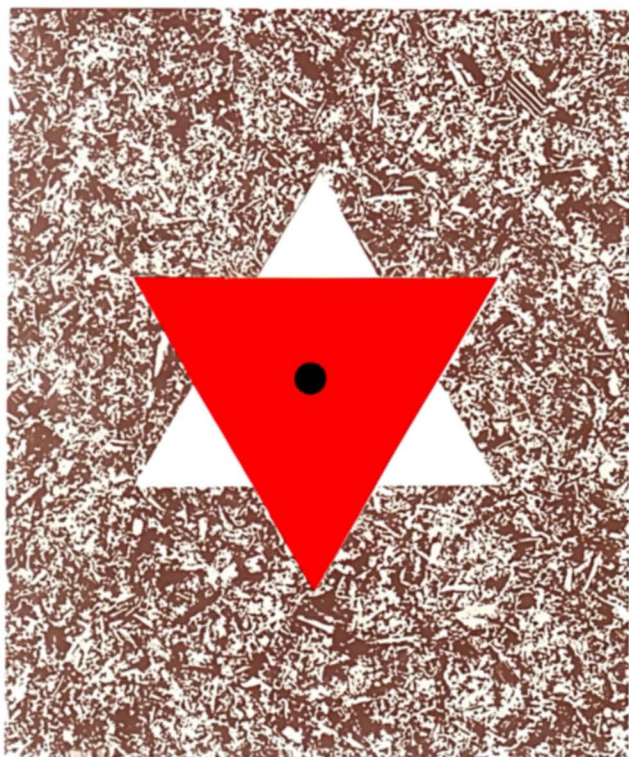


The Concealed Essence of the
HEVAJRA TANTRA



With the Commentary
YOGARATNAMALA

G.W. Farrow
I. Menon

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With the Commentary
Yogaratnamālā

Translated into English and Edited by

G.W. FARROW

and

I. MENON

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Preface

Since the 1960's I have been able to travel through parts of North Africa, the Middle East, India, Nepal and South-East Asia. I have lived in India and Nepal for fifteen years and during my stay there I was introduced to various Hindu and Buddhist sects. I have had personal contact with meditation masters of both religions including Neem Karoli Baba, Deoria Baba, Baba Ram Sevak Das, Mustram Baba, Ganesh Baba, Ram Nath Aghori Baba, Bhairava Baba, Vasudev Baba, Tarrig Rinpoche, Trungu Rinpoche and Lama Sanjur. This contact has given me a broad view and a lasting interest in the practice of yoga and in the literature of the various sects to which these yogis belong.

Since coming into contact with my co-translator and editor I. Menon our research into the tantric methods of practice led to the study of both Hindu and Buddhist tantric literature. We have translated some previously untranslated tantric works. In addition to the translation presented here we have translated later Hindu tantric works such as the Śaktapramoda, Śyāmārahasyaṃ, Tārārahasyaṃ, Yogakamikā, Sarvollāsa Tantra etc., as well as earlier tantric works including the Kaulajñānanimāya, selected chapters of Abhinavagupta's Tantrāloka, the Vajrayāna Buddhist Caṇḍamahāroṣaṇa Tantra, and also other texts.

For the most part the Hindu tantric works we examined were concerned with cosmology, the different grades of practitioners and their appropriate styles of practice, the rituals for propitiating a variety of male and female deities, the rites of magic, Kuṇḍalīni yoga and the definition of the nature of the guru and the realised practitioner. Among the existing Hindu tantric works we found that the most interesting are those belonging to the Kashmiri Śaiva tradition, especially those of the Kashmiri tāntrika, Abhinavagupta, some texts of the Śrividya tradition and texts belonging to the Nātha Yogī sect.

However, many basic questions regarding the foundations of the tantric method still remained to be conclusively answered. Namely, why male and female deities? Why certain colors and forms for these deities? Why and what are the families (kula) of deities? How are these families able to transform the manifested natures? Why is it necessary to propitiate and visualise the forms of the deities and their maṇḍalas? How is

the complete union achieved? What is meant by 'the complete union' and how is the fruit of that union defined?

In the course of our research we were first introduced to the text of the *Yogaratnamālā* by way of the critical version published in the Roman script in Professor D.L. Snellgrove's *Hevajra Tantra, A Critical Study*, volume II. This critical version has drawn upon manuscripts deposited in the archive libraries of Cambridge and Kathmandu. We are indebted to Professor Snellgrove for making available the critical texts of both the *Hevajra Tantra* and the *Yogaratnamālā*.

Readings of the *Hevajra Tantra* and *Yogaratnamālā* established that these texts contained definitive information regarding the principles of tantric theory, practice and experience. Therefore, we decided to translate both the *Hevajra Tantra* and the *Yogaratnamālā*. In order to commence our research and translation work we obtained photo-copies of other versions of these two texts as well as copies of various other Buddhist Tantric texts from the National Archives of the Government of Nepal. We consulted the twelfth century, incomplete text of the *Yogaratnamālā* deposited in the Royal Asiatic Society in Calcutta. In order to clarify some parts of the root text and the commentary we also consulted a photo-copy of a manuscript of Ratnākaraśānti's *Muktāvalī* which is another commentary on the *Hevajra Tantra*. The *Muktāvalī* incorporates and amplifies the interpretation found in the *Yogaratnamālā*.

The *Hevajra Tantra* dates from approximately the eighth century A.D. The treatise is composed of discourses between the Bhagavān Buddha and his disciple Vajragarbha. In the second part there are discourses between the Bhagavān and his consort as well. These discourses are the vehicle which introduce the theory, practice and experience of the Krama, the Processes of the Buddhist tantric method. The *Hevajra Tantra*, like other Buddhist Sūtras and Tantras, commences with the *Nidānavākyaṃ*, the Fundamental Statement. This opening statement of doctrine begins with the crucial phrase *evaṃ mayā śrutaṃ* (Thus have I heard). The Fundamental Statement is the source for the exposé of the *Upāya*, the Means, the modes of practice which are introduced and outlined in the first chapter and which are then further explained and elaborated in the rest of the treatise. This Fundamental Statement and the tantric system of language which is contained within it's composition will be explained and discussed in the Introduction.

The *Yogaratnamālā* also known as the *Hevajra Pañjikā* was written around the ninth century A.D. and is a commentary on the *Hevajra Tantra*. The *Yogaratnamālā* was written in the *Pañjikā* style by the pandit

and Mahāsiddha, Kṛṣṇācārya. Because the Yogaratnamālā is written in the Pañjikā style, where words or phrases from successive units of the root treatise are taken and commented upon, we decided to translate the Hevajra Tantra and the Yogaratnamālā simultaneously. Bearing this idea of compositional style in mind and also in order to thoroughly highlight the unique material found in both texts we have melded both texts so that they can be read together. The root treatise has been broken up to form units of related subject matter. These units, transcribed in the Roman script are presented together with the English translation to facilitate the easy comprehension of the material which is being commented upon. Also, by this method of translating with an important commentary, the views of the commentator, Kṛṣṇācārya, as found in the commentary, play a crucial role in the overall tone and thrust of the translation of the more difficult, terse and understated style of the root treatise. Many of the technical terms found in the Hevajra Tantra are to be found in earlier Hinayāna and Mahāyāna works. However, we have translated technical terms according to the Vajrayāna view by following Kṛṣṇācārya's analysis of these terms. In the glossary we have explained the reasoning for our translation of technical terms such as Saṃvara, Samādhi etc.

The Hevajra Tantra, like other Buddhist tantras, is written without too much attention to the rules of classical Sanskrit grammar. This unsophisticated style accords with the view on compositional style found in the Pradīpodyotana commentary on the Guhyasamāja Tantra and the Vimalaprabhā commentary on the Kālacakra Tantra. Nevertheless, the writer or writers of this treatise have composed a sophisticated work in terms of the subject matter found in the treatise. The root treatise conveys, without unnecessary embellishments, fundamental information regarding the processes of the tantric method. Sometimes the vernacular of that era has been utilised to define crucial views regarding the tantric method. The straightforward approach which we employed in the translation of these texts was influenced by the unsophisticated but essential compositional style of Buddhist tantras.

Who were the Mahāsiddhas? What was special about their era? The Mahāsiddhas or Great Accomplishers were the synthesizers and system-ātzers of the tantric tradition during the classic tantric period between the fifth century and the thirteenth century A.D. They were the foremost exponents of the tantric method by virtue of their own direct personal experience of the instructions given to them by their own gurus. This made them particularly suited to define the style and conduct of the tantric method. They were the founders of the seven instruction lineages

which are held to-day by the Tibetan Buddhist Kargyupa, Sakyapa and Gelugpa sects. The oldest Buddhist sect of Tibet, the Nyingmapa, includes many methods of these Mahāsiddha lineages but relies mainly on the methods transmitted by Guru Rinpoche, Padmasambhava, and on the later body of hidden texts which are discovered and revealed from time to time.

The tantric system of the Mahāsiddhas was created out of the refined use of a variety of practices found in other traditions as well as the evolution of mainstream Buddhist practices. With this inclusive attitude the Mahāsiddhas were able to attract a very wide range of followers from all social contexts. The existing religious practices of these followers were sometimes utilized but were adapted and refined by the adoption of the tantric view of the Wisdom and Means method. The Mahāsiddhas were the innovators with and the refiners of, existent social and religious conditions and were therefore the continuers of indigenous Indian cultural continuity because of their inclusive attitude. However, due to this contact with and conversion of previously non-Buddhist groups many non-Buddhist methods were synthesized and introduced into the Buddhist mainstream. This is demonstrated in the Hevajra Tantra where Hindu deities such as Brahmā etc., tantric symbolism of other traditions, such as the five symbolic ornaments of the Kāpālikas, yoga methods, such as the Yonimudrā of the Kaulas, and tribal warrior modes such as the skilful use of weapons by a hero are introduced, adapted and refined for use in the Buddhist tantric method. In this way the ancient shamanistic yoga tradition which pre-dates the arrival of the Aryans in the sub-continent was assimilated and refined to suit the needs of the Buddhist tantric yogis. In terms of the systematization of the tantric method, the texts of the Mahāsiddhas translated into Tibetan which are collected in the Tangyur and Kangyur as well as in existing Sanskrit manuscripts attest to their work in this field. The Six Yogas of Naropa are well known in this context.

The influence of the Eighty-four Siddhas can be noted in existing Hindu sects such as the Nātha Yogī sect, the Dattātreya cult and the Nāga yogis of the Dasanāmī sannyāsins. Their influence is even felt in the later Vaiṣṇava sects found in Northern and Eastern India as well as in the Sikh religion. This influence is seen through the use of yoga practices which originate from the Nātha yogī sect as well as the incorporation of the Sahaja view of earlier Buddhist sects. These kinds of yoga practices and views are principal themes found in some of the songs and poems of Kabir and his peers. Some of these songs are collected in the Ādi Granth

Sahib, the holy work of the Sikhs from the Indian Punjab. Similar kinds of songs and poems are also to be found in other works of the North Indian Sant tradition. The tradition of expressing religious concepts in the vernacular as against the literati, Sanskrit and elite caste tradition of the orthodox Brahmins was taken to its logical conclusion by Tulasi Das in his classic Hindi formulation of the Rāmāyaṇa. In this manner the influence of the non-elitist tantric masters can be definitely felt in the development of the Sant tradition.

Today, itinerant members of the Baul sect of Bengal still sing Sahaja songs. The tradition of religious vernacular song is an ancient method of teaching the theories of yoga to the common man by way of allegories contained in the songs. In the sub-continent of India some of the earliest collected examples of this tradition are the early Buddhist gāthās and the caryā songs of the Mahāsiddhas. However, this oral tradition should be considered as much older than these Buddhist songs.

Who was Kṛṣṇācārya? According to Tāranātha's Seven Instruction Lineages, Kṛṣṇācārya is a very important master of the Innate Radiance lineage and the Karmamudrā lineage. Kṛṣṇācārya was born into the Brahmin caste in eastern India. His guru was Jālandhara. A prophecy stated that a yogī like him had not appeared before nor would another like him appear again. In his caryā songs, Kṛṣṇācārya proclaims himself to be a Kāpālīka Yogī. He is said to have attained the eight magical accomplishments in addition to the Mahāmudrā Accomplishment. His six principal disciples Bhadrāpāda, Mahila, Bhadala, Tshembupa, Dhamapa and Dhumapa are all said to have attained the Mahāmudrā Accomplishment. It is said that he was afflicted by pride because of his magical accomplishments. According to Abhayadatta's biography of the Eighty-four Siddhas, Kṛṣṇācārya was instructed by his guru Jālandhara to seek instruction from another of Jālandhara's disciples, a weaver. Through interplay and instructions received from his fellow disciple he overcame his obscuring pride. Later he realized the Mahāmudrā Accomplishment. There are conflicting accounts as to whether his attainment of the Mahāmudrā Accomplishment was realized in his lifetime or in the intermediate state following his death or even if he realized the Mahāmudrā Accomplishment at all. However, his importance as a lineage master is attested by the inclusion of sixty-four of his works in the Tangyur.

The practice with a Wisdom consort, a female practitioner, is an integral part of the radical, purely tantric method advocated by Kṛṣṇācārya. Kṛṣṇācārya epitomizes the wild, unattached, Kāpālīka yogī who could easily and mercilessly draw attention to the hypocrisies of the religious

and social conventions of the day. He lived and roamed in the cremation grounds and in the jungles, alone or with his consorts. Yet he was also able to be completely assured in the intellectual hotbeds of the great monasteries and universities. These qualities mixed with magical accomplishments give hints as to the stature of this awesome and unconventional yogi. It is quite possible that the conflicts and confusions regarding the biography of Kṛṣṇācārya stem from prejudices held by some later commentators against the whole idea of such direct views and methods. The utilization of the Prajñā, the Wisdom consort, during the Consecration Rite and the subsequent practice is the view of the style of transmission and of the method found in the Hevajra Tantra and the commentary the Yogaratnamālā by Kṛṣṇācārya.

In India, Buddhist devotees suited to the methods of the Hinayāna and the Mahāyāna were able to receive consecrations from the monks following those styles of practice. Those suited to the tantric Vajrayāna method were given consecration and instructions by the yogis. According to the Blue Annals, a history of the introduction of Buddhism into Tibet, the Mahāyāna and Vajrayāna traditions of India were again introduced and transplanted into Tibet from the tenth to the thirteenth centuries A.D. prior to and during the Muslim invasions which finally destroyed the great Buddhist monasteries and universities in northern and eastern India. Once these traditions were re-established in Tibet the distinct and purely tantric view and method of the Indian Buddhist yogis became more and more mixed with that of the monk orientated Mahāyāna method. This monastic ascendancy blurred the view of the distinct stages of discipline and preparation which are necessary prior to tantric consecration.

In this regard it is important to understand the the role of the Yoga Tantras and other dual Mother and Father tantric cycles and their relationship with the Yogini or non-dual Anuttara Tantras. From the point of view of the Hevajra Tantra, a Yogini tantra, the first consecration, the Master Consecration, is equated with the culmination of the Kriyā Tantras. The culmination of the Caryā Tantra is the second consecration, the Secret Consecration. The second consecration is the practice of the Sole Hero method which was to be performed until some 'heat' was accomplished. A similar method was utilized for the yoginī, the female practitioner, by the application of the culmination of a dual, Mother, Caryā tantra. This is the Process of Generation. Once the disciple achieved some 'heat' he was deemed ready to enter the third consecration, the Wisdom Consecration and practice with the consort. This is the

culmination of the Yoga Tantra, and is the Process of Completion. Then, after, the yogī and yoginī were consecrated into the non-dual Yogini Tantra, that is, were given the Fourth Consecration. The culmination or fruit of the Fourth Consecration is said to be the uncreated Innate (sahaja) nature.

The non-dual view represents the view of the Process of Perfection during the Fourth Consecration. However the culmination stages of the second and third consecrations are applied by means of the view-point of the Process of Perfection. That is, the culminations of the Processes of Generation and Completion are applied by means of the view-point of the Process of Perfection. The exact nuances of the view of the Processes are only given by the guru. In this way the Hevajra Tantra incorporates the dual tantras as the preliminaries for the non-dual culmination. Initially, in the Hevajra cycle, the realizations of the processes were achieved during the consecration rite and subsequently, by means of the consort practice. Later the yogī or yoginī could generate the complete inner union achieved by way of the consort practice, alone. Each way was deemed useful when used at the appropriate time. In this way the dynamic role and relationship of the culminations of the dual class of tantras and the non-dual Anuttara class of tantras are indicated.

Generally, today, the use of a Wisdom consort in the consecration rite and in the stages of the method has been dropped in favour of the Erotic Metaphor of Union. Even so, practice with a Wisdom consort is reserved for very advanced disciples. The confused view of the stage by stage development of practices was caused and enforced by fears for the moral welfare of the disciples. It would appear that the zeal of some sects to propagate their concordance of the Mahāyāna and Vajrayāna method made them lose sight of the fact that in India during the classic tantric period only those devotees who were deemed especially suited to the radical tantric yoga method were selected and consecrated by the Mahāsiddha yogis.

Therefore, when examining the use of the radical tantric practices found in the Hevajra Tantra it must be borne in mind that during Kṛṣṇācārya's period it was very difficult to obtain tantric consecration and tantric precepts. Why was this so? It was recognized in India, as it was later in Tibet, that the radical tantric method of practice was not suitable for most devotees. However, in India, tantric consecration was only bestowed upon carefully selected aspirants. The Buddhist tantric yogis in India put little store in the mass propagation of the tantric method because of the unsuitable views and attitude of most devotees. These

yogis felt no need to impress the temporal rulers of Northern and Eastern India with a concordance of all Buddhist schools of thought in order to establish the ascendancy of any one monastic sect, as can be seen later in Tibet in the relationships between the dominant monastic sects and the Emperors of China. The mass propagation of the Mahāyāna/Vajrayāna religion in Tibet meant the unavoidable watering down of the tantric view of the method in order to make practices readily and safely available to the populace in general.

In India the careful assessment and choice of disciples was carried out by the lineage gurus. Only suitable candidates were accepted. Only those of the strongest capability were given immediate tantric consecration. Others were introduced to the methods of the tantric cycles by way of study after being consecrated with the Master Consecration. They were also put through preliminary tests. Only determined aspirants were given further consecrations. Even the very strongest disciples were often only given one consecration at a time. The biographies of the Mahāsiddhas offer graphic accounts of the ordeals and tests that the unripened, but strongest-of-sensibility aspirants, suffered and endured in order to obtain the consecrations and precepts which led to the realization of the Mahāmudrā Accomplishment.

Therefore, in India the moral welfare of the practitioners and the correct attitude towards the radical practices of the tantric lineages was guarded by the careful selection method employed by the tantric gurus. The view of the method and the view of consecration rite found in the Hevajra Tantra and the Yogaratnamālā are the tantric views of the Buddhist Mahāsiddha Yogi Tradition.

