

# Heruka Chakrasamvara Teachings

## with Geshe Sonam Ngodrup

### **Fourteenth Chakrasamvara teaching – 18.05.2024**

**by Geshe Sonam Ngodrup - transl. Ven. Khedrup**

First of all, greetings, tashi delek to all Dharma friends. Geshe la hopes that you are all well and that you are all happy. So, in the “Stages of the Great Path of Mantra” Je Rinpoche, Lama Tsongkhapa, says that one must recognize one’s good fortune at encountering these teachings, and this recognition that we are fortunate is something we must always recollect. And so also when we approach listening to a Dharma teaching, we can take a moment to make our face relaxed and smiling and also to settle our body and mind. If you don’t prepare your happy face and mind...actually, if we think about it, there are a lot of reasons to be joyful, a lot of reasons to be happy. We just need to recollect them, really.

So, we can think that we have like this...so if you will, the aggregates that we have now are likened to an earthenware, or clay, pot. But through engaging in these practices, they can act as the basis for transforming that into a wish-fulfilling jewel. Such is the power of this practice. Otherwise, if we just continue without that cultivation, then with this body and mind there are the causes of samsara, so that we will continue to take samsaric bodies and rebirth with cyclic existence. That’s what will happen.

However, if through our study and practice we can use this “earthenware” body as a basis for transformation into the holy enlightened body of glorious Chakrasamvara and the glorious mother, then that is something most beneficial.

Then in terms of these uncommon features of tantra, there is one verse<sup>1</sup> that we should share. So Geshe la is reading an explanation and also a verse of praise from one of the texts which gives a basic presentation of the three kayas. And so, the verse goes something like this: “The basis of purification is birth, death and bardo. The purifier is the profound path of the two stages, like the elixir transforming it into gold.” So, birth, death and bardo are compared to iron, and the purifier, the path of the two stages, is compared to elixir. The purified result is the complete purity of the precious three kayas or bodies of a Buddha. “Homage to the transformative union.”

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<sup>1</sup>This verse is from a work by Yangchen Gawa’i Lodro – Khedrupla.

So, this verse, which I will read again, is very, very important, because it helps us to recollect the special qualities which tantra possesses, which sutra does not. Moreover, it helps us to understand the special features which anuttarayoga, or highest yoga, tantra possesses, that the three lower systems do not. So, I'm just going to read the verse for you again.

**“The basis of purification is birth, death and bardo, like iron.**

**The purifier is the profound path of the two stages, which, like quicksilver, transforms iron into gold.**

**The purified result is the complete purity of the precious three kayas.**

**Homage to the Lord of Transformative Union.”**

So, this is really a beautiful verse that helps us comprehend these amazing features. If we think of the contaminated samsaric body that we possess right now, and its ordinary birth, death and bardo, this is compared to an ordinary piece of metal, or iron. If we don't practice and cultivate these teachings, then that situation will continue. We will continue to have these iron-like samsaric experiences.

However, we don't need to continue in this situation, bound by this ordinary birth, death and bardo. Through the practices of the generation and completion stages of anuttarayoga tantra, these practices, like quicksilver, can transform the ordinary body into a supreme body that is like gold. It is really incredible when you think that through this quicksilver elixir of highest yoga tantra an ordinary birth, death and bardo, like pig-iron, can be transformed into the radiant, golden truth body, enjoyment body, and emanation body of a fully enlightened Buddha.

Whenever one begins the study of tantra, it often begins with this basic presentation of the three kayas. That is one of the first things mentioned. So, think that we have the opportunity to transform these ordinary samsaric experiences into the three bodies, the Dharmakaya, the Sambhogakaya and the Nirmanakaya of a conqueror Buddha, and this is something really incredible.

With that understanding we will continue, and thinking of this and requesting the blessings to actualize this, we will begin with just some brief prayers at the beginning of the teaching. We have a lot to cover today, so we'll keep it very brief.

### **[Beginning Prayers]**

Geshe la said as the preliminary meditation connected with the tantric path, we will do a brief meditation on the protection wheel today. Ideally, Geshe la is presenting this here in a really concise way, just giving it as an example, but when you are at home, using these basic points, you would just take a little bit more time to cultivate this meditation in a relaxed way. And so, we also understand that, in terms of the uncommon protection wheel meditation of tantra, that in order to perform this meditation, one must do at least a brief meditation of oneself as the related deity. And we also know that in order to arise as the

deity, in terms of this meditation of self-generation, we can't just superimpose the form of the deity on our ordinary form. We must first cultivate the dissolution of our ordinary body into emptiness, and then on that basis arise in the form of the deity. And so, it was mentioned briefly in one of the previous classes, that in terms of this requirement of dissolving the ordinary form into emptiness, this was a point of contention between Lama Tsongkhapa and the great Sakya master Gorampa, who held that this was not necessary, actually. When we come across these different points of view amongst masters, we shouldn't think of it in terms of right or wrong, but that these different understandings are elucidated to help us sharpen our own wisdom.

