

# Vajrayogini Teachings Geshe Sonam Ngodrup

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Tashi Delek, greetings to all, and Geshela hopes, he wishes that everybody's studies in both sutra and tantra are improving and improving. So it's really important to engage in these activities well, with this awareness of one's good fortune of having encountered the teachings of both sutra and tantra. Also, it is especially fortunate to have encountered tantra because of this fortunate aeon which will have one thousand buddhas, it is said that only two or three will reveal the complete tantric path. So within the rare, to be able to study the rarest of the rare, we are extremely fortunate to have access to the study and practice of all of this.

And it's also important when we speak about the distinctions between Sutra and Tantra to understand what is distinctive about tantra on the level of the base, on the level of the path, and on the level of the result.

And also to understand according to the tantric teachings what are the objects of abandonment and what are the distinctive antidotes which are cultivated.

So if we ask what is distinctive about the object of abandonment according to the teachings of Tantra, what is distinctive about the object of abandonment is that the objects of abandonment are the ordinary appearance and the grasping or the clinging to that ordinary appearance. And within tantra, the antidotes to those two uncommon objects of abandonment are cultivated. But recognizing ordinary appearance and especially that clinging or grasping to ordinary appearance, this is not such an easy endeavour.

There are differences in opinions in terms of how this ordinary appearance and grasping at ordinary appearance are understood. Some scholars say that this ordinary appearance, in effect, is really this appearance of true or inherent existence, and that the clinging or grasping to that is the grasping at the appearance of true or inherent existence. Some people say this is very related.

But some scholars object to this, and the reason that they object to this is that the say, if you explain it from this angle, actually what happens is that the practices of sutra and tantra become the same - so there's no really distinction in terms of the object of abandonment.

To address this, you can sort of split apart this ordinary appearance and the grasping or clinging to ordinary appearance into sort of two subsections in each for a total of four.

So in terms of antidotes, through the meditation on the mandala and the celestial palace of the deity – this is the antidote to the contaminated abodes of samsara.

The appearance of the deity and the divine pride of being the self-generation of the deity – this is the subtle antidote to ordinary appearance and the clinging to ordinary appearance.

In terms of these methods then, we can't just cultivate them in a vacuum: we understand that bodhicitta, and particularly emptiness, the wisdom realizing emptiness, these are absolutely crucial to have in place. And in particular, emptiness is extremely important. So we must be very careful and mindful about cultivating an understanding to that.

The apprehended aspect of emptiness, the mind apprehending emptiness arising in the form of the deity, this is one part of the generation stage that has really been emphasized.

And it is said that connected with these practices, the deeper, the richer our understanding of emptiness is, this will naturally help us to be able to clear away ordinary appearance and the grasping or clinging at ordinary appearance more easily.

When we speak about the coarser aspects of ordinary appearance and the grasping at ordinary appearance, as well as the more subtle layers of ordinary appearance and the grasping at ordinary appearance - being able to overcome these is greatly enhanced by that understanding of emptiness, so that can be purified.

And the holy beings really state that our practice of tantra must absolutely be underpinned by the three principal aspects of the path, by renunciation or definite emergence, bodhicitta, and the correct view of emptiness. Because the other facets of tantra alone, for example, like deity yoga, the visualization practices and so forth, these are also found in many different sort of non-Buddhist yogic traditions. So these non-Buddhist spiritual traditions, they have many systems of meditation that are very similar to our generation stage practice, and very similar to our completion stage practice. So what can make our practice of tantra, our practice of vajrayana, truly a Dharma practice, this is based very much on having as the basis the cultivation of renunciation, bodhicitta, and the correct view of emptiness.

That were a few introductory remarks, so we'll do a very brief recitation because we have a lot to cover. We'll do the praise to the Buddha, the mandala, and refuge and bodhicitta.

#### *Prayers and meditation*

*So we'll begin by placing the body and mind in a state of relaxation and peace, and bringing forth the mind of refuge and bodhicitta in an easy way.*

*Imagine that in the space in front of you, from this sphere of emptiness, arises the perfectly pure abode of Vajrayogini and her pure land.*

*And in the center of this pure land, on the appropriate seat, arises the deity, venerable Vajrayogini, with one face, two hands, red colored body, and all of the ornaments.*

*Think she is the jewel all in one, she is the embodiment of the lama, the yidam, and all of the objects of refuge.*

*And think that sitting together with us are all six types of sentient beings of samsara but with human form. And with the mind of fear and faith, bringing forth refuge, we gaze up at her.*

*And accordingly, as much as possible, bring forth the uncommon bodhicitta connected with your practice of tantra.*

*So think, pleased with our practice of refuge in bodhicitta, venerable Vajrayogini comes to our crown and dissolves, bestowing the blessings upon us, the blessings of the deity, inseparable from the Lama, from the spiritual teacher.*

