

Vajrayogini Teachings Geshe Sonam Ngodrup

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So first of all, Geshela hopes that all is going well and that you're all happy.

So Lama Tsongkhapa mentions in his tantric teachings that we are very fortunate to be able to have an opportunity such as this one. So let us be mindful of our good fortune. So we say generally that it's very difficult to meet the teachings of the Buddha, but to be able to meet the teachings on vajrayana, on tantra, is even more rare, more exceptional than that.

So also, when we come to tantra, the vajrayana, we should understand that study is very important, because we have many people who are taking the empowerment, participating in the rituals and so forth, but they're not really familiar with the meaning, for example, of the generation stage and the various steps within it. So studying that is very important.

And if at the beginning of the session, too, we take a moment to reflect on this and we bring forth a joyful mind, then that joy is going to make it easy to bring forth the joyous effort necessary to come to some result from this practice. And of course, we should think that as we are engaging in these practices, these are practices of the entire path. And in this way, we are able to cultivate our wisdom. And also, one of the things about the preciousness of tantra is that it allows us to cultivate simultaneously both the method and the wisdom sides of the path. And that is not something that is possible with Sutra.

So of course, we take the three bodies into the path, right? And we may say, well, how is that possible? Because we don't yet possess the substantial cause of achieving the dharmakaya, the truth body. Geshela is commenting on something that he said previously. So previously, he mentioned that when we talk about the three bodies, from the perspective of sutra and tantra, when we speak about the dharmakaya or the truth body, there's not a significant difference.

Where we find a significant difference is in the two rupakayas, the two form bodies between sutra and tantra. So that is something that Geshela said.

But actually, he wants to give a caveat, Geshela, to what he said previously, which is that if tantra, if vajrayana is practiced kind of very fully, very exceptionally, there is a difference also from the perspective of that dharmakaya or truth body.

And that's because when we tap in with the methods of tantra to the extremely subtle body and mind, and we bring forth great bliss, and within that great bliss, we enter meditative equipoise and realize emptiness - this is an exceptional substantial cause of the Dharmakaya or truth body, and that full explanation is not available in sutra.

So from that perspective, if we look at it from that perspective, then from the point of view of the substantial cause of both the truth body, the dharmakaya, and the form bodies, the rupakayas, there is a difference in the substantial cause within sutra and within tantra.

But to be able to tap into this and to realize it, one of the things that we really need to train in is, how to bring our winds, our prana, into the central channel.

So one of the things, and of course it bears mentioning here that in the early stages of our practice, we're doing this all on the basis of imagination and visualization - including bringing the winds into the central channel. But once one is actually able to bring the winds into the central channel, this is something very beneficial.

So what happens when one is actually able to bring the winds into the central channel is that even as one gets older, one's faculties and the power of the winds and mind do not degenerate. In fact, they can get stronger for the yogi or yogini.

And if we proceed in a relaxed way, we can also be joyful having the conviction that as long as we stick to the practice, there will be a time when we are actually able to bring those winds into the central channel. And think about how wonderful that would be.

And so when we say that once the winds are brought into the central channel, that the body, even as it ages, does not degenerate, the subtle wind and mind do not degenerate, this is, you know, stated by great yogis who actually accomplished it. So we're talking about Lord Milarepa, Khedrup Losang Gyatso, and other great practitioners. So when we understand that those are the benefits of what we are studying and practicing, this should kind of encourage us as we continue to cultivate the path.

So in this way, with this kind of in mind, let us make requests for blessings. To achieve this, we will begin with the recitations.

Prayers

So we're on page 26 in my version of the Quick Path to Great Bliss, and we'll just recite the two verses from page 26 in the FPMT translation.

Meditation

So what we'll want to do at the beginning meditation today is actually connected with our motivation to a brief meditation on receiving the four empowerments.

So first, let us bring our body and our mind into a peaceful state.

For elements are in balance, the channels and the winds are malleable.

So understanding that the nature of the mind is pure luminosity, and that this quality of pure luminosity allows it to reflect and comprehend any object, contemplate the emptiness of both oneself and others.