We can think of this emptiness meditation dissolving our ordinary form, as a little bit like a contractor who wants to build a new house. The old house that stood in that place will have to be bull-dozed and then cleared away, and then one can begin to construct the new house. It's a little bit like that. And also, the Buddha doesn't just come out of nowhere; it's not like there's just emptiness and we appear as the Buddha. It is the mind, lacking true or inherent existence, which brings forth the appearance of this deity, and it is with that awareness that one arises as the deity. So, there's that level of the appearance of the deity, but the main factor (is that) the deity is arisen as the mind realizing emptiness. Ultimately, that's how it is supposed to work. The deity is arisen by the mind realizing emptiness. So, in fact we could say that we are bringing forth three aspects here that are of inseparable emptiness. The first is that mind realizing emptiness, the second is the appearance of lack of inherent or natural existence, and the third is the extremely subtle mind. We can think that these three components that are fundamental to the arising of the deity. So, these three points, whenever you are engaging in a self-generation practice, it's very beneficial to recollect these three points.

So, we'll begin with a very brief meditation on refuge and bodhicitta.

### **Meditation:**

*First, let's begin by thinking (that we) ourselves, the house or the room where we are, that these lack true existence, lack true essence.*

*And then, not the coarse mind, but that subtle mind that lacks true existence, settle into that.*

*Again, think that from this lack of inherent existence, arise the subtle body and mind. We appear in the form of simple Sahaja Glorious Heruka – one face, two arms, embracing the red-coloured consort, Vajravarahi.*

*Think: I have arisen in this form of the holy deity, in order to perfectly accomplish the welfare of ordinary sentient beings. And in this pure form, I will be able to clear all of the obstacles, all of the outer and inner obstacles of sentient beings.*

*So, what we do is, in the form of Heruka, we imagine that we actually snap our fingers (using our left hand) in the four directions to generate the walls of the protection circle, so that we begin behind ourselves.<sup>2</sup> (Here) the directions are imputed, they're imagined, so we always begin behind ourselves. So, "OM SUMBHANI SUMBHA HUM HUM PHAT", and we snap behind ourselves (Geshe la snaps with his left hand behind himself). This represents the eastern direction, and this mantra wall forms which is black in colour.*

*And then we recite, "OM GRIHANA GRIHANA HUM HUM PHAT", and we snap. (Geshe la snaps with his left hand to his right side.) This is the northern direction and there is the mantra wall which is green in colour.*

*And then in the western direction (Geshe la snaps in front of himself), we recite "OM GRIHANAPAYA GRIHANAPAYA HUM HUM PHAT. There is a (mantra) wall which is red in colour. This represents the western direction.*

*(Geshe la snaps with his left hand to his left side.) "OM ANAYA HO BHAGAVAN VAJRA HUM HUM PHAT" and snaps in the southern direction. There is a mantra wall which is yellow in colour. And all the four mantras form the walls of a square, touching each other, with no space in between.*

*And then we expand this square with the four walls, with these four mantras touching each other, so that it becomes so vast that it encompasses all sentient beings. We imagine that these four walls of mantra radiate brilliant light of their respective colours. They radiate out into the four directions. The light pervades above and pervades below, completely embracing, touching all sentient beings.*

*And then we can imagine that from these walls of the four mantras in the east, black, the north, green, the west, red, and the south, yellow, radiate light and then vajra fences in their respective colours, and these radiate and go upwards.*

*And then within this vajra fence (enclosure), there is a letter HUM. This letter HUM is in the nature of a double-crossed vajra. And then on that vajra, stamped on that vajra, is a syllable HUM. And that HUM radiates light which completely pervades the ten directions.*

*And think in this way that the vajra fences, which have completely gone upwards, completely filling these four different directions, (that) these vajras are impenetrable.*

*So, as we expand on this visualization, we can imagine that these fences, which are almost like nets, in the four directions, that the vajras are moving back and forth like arrows, continuously, making sure that nothing can come inside this fence.*

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<sup>2</sup> In the italicized comments on p. 25 of the Berzin sadhana, it is indicated that "East is in front of you, north is to your left," so that you would, following the order indicated in the sadhana (east in front, north to your left, etc.), snap behind yourself as you imagine the mantra wall in the western direction. This of course is different than the orientation presented here. This difference is not a difference in meaning or intent, however. As the purpose here is to visualize ourselves (and all sentient beings) *within* the protection circle created by this visualization, either starting orientation will result in this. (per Geshe la's clarifying comment).