*So then, having received this blessing, then imagine that our body and mind, infused with bliss, these dissolve into emptiness. And then from that wisdom of bliss and emptiness, one instantaneously arises as the self-generation, the form of venerable Vajrayogini.*

*And then imagine that the heart of oneself, as the self-generation of Vajrayogini, is the phenomena source with the bliss wheels, the moon disk, and the BAM, surrounded by the letters of the mantra.*

*Imagine that at one's heart, from the BAM and mantra garland, five colored light rays emanate, accomplishing the two purposes - making offerings to the holy beings, the buddhas and the bodhisattvas, and touching and bringing welfare at the purpose of all sentient beings.*

*Think that all of the various environments of samsara, these are purified and become pure abodes, and that every being that these light rays touch is transformed into the realization and into the form of venerable Vajrayogini.*

*Imagine once again, the light rays go out from the heart, that they go into the ten directions, and connect with the blessings of all of the buddhas and the bodhisattvas, manifested in the form of Vajrayogini, and that these light rays then dissolve back into oneself.*

*Imagine that the light rays go out again this time hooking all of the blessings of holy speech of all of the buddhas, manifesting as the three OM mantra, and that these connect to the light rays, and they're drawn back in, absorbing into the heart.*

*So having received the blessings of the holy body, and the blessings of the holy speech of Vajrayogini, imagine again that from the BAM at the heart, light rays go out, and they hook all of the blessings of the mind of the deity. The blessings of the mind of the deity are in the form of holy objects, such as the Katvanga staff, the skull cup, the vajra, bell, etc.. These connect to the light rays in the sky, and are pulled into one's heart, achieving blessings of holy mind.*

*Think through this visualization, all of the negativities as well as their imprints of body, speech, and mind have been completely purified, and one has achieved a profound imprint to be able to actualize the holy body, holy speech, and holy mind of the Deity.*

*The body and the mind are pliable. The body and the mind are blissful and at ease, different from before*

Geshela said, aspects of these visualizations, these touch on the ninth section of the mantra recitation, which is what he plans to cover in today's class.

So then, in order to be able to achieve the resultant state of Venerable Vajrayogini, we need to be able to actualize the practices of both the generation stage, and in particular, the completion stage. For the completion stage to come up well, one needs the preliminary training in the generation stage, and it is for this reason that we are studying the generation stage, as it relates to the 11 yogas. So in the root tantra of this practice, the Buddha himself proclaims that if one studies and practices these teachings with a joyful mind, even without realization, one will go from happy to happy rebirth, one will meet the tantra teachings again, and again - one will go in a very good direction. And even if one is not able to bring forth a deep realization of the teachings, if one practices purely, it is said that at the time it comes to go to the next life, that one will be accompanied by the heroes and heroines, the gods and the goddesses, and the beautiful sounds. So this is really telling us that even in the absence of a realization of these teachings, just through the study and practice of these teachings, we will be able to achieve very profound imprints, and be able to achieve very excellent outcomes.

And so then this brings us to what Geshela mentioned about the 11 yoga's of the Vajrayogini practice.

These are very important for us to know. The first of these 11 are sleeping, rising, and experiencing nectar. These are considered the preliminary yoga's, and are not necessarily contained in the sadhana. And then within the sadhana itself, we have the fourth yoga, the yoga of the immeasurables, and contained within that section are many important practices. Then the fifth is the yoga of the guru. The sixth, the yoga of generating oneself as the deity. Seventh, the yoga of purifying migrators.

So this helps us to achieve the welfare of beings, and also to accomplish the two purposes through number seven, the yoga of purifying migrators. Then the eighth one is the yoga of being blessed by the heroes and the heroines. And so here, of course, we have the important practice of the body mandala, as well as the mixing of the three messengers, and also various visualizations of receiving empowerment are contained in that section.

And so in terms of that eighth yoga, Geshela said, we didn't do an extremely vast commentary, but he did, he hopes, give you the essence, give you the brief essence of that eighth yoga. Also, Geshela said, in some renditions included in that is the visualization of the armor. We did a little bit of that.

And so also in some traditions included within this eighth yoga is the four different types of offerings. The outer, inner, secret, and suchness offerings.

And so the basic form of the outer offerings is the two waters, the five actual offerings, sounds, and so forth. If you do a more elaborate offering, there are four waters, five actual offerings for the senses, music, and so forth. You also have the offerings of, it's also expressed as the offerings to the five sense faculties, or the five desire objects, and the 16 offerings presented by the offering goddesses.

Geshela said that he's not going to go through the elaborate 16 offerings again, and the mudras, because all of this has been presented in the Chakrasamvara class. So, if you look at the Chakrasamvara class we had last month - which as I said, this summer, that will all be made available to you - the elaborate explanation, and also Geshela demonstrated the mudras related to the 16 offerings.

