

Heruka Teachings Geshe Sonam Ngodrup

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So first of all, greetings to you all, and Geshela hopes that your studies, your practice, and indeed everything is going well and happily. So then, of course, we are extremely fortunate to be able to meet the doctrine of the Buddha, and we are extremely fortunate to be able to meet a teaching that includes both sutra and tantra. And within the tantra or the vajrayana teachings, we are even more fortunate to be able to encounter Anuttara Yoga or highest yoga tantra.

And so then when we speak about tantra, one of the fundamental underpinning things, whichever class of tantra we think about actually, is what we call the practice of the four purities.

So there are different lamas, great scholarly and practitioner lamas, who have differentiated the differences between sutra and tantra using different criteria. But Lama Tsongkhapa, he kind of emphasized the four purities as a practice that distinguishes tantra from sutra.

So Lama Tsongkhapa said, a path endowed with the practice of the four purities is a vajrayana path. A path not endowed with these purities is a sutra path. So then, of course, we've spoken a lot about these four purities, but just to review them, we have the pure place, the pure body – the pure place or abode, the pure body, the pure enjoyments and the pure activities.

So the pure abode, the pure body, the pure enjoyments and the pure activities.

These are the four purities. So Geshela said that the second purity, the purity of body, this is where you find some disagreements or differing opinions between the various lineages.

So then, for example, when we speak about Kriya Tantra or Action Tantra, there's a controversy over whether self-generation can be practiced in Kriya Tantra or not.

So although in our tradition it can be practiced, Sakya Pandita actually argued against this and said that there is no self-generation practice within Kriya or Action Tantra.

So Geshela is saying that in the Sakya tradition, it may be Sakya Pandita, but definitely the Sakya tradition's view is that you don't have self-generation practice in the first of the four classes of Tantra, Kriya or Action Tantra.

Lama Tsongkhapa argues against this. He says that for a practice to be Tantra or Vajrayana, the path must necessarily be endowed with the four purities. And one of these four purities is the pure body, and the pure body must be practiced in the aspect of generating oneself as the deity.

Another controversy or difference of opinion that exists is about the self-generation practice, whether the deity can sort of be imputed on top of or generated on the base of the five aggregates. This is another point of contention. And so some of you may be familiar between the sometimes, how to describe it, spicy opinions back and forth between Gorampa and Lama Tsongkhapa.

So Lama Gorampa and Lama Tsongkhapa, one of their points of contention was about how this self-generation is practiced.

But there's not a lot of time to delve into those differences, so we will return to our focus. In order for our study and practice to be able to come out well, in order for us to be able to be of true benefit to the welfare of both ourselves and others, first we will make a request to the holy beings, the Buddhas and Bodhisattvas, with a single-pointed mind of faith.

So we'll begin with the praise of the Buddha. so Geshela said at a good pace, you know, not too visually.

Prayers

So Geshe-la said that today we are going to just do a very brief visualization and motivation meditation because his goal is to actually get through a good chunk of the sadhana, so there's a lot to cover today.

Meditation

So let us just begin by placing our body and mind in a relaxed and open state.

So the body, the mind are open and relaxed, and in the same way, the chakras, the channels, and the prana, the winds, are upright and relaxed.

*So then remember that our mind is in the nature of pure luminosity.
It is clear and knowing, and thus can perfectly comprehend or understand an object.*

So think whether we contemplate ourselves, whether we contemplate others, whether we contemplate mountains, forests, houses, and so forth, despite the appearance that it is so, they do not have even one atom of true or inherent existence.

So then in the space in front of us, visualize understanding that it is actually, in essence, the lama, the guru, from whom you have received the Chakrasamvara empowerment, but in the aspect of Heruka, father and mother, arise in the place in front of you.

*And as we gaze up towards Chakrasamvara, father and mother, imagine that together with us, on either side, our father and our mother, and behind in human form, all six types of beings, the inhabitants of samsara.
And then as we gaze upwards, bring forth a mind of refuge, and specifically, a kind of tantric motivation of refuge. So it is a kind of bodhicitta that thinks, in this body, in this lifetime, I must reach the state of resultant Vajradharahood. I must achieve the state of Heruka Chakrasamvara.*

So think, pleased with our practice of refuge and bodhicitta, the lama, in the aspect of glorious Heruka, comes to the crown of our head, dissolves into light, and then dissolves into the extremely subtle wind and mind at our heart.

And as he has absorbed into us, imagine that our body is pervaded by great bliss.

