

# Vajrayogini Teachings Geshe Sonam Ngodrup

by Geshe Sonam Ngodrup

Translation: V. Khedrup

## **Eleventh teaching – 19.04.2025**

So first of all, to all the Dharma friends, wherever in the world you are, Geshela hopes that you are well and he wishes that you are happy. And he also hopes that you are seeing through your own efforts a great improvement in your study and practice as well. And so our gathering together today, we should have an awareness that this is an extremely special and rare opportunity, and in this way bring forth a mind of joy.

And there are many reasons that one could give for feeling joyful. One of them is that the teachings on this particular topic show the kind of final capacity, the very great capacity that our body and mind have. Specifically, these teachings show us how to utilize the most subtle aspects of our body and how to tap into the most extremely subtle facets of our mind.

And so there are many differences that we could mention also between sutra and tantra. One of the key differences is how renunciation or definite emergence is understood in sutra and tantra. So when we speak about renunciation, or definite emergence, the definition of this is a mind that definitely strives towards liberation. In tantra, the lens is very specific: it is through abandoning ordinary appearance and clinging to ordinary appearance, the mind that embarks or strives towards liberation. And when we speak about ordinary appearance and the clinging or grasping to ordinary appearance, we should understand that it is not the ordinary appearances themselves that are like the rope that binds us within samsara. It's this clinging or the grasping at ordinary appearances which are the ropes that keep us bound and helpless in samsara.

In these ordinary appearances and grasping at ordinary appearance, the facet of how ignorance is functioning here, grasping at true appearance and so forth, there are different explanations of this. So there are many kinds of subtle and coarse understandings of ordinary appearance and that grasping or clinging at ordinary appearance.

It is through the divine pride of being the deity, as well as the aspects of profundity and clarity, that one is able to abandon these two objects of abandonment: ordinary appearance and that grasping or clinging to ordinary appearance.

And so that is why within the many important points of the practice, divine pride is considered especially key here. And so also it bears repeating that we can't just merely impute ourselves as the deity on top of the five skandhas or on top of the ordinary aggregates, but first these must be dissolved into emptiness and the deity must arise from within this sphere of emptiness. This is also extremely important.

And also, as a reminder, whether our practice of tantra is able to come out well or not, this very much depends in training in the three principal aspects of the sutra path, renunciation or definite emergence, bodhicitta, and of course the correct view of emptiness.

And so then within tantra, we talked about different understandings of that mind of renunciation, and then particularly in anuttara yoga, or we'll say unexcelled /highest yoga tantra - I get a little spiel about why we don't say highest, but I also don't want to confuse people - so in unexcelled or highest yoga tantra, renunciation has kind of a different angle. So within anuttara yoga tantra then, the uncommon mind of renunciation is having abandoned ordinary death, ordinary intermediate state, and ordinary

rebirth - taking these three paths into the three bodies and then striving on the path towards liberation.

And this is like a very kind of a joyful thing; to be able to get rid of these problematic aspects, get rid of death, bardo, or intermediate state, and rebirth, and to be able to transform those into something positive. And if we study and think about these things deeply, we'll see why we would want to transform these, and really, in fact, that it is quite very possible to transform these.

And if you think about the cycles of samsara - death, intermediate state, and rebirth - this is something that we've experienced countless times and that we're going to continue experiencing again and again. So when you contemplate that, it's easy to have a feeling of boredom about doing it again and again and again, right? So that feeling of boredom with it is a great basis for bringing forth that mind of renunciation.

So, very important to keep this in mind in terms of anuttara yoga, or unexcelled highest yoga tantra: there is a very kind of specific lens of this mind of definite emergence or renunciation, and also how this relates to the sadhana, and it's a part of transforming ordinary death, intermediate state, and rebirth into the three kayas or bodies of a Buddha. So if you want kind of an elegant way to sum that all up, we can call that the three bringings.

And within the sadhana itself, there are many preliminary practices, there are also many of what Geshela would call auxiliary practices, making the various types of offerings and so forth - all of those practices are in place to enhance and create the causes for success in taking the three bodies into the path.

When we talk about the guru yoga, we can talk about the provisional guru yoga and the definitive guru yoga. Geshela is explaining that this definitive guru yoga is this meditation that we do, which the end point is that our ordinary mind and the exalted holy mind of the guru deity, so the guru inseparable from the yidam, become of one essence. This definitive guru yoga is the very best preliminary for success in the subsequent stages of the self-generation sadhana.