We call them the outer offerings, because it's not related to something inner, like in the body, for example, they're offerings that are actually often set out, so that's why they're called the outer offerings.

So, especially in the mother tantras, the focus on these offerings is that they are in the nature of emptiness. That they are in the nature of shunyata.

In Guhyasamaja and Yamantaka Vajrabhairava, for example, they are said to be in the nature of bliss and emptiness. So, mother tantra emphasizes the empty aspect, father tantra, like Yamantaka and Guhyasamaja, the bliss and empty aspect.

So we see the essential meaning here is the same, there's just a difference in emphasis in terms of practices of father tantra and practices of mother tantra, that's all.

Also, the reason that we have to emanate the offering goddesses to make these outer offerings, this was explained a little bit last time, it's because it wouldn't really be suitable for you as the deity to make the offerings to yourself, right? That doesn't seem so right.

Then once the offerings have been made and received by oneself as the deity, it's very important to have this awareness that I am experiencing bliss from the offerings, that's also helpful.

The inner offerings, they're the five meats and the five nectars, because the five meats and the five nectars are related to substances internal to the body, this is why they are referred to as the inner offering. And then the secret offering is glossed by some commentators as the secret entering equipoise offering, the secret entering equipoise offering. And out of these four, outer, inner, secret, and suchness, the secret offering is considered of particular importance.

Connected with the practice of the body mandala, when we're doing the meditations related to the secret offering, based upon the principal mother and father deity and imagining them in union, we

should imagine that great bliss arises for the father and mother, but also that great bliss arises for all of the retinue deities within the mandala. This is important.

So then, it doesn't outline it so clearly in the sadhana, but the essence of this is that from the union, there is great bliss arising. From great bliss arising, one engages in the practice of the four joys. From the four joys enhancing that great bliss, then within the space of this blissful mind, one is able to apprehend and hold on to emptiness. And as one is apprehending emptiness, this becomes the suchness offering.

So we can say now, for sure, with this summary, that out of the eleven yoga's, we have covered now number eight.

This brings us to the ninth yoga, which is the yoga of verbal and mental recitation.

Actually, it's really two practices, the yoga of verbal recitation and the yoga of mental recitation, but for some reason they've been combined into one, verbal and mental recitation, as the ninth yoga of the eleven.

So the verbal recitation is, of course, the recitation of the principle mantra of this practice, which is the three OM mantra.

OM OM OM SARVA BUDDHA ḌĀKINĪYE  
VAJRA VARṆANĪYE VAJRA VAIROCHANĪYE  
HŪṢ HŪṢ HŪṢ PHAṬ PHAṬ PHAṬ SVĀHĀ

And just as a reminder, benza is the same as vajra.

So then a special aspect of this mantra is that it is said to contain the essence of the body vajra, speech vajra, and mind vajra, of all of the Buddhas in the aspect of this Vajrayogini practice, and also this three OM mantra is understood to be three mantras together. Within the three OM mantra, the main important part of the mantra is known as the root mantra,

OM SARVA BUDDHA DAKINIYE HUM PHAT SVAHA

I said to Geshela, people might get confused, so it's better we say which part of the mantra.

OM SARVA BUDDHA DAKINIYE HUM PHAT SVAHA this is one part of this three OM mantra. It is the root mantra, and it is considered the main one out of the three that are combined.

Another word for the three OM mantra is the four-faced mantra. And so, why is it also, as well as the three OM mantra, known as the four-faced mantra? Because this mantra was proclaimed by Heruka Chakrasamvara in the Chakrasamvara Tantra, and Chakrasamvara has four faces from which this mantra was proclaimed.

Geshela is separating the three OM mantra out clearly into what these three parts are. I think that's good, this will make it clearer.

So, the first one is OM SARVA BUDDHA DAKINIYE HUM PHAT SVAHA

So, OM SARVA BUDDHA DAKINIYE HUM PHAT SVAHA out of the three vajras of holy body, speech, and mind, this is known as the mind vajra.

Geshela said, leave aside the four-faced mantras for now, and just keep three as the image in your mind for our purposes here. So, when we speak of OM SARVA BUDDHA DAKINIYE HUM PHAT SVAHA as the mind vajra, this is known as the dakini mantra of all of the buddhas.

So, the Tibetan word for dakini is *khandro*, *kha* means sky or space. So, when we hear sky or space, what does that relate to, what does that bring to mind? Emptiness, right? So, dakini is kind of touching on the fact that the greatly blissful minds of the buddhas, they go into that space of emptiness. They go into the sky-like emptiness.

This great bliss mind of the buddhas, they can correctly and consistently apprehend emptiness. So, that's what we mean by the greatly blissful minds of the buddha, they go to the sky-like emptiness. So, we can understand this first mantra, OM SARVA BUDDHA DAKINIYE HUM PHAT SVAHA as the mind vajra.

