

Heruka Teachings Geshe Sonam Ngodrup

by Geshe Sonam Ngodrup

Translation: V. Khedrup

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*So first let us begin by placing our body and our mind in a peaceful state.
And let us think that our ordinary environment, but also any unhelpful thoughts, mental projections, and so forth, that like a rainbow that slowly disappears, they dissolve into the vast expanse of space.
And we can think of the dissolving of this ordinary environment by thinking that our self, other sentient beings, the environment, the rivers, the mountains, and so forth, all of these lack even an atom of inherent existence. None of them exist independently from their own side. In this way, they are empty.*

And so think that from this sphere of emptiness comes the abode of Lord Heruka, Chakrasamvara, and the four Dakinis.

It is a four-sided, beautiful celestial palace. And imagine that in the center of that beautiful mandala palace, there appears on a seat of lotus, sun, and moon disk, the father and mother, Chakrasamvara and Vajrayogini. And then imagine that within the celestial palace, in each of the four directions are the four heart-retinue Dakinis.

In the east, Lakdaki. In the north, green Lama. In the west, red Kandarohi. In the south, yellow Rupini. And think, as we gaze upon the assembly of these deities, together with us are all six types of beings of samsara in human form. We gaze upon the deities with a mind of faith and confidence, and we go for refuge.

So we bring forth a very specific bodhicitta thinking, for the sake of these six types of sentient beings within samsara, I will actualize the state, Chakrasamvara, father and mother, and the four Dakinis. I will achieve that.

And think, pleased with this altruistic motivation and the mind of faith and refuge, Lord Chakrasamvara, father and mother, together with the four retinue Dakinis, dissolve into light and nectar and absorb into myself and these sentient beings.

Think, as these lights and nectars manifest like a powerful great rain falling upon the assembled sentient beings, all of their mental and physical suffering is completely purified and cleared away. And also think that from receiving the blessings in this way, myself and the other sentient beings bring forth a feeling of great bliss.

Think, through my concentration in this visualization, I have been able to do something that contributes to the welfare of others. Feel rejoicing at that opportunity. So we'll pause there.

So that was a brief visualization and motivation to begin and just keep in mind this is the purpose of the session, to be able to achieve resultant Chakrasamvara for the benefit of all six types of beings within samsara. So also as we approach these teachings, keep in mind, you want the stages of the practice of Chakrasamvara to be available to you to kind of go through as a glance meditation. Just like you would do a glance meditation on the lamrim, the stages of the path. So you want to remember and have those outlines available to you.

So let us begin with the first stages. Number one, the supplication to the lineage lamas.
Number two, the instantaneous self-generation. Number three, the blessing of the vajra and bell.
Number four, the blessing of the inner offering.
Number five, the way of offering the preliminary tormas.
Number six, the blessing of the offerings to the self-generation.
Number seven, the meditation recitation of Vajrasattva.

Then the meditation on the three purifications. And then the blessing of the aggregates, constituents, and sense bases.
Then meditating on the protection wheel.

So those are the main ones, and then we could establish kind of an auxiliary run, which would be establishing conditions, accumulating the collections. And so, in terms of accumulating the collections, we talk about first the accumulation and purification through Vajrasattva. And so, these kinds of accumulations of the collections are what we call the establishing conditions. And so, when we say accumulating the collections, of course, we're speaking about the two collections of both merit and wisdom.

So when we generate the field of accumulation with the visualization, and we practice those seven purities, similar to the seven limbs, this is the accumulation of merit. Yes. And so that is that accumulation of merit and so forth. We can see these as like the preliminary aspects of the practice. And so the accumulation of the collection of wisdom, this is when we put aside the preliminaries and we come to the main practice. But in fact, if we cultivate any part of the sadhana with an awareness of emptiness, it can be a collection of the accumulation of wisdom.

But the accumulation of the collection of wisdom is especially associated with the three bringings, right? With bringing ordinary death, ordinary intermediate state, and ordinary rebirth into the three bodies of a Buddha.

And so then, in terms of these three bringings, the first taking death into the path of the dharmakaya, or truth body, and the second taking the intermediate state into the path of the sambhogakaya, or enjoyment body, we have more or less covered these in the sessions up to now.