And the holy being state, if we have that as the seed, that definitive guru yoga as the seed, then imagining ourselves arising into the dharmakaya, sambhogakaya, and nirmanakaya, into the truth body, the enjoyment body and emanation body will be unmistakable.

These are kind of like the subtle aspects of the practice that are really important for us to comprehend. So, we are going to begin in a relaxed way with a meditation on refuge and bodhicitta.

### *Meditation*

*So think the four elements are in balance, the body and the mind are relaxed.*

*So then think, from the sphere of emptiness in the space in front of us arises Dapo Kachö, Kechara, or pure dakini land, with all of its beautiful characteristics.*

*And then think it has the six characteristics of excellence and then within this pure land arises the yidam, Vajrayogini, inseparable from one's lama or guru.*

*And then think on the lower level together with us sitting are all six types of sentient beings within samsara, but having the aspect of human beings, they gaze up towards venerable Vajrayogini, who is in essence inseparable from the guru, and go for refuge with a mind of faith and focus.*

*And then as we gaze up towards that, think, for the sake of dispelling completely the suffering of all sentient beings, for the sake of establishing in final happiness all sentient beings, I must achieve the resultant buddhahood myself, a venerable Vajrayogini.*

*And then think that having the aspect of being pleased with us, from the BAM at guru Vajrayogini's heart, countless light rays and nectars emanate, they enter the crown of our head through our central channel, completely fill our body and fall like a rain of blessings upon all the sentient beings.*

*Think, all of the assembled sentient beings, their bodies and minds are established in a state of blissful peace.*

So Geshela said that he actually had sort of a longer preliminary meditation planned for today, but when he saw how much he wanted to cover, he decided to make it brief. So Geshela said we're going to jump right to the sadhana, and we're going to go through it, and hopefully with the thought of being able to finish today if we're able. I just suggested to Geshela, maybe we won't do extensive preliminary prayers, but let us at least do the mandala offering, the short mandala, and the refuge and bodhicitta.

### *Prayers*

So then, in order to be able to actually achieve this state as Venerable Vajrayogini, then as we know, it is extremely important to train in the practices of both the generation and the completion stage. And so, mainly, of course, this commentary is on the generation stage, and so then we can understand that the generation stage itself has this form of the eleven yoga's. So then, in terms of how this goes about, the first, the first three yoga's of sleeping, rising, and experiencing nectar, these are not part of the actual sadhana practice, so oftentimes the instructions don't appear within the sadhana, or if they do, they appear in the form of *yik chung* [?]. *Yik chung* [?] is a Tibetan word which means literally the small letters. It's like how we would use italics in English.

And then we come to kind of the key practices next, number four, the yoga of the immeasurables, number five, the yoga of the guru, and number six, the yoga of generating oneself as the deity.

And if we could propose within these eleven, sort of the main one out of all of those, it would be this one, number six, the yoga of generating oneself as the deity.

So within all of, the eleven are all important - this is sort of the important from amongst the important.

And also we understand that when we practice this part of the sadhana, this can also involve the contemplation of like the eight stages of the death process and the associated signs with those stages. However, the lamas explain that when we contemplate these stages of dissolution connected with our practice here, there's a common mistake that people have to think, OK, I'm sick, I'm like dying, I'm passing away, my body's degenerating. In the context of the practice here, in fact, this is something that the lineage lamas say we are not supposed to do.

Some people might feel a little bit fearful to engage with this aspect of the practice, thinking I'm like going to actually die in my body and so forth, but we don't need to worry about that because that's not how it's done here.

When in the context of practice, we think about these eight signs of dissolution, we don't think about these eight signs of dissolution appearing from a degeneration of the body. We actually think about these eight signs of dissolution as - we don't think about kind of lamenting that our body's degenerating, that we're feeling unwell and so forth. In fact, we meditate on these eight dissolutions, thinking that we're going into a deeper and deeper and deeper experience of bliss and emptiness. So when we go to the first appearance, the first sort of sign, which is associated with the first dissolution, which is the mirage-like appearance, when we see the mirage-like appearance, we should think that this appearance indicates sort of a deeper experience of emptiness, represents an increasing experience of bliss. And at that moment when we're experiencing that, we have to develop this resolve, thinking, I am going to recognize emptiness. I'm going to cultivate a deeper experience of emptiness.

