par bslab / / sgrub pa po la shin tu mos /	(who is) well disciplined <u>after undertaking the practice</u> ²⁴¹ and devoted to worship, one should imagine a syllable “oṃ” on (her) head and should place a syllable “āḥ” at the pathway of speech.
	oṃkāraṃ śira[7 A]si dhyātvā āḥkāraṃ vākpathe nyaset /	/ oM ni spyi bor bsam par bya / / AH ni ngag gi lam la dgod /	
96	hūṃkāraṃ hr̥daye dhyātvā svā nābhau hā dvipādayoḥ	/ hUM ni snying gar bsam bya zhing / / lte bar swA dang rkang gnyis hA /	After imagining a syllable “hūṃ” at the heart-centre, a “svā” at the navel and a “hā” on each foot, Locanā, Māmakī and in the same way, Pāṇḍara-vāsinī
	locanāṃ māmakīṃ cāpi tathā pāṇḍaravāsinīm /	/ spyan dang mA ma kI dang ni / / de bzhin du ni gos dkar mo /	
97	tāraṃ cāpi tathā mantrī pṛthivyādiṣu saṃnyaset	/ sgrol ma yang ni sngags pa yis / / sa la sogs la rnam par dgod /	and also in that manner the mantrin should place Tārā on the <u>earth element</u> ²⁴² and so on. One should

240 D: sme sha can

239 Tib: heart-centre

238 i.e. of a bhagavat

241 Tib: after being absorbed in meditation

242 i.e. at the place of the earth element

	rūpavajrādikā devīs tasyām eva vibhāvayet /	/ lha mo rdo rje gzugs la sogs / / de nyid la ni rnam bsams la /	visualize on <u>her</u> ²⁴³ the goddesses Rūpavajrā and so on.
98	kṣitigarbhādibhis tāsām samāpattiṃ vibhāvayet	/ sa snying la sogs de rnam dang / / snyoms par 'jug pa bsgom par bya /	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 /	/ lag g.yas rdo rje ro langs ma / / g.yon la gzhan gyis mi thub ma /	
99	bhṛkuṭiṃ ca mukhe tasyā ekajaṭām ca guhyake	/ de yi khar ni khro gnyer ma / / gsang bar ral pa gcig ma'o /	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> ²⁴⁴ .
	bhūyo dakṣiṇapārśvasthām viśvavajrīm tathāgatīm /	/ gzhan yang dbung pa g.yas par ni / / de bzhin gshegs yum rdo rje ma /	
100	viśvaratnām ca vāme tu mudrāyāḥ pravibhāvayet	/ g.yon du sna tshogs rin chen gyi / / phyag rgya dag ni bsgom par bya /	and imagine Viśvaratnā on the left (-hand side) of the <u>consort</u> ²⁴⁵ . Furthermore, (imagine) at the right knee the tathāgatī Viśvapadmā,
	punar dakṣiṇajānustām viśvapadmām tathāgatīm /	/ pus mo g.yas la gnas par yang / / sna tshogs pad+ma de bzhin gshegs /	
101	viśvakarmām ca vāme tu mūrdhni gaganavajriṇī	/ g.yon pa la ni sna tshogs las / / spyi bor nam mkha'i rdo rje ma /	Viśvakarmā at the left (knee), Akaśavajriṇī on the crown of the head and the Earth-bearing Goddess set on the <u>soles</u> ²⁴⁶ of both feet.
	pādāntadvayavinyastā dharaṇīm dharadevatīm /	/ rkang pa gnyis la sa yi ni / / sa 'dzin lha mo gzhas par bya /	
102	evaṃ saṃskṛtya tāṃ yogī vajrapadmam athārabhet	/ de ltar 'dus byas rnal 'byor pas / / rdo rje pad+ma yang dag brtsam /	After arranging <u>her</u> ²⁴⁷ thus, the yogin then should then undertake the “vajra-lotus”. <u>The mantrin should think the vajra born from the syllable “hūm” (to be) five-pronged indeed</u> ²⁴⁸ .
	mantrī hūmkārajaṃ vajraṃ dhyāyād vai pañcasūcikam /	/ hUM gi sngags skyes rdo rje ni / / rtse mo mnga' ba bsam par bya /	
103	madhyasūcau tathā tasya praṇavaṃ ca vibhāvayet	/ de tshe de yi dbus su / / oM ni rnam par bsam par bya /	So <u>on the central prong</u> ²⁴⁹ of that, one should visualize the syllable “om” and <u>also with a syllable “āḥ” make an eight-petalled lotus</u> ²⁵⁰ .
	tathaivāṣṭadalaṃ padmam āḥkāreṇa [7 B] tu bhāvayet /	/ de bzhin a las byung ba yi / / pad+ma 'dab ma bgyad pa ni /	

243 i.e. oneself

245 Tib: perfect consort.

244 Tib: Vajrī, a consort of the tathāgatas, at the right shoulder

246 lit. extremities

247 i.e. oneself

248 Tib: With the syllable “hūm” born from the mantrin, one should imagine a vajra at the crown (of the head)

249 Tib: in the middle

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

104	pañcaraśmisamākīrṇaṃ tataḥ sādhanam ārabhet /	/ 'od zer lnga yis khyab bsams la / / de 'og sgrub pa brtsam par bya /	<u>Thinking of</u> ²⁵¹ five(-coloured) light rays being spread out everywhere, one should undertake the practice.
		6a	
	oṃ sarvatathāgatānūrāgaṇavajrasvabhāvātmako'ham / ²⁵²	/ oM sar+ba ta thA ga tA nu rA ga Na badzra swa bhA wa At+ma ko&haM /	oṃ I am of the nature of the vajra of passion of all tathāgatas.
105	hūṃkāragītena tu cālayeta	/ rdo rje 'dzin pa'i nga rgyal legs 'chang ste /	By the syllable “hūṃ” being sounded, one should become aroused, taking on the pride of a <u>vajra-holder</u> ²⁵³ . (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	/ hUM gi glu yis kyang ni bskyod bya zhing /	
	svabodhicittodayakāla eva	/ rang gi byang chub sems nyid phyung ba'i tshe /	
	phaṭkāramantraṃ samudīrayet saḥ /	/ des ni phaT kyi gsang sngags brjod par bya /	
106	visargānte punar mantrī bodhicittena pūjayet	/ phyung nas slar yang sngags par ni / / phyogs bcur bzhugs pa'i sngas rgyas rnams /	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> ²⁵⁴ :
	daśadikṣaṃsthitān buddhān mantraṃ etad udīrayet /	/ byang chub sems kyis mchod nas ni / / gsang sngags 'di ni brjod par bya /	
	oṃ sarvatathāgatapūjāvajrasvabhāvātmako'ham / ²⁵⁵	/ oM sar+ba ta thA ga ta pU dza badzra swa bhA wa At+ma ko&haM /	oṃ I am of the nature of the vajra of worship of all tathāgatas.
107	svamantrākṣaraṇiṣpannaṃ trivajrādhiṣṭhasvakam	/ rang sngags yi ge las dbyung ba / / rdo rje gsum gyis byin brlabs bdag /	Oneself, come forth from the syllable of one's <u>own mantra</u> ²⁵⁶ , being blessed with the triple vajra and after arising in the centre of the lotus, should once again become <u>Anger-vajra</u> ²⁵⁷ .
	padmamadhye tu niṣpādyā dveṣavajro bhavet punaḥ /	/ pad+ma'i dbus su bskyed nas ni / / slar yang zhe sdang rdo rjer gyur /	
108	vajradhṛgmantraniṣpannaṃ paśyed akṣobhyavajriṇam	/ badzra dhRik sngags kyis dbyung ba / / mi bskyod rdo rje bsam pa yang /	Arisen from the mantra “Vajra-dhṛk”, one should imagine Akṣobhya-vajra, with his hair drawn up in

251 Tib. only

252 GST 6.2

253 alt: Vajradhara

254 Tib: secret mantra

255 GST 6.2

256 i.e. hūṃ

257 i.e. Wrathful Akṣobhya

	jaṭāmukutaḍharaṃ nātham akṣobhyaḥkṛtasekharam /	/ mgon po ral pa thor tshugs can / / mi bskyod pas ni dbu rgyan byas /	a topknot, as (one's) Lord, with Akṣobhya placed on his crown.
109	nṛpavartakasaṃkāśaṃ kṛṣṇaraktasitānanam	/ mthing shun bzang po'i mdog ltar snang / / sngo nag dkar dang dmar ba'i zhal /	Then one should imagine (him) as resembling (the colour of) <u>excellent</u> ²⁵⁸ lapis lazuli, with <u>a dark blue, a red and a white face</u> ²⁵⁹ furnished with all adornments and having six arms.
	sarvālaṅkārasampūrṇaṃ ṣaḍbhujam tu vibhāvayet /	/ rgyan rnams thams cad yongs su rdzogs / / phyag drug par ni rnam par bsgom /	
110	vajraṃ cakraṃ tathā padmaṃ savyahasteṣu dhārayet	/ rdo rje 'khor lo pad+ma ni / / g.yas pa'i phyag tu bsam bya zhing /	Thus, one should visualize (and) hold ²⁶⁰ in the right hands a vajra, wheel and lotus, in the left ones a bell, <u>wish-fulfilling</u> ^{Error: Reference source not found} jewel and sword.
	ghaṇṭāṃ cintāmaṇiṃ khaḍgaṃ tasya vāmeṣu bhāvayet /	/ dril bu rin chen ral gri ni / / de yi g.yon la bsam par bya /	
111	niṣkramya hṛdayād eṣa vyavalokya diśo daśa	/ 'di ni thugs ka las byung nas / / phyogs bcu rnams su gzigs nas ni /	After emerging from the heart-centre, <u>thoroughly-</u> ^{Error: Reference source not found} surveying (all) ten directions, <u>exercising the miraculous powers of a Buddha and turning the wheel of dharma</u> ²⁶¹
	buddharddhim akhilāṃ [8 A] kṛtvā dharmacakraṃ pravartya ca	/ chos kyi 'khor lo bskor ba dang / / sangs rgyas mdzad pa kun zad de /	
112	saṃśodhya nikhilān sattvān dveṣavajrapade sthitān	/ sems can ma lus kun sbyangs nas / / zhe sdang rdo rje gnas la 'jog /	(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'bhiniṣṭhati /	/ slar byon rdo rje mgon po yi / / spyang snga ru ni 'dug par 'gyur /	
113	anupraveśyainam mantrī hṛdyātmānaṃ vibhāvayet	/ sngags pas de yi snying ga ru / / rjes zhugs bdag nyid rnam bsgoms pas /	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 sthitaḥ /	/ snga ma'i gzugs ni yongs gyur nas / / zhe sdang rdo rje gnas su zhugs /	
114	indranīlaprabhaṃ dīptaṃ sūryamaṇḍalamadhyagam	/ in+dra nI la'i 'od 'bar ba / / nyi ma'i dkyil 'khor dbus su bzhugs /	blazing with sapphire brilliance, in the centre of a sun-disc, (as) a Hero embraced by his own consort (and) arrayed with all adornments,
	svamudrāliṅgitaṃ vīraṃ sarvālaṅkārabhūṣitam /	/ dpa' bo rang gi phyag rgyas 'khyud / / rgyan rnams kun gyis rnam par bgyan /	