*And we imagine that above, sort of at the very top boundary of these four walls of vajras, that these are covered by a ceiling-like vajra tent, so that the upper four directions are completely protected.*

*And underneath that vajra tent is a beautiful vajra canopy like the fire at the end of the eon. It is very beautiful, overwhelming. So, from that vajra fence and the beautiful vajra canopy, there emanates a blazing vajra fire, which becomes brilliant like the fire at the end of the eon.*

*So, think that because of this incredible protection wheel, that we have generated, all sentient beings who abide within this wheel are completely protected from experiencing mental and physical problems, or suffering.*

*Also, when we do this meditation, it's very important to recite each of these mantras "OM SUMBHANI, etc.", because this is the blessing for the visualization.*

*Geshe la is also explaining that there are additional mantras which are recited which are good to do. These additional mantras (top of p. 26) function to solidify or make vivid this visualization, or bless this visualization of the protection wheel with the four fences.*

*So also, regarding "OM SUMBHANI, etc.", when you recite these mantras (for the four directions), you can also recite two time (each), if you like.*

In this way we have concluded the preliminary meditation as well as a brief motivation. At home one can cultivate these using a little bit more time.

## **Review of the Preliminaries to the Actual Practice**

Now in terms of being able to actualize this state of Glorious Heruka father and mother, to be able to actualize this requires that we train in both the generation and completion stages. Then in terms of training in the completion stage, we first need to be able to train in the generation stage. In terms of training in the generation stage, the session is taken as the activities at the beginning of the session, those in the actual session itself, and the concluding activities.

As for the beginning of the session, there are the activities of the preliminaries, explained as the activities of the common preliminaries, and those of the uncommon preliminaries.

In terms of the common preliminaries, we have the praises and requests to the lineage gurus, the instantaneous self-generation, the blessing of the vajra and bell, the blessing of the inner offering, the blessing of the outer offering and the tormas, the blessing of outer offerings for the self-generation, then the meditation and recitation of Vajrasattva. And, if we can understand these common preliminaries, this will also apply to practices such as Yamantaka and Guhyasamaja, which is very beneficial. Then, when we come to the

discussion of the uncommon preliminaries, we have the four thoughts, and this is something you only find in the Luipa, not in the other practices.

Next, we have the blessing of the aggregates, constituents and sense bases, and this is also exclusive to Luipa. If we are primarily practicing the Ghantapa body mandala or the Ghantapa five deities, we can actually incorporate the blessing of the aggregates, constituents, and sense bases from the Luipa practice into these practices, for example.

The third uncommon preliminary is the meditation on the protection wheel, which you will find in all the different systems, but with different variations. And last there is establishing conditions for accumulating the two collections of merit and exalted wisdom. Having thus completed the common general and uncommon extraordinary preliminaries, this brings us to the actual session.

### **The Actual Session and the Three Bringings**

There is also a difference in terms of how the three bringings are presented (in the different systems of Heruka Chakrasamvara). Taking death into the path of the Dharmakaya is posited as part of the preliminary part of the session in both the Ghantapa and Luipa systems. However, taking bardo into the path of the Sambhogakaya, or enjoyment body, is taken as a preliminary in both systems of Ghantapa, but it is considered to be the beginning of the actual session in the Luipa system. So, we see that there is actually a difference in terms of taking bardo into the path of the Sambhogakaya, whether it is considered part of the preliminaries or the actual session, depending on whether it is part of the Ghantapa or the Luipa system. In the Luipa system it is part of the actual session.

Now as we come to this discussion of the various parts of the self-generation, we come to taking rebirth into the path of the Nirmanakaya. In the actual session of the Luipa practice, first is taking the bardo into the path of the enjoyment body (Sambhogakaya), then we take rebirth into the path of the emanation body (Nirmanakaya). Another way of saying this is that we first generate the basis for the celestial palace (in the section taking bardo into the path of the Sambhogakaya), then we meditate on the four yogas (in the section taking rebirth into the path of the Nirmanakaya).

So, Geshe la said that he made an error actually last time in the Chakrasamvara commentary, where he said that the white colour of the nada in one of the meditations was related to the downward moving wind. Actually, a good Dharma friend who has been helping to prepare transcripts for this, mentioned to us that it was actually the life-bearing wind. So Geshe la checked this and said that this is correct. The white colour corresponds to the life-bearing wind. But other than that, we have relatively covered taking bardo into the path of the Sambhogakaya, and perhaps we'll come back to that later if we have time. So, all of you who are listening, do please pay attention to what is being presented, and if you notice that something isn't sitting right, you are absolutely allowed to email us and say, "are you sure that is right?", and we will look it up.

So then, as we are generating the support for the celestial palace, if we think about the samsaric world, those of us ordinary beings who are born in the samsaric world need the world or environment there for us before we can be born there. We cannot take birth in the absence of that world.