And also when we go through this meditative process on the eight dissolutions, we can do this as like an analytical meditation, understanding how they're arising, and we can also do a placement meditation on the experience itself.

And as we kind of progress to the end, then the placement meditation is going to become of increasing importance.

So when we do the contemplation of these eight dissolutions, as we get more skilled in our practice, the idea is actually we're going to have a stronger experience of emptiness and a stronger feeling of bliss.

And that creates the cause for when the time for our own passing is upon us, we can proceed fearlessly. And we can even tap into the blissful aspect of that experience. So that's very important.

And so, going back to this outline of the 11 yoga's, we've spoken a little bit about the yoga of generating oneself as the deity. Then we have number seven, the yoga of purifying migrators. We spoke about this in previous class already. So where we are, and we began a discussion of this, is the eighth yoga, the yoga of being blessed by heroes and heroines. Geshela said we've already covered that fairly extensively. We're just at the end part of that eighth yoga.

So within this eighth yoga, there are sort of three points, and we are now at the third of these, which is known as the yoga of donning the armor.

I'm sorry about that, but I was noticing that if you have the FPMT version of the sadhana, I was saying, Geshela's like, no, it's not there. I'm like, yes, this is what it says. It says the yoga of conduct.

In Geshela's estimation, this is incorrect. This is incorrect. This should not be the yoga of conduct.

This should be still number eight. Yes, so this is Khedrup's error, not FPMT's. FPMT is going to be really mad at me.

So I'm sorry. So the problem is, donning the armor appears twice in the sadhana. This is the problem.

I'm sorry about that. I'm going to be in big trouble. So we are on page 46.

So this is within the eighth yoga. I'm sorry about that.

So just reading on page 46, donning the armor.

*At my places, upon moon discs:*

*At my navel is red OM BAM Vajravarahi;*

*At my heart, blue HAM YOM Yamini;*

*At my throat, white HRIM MOM Mohani;*

*At my forehead, yellow HRIM HRIM Sanchalani;*

*At my crown, green HÜM HÜM Santrasani;*

*At all my limbs, smoke-colored PHAT PHAT,*

*the nature of Chandika.*

Keep in mind, at this point, right, we've already generated this Vajrayogini. So as we go through this, it's really important to remember, right, we are Vajrayogini as we're doing this. So when we say armor here, we think of it sort of in the classical sense of like a suit of armor made of iron or some kind of metal that you're going to put on your body before you go into battle. So what we think of here is that in this context, is that the armor that we are wearing is an armor of the five radiances or the five colored lights associated with wisdom. So it's the armor of the five radiances.

In most of the Vajrayana Yidam practices, for example, in Guhyasamaja, the armor that one puts on actually has the form of various deities. However, in Vajrayogini, it is simplified and it is the seed syllable of those deities rather than the deities themselves.

And so, if we have a simplified understanding of kind of the places where this lies, we can think of it as having six places where the armor is worn. If we do this in a vast way, it will be 13.

So, if we count it in the simple way as six, we think of the navel, the heart, the throat, the forehead, the crown, and then all of the limbs, all of the other limbs on the body.

And so all of the limbs, Geshela says, you can count those as eight. The two shoulders, and the two hands and the two arms. And the two parts of the sitting bone. And the two knees.

So how many did people count with the ones that Geshela went through? Did you count to eight or did you count to ten? Ten, right, Dave? Yeah, that's what I counted too. Geshela said there's not ten, there's eight, but I said you gave us ten. So two shoulders, the arms together with the hands. The two sitting bones and these two knees.

And upon all of these points, you want to visualize moon disks. And so for most of these points, the moon disk which you are visualizing is not lying down, it's facing upwards. It's facing upwards, so it's like vertical, it's not horizontal. But the one at the crown, it is not facing upwards, it is facing downwards, it is flat. For example, if we go to the navel then, it is facing upwards. So it is facing upwards, the moon disk, and upon this are the syllables OM VAM (BAM). So they emanate a red colored light, and Geshela said that this red colored light or radiance extends beyond your knees. Okay, so it goes from your navel to your knees.