258 Tib. only

261 Tib: and (undertaking) all the Buddha-actions

260 Skt. only

259 Tib: a dark blue, a white and a red face

115	raudraśāntamahārāgaṃ mukhatrayavirājitam	/ drag po zhi dang 'dod chags che / / zhal gsum gyis ni rnam par mdzes /	glorious with a wrathful, a peaceful and a greatly passionate face. Abiding in the Anger-vajra concentration, one should set forth the whole maṇḍala.
	dveṣavajrasamādhistaḥ proṣṭhet sarvamaṇḍalam /	/ zhe sdang rdo rje ting 'dzin gnas / / dkyil 'khor thams cad spro bar mdzad /	
116	jinajigmantraniṣpannaṃ sṛjed vairocanaṃ vibhum	/ dzi na dzik sngags kyis dbyung ba / / <u>gtso bo</u> ²⁶² rnam par snang mdzad dbyung /	Arisen from the mantra “Jina-jik”, one should send forth Vairocana, (as) a sovereign, <u>with Aksobhya placed on his crown</u> ²⁶³ , resembling the autumn moon-light and adorned with a topknot and diadem,
		/ mi bskyod pas ni dbu rgyan byas /	
	śaraccandrāṃśusaṃkāśaṃ jaṭāmukutaṃmaṇḍitam /	/ ston ka'i zla zer ltar snang zhing / / thor tshugs cod pan dag gis brgyan /	
		6b	
117	sitaraktakṛṣṇavadanaṃ ṣaḍbhujam śāntarūpiṇam	/ dkar dang nag dang dmar ba'i zhal //phyag drug zhi ba'i gzugs can te /	(and) should think of (him) in peaceful guise, with <u>a white, a red and a dark blue face</u> ²⁶⁴ and with six arms: in the right ones, a wheel, vajra and white day-lotus,
	cakravajrasitāmbhojam dakṣiṇeṣu vicintayet /	/ 'khor lo rdo rje pad+ma dag / / g.yas pa la ni rnam par bsam /	
118	ghaṇṭām cintāmaṇiṃ khadgaṃ vāmeṣv asya vibhāvayet	/ dril bu rin chen ral gri ni / / 'di yi g.yon du rnam par bsgom /	and visualize in the left ones, a bell, <u>wish-fulfilling</u> ²⁶⁵
	hṛdayāt tathaiva nirgatya mohacaryāsthitaḥ prajāḥ /	/ de bzhin thugs ka las byung ste / / gti mug spyod nas sems can rnam /	jewel and sword. After going forth from the heart-centre, in the same manner, to (those) beings fallen into delusion,
119	saṃśodhya punar āgatya punaś cakre niṣīdati	/ yang dag sbyangs te slar byon nas / / shar phyogs kyis ni zla bar bzhugs /	and after thoroughly purifying (them), he <u>returns</u> ²⁶⁶ and sits down in the east on a (moon) disc.
	ratnadhṛgmantraniṣpannaṃ ratnaketuṃ sṛjed budhaḥ /	/ rat+na dhRik sngags kyis dbyung ba / / rin chen tog ni sngags pas dbyung /	Arisen from the mantra “Ratna-dhṛk”, one should send forth <u>Ranaketu</u> ²⁶⁷ , (as) <u>a sage</u> ²⁶⁸ .
120	jaṭājūṭadharaṃ saumyam [8 B] akṣobhyakṛtasekharam	/ zhi ba'i thor tshugs cod pan 'chang / / mi bskyod pas ni dbu rgyan byas /	(and) should think of (him with his) hair bound up in a topknot, in peaceful guise with Akṣobhya placed on his crown and with a yellow, a <u>dark blue</u> ²⁶⁹ and a white face and with six arms.
	pītakṛṣṇasitāsyam ca ṣaḍbhujam cāpi cintayet /	/ ser dang gnag dang dkar ba'i zhal / / phyag drug par ni rnam par bsgom /	

262 D: geo bo

265 Skt. only

264 Tib: a white, a black and a red face

263 Tib. only

266 lit. comes again

267 i.e. Ratnasambhava

268 Tib: a mantrin

121	tasya cintāmaṇiṃ vajraṃ cakraṃ savyeṣu bhāvayet	/ yid bzhin nor bu rdo rje dang / / 'khor lo de yi g.yas su bsgom /	One should visualize in the right (hands), a wish-fulfilling jewel, vajra and wheel and in the left ones, a bell, yellow lotus and sword.
	ghaṇṭāṃ ca pītakamalaṃ khaḍgaṃ vāmeṣu bhāvayet /	/ dril bu pad+ma ser po dang / / ral gri g.yon du bsgom par bya /	
122	hṛdayāt tathaiva nirgatya ahaṅkārapade sthitān	/ de bzhin thugs ka nas byung ste / / nga rgyal gnas la gnas pa rnams /	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 niṣīdati /	/ yang dag sbyangs nas lho yi char / / rin chen dbus su bzhugs par gsungs /	
123	āroligmantraniṣpannaṃ sṛjed amitavajriṇaṃ	/ A ro lik sngags kyis dbyung ba / / mtha' yas rdo rje can dbyung ste /	Arisen from the mantra “Āro-lik”, one should send forth <u>Amitavajra</u> ²⁷⁰ , radiant as a ruby-coloured lotus, in peaceful guise with Akṣobhya placed on his crown,
	padmarāgaprabhaṃ saumyam akṣobhyakṛtasekharam /	/ zhib pad+ma rA ga'i 'od / / mi bskyod pas ni dbu rgyan byas /	
124	jaṭāmukutaḍharaṃ nāthaṃ raktakṛṣṇasitānaṃ	/ mgon po ral pa thor tshugs can / / dmar dang gnag dang dkar ba'i zhal /	(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> ^{Error: Reference source not found} and a white face, accompanied by erotic desire and with six arms.
	śṛṅgārarasasaṃyuktaṃ ṣaḍbhujam tu vibhāvayet	/ sgeg pa'i nyams dang yang dag ldan / / phyag drug par ni rnam par bsgom /	
125	padmanālaṃ grhītvā tu vāmena saha ghaṇṭayā	/ g.yon pa'i phyag gis dril bu dang / / pad+ma sdong bu 'dzin par mdzad /	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),
	hṛtpradeśasthitaṃ padmaṃ dakṣiṇena vikāśayet /	/ pad+ma thugs ka'i phyogs gnas pa / / g.yas pa yis ni 'byed par mdzad /	
126	savyayor vajracakre tu vāmayo ratnakhaḍgakau	/ rdo rje 'khor lo g.yas gnyis la / / rin chen ral gri g.yon gnyis la /	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> ²⁷¹ on a lotus.
	pūrvavad rāgiṇaḥ śodhya prṣṭhato 'bje niṣīdati /	/ sngon bzhin 'dod chags can sbyangs nas //rgyab kyī pad+ma la bzhugs 'gyur /	
127	amoghavajriṇaṃ mantrī prajñādhṛgmantranirmitam	/ pradz+nyA dhRik sngags kyis dbyung ba //sngags pas don yod rdo rje can /	The mantrin should send forth <u>Amoghavajra</u> ²⁷² , <u>formed from</u> ²⁷³ the mantra “Prajñā-dhṛk”, green in