Today, why is there a necessity to unflinchingly research and evaluate the Vajrayāna tradition founded by the Mahāsiddha yogis? The last transplantation of Vajrayāna Buddhism from India into Tibet was methodically planned and executed. It was a project which took some hundreds of years to complete. A vast number of texts were translated, hence the Tangyur and Kangyur. Since the fall of Tibet to the Chinese communists and the exile of the Tibetan masters another transplantation of Vajrayāna is taking place. This transplantation is now occurring in the westernized nations, particularly in North America and Europe. In line with the age of mass communication, pop-culture and easy travel the transference of Vajrayāna and the introduction of Buddhism in general into the west is rapidly occurring. However, the vast majority of the population in the west are ignorant of and unaffected by this transference and generally speaking interest in Buddhism is small but growing. In this

expanding assembly of devotees there is a lack, due to language barriers, of available, basic, root, study material regarding the origins of today's tradition.

The Vajrayāna yogi method was forged from a variety of religious and social elements found in India in the early centuries A.D. Therefore, to interested parties, this translation of an important root tantric treatise should be a useful indicator of the refined Vajrayāna method. The root tantra indicates the basic tradition which was systematized by the Mahāsiddhas during the classic tantric period of the fifth to the thirteenth centuries A.D. The systemization of this broad based tradition is indicated by means of the commentary presented here.

Throughout its history in India, Buddhism had to compete with and was influenced by and in its turn influenced the other indigenous religions. In India the various social situations found in tribal, village and urban contexts were also influential in the evolvement of the Buddhist tantric tradition found there. This systematized tradition was totally transferred into Tibet by the end of the thirteenth century. Physically, climatically and demographically Tibet is in contrast to India. Once well-established, the Tibetan tantric tradition evolved in an almost exclusively Buddhist religious environment which had not existed in India. The monastic view was the preferred view for the safe practice of the tantric, Vajrayāna method in Tibet. After centuries of political and doctrinal rivalry between the various Mahāyāna/Vajrayāna monastic orders, a conservative view of the method which was acceptable to all the sects was fully evolved by the nineteenth century. Since the fall of Tibet to the Chinese communists and the exile of the Tibetan masters the tradition is continuing and evolving today in various parts of the world through the transmission of teachings by the existing Tibetan sects.

The cultural and personal backgrounds of Westerners are very different from those of Tibetans and not much long term value can be placed in venerating and conforming to another's religious tradition without rational and intelligible reasons for doing so. Hence a valid need, because of the introduction of tantric values into another social context, for clear, rational and intelligent information regarding the vibrant and essential features which make up the tantric tradition. Fossilized, misleading, exoteric views, usages and superstitions, so often encountered and assimilated when living in the east, are of no real value in the new western context. Indeed these views, usages and superstitions must be shorn away from the relevant material in order that the timeless essentials of the tantric tradition can be presented to, transmitted to and assimilated

by discriminating, intelligent westerners. Therefore, whilst establishing this base for the Vajrayāna in the west a foundation of essential, basic, Buddhist tantric values, which are comprehensible in the new western context, must be created and assimilated by the western assembly of devotees.

The spiritual and social values of the western nations are very different from the values of classical Tibet and India. In India the Mahāsiddhas crafted the tantric method of breaking incompatible conventional social views and the modes of the application of the vow to suit the social mores and imagination of their era. Indian Buddhist Tantra was adopted and introduced wholesale into Tibet and was the cultural basis for the feudal, theocratic society which developed there. Now that the West is a new base for Tantric Buddhism it should be borne in mind that the tantric tradition is now being established in a twentieth century, completely non-Buddhist society. The religious conventions, social mores and dream icons of a twentieth century society are very different and often alien to the values found in classical Indian and Tibetan societies. In this respect in order to firmly establish the Vajrayāna tradition in the totally different religious and social environment of the west a new appraisal of the whole Buddhist tradition must be undertaken and within the basic framework of the tantric method new modes for the application of the vow should be evolved to suit the new social situation.

The modes of the application of the vow were evolved to counter hindering social and religious views which were to be found in India a thousand years ago. Tantric practices, such as visualization, were made easier to perform by giving the male or female deities attributes which suited the predilections of that time and place. Similarly, the utility of the tantric yogi's modes of conduct and style of dress were crafted to break incorrect and incompatible religious and social views on the nature of existence and on the nature of religious experience whilst at the same time were able to engender the correct tantric views on these subjects. These modes of conduct and styles of dress had utility because they involved the use of views, objects and situations found in the practitioner's own society and because they directly related to what was occurring within that society. At present there is a need to evolve modes of tantric conduct and symbolism in the application of the vow which are suitable to counteract incorrect and incompatible religious and social views found in a twentieth century society.

This means that the three piece business suit, the jewelry and so on commonly found with twentieth century individuals should be given

symbolic utility by which the initiate is able to affirm the tantric view, just as previously, the yogi's apparel and accessories were able to affirm such a view. With this updating of the application of the vow the anonymity of the practitioner and the secrecy of the modes of practice can be easily maintained. By a wholesale and indiscriminate adoption of Tibetan mores and dress, which are suited to another time and culture, there is a real danger that the modes of conduct and of dress utilized in the application of the vow will become meaningless by not having any real utility, other than of novelty, in the new social context. In this respect there is a real need for preliminary study of the root tantras in order that the practitioners can be introduced to an historical view regarding the application of the vow as well as being introduced to the full breadth of the tantric method. With this introduction to an historical view on the application of the vow practitioners should become more receptive to the forward thinking and evolutionary ideas of the late Trungpa Rinpoche and other like minded Tibetan masters on this subject.

The intellects and appetites of westerners are very developed in the modern materialistic society. Due to these factors few westerners will be naturally suited to the monastic way. The tantric method of transformation, once the prior, necessary, discipline and preparation are achieved, would appear to be more appropriate for taming and transforming the natures of suitable westerners. In this respect the tantric view of practice in relation with the practices of the other schools of Buddhism should be clearly established.

Within the assembly of devotees this stage by stage development of practices should be taught and understood. Only by this understanding of the evolution of practices can the correct view of the radical tantric method be gained. Once this view is gained any possible anomalies seen between the tantric yoga method as prescribed in the Hevajra Tantra and other Anuttara tantras which include the culminations of the Kriyā, Caryā and Yoga Tantras and the monk's method as prescribed in the Hinayāna and Mahāyāna traditions will be resolved. Therefore, if the transplantation of Buddhist Tantra into the west is to be successful and balanced an overview of the totality of the Buddhist tantric tradition should, at the very least, be examined, researched and appraised.

Introduction

In the research of any tradition it is necessary to delve into that tradition in its entirety sifting the relevant from the irrelevant. These translations of the Hevajra Tantra and the previously untranslated Yōgaratnamālā are presented in order to assist the study of the origins and basis of the Vajrayāna tradition. The root treatise and its commentary will enable students of religion to comprehend the theories of the Vajrayāna method. These translations will introduce Sanskrit Vajrayāna terminology which succinctly expresses the view of the tantric method. The tantric system of language which was employed by the Mahāsiddha tradition in the composition of Buddhist tantric texts will also be clearly indicated.

Study of these texts will indicate the real necessity for a competent and well versed tantric guru in order to be consecrated into the tantric method of practice. By study it will become apparent that the need to cultivate a firm commitment is essential in order to strictly follow the detailed instructions for the stages of the practice which are given by the guru after consecration. These treatises could also be profitably studied by students of comparative religion seeking for keys to unlock the meaning of symbolism found in other religious traditions.

In order that the tantric method of Wisdom and Means can be perceived as a dynamic force for transformation, the other schools of Buddhism should be viewed as necessary stages of discipline and preparation required to arrive at the developed stage of tantric practice. The Vajrayāna tradition was and is a radical development of orthodox Buddhism in that it does not outright reject the body and the emotions which colour the personality. The Vajrayāna method utilizes and refines the basic emotions which arise in the body as the very means for total transformation. Here there is no asceticism, only prior discipline and preparation for the radical and dangerous tantric method of practice.

According to the tantric view, because the emotions arise in the body the deities are said to reside in the body. The presence of the deities is therefore confirmed by the arising of the unpurified emotions. The work of the yogi is first, by means of the method of the Process of Generation, to purify the obscuring, unrefined emotional natures by continually identifying with the form and nature of the appropriate principal deity. The

appropriate principal male or female deity is also that with which the yogi or yogini identifies during the further processes of the method, the Processes of Completion and Perfection.

The positive and negative emotions found in the personality are the unpurified manifestations of the principal deities. The appropriate family of male and female deities and their retinues are bestowed upon the disciple by the guru, by means of the consecration rite, only after ascertaining the dominant emotion which colours the personality of the disciple. This is the 'in character' introduction and entry into the family of a particular deity antidote. By this 'in character' introduction the various emotional natures are transformed by the Mudrā, the Seal, of the appropriate deity family. Therefore, the disciple of a lustful nature is assigned to the lust family deity and so on. All types of positive and negative natures are dealt with in this manner. These natures are made not to arise in the mind of the disciple by being sealed with Wisdom, non-substantiality. This non-substantiality of the dominant nature is achieved in the Process of Generation through the application of the appropriate Wisdom deity antidote.

In order to fully examine, research and appraise the Krama, the Processes of Generation, Completion and Perfection, found in the Hevajra Tantra it is first necessary to examine and understand the compositional components of a Vajrayāna tantric treatise. In the commentary, following the view found in the Uttara Tantra of the Guhyasamāja Tantra, it is said that a tantra is a treatise which has three compositional facets, namely the Source facet of the tantra, the Fruit facet of the tantra and the Means facet of the tantra. The Source is said to be the beings belonging to the Vajra family. In the Hevajra Tantra, the Vajra family members are the players in the drama of the Buddha (buddhanāṭaka). Their dialogue is the vehicle through which the nature of and the means to the enlightened state of the Buddhas are revealed. The Fruit is said to be the perfected Hevajra, that is, the Vajradhara with the form of Hevajra. The Means are the methods of practice which are described in the Hevajra Tantra.

Wisdom and Means, which are synonymous with the female and male deities respectively, are principal Saṃvara, Concealed Essences. The Hevajra Tantra can therefore be described as a treatise which utilizes triple compositional components in order that the means to and the fruit of the union or mingling of Wisdom and Means can be explained. The compositional components are the threads by which the Kramas, the Processes of Generation, Completion and Perfection are clearly ex-

pressed and thereby familiarity with the yoga method of Wisdom and Means attained. The three compositional components are used in the composition of all the principal Buddhist tantras.

The processes of the Vajrayāna method are comprised of instructions for the stages of practice which lead to the various states of Samādhi, the stabilized meditative states. These various blissful, stabilized meditative states are the culminations of particular stages of practice within a process and are also the culminations of each process. From these stabilized meditative states the various psychic powers arise. However these blissful states and their powers are only staging points on the way to full enlightenment. Enlightenment is the culmination of the third process, the Process of Perfection. Enlightenment, in tantric terms, is the direct personal experience of the final culminating stabilized meditative state, the Śūnyatāsamādhi, the Stabilised Meditative State of Voidness. This is the Mahāmudrā Siddhi, the Accomplishment of the Great Seal, which is described as being the experience of the Great Bliss (mahāsukha).

How are the Processes of Generation, Completion and Perfection defined? In the initial process, the Process of Generation (utpattikrama), the forms of the male and female deity are visualized within their complete maṇḍalas. Their forms, maṇḍalas, symbols and seed syllables are used to snare and purify the various arising manifestations of the personality. The purification by means of the form of the deity etc., is necessary in order to proceed to the Process of Completion. In the Process of Completion (utpannakrama) the union of the two purified forms, maṇḍalas and the seed syllables of the deities of Wisdom and Means is performed. At this stage the absolute Innate nature is not fully apparent. In the Process of Perfection (niṣpannakrama) this embryonic manifestation of the Innate is nurtured and matured until the Enlightened Consciousness, the Innate nature of the Adamantine Being (vajrasattva) is revealed. These are the processes towards the Mahāmudrā Accomplishment. The actualization of the Process of Perfection, the Mahāmudrā Accomplishment, is said to be the realization of the Absolute Voidness of all Natures. This realization of Absolute Voidness is said to be the nature of the Bhagavān.

The nature of this realization is described at the beginning of the Hevajra Tantra by the phrase evaṃ mayā, thus have I. How is the nature of the Bhagavān indicated by the phrase evaṃ mayā? All Buddhist Tantric treatises contain hidden information which can be only known by applying the tantric system of language analysis. The method of Wisdom and Means is woven into tantric Buddhist treatises by means of this

tantric system of language. A very elaborate system of tantric language analysis is to be found in Candrakīrti's Pradīpodyotana commentary on the Guhyasamāja Tantra. The tantric system of language analysis found in the Hevajra Tantra and Yogaratnamālā will now be demonstrated.

The principal deity and name of the treatise, Hevajra, will be utilized to demonstrate this tantric system of language employed in the composition of tantric treatises. This name also indicates the basic view of the method of practice found in the Hevajra Tantra and all other principal root tantras. How is this possible? In the Hevajra Tantra the name Hevajra is analyzed as being composed of the syllable He, symbolizing Compassion and Vajra, symbolizing Voidness. Voidness and Compassion are synonymous with Prajñā, Wisdom and Upāya, Means. In this manner the name Hevajra indicates the basic method, that of uniting Voidness and Compassion. Voidness and Compassion are the natures of the female and male deities. This analysis of the word Hevajra demonstrates that hidden meaning is contained in the name of the principal deity of this non-dual tantric cycle. Within the treatise phrases, words and syllables are used in this manner. This means that names and words like Hevajra, Bhagavān, Vajrasattva, Śrīheruka, Nairātmyā, Evaṃ, Bhaga, Vajra, Padma etc., have more subtle meanings than their usual definitions. These other subtle definitions must be continually borne in mind when researching and analyzing the treatise. Therefore, in order to attain the necessary familiarity with and comprehension of the method of Wisdom and Means revealed in the Hevajra Tantra it is important to understand the significance of how the treatise is composed and how the tantric system of language is woven into the treatise to contain secret but fundamental details of the method.

This tantric system of language is utilized in order to shield the true meaning from the uninitiated. For the initiated this method enables the writer to economize on the repetition of details regarding the concepts found within the treatise. This means that once basic concepts have been defined they can, for convenience, be contained within certain key names, words or phrases. In order to understand the profound nature of tantric treatises this system has to be fully understood.

The first and principal example of the tantric system of language found within the Hevajra Tantra is the opening unit. This opening unit is known as the Fundamental Statement (nidānavākyaṃ) and is described in the commentary as that which is revealed within the Sūtras and the Tantras. The opening fundamental statement is a declaration of the basic

doctrine. In order to be able to analyze this fundamental statement the verse and translation are now reproduced here:

**evam mayā śrutam ekasmin samaye bhagavān sarvata-
thāgatakāyavākcittavajrayoṣidbhageṣu vijahāra//**

Thus have I heard: At one time Bhagavān dwelt in the wombs of the Vajra Lady which are the Body, Speech and Mind of all the Buddhas. (1.1.1)

The Fundamental Statement is a description, in yogic terms, of the realized state of the Bhagavān. This statement indicates the centers of the Body, Speech and Mind which are located in the Buddha realms within the yogi's body. The phrase *evam mayā śrutam* gives, by means of the tantric system of language, an insight into the enlightened state and provides details of the method. How is this possible?

Take the word *evam*, 'thus'. In the early Gupta script the letter e was written as a downward facing triangle and the syllable *vaṃ* was written as an upwards facing triangle. Here this letter e is said to represent the Lotus or the female sexual organ and the syllable *vaṃ* is said to represent Vajra or the male sexual organ. These two sexual organs are synonymous with the mother and father maṇḍalas, the abodes of Wisdom and Means, that is, the abodes of Voidness and Compassion. They are the two principal components, the Concealed Essences. The perfected union is symbolised by the placing of the syllable *vaṃ* in the letter e. This six-pointed star is said to symbolise the Sahaja, the uncreated Innate nature, the Enlightened Consciousness. In this way the means to the Innate and the Innate state are indicated by the components and in the formation one word. Although this symbolism was lost in later scripts the import was the same because the components are still the letter e and the syllable *vaṃ*. Such is the analysis of the key word, the concealed essence, *evam*.

Now the phrase *evam mayā*. In the commentary the Bhagavān states that his doctrine is to be known by the proper consideration of *evam mayā*, 'thus have I'. How is this possible? As previously stated, by means of the tantric system of language, *evam* is able to represent the union of the principal concealed essences of Wisdom and Means. *Mayā*, 'have I', is said to symbolise the activation of that union. Therefore *evam mayā* refers to the successful activation or actualization of the method of mingling Wisdom and Means. The Process of Generation (*utpattikrama*) is indicated by the letter e and the syllable *vaṃ*. These two components of the word *evam* represent the purified male and female, solar and lunar deities and their maṇḍalas, the two principal concealed essences. The

Process of Completion (utpannakrama) is indicated by the union of these two components and the formation of the word evaṃ. That is, the union of these two components symbolizes the union of the two deities of Wisdom and Means. The successful activation of the Process of Perfection (niṣpannakrama), the culmination of the evaṃ method and the realization of the Innate nature, is indicated by the word mayā, 'have I'. In this manner the Processes to Buddhahood, the Means, can be indicated and defined through such a tantric language analysis of the phrase evaṃ mayā, 'thus have I'.

By adding the word śrutam, 'heard' further details of the doctrine are indicated. It is said śrutam, 'heard', refers to that which is heard, that is, the full expose of the doctrine regarding the Innate nature heard in the assembly of devotees. The Innate, the Enlightened Consciousness is said to be of two types, the relative, limited aspect of the Innate and the absolute, unlimited Innate nature. The refined utilization of the limited aspect of the Innate, which is said to be semen, is the harnessing of the libido in order to emanate the forms and maṇḍalas of the male or female deities. This is the view-point of the Process of Generation. The absolute, unlimited Innate nature is said to be Bliss which is the view-point of the Process of Perfection. In this way the code phrase evaṃ mayā śrutam, 'thus have I heard', indicates and defines the method to the Innate nature, the Enlightened Consciousness.

In the tantric view the Bhagavān is defined as the one who possesses Bhaga, the womb, which is the source. The wombs of the Vajra Lady are the sources of the Body, Speech and Mind of the Buddhas. These wombs are the Secret Centers. These three centers are located in the three realms or bodies of Creation, Enjoyment and Essential Nature. These three realms comprise the Source of Nature, the Dharmodaya. The Centers are the focal points of these realms. The primordial Source is the radiant, uncreated void, the Innate experienced in the Mind center located in the Body of Essential Nature (dharmakāya). The other sources, the Body center located in the Body of Creation (nirmānakāya) and the Speech center located in the Body of Enjoyment (saṃbhogakāya), are subsidiary to the primordial Source found in the Body of Essential Nature. During the application of the Process of Perfection these are the sources which are utilized in the actualization of the Mahāmudrā Accomplishment. The realization of the Mahāmudrā is the realization of the adamant nature. The being who possesses the adamant nature is known as Vajrasattva, the Adamantine Being. In the Hevajra Tantra, utilizing the tantric system of language analysis, regarding the name Vajrasattva it is said: '... Vajra

is said to be the indivisible and Sattva, the unity of the three centers. By this kind of wise reasoning Vajrasattva, the Adamantine Being is so called.' (1.1.4). In this manner the hidden details of the doctrine contained in the Fundamental Statement are indicated by means of the tantric system of language analysis.