The next one at the heart, HAM YOM, these radiate blue colored lights, and that blue radiance covers from the heart down your midsection, to the navel. And the next one is the throat, HRIM MOM. So it covers the point just above the heart downward, and all around the body, that white light is all around the body.

And so then the next one, which is the yellow HRIM HRIM at the forehead, so this covers with that yellow armor around the face and the head, right to that point just above the throat. And so at the crown, it starts just kind of where the forehead ends, covering the top of the head, is green colored light emanating from HUM HUM. And then the PHAT PHAT letters, they emanate sort of a smoke colored or a gray colored light on all of the limbs.

So this is the meditation on donning the armor.

So why do we need to meditate on the armor? What is the purpose of this meditation? There are three important reasons.

So the first, do all of you remember the part of the sadhana where the wisdom beings descended and they became inseparable from the commitment beings? Does everybody remember when we did that? If you remember that, then they are inseparable. So donning the armor maintains the inseparability. This is the first reason to don the armor, to maintain the inseparability of the wisdom and the commitment beings.

The second purpose relates to - we did a lot of visualizations with the guru and the field of accumulation, receiving the blessings of holy body, speech, and mind. So the second purpose of donning the armor is so that there are no outflows of these blessings of holy body, speech, and mind. So that the blessings are held within the body.

The third reason for donning the armor is impenetrability. So all of the outer obstructors, demonic forces, spirits, and so forth cannot bring harm or obstruction.

So these are the three purposes for donning the armor.

And so one of the other things that you'll notice in this donning of the armor section as you go through, you'll see... Vajravarahi, Yamini, Mohani, Sanchalani, Santrasani, these all end in the Sanskrit end with the I sound. In the Tibetan end with the Ma sound. This shows us that they are all goddesses. So it's emphasizing the goddess aspect of it, which fits well with Vajrayogini, of course, because it is a mother tantra. So that's why the female deity is mentioned specifically.

However, we need to understand that these are actually deities in union. And the first syllable, so like with OM BAM, there are two syllables: one represents the mother and one represents the father. So it's a Yab Yum. The father and mother are still there, although the name of the mother is what is mentioned.

So did people not understand the three purposes of wearing the armor? Do you want me to say those again? I do remember them. So the first one, so I remember these. So the first one is when we went - also for people, if you haven't attended the previous sessions, I think that could be part of why it's a little confusing - so when you descend the wisdom beings into the commitment beings and the wisdom being in the commitment being become inseparable, wearing the armor maintains that inseparability. It prevents that inseparability from being lost. The second reason when we did the field of accumulation, made the various offerings and so forth, we received many blessings of the holy body, speech and mind of the various enlightened beings, wearing the armor prevents an outflow, prevents a loss of those blessings of holy body, speech and mind. The third reason is the one that you would think of: the armor gives us impenetrability: in other words, it prevents any outer spirits, obstructors, hindrances, and so forth from being able to harm us. Those are the three purposes for wearing the armor.

Geshela said that, if you wanted to add, if you look up the five Dhyani Buddhas, those are going to be the lords that are associated with these deities here. So if you know the names of both the father and the mother, it could be good.

*From the syllable BAM at my heart, light rays radiate and invite  
to the space before me the initiating deities, the supporting  
and supported mandala of glorious Chakrasamvara.*

*"All tathagatas, please confer the initiation."*

*Having thus been requested,  
The eight ladies of the doors and corners drive out  
interferers, The heroes express auspiciousness,  
The heroines sing vajra songs,  
And the rupavajras and so forth make offerings.  
The principal deity decides that the initiation should be  
conferred.*

*The four mothers, together with Varahi, holding aloft jeweled  
vases filled with the five nectars confer the initiation through  
my crown, saying:*

*"Just as all the tathagatas offered a bath  
At the time of the Buddha's birth,  
So too do I offer a bath  
With the pure water of the gods."*

*OM SARVA TATHĀGATA ABHIṢHEKATA SAMAYA SHRĪYE HŪM*

*Due to this initiation, my entire body is filled.  
All stains are purified.*

*The excess water remaining on the top of my head transforms  
and I am crowned by Heruka-Vairochana and mother.*

Geshela said, we actually did all of this earlier in the commentary because this has appeared before.

So the PHAIM and the associated mudra and the meaning of that, he's explained all of that extensively.