From that space of bliss, we apprehend the object of emptiness, and we give rise to the mind of inseparable, great bliss wisdom.

And meditate on joy thinking, I have achieved a cause of being able to meaningfully work for the welfare of sentient beings.

So in this way, we've done a brief beginning activity of motivation.

*And to be able to achieve this state of resultant Chakrasamvara or Herukahood for the welfare of all sentient beings, we need to train in both the stage of generation and the stage of completion.
And we understand that in order to be able to realize the completion stage, we must have the ripening factor of a correct generation stage practice in place, and that is where we find ourselves in the explanation of the generation stage.*

And then we also understand that of the many practices within the sadhana, when we come to the actual practices, we understand what those practices are trying to defeat in terms of the object of abandonment.

So there are three objects of abandonment. Ordinary death, ordinary intermediate state or bardo, and ordinary rebirth.

And so by transforming these ordinary death, intermediate state and rebirth into the path, we achieve the three resultant bodies of a Buddha, the Dharmakaya, the truth body, the Sambhogakaya, the enjoyment body, and the Nirmanakaya, the emanation body.

*And of course to actually bring the three bodies into the path is not such an easy thing, and that is why as part of the practice we have the many various preliminary activities that are completed.
Geshela is not impressed, because of course there are 11 preliminary practices, and somehow I started a new book of my notes, so the new book doesn't have those 11 listed, and you should remember these is the idea. And so these 11 are like the map we need in our mind for the practice of Chakrasamvara.
They are the very foundation stone upon which we will build the celestial palace, and they're important.*

So also when we memorize these outlines, what happens is it allows us to develop a brief recitation practice that we can do anytime, and it also makes the steps of the path clear in our mind.

So the first is the praises and requests to the root and lineage gurus, and the second is the instantaneous self-generation, and the third is blessing the vajra and bell. Fourth is blessing the inner

offering, and the fifth is blessing the preliminary outer offerings and tormas. And the sixth is blessing the offerings to the self-generation.

So, of course, Geshe-la said, you know, setting out and blessing all of these offerings is like when you are inviting a guest. You want to prepare everything nice for them. And Geshela said the guest, in this case, is yourself in one of the instances, right? Not just an external person.

Then the meditation recitation of Vajrasattva, and meditating on the four immeasurables. Blessing the various aggregates, constituents, and so forth. Meditating upon the protection wheel to defeat all interferences for oneself and others, and through the seven purities, accumulating the two collections. So we got there.

So all of these are just beautiful preliminary practices to set everything in place that we need to go forward. So then we come to the actual practice connected with the accumulation of the collection of wisdom.

And the first of these is meditating on taking death into the path of dharmakaya, or true body.

Meditating on taking death into the path of dharmakaya.

So Geshela is connecting each of these practices of the three bodies of the path with an essential aspect. So let's start from the beginning. On the basis of the eight disillusionings, taking death into the path of dharmakaya. Next, on the basis of the mere subtle body and mind, taking the intermediate state into the path of sambhogakaya.

On the basis of the five manifest enlightenments, taking rebirth into the path of nirmanakaya, or emanation body.

So when we come to the end of the practice of taking rebirth into the path of nirmanakaya, the support and the supported - so this means the residence of the celestial palace and mandala, as well as the deity who abides within that residence - this has been established.

So the thing to understand here is that the support and supported, so the mandala, celestial palace and deity, these are generated instantaneously.

And the instantaneous aspect is important because when we actually achieve Buddhahood and have that celestial abode and palace and so forth, that's also going to happen instantaneously.

So we imagine that it happens instantaneously and it is achieved instantaneously upon our enlightenment. However, for the purpose of developing our meditation, it's very good to visualize it in stages.

So that's the approach we find in the sadhana. So Geshela said that as we move along, within the third of these, taking the three bodies into the path, he is mindful that he has more to share, especially about taking death into the path of dharmakaya, but what's going to happen is we're going to go back and revisit some of that.

So one of the important things, though, when we talk about taking the three bodies into the path that we always have to keep in mind is that the appearance aspect of the mind apprehending emptiness - I'm going to say this again - the appearance aspect of the mind apprehending emptiness: This is what arises as the deity.

And so there's an analogy here that we can use to understand this a little bit.

So our ordinary body, you can see as like a nugget of raw gold or raw silver. So what does a goldsmith or a silversmith do? They kind of take that silver or that gold and they heat it to a very high temperature until it becomes molten, and then they burn off any impurities. And at the end of that practice, you're left with pure silver or pure gold.