269 Tib: black

270 i.e. Amitābha

271 i.e. in the west

272 i.e. Amoghasiddhi

273 Tib: arisen from

	haritābhaṃ sṛjen nāthaṃ jaṭāmukutaṃaṇḍitaṃ /	/ mgon po sku mdog ljang gur dbyung / / mi bskyod pas ni dbu rgyan byas /	appearance, as (one's) Lord, <u>with Aksobhya placed on his crown</u> ²⁷⁴ and with his hair drawn up in a top-knot
		/ thor tshugs cod pan dag gis brgyan /	
128	haritakṛṣṇasitāsyāṃ ca ṣaḍbhujāṃ raśmi[9 A]bhāsuram	/ ljang dang gnag dang dkar ba'i zhal / / phyag drug 'od zer rnam par 'phro /	and should visualize (him) with a green, a <u>dark blue</u> ²⁷⁵ and a white face, radiant with light rays, with six arms: a sword, crossed vajra and wheel in the right ones
	khaḍgaṃ ca viśvavajraṃ ca cakraṃ savyeṣu bhāvayet /	/ ral gri sna tshogs rdo rje dang / / 'khor lo g.yas su bsgom par bya /	
129	ghaṇṭām apasavyahasteṣu haritapadmaṃ maṇiṃ tathā	/ phyag g.yon na ni dril bu dang / / de bzhin pad ljang nor bu'o /	and a bell, green lotus and jewel in the left ones. After completely purifying (those) beings with <u>wrong speech</u> ²⁷⁶ , he <u>returns</u> ²⁷⁷
	abhūtavacasaḥ sattvān viśodhya punar āgataḥ /	/ log pa'i dad can sems can rnam /	
		7a	
		/ rnam par sbyangs nas slar byon te /	
130	uttarasyāṃ diśi tathā viśvavajre niṣīdati	/ de bzhin byang gi phyogs su ni / / sna tshogs rdo rje dag la bzhugs /	and sits down in the northern quarter on a crossed vajra.
	dveṣo mohas tathā rāgaś cintāmaṇiḥ samayas tathā /	/ zhe sdang gti mug de bzhin chags / / yid bzhin nor bu dam tshig ste /	The lineages of “hatred”, “delusion” and “desire”, of the “wish-fulfilling jewel” and of the “pledge”,
131	kulā hyete tu vai pañca kāmamokṣaprasādhakāḥ	/ rigs ni lnga po 'di dag nyid / / 'dod dang thar par rab sgrub pa'o /	these very five, are the best practices for (those having) the desire for liberation. Arisen from the mantra of Moharati, one should send forth the goddess Locanā,
	mantrān moharater jātāṃ sṛjed devīm tu locanām /	/ mo ha ra ti sngags kyis dbyung / / lha mo spyen ni dbyung bar bya /	
132	śvetām śāntarasopetām mūrdhni vairocanaṅkitām	/ dkar zhing zhi ba'i nyams dang ldan / / rnam snang mdzad kyis spyi bor mtshan /	and should visualize her (as) white, having a serene disposition and marked with Vairocana on her crown, with <u>a white, a red and a dark blue face</u> ²⁷⁸ and with six arms.
	sitaraktakṛṣṇavadanām ṣaḍbhujām tu vibhāvayet /	/ dkar dang gnag dang dmar ba'i zhal / / phyag drug par ni rnam par bsgom /	
133	savye cakraṃ ca vajraṃ ca tathaiva sitam utpalam	/ 'khor lo rdo rje de bzhin du / / ut+pala dkar po g.yas su bsam /	One should imagine in the right, a wheel, vajra and indeed, a white night-lotus, and also, in the left, a bell, jewel and sword.
	vāme ghaṇṭām tathā ratnaṃ khaḍgaṃ cāpi vibhāvayet /	/ dril bu de bzhin rin chen dang / / ral gri g.yon du bsgom par bya /	

274 Tib. only

275 Tib: black

276 Tib: perverse faith

277 lit. being come again

278 Tib: with a white, a black and a red face

134	hṛdayāt tu vinirgatya vyavalokya diśo daśa	/ de bzhin thugs ka nas byung ste / / phyogs bcu dag tu gzigs nas ni /	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> ²⁷⁹ and
	grahavyādhyāture loka śāntiṃ kṛtvā mahākṛpā /	/ gdon dang nad gdungs 'jigs pa rnams / / thugs rje chen pos zhi mdzad de /	
135	āgatya cakramadhye tu pūrvakoṇe niśīdati	/ slar byon nas ni zla dkyil du / / shar gyi mtshams su bzhugs par gyur /	after returning, she sits down in the <u>south-eastern</u> ²⁸⁰ quarter in the centre of a (moon) disc. Arisen from the mantra of “Dveṣarati”, one should send forth the goddess Māmakī,
	mantrād dveṣarater jātām sṛjed devīm tu māmākīm /	/ dwe Sha ra ti'i sngags kyis dbyung / / lha mo mA ma kI dbyung ste /	
136	nīlotpaladalaśyāmāṃ cāruvaktrāṃ manoramām	/ ut+pala sngon po'i 'dab ltar sngo / / bzhin bzangs shin tu yid du 'ong /	attractive with a beautiful mouth, dark blue as night-lotus petals, <u>with a dark blue, a red and a white face</u> ²⁸¹ and with Akṣobhya placed on her crown.
	kṛṣṇaraktasitā[9 B]syām ca akṣobhyakṛtasekharām /	/ gnag dang dkar dang dmar ba ste / / mi bskyod pas ni dbu rgyan byas /	
137	savyeṣu vajraṃ cakram ca nīlaraktotpalaṃ tathā	/ 'khor lo rdo rje de bzhin du / / ut+pala sngo dmar g.yas pa la /	One should hold in the right, <u>a vajra, wheel</u> ²⁸² and purple lotus and in the left hands, a bell, jewel and sword.
	ghaṇṭām ratnaṃ ca khadgaṃ ca vāmahasteṣu dhārayet /	/ dril bu rin chen ral gri ni / / g.yon gyi phyag na bsnams par mdzad /	
138	mahāvighnabhayārtānāṃ rakṣāṃ kṛtvā mahākṛpā	/ bgegs chen 'jigs pas gzir ba rnams / / thugs rje chen pos srung bar mdzad /	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 nairṛtyāṃ sā niśīdati /	/ byung nas slar ni byon nas su / / lho nub tu ni bzhugs par gyur /	
139	mantrād rāgarater jātām sṛjet pāṇḍaravāsinīm	/ rA ga ra ti'i sngags kyis dbyung / / gos dkar mo ni dbyung bya ste /	Arisen from the mantra of “Rāgarati”, one should send forth Pāṇḍaravāsinī, <u>with a red, a dark blue and a white face</u> ²⁸³ , radiant as a ruby-coloured lotus.
	raktakṛṣṇasitāsyām vai padmarāgamaṇiprabhām /	/ zhal ni dmar dang gnag dang dkar / / pad+ma rA ga'i 'od dang ldan /	
140	sāmitābhajaṭajūṭām ṣaḍbhujām tu vibhāvayet	/ 'od dpag med bcas ral pa'i tshogs / / phyag drug pa ni rnam bsgoms te /	One should imagine (her) hair bound up in a top-knot along with an Amitābha and (with) six arms,

279 Tib: seeing in (all) ten directions those in fearful suffering from demons and sicknesses, (her) great compassion brings them peace

280 lit.. eastern-corner

281 Tib: with a black, a white and a red face

282 Tib: a wheel and vajra as before [i.e. a vajra and wheel, as in all the previous occurrences]

283 Tib: with a red, a black, and a white face

	grhītvotpalanālaṃ tu vāmena saha ghaṇṭayā /	/ g.yon pa dril bur bcas pa yis //ut+pala sdong bu 'dzin mdzad la /	with a left one holding a lotus-stem, together with a bell,
141	utpalaṃ hr̥tpradeśasthaṃ raktaṃ savyena bodhayet	/ thugs kar gnas pa'i ut+pala / / dmar po g.yas kyis 'byed par mdzad /	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.
	vajraṃ cakraṃ ca savyābhyāṃ maṇiṃ khaḍgaṃ ca vāmataḥ /	/ rdo rje 'khor lo g.yas dag la / / nor bu rin chen ral gri g.yon /	
142	dhārayantī vinirgatya śāntiṃ kṛtvā mahāture	/ bsname par mdzad pa phyung nas ni / / gdon gyis nyen pa zhi mdzad de /	After going forth (as) she who sustains, providing relief to those <u>in great distress</u> ²⁸⁴ and returning, she sits down in the centre of a lotus in the <u>north-west-ern quarter</u> ²⁸⁵ .
	āgatya padmamadhye vai vāyukoṇe niṣīdati /	/ slar byon pad+ma'i dbus nyid du / / nub byang mtshams su bzugs par 'gyur /	
		7b	
143	mantrād vajrarater jātāṃ sr̥jet tārāṃ manoramām	/ badzra ra ti'i sngags kyis dbyung / / yid 'ong sgrol ma dbyung bya ste /	Arisen from the mantra of “Vajraratī”, one should send forth Tārā, attractive with a green, a dark blue and a white face ²⁸⁶ (and) a complexion (the colour) of a stalk of dūrva grass.
	haritakṛṣṇasītāsyaṃ ca <u>durvāpatra</u> ²⁸⁷ samaprabhām /	/ ljang dang gnag dang dkar ba'i zhal / / <u>dur ba'i</u> ²⁸⁸ lo ma'i mdangs dang ldan /	
144	amoghena kṛtoṣṇīṣāṃ ṣaḍbhujāṃ tu vibhāvayet	/ don yod pas ni gtsug tor byas / / phyag drug par ni rnam par bsgom /	and one should imagine (her) with Amoghasiddhi placed on her crown, (with) six arms, a crossed vajra, wheel and a <u>dark</u> ²⁸⁹ lotus on the right,
	viśvavajraṃ ca cakraṃ ca savyato'sitam utpalam /	/ sna tshogs rdo rje 'khor lo dang / / ut+pala dkar po g.yas pa na /	
145	vāmeṣu [10 A] vinyased ghaṇṭāṃ ratnaṃ khaḍgaṃ tathā vrātī	/ dril bu rin chen ral gri ni / / brtul zhugs can gyis g.yon du bsam /	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 /	/ sems can thams cad dbang mdzad de / / sna tshogs rdo rje'i gdan la yang /	
146	nirgatāsau samāgamya śivasthāne niṣīdati	/ byung nas slar ni byon nas su / / byang shar mtshams su bzugs par 'gyur /	she, gone forth and after returning, sits down in the north-eastern quarter. Then the yogin should send