So what we imagine is that from that, when we do this, then light emanates from our heart as Vajrayogini. These call upon Father, Mother, Chakrasamvara, together with all of the assembled deities, and call upon the initiating deities.

Geshela said, a little caveat here, the deities of the entire mandala of Vajrayogini are with us because we've meditated on the body mandala already at the heart, but it's just we call upon again versions of those deities to bestow this sealing initiation. So within these 32 deities, we can imagine that when we go through this practice, the first ones that are sort of activated - within these 62 deities, there are 8 kind of door guardians. These 8 guardians are the first ones that are activated before this unfolds to clear away all the obstructors to this blessing.

Geshela says, where the heroes express auspiciousness, we can think of the heroes as particular deities within these mandala. And expressing auspiciousness is also a consenting, it's saying, now it would be excellent to offer this blessing, to offer this initiation. And you'll see where it says, the heroines sing Vajra songs, these Vajra songs - so everybody, I'm not going to be able to get to the questions that come up on the screen. I'm sorry. I think it's going to, it will prevent us from being able to move along. So please send them to me by email - So then the heroines sing vajra songs. These vajra songs are songs expressing emptiness.

So you can think of, you know, any of the beautiful sutras or other scriptures talking about emptiness, these being offered in the form of songs.

And then we think about the Rupavajras and so forth, making offerings. These are all of the offering goddesses that make the different types of offerings, right? That's what's included in the, and so forth.

So then, having made all of these offerings, the obstructors being cleared, the consent being given, then finally the principal deity gives the final consent. And this is the kind of final decision that makes sure it's going to happen. So Geshela said he's not doing any kind of particular activity. He's just kind of giving consent. And this is kind of given mentally.

And so then the ones who are actually conferring the initiation, it's the four mothers. So these are the dakinis of the four directions, together with Varahi, this says that - Geshela said it's the father and the mother, but as the mother is principal, Varahi is mentioned. These are the ones that actually are participating in bestowing the initiation.

And so they offer this initiation with the five colored nectars, and this initiation takes the form of an ablution. So almost like a bath offering. Of course, it is ultimately the amrit, the nectar of inseparable great bliss-wisdom, or bliss and emptiness, but it has the visual aspect of these five colored radiant nectars and lights.

Geshela said that according to tantra, I think he's kidding here, your sins can be washed away with water, according to Tantra, your sins can be washed away with water. He's referring to that famous verse. I think maybe some people need context, right? The famous sutra where it says the Buddha cannot wash away our sins with water, he cannot transfer realization with the touch of his hand. So that's what he's referring to.

So Geshela said that we can't understand this as just ordinary water, of course. Although it has this appearance of nectar or some kind of liquid, we understand that its fundamental nature is that of inseparable great bliss-wisdom.

So then, having received this nectar, we purify all stains of body and speech. These are completely purified [purified?] away, the obscurations together with their imprints, and then we become adorned at the crown with the deity Heruka Vairochana. And so when we talk about Vairochana, why he appears here specifically within the context of these five Dhyani buddhas and so forth, there's more to say there, but perhaps we can do that on another occasion.

And then we next come to the offerings, and so these are the inner offering, the outer offering, the secret offering, and the suchness offering.

So Geshela said that actually all of these types of offerings, they've appeared earlier in the sadhana, and he's explained this extensively both in the classes on Chakrasamvara and on Vajrayogini. So for our purposes here, the great beings, the lineage lamas, say that within these four, in the context of the sadhana, the secret offering is of particular importance. And so when we make this secret offering, as well as the suchness offering actually, that's the kind of time to slow down and contemplate.

And there's an interesting thing here. In terms of the self-generation as the deity, we are allowed to praise ourselves by singing the lines of praise and so forth, but it's considered not kind of the most elegant to make offerings to ourselves, like for Vajrayogini to make an offering to herself.

So it's very important then, when the offerings are happening, to take the time to emanate those various offering goddesses from your heart, and they come back towards oneself and make the offering.

So there is an uncommon instruction, Geshela is saying, that you don't see in as many places, where you emanate an offering goddess, and she sings the songs of praise. But the more common instruction is that Vajrayogini, so yourself as Vajrayogini, you sing praises to yourself.