And so where we are in the sadhana is actually bringing rebirth into the path of nirmanakaya, or the emanation body.

So in terms of where we are on the page...

So there is a recitation of the mantra OM AH HUM, this is known as the instantaneous mantra.

Oh. Yes, so, okay, I see where we are now. We're on page 37.

And so there are these three mantras. The first is the mantra OM AH HUM.

The second, OM SARVA VIRA YOGINI KAYA VAK CHITTA VAJRA SVABHAVA ATMAKO 'HAM

And the third, OM VAJRA SHUDDHA SARVA DHARMAH VAJRA SHUDDHO 'HAM

And so, in this way, we talked about these as the actualization of the five periods. And so, on the basis of these three mantras, we imagine - together with that, we imagine the lotus disk, the moon disk, and then the vowels and consonants. So we think in this way.

So, having recited these three mantras, what must one think? And so then, the moon, vowels, and consonants, together with the HUM these are in the nature of light, right? They are radiant.

And we can think that these three mantras that appear initially are kind of like what allow this activity, these visualizations, to be established.

And then, from the HUM, we imagine that those transform into the supporting and the supported mandalas. And this kind of happens in an instant.

And so then, there is the Dharmadhatu, deep awareness of the sphere of reality. And so, we speak of this as the wisdom of the Dharmadhatu.

And at this moment, it is really important to think that I am in the subtle aspect of the emanation body. Sorry. I am in the coarse manifestation of the Nirmanakaya.

And so, this is an important step in the meditation on the Three-Bringing. And so, also, meditating on the Five Manifest Enlightenments, as we kind of come up to this point, is said by all of the holy beings to be extremely important.

Having these Five Manifest Enlightenments, meditating on those as the means of bringing forth, in a very stable way, transforming rebirth into the path of Nirmanakaya, is emphasized not only in Chakrasamvara, but also in Vajrabhairava and Guhyasamaja.

And so, actually, in the tantric colleges, when these sadhanas are being chanted in the assembly, you know that the umze kind of starts bringing forth his voice and then chanting sort of in a rhythm. When you come to the point of these Five Manifest Enlightenments, there is a pause, and it's once again like the prayer is beginning, the umze brings forth his voice, as a way of emphasizing the importance of these Five Manifest Enlightenments.

And so, this is said to be a reminder, kind of stopping the voice and bringing it forth again in this way, is said to be a reminder for the people in the assembly to meditate upon these Five Manifest Enlightenments in an unmistakable way. And so, at that moment, then, we also have the supporting and supported mandalas, which we have brought forth in the visualization.

And so, what that means, practically, is that the mandala celestial palace is there, with all of its attributes surrounded by the various charnel grounds or cemeteries and so forth. Yes. So, the cemeteries, these represent renunciation or definite emergence.

And so, this way of connecting the cemetery to renunciation, the Vajra Fence to Bodhicitta, and the surrounding fire to the correct view, is a reminder of the importance of the three principal aspects of the path for the practitioner. So, Geshela said that some people who are familiar with the commentaries may say, well, I saw that the cemeteries are actually about the correct view of emptiness.

That's true. You will find some commentaries that say that they represent the correct view. However, when you take the visualization in terms of these three principal aspects of the path, they represent renunciation or definite emergence.

So, we know that, for example, in the Sravakayana traditions, for example, the Theravada tradition, it is very common for the shramana, for the cultivator, to go to the cemetery to gaze upon the bodies in the charnel ground and to develop a realization of renunciation informed by that. Also, however, when one is looking at the charnel ground or at the cemetery, seeing those bodies kind of in that process of disillusion, this can also be a very profound way to meditate on the selflessness of persons. There was a self or an I that once inhabited those bodies. That's been separated. They're decomposing. It can be also a way to meditate on selflessness.

So, the vajra fence as representing bodhicitta, this connects with the powerful mind of bodhicitta, rooted in love and compassion, is so powerful that the self-cherishing mind cannot enter to disturb us. So, then, the fire surrounding this configuration, this is connected to the correct view, the correct view of emptiness. So, just as fire can burn through any fuel, leaving a place completely sort of evaporated, in that same way, the correct view, the wisdom realizing emptiness, can completely eradicate the self-grasping ignorance and all of the associated afflictions.