So this is the beauty of this practice. So the mind, which is thinking about emptiness, it naturally clears away the impurities of - So when that mind is apprehending emptiness, thinking about the lack of inherent existence, the beauty of it is that as a side effect of that, any ordinary appearance is naturally going to be dispelled. It will be purified.

So to make this point clear, let us propose an analogy.

You are walking down a path where a large-ish size boulder is blocking you. And upon that large boulder is a painting or a drawing. If you are able to remove that boulder from the path, you can go on your way. In this analogy, the boulder is the inherent existence, which is purified through the meditation on emptiness. And the drawing that somebody made on the boulder, this is the ordinary appearance, which is cleared away because you've cleared away that main boulder.

So when we self-generate as the deity, these are the kind of reflections that we should have as part of that practice.

So then we have dissolved this ordinary appearance through our meditation on emptiness of lack of inherent existence. Our ordinary body falls away. And then that mind apprehending emptiness, it has an aspect of appearance. And this is what arises as the deity.

So this is a very important meaning that is being described here. And there are actually a lot of side points that kind of underpin this.

And so those we will come to more in the future.

So some scholars say that actually - some scholars will say it is actually the mind meditating upon lack of inherent existence itself that actually arises as the deity. So you'll find also different presentations.

And in fact, that would be the majority opinion of the scholars who would describe it that way. So of course you can think about both of those presentations and see which works better for you. And also Geshela is going to comment on them a little bit more as we move along.

So then we have kind of burned off all of the impurities in the silver or the gold. And so now with the molten silver or molten gold, what do we need to do? We need to arise this as the deity. So taking the three bodies into the path, right, these are kind of some of the most important points that we need to consider.

So then in terms of where we are in the sadhana, we are now in the kind of generation as the deity. And as we said, the visualizations here are divided into the support and the supported or the residence and the resident. And in terms of the support, we have covered most of these.

And so we talked about the support and supported. So the support, the mandala and the celestial palace, and the supported, which is the deity. And so, of course, you have the main deities, the father and the mother, as well as the retinue deities. And so where we are in our discussion is in terms of the support of the deities, we have talked extensively. We covered the generation of the father. So now we are speaking about the generation of the mother. So we are on page 44 in the Berzin translation of Luipa.

*Facing me as the Vanquishing Master Surpassing All
Is the 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.

So embracing the father is just embracing with her legs in sort of that meditation posture. So all of you are familiar with this image.

And also the red color of the divine lady, we spoke about there being various reasons for this. One understanding is it represents that she has ignited the tummo, the inner fire or kundalini. And another understanding of this is that the great bliss, which is apprehending wisdom, it has a great feeling of joy or blissful energy associated with it, and the red color represents this.

And so with her body red and having one face, she has two arms, three eyes, is naked, and her hair hangs loose. And so she is naked, right? She is appearing without any clothing. And that nakedness, in part, is sort of directed at the necessity of bringing forth great bliss.

And so she has an apron adorned with fragments of human skull. But Geshela said what you can understand is that this apron is kind of like a belt that goes around her holy waist. And then from this, you have kind of these bone ornamented things, which are almost like a skirt rather than an apron kind of falling in front of her body.

And so when you have various, especially female deities with this kind of garment, it might be embellished with like damarus and vajras and bells and things like this. But here, actually, it is adorned with bones of human skull. And so you'll notice that the bone is in a dried form, and also the skulls that adorn Vajrayogini's body are in a dry form. This represents the heat, the intense heat of the tummo of the inner fire.

*She embraces me, her fatherly partner, around my neck with her left hand,
in which she holds a skullcup filled with the blood of the four demonic mara forces*

And actually, in the skull cup that she is holding up and offering the nectar to the father with, it is said that it is not only blood that is in that skull cup. There's also like a little bit of intestine mixed in with that.

So the blood represents great bliss, wisdom. The intestines represent the illusory body.

So it's the union of bliss and emptiness, the union of great bliss, wisdom we could also say. And so union, sumjuk [?] in Tibetan, this is a very important word, and we will explore more about the implications of this later as well.

And so the skull cup filled with blood of the four demonic mara forces, so all of us are familiar with the four maras, we've gone over these many times, it represents the defeat of those.

And so the word, the Tibetan word for amrit or nectar, this is dutsu. Du is actually demon. Tsu is the substance which overcomes demons.