From that sphere of emptiness, imagine a smooth ground with a beautiful environment, mountains and so forth, and the nature of pure land appears in front of us.

And upon the surface of the ground of that beautiful pure land is a Dharma throne held up by eight snow lions.

Geshela is upon this throne, the Lama from whom you have received the Vajrayogini empowerment. You've received it from multiple, the closest one from whom you've received the Vajrayogini empowerment.

Imagine them in youthful form, that they are the jewel all in one, meaning the embodiment of all the Buddhas, bodhisattvas, yidams, meditational deities, dakas, dakinis, and so forth.

As we gaze towards our Guru, imagine that on either side of us, starting with our mother and our father, are all sentient beings, six types of sentient beings, but possessing human form, and also having the wisdom necessary to have the causes of refuge, both fear and faith.

They gaze up towards the Guru.

Think myself and all sentient beings go for refuge to you, oh Guru. May we, like you, be able to actualize the Vajradhara state by achieving the four bodies, to accomplish the same qualities as you.

In order to achieve this state for the benefit of all sentient beings, I need to receive your blessings, especially the blessings of the channels, winds, and drops.

In order to receive this, I request the four empowerments.

Think lights and nectars emanate from the form of the Guru, and enter the bodies of myself and all sentient beings, purifying the obscurations and negativities related to body. In this way, we receive the vase empowerment.

Think that we have received the vase empowerment, and we have received the potential to realize the generation stage.

We have also received a powerful potential to be able to actualize the nirmanakaya, the emanation body.

Think that from an AH at the Guru's throat, countless light rays emanate and enter our throat.

In this way, all the negativities of speech, together with their imprints, are completely cleared away, purified.

In this way, we receive the secret empowerment, and together with that potential to practice the stage of completion.

And along with that too, we have received an imprint to be able to actualize the enjoyment body.

And then imagine that from the heart of the precious Guru, blue light rays and nectars emanate. These dissolve into our heart, and we receive the wisdom knowledge empowerment. These light rays purify any negativities accumulated through the mind along with their imprints.

And this enhances our ability to realize the completion stage. And also, we receive a powerful potential to achieve the resultant truth body.

So imagine that from the Guru's three places, crown, throat, and heart, from the three letters OM, AH and HUM the light rays of the three colors enter us and purify all our negativities of body, speech, and mind. In this way, we receive the precious word empowerment, and a special potential to be able to achieve all four kinds, all four bodies of a Buddha.

So think that our channels, winds, prana, our drops, and so forth, we're receiving these four empowerments. They all are blessed.

They all become more powerful, different than before.

So Geshela said that together with this, he was also mentioning something about the three messengers, but I reminded him that we didn't get over those three. So next time, we'll incorporate the three messengers into this visualization.

So when we look at the first three of these four empowerments, the vase, secret, and wisdom knowledge empowerments, Geshela is saying that these will be pretty much the same across the Tibetan traditions of Buddhism.

But this precious word empowerment, this is the empowerment that is said to bestow union. And once again, you'll find all of the traditions mentioning about how it bestows union.

So during the third empowerment from entering into meditative equipoise with the consort, one achieves the union of bliss and emptiness, or the wisdom of the union of bliss and emptiness.

So the other traditions will say when you get to the fourth empowerment, it's like a reminder that you have achieved the union of great bliss wisdom. And through strengthening this, you will be buddhified, right? You will achieve enlightenment.

So what Lama Tsongkhapa says is that's correct, but it's not complete. That's one part of the perspective, but there's a second part of the perspective that's missing. And so what Lama Tsongkhapa says is that when you come to this fourth empowerment, the precious word empowerment, along with the great bliss wisdom, the union of great bliss wisdom, you also need to think about the union of the two truths.

So how does this happen? Well, by the time you get to the third empowerment, the student has arisen as deity, right? So the real deity is there.

And so as the deity arises, this is said to be the manifestation of the union of great bliss wisdom.

So when the great bliss wisdom becomes the focal point of the mind of the meditator, it is said that the appearance of the deity fades away. It can't actually kind of be perceived during that moment of equipoise on great bliss wisdom.