And so (at this point in the sadhana), we need to generate the deity, but the deity needs an abode or a palace in which to abide. The palace, in turn, needs a basis for support upon which it can be generated. So, this is actually the kind of basis for this. This is representing where we are going to be forming the environment. And so, if we do the generation of the support, and the support for the celestial palace in an extensive way, there are sort of eight (stages), or to make it a little bit easier, we can think of (of these eight, as) two sets of four.

The first set of four is the basis of the four elements. So, these are wind, fire, water, and earth. Here (sadhana, p. 25) we generate four “mandalas”, but it’s not mandala in the full sense, but mandala as support for the elements. So, there are four mandalas, one for (or, representing) each of the four elements, and that is the first set of four.

The second set of four begins with the generation of Mt. Meru, the king of mountains.

There is another thing that Geshe la wanted to mention in relation to these mandalas or supports of the four elements. When we speak of the wind element, it’s sort of a semi-circle, or bow-shaped mandala that the wind is generated from. So, just like a bow has that section jutting outward, when one is generating the wind element as support for the inner offering, it (the part jutting out) *faces away from one’s self* (see also the discussion of the generation of the inner offering in the Teaching #1 transcript). But here (in the generation of the seats, or support for the palace), it faces *toward one’s self*. (See the diagram in the Appendix.<sup>3</sup> )

And then, surrounding Mt. Meru there are other mountains kind of ornamenting it (see the transcript for Teaching #13, p.10 for a more detailed description). One of these ornamenting mountains is made out of a substance which, in Tibetan is called “*rdza*”. It’s like that very dark, gray-black, slate-like colour that craggy mountains have. But Geshe la said that although it has the appearance of being made out of this “*rdza*” stone, it is actually in its nature a jewel. And so, as one thinks about this, don’t think “oh, this is some kind of meaningless cosmology”. Think, “I am generating this as part of a system which will allow me to give rise to great bliss.” Then, upon Mt. Meru is a vast (thirty-two petalled) lotus that is so extensive that it can cover the entire world. And then upon that beautiful configuration, upon that is a crossed vajra, and then upon that a smaller (eight

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<sup>3</sup> Khedrup la comments that specifying these two different orientations is also found in the Yamantaka practice. In a commentary on this practice ([Solitary Yamantaka Teachings on the Generation Stage](#), Kyabje Gelek Rinpoche, Jewel Heart Publications, (1993-1998), p. 192) Gelek Rinpoche states that “In the inner offering blessing, you have the bow (shaped wind mandala) in front of you with the cut (the straight side) facing you, because you are looking at the inner offering, you are looking at it, you are acknowledging it and seeing it right in front of you. But this time (i.e., in the generation of the support for the palace), it is the other way around. Now you are looking from “within”, and the bow (wind mandala) is facing the same direction you are. That is the difference.”

petalled) lotus. What you have (I'm going through this again to be fair), you have Mt. Meru, the king of mountains, then on top of Mt. Meru there is a vast lotus, large enough to cover the entire world, upon that a double, or crossed, vajra, then upon that crossed vajra another lotus.

All of these (different levels) are like the cushions, or the support that will allow us to arise the celestial palace. So, where are you, when all of this is being generated? That's a very important question in the context of the sadhana, isn't it? You are the very tip of that nada. So, remember you were this mind realizing emptiness arising as the Dharmakaya, and then you arise as the Sambhogakaya, in the form of this nada. But this nada, which is kind of above, observing, has the divine pride of being the Sambhogakaya. So, if this were the ordinary, samsaric process of the three (bringings), right, this would be the (ordinary experience of the) bardo. But we have transformed this (ordinary bardo) into the (path of the) Sambhogakaya. So, in this way we have done a brief outline of generating the supports, or cushions, for the arising of the celestial palace.

So now..Geshe la says "I gave you this before"...just for the record I got the four yogas, and moving on from this, it is a bit new for me. Now, hopefully this will go smoothly. This is what we have prepared on the four yogas.

Now, these four yogas are given as the first, or "yoga", the second, "subsequent yoga", or "anuyoga", the third, "ultimate yoga", or "atiyoga", and finally the fourth, "great yoga", or "mahayoga." Having taken bardo as a path to the Sambhogakaya, and then generated the support for the celestial palace, we now come to the final part of the of the actual session, which is, in Berzin's outline (sadhana, p.35), "The Way to Meditate on the Four Yogas as the Method of Taking Rebirth as a Path for Nirmanakaya". So, of these four yogas, which contains the most points to cultivate? It is the third, the ultimate, or atiyoga.

By way of review, we actually covered the first "yoga" section of the sadhana in the previous session (pp. 11ff, Transcript of Teaching Session 13). Recall that the small lotus we generated sitting on top of the center of the crossed vajra actually connects with the meditation we did in the previous session.