The Hevajra Tantra contains and defines the Means, the methods of practice. These Means are said to be Saṃvara, the Concealed Essence, Abhiṣeka, the Consecration, Sandhyābhāṣa, the Tantric Code Language, Ānanda, the Joys, Kṣaṇa, the Moments and Caryā, the Applications of the Vow as well as Bhojana, the Feast and so on. The Means which are revealed in the Hevajra Tantra are known as the Fundamentals of All Tantras. The Hevajra Tantra reveals the fundamental Means and can be considered as a yardstick for ascertaining the fundamentals of the theory, practice and experience of the tantric method. The Hevajra Tantra establishes a standard by which other tantric treatises can be judged. These fundamental means will now be discussed.

The radical concepts of tantric theory, practice and experience described in the root treatise, the Hevajra Tantra and the commentary, the Yogaratnamālā are not for those who rely on orthodox interpretations regarding what does or does not constitute valid religious practice. This is so because the radical concepts of this kind of religious method cannot be properly understood or assimilated from the cosy view-point of conformism or orthodoxy. The tantric method is unorthodox, exacting, difficult and dangerous. For many students of religion the concept of the multi-stage development of practices is unknown. In this respect it should be recognized that the Buddhist tantric view of the method can only be correctly understood by the serious study of the Hīnayāna and Mahāyāna schools. Once mastery of their view-points is gained the perception of the tantric method of practice will become clearer. A matured view is especially needed regarding the practices found in the root tantric texts, whether the texts are in the Sanskrit or Tibetan languages.

Saṃvara, Concealed Essence, is so called because it is concealed (saṃvṛta) in the body and because it is the choicest (vara) of essences. Concealed Essence has two categories. The first category is the underlying, Concealed Essence of all things, the innate Enlightened Consciousness. The second category contains the various Concealed Essences used in the tantric yoga method. Regarding this second category in the commentary it states that the Concealed Essence is that by which the yogi must resolve the externalised gross phenomenal manifestations and inter-

nalize them. There are different kinds and different uses for the Concealed Essences in the various Processes.

The male and female procreative quintessences of our progenitors, which created our bodies, are the basis for the concept of concealed essences which are utilised in the yoga method. How is this possible? The union of the two procreative essences, at the time of conception completes the procreative drama. The embryo is formed. The absolute Concealed Essence, the Innate nature and its relative, limited aspect are simultaneously present at the time when the embryo is conceived. The limited aspect of the Innate is represented by the procreative essences of the male and the female, the semen and the ova. When unified these transmitters of the genetic codes will go on to form the body and the basic natures of the mind. The fully formed, limited, relative mind, created from the genetically inherited traits is generally unaware and ignorant of the absolute, unlimited, Enlightened Consciousness, the Concealed Essence of all things, which is present at the conception moment.

The absolute, unlimited, Enlightened Consciousness, the Innate, is perceived as the divine, underlying factor of existence. The nature of this underlying Enlightened Consciousness is the vibrant, radiant voidness, the concealed essence of existence. This essential nature encompasses all things, at all times and also beyond all time. The union of the procreative essences allows the sacred and the profane to co-exist until the dissolution of the body. The sacred is the infinite, divine nature which is never extinguished nor is even created. The relative, finite, aspect of the Innate is the created body and mind, the field of the profane. The profane nature of the mind continually obscures and conceals the Enlightened Consciousness, the divine, Innate. The task of the yogi is to become aware of and directly experience the Enlightened Consciousness. This task is achieved by utilizing the breath, the energy of the limited Enlightened Consciousness, the libido and the reflections of our progenitors procreative essences, the causal concealed essences, hidden in the body.

The components of the limited Enlightened Consciousness, the life generating male and female essences, the two design carriers necessary for the fulfilment of the bio-genetic plan, are unified and obscured at the conception moment. However, this male/female axis is again separated by the division of the first cell which was formed at the radiant conception moment. The causal activity of the transformed reflections of the male/female duo can be noted by the build-up of the body and later by the various arisings of emotions and reaction patterns, the inherited traits, which color the personality. The marks or reflections of the basic

essences of life, the polarity points which are biologically essential for the development of the body, are the locations of the deities maṇḍalas found in the fully formed body. These locations or abodes are the causal sources for the emotional natures and the reaction patterns of arising which were sealed into the potential personality by the bonding of the bio-genetic essences. It is in this manner that the two maṇḍalas of the deities, the concealed essences, are seen as the causal sources of the relative, limited mind. These concealed essences are hidden in all bodies. The concealed essences are the tools which the yogī utilizes in the Process of Generation and the other Processes.

During gestation the causal activity of the maṇḍalas is commenced by way of the genetically inherited traits. Upon birth these traits are solidified by the early patterns of breath formed by the interplay and experience of sensory stimulus. We unconsciously and consciously reflect upon our experiences by way of the stimulation of body chemistry through the glands and the digestive system and thereby form responses and patterns of breathing to the various stimulations. Basic responses to sensory stimulus have already commenced in the gestation period by the play of genetically inherited traits. These traits are activated during that time by the partially active senses. From birth these responses are continued and built upon by way of the experiences of all the senses, their objects, the body chemistry and by the breathing patterns which are so caused. By this process of cause and effect the conception of a solid notion of personality is gradually formed.

In this manner the maṇḍalas of the deities are the original sources of the causal activity of the genetically inherited traits. In turn the effect of the interplay of these traits with the senses and the subsequent reactions and responses go on to create the fully formed personality. Our ignorance of the intrinsic nature, our conception-right, and our belief in a solidified personal identity stems from not understanding the non-substantiality of the sensory faculties, the sensory objects, the mind and its thoughts. This misunderstanding is caused by our identification with the unpurified manifestations of the causal maṇḍalas. This misunderstanding is further compounded by the limited understanding of existence which is instilled in us by being educated into norms of any social system. Therefore, the deity antidotes are given by the master in order to purifying the causal maṇḍalas, the obscured concealed essences, only after carefully assessing the disciple's personality, that is, in accordance with the manifestations of the disciple's personality.

Regarding the bio-genetic view of the deities it is stated in the root treatise that: The form of the deity with which the yogi identifies exists only as something which is born, being a repository of the arms, faces and colors which moreover arise in accordance with unrefined past tendencies (2. 2.45). Further, in Ratnākaraśānti's Muktvāli commentary on the eighth chapter of the first part of the Hevajra Tantra (1.8.2), regarding the bio-genetic view of the deities, it is said that the deities are the father and mother of the emanator.

What is the basis for the transformation technique applied by utilizing the concealed essences in the Process of Generation? The limited, relative, existence is said to be impermanent, transitory and unsatisfactory in nature. Men and women as well as nations, civilizations, worlds, solar systems and even galaxies must rise and fall. The only thing which is not capable of being consumed by time is the void. The Bhagavān defines the void as follows: "The Void which is the firm essence, indestructible, indepletable, indivisible and not capable of being consumed is called Vajra, the adamantine." In view of this kind of reasoning the awareness and reliance on voidness must be cultivated as the view of the nature of existence and of phenomenal things. However, it must be noted that this view is of the radiant, vibrant, liberating experience of voidness and not the intellectual nihilism so often attributed to this conception by nineteenth century scholars. This view of the adamantine is the Wisdom view. This Wisdom view is the basis for the technique of transformation which is applied by means of the concealed essences in the Process of Generation.

The Wisdom view of transformation is defined in the root treatise as follows: "The first among these techniques is one method, the method of generating the Heruka, for it is by utilizing the existent itself that men are liberated, O' Vajragarbha of great mercy. Men are bound by the bondage of existence and are liberated by understanding the nature of existence. O' wise one, existence should be conceived through the understanding of non-existence and likewise the Heruka should also be conceived through the understanding of non-existence." (1. 1. 10-11)

The unique view of transformation is further exemplified in the root treatise as follows: "Beings are released from the bondage of existence utilizing as Means those very things by which beings, because of their wicked deeds, are bound. Beings are bound by passion and are released by utilizing passion. Such a conception of counteraction is not known to the followers of other Buddhist and non-Buddhist schools." (2. 2. 50-51)

How is the transformation of the unrefined nature to be achieved?

The first prerequisite for transformation is indicated in the first of the above quoted units by the phrase 'O Vajragarbhā of great mercy'. This indicates the generation of compassion. Therefore, the transformation of the unrefined nature is achieved by the application of Voidness, Wisdom and Compassion, Means. The actual stages of practice the Process of Generation and the other processes can only be properly explained and practiced after the appropriate initiation and instruction is given by the guru.

How is the view of the True Principle of Wisdom to be cultivated in regard to the experience of the phenomenal? Regarding the totality of sensory experience it is said in the root treatise: "By their very nature, there is neither the form nor the one who sees, neither the sound nor the listener, neither the smell nor the one who smells, neither the taste nor the taster, neither the touch nor the one who touches and there is neither mind nor thought." (1. 5.1)

What is meant by this very terse unit? The commentator states that form refers to blue, yellow and other attributes of forms. He continues that all these forms do not exist. This is so for all the other objects of sensory experience. Yet, then how is that the non-existent is still visible etc. These objects and sense faculties do not exist because of their very nature. In terms of the intrinsic nature which is uncreated, transcendent, independent, and self-contained, forms do not exist because they arise, that is, originate from dependent causation (*pratīyasamutpāda*). As these phenomenal forms are dependent on previous causes that would demonstrate the non-substantiality of phenomenal things. This is the basis of the Wisdom view which must be cultivated in order to correctly apply the Process of Generation, the method of purifying the various emotional natures. This view is conceived from the point of view of the True Principle of existence, the Absolute Voidness, the Innate Nature.

However this is only the initial process of the method. The use of concealed essences in the Processes of Completion and Perfection will be demonstrated in the following paragraphs. Previously it has been shown that *evaṃ* is a prime concealed essence capable of symbolizing and indicating the method applied in order to reveal and actualize the Innate state. It should be noted that the letter *e* and the syllable *vaṃ* are also synonyms for the principal seed syllables of the respective female, lunar, Mother Maṇḍala and male, solar, Father Maṇḍala.

Now the complete inner union from the view-point of the Processes of Completion and Perfection will be described. Regarding the concealed essence *evaṃ* and its application it is said in the root treatise: "The

Concealed Essence of all the Buddhas abides in evaṃ. Evaṃ is the Great Bliss which is fully known through Consecration.”(2.3.2). Why this is so is explained by: “The divine letter e, adorned with the syllable- vaṃ placed within it, is the abode of all Bliss and the receptacle of all the jewels of the Enlightened Ones.” (2.3.4). Describing how this occurs it is said: “It is there that the Joys arise distinguished by the different Moments. From the experience of these Moments the knowledge of the bliss located in evaṃ is known.”(2.3.5). How it is possible to know evaṃ is said by: “The yogis know that evaṃ is attainable through the four Moments” (2.3.6). The unique significance of the Concealed Essence evaṃ has been indicated.

In terms of yoga what occurs when the syllable vaṃ is placed in the letter e and forms the evaṃ, in the secret place, the Lotus, will be described. In the commentary it is said: “... when those two seed-syllables become one aggregate in the form of a drop within the channel of the vajra gem which is situated in the navel, the Great bliss-filled Fire of Passion blazes. This fire burns the Five Buddhas who are the Aggregate of the Five Components of Phenomenal Awareness, Īlocanā and the others who are the earth element etc., as well as Haṃ. Then from the center of Great Bliss flows the Moon.” Again it is said: “... the differentiated sensory experiences of the eyes etc., the Five Buddhas in their entirety, the five elements and the ego are all burnt and the Moon activates the Essential nature.... This great bliss-filled Fire of Great Passion is known as Caṇḍālī.”

In the Process of Perfection the letter e is the Bhaga, and designated as being the secret place, the Lotus, the female sexual organ, which is the source and is called Sukhāvati, the Citadel of Bliss. The syllable vaṃ is the male sexual organ, and is known as the Vajra. In the complete inner union the Vajra is placed in the Lotus. This Vajra, known as the Gem, meaning the adamantine gem, is referred to in the famous Bodhisattva mantra, oṃ maṇi padme hūṃ. This mantra is translated as oṃ [adamantine] Gem [of voidness] within the Lotus hūṃ. The seed-syllable hūṃ indicates the enlightened consciousness which is said to be what is emanated in the Process of Perfection. This mantra is a way of recalling to mind the view and the actualization of Evaṃ method in the Process of Perfection.

In order to completely and clearly define the view of the method of generating the Enlightened Consciousness, the Innate nature, the Hevajra Tantra 2. 4. 32-35 is quoted.

Vajragarbha asked: "By what means should the Enlightened Consciousness be generated?"

The Bhagavān replied: "The Enlightened Consciousness, which has absolute and relative forms, should be generated by means of the Maṇḍala Circle etc. and by the process of Self-empowerment. As relative white like jasmine, as absolute essentially blissful, the Enlightened Consciousness should be generated in the female Lotus which is Sukhāvati, the Citadel of Bliss, by forming the evaṃ. Sukhāvati, the Citadel of Bliss, is so called because it protects the bliss and is the resting place of the Buddhas, Bodhisattvas and Vajradharas."

It has been shown that the secret abode of all the Buddhas is Sukhāvati, the Citadel of Bliss. When the letter e is adorned with the syllable vaṃ it forms Evaṃ and Bliss arises. That is, in terms of the stages of the Consecration, when the Vajra is placed in the secret place, the Lotus, the Joys that arise in evaṃ are distinguished by way of the Moments and from the experience of the Moments the knowledge of the bliss located in the evaṃ is known. It is through Consecration that the Joys known by marking the Moments are first experienced.

In the Hevajra Tantra the initial initiating experience of the Joys (ānanda) by way of the marking of the Moments (kṣaṇa) was gained by means of the consort practice. In this respect the methods found in the Hevajra Tantra indicate that they are for those inclined to great passion and emotion. In the classic tantric period the four Joys of the four stages of consecration were initially introduced and explained by the Erotic Metaphor of Union and then indicated by the refined procreative drama of the physical union of the master and the consort (the Means and the Wisdom) and finally fully actualized by the union of the disciple with the Wisdom consort. Today, consecration is generally given only by means of the Erotic Metaphor of Union.

It is stated in the commentary that a speciality of the Wisdom and Means method is that it can be practiced with or without an external consort. This means that initially the yogī and the yoginī could experience the Moments and the Joys by utilizing the refined procreative drama, the method of the consort practice. Later, when they were established in the method, the yogī and the yoginī could realize and experience the Moments and the Joys, alone. Even today, it is recognized that the Wisdom Consort is an initially necessary part of the tantric method in order that the realizations of the third and fourth consecrations can be achieved.

Regarding the physical, refined procreative drama in the root treatise it is said: "Taking such a consort, having firm confidence in himself, the yogī should perform the Application of the Vow. This Application of the Vow which is said to be of a terrifying nature is not instructed for the sake of enjoyment, but for the examination of one's thoughts in order to ascertain if the mind is steady or wavering." (2. 1. 21)

In the system of the Mahāsiddhas men and women are said to epitomize basic qualities, namely compassion and voidness. In relative, social terms the metaphors for these qualities can be described in women, as the selfless caring of a mother for her child; and in men, as the wish to protect or provide for the mother and child. In the code language of the yogis Voidness and Compassion are known as Wisdom and Means and therefore the method is epitomized by the union of Wisdom and Means. Wisdom and Means are prime Concealed Essences. These qualities of Voidness and Compassion are said to be the natures of the two concealed essences, the purified maṇḍalas, the abodes of the deities, which reside within both men and women.

In terms of religious thought, the unique biogenetic view of the Mahāsiddhas perceived that within men and women there resides a special force which could be used for spiritual development. This force is the procreative vibrancy of the semen and the ova. At that time both were known as semen (śukra). They saw that the refined, internal harnessing of the vibrant energy of semen was the relative or limited aspect of the Enlightened Consciousness. The refined internal expression of semen, the limited Enlightened Consciousness, is the culmination of the Process of Generation. This is expressed by the generated form of the wisdom deity which renders non-substantial the manifestations of the personality. In the Process of Perfection, by the refined utilization of the generated forms, the absolute nature of the Enlightened Consciousness in terms of the Great Bliss, can be revealed and actualized. In this manner it is said that the Bhagavān is of the nature of semen (śukra) and that Bliss is the beloved.

Previously the procreative drama has been mentioned. What is meant by the procreative drama, the refined procreative drama and the erotic metaphor? How are they significant in the tantric scheme?

The ordinary procreative drama is the first, external, kind of yoga or union. Why procreative drama? In the act of procreation each partner has their own procreative quintessence and their own state of mind. These quintessences have influence upon and genetically channel the basic physical form and emotional natures of a conceived embryo. We have all

seen physical traits and character traits in children which are similar to those in a particular parent. These physical and mental traits are the given parts of the principles in the procreative drama.

The physical union, when fully consummated, leads to the union of the quintessences of man and woman from which a live embryo is conceived and in due time a baby is born. The bio-genetic purpose of the procreative quintessences is fulfilled at conception. Until their complete union the procreative quintessences are the dual, unfulfilled, potentialities of life. This union, at the conception point, is a dramatic event in that the genetic codes for determining the bodily form and the emotional traits which make up the personality are set in motion at that time. The union of the two quintessences is also a uniquely dramatic event because the nature of the mingling of the procreative essences of life is the entry into the unlimited Enlightened Consciousness, the Innate. This unlimited Enlightened Consciousness is the underlying factor, the concealed essence, which marks all existence.

Regarding the Innate it is said in the Hevajra Tantra: "It is all-pervading and abides in all living bodies. It is truly the Great Life-breath and the World-pervader." (1.10.9-10). It is also said: "The Innate is known as that which manifests in simultaneous arising. The essential nature is known as the Innate and is the one Concealed Essence of all things." (1.10.40).

The refined procreative drama represents the reversal of the factors which obscure the infinite Innate nature. By means of the refined procreative drama the yogī and the yoginī are able to harness the concealed essences and the energy of the libido and direct them to reveal the primordial source. By understanding what occurs at the conception point of the biological procreative union they are able to directly analysis and experience the nature of existence and non-existence. They are able to reveal and actualize the Enlightened Consciousness and by this direct personal experience the limited personality is fully resolved into the Innate nature. Regarding the experience of existence and non-existence it is said : "I am existence as well as non-existence; I am the enlightened one for I am enlightened regarding the true nature of things ... " (2. 2.37).

After conception the Enlightened Consciousness is obscured during the formation of the body and the mind. However, the generated body bears the reflections or marks of the male and female quintessences in the form of obscured maṇḍalas. These potential concealed essences which, when purified by the Process of Generation, are utilized in the outer union of the yogī and the yoginī as the basis for their mutual, inner union. The

fruit of this union is realized by the experience of the Joys through marking the Moments. The participants in this refined procreative drama are seeking to directly reveal and actually experience the primordial Enlightened Consciousness which is present at the time of conception and which is normally not known in daily life. Strange as it may seem this method is similar in result to death where the resolution of the body and mind into the Enlightened Consciousness initially occurs. Here however, the obscuring nature of the personality is consciously resolved, killed so to speak, by the application of the Processes of the Wisdom and Means method.