So what Lama Tsongkhapa says is that by the time you get to the fourth empowerment, you need to have this understanding. So you have seen the appearance of the deity and then subsequent to that you have achieved the equipoise of great bliss wisdom.

As we go through the fourth empowerment, what it's saying is now you will be ripened to be able to perceive those simultaneously, to be in this equipoise on great bliss wisdom while also observing the appearance of the deity.

So in this way, one achieves the pure body, the illusory body, and one also achieves the pure mind, the meaning clear light.

So it's all connected like that. So Geshela said that this is a real difference in Lama Tsongkhapa's presentation. And it might not be totally clear at first, but if we think about it again and again, we'll come to a better understanding.

Lama Tsongkhapa said that this is a real difference in Lama Tsongkhapa's presentation, right? And it might not be totally clear at first, but if we think about it again and again, we'll come to a better understanding. And so actually when Lama Tsongkhapa first proposed this, he had a lot of kind of pushback from other scholars. But as they began to think more about this view and what he called the union of these two truths that happens, they actually began to praise his understanding.

So Geshela said that even if it is not completely clear right now, as we continue to explore it, it will become clearer and clearer.

So now we will turn to our self-generation practice. So all of us, we are engaging in this practice really to actualize the state of Vajrayogini. But we understand that to be able to actualize the state of Vajrayogini, that we actually need to realize these eleven yogas.

And so the first of these three yogas, these are considered to be the preliminary practices, these come before the sadhana. So these are the yogas of sleeping, rising, and experiencing nectar.

And then we have next, number four, the yoga of the immeasurables. Number five, the yoga of the guru. Six, the yoga of generating oneself as the deity.

And so in number six, the yoga of generating oneself as the deity. This is the main practice of the three bringings of death, intermediate state, and rebirth into the three kayas of a Buddha.

And we can think of this practice of the three bringings as being like a bridge. It's a bridge to get us to the result that we're seeking, the resultant three bodies or kayas, right? But to be able to really actualize those three bodies, actually we also need to achieve them from the perspective of the completion stage.

And in the practice of the completion stage, through the force of the meditator's habituation, it is said that those three kayas or bodies are actually achieved. But in order to be able to achieve that result of the completion stage, we need to first achieve the ripening cause. And that ripening cause is the realization of the generation stage.

And the presentation of the three bodies in generation stage and the presentation of the three bodies in completion stage, it's really important to understand that from the perspective of the objects of abandonment, it's the same objects of abandonment. What are those? Ordinary death, ordinary bardo or intermediate state, and ordinary rebirth.

But out of these two, right, the practices of the generation and the completion stage, what is actually able to abandon ordinary death, intermediate state, and rebirth is that practice of the completion stage. And so, of course, we are training towards that. And as part of training towards that, there are what we could say are the coarser or the more evident elements of the sadhana, of the practice texts. And actually, a lot of those have to do with the various implements and iconography of the deity. A lot of lamas, however, say that practitioners thinking that those are just kind of simple things don't pay attention to those. And that is actually to their detriment. So we have the danger of falling into this, like thinking, okay, there's a letter BAM, like whatever, and it has this particular shape or whatever. And they'd be thinking that those elements are not particularly important.

So actually, when we come to the end of this life, one of the things that we're going to see is we'll go through these various stages of dissolution. So we know that we will have the various appearances that happen in the stages of dissolution at the time of death. And if we train in those now, the benefit is that we will be able to actually recognize those when the time comes, like the white appearance, red increase, black near attainment, and so forth.

So of course, the best is that we realize emptiness, right? And we're able to get kind of a solid realization before the next life. But in the absence of us being able to have that realization of emptiness, if we familiarize ourselves with these various aspects of tantra, like these appearances, what this will do is at the time of death, create the cause to go in a good migration and also to be able to meet the teachings of tantra or vajrayana again. So Geshela also has some more comments about that, but we'll go through the things he was planning today and maybe come back if there's more time.

So last time, one of the things that we covered was the five wisdoms and the five manifest enlightenments related to the iconography. So the white color of the moon as being a mirror-like wisdom.

Geshela wants to go through the iconography.

There's two different presentations of this. Geshe-la wants to go through the other presentation. So the white element of the moon represents mirror-like wisdom.