In the center of that small, eight-petalled lotus we imagined the letters of the Sanskrit alphabet arranged as two concentric circles; an inner one composed of vowels, and an outer one composed of consonants. Each of these two circles is composed of two identical sections, one consisting of (standing) vowels (i.e., two sets of sixteen vowels to make thirty-two total comprising the inner circle), and the other consisting of (standing) consonants (i.e., two sets of forty consonants to make eighty total comprising the outer circle).

So, we see these two circles, or garlands, of Sanskrit letters, in this part of the meditation in the nature of light. (The vowels are the nature of white light, and the consonants the nature of red light). Why do we have this as part of the visualization? Because this will act as the means of accumulating the cause for the thirty-two marks, and eighty signs, of



a buddha, which we will achieve, or which will manifest, upon our enlightenment. We can actually think about this meditation on the vowels and consonant (garlands) as being a “resultant refuge”. We take refuge in these vowels and consonants as (being our own) thirty-two marks and eighty signs which will eventually manifest. And so, the thirty-two marks, for example, when one becomes enlightened, these thirty-two marks are going to help beings distinguish you as a holy or enlightened being. Likewise, the eighty signs are said to help recollect, or to symbolize, the eighty inner qualities of realization. These eighty signs represent (the fact) that one has been able to abandon the afflictions and their imprints, and through abandoning afflictions and their imprints, one has been able to bring forth all realizations.

There are different causes of the thirty-two marks, and the eighty signs. If we speak of the main cause, the thirty-two marks are manifested as a result of one’s observation of ethical discipline, while the eighty signs are said to arise from one’s practice of love and compassion, and, in particular, patience.

So, this is a review and an explanation of that first of the four yogic practices – “yoga”.

And so, (continuing with the sadhana), the vowels and consonants dissolve (and form) a moon disc, which is reddish white in colour. Within this moon, there is an appearance of what is similar to a reflection of the previously generated (garlands of) vowels and consonants. (Previously, the letters were standing upright, now they appear as though they are lying flat, reflected in the same two concentric configurations on the surface of the moon disc). This has a very profound meaning, because (remember that) the vowels have a white colour, and they dissolve and reappear reflected in this moon disc. This comes to represent, within the five wisdoms, the mirror-like wisdom. And then we have the red colour of the consonants, which have dissolved and now reappear reflected in the moon disc. This red colour represents the wisdom of equality, which is associated with Ratnasambhava.

So, what is this visualization preparing us for? We need to understand that if we want to be able to arise in the palace as the deity glorious Heruka, we must do this on the basis of a practice known in Tibetan as “*mngon byong lnga*”, the five manifest enlightenments, or the five modes of enlightenment. So, this visualization is the beginning of the practice of the five modes of enlightenment.

Also, Geshe la says that we should mention here that when we do a self-generation practice of a deity, this can be done according to four systems. The first is the instantaneous self-generation, the second is the self-generation in three stages, the third is the self-generation by way of the five modes of enlightenment, and the fourth is the self-generation by way of the seven doors. In addition to these four, Geshe la says that there are also other systems of self-generation, but he didn’t want to get too convoluted. These four (above) are the common ones.

Now, in terms of the self-generation of the deity by way of the five modes of enlightenment, this is expressed differently in different (highest yoga tantra) systems. In the Chakrasamvara systems, and here we're speaking of Chakrasamvara as universal for all the mahasiddha lineages, this self-generation is done using a meditation on the five wisdoms. However, in father tantras such as Vajrabhairava-Yamantaka and Guhyasamaja, these five modes of enlightenment are enumerated this way: (the five modes of enlightenment of) the moon, sun, seed syllable, deity implements, and the body, or the actual self-generation of the deity. There are some minor differences between Vajrabhairava and Guhyasamaja, but in essence they're pretty much the same. So why the difference here, in terms of the five modes of enlightenment based on the moon, sun, seed syllable, etc., and the five modes of enlightenment using the five wisdoms? This relates to the fact that Yamantaka and Guhyasamaja are father tantras mainly emphasizing method (in this case, using means such as moon, sun, seed syllable, etc.), and the fact that Chakrasamvara is a mother tantra mainly emphasizing wisdom.

When we come to this explanation of the five enlightenments, we have said that this is within the practice of the four yogas, so why do we use the term "yogas" (for yoga, anuyoga, atiyoga and mahayoga)? What does the word yoga mean? So (in general) yoga (some of you may be familiar with this if you have taken a yoga class), so yoga means "union". So here, in the context of the first, designated as "yoga", the union is of the vowels and consonants with the moon disc, that is why it is called the first "yoga". That is one way of understanding this, on the basis of the combination of the vowels and consonants with the moon disc. Another is that the moon disc represents the union of the two types of wisdom that we mentioned – the mirror-like wisdom, and the wisdom of equality.