284 Tib: afflicted by demons

285 lit. windy corner

286 Tib: with a green, a black, and a white face

287 hyp.; dVP & Trp: durvāpatra

288 D: kha ba

289 Tib: white

	dviṭīye tu puṭe yogī rūpavajrādikaṃ sṛjet /	/ rnal 'byor pas ni rim gnyis par / / gzugs rdo rje la sogs pa dbyung /	forth Rūpavajrā and so forth onto the <u>second sur-round</u> ²⁹⁰ .
147	agnikoṇe sṛjed devīm rūpavajrām manoramām	/ me yi mtshams su dgod bya ba / / rdo rje gzugs ni yid 'ong ba /	In the <u>south-eastern quarter</u> ²⁹¹ , one should send forth the goddess Rūpavajrā, attractive, with three faces and six arms, white and crowned with venerable Vairocana,
	trimukhām ṣaḍbhujām śvetām śrīvairocanamaulikām /	/ zhal gsum phyag drug dkar ba ste / / dbu rgyan rnam par snang mdzad dpal /	
148	grhītadarpaṇām dvābhyām śeṣam moharater iva	/ gnyis kyis me long 'dzin mdzad de / / lhag ma gti mug dag dang mtshungs /	holding a mirror with two (hands), the others like Moharatī.
	nairṛtyām vinyased devīm śabdavajrām tu ṣaḍbhujām /	/ bden bral phyogs dgod lha mo ni / / rdo rje sgra ste phyag drug ma /	In the south-western quarter, one should place the goddess Śabdavajrā, with six arms,
149	pītavarṇām trivaktrām ca ratnasambhavamaulikām	/ zhal gsum sku mdog ser mo ste / / dbu rgyan rin chen 'byung ldan yin /	yellow in colour and with three faces, crowned with Ratnasambhava and she should be holding a lute with two hands, the others like Māmakī.
	vīṇavyagradvihastām ca śeṣam māmakīvad bhavet /	/ phyag gnyis kyis ni pi wang bsnams / / lhag ma mA ma kI dang mtshungs /	
150	vāyusthāne nyased devīm gandhavajrām tu ṣaḍbhujām	/ rlung gi phyogs dgod lha mo ni / / rdo rje dri ste phyag drug ma /	In the <u>north-western quarter</u> ²⁹² , one should place the goddess Gandhavajrā, with six arms, red in colour and with three faces and a topknot with Amitābha,
	raktavarṇām trivaktrām ca amitābhajaṭāḍharām /	/ zhal gsum sku mdog dmar mo ste / / snang mtha' yas kyi thor tshugs can /	
151	śaṅkhavyagradvihastām ca śeṣaiḥ pāṇḍaravāsinīm	/ phyag gnyis kyis ni dung bsnams te / / lhag ma gos dkar can dang mtshungs /	holding a conch with two hands and with the others like Pāṇḍaravāsinī.
	aiśānyām vinyased devīm rasavajrām tu ṣaḍbhujām /	/ dbang ldan phyogs dgod lha mo ni / / rdo rje ro ste phyag drug ma /	In the north-eastern quarter, one should place the goddess Rasavajrā, with six arms
152	trimukhām śyāmavarṇām ca dundubhisvaramaulikām	/ zhal gsum sku mdog ljang gu ste / / dbu rgyan ²⁹³ la ni rnga sgra bzhugs /	and three faces, green in colour and crowned with <u>Amoghasiddhi</u> ²⁹⁴ , holding with <u>her</u> ²⁹⁵ hands a vessel of flavours and with the others like Tārā.
	hastastharasabhāṇḍām ca śeṣais tārāsamākṛtim /	/ phyag gnyis la ni ro yi snod / / lhag ma sgrol ma lta bu yin /	

290 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

291 lit. corner of Agni

292 lit. quarter of wind

293 D: dbu rgyal

294 lit. he with a voice like a drum

295 Tib: two

153	vajrasattvaṃ samā[10 B]līṅgya vahnimadhye vyavas- thitām	/ rdo rje sems dpa' legs 'khyud de / / 'khor lo'i dbus na rab bzhugs par /	Now one should think of the vajra-being, set in the middle of <u>fire</u> ²⁹⁶ and in thorough embrace (and) Sparsāvajrā with faces etc. the same as her Lord.
	cintayet sparśavajrām tu patitulyām mukhādibhiḥ /	/ rdo rje reg bya bsam bya ste / / zhal sogs bdag po lta bu'o /	
154	dviṭīye tu puṭe pūrve paṭṭikāyām sṛjed vratī	/ rim pa gsum pa shar gyi ni / / snam bur brtul zhugs can gyis dbyung /	The devotee should send forth to the border in the east, <u>in the second surround</u> ²⁹⁷ , Maitreya and Kṣit- igarbha, arisen from the syllables “māim” and “thlīm”.
	māimthlīmḃjaviniṣpannau maitreyakṣitigarbhakau /	/ maiM th+liM sa bon las byung ba / / byams pa sa yis snying po gnyis /	
155	praṇavena samutpannau vajrapāṇikhagarbhakau	/ oM gyi sa bon las byung ba / / phyag na rdo rje mkha' snying po /	Arisen from the syllable “om”, the mantrin should send forth Vajrapāṇi and Khagarbha respectively to the southern border.
	paṭṭikāyām sṛjen mantrī dakṣiṇāyām yathākramam /	/ lho yi phyogs kyi snam bu la / / go rims bzhin du dgod par bya /	
156	omhūmkāraviniṣpannam lokeśam mañjughoṣakam	/ oM dang hUM las yang dag byung / / 'jig rten dbang po 'jam pa'i dbyangs /	Arisen from the syllables “om” and “hūm”, one should send forth Lokeśvara and <u>Mañjughosa</u> ²⁹⁸ to the west. Moreover, one should send forth to the north these:
		8a	
	paścimāyām sṛjed etān uttarāyām punaḥ sṛjet /	/ 'di dag nub tu dbyung bar bya / / byang gi phyogs su dbyung ba ni /	
157	omsamḃjaviniṣpannam saviṣkambhisamantakam	/ oM dang saM gi ²⁹⁹ sa bon skyes / / sgrib sel kun tu bzang por ³⁰⁰ bcas /	Sarvanīvaraṇaviṣkambin and Samantabhadra, aris- en from the syllables “om” and “sam”. These (all have) the same crowns, colours and so forth as their Lords',
	ete svanāthamukuṭā varṇādyais tatsamāḥ punaḥ /	/ 'di dag dbu rgyan rang gi mgon / / sku mdog sogs pa de dang mtshungs /	
158	bhujaiḥ praharaṇaiś cāpi svasvādhipatibhiḥ sadā	/ phyag dang mtshon cha dag kyang ni / / rang rang gi ni bdag por mtshungs /	and with hands and weapons like their respective lords and Maitreya alone holds a <u>cobra's saffron</u> <u>tree</u> ³⁰¹ flower in the right hand.
	maitreyaḥ kevalam <u>savye nāgapuṣpaṃ</u> ³⁰² bibharti ca /	/ byams pa 'ba' zhig g.yas pa ni / / klu shing me tog bsnam par mdzad /	

296 Tib: a (sun) disc

297 Tib: on the third level

298 i.e. Mañjuśrī

299 D: ki

300 D: kun du dbang por

301 also called "snake's heart sandalwood"

302 dVP: maṣyanāgapuṣpaṃ

159	saṃśodhyāyatanāny ete divyanetrādidāyakāḥ	/ 'di dag skye mched rnam sbyangs shing / / lha yi mig sogs stsol ba po /	After thoroughly purifying the sense bases, <u>those</u> ³⁰³ who bestow the divine eye <u>and so forth</u> ³⁰⁴ <u>on</u> ³⁰⁵ beings, after returning again, sit down on their very seats.
	sattvānām punar āgatya niṣīdanty āsaneṣu vai /	/ sems can skye mched sbyangs nas su / / slar byon nas ni stan la bzhugs /	
160	yamāntakṛṇmantrabhavaṃ kṛṣṇarakṣasītānanam	/ ya mAn+ta kRit sngags kyis ni / / sngags pas gshin rje gshed dbyung ba /	Arisen from the mantra “Yamāntakṛt”, one should send forth Yamāntakṛt with a dark blue, a red and a <u>white face</u> ³⁰⁶ , <u>adorned with masses of flames</u> ³⁰⁷ , <u>with a Vairocana crown</u> ³⁰⁸ .
	yamāntakaṃ sṛjen mantrī sphuliṅgagahanākulam /	/ rnam par snang mdzad dbu rgyan can / / zhal ni gnag dang dkar dang dmar / / 'bar ba'i tshogs kyis rnam par 'khrigs /	
161	daṇḍaṃ cakraṃ tathā vajraṃ sa[11 A]vyahasteṣu dhārayam	/ dbyug pa rdo rje 'khor lo rnams / / phyag g.yas na ni bsnams par mdzad /	holding a <u>staff</u> , <u>wheel</u> and <u>vajra</u> ³⁰⁹ in the right hands and with the threatening gesture at the heart-centre, a noose, bell and axe in the left.
	hṛddeṣe tarjanīpāśaṃ ghaṇṭāparaśuṃ vāmataḥ /	/ thugs kar sdigs mdzub zhags pa dang / / dril bu dgra sta g.yon pa na /	
162	vighnān saṃtrāsayan ghorān indrādīn sagaṇān api	/ dbang po la sogs tshogs bcas dang / / mi bzad bgegs kyang skrag par mdzad /	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 pūrvasyām diśi tiṣṭhati /	/ pad+ma nyi ma mnan nas ni / / shar gyi phyogs su bzhugs par gyur /	
163	prajñāntakṛṇmantrabhavaṃ ratnasambhavamaulikam	/ pradz+nyAn+ta kRit sngags kyi ni / / rin chen 'byung ldan dbu rgyan can /	Arisen from the mantra “Prajñāntakṛt”, crowned with Ratnasambhava, the mantrin should send forth Aparājita, white in appearance and adorned with <u>snakes</u> ³¹⁰ ,
	aparājitaṃ sṛjen mantrī śvetābham ahibhūṣaṇam /	/ sku mdog dkar zhing nor bus brgyan / / gzhan gyis mi thub sngags kyis dbyung /	

303 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.

304 i.e. eye, ear, nose, tongue etc.