The red element and the mantra garland, this represents the wisdom of equality.

So the BAM standing upon the moon disk, this represents the wisdom of discrimination.

And then from that, those light rays emanating and reaching sentient beings, this represents the wisdom of accomplishing activities.

And then from that repeat illumination of the BAM syllable and mantra rosary, giving rise to the supporting and the supported mandala, this represents the wisdom of dharmadhatu.

And we have to see the supported and supporting mandala just as clearly as we would see our own home. So keeping these visualizations and these meanings in our mind, at least in kind of a very brief way, this is going to be something that is very useful for you.

So because it helps us to abandon ordinary appearance and the grasping at ordinary appearance, it also helps us bring forth proper divine pride and the clarity and vividness of the deity.

And so we also understand that when we actually achieve the resulted state of Vajrayogini, when we achieve Buddhahood as Vajrayogini, the supported, so Vajrayogini herself as well as the mandala and all of its related appearances, this happens instantaneously.

But when we're practicing, we're not having that instantaneous experience, right? So although in the earlier parts we may be arising these things instantaneously, as we come to sections of the sadhana, it will instruct us in visualizing in stages.

So now we are going to turn to the sadhana, the nearing path of great bliss.

So we are in the long sadhana, and for me it is page 39. FPMT loves to release different editions of texts, so it can be frustrating, but for me it's page 39, and it's the phrase that starts, ...specifically there is the Vajra ground.

So specifically there is the Vajra ground, fence, tent and canopy, outside of which is a mass of five-colored fire swirls - I think there is a word missing here - it should be moving counterclockwise and blazes. Inside this is the circle of the eight great charnel grounds, the ferocious one, and so forth.

So there is a kind of ring of fire, and this is a fire that is blazing very, very hot, like the fire at the end of the aeon, and then the next layer within that ring of fire is this vajra fence. But as Geshela mentioned last time, it's not just a vajra fence, but we also have to imagine that the ground is made of vajras, and also that there is a canopy and sort of a tent of vajras, and in this way the protection is offered in all directions.

So all sentient beings are within this fire and vajra enclosure, and the vajra ground, fence, tent, canopy, these are all made out of larger vajras, but within the spaces between those larger vajras are many smaller vajras, so the idea is that nothing can penetrate. And then within this, and this is an uncommon aspect of the Vajrayogini practice, so within the ring of fire and the vajra fence are the charnel grounds or cemeteries. This is uncommon to Vajrayogini.

In the Guhyasamaja practice, of course, there is not a visualization of the charnel ground, but in Vajrabharava/Yamantaka or in Heruka Chakrasamvara, the charnel ground is not within the vajra fence and ring of fire, so this is really uncommon to Vajrayogini.

So Geshela said that Pabongka Rinpoche mentions in his commentary the charnel grounds of Guhyasamaja, Yamantaka, and Chakrasamvara - but actually when you look at the text of Guhyasamaja, it's pretty clear that there's not a visualization of the charnel ground or cemetery, so he thinks maybe this is an error in the text.

But that's not a significant error in Geshela's opinion, that's a minor thing, but where there may be an error is a description of the subtle and coarser minds, and at a later time Geshela plans to get into an explanation of that.

So then when we talk about the ring of fire, the vajra fence, and the cemeteries, these are said to represent renunciation, definite emergence, bodhicitta, and the correct view of emptiness. Geshela's not going to go into a lengthy explanation of that, because we described this a lot in the Chakrasamvara commentary last month.

So we're not going to explain why, but we'll just make clear which one is which. So the cemetery is renunciation or definite emergence. The vajra fence is bodhicitta, and the ring of fire is the correct view of emptiness.

So, we're going to continue with the sadhana.

In the center are the red phenomena sources, two intersecting tetrahedrons with the broad surfaces facing upward and the fine tips planted downward.

So Geshe-la, just seeing this aspect of the fine tips downward and the broad surfaces upward, that's important. And we continue with the sadhana,

Except for the front and back, the four corners are each marked with pink joy swirls spinning counterclockwise.