So, one question that someone sent in as well, one of the Dharma friends following the class sent in, is why within one yoga do we have two wisdoms? So now you understand hopefully why that is the case. So, this whole long discussion came by way of answering that question.

So, enlightenment of the mirror-like wisdom, enlightenment of the wisdom of equality, this word "enlightenment" means that the wisdom has become its true nature, has become that nature of that wisdom, which is the nature of enlightenment.

So Geshe la said this (the preceding) is like an enhancement, and so now, where are we in the sadhana? We are on p. 36, where in italics you'll see "Hold the pride of individualizing deep awareness." We should clarify that, when Berzin says "individualizing deep awareness," I will say the "wisdom of discernment", or "wisdom of differentiation", and that's only because in all the FPMT materials, they use that term.

Now, up until this point we have been abiding in the Sambhogakaya form as this nada squiggle, but now we need to start kind of doing more things. So, the nada sees this moon disc, which is imbued with the reflections or the hues of the vowels and consonants that are visualized. We can see that it is because of the colours of the vowels and

consonants that this moon disc has aspects of a red hue and of a white hue. So, we can think of these hues as being like the father and mother of the Buddha. In other words, the red and white colours correspond to the reproductive constituents of the father and mother.

So, the nada, or ourselves in the Sambhogakaya form, we think, “if I just stay here in the Sambhogakaya, I’m not going to be of much benefit, because only Arya Bodhisattvas and the like will actually be able to perceive me in this form. However, if I’m able to take this opportunity to enter with the mixing of the red and white constituents (the moon disc with red and white hue), and manifest a nirmanakaya emanation body, then I will be able to interact in a form visible to all sentient beings.” With this, the nada descends into that moon disc and, the moment that happens, in terms of the four yogas, we begin the “subsequent yoga” (anuyoga).

So, the nada kind of descends into the moon disc. This is actually very similar to our descending (as an ordinary bardo being) into the womb of our mother, for example. And then we kind of descend into the womb of our mother, and we start to develop as a fetus. Then there are five stages of development of the fetus in the womb of the mother. So actually, now science is a bit more sophisticated; Initially, when it wasn’t as sophisticated, however, when people looked at the entering of the womb and development of the fetus as described in Buddhism, they were really quite amazed, because fetal development was kind of precisely described and was, in that way, sophisticated.

And so now we come to the process of the emergence from the nada. From the top of squiggle, the entire syllable HUM arises in the following stages. First, from the squiggle a drop arises, then from this the crescent moon arises, then the top of the HA, then the body of the HA, and finally the shabkyu. There is a slow emergence of the HUM syllable in five parts (squiggle, drop, crescent moon, top of HA, body of Ha, and shabkyu). This process of emergence is said to represent the five stages of fetal development.

During this emergence process, then, where am I, the self-generator, the yogi or yogini, in this picture? Before we were just the squiggle, but now we are (i.e., our “I” is identifying with) an entire HUM letter. Reading from the sadhana, on p. 326,

“And in that manner, I become complete  
As a syllable HUM, white with a tinge of red,  
Having the nature of a causal Vajra-Holder.  
(This is) individualizing deep awareness.  
*Hold the pride of the individualizing deep awareness.*

From the HUM, rays of light in the five colours emanate out”

So, then, the individualizing deep awareness represented by the syllable HUM, this is the completion and representation of the second of those four yogas, subsequent, or anuyoga, the union of ourselves and the first three wisdoms.

Geshe la is not actually sure if we've finished the second yoga entirely but we are in there for sure.

Continuing,

“From the HUM, rays of light of the five colours emanate out,  
And from their tips emerge the groups of deities of (Charasamvara's)  
five wheels.”

It's extremely important, when we speak about the groups of deities of the five wheels, that we know what they are. The first of these, from the white colour, are deities of the body wheel. The second, from the red colour, are the deities of the speech wheel. The third, from the blue colour, are deities of the mind wheel. The fourth of these, from the yellow colour, are deities of the great bliss wheel, and the fifth of these, from the green colour, are the deities of the commitment wheel. The sixty-two deities of Chakrasmvara, as we have here in the Luipa tradition, can be categorized into these five wheels – those of body, speech, mind, great bliss, and commitment. How are these counted? We posit eight deities for the body wheel, eight deities for the speech wheel, and eight deities for the mind wheel. That brings us to twenty-four. Each of these twenty-four has a consort, which brings us to forty-eight. Then, in addition to these there are four dakinis of the great bliss wheel. So, with the forty-eight deities of the body, speech and mind wheels, this brings us to fifty-two. There are eight additional deities related to the commitment wheel, which makes sixty, then we have glorious Heruka father and mother, which takes us to sixty-two.