305 lit. of

306 Tib: with a black, a white and a red face

307 Tib: enveloped in masses of flames

308 Skt omits.

309 Tib: holding a staff, vajra and wheel

310 Tib: jewels

164	sitaḥṣṇarakṭavadanaṃ bṛhatkukṣiṃ trilocanam	/ gsus khyim che zhing spyān gsum pa / / dkar dang gnag dang dmar ba'i zhal /	with a white, a <u>dark blue</u> ³¹¹ and a red face, a big pot-belly and three eyes, with fangs and a hideous snarling mouth, adorned with masses of flames ³¹² ,
	daṃṣṭrākarālavikaṭaṃ sphuliṅgagahanākulam /	/ mche ba gtsigs shing rnam par 'gyur / / 'bar ba'i tshogs kyis rnam par 'khrigs /	
165	vajraṃ daṇḍaṃ tathā khaḍgaṃ savyahasteṣu dhārayan	/ rdo rje dbyug pa ral gri ni / / g.yas kyī phyag na bsnams par mdzad /	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.
	hṛddeṣe tarjanīpāśaṃ <u>ghaṇṭāparaśu</u> ³¹³ vāmataḥ /	/ snying gar sdigs mdzub zhags pa dang / / dril bu dgra sta g.yon pa na /	
166	vighnān saṃtrāsayan ghorān pratyālīḍhapadena tu	/ g.yon brkyang ba yi gnas pa yis / / mi bzad bgegs ni skrag par mdzad /	Terrifying the obstructing ones and with left leg extended, after mounting a lotus and sun(-disc seat), he dwells in the southern quarter.
	padmasūryaṃ samākramya yāmyāṃ diśi sa tisthati /	/ pad+ma nyi ma mnan nas ni / / lho yi phyogs su bzhugs par gyur /	
167	padmāntakṛṇmantrabhavaṃ hayagrīvaṃ sṛjed vratī	/ pad+ma n+ta kRit sngags kyis ni / / brtul zhugs can kyis rta mgrin dbyung /	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> ³¹⁴ and a white face,
	padmarāganibhaṃ tryakṣaṃ raktakṣṇasitānanam /	/ spyān gsum pad+ma rA ga'i mdog / / zhal ni dmar dang gnag dang dkar /	
168	karālāsyāṃ bṛhatkukṣiṃ amitābhakirīṭinam	/ zhal gdangs gsus khyim che ba dang / / 'od dpag med pa'i cod pan can /	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> ³¹⁵ .
	pratyālīḍhapadaṃ vīraṃ sphuliṅgagahanākulam /	/ dpa' bo g.yon brkyang ba yis gnas / / 'bar ba'i tshogs ni rnam par 'khrugs /	
		8b	

311 Tib: black

312 Tib: enveloped in masses of flames

313 dVP: ghaṇṭāparaśu

314 Tib: black

315 Tib: wrathful within masses of flames

169	padmaṃ khaḍgaṃ ca musalaṃ savyahasteṣu [11 B] bhāvayet	/ pad+ma ral gri gtun shing ni / / g.yas kyi phyag na bsams par mdzad /	One should visualize ³¹⁶ a lotus, sword and <u>mace</u> ³¹⁷ in the right hands and <u>and</u> ³¹⁸ a bell, axe <u>of pride</u> ³¹⁹ and a noose in the left ones.
	ghaṇṭāṃ sagarvapaśaṃ pāśaṃ savyetaṣu ca /	/ bsnyems dang bcas pas dril bu dang / / dgra sta zhags pa g.yon bsams	
170	padmasūryaṃ samāruhya vyavalokya diśo daśa	/ pad+ma nyi ma la gnas te / / phyogs bcu dag tu gzigs nas ni /	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> ³²⁰ , he dwells in the western quarter.
	vighnasamtrāsaṃ kṛtvā vāruṇyāṃ diśi tiṣṭhati /	/ klu rnams skrag par mdzad nas su / / nub kyi phyogs su bzhugs par 'gyur /	
171	vighnāntakṛṇmantrabhavaṃ dundubhisvaramaulikam	/ bi gh+nAn+ta kRit sngags kyi ni / / rnga sgra'i cod pan yang dag ldan /	Arisen from the mantra “Vighnāntakṛt”, crowned with <u>Amoghasiddhi</u> ³²¹ and blue as night-lotus petals, one should send forth Amṛtakunḍali,
	nīlotpaladalaśyāmaṃ sṛjed amṛtakunḍalim /	/ ut+pala sngon po'i 'dab ltar <u>sngo</u> ³²² / / bdud rtsi 'khyil ba dbyung bar bya /	
172	nīlāraktasītāsyāṃ ca karālamukhavibhramam	/ zhal ni sngo dang dmar dang dkar / / zhal gdangs pa ni rnam par 'gyur /	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> ³²³ light
	bṛhatkukṣiṃ trinayanaṃ raktajvālāvibhūṣitam /	/ gsus khyim che zhing spyang gsum pa / / 'bar ba'i 'od kyi rnam par brgyan /	
173	viśvavajraṃ tatha cakraṃ musalaṃ cāpi savyataḥ	/ sna tshogs rdo rje 'khor lo dang / / gtun shing rnams ni g.yas pa na /	and holding a crossed vajra, wheel and <u>mace</u> ³²⁴ in the right and a noose with the threatening gesture, bell and axe in the left.
	dhārayaṃs tarjanīpāśaṃ ghaṇṭāparaśuṃ vāmataḥ /	/ sdigs mdzub zhags par bcas pa dang / / dril bu dgra sta g.yon na bsams /	
174	vighnasamtrāsaṃ kṛtvā pratyālīḍhapadena tu	[first half-verse missing in D. and P.] / g.yon rkyang ba yi gnas pa yis /	After producing extreme fear in the <u>obstructing ones</u> ³²⁵ and with left leg extended, after mounting a lotus and sun(-disc seat), he dwells in the <u>northern quarter</u> ³²⁶ .
	padmasūryaṃ samāruhya kauberyāṃ diśi tiṣṭhati /	/ pad+ma nyi ma mnan nas ni / / byang gi phyogs su bzhugs par gyur /	

316 Tib: Holding

320 Tib: the Nāgas

317 Tib: pestle

318 Tib. adds: having pride

319 i.e. for cutting down pride

321 lit. he with a voice like a drum

322 D: ljang

323 Tib: flaming

324 Tib: pestle

325 Tib. omits

326 lit. quarter of Kubera

175	svamantrākṣarāṇiṣpannam acalaṃ ca sṛjet punaḥ	/ rang gi sngags kyis bskyed pa yis / / mi g.yo ba yang dbyung bar bya /	Arisen from his own mantra, one should send forth Acala, bright as sapphire, with three eyes, crowned with venerable Vairocana,
	indranīlaprabhaṃ tryakṣaṃ śrīvairocanamaulikaṃ /	/ spyān gsum in+dra nī la'i mdog / / dbu rgyan rnam par snang mdzad dpal /	
176	daṃṣṭrākārālavadaṇaṃ kṛṣṇaraktasitāṇanam	/ mche ba rnam par gtsigs pa'i zhal / / zhal ni gnag dang dmar dang dkar /	with a hideous snarling mouth and a <u>dark blue</u> ³²⁷ , a red and a white face, <u>loud laughing howls, terrifying-ing, with</u> ³²⁸ , a big pot-belly and (showing) great power.
	aṭṭahāsaravaṃ ghoram bṛhatkuṣiṃ mahābalaṃ /	/ mi bzad ha ha zhes bzhad sgra / / gsus khyim che zhing stobs po che /	
177	khaḍgaṃ vajraṃ tathā cakraṃ savyahasteṣu dhārayet	/ ral gri rdo rje 'khor lo rnams / / g.yas pa'i phyag na bsnams par mdzad /	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]rjanīm cāpi paraśuṃ pāśaṃ vāmeṣu pāṇiṣu /	/ sdigs mdzub dang ni dgra sta dang / / zhags pa g.yon pa'i phyag na bsnams /	
178	vighnān jvarādikān hatvā pratyālīḍhapadena tu	/ rims sogs 'jigs pa'i gdon 'joms te / / g.yon brkyang ba yi gnas pa yis /	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> ³²⁹ .
	padmasūryaṃ samāruhya vahnisthāne sa tiṣṭhati /	/ pad+ma nyi ma la gnas nas / / shar lho mtshams su bzhugs par gyur /	
179	svamantrākṣarāṇiṣpannam ṭarkvirājaṃ sṛjed vratī	/ rang gi sngags kyis bskyed pa yi / / brtul zhugs can gyis 'dod rgyal dbyung /	Arisen from his own mantra, the devotee should send forth Ṭakkirāja, <u>heroic</u> ³³⁰ and bright as sapphire, crowned with Ratnasambhava,
	indranīlaprabhaṃ vīraṃ ratnasambhavamaulikaṃ /	/ drag po in+dra nī la'i mdog / / rin chen 'byung ldan dbu rgyan can /	
180	kṛṣṇaraktasitāsyam ca bṛhatkuṣiṃ bhayānakam	/ zhal ni gnag dang dmar dang dkar / / spyān gsum mche ba 'jigs su rung /	with a <u>dark blue</u> ³³¹ , a red and a white face, <u>a big pot-belly and having a terrifying appearance</u> ³³² , with two hands in the vajra-gesture of making a “hūṃ” syllable,
	dadhānaṃ vajraṃ hūṃkāramudrāṃ pāṇidvayena tu /	/ phyag gnyis rdo rje hUM mdzad kyis / / phyag rgya dag ni 'ching bar mdzad /	
181	vajraṃ khaḍgaṃ ca savyābhyāṃ vāmataḥ pāśaṃ aṅkuśam	/ rdo rje ral gri g.yas dag na / / g.yon na zhags pa lcags kyu'o /	and a vajra and sword in the (other) two right ones, a noose and elephant goad on the left. (After) des-