So, instantaneously bringing forth the supported mandala and so forth, that instantaneousness of the meditation reflects the actuality of when that enlightenment is achieved. Instantaneously the abode, retinue, and so forth manifest. And so, of course, for most of us, these visualizations encompass a lot of things within them.

So, to just be able to bring it forth in our mind in one second is not really going to be realistic for us. So, it's important to go through all of the various components of the visualization and their meanings, and that is the point where we are in the commentary today.

So, as much as possible, we will proceed quickly.

So, in terms of where we are, we should be, I believe, on page 41. So, page 41 in the Berzin translation, you'll see two outlines clarifying the visualization and visualizing the principal deity. And so, some of these, Geshela said, we actually covered a little bit in the last session, so he'll go through those more quickly.

And so, then, visualizing clearly the principal deity, Heruka, this necessarily involves visualizing clearly both components of this deity, which are the father and the mother.

*On a sun-cushion on the seed-head of the (variegated) lotus,
I arise as a glorious Heruka,
a Vanquishing Master Surpassing All,
With my body dark blue and having four faces:
My central face is black, my left one green,
My back one red, and my right one yellow,
With each of my faces having three eyes.*

Okay so, um I don't know if we can bring forth the image that I sent in the chat, but this will make it clear.

So, what Geshe is saying is that actually the four coloured faces of Lord Cakrasamvara, what happens is the radiance of the four directional daikinis and their colours of blue, black, green, yellow, and so forth, these kind of enter Lord Chakrasamvara and they give his four faces that hue or that color. So Geshela is not going to explain the significance of these four colors right here because he wants to get through the sadhana but we will explain more of that once we get through more of the sadhana.

So with my extended right leg, I stomp on the head of Black Vajra Bhairava.

So, very important, Black Vajrabhairava is not part of the self-generation or the generation of the deity. Black Vajrabhairava is the mount. It's the mount or almost like the cushion for that particular leg.

Who has four arms, his first two hands with palms pressed together, his other right holding a damaru drum and the left a sword.

My left leg stomps on the breast of Red Kalarati, who has four arms, her first two hands with palms pressed together, her other two holding a skull cup and Kathavanga staff. They each have one face, three eyes and are adorned with the five ornaments.

So these are the generation of the supports, so the cushions for those feet.

So when we talk about the significance of, for example, stomping on the head of Black Bhairava, that may be uncomfortable for some of us because Bhairava, of course, is a manifestation of Shiva.

And it might feel a little bit uncomfortable to think that here is this deity kind of doing this thing to Shiva. The point is though that from Chakrasamvara manifesting, he already subdued and brought this deity to the state of complete and perfect enlightenment. Because Chakrasamvara did that, this deity is pleased to manifest as an offering himself for the mount of his foot.

So now we come to a discussion of the various ornaments or accoutrements, so we could, features is maybe a better word, the features of Chakrasamvara's holy body.

With my first two arms I embrace Vajravarahi, while holding in my right hand a five-spoked vajra and in my left a bell. In my second two hands I hold a white elephant-hide cloak dripping with blood.

With my right hand holding its left foreleg, my left hand its left hind-leg. Stretching the hide across my back while making the threatening mudra, the two fingertips of the threatening mudra are at the level of my brow.

So Geshela said that actually it's really important to have a good visual support, a good image like a statue or a picture of Chakrasamvara, so that as in the beginning stages as a practitioner, as you go through these, you can look at and identify each of those as a visual image.

So the elephant-hide cloak is said to represent ignorance. The fact that Chakrasamvara is able to kind of hold and manipulate this elephant cloak signifies that the ignorance grasping at the self as well as the imprints left behind have been completely subdued. They're under control.

And so the next one is in my third right hand I hold up a damaru drum. In my fourth an axe.

The damaru drum is said to have two different significations.

Commonly it can be associated with the tummo practice. It is also known as producing the sounds which is able to summon the dakinis.