And another understanding of OM SARVA BUDDHA DAKINIYE is that these are the dakini consorts of all the three times' buddhas.

Geshela said that if you are doing a retreat, where you're doing 100,000 of the three OM mantra, one way that you can do this, he's recently read in a commentary, is you can separate out the three OM mantra into these three distinct mantras and count them separately.

So, that means,

OM SARVA BUDDHA DAKINIYE HUM PHAT SVAHA  
OM VAJRA VAJRANIYE HUM PHAT SVAHA  
OM VAJRA VAIROCHANYE HUM PHAT SVAHA

The second mantra is OM VAJRA VAJRANIYE HUM PHAT SVAHA, and this is the speech vajra. Another name for this is the vajra proclaimer. The vajra proclaimer dakini.

So, the first mantra is associated with the buddha dakinis, the second one is associated with the vajra proclaimer dakini.

So, here, the great bliss wisdom is manifesting in the sound of the proclaimed dharma. And so, this is why the second one is known as the vajra proclaimer.

So, then, the third one, OM VAJRA VAIROCHANYE HUM PHAT SVAHA this is the body vajra. And the deity aspect of this is known as *dorje namnamna* [?], as the vajra appearance.

So, the great bliss wisdom in this aspect is appearing in the physical form of the dakini, so that she can bestow the blessings of the body vajra upon sentient beings.

So, remember, the three OM mantra can be split into three sections.

OM SARVA BUDDHA DAKINIYE HUM PHAT SVAHA – this is the mind vajra  
OM VAJRA VAJRANIYE HUM PHAT SVAHA – the speech vajra  
OM VAJRA VAIROCHANYE HUM PHAT SVAHA – the body vajra

So, that's extremely important.

So, then, when we are reciting the mantra, the mala, or the rosary we are using, what should be the cause, what should be the substances of the rosary? So, although it's more than 100 beads, for the purposes of this class, think of the mala as being 100 beads. So, 50 beads from 50 distinct human male skulls, and 50 beads from 50 distinct female human skulls. So, you're not supposed to just use one male and one female skull to collect each of the 50 beads, or even two or three of each, it's supposed to be one distinct male or female human skull for each of those 50 beads. Geshela said that's probably not that realistic in this day and age, but anyways, if we just understand that as a tradition, maybe it's something interesting. In terms of the threads which are holding the mala together, it should be of nine distinct strings wound together. And in the root tantra, it explains that the mala, with those beads

and those nine strings, it should be put together by a young virgin maiden. So, in terms of the actual functional mantra that we have for this practice, ideally you have a mantra [mala] that is 111 beads in length. Why is this? It's because for 100 recitations, you should have 10 recitations to make up for those mistakes. So, 10% of 100 is 10, and then out of those 10 remedial recitations, you should have 10% to make up for any mistakes with those, which is a total of 1. 10% of 10 is 1, so it's a total of 111 beads.

In mother tantra practices, such as Vajrayogini, you want to be using your left hand to recite the mantra. So then, also connected with this, as you recite the mantra, we have the four fingers for each of the four bodhisattva activities. So, the index finger, the middle finger, the ring finger, and I'm sorry, I know there's probably a more fancy name for it, but I'm just going to call it the pinky. So, those four fingers.

The index finger pacifying, the middle finger increasing, the ring finger powerful, and the pinky finger wrathful actions.

Geshela said that he understands that as you're reciting a lot of mantras, maybe one gets tired from time to time, so, what he recommends, if that's happening to you, start the session, start reciting the mantras with the left hand, and after you've done a few like that, you can move to your right hand and start reciting, just to give yourself a little break.

So, as we recite the mantra, there are different levels of visualization. The simplest is just to receive lights and nectars of the deity. You could even do that in one color, in the form of a red color.

The next one, which is kind of towards middling, more elaborate, is receiving the blessings of holy body, speech, and mind in sort of distinct sections with the white OM, the red AH, the blue HUM, and receiving white, red, and blue nectars.

And then there are also more elaborate visualizations for receiving blessings of holy body, speech, and mind as we recite the mantra.

Also, we can combine our mantra recitation with the emanating of the light rays to accomplish the two purposes, making offerings to the holy beings and liberating and purifying sentient beings. So, the holy beings say, because there are so many different visualizations one can incorporate into the mantra recitation, there is no need to fall asleep reciting the mantra.

Another thing that's important to mention here, we talked about the beads of this particular mala.

That's probably not going to be possible for most of us. So, the texts also specify the next best thing for the Vajrayogini practice is a bodhi seed mala. That's the next best thing.