So nectar can be understood as like demon overcoming substance, something like that.

*With her right hand she threatens with the threatening mudra,
as well as with a vajra, all malevolent beings in the ten directions.*

So it's a very kind of, Geshela said, commanding sort of hand gesture to kind of clear away the demons.

And because she realizes, so with her right hand she threatens with the threatening mudra, as well as the vajra, all malevolent beings in the ten directions, because she realizes the equality and voidness of all wandering beings, she possesses the brilliance of sunlight.

So that's, she realizes, because of that, realizing the wisdom of equality and also the equality and voidness of all beings, she has a brilliant sunlight-like complexion. So we can also think that because of this wisdom that realizes the emptiness, the lack of inherent existence of all things, it burns like the fire at the end of the aeon, because it is completely able to burn away the ignorance grasping at the self.

Because she has that perfection of wisdom, the intensity of her brilliance is greater than that of the sun. And also, she delights in blood and drips out blood. And this is from the secret place, right? So this represents the overwhelming great bliss.

So not only has she generated the great bliss necessary to realize wisdom herself, but she is able to guide beings as well to their generation of great bliss wisdom. So that is what is signified by the dripping blood.

And she nicely wraps her two calves around me, her father the partner, above my thighs.

So Geshela is saying very clear there, not much to... So since she works for the benefit of wandering beings, even though remaining in great blissful awareness, that's the functional nature of an exceptionally perceptive mind of vipassana.

So at the same time, she is in this profound meditative equipoise on great bliss wisdom, right? She is able to engage in activities for the welfare of beings while in equipoise.

So we always talk about like the periods within meditative equipoise and the periods out of meditative echo voice. And it is only for a Buddha that there is no distinguishment between those. Because while in meditative equipoise, they can still accomplish perfectly the welfare of all beings.

So the next line,

she is bedecked with the mudra seal of the five bone ornaments.

So if you're observant, you'll notice something. The father has six mudra ornaments, the mother only five.

So which one does she not have? She does not have the human bone ash smeared on her body. There's not the human ash smeared on her body. So that just represents, so that particular kind of ash of the human bodies that's smeared, this represents the white constituent, right? So the semen.

So the father is said to be more related to the embodiment of that. So that's why he has this ornament, but the mother does not.

And one way to understand these five mudra ornaments is that they represent the first five of the six paramitas or perfections.

So the various ornaments, sometimes we need to clarify, right? So the various ornaments, these five mudra ornaments represent the first five of those paramitas or perfections. And Vajravarahi's holy body itself represents the final perfection of wisdom.

So this, the meaning of the symbolism here, that a complete practice must necessarily have all six of these paramitas or perfections. And she has a crown of five dry human skulls. And so the five human skulls and the skull cup all being of this kind of very dried white form of bone, this represents the intensity of the heat of her blazing tummo, her inner fire.

So, Pabongkha Rinpoche has mentioned, some Lama practitioners visualize the mother with wet human skulls. And he said that he wasn't sure why they do this, but there must be a reason for it. Geshela's not sure, but he thinks one of the scholars who speaks about the mother with the wet human heads rather than the dried skulls is Aku Sherab [?] Gyatso, actually. So in this way, we have completed the visualization of the Holy Mother. So the Holy Father and the Holy Mother, the visualization is completed.

So next we have the ennobling consecration is how Berzin says blessing. So if that seems like a bit of a strange phrase, he just means blessing. So the blessing of the private places of the father and mother and the generation of bliss.

So there is, Geshela's just explaining that it's ka, sang, space, and secret. So in the Tibetan, sorry, ennobling consecration of private places and generation of great bliss is actually given as the blessing of the space and secret and arising of great bliss. So Geshela's saying space means the father's vajra. Secret means the mother's lotus. So Geshela was saying, you know, you would want to say what the meaning of space and secret is, but since Berzin hasn't included that in the English sadhana, but maybe you can note this, that we talk about the blessing of space and secret, space, father's vajra, secret, mother's lotus.

So within a non-objectifying state of voidness, that says, Geshela's saying that means an emptiness of, a state of emptiness of inherent existence. And so then, at the place of the father, there's a white HUM. And that transforms into a white vajra with five spokes. And so at its tip, transforming from a red BYA, comes a red gem marked with a yellow BYA.