So then, from this HUM syllable radiating the five coloured lights, on the tip of each of those light rays in their respective colours of white, red, blue, yellow and green, there are the deities of the associated body, speech mind, great bliss and commitment wheel of that colour. And we can imagine that emanating from these rays of light, together with the deities of their respective wheels, that all of the negativities of body, speech and mind, the two obscurations are purified, and in this way, we can think that all male sentient beings are transformed into glorious Heruka, and all female sentient beings are transformed into glorious Vajravarahi. And together with the transformation of all these sentient beings into those deities, we imagine that all environments are transformed from ordinary to completely pure abodes. This is actually a very important point, because part of the purpose of the generation stage is to purify ourselves and all sentient beings.

So, we are at this point still imagining ourselves in the form of this letter HUM, but we imagine that after this very extensive transformation has occurred, all of these sentient beings, who are in the form of deities, gather close to this letter HUM. These are the newly arisen deities of those sentient beings who have been purified. In this meditation we imagine that in addition to that, all of the previously enlightened deities that are

abiding in the twenty-four holy places of Chakrasamvara, also draw near to us (i.e., the syllable HUM).

And so, we imagine that all the deities, father and mother, enter into union, and the meditative equipoise on the bliss of union, and from that they arise into great bliss. This transforms them into the form of white and red bodhicitta, which melts into the HUM syllable (specifically, the nada squiggle of the syllable HUM, per Berzin, p. 36) representing ourselves. And when that occurs, we're supposed to have the feeling that it's a little bit like that last stage as a bodhisattva, when a Buddha is just on the cusp of their enlightenment. And we can imagine that this meditation allows us to accumulate a substantial cause for attaining the four kayas, the four bodies of a Buddha. And then we imagine that the next wisdom arises, the wisdom of accomplishing activities. And the deities that we imagined, kind of working to purify all those environments to abodes, as we mentioned, what is this compared to on the ordinary level? It's compared to the fetus moving around and playing, pushing and tugging in the womb of its mother.

So, I'm going to read where we are now in the sadhana, and then I think that's where we will have to leave it for today.

“From the HUM, rays of light in the five colours emanate out,  
And from their tips emerge the groups of deities of Chakrasamvara's five wheels.  
They secure wandering beings in the topmost state of these deity groups of the five wheels,  
And invite them back before me, simultaneously with  
The viras, yoginis, and so forth, abiding in the areas and realms of the ten directions,  
Who have previously been established (in that state)  
Without any beginning.”

Geshe la is clarifying here that this refers specifically to the twenty-four holy places of Heruka.

“Preceded by entering into union, they melt and dissolve into the nada squiggle of the syllable HUM.  
The syllable HUM takes on the nature of simultaneously arising joy.  
(This is) accomplishing deep awareness.”

*Hold the pride of accomplishing deep awareness.*

So, we have to hold that pride of accomplishing deep awareness wisdom. Geshe la mentions here that this is specifically the wisdom accomplishing activities.

And now, as we come to p. 37, you will notice that on top of this page there are three mantras listed, and these mantras are very, very important. Geshe la also said that this is all under the part of the sadhana relating to bringing rebirth into the path of the Nirmanakaya. These (three mantras) are the preliminary meditations to actualizing the Nirmanakaya. We are actually at the point of actualizing Nirmanakaya. So “OM AH HUM”, this is the mantra of spontaneous arising, so this represents the three vajras of body, speech and mind. The next mantra is “OM SARVA VIRA YOGINI KAYA VAK CHITTA VAJRA SVABHAVA ATMAKO ‘HAM”. Here OM is the blessing syllable at the head of the mantra, SARVA means “all”, VIRA means “hero” or “daka”, YOGINI means “heroine”, KAYA VAK CHITTA means “body, speech and mind”, BEDZRA means “vajra”, SVABHAVA means “nature”, ATMAKO means “essence”, and HAM represents “self”, or “I”. So, this mantra means, “OM, I am the indestructible (vajra) essence of the body, speech and mind of all dakas and dakinis.” Geshe la says if you understand that, the essence of the second mantra is expressed again in the third mantra.

When we refer to these three mantras, these are known as the simultaneously arising (or, *instantaneous*) mantras. It’s like instantaneous, so the “three instantaneous” mantras. It is actually through the power of these three mantras, that the Nirmanakaya in its full expression is revealed, and the fully embellished celestial palace, with all of the deities and so forth. So, in this way we have finished those three mantras at the top of p. 37. Then this brings us to the next yoga, which is atiyoga, and this is where we will leave the discussion for today.

There are also, Geshe la says, some elements related to taking death into the path of the Dharmakaya, which he wants to fill out a little more. We’ll try to continue through the sadhana and touch on some of those.