Geshela said that now that he has kind of given you the essential meaning of this ninth section on the mantra recitation, we are going to read through the sadhana. So, for those of you who are following the FPMT Quick Path to Great Bliss, we're on page 51, section 9.

Yoga of verbal and mental recitation. This has two sections:

#### *Verbal Recitation*

*At my heart, inside the red phenomena sources — two intersecting tetrahedrons — is a moon disc. At its center is the syllable BAM encircled counterclockwise by the red mantra garland. Countless rays of red light radiate from these, Cleansing away the negativities and obscurations of all sentient beings and making offerings to all buddhas.*

*All their blessings, abilities, and power are invoked in the form of rays of red light that absorb into the syllable BAM and*

*the mantra garland, whereby my continuum is blessed.*

If you are holding the body mandala visualization, so this is optional, right? If you are holding the body mandala visualization, then you want to do this visualization of the mantra recitation based upon the main deity, Venerable Vajrayogini, within the body mandala. So, you know, you have the 37 dakinis or whatever, she is the main one in the center, and you would visualize the mantra garland and so forth at her heart.

And so, these light rays going out and performing the two purposes, these are known as the purpose for oneself and the purpose for other sentient beings. When the light rays, having made the offerings or whatever, when those are absorbing back into the heart and hooking in the blessings of the holy body, speech, and mind of all of the Buddhas, this is known as the visualization for one's own purpose, for one's own welfare.

When instead of pulling back the light rays into the heart, we imagine that having received the blessing, the light rays can continue to go out, and they touch all sentient beings, purifying and liberating them, this is known as the visualization emphasizing the benefit of others.

That is the mantra that Geshela just read at the bottom of page 51, so you recite however many of that you're going to recite for the session.

Within this mantra is contained the meaning of the 32 marks and 80 signs of an enlightened being. Geshela hasn't been able to give extensive detail on that, but perhaps another time.

Different sadhanas have different layouts, but then generally after the recitation of the three OM mantra, once you've reached however many you're going to recite, you recite the 100-syllable mantra of Vajrasattva for purification.

Now we come to section B, the mental recitation, and you'll find this on page 52.

So in terms of the layout of the sadhana, right, the mental recitation directly happens after the section on the verbal recitation, because that just kind of makes it easy to lay it out.

And then, after the mental recitation as it's laid out in the sadhana, we have two tangential completion stage practices that are given.

However, when one is actually meditating on those two tangential completion stage practices, we don't follow the order that they appear in the sadhana.

So, how we should actually meditate upon these two tangential completion stage practices is as follows.

First, we do the verbal recitation. After the verbal recitation is concluded, we do the first tangential completion stage practice. Then, we do the mental recitation. After the mental recitation is concluded, we do the second tangential completion stage practice.

So, actually, if we're really going to meditate on the sadhana, this is very important to know, actually. And why is this important? Well, we've talked a little bit about it before. A big purpose of these practices is to take the main and the branch winds and be able to gather them all up into the central channel. So the problem with following the order as it appears in the sadhana is, when we're doing the mental recitation, this accomplishes gathering the winds into the central channel already in a meaningful way.

So when we do the first completion stage practice after that, that actually has the winds a little bit more externalized. Actually it's like you're going backwards. So that's why it's not good to do that. So it sounds complicated, but if you just think of the words, it's not so complicated.

Let's think about when you're doing the mental recitation: when you're doing the mental recitation, you're visualizing the phenomena source, moon disc, and so forth at the heart, and on that basis, doing the mental recitation, right? So it's already in the central channel.

And actually, this is very skillful, because when we're doing the mental recitation, on the basis of the visualization of the phenomena source and BAM at the heart level, within the central channel, because that's like a very kind of particular and small-sized visualization, it's very effective for already starting to bring the winds into the central channel.

In the first tangential completion stage practice, you have the same phenomena source, which is the three-sided shape, two triangles put together with the point facing in opposite directions – it's like a star of David - you've got that there, but your object of focus in the first tangential completion stage practices is the four bliss swirls. Because of that, your focus of attention is broader than in the visualization of the mental recitation practice. So, the winds are not as collected. That's the reason.

So, in a capsule, the reason that we've changed the order in the practice of meditation is because the object of focus for the mental recitation practice is within the *Chöjung*, the phenomena source, and is therefore a smaller point of focus. In the first tangential completion stage practice, the object of focus is the four *Gakil*[?] bliss swirls on the outside of the double tetrahedron. So, in this way, it is a vaster visualization and the winds are not as focused in the center.

So, we're just reading out on page 52, the mental recitation.