327 Tib: black

328 Tib: terrifying with roaring laughs of "ha ha"

329 lit. abode of fire

330 Tib: wrathful

331 Tib: black

332 Tib: three eyes and terrifying fangs

	pratyāhīḍhena sūryastho nairṛtyāṃ vighnanāśakaḥ /	/ bden bral bgegs ni 'joms pa'o / / g.yon brkyan gnas pas nyi mar bzhugs /	troying the obstructing ones ³³³ , with left leg extended, he dwells on a sun(-disc seat) <u>in the south-west</u> ³³⁴ .
		9a	
182	svamantrākṣaraniṣpannam nīladaṇḍam sṛjed vratī	/ rang gi sngags kyis bskyed pa yi / / brtul zhugs can gyis dbyug sngon bskyed /	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.
	nīlameghanibhaṃ tryakṣam amitābhakirītinam /	/ spyang gsum sprin sngon lta bu ste / / 'od dpag med pa'i dbu rgyan can /	
183	nīlaraktasitāsyam ca bṛhatkukṣiṃ bhayāvahaṃ	/ zhal ni sngo dang dkar dang dmar / / gsus khyim che shing 'jigs par mdzad /	with a <u>blue</u> , a <u>red</u> and a <u>white face</u> ³³⁵ , and a big pot-belly; a bringer of fear, holding a staff, sword and wheel in the right hands and
	daṇḍam khaḍgaṃ tathā cakram savyahasteṣu dhārayan /	/ dbyug pa ral gri 'khor lo ni / / g.yas kyi phyag na bsams par mdzad /	
184	hṛddeṣe tarjanīpāśam padmam parśum ca vāmataḥ	/ snying gar sdigs mdzub zhags pa dang / / dgra sta rnams ni g.yon na bsams /	with the threatening gesture at the heart-centre, a <u>lotus and axe</u> ³³⁶ on the left. After overcoming dreadful calamity and ³³⁷ standing with left leg extended,
	hatvety upadravabhayaṃ pratyālīḍhapade sthitaḥ /	/ yams kyi 'jigs pa bsal nas ni / / gtum po g.yon brkyang gnas pa yis /	
185	padmasūryam samāruhya vāyavyāṃ diśi tiṣṭhati	/ pad+ma nyi ma la gnas te / / nub byang mtshams su bzhugs par gyur /	after mounting a lotus and sun(-disc seat), he dwells in the <u>north-western</u> ³³⁸ quarter.
	svamantrākṣaraniṣpannam dundubhi[12B] svaramaulikam /	/ rang gi sngags kyis bskyed pa yi / / rnga sgra yis ni dbu rgyan can /	
186	mahābalaṃ sṛjen mantrī nīlotpaladalaprabhaṃ	/ stobs po che ni sngags pas dbyung / / ut+pala sngon po'i mdog 'dra ba /	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,
	kṛṣṇaraktasitāsyam ca tryakṣam bhairavanāditam /	/ zhal ni gnag dang dmar dang dkar / / spyang gsum 'jigs pa'i sgra dang ldan /	
187	nāgabhūṣitasarvāṅgaṃ bṛhatkukṣiṃ bhayānakam	/ yan lag thams cad sbrul gyis brgyan / / gsus khyim che shing 'jigs par byed /	with all his limbs adorned with snakes, a big pot-belly and having a terrifying appearance, holding a

333 Tib. adds: in the south-west

335 Tib: a blue, a white and a red face

334 Skt. only

336 Tib: an axe etc.

337 Tib. adds: being fierce

338 lit. windy

339 lit. he with a voice like a drum

	daṇḍaṃ khaḍgaṃ tathā cakraṃ savyahasteṣu dhārayan /	/ dbyug pa ral gri 'khor lo ni / / g.yas kyi phyag na bsams par mdzad /	staff, sword and wheel in the right hands and
188	hr̥ddeṣe tarjanīpāśaṃ <u>padmam</u> ³⁴⁰ parśuṃ ca vāmataḥ	/ snying gar sdigs mdzub zhags pa dang / / dgra sta rnams ni g.yon na bsams /	with the threatening gesture at the heart-centre, <u>a lotus and axe</u> ³⁴¹ on the left.
	ḍākinyādibhayadhvaṃsī pratyālīḍhapadena saḥ /	/ g.yon brkyang ba yi gnas pa yis / / mkha' 'gro la sogs 'jigs pa 'joms /	Vanquishing the dreadful ḍākinīs and so on and standing with left leg extended, he
189	padmasūryaṃ samāruhya aiśānyāṃ diśi tiṣṭhati	/ pad+ma nyi ma la gnas te / / byang shar mtshams su bzhugs par gyur /	after mounting a lotus and sun(-disc seat), dwells in the north-eastern quarter.
	svamantrākṣaraniṣpannaṃ sṛjed uṣṇīṣcakriṇaṃ /	/ rang gi sngags kyi bskyed yi / / gtsug tor 'khor los sgyur ba dbyung /	Arisen from his own mantra, one should send forth Uṣṇīṣacakravartī,
190	ākāśaśyāmakam̐ ghoram̐ akṣobhyaḥkṛtāsekhamam̐	/ mkha' ltar sngo bsangs 'jigs pa po / / mi bskyod pas ni dbu rgyan byas /	as a sovereign, blue as the sky, terrifying, with Akṣobhya placed on his crown, a <u>dark blue</u> ³⁴² , a red
	kṛṣṇaraktasitāsyam̐ ca tryakṣam̐ lambodaram̐ vibhum /	/ zhal ni sngo dang dmar dang dkar / / gtso bo spyang gsum gsus pa 'phyang /	and a white face, three eyes and a pot-belly hanging down,
191	vāmadakṣiṇāhastābhyām̐ uṣṇīṣam̐ mūrdhni dhārayan	/ g.yas g.yon gnyis kyi phyag gnyis kyi / / spyi bor gtsug tor 'dzin par mdzad /	holding the uṣṇīṣa at the crown with both a left and a right hand, a vajra and lotus with the (other) two
	vajrapadmaṃ ca savyābhyām̐ tarjanīkhaḍgam̐ anyataḥ /	/ rdo rje pad+ma g.yas dag na / / sdigs mdzub ral gri g.yon na bsams /	right ones and the threatening gesture and sword <u>with the others</u> ³⁴³ .
192	sarvopadravavidhvaṃsī pratyālīḍhapadodyataḥ	/ 'tshe ba thams cad rnam 'jig cing / / gtum po g.yon brkyang gnas pa yis /	Overcoming all calamities and standing with left leg extended, after mounting a lotus and sun(-disc
	padmasūryaṃ samāruhya brahmasthāne sa tiṣṭhati /	/ pad+ma nyi ma la gnas te / / tshangs pa'i gnas su de bzhugs pa'o /	seat), he dwells in the direction <u>of the zenith</u> ³⁴⁴ .
193	svamantrākṣaraniniṣpannaṃ sumbharājaṃ sṛjed vratī	/ rang gi sngags kyi bskyed pa yi / / brtul zhugs can gyis gnod mdzes dbyung /	Arisen from his own mantra, the devotee should send forth Sumbharāja, radiant as the sky, with
	ākāśasuprabham̐ tryakṣam̐ kṛṣṇaraktasitānanam̐ /	/ spyang gsum nam mkha' lta bu'i mdog /	three eyes, and
		9b	a <u>dark blue</u> ³⁴⁵ , a red and a white face,
		/ zhal ni gnag dang dmar dang dkar /	

340 dVP: omits

341 Tib: an axe etc.

342 Tib: blue

343 Tib: on the left

344 lit. of Brahma

345 Tib: black

194	bṛhtkuṣiṃ ka[13 A]rālāsyam akṣobhyakṛtaśekharam	/ gsus khyim che zhing 'jigs pa'i zhal / / mi bskyod pas ni dbu rgyan byas /	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 dhārayan /	/ rdo rje 'khor lo rin chen ni / / g.yas pa'i phyag na 'dzin par mdzad /	
195	hr̥ddeṣe tarjanīpāśaṃ padmakhaḍgaṃ ca vāmataḥ	/ snying gar sdigs mdzub zhags pa dang //pad+ma ral gri g.yon na bsname /	with the threatening gesture at the heart-centre, a lotus and sword in the left. All the moving and un-moving poisons - “Kālakūṭa” and so on
	kālakūṭadikaṃ sarvaviṣaṃ sthāvavajraṅgamam /	/ rgyu ba dang ni gnas pa'i dug / / ka la ku ta sogs kun dang /	
196	hatvā vināyakān sarvān śāntiṃ kṛtvā tu sarvataḥ	/ bgegs kyi bdag po kun bcom ste / / thams cad zhi bar mdzad nas ni /	having been destroyed and after pacifying all obstacles and <u>fulfilling the ignorant everywhere</u> ³⁴⁶ , standing with left leg extended,
	ajñāṃ sampādyā nikhilāṃ pratyālīḍhapade sthitaḥ /	/ ma lus bka' ni rdzogs byas la / / g.yon brkyang ba yi gnas pa yis /	
197	padmasūryaṃ samāruhya bhuvo 'dhastāt sa tiṣṭhati /	/ pad+ma nyi ma la gnas te / / sa yi 'og tu de bzhugs so /	after mounting a lotus and sun(-disc seat), he dwells below the ground.
198	utsṛjya maṇḍalaṃ sarvaṃ dvātriṃśaddevatāmayam	/ lha ni sum cu gnyis rang bzhin / / dkyil 'khor thams cad bskyed nas ni /	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 athārabhet /	/ 'khor lo'i dbus su gnas gyur na / / de nas phra mo'i rnal 'byor brtsam /	
199	nāsāgre sarṣapaṃ cintet sarṣape sacarācaram	/ sna yi rtse mor yungs kar bsam / / 'gro dang mi 'gro yungs kar la /	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> ³⁴⁷ as <u>the abode of wisdom, delightful, subtle and brought about by wisdom</u> ³⁴⁸ .
	bhāvayej jñānapadaṃ ramyaṃ rahasyaṃ jñānakalpitam / ³⁴⁹	/ gsang ba'i sngags kyis brtags pa yi / / ye shes mchog gi gnas bsgom mo /	
200	pañcavarṇaṃ mahāratnaṃ sarṣapasthūlamātrakam	/ rin chen kha dog sna lnga la / / yungs kar gyi ni 'bru tshod tsam /	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 / ³⁵⁰	/ sna yi rtse mor nan tan du / / rnal 'byor rig pas rtag tu bsgom /	

346 Tib: bringing the Buddha-word to all without exception

347 i.e. everything at all

348 Tib: the abode of the highest wisdom, determined through secret mantra

349 GST 6.9

350 GST 3.12, omitted by Tripathi

201	sthiraṃ tu sphārayed ratnaṃ asthiraṃ naiva sphārayet	/ rin chen brtan par gyur nas spro / / brtan par ma gyur de mi spro /	(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 ³⁵¹	/ sangs rgyas 'bar ba'i 'od mnyam pa / / rab mchog sprin ni spro bar bya /	
202	bhikṣāśinā na japtavyaṃ na ca bhaikṣarato bhavet	/ slong mo za zhing mi bzlas te / / ma bslangs pa la'ang chags mi bya /	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 ³⁵²	/ 'dod pa kun las longs spyod cing / / sngags kyi yan lag ma nyams bzlas /	
	[202 alternative] cakravajramahāratnaiḥ pad- makhaḍgadharāyudhaiḥ	[/ 'khor lo rdo rje rin chen dang / / padma ral gri mtshon chen 'dzin /	[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 spharaṇātmakāḥ ³⁵³	/ byang chub sems dpa'i sprin chen rnams / / spro ba'i bdag nyid can gyis spro/]	
203	uccārya saṃsphared vajraṃ samāptan saṃhāram ādiśet	/ brjod nas rdo rje spro ba ni / / rdzogs nas rab tu bsdu bar bya /	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> ³⁵⁴ .
	idaṃ tat sarvabuddhānāṃ japoktaṃ paramārthata iti ³⁵⁵	/ 'di ni sangs rgyas thams cad kyi / / don dam pa yi bzlas par bshad /	
204	sūkṣmayogajapaṃ cāpi dvidhā kṛtvā yathāruci	/ phra mo'i rnal 'byor bzlas pa yang / / ci 'dod par ni rnam gnyis bya /	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 praveśayet /	/ slar yang sngags pas bdag nyid ni / / de bzhin nyid la gzhug par bya /	
205	maṇḍalathāś caturdevyo na paśyantyas tataḥ patim	/ de nas dkyil 'khor gnas pa 'di / / lha mos bdag po ma mthong bas /	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 mahāsukham /	/ tshigs su bcad pa 'di bzhi yis / / bde ba chen po skul bar byed /	

351 GST 3.13

352 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.