So you have, it's basically two triangles together, one facing upward and one facing downward. So in the sides of the four directions, you have a bliss swirl.

But in the edge of the triangle pointing upward and the edge of the triangle pointing downward, there is no bliss swirl. So now we're going to explain the meaning.

Geshela said we were going to do the symbolism, but we're actually moving to the sadhana.

So inside the phenomena sources is an eight petaled variegated lotus in the center of which on top of a sun disk, I rise in the form of venerable Vajrayogini.

Geshela said, now we're talking about Vajrayogini herself. So we're going to page 41 now.

My outstretched right leg trades on the breasts of red Kalaratri. My bent left leg treads on black Bhairava's head, which is bent backward. My body with a brilliance like the fire at the end of the aeon is red.

So then we want to go back to explaining the meanings of some of the iconography, some of the visualization.

So at the round center of the lotus is the father's vajra. And within the phenomena source is the consort's lotus. So this represents the union of the consort's lotus and the father's vajra, which is the union of bliss and emptiness.

And the three sides of each of the triangles that make up the phenomena source, this represents how the emptiness of the three doors is realized. So then the mandala in the center of the phenomena source, together with the circle, this represents how the path results and all qualities are mainly the play of great bliss wisdom. Or we could also say the play of bliss and emptiness.

And so then the next part is explaining more about the phenomena source. So the point of the phenomena source facing downward, that represents how the beginner can develop the subtle concept of bliss and emptiness. And the broader side of the phenomena source facing upward, this represents how the bliss and emptiness increases.

Sometimes it talks about this from the perspective of the five paths, like accumulation, preparation and so forth. So it represents how on the path of accumulation and preparation, things are a little bit more limited, like the point of that triangle, but as one goes to the path of seeing and especially meditation and no more learning, the qualities increase and become more manifest, like the broad side, the broad part of the triangle.

So now we come to the next point about the visualization. So then we have the bliss swirls at the four corners. So this just really represents the means or the method of great bliss. So we could say great bliss wisdom here, but here the focus is really the method of great bliss. So you have these two triangles together, which has these kind of six intersecting sides. So we said that the four directions each had a bliss swirl, but the little portion sticking up at the top and the little portion sticking down at the bottom, kind of like in a star of David configuration, those are empty. There's no bliss swirls in there. So what does that represent? That represents the selflessness of persons and the selflessness of phenomena[?]

So then the next part is, and so if you count them, so I can't get into this right now because we're pressed for time, but if you count each separate edge of this phenomena source, you should come to a count of 12: so these are representing the 12 sun signs of the zodiac.

So Geshela said, you can think of these as the 12 sun signs of the zodiac, but if that is too complicated, just think of this as representing the 12 months of the year. That's perfectly acceptable.

But if we talk about the signs of the zodiac, it would be how we talk about like the year of the dog, the year of the monkey, the year of the rat and so forth, all of those. So Geshela says also he understands there's different systems of astrology, so he can't remember exactly which one is which, but when we say the signs of the zodiac, it's those astrological signs.

And another thing that it can mention is how the red drops can descend at the age of 12. Right. At the age of 12. The other thing that the 12 sides can be said to represent is that each of the four joys has a small, middling and great aspect. So each of the four joys has three for a total of 12.

So the next part of the iconography, it is said that within each of these four bliss swirls that is in the four corners of that phenomena source, inside of them are 16 smaller bliss swirls. And so what this is said to represent is the 15 parts of the waxing moon.

So as the moon is getting bigger and bigger, as well as one part being the full moon for a total of 16. It's also said to be how at the age of 16 years old for human beings, the red constitutional drops are said to be kind of a fully empowered.

Another way of counting each of the four joys is dividing them into four factors. So this comes to a total of 16. So this can also be represented by the 16 small bliss swirls within the four bliss swirls.

So we know that when we speak about those four joys, how this is happening, Geshela just wants to give a reminder for some context here.

We ignite the inner fire at the navel level. This causes the constituent drops at the crown to get very warm and to begin to melt. And then when those drops descend to the throat, we have the first joy to the heart. We have the second joy to the navel, the third joy and to the secret place, the fourth joy.