In the Hevajra tradition the refined procreative drama is an integral part of the method of the Processes of Completion and Perfection. The complete union of the deities, their natures, maṇḍalas and seed-syllables within the yogi and the yogini are effected in the manner epitomized by evaṃ during the refined procreative drama. During the refined procreative drama the four Joys are directly experienced by marking the Moments. The limited expression of Enlightened Consciousness is known by marking of the first three Joys. The Innate Joy, the experience of the fully Enlightened Consciousness, is known by means of the Signless Moment. This is the physical refined procreative drama which was utilized in the rite of consecration found in the Hevajra Tantra.

The external union of the male and female sexual organs and the mingling of their procreative quintessences and the fruit the child born out of the union of man and woman are the metaphor for describing the inner union. The fruit of this inner union is the uncreated Innate nature. This is the Erotic Metaphor of Union.

Regarding the erotic metaphor it is stated in the root treatise that: "... The symbolism of the external union [of the two, the male and female sexual organs] indicates the nature of the secret union." (2. 4. 53)

Hence the procreative drama, the refined procreative drama and the erotic metaphor.

In India and later in Tibet large groups of monks existed side by side with tantric yogis. Even in the classic tantric period in India friction existed between the monks and the yogis as can be noted in the life stories of many of the Mahāsiddhas. This type of friction was caused because the application of the tantric vows (caryā) by the yogis was at odds with the vows of the monks as laid down by the Vinaya. Therefore, many monks turned yogis were forced out of the monasteries because they applied tantric precepts. In applying their tantric vows yogis ate meat and drank wine as parts of the sacrament. They also practiced with an external

consort. By applying the tantric vows the yogis broke the monastic injunctions against the butchering and eating of flesh and the imbibing of intoxicants as well as breaking the monk's vow of celibacy.

It appears that there were two views regarding the style of consecration into the tantra. The two styles were the monastic style suited to the disciplines of the Mahāyāna monk and the radical style suited to the free-thinking, alchemist yogis tired of or unsuited to the conformity and self-repression needed to live in the monastery. In Tibet many famous yogis started their training as monks but as they matured in the practice they often left the monasteries. They left in order to strictly apply their tantric precepts in an undistracted 'in character' manner by wandering and sometimes staying for long periods in mountain caves or lonely places to practice the method with or without their consorts. Because of this strict distinction between monk and yogī and their appropriate set of vows, it appears that the method of consecration into the tantra was different for each of them. The style of consecration for the monk was probably given more in the manner found today which uses the Erotic Metaphor of Union. Whereas the consecration of the yogī was, as previously stated, by means of the physical, refined procreative drama.

There are two other differences in the method of giving consecration between the past and present times. Firstly, it was much harder previously to obtain consecration and even when consecration was obtained it was generally given in separate parts, a further part only being given when the disciple was deemed ready. The second difference was that consecration was not generally given en masse or to large assemblies, as is often the case today. Previously only invited aspirants could attend the consecration rite. The rite of consecration was deemed crucial because it directly indicates of the stages of reversal, refinement, union and actualization which lead to full enlightenment. The master performed the rite to coherently demonstrate the stages to full enlightenment in order that his ripened disciples, by means of the direct physical method, could intuitively realize their own conception-right, the Enlightened Consciousness.

The observance of the Concealed Essences is said to be the Abhiṣeka, the Consecration. Consecration is said to be four-fold for the benefit of living beings. The four parts of the Consecration are said to be the Master (ācārya), the Secret (guhya), the Wisdom (prajñā) and after that the Fourth (caturtham). The four stages of consecration are said to give knowledge of the four Ānandas, the four Joys. This knowledge of the four Joys is known in the four consecrations by marking the four Kṣaṇas, the

four Moments. The Joys and the Moments are initially known through consecration.

There are four Joys, the Ordinary Joy (ānanda), the Refined Joy (paramānanda), the Joy of Cessation (viramānanda) and the Innate Joy (sahajānanda). There are also four Moments, the Diverse (vicitra) Moment, the Ripening (vipāka) Moment, the Dissolving (vimarda) Moment and the Signless (vilakṣaṇa) Moment.

The understanding of the Moments is crucial and they can only be known through Consecration. It is therefore said that the four Joys and the four Moments are related with the four-fold division of consecration. In this way the Diverse Moment corresponds to the Ordinary Joy and the Master consecration. The Ripening Moment to the Refined Joy and the Secret consecration. The Dissolving Moment to the Joy of Cessation and the Wisdom consecration. The Signless Moment to the Innate Joy and the Fourth consecration. Therefore it is said that in each consecration one of the four Joys and one of the four Moments must be experienced. The Joy and the Moment appropriate to a particular consecration is to be understood as the conclusive proof of the accomplishment of that consecration.

Now the four-fold consecration of the tantric tradition will be described. Prior to consecration rite the disciple begs the guru for consecration in the following manner: "O Bhagavān, great Tranquil One who is intent only on the Vajra union, perfecter of the Seals who originates from the union of the indivisible Vajras! O great Being, as you do for yourself, O Lord, may you also do the same for me. I am sunk in the thick mud of phenomenal existence, save me who has no other resort." (2. 3. 18-19).

Within the cycle of the Hevajra Tantra the master is the one who leads the aspirant far away from unmeritorious natures. This is said to be his observance of the Concealed Essence and is said to be the essence of the Master Consecration. The Master consecration is said to be divided into five parts and is known in other tantras, such as the Caṇḍamahāroṣaṇa Tantra, as the Five-fold Consecration. There are different five part consecrations for men and women, that is, for the Means and for the Wisdom. In order to actualise of the Master Consecration to those of weak sensibility, instruction upon the Seal of Ritual (karmamudrā) is given.

The Master Consecration is known as the introduction to the nature of the four Moments and the four Joys. After that, in accordance with the degree of the sensibility of the disciple the Master, Secret, Wisdom and Fourth marked by the Moments are to be known. When giving the other

parts of the consecration the guru commences the rite with the Master consecration.

In the Secret consecration the disciple first honors the guru with clothes and other offerings. Then he presents to the guru a graceful and youthful consort. After that the disciple is either blindfolded or leaves the room and the guru worships himself with fish, meat etc., and serves these to the consort and then unites with her. The red and white fluid which arises from this union is placed in a receptacle. The disciple is called back and the guru introduces the disciple to the Flavour of Essential Similarity (*samarasa*) by dropping or by writing seed syllables on his tongue with the fluid. Then the guru says: "Today I have generated for you the knowledge of a Buddha by means of which the Buddha Lords of the past, present and future attain their Unrestricted Essence of Release" (*Caṇḍamahāroṣaṇa Tantra* Ch. 3, translated by G.W.Farrow and I.Menon). The disciple vows, on dire consequences, not to reveal the maṇḍala to the uninitiated and is then blindfolded and throws a flower into the maṇḍala. The blindfold is removed and the maṇḍala shown to the disciple. The sign of where the flower has landed as well as the full significance of the maṇḍala is explained to the disciple.

From the view of the Process of Perfection, the guru's instructions revealing the four Joys which are of the nature of the four Moments when the Vajra Gem is placed in the secret place, the Lotus, is the Secret Consecration. It is said to be secret because it cannot be explained to the yogī in terms of phenomenal concepts. In this Secret Consecration, instruction upon the emanation of the Seal of the Sacrament (*samayamudrā*) is given for those of medium sensibility. This is the *modus operandi* of the Secret Consecration.

At the stage of the Wisdom consecration the guru offers the Wisdom consort to the disciple saying: "O' great Being, take this consort who will give you bliss." (2.3.15) Or, as in the *Caṇḍamahāroṣaṇa Tantra*, he says: "Serve this beautiful vessel of your delight as instructed by the Buddhas." (*Caṇḍamahāroṣaṇa Tantra* Ch.3, translated by G.W.Farrow and I.Menon). The disciple is warned that by not following the rules he will not attain the Accomplishment. Then the guru instructs regarding the division of the four Joys. After that the guru commands the disciple saying: "O' bearer of the Vajra perform the Union!" (2.3.16). The guru then leaves. Then the Wisdom consort becomes naked and squatting points with her index finger to her secret place. She tests the yogī's determination with acts that are considered socially repugnant. She should say: "Ah! my Lotus contains all pleasures. I grant accomplishment to the one who

serves my Lotus in accordance with the instructions. Within the Lotus, with a concentrated mind, perform what is appropriate Here indeed is located the Great Bliss.”(Caṇḍamahāroṣaṇa Tantra Ch.3, translated by G.W.Farrow and I.Menon). The disciple should imagine himself as having the form of the principal male deity and the consort should imagine herself as having the form of the principal female deity. They should then unite and mark the four Joys. From the view of the Process of Perfection, with the Vajra Gem placed in the secret place, the Lotus, the Wisdom Consecration is explained. Wisdom is the excellent knowledge that all things are merely the creations of one’s own mind. The consecration for bestowing that knowledge is the Wisdom Consecration. It is said that this knowledge is the marking of the Moments, in accordance with the guru’s instructions, by means of that Gem. The Gem is the confluence of the three nāḍīs the nature of which are the three kinds of consciousness, imaginary; dependent and fully manifested. It is said that this Knowledge of Wisdom must be experienced together with an external consort. For those of strong sensibility who have been consecrated in this Wisdom Consecration, instruction is given upon the Seal of Essential Nature (dharmamudrā), which is the Stabilized Meditative State of the Dream-like (māyopamasamādhī).

Similarly ‘after that the fourth thus’. It is said that ‘Thus’ is synonymous with Thusness, the Absolute Void and the Essence of Nature. The consecration which reveals and instructs upon this Thusness must be given directly after the Wisdom Consecration. The Fourth Consecration is experienced with the external consort and is based, in accordance with guru’s instructions, upon a practice which is not dependent upon anything (anāmbanayoga) and is pervaded with the Signless Moment where it is not possible to determine any definite place of origination.

Regarding the nature of the fourth consecration it is said: “The nature of the Mahāmudrā accomplishment is such that it cannot be unintentionally experienced by anyone.”

After marking the four Joys and completing the union the disciple should present himself to the guru. The guru will exhort the disciple saying: “O great Being, hold the Great Bliss! O bearer of the Vajra, until the attainment of enlightenment act for the benefit of beings!” (2. 3. 21). Then the disciple should offer a feast comprising intoxicants, meats etc., to the guru and the gathered Circle of Initiates (gaṇacakra).

The attainment of the Innate Joy is known by marking the Signless Moment at the end of the Refined Joy and at the beginning of the Joy of Cessation. This is explained in the root treatise and commentary as

follows: “My nature is that of Innate Joy which is [known] at the end of the Refined Joy and at the beginning of the Joy of Cessation.” (2. 1. 40). This means that the Innate nature must be marked by the appropriate observation at the beginning of the Joy of Cessation. The Signless characteristic is said to be the appropriate observation and because of this characteristic the Innate Joy is said to be different from and devoid of the three other Joys.

In this way the Innate nature and the means to the Innate nature have been described in terms of the Consecrations, Joys and Moments.

The Caryā, the Application of the Vow is said to be the strict application of vows according to the instructions of the gurus and Buddhas. That is, the instructions given by the master to the disciple in order that the stages of the consecration can be realized and stabilized. It is also said that whether there is accomplishment (siddhi) or not in this life, definitive clarity for attaining the accomplishment is gained through the foundation of the Application of the Vow.

In the commentary it is said that there are four types of practitioners, who are of the mild, medium, strong and strongest sensibilities. No Application of the Vow is mentioned for a person of the strongest sensibility, for at the time of their gaining the Fourth Consecration the Application of the Vow is realized through the Mahāmudrā. Enlightenment is said to be quickly attained by the Application of the Vow. For the disciples of mild, medium and strong sensibilities, the Application of the Vow is said to be of three kinds. These three are the Differentiated, the Undifferentiated and the Extremely Undifferentiated Applications of the Vow.

It has been shown that a tantric system of language is utilized in the composition of tantric treatises. However, there is a language code and cipher to be found in the Hevajra Tantra and the commentary the Yogaratnamālā. This is the Sandhyābhāṣa, the Tantric Code Language. The tantric code language is the language of direct communication of intended meaning by means of coded formulas between the guru and the disciple. This is the direct, vocal, method of communicating with the guru and the other initiates at the Assembly of the Circle of Initiates and at other times.

However there is also another mode of secret communication, that of the Chomā, the Secret Sign Language signaled during the Gaṇacakra, the Assembly of the Circle of Initiates and at other gatherings. These meetings were held at night, in lonely gathering places such as Pīṭhas or other assembly grounds near appropriate temple sites. The feasts were

offered at the time of consecration and on appropriate dates in the lunar calendar. At these gatherings the Songs and the Dances were also offered. The Songs and the Dances will be described shortly.

Regarding the Secret Sign Language it is said by the commentator that according to the convention of the yoginīs, the secret hand sign language is the accepted mode of communication when meeting the yoginīs. This must be known since it is a supreme Means. This non-vocal form of communication was used by the yogīs to greet and converse with the yoginīs during the mostly silent drama of enlightened consciousness mimed at the Assembly of the Circle of Initiates. The drama was signaled in terms of the tantric method, where realizations were expressed by sign, as were the basis for further instructions. It was also a method by which the master could reveal his nature to the disciple at the gathering. This kind of communication was deemed necessary because the very nature of the states being described are beyond the realm of phenomenal concepts. At such gatherings, before and after the empowering rite and during and after the feasting, the need to communicate was curtailed to only the essential matters at hand and these were expressed in secret sign language. The need to directly perceive or experience the method was given greater priority than sermons etc. It was felt that words and concepts would only confuse the unripened disciples and hinder their concentration upon the essentials of the method during such gatherings. Such gatherings were a means to introduce novices to the matured realizations of the adepts and thereby deepen their own level of direct personal experience. The secret code language was for the direct, oral, transmission of instructions from the guru to the disciple.

At the Assembly of the Circle of Initiates only the highest adepts vocalized their realizations in a song or verse form, hence the caryā songs of the Mahāsiddhas and the Tibetan masters. The Caryā songs of these Masters should be considered as pith instructions regarding the theory, practice and experience of the tantric method.

In order to try to convey the mood of the Assembly of the Circle of Initiates and also to exemplify the modes of secret communication five units of a song are now quoted:

“O! the Bola is located at Kollagiri, the Kakkola at Munmuṇi. The hand-drum is sounded forcefully; Compassion is affected, not discord. Here we eat meat and drink liquor in large quantities. Hey! Here the worthy ones enter, the unworthy ones are barred. We bring faeces, urine, menstrual blood and semen. Here we eat herbs and human flesh with relish. We move to and fro without consideration of pure or impure.

Adorning our limbs with bone-ornaments, here we enter the corpse.

In the meeting we perform the sexual union; the untouchable is not rejected here.” (2. 4. 6-10).

In these units the tantric view of the method is fully explained by means of coded language. The commentary gives the cipher which indicates the attitude and ingredients for the erotic union to be completed during the gathering of Initiates. Now the commentary on these units by Kṛṣṇācāryapāda.

In Kollagiri, that is, in the head, is the seed-syllable haṃ which is the Bola [the male sexual organ, the Vajra]. In Mummuni, that is, in the navel, is the seed-syllable aṃ which is the Kakkola [the female sexual organ, the Lotus]. From the union of these two seed-syllables, uninterruptedly the hand-drum, meaning, the unstruck sound (anāhatadhvani) resounds. Compassion is generated by the yogi. ‘He does not create discord’ means he does not stir up gross erotic play. ‘He eats meat’ means he consumes the notion of a self, that is, he makes it non-substantial. ‘He drinks liquor’ means he drinks the nectar of Great Bliss arising from the union. ‘The worthy ones enter’ means that the breath enters within. ‘Unworthy ones’ refer to passion and other molestations [which are rejected]. ‘Faeces’ refers to the Form component of the Aggregate of Phenomenal Awareness, ‘urine’ to the Sensation component, ‘menstrual blood’ to the Conceptualisation component and ‘semen’ to the component of Phenomenal Awareness. ‘We bring’ means they are cleansed. The component of the Imprint of Past Actions is what is intended by ‘herbs’. ‘Human flesh’ refers to the identification of all these components with a self. Here ‘we eat’ means, there in that [erotic] union they are rendered non-substantial. In the phrase ‘move to and fro’, ‘move to’ refers to the arising of the seminal fluid from the experience of Great Bliss; ‘and fro’ refers to its return. ‘Without consideration of pure and impure’ means that existence and non-existence are not distinguished. ‘Bone-ornaments’, known in the Tantric Code Language as Niraṃśuka, naked, refer to the drops of semen because they are the bare essence. The ‘adorning of the limbs’ refers to the pervading [of the semen as enlightened consciousness] through every part of the body by way of the nāḍis. ‘Here’ means in this union. The ‘corpse’ represents the non-existence of a self in all natures. ‘Enters’ means enters into that state. ‘Meeting’ refers to the union of the nāḍis. ‘Untouchable’ refers to the stabilized meditative state where all things are non-existent. ‘Not rejected’ means is made apparent to oneself.

Any conversations during the feast at the Assembly of the Circle of Initiates would be couched in the terms similar to those described in these units. When spoken with the intended meaning, as deciphered by the commentator, these conversations would be powerful tools to instruct disciples on the processes of the method.

Now the Dance and Song will be discussed. It is said that Dance which is the performance of emanation must be performed with uninterrupted attention, an impassioned mind, and with the postures of the deities which serve to indicate their natures. Songs may be sung at the same time and also at a later time. These songs, couched in code, should express the Means to the supreme. The Dance is said to be the emanation and the Song the recitation of mantra. With the Dance the disciples can become familiar with the forms of the deities to be emanated. With the Songs the whole assembly is protected and the inimical forces subdued. In this manner the whole assembly is empowered by the Dance and the Song during the Assembly of the Circle of Initiates. At the time when the Dances and Songs are completed it is said that the chosen leader of the assembly must take note of the signs.

Therefore by means of this empowering feast the theories, practices and experiences of the Processes are taught and directly experienced. This is the celebration of the 'In Character Yogi'. In this manner the Hevajra Tantra describes the Tantric Code Language, the Secret Sign Language, the Dance and the Song.

Now in order to complete this introduction to the Hevajra Tantra and the Yogaratnamālā the means to and the nature of the realization of the Innate will be discussed. Regarding the realization of the Innate nature it is said that the actual realization of this culminating state cannot be explained by another, not even by the guru or the Vajradhara. That is, the Innate nature must be intuitively known through ones' own direct personal experience. This direct personal experience (svasaṃvedyaṃ) is gained as a result of the merit accrued by diligently following the Means, the guru's instructions.

The emanation of the Innate is performed by pervading the whole universe and not just a limited sphere. In the light of the direct personal experience of the True Principle of Wisdom all manifestations are viewed as equal. Regarding this the Bhagavān states: "Whatever exists, whether fixed or moving are all in truth Me ... " (1.8.37). In this manner when the True Principle, the Innate, is realized, everything is directly understood in terms of Samarasa, the Flavour of Essential Similarity. Therefore whatever exists is conceived as being of the same supreme

principle directly experienced by the yogi. The supreme principle, the Enlightened Consciousness is the conception-right of all beings.