*Seated with the physical essentials of the sevenfold posture, bring the phenomena sources, moon and grain syllables, down from the heart*

*- to the secret place if you wish to generate bliss*

*- or to the navel if you wish to generate non-conceptuality and conjoin the winds.*

*Mentally read the counterclockwise circling mantra garland just three, five, or seven times. Then, hold your breath while focusing your mind on the pink joy swirls spinning counterclockwise in the four corners of the phenomena sources, excluding the ones in front and the one at the back.*

*And, in particular, the nada of the syllable BAM at the center that is about to burst into flames.*

So, this is the mental recitation.

The pink joy swirls spinning counterclockwise at the four corners, Geshela said - you have those four bliss swirls at each of those four corners, and then at the BAM - and Geshela said it's the nada, the squiggle above the BAM - there's like a little bit of fire happening. That is related to the first tangential completion stage practice.

And then, as you go on, that becomes the practice of the mental recitation.

And so, the second tangential completion stage practice follows:

*the white and red joy swirls at, respectively, the upper and lower tips of the central channel. Each the size of a mere grain of barley spin counterclockwise. At the heart, they merge and vanish into emptiness, settle into meditative equipoise on bliss and emptiness.*

So, remember what Geshela told you, don't get confused. Remember what Geshela told you about the way it appears in the sadhana is different from the way that one meditates.

So, just to kind of clarify it, Geshela is going to lay out the visualization from how it is actually meditated upon.

So, firstly, let's just remember where we are. We have arisen as the deity, venerable Vajrayogini. And then, within one's body is the body mandala.

To begin this, we focus on our body and make sure that we're in the seven-point posture of Vairochana.

And then, you can do it a little bit later, or you can do it here. So, here we can start the nine-point breathing exercise.

Then, we imagine that the body mandala slowly dissolves away. So, the body mandala dissolves into the letter BAM and mantra rosary, and the letter BAM and mantra rosary dissolve into emptiness. Geshela said you can meditate that way, dissolving the body mandala into the mantra garland and BAM, and then dissolving into emptiness. Or, Geshela said, you can just collapse the entire visualization into emptiness in one instant.

The next thing is that we meditate that one's own body as Vajrayogini - when you've dissolved into emptiness, you don't dissolve the main self-generation, got to clarify that - so, one's main body is Vajrayogini, but within the body mandala, the mantra garland, and so forth, these have all dissolved into emptiness. So, the internal aspect of Venerable Vajrayogini's body is complete emptiness. The internal body is totally empty. And Geshela said you can imagine the body as completely empty except for red light, or completely empty except for five colored lights.

And so, following that, now that the inner part of Vajrayogini's body is nice and empty, you have to visualize the channel. Mainly, we're visualizing the central channel, the left channel, and the right channel. So, the *tsa uma* is the middle channel, *roma* is to the right, and *kyangma* is to the left. So, the central channel and the channel to the left and right, they're actually touching each other a little bit. The central channel is wider, and the channels to the left and the right are a little bit narrower. These three channels kind of come together and are conjoined at the lotus. So, this is at the secret place. At the bottom level, these smaller two channels to the left and right, they're attached to the central channel. So, it's like they're separate here, and then they come together at the lotus, at the secret place. Then, at about the level of where the third eye would be, where the third eye, the wisdom eye would be - you can think of the channels kind of being connected at where that wisdom eye is and then having the central and the left and right sort of distinct from the nose onward. So you can think the middle part of the nose is like the central channel and then you have each nostril the left and the right channel.

Then at the heart there is the phenomena source, at the heart within the central channel is the phenomena source with the moon disk, the letter BAM, the mantra garland, the four bliss swirls and so forth.

When one meditates on the presence of that phenomena source, moon disk, letter BAM and so on at the heart level within the central channel, this is the first tangential completion stage practice.

And why this is called the first tangential completion stage practice? Because when one meditates upon the phenomena source, moon disk, mantra garland and BAM within the central channel, this causes all of the winds along with the minds that are riding them to gather into the central channel. You do your verbal recitation, then you do this first tangential completion stage practice within the central channel and then you do the mental recitation as it's explained in the sadhana.

And so Geshela said one thing that can be included here is the vase breathing.

So when you're meditating on the first tangential completion stage practice, this can be combined with a vase breathing.

The idea when you do the vase breathing, it's on the basis of that meditation from the first tangential completion stage practice, you pull a little bit the lower winds upwards towards the heart in the central channel and then you pull the upper winds downwards a little bit to the heart level in the central channel.

And then you bring the lower winds completely up to the heart level. And so then you bring the upper winds fully down, and Geshela said it's like the upper and lower winds are kind of like two bowls that are kind of enclosing within it this visualization of the phenomena source and so forth.

Following this, if you're mainly focusing on the generation of great bliss, you then visualize that the phenomena source, moon, letter BAM and so forth descend to the secret place and then you hold your visualization there. And so you can imagine you bring it down to the secret place, you imagine that the mantra garland is rotating around the BAM counter clockwise and you do a mental recitation practice. You can do like that. Remember, you're not reciting from your mouth, you're reciting the mantra mentally here.