353 GST 3.14

354 Tib: it is explained as the reciting of the highest purpose of all the Buddhas

355 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”

206	tvam vajrasattva bhuvaneśvara sattvadhāto	/ sems can kham na gnas kyi dbang phyug khyod ni rdo rje'i thugs /	O you (of) <u>vajra-nature</u> ³⁵⁶ , 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> <u>if you wish (me) to continue living, O great Lord</u> ³⁵⁷ .
	trāyāhi mām ratimanojña mahārthakāmaiḥ	/ dga' ba yid 'ong don chen 'dod pas bdag la bskyab tu gsol /	
	kāmāhi mām janaka sattvamahāgrabandho	/ mgon po gal te de ring bdag ni gson par mchis bzhed na /	
	yadīccchase jīvatu mahya nātha / ³⁵⁸	/ sems can yab chen gnyen mchog bdag la dgyes par mdzad du gsol /	
		10a	
207	tvam vajrakāya bahuṣattvapriyāgracakra	/ rdo rje sku khyod bka' yi 'khor lo sems can kun la phan /	O you (of) vajra-body, <u>beloved of all beings</u> ³⁵⁹ , cakra of command, goal of Buddhas, true nature of enlightenment, who sees what is beneficial, <u>love me who is committed to desire with (your) passion,</u> <u>if you wish (me) to continue living, O great Lord</u> ³⁶⁰ .
	buddhārthabodhiparamārtahitānudarśī	/ sangs rgyas don du byang chub mchog bs- grub rab tu phan par gzigs /	
	rāgeṇa rāgasamayām <u>mām</u> ³⁶¹ kāmayasva	/ mgon po gal te de ring bdag ni gson par mchis bzhed na /	
	yadīccchase jīvatu mahya nātha / ³⁶²	/ 'dod chags dam tshig chags pas bdag la dgyes par mdzad du gsol /	

356 Skt: lit. vajra-being; Tib: vajra-mind

357 Tib: O Lord, if you agree to (my) living today, great father of beings, best of kinsmen, delight in me

358 GST 17.72

359 Tib: helper of all beings

360 Tib: O Lord, if you agree to (my) living today, O commitment of passion, through (your) passion, delight in me

361 hyp: mām (to match the other three verses, as does Tib.) Both dVP. and Trp. give mama

362 GST 17.73

208	tvaṃ vajravāca sakalasya hitānukampī	/ khyod ni rdo rje gsung ste kun la phan zhing thugs brtse ba /	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</u> ³⁶³ .
	lokārthakāryakaraṇe sada sampravṛtta	/ 'jig rten dag gi dgos pa'i don mdzad pa la rtag tu brtson /	
	kāmāhi māṃ suratacarya samantabhadra	/ mgon po gal te de ring bdag ni gson par mchis bzhed na /	
	yadīccchase jī[14 A]vatu mahya <u>nātha</u> ^{364,365}	/ spyod pa dri med kun tu bzang pos bdag la dgyes par mdzod /	
209	tvaṃ vajrakāma samayāgra mahāhitārtha	/ khyod ni rdo rje'i <u>thugs</u> ³⁶⁶ te dam tshig mchog gi phan don che /	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,</u> <u>if you wish (me) to continue living, O great Lord.</u> ³⁶⁷
	sambuddhavaṃśatilakaḥ samatānukampī	/ yang dag rdzogs sangs rgyas kyi gdung mchog mnyam pa nyid gzigs pa /	
	kāmāhi māṃ guṇanidhiṃ <u>bahuratnabhūtam</u> ^{368,369}	/ mgon po gal te de ring bdag ni gson par mchis bzhed na /	
	yadīccchase jīvatu mahya nātha /	/ yon tan rin chen mang po'i gter gyur bdag la dgyes par mdzod /	
210	evam utthāpitaṃ nāthaṃ sadbhūtaguṇakīrtanaiḥ	/ de ltar yang dag yon tan ni / / brjod pas mgon po de bskul nas /	The Lord (being) thus roused by (these) recitations of his perfect qualities, the (female) Tathāgatas together praise (him) as having the natures of Akṣobhya and so forth.
	akṣobhyādisvabhāvena saṃstuvanti tathāgatāḥ /	/ mi bskyod la sogs ngo bo yis / / de bzhin gshegs pa bstod par mdzad /	

363 Tib: O Lord, if you agree to (my) living today, (you) engaging in perfect (activities), (you of) perfect goodness, delight in me

364 dVP: nāthaḥ

365 GST 17.74

366 Nāgārjuna P4788 11a2: 'dod pa which matches Tib. GST 17.75

367 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.

368 dVP: bahuratnabhūtām

369 GST 17.75

211	akṣobhyavajra mahājñāna vajradhātumahābudha	/ mi bskyod pa ni rdo rje che / / rdo rje dbyings ni mkha' chen po /	<u>Homage to you</u> ³⁷⁰ , O Akṣobhya-vajra, extremely wise, great sage of the vajra-realm, threefold maṇḍala, supreme triple vajra, O mystic speech.
	trimaṇḍala trivajrāgra bhāṣaguhya namo 'stu te / ³⁷¹	/ rdo rje gsum mchog dkyil 'khor gsum / / gsang ba'i dbyangs la phyag 'tshal lo /	
212	vairocana mahāśuddha vajraśānta mahārate	/ rnam par snang mdzad rab tu dag / / rdo rje zhi ba dga' ba che /	<u>Homage to you</u> Error: Reference source not found, O Vairocana, extremely pure, vajra of peace, great bliss, to the teachings, <u>extremely</u> ³⁷² luminous by nature, O <u>vajra teacher</u> ³⁷³ .
	prakṛtiprabhāsvarān dharmān deśavajra namo 'stu te / ³⁷⁴	/ rang bzhin gyis ni 'od gsal mchog / / ston pa rdo rje phyag 'tshal lo /	
213	ratnarāja sugāmbhīra khavajrākāśanirmala	/ rin chen rgyal po rab tu zab / / rdo rje nam mkha' dri ma med /	<u>Homage to you</u> Error: Reference source not found, O Ratnarāja ³⁷⁵ , extremely deep, vajra <u>of space</u> ³⁷⁶ , pristine (as) the sky, pure (by) nature, undefiled, O <u>vajra body</u> ³⁷⁷ .
	svabhāvaśuddha nirlepa kāyavajra namo 'stu te / ³⁷⁸	/ dngos nyid dag pa gos med pa / / gsang ba'i gsung la phyag 'tshal lo /	
214	vajrāmitamahārāja nirvikalpa khavajriṇam	/ rdo rje mi 'chi 'dod chags che / / mi rtog nam mkha'i rdo rje 'dzin /	<u>Homage to you</u> Error: Reference source not found, O <u>Amita</u> ³⁷⁹ , great king, free from conceptual thought, holder of the vajra of space, (who) has achieved the transcendence of desire, O vajra speech.
	rāgapāramitāprāpta bhāṣavajra namo 'stu te / ³⁸⁰	/ 'dod chags pha rol phyin pa brnyes / / rdo rje gsung la phyag 'tshal lo /	