But within each of those four, right, there are like sort of a coarser, more refined, very refined and extremely refined experience of each of those four joys. So that comes to a total of 16.

This is another way of understanding those 16 smaller bliss swirls.

And we also have the lotus that is arising from this, which is where we are going to generate Vajrayogini. And so the symbolism of this is that just as a lotus is born from the mud but not stained by the mud, Vajrayogini can be in samsara but she is not sullied by the faults of samsara.

And the sun seat, it represents how just as the sun shines over all directions, just as the sun shines over the entire world and allows the trees to grow and the plants to sprout and so forth, in this way, through the practice, all of one's good qualities can begin to ripen.

So based on our practice of great bliss, emptiness, this is a sun that is able to kind of activate and sprout and actually bring to full ripening all the positive potentials within us.

So then, when we speak about Vajrayogini's holy body, it is red in color. So Vajrayogini's body being red in color, it is said to have sort of, there's two ways of understanding this.

The first is that the red is her extreme empathy, unbearable compassion for all sentient beings, it represents that. The other is that her body is red because she has ignited the tummo, ignited the inner fire.

And then, when we talk about the form of Venerable Vajrayogini, she has two legs.

One, the right leg is outstretched and this represents reaching out to all sentient beings, which is the method side, informed by great compassion.

And then left leg being bent backward, this represents wisdom.

And then, these two feet are treading on different deities. The first, the right one, is Kalaratri, this represents subduing attachment. So, the two legs, the way that they are subduing these beings is different. With Kalaratri, that right leg is kind of on her chest. With Bhairava, it is right on his forehead.

So, Geshela is fleshing out something here, which you don't see in the words of the sadhana.

So, the foot is pressing down, not only on his head, but also on the chest.

The reason that the foot is pressing on Bhairava's head is because the head is said to represent where attachment and aversion are arising.

Or we could also say, because it's usually when our head is turned towards someone, when someone is making us angry or feel averse, it's because our head is turned towards them. So, that's another meaning of the symbolism.

The part of the foot that's pressing down on Bhairava's chest, this represents the abode of anger.

Really, where that feeling of anger or aversion arises is within the chest, right? Another explanation, another commentary says that the part of the foot pressing down on the forehead, this actually represents subduing the fog of ignorance.

So, when we don't remember something or when we're confused about something, we associate that with this physical part of our body. So, it's said to represent that.

And so, I was just doubting if we did both of the deities trampled under the feet. So, red Kalaratri being under the foot, this represents the subduing of attachment. And the foot is really said to be in her chest area.

So, he actually wants to jump ahead a little bit to the Yoga of Purifying Living Beings.

So, we are on page 42, section 7.

So, at this point, we are generated as Venerable Vajrayogini. We've gone through kind of generating as her holy body. And now, at this point, what we want to visualize is a moon disk at the heart, along with a syllable, BAM.

So, one way of explaining how this Yoga of Purifying Living Beings happens is that from this BAM at the heart, three colored light rays, blue, white, and red kind of manifest together. And so, this is said to represent the deities of the three wheels: the deities of the mind wheel, the speech wheel, and the body wheel. So, the deities of the three wheels of mind, body, and speech. And in this way, they purify all the sentient beings.

And then there's another one. And so, another one is to imagine, during the Yoga of Purifying Beings, that from the BAM, five colored light rays emanate. And these five colored light rays emanating are said to represent five wheels, deities.

So, this is the deity of the mind, speech, and body wheel, as well as the deities of the commitment wheel and the deities of the great bliss wheel.

So, these light rays go out and reach every single abode within samsara. They touch every single being abiding in those abodes and transform them into the state of Vajrayogini and then, the light rays are reabsorbed. So, some teachers say that actually this is very similar to the practice of tonglen, sending and receiving, but in this particular context, that it is even more powerful.

So, now we come to section number eight, the Yoga of Being Blessed by the Heroes and Heroines, and specifically the first part of that, which is generating the body mandala.

So, the Yoga of Being Blessed by Heroes and Heroines, Geshela is saying the first part is the body mandala, and this is also really the most important part. So, one of the things, of course, there are many benefits to meditating on the body mandala. There are innumerable benefits, we could even say. But, one of the most important things is that it blesses our nadis and elements. It blesses our subtle constitution. This is one of the main things.