So why is it okay in this particular instance for Vajrayogini to praise herself, for the self-generation to praise itself? Because throughout the meditations, one has engaged in many very beneficial activities for oneself and sentient beings and so forth, so offering the praise to oneself becomes a practice of rejoicing, which greatly enhances the merit.

Geshela said he's going to, - and I'm actually not going to read in English, because I mean most of it is in Sanskrit mantras anyway - he's going to read just through the sections of making the offerings and so forth, so that we have the complete transmission, but he's not going to explain all this, because we actually, I think we spent even maybe two classes explaining it already.

### *Transmission*

So that's the blessing of the offerings. Now the offering.

So this is offering the two waters, the main offerings themselves, music and so forth.

So the main offering is offering objects pleasing to those five senses, hearing, smell, taste, tactile, and sight.

And so when there's other kind of extra offerings, one of them is the offering of form. The offering of form involves showing the deity a mirror. And so one of the reasonings said behind this is because a mirror can capture all beautiful objects of form objects, so in this way when you offer a mirror, it's like offering all beautiful form objects.

And then we have the offering of sound. And then we have the offering of the fragrant liquid, which is smell. And then offering food. And then tactile objects, which are beautiful silken garments.

You see this kind of mudra that Geshela is doing? This is offering the silken garments. And then there's also an offering of the phenomena source. And that shows that all phenomena arise from the phenomena source, in other words, all phenomena are empty of inherent existence. All phenomena are in the nature of emptiness.

So there are kind of, if one does this very extensively, 16 aspects of offering.

And because all of these offerings are related to kind of outer objects of enjoyment and so forth, these are known as the outer offerings.

And the next one is offering the five meats and the five nectars. Because the five meats and the five nectars are constituents internal in the body, this is why these are known as the inner offerings.

So that's offering the inner offering. Geshela said, don't worry about the mantra. Geshela is going to explain the meaning of the main mantra, because the mantra appears as part of that inner offering.



So, the next one, the secret and suchness offering.

*I am Vajrayogini. My khatvanga becomes Chakrasamvara.  
We enter into absorption, thereby generating innate bliss and emptiness.*

Geshela said that in terms of, there's different ways of doing this. The simple way is to imagine that from the katvanga, that staff that Vajrayogini carries, that this transforms into Lord Chakrasamvara. That she enters into a union with Chakrasamvara, and that from entering into union with Chakrasamvara, great bliss is generated. Then there is the meditation on emptiness, and this inseparable bliss and emptiness, this inseparable great bliss-wisdom, can also be considered an aspect of the suchness offering.

So there's also different ways of contemplating this in a more vast form. So one of the ways of contemplating this in a more vast form is thinking of the four joys, meditating on the four joys. So we can think of the four joys going in the normal order, and we can also think of the four joys unfolding in the reverse order.

And so of course, we might not be able to actually experience these four joys currently, so we imagine that we experience those on the imagination level.

So I'll just give the names of those four joys, in case people don't know them. Joy, great joy, exalted joy, and innate joy.

Geshela said that, it's very gendered, but however you identify, so if you're, actually he did say it like that, so I can be politically correct about it - so if you're identifying as female, Geshela said, his recommendation would be, you do this visualization that we just did, where the katvanga transforms into Chakrasamvara, and you enter into union. If you identify as male, then actually you're better to do the alternative visualization. This is where the form of Vajrayogini is broken down and transforms into Chakrasamvara, and then enters into union.

Geshela said that, he talked about the identification within there, because generating that great bliss, and entering into union, is going to be easier depending on what your object of attraction is, whether it's male or female. So you can adjust it according to that.

So, for example, if you are identifying as male, if you are attracted to female, then it could be a block for you, that you are Vajrayogini, you generate Chakrasamvara or Heruka, and you have an attachment that arises before you enter into union, leading to great bliss, right? So for most of us males, that can be a block, right? So what it makes sense for you to do in that case, then, is to transform into Heruka, then visualize Vajrayogini, in this way you'll be able to generate that desire, then go into union and arise great bliss.

Geshela is just reading those, I'm not going to read that out in the interest of saving time, he's just reading out the *yik chum* [?], which is in italics, in the English, which is about, maybe I should read it.