In the fourth an axe, in the fifth a cleaver, and in the sixth a trident.

So those should all be sort of clear in your mind what those accoutrements look like, and you should be able to visualize them.

In the third left hand, a katvanga staff marked by a vajra. In the fourth a skull cup filled with blood.

In the fifth a vajra grappling rope. And in the sixth a four-faced head of brahma.

And so in this way when we come to this one we have covered all 12 of the hands of Chakrasamvara. Don't worry about the meaning of each of these individually they are going to be shared.

I have a two-level top knot of hair marked by a crossed double vajra and on each of my faces I have an adorning crown of five human skulls strung together on the top and bottom by two parallel rosaries of black vajras.

So two things that we have to mention here. We talked about on the top knot of hair there is a rosary of black vajras. So that rosary of black vajras appears as an individual ornament above each of the four holy faces of Chakrasamvara. That's the first thing.

The second thing that we need to keep in mind is that the vajras here are vertical. They are not horizontal in this configuration. They are vertical.

And so on the left side of the central face so this is like just over from the top knot there is a - so there's something that Berzin left out in the self-generation. So I'm going to try to get it from Geshela so that you can add it.

Okay so this is very important actually so we talked about these five sort of vajras that are an ornament on the head. So behind each of those vajras is like a wheel with an individual spoke. So each vajra has an individual spoke.

So how this works is that there is this kind of wheel embedded somewhere in the hair. It has these five spokes jutting out. Towards the end of that five of each of those five spokes is a kapala - is a skull cup and at the end of the spoke in front of that skull cup we have those individual vajras.

And so on the left side of the central face is the crescent moon. So that Geshela said like a crescent moon slightly askew.

Okay so another interesting thing.

Sorry so many details I didn't get warmed up but anyway. So another interesting thing is when we say crescent moon. You'll see it says crescent moon here.

This is actually slightly incorrect. Because Geshela said that there are two types of moons. One is an ornament of Lord Shiva and one is an ornament of Lord Chakrasamvara.

Lord Shiva is like a crescent moon. So it's like you know kind of only partially full. For Lord Heruka it's a half moon. So it's like when the moon is half full and that is the ornament. And the faces have changing expressions. So they're not static.

And then there are four fangs which are terrifying. And so when we gaze upon the images of Chakrasamvara we should have an awareness that the faces are not static, like they appear in the image. They actually express nine moods. So it's actually important to understand what those nine moods are.

So we have the three physical moods. The three verbal moods. And the three mental moods for a total of nine.

So the first of these is flirtatious. And so that means Geshela said that Chakrasamvara is handsome and he is confident. So that sort of handsome confident demeanor he has. That's what we mean by kind of flirtatious here.

Heroic in that he can overcome all that should be overcome. And this is represented in the expression. But also in his bodily form by trampling upon Bhairava and Kalaratri.

So before their enlightenment Bhairava and Kalaratri were harming many sentient beings. He was able to overcome them, lead them to enlightenment. And their subduing is in the iconography there. So this is what we mean by heroic.

And then there is repulsive. And so repulsive Geshela said in this way he would express it more as like intimidating, because of the wrathful expressions that Chakrasamvara is sometimes able to bring forth. He's intimidating.

And now we have the three verbal moods.

So ha-ha is said to be one of the sounds that Lord Chakrasamvara utters. So that ha-ha is kind of the manifestation of laughter here. And Geshela said it's kind of like a laugh of victory, because he has been able to completely subdue all of these harm giving beings.

So Chakrasamvara is not kind of sitting around bored. He's not kind of like a dull uncharismatic person.

He manifests these moods that indicate these deep meanings. So ferocious is indicated by the four fangs.

By the four fangs, which as we stated before represents the defeat over the four maras or demons. So terrifying is represented by the curling of his holy tongue. So terrifying means that with this curling tongue he's able to kind of terrify and to discourage any would-be harm doer from somehow hurting such beings.

So those are the three verbal moods. So now we come to the three mental moods.

So the long sort of shape of Chakrasamvara's eyes, he has kind of these long kind of sliver shaped eyes.

those are said to represent his compassion. So Geshela said when you look at for example his holiness the Dalai Lama's eyes, he has kind of quite long eyes. And those are considered like an auspicious sign for holy beings.