So, when we are meditating on the deities actually appearing in the nadis and the elements, this is said to be a meditation upon the body mandala.

So, different deity practices include the body mandala, but the body mandala of Venerable Vajrayogini is said to be easier to visualise but at the same time more profound, because we are taking the 37 deities of the body mandala, and rather than visualizing them at the ends of each of these nadis and so forth, we visualize them all where those begin at the heart. So, the entire body mandala is visualized in the inner part at the heart.

Chakrasamvara is also very profound, but not as profound and a little bit more difficult to manage, because the deities of the 24 holy places - so we have to generate the body mandala deities actually kind of at the end of those nadis in each of the different parts of the body associated with the deities of the 24 holy places. But not to say that Chakrasamvara is not extremely profound, because we are still kind of blessing, we are still doing the blessing of the nadis and the elements.

Guhyasamaja is sometimes said to have a body mandala, but it is generated on the basis of - and it is said to be generated on the basis of kind of the 18 constituents, such as the five skandas or aggregates and so forth. So, this is considered to be a bit of a more coarser body mandala.

So, the Guhyasamaja body mandala is done on the basis of the coarser body, whereas Chakrasamvara and Vajrayogini, the body mandala is done on the basis of the subtle body.

So, Vajrabhairava, it has something that is similar where we generate the deities on the eyes, where the nose is and so forth, but it is not considered a complete body mandala practice.

In terms of the body mandala, there's said to be some important points related to this: the first is oneself as Vajrayogini, the second one is the phenomena source at the heart. The third one is the moon within the phenomena source and the fourth is the letter BAM within that. And the fifth, is around that BAM the mantra circle of the 3 OM mantra,

OM OM OM SARVA BUDDHA ðAKINIYE
VAJRA VARNANIYE VAJRA VAIROCHANIYE
HUM HUM HUM PHAT PHAT PHAT SVAHA

And so, this is kind of the basis for generating the body mandala, so we want to have these parts in place initially. And the next part of the body mandala meditation, is that if we think of the 4 sides of the main body of the BAM syllable, these kind of split apart and they become the four letters of YA, RA, LA, and VA. So these are said to be the seeds of the four elements.

And so within these, Geshela is saying that there are heart channel petals. And those heart channel petals are of the four directions: east, south, west, and north.

So what we imagine is that these heart channel petals of the four directions, there emanates a replica of those. And this replica touches the four letters, YA, RA, LA, VA.

So these four channel petals of the heart, together with their constituents, there is a replica of these that emanates, and this reaches and touches the four letters.

And so those four heart channel petals of the four directions, together with those constituents, they become of one essence with these four letters.

And then from the meeting of those four petals and constituents with the four letters, these then manifest into the dakinis of the four directions. These are also known as the four heart dakinis. Or the four deities of the Great Bliss Wheel.

And so these four dakinis of the Great Bliss Wheel are known as Lama, green in color, Khandaroha, red in color, Rupini, yellow in color, and Dakini, white in color. R

Then the red drop at the navel level, it goes up the central channel and reaches the level of the heart and it meets the white drop aspect at the heart, and these give rise to a replica of that drop.

So there's a replica drop of both the white drop and the red drop.

So we dissolved the four sides, as you'll remember, of the BAM syllable, transforming into each of those four dakinis, but the tiple, the squiggle, was left over.

So we now imagine that that replica, red and white drop, dissolve into the tiple squiggle, that little squiggle at the top of the BAM letter. And then this transforms into the form of Venerable Vajrayogini. And then from this unfold the goddesses of the five wheels.

So we know how to kind of unfold this visualization of the body mandala and visualize and begin to invite the goddesses of these five wheels of the body mandala.

So Geshela said, another thing that we did is we talked about various ways to count the syllable of the mantra, but as we are now at the end of our time, we will leave that for the next session.

So there is one way to count it as 32, and there a way to count it as 40 so we will explain that next time.

So thank you everybody, we shall end the session here, before we go let us nicely dedicate the merits.