*Visualizing myself as the yogini, I give up my breasts and they transform into a vola. The two walls of the pure place inside my kakkola transform into two pure bells. The pistil transforms into the vola itself. I assume the form of Heruka of Great Joy with the secret mother, Vajrayogini, who by nature incorporates all the dakinis.*

Geshela said this relates to the Chakrasamvara practice of the blessing of the lotus of the mother and the blessing of the vajra of the father, so it connects with that in the Heruka practice

*From the unobservable state of the father's secret place comes a white HŪM, which turns into a five-tipped white vajra. Then comes a red VYĀ, which turns into a red jewel marked at its tip by a yellow VYĀ. From*

*the unobservable state of the mother's secret place comes an Ā, which turns into a three-petaled red lotus. A white DYĀ appears, becoming a white center representing white bodhichitta, marked at its tip by a yellow DYĀ.*

*OM ŚHRĪ MAHĀ SUKHA VAJRI HE HE RU RU KAṂ ĀḤ HŪM HŪM PHAṬ SVĀHĀ*

Geshela said why you visualize like this with the organ and sort of the letter and the cap, right? This is to prevent the loss of the white essence, the loss of semen, because there should not be a loss of semen here, right? It needs to be taken back up the central channel. And so preventing the loss of that fluid is also so that when the union of the father and mother, when entering into union, right, that this can actually act as a cause for arising great bliss without essence being lost.

*Due to the father and mother entering into absorption, the bodhichitta melts, and when from the crown of my head it reaches my throat, I experience joy. When from my throat it reaches my heart, supreme joy. When from my heart it reaches my navel, distinguished joy. And when from my navel it reaches the tip of my jewel, due to the innate exalted wisdom being produced, I enter into meditative equipoise on the samadhi of the inseparability of bliss and emptiness. In this way, through bliss and emptiness being indivisibly conjoined, I delight in the secret and suchness offerings of single-pointed meditative equipoise on the meaning of suchness, the emptiness of inherent existence of the three spheres of offering. Once more, I transform in aspect into the Perfect Pure Lady.*

So, when we do the praise, then in the Chakrasamvara practice, there is a mantra praise, where various mantras are recited, as well as the 8 line of praise. In the Vajrayogini practice, the 8 lines of praise also acts as the mantra praise.

So how do we imagine making the praise of the mantra together with the 8 line of praises? In the Vajrayogini practice how this is accomplished is that from oneself as Vajrayogini, from one's heart offering goddesses emanate, these offering goddesses sit by your feet that is Vajrayogini with their palms together and they recite these 8 lines of praise and also as a mantra offering.

So this becomes an offering of mantra as well as an offering of praise.

*Transmission of the 8 lines of praise*

So those are the eight lines of praise.

Earlier in the sadhana, they're in Tibetan, in English in our case, and here they are in Sanskrit. But it's the same meaning.

Geshela would like to turn to these eight lines of praise, but as they appeared before in the Tibetan.

So in our case, in the English. And he is going to give a little bit of an explanation.

I am going to use the translation from "The Sublime Path to Kechara Paradise" for the Eight Lines of Praise because I think the translation of it is very good.

So we're going to be explaining the meaning of this first line which is

*Om Namo Bhagavati Vajravarahi Bam Hum Hum Phat*

So the Tibetan word for *Chom Den De* or Bhagavati has kind of three components to it. So Bhagavati is the female of Bhagavan, right? So the *Chom* means to destroy, to destroy the four maras. *Den* means endowed with, endowed with the six excellences. *De* has the concept of being beyond, being beyond the extremes of existence and of peace. And here the vajra, it's the great bliss-wisdom realizing emptiness. That's what vajra or dorje means here.

So the adamantine sow, Geshela said, the pig, this represents ignorance. So that's what Vajravarahi right? This is the English translation, the adamantine sow. The adamantine sow represents ignorance which is overcome by a great bliss realizing emptiness. So that great bliss realizing emptiness, appearing in the deity form, overcoming ignorance is Vajravarahi the adamantine sow.

And the Hum Hum Phat represents the completely purified body, the completely purified mind and the union - the Phat is the union of those two. Also some commentaries explain that the first Hum means bliss and the second Hum means emptiness.

The second praise:

*Om I prostrate to the noble one queen of knowledge, the one who is invincible throughout the triple world Hum Hum Phat.*

So it is the embodiment of the triple world of the triple world and the three times Buddhas of their realization of emptiness through the power of great bliss, embodied as the queen of knowledge so it's a praise to Vajravarahi in that aspect. Because she embodies that wisdom of all of the Buddhas of the three times, she is invincible throughout the triple world so that means that there is no being in the desire, form or formless realms that could possibly overcome her. So understanding this, I offer homage to her.