So majestic. Majestic is indicated by the fact that these eyes are unwinking and unblinking. They are kind of majestically gazing at all beings. So that means that he is always ready to help.

Lord Chakrasamvara always has his eyes fully open seeing where possible harm may be coming, ready to intervene. Also whenever those affinities are established being able to act in a way to help sentient beings.

Because there are these wide eyes they can take in several things at once. So they can simultaneously be looking at all of those sentient beings in samsara, while also having in their field of vision the consort.

And from gazing at the consort there is a peaceful feeling. So that is the meaning of the peaceful mood.

So if someone were to ask you what are the nine moods of Heruka Chakrasamvara you should be able to explain something like that.

So a lot of people these days claim that I'm a Chakrasamvara practitioner. So let's put the suitability of claiming that publicly aside. If somebody says that to you then you should be able to ask them what are the nine moods and how they are represented.

If they are not able to tell you what the nine moods are and how they are represented then you can scold them saying you are not really looking at Chakrasamvara that seriously.

I wear a tiger skin loincloth and have hung around my neck a long garland of 50 moist human heads strung together with human intestines. I'm stamped with the mudra seal of the six bone ornaments and my entire body is smeared with the ash of human bones.

So when we speak about these six bone ornaments we talk about six of these bone ornaments for the father and five for the mother. So six for the father and five for the mother. So the crown ornament, the six bone ornaments, one of them is a crown ornament, this represents Dhyani Buddha Akshobhya. The earrings represent Amitabha. The necklace represents Rathasambhava. The bracelet represents Vairochana. The belt represents Amoghasiddhi. And so those are the Dhyani Buddhas of the five Buddha families.

So there is a six for the father, for the Yab. Because the white constituents, the tigre, is said to be more prominent in the Yab, this is represented by an ornament of being smeared with the ashes of human bones. And it is said that these ornaments, for example, can be seen as skulls, right?

These jewelry made out of these various skulls. The skulls can be dry in the case of thinking about the mother because of her tummo. Whereas visualizing with the father, Chakrasamvara, we can think of them as wet.

And so now we come to the part of the sadhana, which is recollecting the purities or being mindful of the purities. So this is very important. So to begin, when we talk about recollecting or being mindful of these purities, we begin with the path purity, and then we have the result purity.

So recollecting the purity, what does this mean practically? Practically, it could be recollecting the meaning of the various features of the deity. So recollecting the purities is also a feature that is more prominent in Chakrasamvara.

If you look at Guhyasamaja, you don't have these recollecting the purities as part of the normal sadhana that is recited. You only see these outlined in the text for granting the initiation and for doing the self-entry or self-initiation. And so recollecting these purities in the Yamantaka practice, for example, then you only see these purities mentioned sort of near the end of the Yamantaka sadhana.

So with Chakrasamvara, one of the uncommon features of this practice is that these recollections of the purity, they happen at various points within the sadhana. So this is one of the uncommon features of Chakrasamvara, is kind of the prominence of recollecting these purities. So what each feature represents for purification in terms of the path.

So I should say in the Tibetan of the sadhana, this is not included, but Berzin includes this with an outline. You can see why from what Geshela says, why he does that. So our mutual embrace of father and mother represents the mutual embrace of method and discriminating awareness.

So method and wisdom. Geshela said that, it's not even just a mutual embrace. So we can think of this as the inseparability of method and wisdom.

In Sutra, we often talk about the father practice as being method and the mother practice as being wisdom. And moreover, the method is great blissful awareness.

Produced from white bodhicitta melting from my head and coming there to pervade my entire body.

So this requires some explanation. So white bodhicitta melting from my head and coming to pervade my entire body. So it's very important to understand because it's not immediately evident from reading it.

What we mean here by body. Here, body refers to the central channel. And so pervading the entire body come about from relying on special methods.

So we can think that pervading the entire body happens when we are able to take the winds from the channels to the left and right of the central channel and guide them so that they are all abiding within the central channel. On the basis of bringing forth and concentrating this wind, the wind is able to become stronger. From that wind becoming stronger, the tummo, the inner fire is ignited.