Geshela said it's like the tip of the father's vajra, it has like a peak, the very top of the point, and that's like a red ruby color. So what we want to think is that outside, it might have the form of the male organ, but within it, it actually has the form of this five-spoke vajra. Anyways, this letter B-Y-A, however you pronounce it, that letter B-Y-A, that yellow thing, it's kind of blocking the exit door of that organ. And so this represents actually the holding off of the downward moving wind, and the fact that this yellow letter BYA or CHA is there, it also represents that the white constituent is not going to exit the organ, right? *So within a non-objectifying state of voidness, the private place of my motherly partner, so there's a red A here, and that transforms into a lotus with three petals.*

So the three-petaled lotus has two petals on either side and kind of one petal in the middle. I guess this is representing the door to the mother's organ.

So it transforms into a red three-petaled lotus, as Geshe-la explained, transforming from a white DYA. It has a white stamen, representing bodhichitta, marked at its tip with a yellow DYA.

So this visualization is actually the consecration, or the blessing, of space and secret. So remember, blessing of space means the blessing of the father's vajra, blessing of secret means the blessing of the mother's lotus.

And so on the basis of this, the four joys are going to arise. And the arising of the four joys is what clears away any obstacles for the generation of great bliss. So that's how it all fits together.

So the next part of the visualization, Geshela said there's a visualization of putting on the armor, which actually is explicitly stated. And that's a section that comes later in the sadhana. But this section, too, you can see it as kind of like a wearing of the armor.

This kind of armour is worn at both the father and the mother imagining the four places. So I just said to Geshe-la, maybe we should say the four places in case people aren't clear on that yet. So it's the four. Oh, sorry, Geshe-la. That's starting from the bottom. So the navel, the heart, the throat, and the crown. Starting from the bottom. The navel, the heart, the throat, and the crown. These are the four secret places.

So each of these has a sun disk and a moon disk. But rather than being flat like this, they're actually standing vertically.

So it's a vertical lotus and sun disk touching each other at each of these four places of both father and mother that we mentioned.

So we know that there's these kind of four sets of sun moon disks, right? And the sun moon disks are kind of touching each other. And then on each sun and moon disk, there is a particular mantra from which light radiates out.

And visualizing this, we could see it as putting on the armor, or Geshela said also, blessing the four places. You could see it as blessing the four places.

So it's good to kind of put in that headline, right? Blessing the four places, or wearing the armor in the sadhana because it's not mentioned.

And so this part of the visualization, especially if you're new to deity practice, is not going to be easy. Because you're visualizing these sun and moon disks with kind of different mantras facing each other on behalf of the father and the mother.

So at the father's navel, there is a moon disk. At the mother's navel, a sun disk.

And then the mantra, OM VAJRA VAIROCHANYE HUM HUM PHAT SVAHA

So at the father's heart, a moon disk. At the mother's heart, a sun disk.

Geshela is just asking, are you wrong? I'm actually not, because we went over this and I wrote it all down. So at the mother's navel, there is a moon disk. At the father's navel, a sun disk.

I'm going to just say that again just to make sure it's clear.

I'm sorry. So the father's navel, moon disk. The mother's navel, sun disk.

The father's heart, moon disk. The mother's heart, sun disk.

At the father's throat, a sun disk. At the mother's throat, a moon disk.

So I'm very sorry. I'm very sorry. I'm very sorry because I confused the last three minutes, basically. We have to go over. So we said that.

So we have at the father's navel, a moon. The mother's navel, a sun.

The father's heart, a moon. The mother's heart, a sun.

The father's throat, a sun. The mother's throat, a moon.

The father's forehead, a sun. The mother's forehead, a moon.

I'm very sorry. So you have each of these.

This first set of mantras are assigned to each of the disks at the father.

So at the navel of the father,

OM VAJRA VAIROCHANYE HUM HUM PHAT SVAHA

At the heart of the father, OM SARVA BUDDHA DAKINIYE VAJRA VARNANIYE HUM HUM PHAT SVAHA

At the throat of the father,

OM SHRI VAJRA HE-HE RU-RU KAM HUM HUM PHAT DAKINI JALA SHAMVARAM SVAHA

And at the forehead of the father, on a sun disk, OM HRIH HA HA HUM HUM PHAT

So the last one is on the forehead of the father on a sun disk - on the forehead of the father, the sun disk,

OM HRIH HA HA HUM HUM PHAT

I'm sorry about that. So in this way, we have covered the four mantras at the four places of the father. And just remember that some of these are on a moon disk, and some of these are on a sun disk.