Now we come to the third line of praise,

*Om I prostrate to the one who destroys all fear of demons with her great vajra Hum Hum Phat.*

This is praising her in her aspect of being able to overcome through her great vajra, through her wisdom, all of the outer and inner demons; the outer hindrances and the inner demon of the afflictions. So offering praise to the goddess who has that amazing capacity.

*Om I prostrate to the one who is the vajra seat, the invincible one with eyes that overpower.*

Geshela said that the vajra seat, it refers to the Heruka's vajra and then the seat of the vajra is the lotus and then this is the basis of generating great bliss-wisdom.

And whoever gazes upon the union of the father and mother, this is able to arise great bliss within them.

*Om I prostrate to the one who desiccates Brahma with the fury of her wrathful form Hum Hum Phat.*

So I prostrate to the great deity who through the power of her tummo, her inner fire is able to overcome Brahma.

*Om I prostrate to the victorious one who terrifies and shatters demons.*

The one who is able to be able to completely overcome all of the outer and inner demons, so those outer ones and also the mental afflictions, I offer praise to her.

So then the next one,

*Om I prostrate to the one who conquers those that dull, stupefy and confound, Hum Hum Phat.*

So *Muk je* [?], it's *Jambhani* in the Sanskrit, Geshela said that those are different kinds of like evil spirits and also all of kind of the body problems, feeling tired and so forth that can cause obstacles these are completely cleared away. *Jambhani* in Sanskrit is *Ren je* [?] in Tibetan, so these are kind of like evil spirits who can stupefy beings rendering them unable to speak, so reciting this one also purifies all our negativities of speech.

*Mohani* in Tibetan, this is *Mong je* [?], we can understand this, Geshela said as the delusions of mind such as covetousness, wrong view and ill will and evil spirits associated with those, those purify and clear away those.

So because she is able to overcome all of those evil spirits, also able to overcome all of the associated afflictions we offer prostration to her.

So now we're on the last one, which is

*Om I prostrate to the adamantite sow, great yogini, supreme mistress of desires and celestial beings.*

Geshela said that we can understand this as she is the great yogini who is able to overcome not only desire but also ignorance and all of the associated afflictions and therefore we offer prostration to her.

Geshela said, and it went really fast, we went through it really, really quickly so we will come back to these but anyways this is a preliminary explanation of these eight lines.

And offering these eight lines of praise, Geshela said, you know before the image of any sort of deity god or goddess, yidam and so forth, offering these is considered a very powerful practice.

And also it is said that the eight lines of praise can be understood to contain all of the essential aspects of the practice itself so one who understands very deeply, needs only recite this to engage in the complete practice.

So in this way we have, Geshela said, more or less the eight of the eleven yoga's, being blessed by heroes and heroines.

Geshe la said, I think this is why we were going so fast, he was hoping to finish the whole sadhana today; obviously that has not happened. Actually, what Geshela and I prepared a lot of was things related to the mantra recitation, so we didn't get to that so obviously next time it will be the mantra recitation and also the yoga of inconceivability.

Geshela said one of the reasons that he wanted to finish quickly is he knows that he has promised, and there are many people who are waiting for the Vajrabhairava/Yamantaka commentary; he knows that there are a lot of people who are waiting for that, but anyways unfortunately we need one more session of Vajrayogini before we can finish that and get to the Vajrabhairava commentary, but that will be upcoming.

But Geshela also said just because we come to the end of the Vajrayogini commentary that hopefully doesn't mean that you end your exploration of that; you want to continue to engage with the sadhana to learn through commentaries and so forth and fill in even more of the essential points.

So thank you very much, please dedicate the merits nicely. And I did see that last question I looked at many different versions of the eight lines of praise and keep in mind these are Khedrup's opinions, but sometimes it's nice to have an opinion in life, I think the nicest version of the eight lines of praise is in this translation called "Sublime Path to Kechara Paradise" by Sermey Geshe Lobsang Tharchin

I will make these available to Manoshi and to all of you so hopefully we can put that on the website.

So we'll do the dedication now.