And so then from that inner fire then blazing, what we can do is start to melt the bodhicitta that is near the crown of the head. On the basis of that igniting and dripping as the bodhicitta drips down, one is able to experience great bliss. So that is what we mean by the vital points of the body. The great bliss is pervading the body.

So produced from white bodhicitta melting from my head and coming thereby to pervade my body, this is a melting coming about by relying on special methods, such as union with the motherly consort for penetrating the vital points of joy, represents the necessity to meditate on the meanings of the four gateways to liberation with that blissful awareness as the discriminating awareness of voidness.

Geshela said that actually, normally, we talk about the three doors of liberation. So normally, we talk about the three doors of liberation. But if you see here, we are actually speaking about the four doors of liberation. So the cause as lacking a true existence, the nature as lacking true existence, and then the result as lacking true existence, all three of these together, lacking inherent existence becomes a fourth. All three of those sharing those similar characteristics becomes a fourth. And so that is what is meant by the four doors of liberation.

That blissful awareness is the meaning also represented by my katvanga, staff, and skull cup. So the katvanga and the skull cup, that is - so here, Berzin says blissful awareness. Geshela's saying it actually is like great bliss.

So the skull cup itself has the color - has the color white on the outside, red on the inside. This represents this - and then on the basis of these red and white constituents coming into union, bliss is experienced.

And so then, from these two are also the meanings represented by the vajra and bell.

So if you look at a bell, actually, you'll see that with the bell that we use in vajrayana practice, the bottom part is a bell shape. But even its top, we can see a dorje or a vajra there.

And if you have the correct bell, there will be five spokes in that dorje that ornaments the top of the bell.

And those five spokes are said to represent the five wisdoms.

And then the actual body of the bell, this represents the wisdom realizing emptiness.

So you have those five wisdoms represented by the five spokes of the vajra, and the body of the bell representing the wisdom realizing emptiness.

You could also express this as prajnaparamita.

So the vowels, white in color, and the consonants, red in color, these also represent the union of method and wisdom. And so usually, we see this color kind of understanding that white represents method and red represents wisdom.

So also, if we talk about the periods of the day, we could say that the daylight period is method and the nighttime period is wisdom. The five meats in the inner offering, the five meats represent method and the five nectars represent wisdom.

And so now, we come to a discussion of the functions.

So the functions of the deep awareness of that inseparable pair on the path, method and discriminating wisdom are to cleanse attachment and so on, away the tiger-skinned loincloth, and to part naivete away the skinned elephant-hide cloak.

So the damaru drum being sounded indicates invoking all of the Buddhas of the three types.

So cutting off the faults of the three gateways for action, so that's represented by the axe, and the conceptual thoughts that grasp through streams, that's represented by the cleaver.

So the cutting off the faults of the three gateways for action represented by the axe and the conceptual thoughts that grasp for the extremes.

I would say rather than conceptual thoughts, the projecting minds. And so then you have a trident, so that's like a staff with three spokes above it, that represents piercing through the disturbing emotions and attitudes.

The vajra grappling rope representing a binding up with a perfect deep awareness.

So to be bound up, if we are bound up in the samsaric sense, this means binded by karma and affliction, right? But if we are binded from mistakes by wisdom, then that is freedom from that. So then, stop on both eternalism as the extreme of existence in samsara, and nihilism as the extreme of non-existence in nirvana.

So the Mahayana practice of the bodhisattva is beyond both of those extremes, right? Existence in samsara, being trapped in cyclic existence, and also non-existence for nirvana, which is liberation merely for oneself. And thus, through the stable realization of voidness, outshine all wandering beings.

So then, the stable realization of voidness outshining all wandering beings, that's represented by the two legs stomping on Bhairava and Kalarati. So that, having brought forth that wisdom realizing emptiness, he is able to subdue those.

So now, we have the purity of the results.

So the first purity, the purity of the path, the second one, the purity of the results. And as for the results and state brought about like that, my state of riddance, that's the depletion of all the faults, the head of Brahma.