From the union of evaṃ in the secret place, the Lotus, the Citadel of Bliss, the knowledge that arises from the Dharmodaya, the Source of Nature, is said to be space-like and also consisting of Means. Here, in the Process of Perfection the Means are said to be the emanation of the Innate. Therefore the direct personal experience of the Innate is said to be the empowerment and this knowledge of the Innate is synonymous with the nature of the Bhagavān. It is said that at the moment when this knowledge of Great Bliss intuitively arises in the yogi the five elements do not restrain him and his mind knows the minds of others. His body is at one with the realms of the heavens, earth and the hells and the yogi is no longer afflicted by misconceptions which separate him from others.

It is my hope this introduction to the compositional style and contents of the Hevajra Tantra and the Yogaratnamālā will assist the reader to clearly perceive the refined and subtle tantric method of Wisdom and Means evolved and utilized in the Vajrayāna tradition of Buddhism.

I pray that these translations will be of assistance to those beings on the path to enlightenment. May the Mahāsiddhas and the present Lineage Masters, shower their blessings on us all. Sarvamangalaṃ.

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A Note Regarding the Translation

In our survey of Buddhist tantric literature we found the Hevajra Tantra and the commentary Yogaratnamālā to be fine examples of the tantric compositional style. In both the root text and commentary the Hevajra Tantra is referred to as a Yogini tantra. The commentator calls it a Niruttara tantra. It is evident that the Guhyasamāja Tantra and Sarvatathāgatatattvasaṅgraha which belong to the Yoga class of tantras have influenced the Hevajra Tantra. In the Hevajra Tantra (2.5.67) there is a couplet in an Apabhraṃśa dialect describing the characteristic of the Innate. This couplet is found in one of the songs of the Mahāsiddha Saraha. If the Hevajra Tantra is quoting the words of Saraha it would imply that the Hevajra Tantra was composed during or after Saraha's time. We think that it was composed between the 8th and 9th century A.D., somewhere in the region of modern day Bengal, Orissa or Bihar. There is good reason to believe that the Kṛṣṇācārya who has written the Yogaratnamālā commentary is the same person whose songs under the name of Kāṇha and Kṛṣṇapaṇḍita are found in the collections of Buddhist Caryā songs.

The tantric yoga techniques described in the Hevajra Tantra have their origins in an orally transmitted tradition which antedates the written tradition by at least a few centuries. Concepts and practices from various religious and social contexts are found in the Vajrayāna, known as Mantrayāna in Buddhist tantric literature. The Vajrayāna tradition adopted and refined relevant elements from the ascetic yoga traditions, the rituals of tribal shamans, the fertility and passage rites, the rites of initiation into manhood, the rites of coronation of chieftains, ancestor worship, the worship of temple and family deities and the circuits of pilgrimage. Concepts found in the monastic traditions of both the Hinayāna and the Mahāyāna were evolved and utilised to suit the Vajrayāna method. The Hevajra Tantra also amplifies the views and methods found in the Guhyasamāja Tantra and emphasizes the direct experience of the Innate (sahaja) and the Great Bliss (mahāsukha) which characterise the Mahāmudrā Accomplishment. Kṛṣṇācārya's commentary demonstrates that he was well-versed in the Abhidharma tradition and the Mahāyāna schools as well as the tantric view which originates from the Guhyasamāja Tantra. There is ample evidence in his commentary to indicate that he

was influenced by Candrakīrti's Mādhyamakāvātāra and the writings of Nāgārjuna and Vaṣubandhu.

As an archetype Hevajra, who belongs to the family of Wrath (dveṣakula), has obvious links with Krodharāja (the Angry Lord) of the Mañjuśrīmūlakalpa and the fierce divinities like Rudra, Bhairava and Śiva. It is worth noting that Heruka, a term used for the male deity in Buddhist tantras, is also a synonym for Śiva.

We examined Snellgrove's edition of the Hevajra Tantra and four manuscripts of the Hevajra Tantra from the National Archives in Kathmandu, Nepal. While deciding between variant readings of the text of the Hevajra Tantra we gave preference, whenever it was available, to the version found in the Yogaratnamālā. The text of the Yogaratnamālā which we have translated is to a large extent the same as the one found in D.L. Snellgrove's edition. But our access to two other manuscripts of the Yogaratnamālā helped us correct and understand passages which were unclear in Snellgrove's edition. While translating these works, especially because of the errors found in the manuscripts, we were sometimes confronted with some obscure and puzzling passages. 'Muktāvalī, a commentary by Ratnākaraśānti on the Hevajra Tantra, helped us to reconstruct and interpret unclear passages of both the Hevajra Tantra and the Yogaratnamālā.

While translating these texts we have surely been influenced by the 'Buddhist Hybrid English' that is already in currency. But we have translated the technical terms found in the Hevajra Tantra and the Yogaratnamālā in accordance with the Vajrayāna view and not according to the sense in which they were used in the other Buddhist traditions.

We found the Sanskrit original of two passages which are only available in the Tibetan in the text of the Yogaratnamālā published by D.L. Snellgrove. We are including them below.

Lines 3-5 of the verses given below are not available in the Sanskrit on page 108 of D.L. Snellgrove's The Hevajra Tantra, A Critical Study Part 2. The missing lines are found in the Subhāṣitasamgraha (edited by D.D. Kosambi).

yas tu vajranayopāyaḥ vicitrikṛtamānaś/
 sphuṭikṛtasvaṣaṁvedyadharmakāyamahāsukhaḥ//
 atha sāmartyasaṁprāpto vajratritayanirvṛtaḥ/
 svatantrapūtatattvajñāḥ sulabhopāyasampadaḥ//
 sāksānnairātmyasaṁvittisamucchinnabhavabhramāḥ/
 tasya vajradharasyeha siddhiḥ karatale sthitā//

The following piece is missing in the Sanskrit on page 126 of D.L. Snellgrove's *The Hevajra Tantra, A Critical Study Part 2*. It was found in the manuscript of the Hevajra Pañjikā which we consulted at the National Archives, Kathmandu.

ity ekā vyākhyā/ khadhātāv ityādi/ padmeṣu catasṛṇām locanādinām/
 jñānam advayajñānam/ kleśādimāraṇām bhañjanād bhaga iti smṛtaḥ/
 bhāvaneti/ bāhyamudrāyā saha kamalakulīśayor yogena tulyakālapata-
 naṃ samāpattiḥ / tat sukhaṃ samāpattisukham/cakram ucyate iti/ cak-
 reṣu caturthaṃ kathyate ity arthaḥ/ yathānyāyam iti kramād ucyate ity
 arthaḥ/svasaṃvedyam iti/ karmamudrāyām yat sukham ācār-
 yābhiṣekalakṣaṇaṃ prathame cakre gurūpadeśatas tat svasaṃvedyā
 svasaṃvedyābhīdhānaḥ/ dharmamudrāyām yad utpadyate tad bodhi-
 cittaṃ tat sukhaṃ bodhicittaṃ ity arthaḥ/ samayamudrāyām yad upal-
 abhyate tad devatā sukham/ mahāmudrāyām yad anāsravalakṣaṇaṃ
 mahāsukhaṃ utpadyate yathākramenodayalakṣaṇaṃ tac cakram/ śukram
 iti/ śukāraṃ śokasāmsārikaduḥkhakrakaravat ṣate yāti śukram/
 dvaividhyam iti/ tatra caturvidhamudrānubhāvāt/ sukhāt dvaividhyam
 sahaṃ/mahāsukhākāraṃ ekaḥ/śukrākāraṃ dvitīyaṅca/ karma-dharmādi
 mudrābhedenā sahaṃ dvaividhyam uktaḥ//

I. Menon

List of Texts Consulted

Hevajra Tantra

Manuscripts copied from the National Archives, Kathmandu, Nepal.

1. No. 3-303.
2. No. 3-238.
3. No. 4-6.
4. No. 4-71.

Snellgrove D.L.

The Hevajra Tantra A Critical Study Part 2.

Yogaratnamālā

Manuscript copied from the National Archives, Kathmandu, Nepal.

1. No. 231 (Kaiser Library, Kathmandu, Nepal). Incomplete.

Snellgrove D.L.

The Hevajra Tantra A Critical Study Part 2.

Manuscript studied at the Royal Asiatic Society, Calcutta.

1. No.10745. Listed as Hevajra Pañjikā by Kṛṣṇa in the Descriptive Catalogue of Sanskrit Manuscripts, Buddhist Texts Vol I, page 114. Incomplete.

Muktāvalī

Manuscript copied from the National Archives, Kathmandu, Nepal.

1. No. 5-98.

A Table of the Textual Contents of the Hevajra Tantra

Part I

CHAPTER 1

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2-5. The manifested forms of the Body, Speech and Mind of all the Buddhas are described.

6-7. The meaning of the name Hevajra is analysed.

8-9. The various activities, techniques and methods found in the Hevajra Tantra are given.

10, 11. The basis for the technique of transformation towards enlightenment is defined.

12-21. The body is defined as the field of yogic activity. The components of the adamantine body are described.

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11. The undifferentiated nature of the emanator, the mantra and deity are defined.

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- 17-24. The attitude the yogi should have regarding daily life is given.
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- 21-23. The days auspicious for the meeting are given.
- 24-25. The sacrament and the correct method to obtain the sacrament are described.
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- 21- 22. The Six-phased practice of emanation is given.
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23. The two processes, the Process of Generation and Process of Completion are mentioned.

24-25. The Circle of the Yogini is described from the view-point of the Process of Completion.

26-34. The attributes and components of the male and female practitioners are described. The absolute and relative aspects of the Innate and the four-fold division of the Joys are described.

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44-49. The direct personal experience of the Innate is emphasized. The nature of the Innate knowledge that arises in the Circle of the Yogini and the nature of the lord and his beloved are mentioned.

50-51. The knowledge that arises in the yogī is described in terms of freedom from the restraints of the elements and as psychic powers.

52-53. The method of the Hevajra Tantra is compared with the methods of the other systems and the unique nature of the Hevajra tradition is emphasized.

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2. The faculties of experience are described as being veiled by ignorance and afflictions.

3-4. Purification by means of direct personal experience and the innately pure nature of the world is emphasized.

5-19. The faculties which must be purified are listed. In the Process of Generation the goddesses who purify the components of the different faculties are mentioned.

20. The transformation from the state of bondage to a state of release by means of the True Principle is emphasized.

21. The essentially pure nature of the experiential world is defined.

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5. The qualities of a suitable consort are described.

6-7. The role of the Master and consort in the introduction of the disciple to the Flavour of Essential Similarity is described.

8-11. The nature of the knowledge of direct personal experience is described.

12-14. The nature of the various Joys are described.

15-19. The stages of the manifestation of the Innate is described.

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Part II

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2. The basic view regarding the emanation of the deities is given.

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5-7. The attitude the yogī should have while performing his daily activities is given.

8-14. The newly initiated disciple is asked to test the practice. The benefits of the practice are enumerated.

15-21. The consort practice for the yogī who has completed the preliminary stage is given.

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26-27. From the view-point of the accomplished yogi the principles of creation and destruction are discussed in terms of the relative and the absolute.

28-29. A description of the utilisation of the differentiated world as a means in the practice of the Process of Generation is given.

30-32. The nature of Great Bliss experienced in the Mahāmudrā Consecration is described.

33. A question regarding the utility of the Process of Generation in relation to the Process of Completion is raised.

34-51. The view necessary to gain strength of conviction in the Process of Generation is given. The utility of the Process of Generation in regard to the practice of the Process of Completion is described by way of analogies.

52-57. How the elements which originate from the great bliss are differentiated into five during the sexual union is described. The components of the ordinary erotic union are shown as the realms of the elemental lords of the five families and the basic emotions.

58-61. It is explained how innumerable families arise out of the Great Consciousness.

CHAPTER 3

The Means which are known as the Fundamentals of All Tantras.

1. The Means are listed.

2-9. The prime Concealed Essence evam and its relationship with the Joys and Moments are discussed.

10. The four consecrations and their relationship with the Joys are given.

11. The four consecrations and their relationship with the four stages of the refined erotic union are given.

12. Consecration is defined.

13. The method of the Master Consecration is defined.
14. The method of the Secret Consecration is defined.
15. The method of the Wisdom Consecration is defined.
16. The method of the Fourth Consecration is defined.
- 17-20. The role of and requests to be made by the disciple during the consecration rite are defined.
- 21-24. The instructions the master should give to the disciple when the disciple has reached the Moment of the Refined Joy are given.
25. A question regarding the maṇḍala circle is asked.
- 26-27. The definitions of the maṇḍala and the circle are given.
28. A question regarding the Observance of the Vow and the Observance of the Concealed Essence is asked.
- 29-30. The answer to the question regarding the Observance of the Vow and the Observance of the Concealed Essence is given.
31. Questions regarding the objects of sensory experience etc. and their natures are asked.
- 32-37. The answers regarding the objects of sensory experience etc. and their natures are given.
- 38-49. The empowerment of the Undifferentiated Application of the Vow is revealed.
- 50-52. The question and answer regarding the six sense organs are given.
- 53-67. The Tantric Code Language is introduced and defined.

CHAPTER 4

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- 1-5. Questions in regard to doubts about the song, the dance, the Seal, the seed-syllables of Nairātmyā and the other yoginīs and the purification of the thirty-two nāḍīs are asked.
- 6-10. An exemplary Vajra song composed in Tantric Code Language sung at the gathering of the circle of initiates is given.
- 11-12. The nature and the themes of the dance and the benefits of singing and dancing are given.
- 13-16. The signs of the empowerment of the dance and song when performed in the circle of the initiates are given.
17. The important relationship between the Seal and the Family is defined.
- 18-21. The relationship between the yoginīs and the seals are defined.
- 22-25. The seed-syllables of the yoginīs are given.

26-28. The relationship between the thirty-two nāḍīs and the yoginis are explained.

29. The relationship between the Enlightened Consciousness, the fifteen yoginis and the Moon are discussed.

30-31. The significance of semen is discussed.

32. A question regarding the generation of Enlightened Consciousness is asked.

33-50. The answer to the question regarding the generation of Enlightened Consciousness is given.

51. A question regarding the Concealed Essence is asked.

52-68. The various facets of the Concealed Essence are explained.

69-79. The enlightened view of existence and the method of transformation are discussed.

80-89. The relationship between the elements and the emotions together with the lords of the Families and the Seals is discussed.

90-96. The rite of sacrificial offering is described.

97-100. The Seals and their relationship with the centres of Body, Speech and Mind are discussed.

101-104. The division of the families is discussed.

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The manifestation of Hevajra, his maṇḍala and retinue.

1-3. The location, the seed-syllable and the manifested form of the perfected Hevajra who is in union with the goddess Nairātmyā are described.

4-18. The maṇḍala, the manifestation of the sixteen-armed form of Hevajra and his retinue are described.

19-23. Hevajra, in union with the goddess Nairātmyā and dissolved into a state of orgasmic flow, is exhorted by the retinue goddesses to arise.

24-37. The form of Hevajra which arises from the state of orgasmic flow and his retinue are described.

38-47. The mantra of the sixteen-armed form of Hevajra and its significance are given.

48-57. The drawing and arranging of the maṇḍala is discussed.

58-64. The procedural rules for the consorts, guru and disciple during the consecration rite are given.

65. The instruction indicating the Fourth Consecration is given.

66-67. The nature of the Signless Moment is described.

68-69. A yoga technique whereby the experience found at the end of the Refined Joy and beginning of the Joy of Cessation is described.

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CHAPTER 7

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- 1-5. The rules for copying a tantra and the way the text should be carried on a journey are explained.
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CHAPTER 8

The necessary course of Discipline.

- 1-5. The qualities of a relative Mahāmudrā are described.
6-8. The resolve the yogī should make for future births is given.
9-11. The stages for disciplining disciples are given.

CHAPTER 9

The Arrangement of Mantras.

- 1-6. The special methods of performing the fierce rites are given.
7-9. The basis for the view of the transformation process of purification is described.
10-13. The significance of the various aspects of the form of Heruka is explained.
14-35. The arrangement of the various types of mantras are given.

CHAPTER 10

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- 1-5. The rules for the mantra recitation and the sacraments to be offered in the performance of the fierce rites are given.

CHAPTER 11

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- 1-9. The way to identify the family affiliation by means of a sign on the palm and by the colour of the disciple is given.
10-15. The method of worshipping the Wisdom consort is described.

CHAPTER 12

The Instructions for the Four Consecrations.

1-5. The guru reveals the essential nature of what is transmitted during the four consecrations.

6, 7. The mantras for empowering the Vajra and the Lotus are given.

8. The locations for placing the empowering seed-syllables *oṃ*, *hūṃ* and *āḥ* are given.

PART I

The Awakening of the Vajragarbha

CHAPTER 1

Vajra Family

oṃ namaḥ śrīhevajrāya
Oṃ Obeisance to the Divine Hevajra

evaṃ mayā śrutam ekasmin samaye bhagavān
sarvatathāgatakāyavākcittavajrayoṣidbhageṣu vijahāra//(1)

Thus have I heard: At one time Bhagavān dwelt in the wombs of the Vajra Lady which are the Body, Speech and Mind of all the Buddhas.

YOGARATNAMĀLĀ

Obeisance to Hevajra

After bowing to the divine Hevajra, the essence of supreme joy, I comment upon the Hevajra Tantra following the sacred view of the lineage masters.

evaṃ mayā ityādi (Thus have I etc.): It is said: “In truth, it is this Fundamental Statement (nidānavākyaṃ) which is revealed in the Sūtra and Tantra. In the tantric tradition the Fundamental Statement indicates the essence of tantra. Others say it refers to other things.”

Therefore, it has been said by Bhagavān: “O monks, my doctrine is to be known by the proper consideration of evaṃ mayā (Thus have I).”

For this reason the writer of this tantra begins with ‘Thus have I heard’.

śrutam (heard): Here the fact that it was heard by somebody refers to the devotees who heard the proclamation of the doctrine in Bhagavān’s assembly. On the other hand, if the proclamation of the doctrine was heard through some other orally transmitted tradition, it would not be

considered authoritative. 'Thus have I' has been used in order to exclude this possibility. Here, the use of the first person pronoun, I, emphasizes the fact that the writer of this treatise has himself heard this proclamation of the doctrine in the assembly of devotees and that it was not heard from a handed-down tradition. I will amplify **evam** in due course.

ekasmin samaye (at one time): Means once, not at all times and everywhere.

bhagavān: Refers to Vajradhara in the form of Hevajra. Bhagavān is the one who has Bhāga, that is, Lordliness and the other auspicious qualities.

It is said: "The six qualities, Lordliness, Abundance, Grace, Excellence, Splendor and Meaningful Application of Knowledge, are called Bhaga."

vijahāra (dwelt): Bhagavān pleasurably dwelt within the abodes of the Buddha, the Enlightened One.

Where exactly did Bhagavān dwell?

sarvatathāgatakāyavākittavajrayoṣidbhageṣu (in the wombs of the Vajra Lady which are the Body, Speech and Mind of all the Buddhas): Bhagavān dwelt in the wombs of the Vajra Lady which are the Body, Speech and Mind of all the Buddhas. The Body, Speech and Mind are the Three Secret Centres (triguhyasaṃhāra). These three centres constitute the form of Bhagavān Vajradhara which is known as the Source of Nature (dharmodaya). These Secret Centres are the wombs of the adamant goddesses, Locanā and the others. The Three Secret Centres are wombs of the adamant goddesses because their bodies are in essence faultless and possess infinite pure natures. The Body, Speech and Mind of all the Buddhas are synonymous with the wombs of these adamant goddesses is the intent.