Now for the mother. And so Geshela said, this is very important. What you'll notice is the father had either a sun or a moon specifically to each of these four places. The mother's four places, whether they are sun or the moon, will be different from the father's. So pay attention to that.

So at the navel of the father, there was a moon. But in the mother, at her navel, there's a sun disk.

So at the navel of the mother on a vertical sun disk, the mantra,

OM SHRI VAJRA HE-HE RU-RU KAM HUM HUM PHAT DAKINI JALA SHAMVARAM SVAHA

So similarly, at her heart on a sun disk is the mantra, OM HRIH HA HA HUM HUM PHAT
That's the father's auxiliary heart mantra.

At her throat on a moon disk, OM VAJRA VAIROCHANYE HUM HUM PHAT SVAHA
You think Geshe-la got confused that time. It's not just me. I feel a bit better. Is that terrible? So then at her forehead on a moon disk is the mother's auxiliary heart mantra, OM SARVA BUDDHA
DAKINIYE VAJRA VARNANIYE HUM HUM PHAT SVAHA

So what happens is, kind of as we explained at the beginning, and I hope I did an OK job of translating that, we have a sun and a moon facing each other. And those will be in either the bodies of the father or the mother. So you have these two disks facing each other. And each of those disks has a mantra that is connected to it. And then there's lights that kind of emanate from those mantras that sort of dance together. That's the visualization.

So the need for this practice is actually a very profound way to bless the channels, the chakras, and the wind, the pranas, and to clear any obstacles to utilizing those.

*All those mantras are red in color, emanate (red) rays of light,
And (stick out) erect, coiled counter-clockwise (ringing their discs).
Moreover, the mantras face one another
And have taken on the aspect of their light-rays embracing.*

So this is actually, we're now coming to a very important part of the sadhana, because we're coming to the essence of generating great bliss within the generation stage. And so we know that in our tradition, generally one does not take on a physical partner.

So what happens is it's very important to generate the wisdom mother. And then on that basis, to imagine experiencing the four joys. And this is what is unfolding here.

So how this happens is one visualizes as we have complained. One then imagines experiencing the four joys.

From experiencing the four joys, one is able to arise great bliss. And one is able to place that great bliss upon its object of focus, emptiness. On the basis of this union of great bliss wisdom, then one contemplates how the base, which is the mandala and the celestial palace, so the support, the mandala and the celestial palace, as well as the supported, the main deity and all of the retinue deities, are empty of inherent existence.

So in some commentaries it says that this is in fact the very essence of the generation stage.

*By our going into union, my bodhichitta melts.
Arriving from the crown of my head to my throat – joy;
Arriving from my throat to my heart – supreme joy;
Arriving from my heart to my navel – distinguished joy;
Arriving from my navel to the tip of my gem,
There arises deep awareness of simultaneously arising joy,
Whereby both the supporting and supported mandalas
Take on the essential nature of inseparable blissful awareness and voidness.*

Another thing that is really important, is when we meditate on the four joys, to understand that there is a forward progression of the four joys and a reversed progression of the four joys.

So Geshela said at this point in the sadhana, we have completed the meditation on the main deity, father and mother, and the meditations related to that. And now we are going to begin the meditations related to the retinue deities. So the generation of these retinue deities happens on the basis of a meditation on five wheels. The first is known as the great bliss wheel. Then the mind wheel, the speech wheel, the body wheel, and the commitment wheel.

And so the 62 deities of this tradition of Chakrasamvara can also be referred to as the deities of the five wheels. So how do we get to this number of 62? Let's take an easy approach.

So for the mind, speech, and body wheels, those each have a total of eight deities, which brings you to 24. So Geshela said that when we speak about the eight of the mind, speech, and body wheels, I say

that in reverse, because that's the order where they appear in the sadhana, the eight that we talk about are actually the mother aspect of the deity. So it's not the father, it's the mother.

That's counted as the main one for eight, eight, eight, to 24. So the mother is the main deity, but she has a male consort who is the father. So for that reason, for each of those eight of mind, speech, and body, we also need eight male partners of mind, speech, and body.

So you have the 24 principal mother deities, and they require male partners. So you have the 24 male partners, which brings you to a total of 48. If you count the main father and mother of this cycle, glorious Heruka and Vajravara, that's two. So that brings you to a total of 50. So then you have the commitment wheel, and these are solitary female deities. They are known as the guardians of the doors, and they are eight in number.