If rather than great bliss you want to emphasize emptiness, it's very similar except you only take the phenomena source, moon disk, mantra garland and so forth down the central channel to the navel level. Then you hold it at the navel level and practice in the same way.

So this practice of taking the phenomena source down to the secret place or down to the navel and doing the verbal recitation, this is considered more effective than the first tangential completion stage practice for bringing the winds into the central channel.

After you've done that profound verbal recitation meditation, then you can move on to the second tangential completion stage practice. You can leave aside, you're holding on to the visualization of the phenomena source, moon disk, BAM letter and so forth. You can let go of that.

We imagine that in the lower part of the central channel there is a red bliss swirl. We imagine that towards the top of the central channel at about the level of the crown is a white bliss swirl. Then the red bliss swirl slowly rises up, slowly, slowly rises upwards within the central channel to about the heart level.

And as that red bliss swirl rises within the central channel, that red color represents great bliss, so we imagine that the central channel is increasingly filled with great bliss. And as the white bliss swirl in the upper part of the body slowly starts to descend the central channel towards the heart level, the white color represents emptiness. So we imagine that there is a more and more deep experience of emptiness.

And then we imagine that when the red and white bliss swirl meet at the heart level within the central channel, this becomes the inseparability of bliss and emptiness. And then they completely melt together, then completely dissolve whatsoever and everything becomes empty.

We can imagine, if you like, that they slowly fade away like a rainbow and then we are using the space of great bliss to meditate single pointedly on emptiness.

Geshela said that this, believe it or not, is the simple rendition of these meditations and there is more detail that could be added perhaps later.

So then following this verbal and mental recitation, we come to the yoga of inconceivability. Geshela is just going to read through this one.

The three realms become the nature of light here. Then the first one, which is representing the formless realm, it dissolves in the aspect of rays of blue light into the top part of the body.

Geshela said that actually we can be more precise - the blue light rays absorb into the upper part of the body, like at around the head level.

So the light rays of the formless realm, blue light rays, they absorb into the part, and so Geshela is explaining the sections, from the throat upwards to the top of the head.

And as it absorbs from the throat to the top part of the head, we imagine that the formless realm is completely empty.

*The form realm in the aspect of red light rays, it absorbs into the middle part of the body.*

And that's Geshela said from about kind of like this level here down to about the navel.

And then

*the desire realm in the aspect of rays of white light absorbs into the lower part of the body.*

So the lower part here we can think of it as from the navel about to the tips of the toes. So then all of the three realms, without leaving anyone out, have been completely absorbed and dissolved, nothing remains.

*I also melt into light progressively from above and below and absorb into the phenomena sources. They absorb into the moon.*

[Khedrup's doubt left out – checked with Khedrup]

Geshela said maybe it's not a mistake, but depending on the particular sadhana, it says into the mantra garland or into the 32 dakinis. Those absorb into the four heart dakinis. That absorbs into the main dakini of the body mandala. And then these all absorb into the phenomena source. That absorbs into the moon disk. That absorbs into the mantra garland.

That absorbs into the BAM. So the 32 dakinis, you add that there, and then the mantra garland comes later. And then it absorbs into the BAM.

Then that absorbs into the head of BAM. That absorbs into the crescent moon. That absorbs into the drop.

That absorbs into the nada. Then that becomes smaller and smaller and absorbs into clear light emptiness.

[recap by Khedrup] So what you do is you imagine that these three realms have dissolved into the three parts of the body. Then those all dissolve into the moon disk.

Then that dissolves into the 32 yoginis of the body mandala sitting upon the moon disk. They dissolve into the four main yoginis, and then that dissolves into the principal lady of the body mandala.

Then all of this dissolves into the phenomena source, which dissolves into the moon disc within it, which dissolves into the mantra garland within it, which dissolves into the BAM, and then the BAM dissolves into itself, the half moon, and the tige. So that's as it appears in the text of Geshela.

Then this brings us to number 11, the yoga of conduct.

Now we are on number 11, and as we said, now everything has been dissolved into emptiness. That's your starting point. So this is a little bit similar to after the Buddha had passed away, in some stories, it says that he was called to a different world system to speak the Dharma. So this is like going to a different realm to preach the Dharma. Geshela said, no explanation needed here, because we already went through the armor, it appears again,

*from within emptiness instantaneously, I become venerable Vajrayogini.*

*At my places upon moon discs, at the navel is read Om Bam, the nature of Vajravarahi,*

*at my heart blue Ham Yom Yamini,*

*at the throat white Hrim Mom Mohani,*

*at the forehead yellow Hrim Hrim Sanchalani,*

*at the crown Hum Hum Santrasani,*

*at the limbs Phat Phat Chandika.*

And so having arisen again as the deity, we imagine another world, we then wear the armor. And wearing the armor is like a practice of protecting oneself, as well as protecting the abode.