The Bhagavān, together with his retinue, having obtained residence within the wombs, tranquilly passed his time there in the inner chamber which is the most secret of secret places. Previous tantras have also indicated this to be so. Further explanations are unnecessary here. This is the interpretation literally inferred.

[Another interpretation of] **evam mayā śrutam**: "E is Bhaga (the female sexual organ), **vam**, is Kuliśa (the male sexual organ), **mayā** is the activation and **śrutam**, what was heard, is said to be two-fold."

It is said: "Bhagavān is of the nature of Semen; that Bliss is the Beloved."

It is also said: "Vajradhara is characterized by the qualities of Essential Nature (dharma) and Enjoyment (saṃbhoga)."

And again: “As relative, white like jasmine; as absolute, essentially blissful.”

By such statements the essential tantric view regarding the nature of Voidness (śūnyatā) and Compassion (karuṇā), Wisdom (prajñā) and Means (upāya), the Body of Essential Nature (dharmakāya) and the Body of Enjoyment (saṃbhogakāya), the Relative (saṃvṛti) and the Absolute (paramārtha) and the Process of Generation (utpattikrama) and the Process of Completion (utpannakrama) are expressed.

Regarding this it is also said: “He symbolizes Great Compassion, and vajra symbolizes Wisdom. Now listen to this tantra which I proclaim that is the essence of Wisdom and Means.”

This being so, ‘at one time’ etc., is clear. Some say this is the interpretation according to the lineage holders.

And again this interpretation [of *evaṃ mayā śrutam*]: “E is known as the Earth element, the Seal of the Ritual (karmamudrā) and Locanā. Locanā is in a lotus of sixty-four petals in the Centre of Creation (nirmāṇacakra) located in the navel.

“*Vaṃ* is known as the Water element, the Seal of Essential Nature (dharmamudrā) and Māmaki. Māmaki is in a lotus of eight petals in the Centre of Essential Nature (dharmacakra) located in the heart.

“*Ma* refers to the the Fire element, the Great Seal (mahāmudrā) and Pāṇḍarā. Pāṇḍarā is in a lotus of sixteen petals in the Centre of Enjoyment (saṃbhogacakra) located in the throat.

“*Yā* is said to be the Air element, the Seal of the Sacrament (samyamudrā), and Tāriṇī. Tāriṇī is in a lotus of thirty-two petals in the Centre of Great Bliss (mahāsukhacakra).

“*Śrutam* is said to be the Innate which is of two kinds. The Innate, as relative, is the form of the deity and is the view according to the Process of Generation (utpattikrama). The Innate, as absolute, is bliss and is the view according to the Process of Perfection (niṣpannakrama). The doctrinal instructions of the Buddhas are founded upon these two truths.”

Therefore later in this tantra it is said: “The instructions of the Vajradhara are based upon the two processes, the Process of Generation and the Process of Completion”.

Such is the interpretation of ‘Thus have I heard’. The interpretation of ‘at one time etc.’ is the same as previously given.

tatra bhagavān āha/ sarvatathāgatakāyavākcittahrdayaṃ
bhaṭṭārakaṃ guhyātiguhyataraṃ/ aho vajragarbha sādhu sādhu

mahākṛpa mahābodhisattva vajrasattvasya mahāsattvasya samayasattvasya hṛdayaṃ hevajasamkhyam śṛṇu// (2)

There the Bhagavān spoke: The heart of the Body, Speech and Mind of all the Buddhas is the Noble Lord, who is the most secret of all secrets. O Vajragarbha, thou great Bodhi-sattva of great mercy, listen to the essence of Vajrasattva, Mahāsattva and Samayasattva which is known as Hevajra.

tatra (there): There, located in the wombs, in the midst of the assembly, Bhagavān spoke.

What was it that Bhagavān spoke of?

sarvatathāgatakāyavākcittahṛdayaṃ (the heart of the Body, Speech and Mind of all the Buddhas): The heart here refers to the essence of the Body, Speech and Mind of all the Buddhas.

bhāṭāraḥ (Noble Lord): Refers to Vajradhara.

guhyaṭiguhyataraṃ (the most secret of all secrets): Vajradhara is the supreme non-duality as well as the secret form of all the Buddhas. The most secret of secret forms of Vajradhara is Hevajra because it has not been revealed to the Śrāvakas and others. Since that secret form is revered and very difficult to obtain and also in order to encourage the members of the assembly who are eager and devoted Bhagavān said:

śṛṇu (listen): This is a command to Vajragarbha to listen to the discourse.

**vajragarbha uvāca/
vajrasattvo bhavet kasmāt mahāsattvo bhavet katham/
samayasattvo bhavet kena kathayatu bhagavān mayi// (3)**

Vajragarbha asked: Explain to me, O Bhagavān, whence Vajrasattva, how so Mahāsattva and by what Samayasattva?

vajragarbha uvāca (Vajragarbha asked): What did Vajragarbha ask? He asked three questions.

**bhagavān āha/
abhedyam vajram ity uktam sattvam tribhavyaikatā/
anayā prajñayā yuktyā vajrasattva iti smṛtaḥ// (4)**

Bhagavān replied: Vajra is said to be the indivisible and

Sattva the unity of the three Centres. By this kind of wise reasoning **Vajrasattva**, the Adamantine Being, is so called.

abhedyam (indivisible): This means not divisible, that is, not capable of being attained through debate, because it is the Voidness of All Natures (sarvadharmasūnyatā).

Regarding this Āryadeva has said: "By talking in terms of voidness the argument is overthrown, since by voidness everything is overthrown including the debated point."

Bhagavān said in Vajraśekhara thus: "The Void which is the firm essence, indestructible, indepletable, indivisible and not capable of being consumed is called Vajra."

sattvam (being): Means the existent being. Existence is characterised by actions that produce effects which are the basis for belief in the manifested external world. The 'existent being' is characterized by the Aggregate of the Five Components of Phenomenal Awareness (pañcaskandha).

Regarding this Bhagavān has said: "What the wise call the existent being is the Aggregate of the Five Components of Phenomenal Awareness."

When the Aggregate of the Five Components of Phenomenal Awareness are transformed, they become the three Centres which are the Body, Speech and Mind.

tribhavasyaikatā (the unity of the three Centres): The unity of these three Centres is the state of non-duality which occurs from the arising of the Innate Radiance (prabhāsvara).

anayā prajñayā yuktyā (by this kind of wise reasoning): By means of this kind of wise reasoning which is the Mādhyamika view of the Perfection of Wisdom, the Body of Essential Nature (dharmakāya) is called **Vajrasattva**.

**mahājñānarasaḥ pūrṇo mahāsattvo nigadyate/
nityasamayapravṛttatvāt samayasattvo 'bhidyate// (5)**

Mahāsattva is so called because of being full of the flavours of the Great Knowledge.

Samayasattva is so called because of being uninterruptedly active at all times.

mahājñāna (the Great Knowledge): The great knowledges are the doctrines of the Mahāyāna tradition.

pūrṇa (full): Means satiated by relishing the flavours of the doctrines.

This is the intent: Within the inner chamber made of the most brilliant of precious gems, together with the retinue of Yoginis, having a body that is resplendent with all the auspicious signs and satiated by the flavours of the Great Blissful Union, which is of the nature of creation and destruction, is Mahāsattva, the Great Being, who is the Body of Enjoyment (saṃbhogakāya) of all the Buddhas.

nitya (uninterruptedly): Means ceaselessly for the whole duration of phenomenal existence.

samaya (time): Here Samaya when understood as time refers to the complete ordered arrangement by pulsation. Samaya as the Observance of the Vow is the proper ordered application of the various Means to attain the three Centres.

samayasattva: Samayasattva is so called because of being ceaselessly active in this manner. Samayasattva refers to the Body of Creation (nirmāṇakāya) which is source of the endless manifestations of Buddhas.

vajragarbha uvāca/

**hevajran tu bhavet kena Idṛśaṃ nāmasaṃgraham//
hekāreṇa kim ākhyātaṃ vajreṇāpi kim ucyate// (6)**

Vajragarbha asked: What is intended by the composite name Hevajra? What is proclaimed by the sound **he**, and what by **vajra**?

vajragarbha uvāca (Vajragarbha asked): What did he ask? He asked regarding the significance of the name Hevajra whose nature has been indicated to be that of Vajradhara.

bhagavān āha/

**hekāreṇa mahākaruṇā vajraṃ prajñā ca bhāṇyate/
prajñopāyātmakaṃ tantraṃ tan me nigaditaṃ śṛṇu// (7)**

Bhagavān replied: **He** symbolizes Great Compassion (mahākaruṇā), and **vajra** symbolizes Wisdom (prajñā). Now listen to this tantra that I proclaim which is the essence of Wisdom (prajñā) and Means (upāya).

hevajra: By the analysis given above, within the composite name Hevājra the essence of Wisdom and Means is contained.

tantram (tantra): Tantra is a treatise. A tantra is composed utilizing three [compositional] facets. They are said to be the Source facet of a tantra, the Fruit facet of a tantra and the Means facet of a tantra. 'Source' refers to those beings who belong to the Vajra Family, 'Fruit' to the perfected form of Hevajra and 'Means' to the methods of practice which will be described.

tan me nigaditam (that I proclaim): The proclaimed are the appropriate instructions of Vajradhara intimated by the initial statement 'Thus have I' etc.

śṃu (listen): This is a command to listen to the discourse.

What this tantra instructs upon is said by:

**dr̥ṣṭyākṛṣṭimahāchomaṃ sāmārthyam bahuvidham viduḥ/
stambhanoccātaṃ caiva sainyastambhābhicārukam// (8)**

**yoginīnām yathānyāyam utpattisthitikāraṇam/
sāmārthyam jñānavijñānam devatānām yathodayam// (9)**

The technical proficiency of this tantra is known to be manifold. This tantra teaches the Gazes, how to attract, the great Secret Sign Language, how to paralyze, how to drive-away and the magical power of paralyzing an army. It teaches the correct method of generating the Yoginīs, their location, and their source. It is proficient in the science and technique of the correct method of manifesting the deities.

yathānyāyam (the correct method): Refers to the methods appropriate to the initiates of weak, medium and strong sensibilities, as described in the chapter regarding Deities. (ref. 1.3)

utpatti (generation): Refers to generating the appropriate colours, forms and so on of the Yoginīs.

sthiti (location): Means the foundation, the basic resting place.

kāraṇam (source): Refers to the maṇḍalas of the Sun and the Moon, the Seed-syllables and the Symbols.

sāmārthyam (proficiency): Refers to the power arising from the perfection of mantra recitation and the practice of emanation.

jñānaṃ (the science): Refers to the knowledge of divination and so on.

vijnānaṃ (technique): Refers to the ritual skill of the Master.

devatānāṃ (of deities): 'Deities' refers to Hevajra and other deities.

yathodayaṃ (the correct method of manifesting): Refers to the appropriate order of generating [the deities].

**prathamam tāvad bhaved ekaṃ herukotpattikāraṇam/
bhāvenaiva vimucyante vajragarbha mahākṛpa// (10)**

**badhyante bhāvabandhena mucyante tatparijñayā/
bhāvaṃ bhāvyaṃ bhavet prājña abhāvaṃ ca parijñayā/
tadvacchrīherukaṃ bhāvyaṃ abhāvaṃ ca parijñayā// (11)**

The first among these techniques is one method, the method of generating the Heruka, for it is by utilising the existent itself that men are liberated, O Vajragarbha of great mercy. Men are bound by the bondage of existence and are liberated by understanding the nature of existence. O wise one, existence should be conceived through the understanding of non-existence and likewise the divine Heruka should also be conceived through the understanding of non-existence.

prathamam ityādi (first etc.): Why is it the first? It is the first because here in the Mantra Mahāyāna tradition novices are first introduced to the emanation of the deity's form.

Regarding this it is said: "In the tantra, for the accomplishment of all their goals, the novices are instructed upon the emanation of the deity's form first."

ekaṃ ... kāraṇam (one method): It is said to be one method with reference to the other, the second, which is the Process of Perfection that will be described later. This first method is the great Means.

bhāvenaiva (by utilising the existent itself): Exists means arises or manifests. Existence is a process of one state becoming another state. The body characterized by the Aggregate of the Five Components of Phenomenal Existence is liberated by utilising what exists.

vajragarbha mahākṛpa (O Vajragarbha of great mercy): This is Bhagavān calling upon Vajragarbha of great mercy.

Some describe liberation as the non-existence of the Aggregate of the Five Components of Phenomenal Awareness in the essence of release which is free of all components. If liberation is attained by utilising what exists, then by what is there bondage? To this it is said:

badhyante bhāvabandhena ityādi (Men are bound by the bondage of existence etc.): In this existence, bondage or being bound, is the attachment to phenomenal objects, having the view and belief that the objects are real. Men are bound by this is the meaning.

But then, how does existence liberate men?

tatparijñayā (by understanding the nature of existence): This refers to the understanding of the nature of Wisdom which is discussed in the chapter regarding the True Principle in the unit beginning: “By their very nature there is neither form nor the one who sees etc.” [1.5.1] Men are liberated by understanding the non-arising nature of the Aggregate of the Five Components of Phenomenal Awareness. For this reason it is said:

bhāvaṃ bhāvyaṃ bhavet prājña (O wise One, existence should be conceived): What is to be conceived is the deity’s form which arises from the transformations of the Solar and Lunar maṇḍalas, the Seed-syllables and the Symbols.

abhāvaṃ (non-existence): It is necessary to know further regarding non-existence. Non-existence means not existing, that is, non-arising.

Bhagavān has said in the Lankāvatāra Sūtra: “The one who knows the non-existent nature of phenomenal things is unattached in all conditions. Such a person who is unattached in all conditions attains the Stabilised Meditative State of the Unconditioned.”

tadvacchr̥herukaṃ bhāvyaṃ (likewise the divine Heruka should be conceived): Similarly conceive the Heruka who has the said characteristics.

abhāvaṃ ca (also ... non-existence): Also know of the Heruka’s non-existence.

In order to indicate the second process, the Process of Completion, Bhagavān said:

**dehasthaṃ ca mahājñānaṃ sarvasaṃkalpavarjitam/
vyāpakaṃ sarvavastūnām dehastho 'pi na dehajaḥ// (12)**

Great Knowledge is located in the body and is free of all illusory conceptions, pervades all phenomenal things and although abiding in the body does not originate from the body.

dehasthaṃ ityādi (located in the body etc.): Located in the body means situated in the body. The knowledge which is great is known as the Great Knowledge and it is the Innate Knowledge. If it is located in the body, how then is it Great Knowledge? To that it is said:

vyāpakāḥ sarvavastūnām (pervades all phenomenal things): This Great Knowledge as the pure Innate Great Bliss pervades all phenomenal things for it is the accomplishment of all things.

dehastho 'pi na dehajaḥ (although abiding in the body does not originate from the body): The body is not the cause of the Great Knowledge because the characteristics of the body are to hold false views and to steal.

Therefore it is said: "Thus, no smell, no sound, no form, no taste, no purification of mind, no touch and no nature, for by the purification of all things I experience an essentially pure world." [Refer 1.9.21]

Previously while analyzing the word **śrutam** in the fundamental statement, the two processes, the Process of Generation and the Process of Completion, have been mentioned. The body of Hevajra in the Process of Perfection is the Foundation Maṇḍala. The **nāḍis**, which are of the nature of the fifteen Yoginīs, are what are borne by this body. Since this has so far not been explained Vajragarbha asks how the **nāḍis** are situated and in what way they are to be clearly understood.

vajragarbha āha/

he bhagavān vajradehe katamāḥ nāḍyaḥ//

**bhagavān āha/ dvātriṃśad bodhicittāvahā mahāsukhasthāne
sravante/ tāsāṃ madhye tisro nāḍyaḥ pradhānāḥ/ lalanā rasanā
avadhūti ceti// (14)**

Vajragarbha asked: O Bhagavān, how many **nāḍis** are there in the Adamantine Body (vajradeha)?

Bhagavān replied: There are thirty-two **nāḍis**. These thirty-two are the bearers of the Enlightened Consciousness (bodhicitta) and flow into the Centre of Great Bliss. Among them three **nāḍis**, Lalanā, Rasanā and Avadhūti are the most important.

bodhicittāvahā (bearers of the Enlightened Consciousness): Means they are the bearers of the Innate.

tisro nāḍyaḥ pradhānāḥ (among them three nāḍis ... are the most important): This is the view: among the nāḍis, three are pre-eminent because the greatly emphasized Innate nature of Hevajra can only be attained by the experience of the union of these three nāḍis.

The nature of these three nāḍis is said by:

**lalanā prajñāsvabhāvena rasanopāyenasamsthitā/
avadhūti madhyadeśe grāhyagrāhakavarjitā// (15)**

**akṣobhyāvahā lalanā rasanā raktavāhini/
prajñācandrāvahākhyātāvadhūti sā prakṛtitā// (16)**

Lalanā has the nature of Wisdom and Rasanā of Means. In the middle, between them is Avadhūti, free from the duality of subject and object. Lalanā is the bearer of Akṣobhya (semen) and Rasanā is the bearer of Rakta (ova). The bearer of both Wisdom and Moon is known as Avadhūti.

lalanā ityādi (Lalanā etc.): This is clear.

**abhedyā sūkṣmarūpā ca divyā vāmā tu vāmini/
kūrmajā bhāvaki sekā doṣā viṣṭā ca mātari// (17)**

**śavari śītaḍā coṣmā lalanāvadhūti rasanā/
pravaṇā kṛṣṇavarṇā ca surūpiṇi sāmānyā hetudāyikā// (18)**

**viyogā premaṇi siddhā pāvaki sumanās tathā/
traivṛttā kāmini gehā caṇḍikā mārādārikā// (19)**

The names of the thirty-two nāḍis are Abhedyā, Sūkṣmarūpā, Divyā, Vāmā, Vāmini, Kūrmajā, Bhāvaki, Sekā, Doṣā, Viṣṭā, Mātari, Śavari, Śītaḍā, Ūṣmā, Lalanā, Avadhūti, Rasanā, Pravaṇā, Kṛṣṇavarṇā, Surūpiṇi, Sāmānyā, Hetudāyikā, Viyogā, Premaṇi, Siddhā, Pāvaki, Sumanā, Traivṛttā, Kāmini, Gehā, Caṇḍikā and Mārādārikā.

**vajragarbha uvāca/
etā dvātriṃśan nāḍyo bhagavān kiḍṛśāḥ (20)**

Vajragarbha asked: O Bhagavān, what is the nature of these thirty-two nāḍis?

bhagavān ityādi (Bhagavān etc.): Vajragarbha asked Bhagavān Vajradhara whether these nāḍis are to be conceived of merely as channels.