So this brings us to a total of 58. And so how do you get to 62 from that? You add the four mother deities, the four heart dakinis. So that's a total of four. So 58 plus four brings you to 62.

So that's how we get to 62. So is that okay for everybody, or do people want me to just read through that again really quickly? It's okay.

So something important about these 62 deities, most of these 62 deities, they're positioned so that they are facing Chakrasamvara father and mother.

However, the eight deities of the commitment wheel, the guardians of the doors, they are facing outward in a mood of protection.

So the four dakinis at the heart level, they are particularly important. So they are sometimes called the four heart dakinis. They are sometimes called the four Vajra mother.

*On the lotus petals, in the east is black Dakini;
In the north, green Lama;
In the west, red Khandarohi;
And in the south, yellow Rupini.
They have one face, three eyes, with mouths having fangs bared and a slight smile;
They are naked and their hair hangs loose.
They have four arms: the first right hand is holding a cleaver
and the first left one a skullcup –
They hold them at their hearts in a manner as if they were embracing;
Their lower right hand holds up a damaru-drum
and the lower left a khatvanga-staff.
They stand with their right legs outstretched,
Are bedecked with the mudra-seal of the five bone-ornaments,
Have a crown of five dried human skulls
And wear a long hanging necklace of fifty dried human skulls.
In the four intermediate directions, on moon-discs,
Sit four human skullcups brimming with five nectars.
This is the great bliss wheel.*

So you have these four dakinis, but then in the four intermediate directions you have four dried skull cups with nectar.

So just keep this in mind, four cardinal directions, four dakinis of the various colors, four intermediate directions, four skull cups with nectar.

Geshela said those four skull cups holding nectar represent four of the five objects of sense enjoyment. So leaving aside sound; so, objects of sight, objects of touch, objects of smell, and objects of taste.

So, that's what those four represent. So, we're going down. So, now the visualization of the deities of the mind wheel.

So, this first configuration of the four heart dakinis, they're in close physical proximity to the main deity, glorious Chakrasamvara, father and mother. And Geshela said, actually, within this first wheel, the great bliss wheel, you have all of the deities of the five deity practice of Chakrasamvara. So, now we'll clarify the deities of the mind wheel.

*On the eastern spoke of the mind wheel, Pullira-malaya, are Khanda-kapala and Prachanda.
On the northern spoke, Jalandhara, are Maha-kankala and Chandakshi.
On the western spoke, Oddiyana, are Kankala and Prabhavati.
On the southern spoke, Arbuda, are Vikata-damstri and Maha-nasa.*

*On the "fire" (southeastern) spoke, Gaudavari, are Sura-vairina and Viramati.
 On the "truthless" (southwestern) spoke, Rameshvari, are Amitabha and Kharvari.
 On the "wind" (northwestern) spoke, Devikoti, are Vajra-prabha and Lankeshvari.
 On the "powerful" (northeastern) spoke, Malava, are Vajra-deha and Drumacchaya.
 The deities of the mind wheel stand in the manner
 of those who act in the sky,
 And all have bodies blue in color.*

So Geshela said you may have noticed that it talks about those deities who act in the sky. Where did that name come from? You'll remember with the origin story of this Chakrasamvara Tantra. Chakrasamvara arose to subdue Indra and all of the various retinue gods that were causing problems. So this conflagration of retinue gods, one of them had the name of those who act in the sky. So those that were subdued and then by arising in the form of deities, these are also known as those who act in the sky.

So the story of these wives, so we're talking about in this whole thing about the worldly deities that Heruka had to subdue, right? At first, there were the eight deities of the sky that kind of came down and pledged themselves to this worldly deity. Sorry, I said Indra, it's not Indra. To this worldly deity, Ishvara.

And so because these eight came from the sky and sort of bowed down, that's why we have this name here. And so Ishvara, sort of having those eight deities come from the sky and pledge allegiance to them, he assigned each of them to sort of eight different realms where they would kind of subjugate beings and cause all sorts of problems for them. So when Chakrasamvara arose to subdue the various deities of Ishvara, they naturally would subdue these eight, right? And so when those eight were defeated by Chakrasamvara, they arose then, transformed into an enlightened aspect of these eight deities.

And so the appearance of the deities of the Chakrasamvara tantra here, so with regards to these eight, it has the same appearance as those beings of Ishvara that were subdued and the same name.