370 Skt: lit. One should pay homage to you; Tib: I pay homage

371 GST 17.1

372 Tib. only

373 lit. one who shows the way

374 GST 17.2

375 i.e. Ratnasambhava

376 Skt. only

377 Tib: secret speech

378 GST 17.3

379 i.e. Amitābha

380 GST 17.4

215	amoghavajra sambuddha sarvāśāparipūraka	/ rdo rje dga' ba gdon mi za / / bsam pa thams cad yongs rdzogs pa /	Homage to youError: Reference source not found, O <u>Amoghvajra</u> ³⁸¹ , perfect Buddha, fulfiller of all de- sires, arisen from <u>inherent purity</u> ³⁸² , O vajra being.
	śuddhasvabhāvasambhūta vajrasattva namo 'stu te / ³⁸³	/ sangs rgyas ngo bo nyid las byung / / rdo rje sems dpa' phyag 'tshal lo /	
216	nutvātha buddhair anurāgya cakram	/ de nas 'khor lo sangs rgyas kyis bstod gsol /	After praising and being delighted by the Buddhas, manifesting the <u>wheel</u> ³⁸⁴ , making the highest secret one and so much more evident in one's own <u>body-</u> <u>wheel</u> ³⁸⁵ and after setting out the <u>wheel</u> Error: Refer- ence source not found, one abides (in) great bliss, (being) the Lord alone.
	prakāśya guhyaṃ paramaṃ yathā yathā /	/ mchog tu gsang ba ji bzhin don spyad nas /	
	svakāyacakre viniveśya cakram	/ rang gi 'khor lo la ni 'khor lo gzhug /	
	mahāsukhas tiṣṭhati nātha ekaḥ /	/ mgon po bde ba chen po gcig po bzhugs /	
		10b	
217	evaṃ catur ³⁸⁶ yoga[14 B]karas tu yogī	/ de ltar rnal 'byor bzhi byed rnal 'byor pa /	Then, after the yogin (who) has undertaken the four yogas has imagined the world in the centre of the “hūṃ” syllable, <u>has seen the whole universe (and)</u> <u>there everyone having arisen all around as Vajrasat-</u> <u>tvās</u> ³⁸⁷ , then one should consider (those) beings as just so.
	hūṃkāragarbhaṃ pravacintya lokam /	/ hUM snying pos 'jig rten rab tu bsgom /	
	drṣṭvā jagattadbhavavajrasattvaṃ	/ de byung gro kun rdo rje sems dpar bsam /	
	vyutthāya taddhīr vicared yathāvad iti /	/ langs nas 'gro la bltas te ji bzhin spyad par bya /	
218	samādhim ālambayan mantrī anutpattir yadā bhavet	/ sngags pas ting 'dzin dmigs pa'i tshe / / gang tshe lus ni bskams gyur na /	Whenever a mantrin clinging to meditation would become emaciated, he should reflect upon this prac- tice of pleasing the body, speech and mind.
	vicintayed imaṃ yogaṃ kāyavākcittaprīṇanam /	/ lus ngag yid ni tshim byed pa'i / / sbyor ba 'di ni bsgom par bya /	
219	vitastimātram ākramya mūrdhni maṇḍalakalpanā	/ mtho gang tsam gyis dpags pa ru / / spyi bor dkyil 'khor bsgom par bya /	After setting the maṇḍala on one's head, held a span apart, and imagining within the “oṃ” syllable the five nectars raining down,
	oṃkāraṃ tatragaṃ dhyātvā pañcamṛtanipātanam /	/ bdud rtsi lnga ni nges 'bebs pa'i / / oM ni de ru bsam par bya /	
220	anena vajrayogena tejasvī bhavati kṣaṇāt	/ rdo rje sbyor ba 'di yis ni / / skad cig gis ni gzi can 'gyur /	By this vajra-practice, one becomes radiant in an instant and there is no doubt that one attains a virtu-

381 i.e. Amoghasiddhi

382 Tib: the inherent nature of Buddha

383 GST 17.5

384 i.e. the maṇḍala

385 i.e. the body maṇḍala

386 dVP: omits

387 Tib: so after the thought that all beings are Vajrasattvas has arisen ...

	kāyavākcittasausthityaṃ labhate nātra saṃśayaḥ /	/ lus ngag yid ni bde ba dag / / thob 'gyur 'di la the tshom med /	ous body, speech and mind.
221	evam abhyāsato mantrī śodhayed bodhayet tathā	/ de ltar slob pa'i sngags pa yis / / sbyangs dang de bzhin rtogs par bya /	So, the mantrin, <u>(by) constant repetition</u> ³⁸⁸ 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 /	/ lkog ma snying ga legs sbyangs shing / / de bzhin gshegs rnam tshim par bya /	
222	hūṃkāreṇa ca saṃśodhya āḥkāreṇa tu bodhayet	/ hUM kis legs par sbyangs byas la / / yi ge AH yis rtogs byas te /	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 “om” syllable to blaze up.
	jvālayet praṇavākrāntam iyam āhāraśodhanā /	/ oM gyis mnan nas sbar bar bya / / 'di ni kha zas sbyang bya ba'o /	
223	kaṇṭhe śaṅkhaṃ vicintyādaṃ tasmin hrīḥkārasambhavam	/ dang po mgrin pa'i mtshams bsam pa / / der ni hrīH las byung ba yi /	First, after imagining <u>a conch</u> ³⁸⁹ at the throat (and) <u>thereError: Reference source not found</u> an eight-petalled lotus arisen from a “hrīḥ” syllable, one should imagine a “hūṃ” syllable in (its) centre.
	padmam aṣṭadalaṃ cinted dhūṃkāraṃ kaṇṭhikopari /	/ pad+ma 'dab ma brgyad pa bsgom / / lte ba'i nang du yi ge hUM /	
224	hūṃkārajaṃ mahāvajraṃ pañcaśūkaṃ vibhāvayet	/ hUM las skyes pa'i rdo rje che / / rtse mo lnga pa rnam par bsam /	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 “om” syllable, purifying (one's) throat.
	madhyaśūkāgre saṃcinted omkāraṃ kaṇṭhaśodhanam /	/ rtse mo dbus ma'i steng du ni / / oM bsam lkog ma sbyang ba'o /	
225	meghanādaṃ hṛdi dhyātvā tri[15 A]śikhāgniṃ tataḥ spharet	/ sprin gyi sgra ni snying gar sam / / rtse gsum me ni de la spro /	After imagining a thunderclap at the heart, one should send forth a trident of fire and then <u>make</u> ³⁹⁰ the food-offering: this is then the inner fire-offering.
	tatrāhāraṃ ca juhuyād homamādhyātmikaṃ tvidam /	/ der ni bza' ba bsreg pa dag / / 'di ni nang gi sbyin sreg yin /	
226	vāyavyaṃ dīpayad agniṃ vāruṇaṃ pacate tu saḥ	/ rlung gis me ni sbar byed pa / / der ni chu gang 'tshed par byed /	The wind makes the fire blaze, which boils the water: <u>the offering appears</u> ³⁹¹ , located in the greatly powerful maṇḍala.
	māhendramaṇḍalaṃ sthānaṃ yatra saṃcarate haviḥ /	/ dbang chen dkyil 'khor gnas su ni / / gang du me ni rgyu ba dag /	
227	annaṃ pānaṃ ca yat kiṃcit tat sarvaṃ vāruṇena tu	/ bza' ba dang ni btung ba rnam / / gang ci <u>yang</u> ³⁹² rung ba chu'i dkyil 'khor /	Whatsoever food and drink (there is), <u>all that food, with the water</u> ³⁹³ should enter the lotus at the <u>heart</u> ³⁹⁴

388 Tib: (by) learning

389 Skt. only

390 Tib: make by burning

391 Tib: the fire roams throughout

	aśanaṃ mukhapadmena hṛtpadmaṃ sampraveśayet /	/ bza' ba kha yi pad+ma las / / snying ga'i pad+mar yang dag gzhug /	by ³⁹⁵ the <u>lotus of the mouth</u> ³⁹⁶ .
228	nābhipadmagataṃ paścāt sampuṭīkaraṇayogataḥ	/ lte ba'i dkyil 'khor phyin 'og tu / / kha sbyar ba yi sbyor ba yis /	(It being) gone down below the <u>central lotus</u> ³⁹⁷ , by the practice of complete union, after coming forth from the <u>secret lotus</u> ³⁹⁸ , one should recognize it as ultimately (just) ash.
	gudapadmād vinigatya bhasmāntaṃ ca vinirdiśet /	/ gsang ba'i pad+ma las byung ba / / thal ba'i mthar ni rnam par brtag /	
229	na jarā nāpi rāgaś ca na mṛtyur na viṣādikam	/ rims nad med cing nad kyang med / / dug la sogs pas mi 'chi la /	Neither old age nor sickness nor dying nor poison and so on: no untimely death (is there) <u>for</u> ³⁹⁹ one (who has) overcome all misfortune.
	nākālamaraṇaṃ tasya sarvopadravanāśanam iti /	/ de ni dus min 'chi mi 'gyur / / 'tshe ba thams cad rnam 'joms pa'o /	
230	śrīvajramālāvaramanthanena	/ rdo rje phreng ba dpal mchog srub shing gis /	After churning the ocean of the <u>secret assembly</u> ⁴⁰⁰ with the churning-stick of the <u>venerable vajra-garland</u> ⁴⁰¹ (and) <u>producing</u> ⁴⁰² the nectar-limbs of (this) practice, the whole world should reach the deathless state.
	gūḍhaṃ samājāmbunidhiṃ mathitvā	/ gsang 'dus sbas chu'i rgya mtsho bsrubs pa las /	
	yat sādhanāṅgāmṛtam āpi tena	/ sgrub pa'i yan lag bdud rtsi gang thob des /	
		11a	
	lokaḥ samasto 'maratām upaitu /	/ 'jig rten ma lus 'chi med myur thob shog /	

392 D: omits

393 Tib: (they) are the water maṇḍala. The food . . .

394 i.e. heart-cakra

395 Tib: from

396 i.e. throat cakra

397 i.e. heart cakra

398 i.e. secret place cakra

399 lit. of

400 i.e. Guhyasamāja

401 T455 Vajramālā Guhyasamāja Explanatory Tantra

402 lit. obtaining

	piṇḍīkramasādhanaṃ samāptam //	/ sgrub pa'i thabs mdor byas pa slob dpon chen	The piṇḍīkrama sādhana [alt. the sādhana of the condensed method], a <u>work of</u> ⁴⁰⁴ the venerable Śrī Nāgārjuna, is completed.
	kṛtīr ācāryaśrīnāgārjunapādānām //	po klu sgrub kyis mdzad rdzogs so/ ⁴⁰³	
		//rgya gar gyi mkhan po A tsA rya shrad+dhA ka ra wa rma dang /	Translated, edited and finalized by the master Ācārya Śraddhakaravarma of India and translator and principal editor Rin-chen bZang-po
		/ zhu chen gyi lo tsA ba ban+de rin chen bzang pos bsgyur cing zhus te gtan la phab pa ⁴⁰⁵ //	
		<u>slad kyī rgya gar gyi mkhan po bla ma rje bt-sun rdo rje 'chang chen po re ben+ta'i zhal snga nas/</u> <u>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'o //</u> ⁴⁰⁶	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 ⁴⁰⁷ of India.

403 P4788: bsduṣ pa'i rim pa'i bsgrub thabs| slob dpon chen po dpal klu sgrub kyī zhal snga nas mdzad pa rdzogs so

404 P4788: (made) in the presence of . . .

405 P4788: pa'o

406 P4788 only – also related in Blue Annals (Roerich 1949: 366.).

407 fl. 1200-1250CE (Roerich 1949: 1057-1058.).

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