Bhagavān exclaimed that they are to be conceived in a different way:

**bhagavān āha/
tribhāvaparīṇatāḥ sarvā grāhyagrāhakavarjitāḥ/
athavā sarvopāyena bhāvalakṣaṇakalpitāḥ// (21)**

Bhagavān replied: The nāḍis are all transformations of the three realms of existence and are devoid of the duality of subject and object. But when they are used as means, they are all conceived as possessing characteristics of phenomenal things.

tribhāvaparīṇatāḥ (transformations of the three realms of existence): The three realms of existence refer to all that exists because all that exists is encompassed within the Body, Speech and Mind. That the nāḍis are transformations of the three realms of existence means that the nāḍis have their nature.

grāhyagrāhakavarjitāḥ (devoid of the duality of subject and object): Means they are free from notions of subject and object.

athavā (but when): Refers to another aspect of the nāḍis.

sarvopāyena (they are all used as means): As a means to attain the Vajradhara state, in order to assist disciples, all these nāḍis are conceived of as possessing characteristics of phenomenal things. Therefore, particular phenomenal qualities are conceived of in a particular centre as the nature of Lalanā, of Rasanā and of Avadhūti.

**saṃvarabhedaś ca kathyate/
ālikālicandrasūryaprajñopāyadharmasambhoga-
nirmāṇamahāsukhakāyavākcittam// (22)**
**evaṃ mayā/
ekāreṇa locanādevī vaṃkāreṇa māmaki smṛtā/
makāreṇa pāṇḍurā ca yākāreṇa tāriṇi smṛtā// (23)**

nirmānacakre padmaṃ catuṣṣaṣṭidalam/ dharmacakre aṣṭadalam/ sambhogacakre ṣoḍaśadalam/ mahāsukhacakre dvātriṃśaddalam// (24)

The various Concealed Essences (saṃvara) are mentioned: **Āli** and **Kāli**, Moon and Sun, Wisdom and Means, the Centres of Essential Nature, Enjoyment, Creation and Great Bliss and the Body, Speech and Mind.

Evam mayā: By **e** the goddess Locanā is indicated, by **vaṃ** Māmaki, by **ma** Pāṇḍurā and by **yā** Tāriṇī.

In the Centre of Creation a sixty-four petal lotus. In the Centre of Essential Nature an eight petal lotus. In the Centre of Enjoyment a sixteen petal lotus. In the Centre of Great Bliss a thirty-two petal lotus.

saṃvarabheda ityādi (various Concealed Essences etc.): The Concealed Essence is that by which the yogi must resolve the externalized gross phenomenal manifestations and internalize them. Saṃvara, the Concealed Essence, is so called because it is concealed (saṃvrta) in the body and because it is the choicest (vara) of essences. Here 'various' refers to the different kinds of Concealed Essences.

ālikāli ityādi (āli and kāli etc.): **Āli** represents the sixteen vowels beginning with a. **Kāli** represents the thirty-four consonants beginning with ka. They are [also the pairs] Lalanā and Rasanā, Moon and Sun, and Wisdom and Means.

dharmasambhoganirmāṇa (Essential Nature, Enjoyment, Creation): The Centres of Essential Nature, Enjoyment and Creation are situated in the heart, throat and the generative organ respectively.

kāyavākciṭṭam (Body, Speech and Mind): The Body, Speech and Mind are these [above-mentioned] three Centres. The Body Centre is in the generative organ, the Speech Centre in the throat and the Mind Centre in the heart.

mahāsukhacakra (Centre of Great Bliss): The nature of the Centre of Great Bliss is the experience of the unity of the three Centres. Know this to be in the top of the head.

evam mayā: In the four Centres are the four Seals who are of the nature of the four elements, Earth, Water, Fire and Air.

nirmānacakra ityādi (Centre of Enjoyment etc.): Now, the number of petals in the Creation and other centres is given.

In the central eight petals of the sixty-four petalled lotus [in the Centre of Creation], clockwise, the letters are a, ka, ca, ṭa, ta, pa, ya and śa. At the very centre of the lotus is the seed-syllable am̐.

In the Centre of Essential Nature in the heart is an inverted, downward-facing eight petalled lotus. In the petals of the four corners are the letters ya, ra, la and va. In the four petals of the four directions are the letters ā, i, ū and e. At the very centre of the lotus is the seed-syllable hūṃ, facing down.

In the Centre of Enjoyment in the throat is a sixteen petalled lotus facing upwards. In the central four petals, which are in the four directions, are clockwise the letters a, i, u and e. At the very centre of the lotus is the seed-syllable om̐.

In Centre of Great Bliss, in the head, is a thirty-two petalled lotus. At the very centre of this lotus is the downward-facing seed-syllable haṃ.

In the Process of Generation one should actualize these above-mentioned attributes in the four Centres.

cakrasaṃkhyākramaṇa vyavasthāpanam// (25)

The fourfold division that follows should be actualized in the proper order of the four Centres described above.

catvāraḥ kṣaṇāḥ/vicitra-vipāka-vimarda-vilakṣaṇāś ceti// (26)

The four Moments: Diverse (vicitra), Ripening (vipāka), Dissolving (vimarda) and Signless (vilakṣaṇa).

catvāraḥ kṣaṇāḥ (the Four Moments): Since they are the choicest of essences, these must be actualized in the four Centres.

caturāryasatyāni/ duḥkha-samudaya-nirodha-mārgāś ceti// (27)

The four Noble Truths: Sorrow (duḥkha), its Origin (samudaya), its Cessation (nirodha) and the Way (mārga).

caturāryasatyāni (the Four Noble Truths): Similarly these must be actualized in the four Centres. This is because the perfection of the emanation of the Four Noble Truths is essential in order to perfect the emanation of the Centres.

catvāri tattvāni/ ātmatattvaṃ mantratattvaṃ devatātattvaṃ jñānatattvaṃ ceti// (28)

The four Principles: Principle of Self (ātmatattva), Mantra Principle (mantratattva), Principle of the Divinity (devatātattva) and Knowledge Principle (jñānatattva).

catvāra ānandāḥ/ ānandaḥ paramānando viramānandaḥ sahajānandaś ceti// (29)

The four Joys: Ordinary Joy (ānanda), Refined Joy (paramānanda), Joy of Cessation (viramānanda) and Innate Joy (sahajānanda).

catvāro nikāyāḥ/ sthāvari sarvāstivādaḥ saṃvidi mahāsaṅghi ceti// (30)

The Four Doctrinal Schools: Sthāvari, Sarvāstivāda, Saṃvidi and Mahāsaṅghi.

catvāro nikāyāḥ (the Four Doctrinal Schools): The Four Doctrinal Schools must also be actualized in the Centres, for all doctrines are comprehended by means of the emanation of the four Centres.

So far one interpretation of Concealed Essence, according to the Process of Generation, has been given.

[Now another interpretation:]

saṃvarabheda ityādi (the various Concealed Essences etc.): [As an observance of the Concealed Essence] Saṃvara is the consecration. The different consecrations will be explained. With reference to consecration it will be said: "In order that living beings may attain the Accomplishment consecration is proclaimed to be four-fold. Consecration is so called because one is sprinkled and cleansed."

Regarding the fourfold division of consecration it is said: "... the Master (ācārya), the Secret (guhya), the Wisdom (prajñā) and after that the Fourth (caturthaṃ) thus" and other such statements.

In this Yoginī tantra, the Master is the one who leads the aspirant far away from unmeritorious natures. That is his observance of the Concealed Essence and is the essential nature of the Master Consecration which is known as an introduction by means of the Seal of the Ritual (karmamudrā) to the nature of the four Moments and the four Joys.

It is said that one is not consecrated by the Master Consecration merely by receiving the simple introductory consecrations of the Kriyā and other tantras. It is wrong to say that by merely receiving these consecrations one is worthy of listening to and interpreting the Yoga tantras, the Yoginī tantras and others. Thus, in order to become worthy to listen, reflect and meditate upon the Hevajra and other Yoginī tantras the Master Consecration is given first.

After that, according to the sensibility of the disciple, instruction should be given regarding the characteristics of the Master, Secret, Wisdom and Fourth Consecrations.

In this sense, in order to make sure that the disciples of weak sensibility who have received the Master Consecration actualize [this first stage of practice] instruction upon the method of differentiated emanation by means of the Seal of the Ritual is given.

In this manner, from the view-point of the Process of Perfection, the guru's instruction by placing his Gem [the Vajra] in the Secret Place [the Lotus] and the revealing of the four Joys which are of the nature of the four Moments is the Secret Consecration. It is called 'secret' because it cannot be explained to the yogī in terms of phenomenal concepts. In this Secret Consecration, instruction regarding emanation with the Seal of the Sacrament (samayamudrā) is given for those of medium sensibility.

Similarly, the Wisdom Consecration. Wisdom is the excellent knowledge that all things are merely the creations of one's own mind. The consecration for bestowing that knowledge is the consecration of the Knowledge of Wisdom. This knowledge is the marking of the Moments, in accordance with the guru's instructions, by means of that Gem which is the confluence of the three nāḍīs, the nature of which are the three kinds of consciousness, imaginary, dependent and fully manifested. This Knowledge of Wisdom must be experienced together with an external consort.

For those of strong sensibility who have been consecrated in this Wisdom Consecration, instruction is given regarding the Stabilised Meditative State of the Dream-like (māyopamasamādhī) by means of the Seal of Essential Nature (dharmamudrā).

Similarly 'after that the Fourth thus'. Here 'that' refers to the Consecration of the Knowledge of Wisdom. Here 'thus' is synonymous with Thusness, the Absolute Void and the Essence of Nature. The consecration which reveals and instructs upon this Thusness, the Fourth Consecration, must be given 'after that', that is, after the Knowledge of Wisdom Consecration. This is the intent. The Fourth Consecration is

experienced with an external consort and is based, in accordance with the guru's instructions, upon a technique of yoga which does not depend upon anything (anāmbanayoga) and is pervaded by the Signless Moment where it is not possible to determine any definite place of origination.

Again, the Fourth Consecration is not merely through the guru's instructions. Otherwise, Bhagavān saying 'one is sprinkled and cleansed' (ref. 2.3.12) would mean only just the washing away of impurities. Then how can the experience of the Fourth Consecration occur through instructions? Also, why is it that when the True Principle is explained the experience of the Fourth does not occur? This is a relevant point because the True Principle is beyond the range of someone else's verbal explanation. It is not possible to fully explain the True Principle and the listener cannot understand the True Principle [through explanations].

For it is said: "The disciple does not really understand the principle that arises within the teacher, but from the sound [of the teacher's voice] there arise some notions regarding that principle. The disciple, with hundreds of his own notions, constructs an understanding of that principle. What principle can be understood by one confused by notions!"

Surely, if consecration itself is the cause for the realization of the True Principle, all impurities will be destroyed. Then why is the Mahāmudrā Accomplishment not immediately attained when consecration is given? The Mahāmudrā is attained only by those heroic [disciples] of strong sensibility whose determination is fully ripened.

The nature of the Mahāmudrā Accomplishment is such that it cannot be unintentionally experienced by anyone. Therefore it has been said by Samayavajrapāda: "For the one who has, by utilising the Means of the Vajra method, purified his mind and fully manifested the direct personal experience of the Great Bliss of the body of Essential Nature, has attained skill and perfected the three Vajras, has completely severed the confusions of phenomenal existence by means of the realisation of the non-existence of self, knows the principle of his own purified mantra and is endowed with the proficiency of the Means, the accomplishment of the Vajradhara, in this very life, is in the palm of his hand."

So it is like this: At the time of the Fourth Consecration those who happen to be initiates of extremely strong sensibility attain the Mahāmudrā Accomplishment. For the others further instruction upon the Mahāmudrā should be given.

[Refer to 1.1.27]

caturāryasatyāni (Four Noble Truths): In the four consecrations respectively, instructions are given on understanding the existence of sorrow, the origin of sorrow, the possibility of the cessation of sorrow and the way to end sorrow by utilising purified emanation.

[Refer to 1.1.28]

Similarly [instructions are given on] the Four Principles.

ātmatattvaṃ (Self Principle): “In short, the Aggregate of the Five Components of Phenomenal Awareness are known as the Five Buddhas. They are the very abode of the Vajra, the Maṇḍala of the Vajradākini.”

devatātattvaṃ (Deity Principle): Here ‘Deity’ refers to Hevajra and other deities and ‘Principle’ refers to their essential nature.

Regarding their essential nature it is said in the *Ḍākinīvajrapaṅjara*: “O friend, just as the moon reflected in water is neither false nor true, so the form of the Maṇḍala Circle is pure and lucid by nature.”

mantratattvaṃ (Mantra Principle): Mantra is that which when recalled (*manana*), saves (*trāṇa*). Thus Mantra, the nature of which is the non-duality of Voidness and Compassion, is the Enlightened Consciousness. For the purpose of different practices mantras are composed of ā and other letters of the alphabet.

jñānatattvaṃ (Knowledge Principle): Refers to the undifferentiated knowledge and the knowledge of supreme Great Bliss.

[Refer to 1.1.29]

catvāra ānandāḥ (the Four Joys): Similarly, the division of the four Joys in the proper order must be instructed.

[Refer to 1.1.26]

catvāraḥ kṣaṇāḥ (the Four Moments): There are four Moments related with the four-fold division of consecration. In each of the Four Consecrations there are four Moments. Thus the four Moments are divided into sixteen phases. During the [first] three consecrations, it is possible to give all necessary attention [to the phases]. At the time of instructing upon the Fourth Consecration which is based upon a practice where all things are not dependent upon anything necessary attention [to the phases] is not possible.

[Refer to 1.1.30]

nikāyāḥ ityādi (Doctrinal Schools etc.): Doctrinal Schools refers to the various communities of Buddhist monks. The Doctrinal Schools will

be described in Part II, Chapter 4 [2.4.59] by “the Sthāvāri School is located in the Centre of Creation etc.”

**candra sūrya āli kāli ṣoḍaśasaṃkrāntiś catuḥṣaṣṭidaṇḍo
dvātriṃśannāḍi catvāraḥ praharā evaṃ sarve catvāraḥ// (31)**

Moon, Sun, Āli and Kāli, the sixteen Phases, the sixty-four Periods, the thirty-two Nāḍis, and the four Watches. Thus, everything goes in fours.

Now, in order to make the mind firm and remove all the veils, the Subtle Yoga (sūkṣmayoga) is revealed by:

āli kāli ityādi (Āli and Kāli etc.): Āli is the wind that originates in the left nostril and Kāli in the right nostril. The yogis see them by actualising them as om̐, āḥ and hūṃ which symbolise the breathe entering, resting and going out respectively. By gaining firmness of mind, this quickly gives rise to blissful stabilized meditative states. Entering the wind there, day and night, gives rise to the sixteen phases. Since everything is in fours, perform the differentiated practice in fours.

[Refer to 1.1.30]

mahāsaṅghī ceti (and Mahāsaṅghī): This must be observed after the differentiated practice.

**caṇḍālī jvalitā nābhau/
dahati pañcatathāgatān/
dahati ca locanādiḥ/
dagdhe ’haṃ sravate śāśi// (32)**

Caṇḍālī blazes up in the navel. She burns the Five Buddhas. She burns Locanā and the others. Ahaṃ is burnt and the Moon flows down.

caṇḍālī ityādi (Caṇḍālī etc.): The word caṇḍālī is composed of caṇḍā (the fierce one) which refers to Wisdom (prajñā) because Wisdom is fierce when destroying afflictions and distresses and āli which refers to Vajrasattva.

jvalitā nābhau (blazes up at the navel): Means blazes in the centre of

the eight petals [of the sixty-four petalled lotus] with the Fire of the Great Passion.

What then occurs is said by:

dahati pañcatathāgatān (burns the Five Buddhas): Caṇḍālī burns, that is, makes non-existent the Aggregate of the Five Components of Phenomenal Awareness.

locanādīh (Locanā and the others): That is, Earth and other elements are burnt. After, the invocatory songs beginning with "Arise, O Lord, thou whose mind is compassionate etc." are sung. (Refer 2.5.20)

sravate śaśī (the Moon flows): The Moon is of the nature of haṃ and Vajrasattva. Vajrasattva flows. The body of Hevajra is gained for the benefit of the universe.

This is the interpretation from the point of view of the Process of Generation.

Caṇḍā is Wisdom and [the seed-syllable] āṃ. Āli is Vajrasattva and [the seed-syllable] hūṃ. Thus, Caṇḍālī is composed of āṃ and hūṃ. When these two seed-syllables become one aggregate in the form of a drop (bindu) within the channel of the Vajra Gem situated in the navel, the Great Bliss-filled Fire of Passion blazes. This fire burns the Five Buddhas, who are the Aggregate of the Five Components of Phenomenal Awareness, Locanā and the others, who are Earth and the other elements and ahaṃ, the ego. Then from the Centre of Great Bliss flows the Moon which is Bodhicitta, the Enlightened Consciousness. This is another interpretation.

An interpretation according to the tradition is as follows: Caṇḍā is the Source of Nature (dharmaḍaya) and is red. Āli is the first letter of the alphabet, the seed-syllable a. By attentively compressing and churning that radiant seed-syllable together with the winds, the experiences of the eye and the other sense organs, the Five Buddhas in their entirety, the five elements and the ego are all burnt and the Moon establishes the supreme goal.

Another interpretation according to the tradition: Caṇḍā is Wisdom and the left nāḍī, āli is Means and the right nāḍī. The two nāḍīs when united, in accordance with the instructions of the guru, are called Caṇḍālī. Here 'navel' refers to the central position. Caṇḍālī blazes within the Avadhūti which is in between the left and right nāḍīs and with the Fire of Great Passion burns the Aggregate of the Five Components of Phenomenal Awareness and Locanā and the others, who are Earth and the other elements. 'Burns Ahaṃ' means burns the ego (ahaṃkāra) and [the identification with] 'mine'. After the burning the flowing, meaning the

Knowledge of the Great Bliss is generated. Regarding this it is said: “By no other can the Innate be explained and in no other person can it be attained. It is known intuitively, as a result of merit and from honouring one’s guru and the observances.”

Another interpretation according to the tradition: **Caṇḍā**, Wisdom, is the discriminative knowledge of the stabilized meditative states of the processes of Generation and Completion. **Āli** is the consciousness full of Great Compassion. In this manner the composite word **Caṇḍāli** indicates Voidness and Compassion. At the navel, means between **Caṇḍā** and **Āli**, that is, in the **Mahāmudrā** characterised by the Innate Radiance, **Caṇḍāli** blazes. Blazing there, what does the Supreme Wisdom activate? She burns the Five Buddhas who are **Akṣobhya** and the other Lords of the **Maṇḍalas**, as well as **Locanā** and others who comprise the **maṇḍala** retinue. They are all burnt so that even their ashes do not remain. Then **aḥam** is burnt, that is, the diffused manifestations of notions of ‘I’ and ‘mine’, which are merely creations of the mind, are burnt up completely. What is activated after the burning of the ego is said by: ‘the Moon flows’. ‘Flows’ means because of the burning the Stabilised Meditative State of the Innate Radiance arises. The Moon refers to the **Vajradhara** who emerges.

“The instant dissolution of the past, present and future worlds is observed by the purification of Innate Radiance.”

sarvatathāgatakāyavākcittavajrakulapaṭalaḥ prathamah//

Thus the first chapter regarding the Family of Vajra which is the Body, Speech and Mind of all the Buddhas.

vajrakula (the Family of Vajra): Here, Vajra refers to Hevajra and Family refers to his body. Family also refers to his origin. Thus this chapter explains the family of Vajra and is called the chapter regarding the Vajra Family.

Thus ends the first chapter of the Hevajra **Pañjikā**, known as the **Yogaratnamālā**, composed by **Kṛṣṇācāryapāda**.