So this four-faced head of Brahma being sort of held within one of the hands, this represents overcoming that samsara.

In some commentaries, you will say that each of the four faces of Brahma is a representation of one of the four maras, so this again represents subduing the four maras. So you'll see both explanations. So we can have more discussion of that later.

From a clear light mind, my arising in a corpus of enlightening forms, which is the state of riddance of the extreme of complacent nirvana.

And also Geshela said that this arising in the corpus of enlightening forms, that's a Berzinism, we are really talking here about the illusory body. We're talking about the illusory body.

So that's represented by the skulls crowning the head. So also we can have more discussion of that later. So the twelve arms, very clear here, they represent being cleansed of the obscurations of the twelve links.

Being a state, having turned away from all wrong views, I would say, that is represented by the changing expressions. And the four fangs subduing the four maras, we mentioned this already. And so the stable realizations of good qualities expanded, so that's represented by the fact that the hair is actually kind of bound together in an upright position, right? So there's like a top knot.

And so the achievements of the five wisdoms, he says deep awareness here, I would say wisdom, the five wisdoms, that's represented by those garlands of five-spoked vajras. And being able to see the full extent of everything with wisdom represented by those three eyes.

And so working for the benefit of all sentient beings are the four types of enlightened activities. So that's represented by the cross double vajra, which is an ornament inside the top knot. So we could also see this as representing the different activities of the bodhisattva, pacifying, increasing, controlling, and wrathful actions. So it could also represent that pacifying, increasing, controlling, and wrathful action.

So the state of having brought to completion the six perfections of the entire path, that's represented by the six mudra ornaments.

And so having gathered together the five thusly-gone buddha families and the four thusly-gone female partners, this represents the possession of all nine moods of stilled and settled samatha, so single-pointed concentration, and vipassana, special insight.

So the five male partners, we can also think of these as the embodiment of method, and the four female partners as the embodiment of wisdom. And so samatha and vipassana, - so all of the practices of samatha and vipassana can also be contained within these rubrics of method and wisdom. So in this way, we have gone through the visualization of the holy body of the father.

So Geshela said that he realizes we're coming to an end of time, he just wants to quickly mention some things about the mother.

So I'll read out the explanation.

Facing me is the vanquishing Master, surpassing all. vanquishing lady surpassing all Vajra varahi, with her body red and having one face.

She has two arms, three eyes, is naked, and her hair hangs loose. She wears an apron adorned with fragments of skull. She embraces me around my neck in her left hand, in which she holds a skull cup filled with the blood of the four demonic maras and the like, and serves it up to my mouth, her fatherly partner.

With her right hand, she threatens with the threatening mudra, as well as with a vajra, all malevolent beings of the ten directions. Because she realizes the equality of voidness in all wandering beings, she possesses the brilliance of sunlight. Through having an appearance of totally pure, deep awareness, this is like the fires at the ends of the island of destruction.

She delights in blood and drips out blood. As she wraps her calves around me, above my thighs, she works for the benefit of wandering beings. Even though remaining in the great blissful awareness that's the functional nature of an exceptionally perceptive mind of vipassana, she has an identity nature of self-compassion.

She's marked by the mudra seals of the five bone ornaments, has a crown of five dried human skulls, and wears a necklace of fifty dried skulls.

So if we are able to think about the father and the mother, and all of the meanings of the various aspects of their holy bodies and accoutrements, this becomes a great source of not only accumulation of merit, but also purification. It can also help us to understand all of the qualities that a Buddha possesses, and in this way, bolster our practice of refuge. And also, when we think of all of these attributes and the positive mental qualities that they represent and rejoice, that can also become a practice for extending our life, because this is a manifestation of the resultant being, which is able to perfectly benefit, contribute to the welfare of all sentient beings.

And so if we wish to be able to possess these attributes ourselves, then of course, we have to attain that state. So thinking in this way also bolsters our bodhichitta. And so we will stop here.

We'll come to a bit of an explanation of the mother, but then we will also talk about the blessings of the secret places or the private parts of the father and mother. That's where we will focus next time. So thank you very much.

And then with a joyful mind, please dedicate the merits.