And the reason we’re going very slowly here is that the three bringings, or taking the three bodies into the path, is really the essence of the practice, the most important thing. Remember that taking these three bodies into the path are sort of opposing factors to ordinary death, ordinary intermediate state, and ordinary rebirth. In terms of the type of beings who are able to practice these three bringings, in highest yoga tantra it is said that only human beings of the desire realm possessing the six characteristics (are capable of practicing this). So, you know that beings in the formless realms and those beings in the form realms, cannot practice this. Even those celestial beings of the desire realm cannot practice this, and also certain human beings abiding in certain places are not able to practice this. That’s really something amazing to think about. When we compare our (precious human) body that we currently possess, however we feel about it, to those who lack this opportunity, then our body becomes something very valuable and amazing. So, with this introduction of the topic of the characteristics of a human being who practices highest yoga tantra, we’ve come to the end of our time today. We’ll have to wait until next time for a full explanation of these.

So, thank you very much. We'll end the session here. We'll do a brief dedication to conclude.

## **Dedication**

*It is now, during this holy month of Saga Dawa, we've been able to accumulate this merit. So, think: "I've done something worthwhile this Saga Dawa. Through the virtues that I myself and others have accumulated, along with the blessings of glorious Heruka Chakrasamvara father and mother, may disasters be quelled and may peace be restored in the world.*

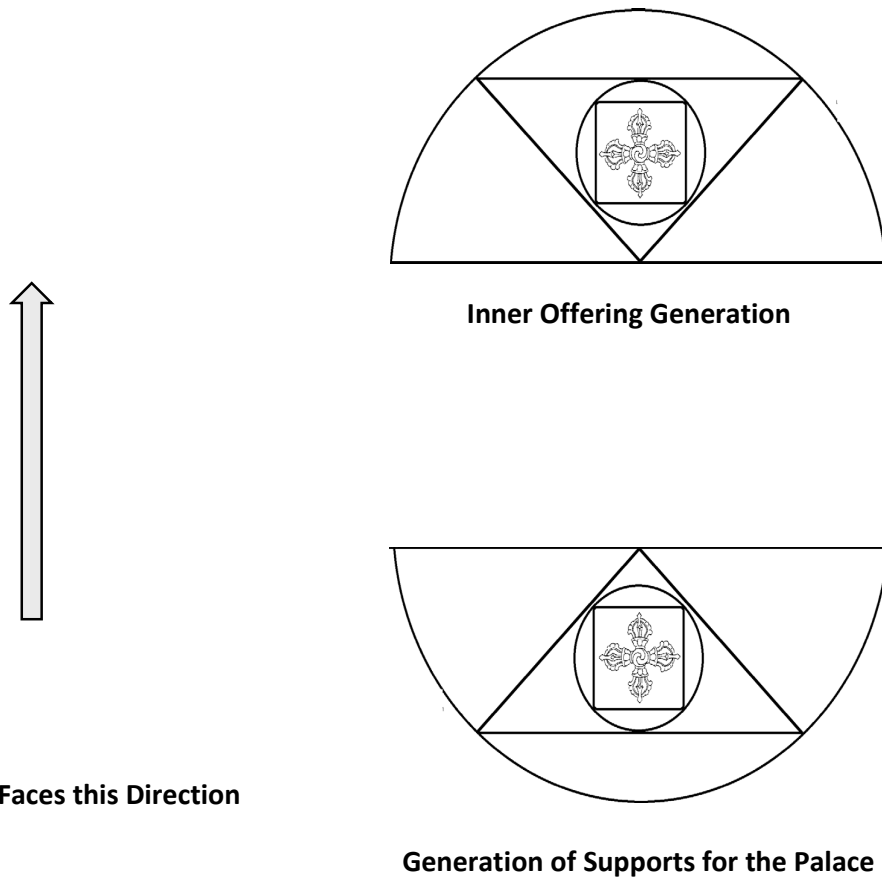
*Through this merit and these blessings, may all of the wars and conflicts we see, and the conflicts and also distress we do not see, may these be cleared away, and may the peace of both body and mind of all sentient beings be completely restored.*

*We understand that the true root of happiness is loving kindness. So, through this merit and blessing may all evil thoughts of sentient beings be cleared away, and may they only give rise to thoughts of kindness.*

*And through these merits may I be able to practice well, and be able to accomplish all the stages and paths of both sutra and tantra."*

We'll pause the session here. Thank you so much, everybody.

**Appendix:**  
**Orientation of Mandalas<sup>4</sup> for Generating Inner Offering**  
**and Supports for the Palace**



<sup>4</sup> Mandala schematic from "Solitary Yamantaka Teachings on the Generation Stage", Gelek Rinpoche, 1993-1998.