And so now we are doing the protection of the 10 directions. So that's the four cardinal directions, the four intermediate directions, and above and below for a total of 10.

Geshela said that he's worried that previously he may have explained this mistakenly. So if there's a difference with this explanation and the previous, this is the right one.

So you're going to snap with your left finger. So you're within the mandala here. So to make it easier, what you can do is visualize east is in the space in front of you, and you recite, OM SUMBHA NISUMBHA HUM HŪM PHAT and then you can do one above. So that would be east and upwards together.

Then north, OM GRIHṆA GRIHṆA HUM HŪM PHAT

Then west, you do two snaps, OM GRIHṆĀPAYA GRIHṆĀPAYA HUM HŪM PHAT one is representing the downward direction and one is representing west. So you can do west a little bit higher and downward direction a little bit lower.

And then south, OM ĀNAYAHO BHAGAVĀN VAJRA HUM HŪM PHAT

So then we did the four cardinal directions, as well as the upward and downward quadrants, and we are going, and we're going clockwise here, like a clock.

So then the second time, we do the four intermediate directions with the same mantras. So we should imagine that this becomes a protection circle, which is made up of these four mantras. And we imagine that within this protection circle, made up of these four mantras, are ourselves and all sentient beings who need protection.

And so this is the protection with that which terrorizes Geshela, that it's actually the protection of the directions. So the first is the protection of the abode, the next one is the protection of the place and the directions. So OM SUMBHA NISUMBHA HUM HŪM PHAT imagines it's a dispelling, we can imagine it means the dispelling of all hindrances, obstacles, interferers, and so forth.

OM GRIHṆA GRIHṆA HUM HŪM PHAT we can imagine that whatever those interferers may have stolen, whether it be life force, merit, and so forth, that this is called back and restored. And Geshela said you can also think of the first as more like the outer hindrances, and the second is all inner hindrances and degenerations have been healed.

OM GRIHṆĀPAYA GRIHṆĀPAYA HUM HŪM PHAT is any of the lost retinues and influence, are called back, are gathered back. This is calling those goddesses that had dispelled all of the interferers to engage in their protection continuously, stably. So then after this, one imagines that now that all of the obstacles, interferers, unseen beings, and so forth have been dispelled, as well as the two obscurations, one rests in a state of peace.

Yeah, and so now that finishes the 11th yoga of conduct. So in this way, we have briefly covered the 11 yogas of Venerable Vajrayogini, and that takes us to the activities of the session break.

Geshela says that this brings us to the end of the essentials of the Vajrayogini practice.

So he gives you two choices, and maybe Abhilash can put my email in the chat, or if anyone else knows my email, just put my email in the chat, Khedrup@lamayesheling.org. The two choices are: we either begin with Yamantaka, and mix in with that occasional instructions related to the completion stage of Vajrayogini, or we begin Yamantaka, and once we're finished that, we have separate instructions on the completion stage of Vajrayogini. So you can tell us, can tell Geshela, what you would like.

It's total democracy, whatever the majority of the answers are will determine Geshela's approach. So I'll give you the two choices again. Choice number one, as we start with Vajrabhairava, Geshela will include within each of those classes some brief instructions on the completion stage of Vajrayogini. That's choice number one. Choice number two, we begin Vajrabhairava generation stage, and after

we've completed that, we have separate distinct classes, just a couple of classes, on the completion stage of Vajrayogini.

So this is the choice. So you can email me and tell me which one you'd like Geshela to do. And if you are not on the winning side, out of the two options, you can meditate on patience, it's a great opportunity as well.

Geshela said he presented this to you as a choice because he thought what he'll do is, like, we start Vajrabhairava and we do maybe 10, 10, 15 minutes of Vajrayogini completion stage because otherwise people might not want to wait until the Vajrabhairava is done because, like, how long has it taken us with Vajrayogini? It's over a year, right? So, I mean, you'd be waiting a year for the completion stage. But if you're cool with that, then no problem. I think if people are voting in the chat, please don't do that because we'll lose track. Just email me. Unless someone's screenshotting the chat, we'll lose track. Just email me.

Geshela said, you know, so much to cover with Vajrabhairava, as he said, but there's actually a lot of completion stage of Vajrayogini too, right? There's just so many things that he would like to cover.

Geshela said, slowly, slowly, the emails will come to Khedrup of what you'll do. So specifying, so email me. Please email me. And he's happy with either. So we'll do the dedication.

Geshela said, with the mind lifted up, enjoy, rejoice. I know Geshela's in a rush to finish, but I think we should at least do a brief mandala since we're at the end of Vajrayogini generation stage. So we'll do a super brief mandala and the dedications.