So Geshela said also, he said something like in the sadhana, often cases, only the mother is mentioned because that's the main deity and the fatherly consort is not mentioned. Here you will see that that is not the case, but this will become the case when we move along further and we talk about the deities related to the 37 enlightenment factors.

So Geshela has actually read out the second four of those eight deities, but I already read those out in English, so we won't read those again. So the deities of the mind will stand in the manner of those who act in the sky, all have bodies blue in color, even though remaining in great blissful awareness, the functional nature of an exceptionally perceptive mind of Vipassana, she has an identity nature of compassion.

So we finished clarifying the visualization of the mind So now we come to the visualization of the deities of the speech wheel.

So Geshela said that they have a similar name, except they are called those who act on the ground. And the reason for their name is the same.

*On the eastern spoke of the speech wheel, Kamarupa, are Ankuraka and Iravati.
 On the northern spoke, Ote, are Vajra-jatila and Maha-bhairava.
 On the western spoke, Trishakuni, are Maha-vira and Vayu-vega.
 On the southern spoke, Kosala, are Vajra-humkara and Sura-bhakshi.
 On the "fire" (southeastern) spoke, Kalinga, are Subhadra and Shyama-devi.
 On the "truthless" (southwestern) spoke, Lampaka, are Vajra-bhadra and Subhadra.
 On the "wind" (northwestern) spoke, Kanchira, are Maha-bhairava and Haya-karna.
 On the "powerful" (northeastern) spoke, Himalaya, are Viru-paksha and Kha-ganana.
 The deities of the speech wheel stand in the manner
 of those who act on the ground,
 And all have bodies red in color.*

Geshela wants to keep going, so I won't read through all of it. And so now the visualisation of the body wheel.

So I am going to read those, but I said to Geshela I can't go that fast.

*On the eastern spoke of the body wheel, Preta-puri, are Mahabala and Chakra-vega.
 On the northern spoke, Griha-devata, are Ratna-vajra and Khandarohi.
 On the western spoke, Saurashtra, are Hayagriva and Shaundini.
 On the southern spoke, Suvarna-dvīpa, are Akasha-garbha and Chakra-varmini.
 On the "fire" (southeastern) spoke, Nagara, are Shri Heruka and Suvira.
 On the "truthless" (southwestern) spoke, Sendhu, are Padma-narteshvara and Maha-bala.
 On the "wind" (northwestern) spoke, Maru, are Vairochana and Chakra-vartini.
 On the "powerful" (northeastern) spoke, Kuluta, are Vajrasattva and Maha-virya.*

*The deities of the body wheel stand in the manner
 of those who act beneath the ground,
 And all have bodies white in color.
 Moreover, all twenty-four heroic viras have one face and three eyes,
 Their hair in a (two-leveled) top-knot,
 And fastened around their forehead, the silk head-band of a vira
 (with vajra designs).
 They have four arms: the first two hands, holding a vajra and a bell,
 are embracing their motherly partner.
 The remaining right holds a damaru-drum and the left a khatvanga-staff.
 They are bedecked with the mudra-seal of the six bone-ornaments,
 Have a crown of five dried human skulls,
 Wear a long hanging necklace of fifty moist human heads,
 And stand with their right leg outstretched.
 All twenty-four heroic lady virinis have one face, two arms, and three eyes.
 Embracing their fatherly partner with both arms,
 Their right hand holds a cleaver, while threatening with the threatening mudra
 all malevolent beings in the ten directions.
 Their left holds a skullcup filled with blood and serves it up
 (to the mouths of their fatherly partners).
 They are naked, with the bodily form of ferocious women,
 Beautified by having their hair hanging loose,
 They are bedecked with the mudra-seal of the five bone-ornaments,
 Have a crown of five dried human skulls,
 And wear a long hanging necklace of fifty dried human skulls
 And an apron (with tiny bells) making the tinkling sound "sil-sil."*

Geshela did not read that last paragraph.

What should you take from here?

The mind wheel deities are all blue in color, the speech wheel deities are all red in color. And the body wheel deities are all white in color.

And so we talked about these kind of eight deities of the commitment wheel also known as the guardians of the eight doors, their bodies are half one color, half another color, so a little different.

So in this way more or less we have at least briefly gone over all of these 62 deities.

Geshela said don't worry, we will go over this again, we are going to revisit these 62 deities, how they are going to be meditated upon as a body mandala and we are also going to talk about a different way of counting these deities to relate them to the 37 factors of enlightenment.

All of this is coming next time.

So thank you very much, let us dedicate the merits.