CHAPTER 2

Mantras

mantrapāṭalam vyākhyāsyāmaḥ//

I shall expound the chapter regarding Mantras.

It was with reference to this second chapter that it was previously said: “The technical proficiency of this tantra is known to be manifold ... it teaches how to paralyse, how to drive away and the magical power of paralysing an army.” (1.1.8)

mantrapāṭalam (chapter regarding Mantras): Mantra is so called because it recalls (manana) the Supreme Essence and because it saves (trāṇa) living beings. Mantra is the supreme Enlightened Consciousness. The different mantras, beginning with om followed by other syllables, are called mantras because they issue from the Enlightened Consciousness. Therefore the chapter that explains these mantras is called the chapter on Mantra.

sarvabhautikabalimantraḥ/ om akāro mukhaṃ sarvadharmāṇām ādyanutpannatvāt om āḥ hūṃ phaṭ svāhā// (1)

The Mantra for the sacrificial offering to all the demigods: **om akaro mukhaṃ sarvadharmāṇām ādyanutpannatvāt om āḥ hūṃ phaṭ svāhā.**

sarvabhautikāḥ (all the demigods): Indra etc. and their retinue are the demigods.

bali (sacrificial offering): Refers to the rite of offering. The mantra for the sacrificial offering to all the demigods is so called.

tathāgatānām bijam/ buṃ aṃ jṛiṃ khaṃ hūṃ// (2)

The seed-syllables of the Five Buddhas are: **buṃ, aṃ, jṛiṃ, khaṃ** and **hūṃ.**

hevajrasya hrdayam/ om deva picu vajra hūṃ hūṃ hūṃ phaṭ svāhā// (3)

The Heart Mantra of Hevajra is: om deva picu vajra hūṃ hūṃ hūṃ phaṭ svāhā.

sarvamantrapadāḥ/ omkārādisvāhāntā hūṃphaṭ-kāraṇīdarbhītāḥ// (4)

The basic structure of all mantras is: om at the beginning, svāhā at the end adorned with hūṃ phaṭ.

sarva ityādi (all etc.): 'All' refers to the structure of all the mantras of Hevajra and other deities. Know the structure to be om at the beginning adorned with hūṃ hūṃ hūṃ phaṭ and svāhā at the end. In other cases, know that om is to be adorned with the appropriate seed-syllables in accordance with the guru's instructions.

purakṣobhamantraḥ/ om a ka ca ṭa ta pa ya śa svāhā// (5)

The mantra for causing a city to tremble is: om a ka ca ṭa ta pa ya śa svāhā.

yoginīnām bijam/ a ā i i u ū ṛ ṛ ṛ ṛ e ai o au am aḥ// (6)

The seed-syllables of the Yoginis are: a ā i i u ū ṛ ṛ ṛ ṛ e ai o au am aḥ.

dvibhujasya/ om trailokyākṣepa hūṃ hūṃ hūṃ phaṭ svāhā// (7)

The mantra of the two-armed Hevajra is: om trailokyākṣepa hūṃ hūṃ hūṃ phaṭ svāhā.

caturbhujasya/ om jvalajvalabhyo hūṃ hūṃ hūṃ phaṭ svāhā// (8)

The mantra of the four-armed Hevajra is: om jvalajvalabhyo hūṃ hūṃ hūṃ phaṭ svāhā.

ṣaḍbhujasya/ om kiṭi kiṭi vajra hūṃ hūṃ hūṃ phaṭ svāhā// (9)

The mantra of the six-armed Hevajra is: **om kiṭi kiṭi vajra hūṃ hūṃ hūṃ phaṭ svāhā.**

kāyavākcittādhiṣṭhānamantraḥ/ om āḥ hūm// (10)

The mantra for Empowering the Body, Speech and Mind is: **om āḥ hūm.**

bhūmiśodhanamantraḥ/ om rakṣa rakṣa hūṃ hūṃ hūṃ phaṭ svāhā// (11)

The mantra for Purifying the site of worship is: **om rakṣa rakṣa hūṃ hūṃ hūṃ phaṭ svāhā.**

stambhanaṃ/ om hūṃ svāhā// (12)

The mantra for Paralyzing is: **om hūṃ svāhā.**

vaśyaṃ/ om aṃ svāhā// (13)

The mantra for Subduing is: **om aṃ svāhā.**

uccāṭanaṃ/ om khaṃ svāhā// (14)

The mantra for Driving-Away is: **om khaṃ svāhā.**

vidveṣaṇaṃ/ om jṛiṃ svāhā// (15)

The mantra for Causing-Hatred is: **om jṛiṃ svāhā.**

abhicārukaṃ/ om buṃ svāhā// (16)

The mantra for Mesmerising is: **om buṃ svāhā.**

ākaraṣaṇaṃ/ om hūṃ svāhā// (17)

The mantra for Attracting is: **om hūṃ svāhā.**

māraṇaṃ/ om ghuḥ svāhā// (18)

The mantra for Killing is: **om ghuḥ svāhā.**

om kurukulle hrīḥ svāhā// (19)

The mantra for Kurukulla is: **om kurukulle hrīḥ svāhā.**

om āḥ phuḥ kāraṃ anantapratīkṛtiṃ kṛtvā pañcāmṛtena
 snāpayet/ kṛṣṇapūṣpeṇārcayet/ nāgadamarakarasena lepayet/
 hastimadena śīro lepayet/ śārāvadvayena samputīkṛtya
 sthāpayet/ kṛṣṇagokṣireṇa pūrayet/ kṛṣṇakumārikartitasū-
 reṇa veṣṭayet/ vāyavyāṃ diśi puṣkariṇiṃ kṛtvā tam anantaṃ
 sthāpayet/ tasyās tate maṇḍalaṃ vartayet/ kṛṣṇarajaḥ
 śmaśānāṅgāreṇa sitarajo narāsthicūrṇena pītarajo haritalaktena
 raktarajaḥ śmaśāneṣṭakena haritarajaś cauryapattranarāsthi-
 cūrṇābhyāṃ nilarajo narāsthiśmaśānāṅgāracūrṇābhyāṃ
 rajobhir ebhir maṇḍalaṃ vartayitvā śmaśānasūtreṇa
 saṃsūtraya trayahastaṃ maṇḍalaṃ tryāṅguṣṭhādhikam/ tan-
 madhye anantākṛāntaṃ hevajraṃ likhet/ aṣṭāsyāṃ
 catuścaraṇaṃ bhujasoḍaśabhūṣitaṃ caturviṃśatinetrādyam/
 paścād ācāryo 'dhyātakrūracetasā mantraṃ japet vijane deśe/
 om ghuru ghuru ghruḍu ghruḍu masa masa ghaṭa ghaṭa ghoṭaya
 ghoṭaya anantakṣobhakarāya nāgādhipataye he he ru ru ka
 saptapātālagatān nāgān karṣaya karṣaya varṣaya varṣaya
 garjaya garjaya phuḥ phuḥ phuḥ phuḥ phuḥ phuḥ phuḥ phuḥ
 hūṃ hūṃ hūṃ phaṭ svāhā/ yadi na varṣanti tadā etan mantraṃ
 viparitaṃ japet/ varṣanti/ yadi na varṣanti tadā mūrdhā sphuṭati
 yathārkajasyeva mañjari/ varṣadāyanavidhiḥ// (20)

While reciting the mantra om āḥ phuḥ, make an image of a snake. Bathe the snake-image with the Five Nectars, worship it with blue black flowers, anoint it with Nāgadamaraka juice and smear elephant's ichor on its head. Place the snake's image in a hollow pot and cover it with another hollow pot of a similar kind, filling [the lower] pot with milk from a black cow. Tie the pots together with rope made by a black virgin.

In the north-west, making a pool, place the snake [which is within the pots] in the pool. At the edge of the pool make a maṇḍala using the following colored powders; black powder made with charcoal from the crematory; white made from powdered human bone; yellow made from yellow orpiment;

red made from crematory bricks; green made with Caurya leaves ground with human bones; and blue made from human bone ground together with charcoal from the crematory. With rope obtained from the crematory measure out a square maṇḍala which is three cubits and three finger widths on each side. In the middle of this maṇḍala draw an image of Hevajra with eight faces, four feet, sixteen hands and twenty-four eyes trampling and overpowering a snake. Then in a lonely place assuming an extremely wrathful mood, the accomplished practitioner must recite the following mantra: **om ghuru ghuru ghūḍu ghūḍu masa masa ghaṭa ghaṭa ghoṭaya ghoṭaya anantakṣobhakarāya nāgādhipataye he he ru ru ka saptapātālagatān nāgān karṣaya karṣaya varṣaya varṣaya garjaya garjaya phuḥ phuḥ phuḥ phuḥ phuḥ phuḥ phuḥ phuḥ hūṃ hūṃ hūṃ phaṭ svāhā.**

If it does not rain then recite this mantra in reverse order. It will rain. Should it still not rain, [this reverse order] will cause the heads of the Nāgas to burst like bunches of jack-fruit and it will then deluge. This is the process for making it rain.

āḥ phuḥkāram ityādi (**āḥ phuḥ** etc.): Bringing black earth from a lake where snakes inhabit, make an image of Ananta [the seven-headed] serpent, four finger widths in length.

pañcāmṛtena (with the Five Nectars): Bathe the seven-headed serpent's image with the five nectars, which consists of curd, milk, ghee, cow's urine and cow dung.

kṛṣṇagokṣireṇa (with black cow's milk): Fill the lower of the two pots with black cow's milk. Tying the pots together place them in the middle of the pool of water.

adhyāta (extremely): Means in one's mind assuming a very proud and cruel attitude.

arkajasyeva mañjari (like bunches of jack-fruit): Means like bunches of jack-fruit which burst.

**meghānāṃ sphātanāṃ vakṣye/
śmaśānakarpaṭa upaviśya mantrajapena sphātayet/ om**

**āryaśmaśānapriyāya hūṃ hūṃ hūṃ phaṭ svāhā/
meghasphātanavidhiḥ// (21)**

I will explain the Cloud-rending ritual. In case of excess rain, sitting on an old rag from the crematory, rend the clouds by reciting the following mantra: **oṃ āryaśmaśānapriyāya hūṃ hūṃ hūṃ phaṭ svāhā.**

This is the process for the Cloud-rending ritual.

parasainyavināśāya khaṭikāsādhanam vakṣye/khaṭikāṃ piṣṭva pañcāmṛtena kuṭhāracchinayā sārḍham vaṭikāṃ kārayet/ mantram oṃ vajrakārtari hevajrāya hūṃ hūṃ hūṃ phaṭ siddhyartham koṭim japet/ purvasevām lakṣam japet/ tāṃ sādhyakamaṇḍalagrivām veṣṭayet/ veṣṭayitvā bhañjayet/sarve śatravaḥ śirohinā bhaviṣyanti/ vajrakartarividhiḥ// (22)

I will explain the Chalk ritual for destroying an enemy army. Powdering chalk, mix it into a small ball together with the Five Nectars and filings of a sword. As a preliminary propitiation in order to become proficient in the application of this rite, recite the following mantra ten million times: **oṃ vajrakartari hevajrāya hūṃ hūṃ hūṃ phaṭ.** For the destruction of an enemy army, recite the mantra one hundred thousand times. Mark the neck of the water pot that is used in the rite with an encircling line of the paste. Once encircled, break the neck of the water pot. This will cause all the enemy heads to be severed. This is the Vajra Knife ritual.

parasainya ityādi (enemy army etc.): Here 'Five Nectars' refer to the secret five nectars.

devān sphāṭayitukāmena tilakam sādhanīyam/ brahmabūjāṃ puṣyasādhitam kuṭhārachinnāmiśritam sūryagrāse akṣobhyena piṣayet/ piṣṭvā paraśum saṃskaret/ tam pādenākramya mantram japet/ oṃ vajrakuṭhāra pātaya pātaya hūṃ hūṃ hūṃ phaṭ svāhā/koṭim japya tilakam vandayet/ yaṃ ca lagati sa sphuṭati/ devatāsphātanavidhiḥ// (23)

Desiring to destroy the gods, make a paste for marking the fore-head consisting of Brahma seeds plucked whilst the moon is transiting the lunar mansion of Puṣya, the filings of a sword and semen. Grind them together at the time of a solar eclipse. Having ground the paste, form [the god's] appropriate animal [vehicle] with the paste and trample it whilst reciting the following mantra: **oṃ vajrakuṭhāra pātaya pātaya hūṃ hūṃ hūṃ phaṭ svāhā**. After making ten million recitations, respectfully bow to the paste. The [image of the god] upon which the paste is marked will crack. This is the ritual for the destruction of the gods.

brahmabijaṃ (brahma seeds): That is jack-fruit seeds.

**tāpajvaraṃ kartukāmena arkadale viṣarājikāra-
vaṇacitrakaraseṇa śātror nāma likhet/ tuṣāgnau nikṣipet/
mantraṃ ayutaṃ jayet/ oṃ hevajra jvala jvala śātrūn bhruṃ
hūṃ hūṃ hūṃ phaṭ svāhā/ ayutajāpena sidhyati// (24)**

Desiring to cause a burning fever, write the name of the enemy on an Arka leaf with the mixture of the juices of Viṣarājikā and the acidic Citraka fruit. Throw it on a chaff fire and recite the following mantra ten thousand times: **oṃ hevajra jvala jvala śātrūn bhruṃ hūṃ hūṃ hūṃ phaṭ svāhā**. By reciting the mantra ten thousand times the desire will be accomplished.

**madyam udgiritukāmena sādhyasya nābhau maṃ-kāraṃ
bhāvayet/ maṃkāraṇiṣpannaṃ madyodaraṃ vibhāvayet/
vāntikurvan drśyate/ madyam udgirati// (25)**

Desiring to make someone who has drunk alcohol vomit, imagine the seed-syllable **maṃ** in the drunkard's navel. Imagine a belly full of alcohol arising from the seed-syllable **maṃ** and imagine him vomiting. This will make him vomit the alcohol.

pramadām vaśīkartukāmena aśokāṣṭamyām aśokatalam gatvā
raktavastram paridhāya madanaphalam bhakṣayet/
kāmācīkārasena tilakam vandya mantram japet/ om hriḥ
amukī me vaśībhavatu svāhā/ ayutajāpenāgacchati// (26)

Desiring to subdue a young woman, go to the foot of an Aśoka tree on the Aśoka Aṣṭamī, wear a red garment and eat Madana fruit. Mark the forehead with Kāmācīkā juice and recite the following mantra: om hriḥ amukī me vaśībhavatu svāhā. By reciting the mantra ten thousand times she will come.

candrasūryau vaśīkartukāmena śālipiṣṭakamayam candrārkaṁ
kṛtvā vajrodake niḥṣipet/ mantram japet/ om candrārka mā
cala mā cala tiṣṭha tiṣṭha hevajrāya hūṁ hūṁ hūṁ phaṭ svāhā/
saptakoṭim japet/ tiṣṭhate/ candrasūryam rātrimdivāviśeṣakam
bhavati/ iti candrasūryavidhāraṇavidhiḥ// (27)

Desiring to control the sun and the moon, make images of the sun and the moon with the paste of ground rice and drop them into a cementing liquid. Recite the following mantra: om candrārka mā cala mā cala tiṣṭha tiṣṭha hevajrāya hūṁ hūṁ hūṁ phaṭ svāhā. By reciting the mantra seventy million times the sun and the moon will stop moving and the night and day of the moon and sun will become indistinguishable. This is the ritual for controlling the sun and moon.

om nagrā nagrā ity anena mantreṇa vikālevelāyām kumāryā
'rthasādhanārtham cakṣuṣy aṣṭottaraśatenābhimantrya
puṣpadhūpadīpānām pañcopacāreṇa sampūjya nimantrayet/
caturdaśyām aṣṭamyām vā prabhātakāle kalaśādīkam
samsthāpya tailam alaktarasam cānenaiva man-
treṇaṣṭottaraśatavārān abhimantrayet/ paścād abhiman-
tritālaktarasena mantriṇo vṛddhāṅguṣṭham makṣayitvā
tailenāpi snāpya kumāryān darśayet/ vada kena mama dra-

**vyam apahr̥tam iti/ tatra sa kathayati/ amukeneti/ vajrajyotiṣo
naṣṭadravyānveṣaṇavidhiḥ// (28)**

In order to find lost wealth, at night whilst gazing into the eyes of a virgin, recite one hundred and eight times the mantra **om nagrā nagrā**. Then worship her with flowers, incense, lamp and the other ingredients of the five-fold ritual offering.

At dawn on the fourteenth or eighth day of the lunar cycle, placing the sacramental pot together with oil and lac, recite the same mantra one hundred and eight times. Then smear the big toe of the one who recites the mantra with empowered lac and bathing the toe with the empowered oil, show it to the virgin. [Then the supplicant should demand:] ‘Speak! Who has stolen this thing of mine?’ Then she will reply: ‘By such and such a person.’ This is the Vajra divination ritual for finding lost things.

vikāvelāyām (at night): Means on the night of the eighth or fourteenth digit of the lunar cycle.

om veḍuyā veḍuyā ity ukte hasu palāyate// (29)

Saying **om veḍuyā veḍuyā** makes an elephant flee.

om marmā marmā ity ukte vyāghraḥ palāyate// (30)

Saying **om marmā marmā** makes a tiger flee.

om teliyā teliyā ity ukte gaṇḍhā palāyate// (31)

Saying **om teliyā teliyā** makes a rhinoceros flee.

ili mili phuḥ phuḥ ity ukte sarpaḥ palāyate// (32)

Saying **ili mili phuḥ phuḥ** makes a snake flee.

dhanapālavaineyahastena hastam darśayet/śvā palāyate// (33)

Showing the Dhanapālavaineyahasta [a hand-gesture] makes a dog flee.

**vajrā gaurī ca vārī ca vajraḍāki nairātmikā/
bhūcarī khecarī yogāt stambhanādi kared vratu// (34)**

O yogī, utilising Vajrā, Gaurī, Vārī, Vajraḍāki, Nairātmikā, Bhūcarī and Khecarī, perform paralyzing and the other rites.

vajrā gaurī ityādi (Vajrā, Gaurī etc.): What follows is the practical application of mantras.

Emanate Vajrā who manifests from the seed-syllable **ām**, who is white in color, stands upon a corpse and holds a sword, skull and Khaṭvāṅga. As a preliminary propitiation recite the mantra **om hūṃ svāhā** one hundred thousand times. Then write with chalk the seed-syllable **maṃ** in the middle of a dish of unbaked clay. In the middle of that [seed-syllable] write **om hūṃ devadattaṃ stambhaya hūṃ svāhā**. After writing that fill it with ashes from a crematory, place another unbaked dish on top to serve as a cover, and on top of this draw two square Earth Maṇḍalas, adorned with vajras in the four directions. Place it on the ground and trample it. Remaining in a stabilised meditative state, like before recite the mantra **om hūṃ vajre devadattaṃ stambhaya hūṃ svāhā** one hundred and eight or one thousand eight times. Then the enemy will be paralyzed.

Emanate Gaurī who manifests from the seed-syllable **im**, who is saffron-red in color and holds a noose and a goad. Then meditate in one's heart upon the hibiscus-red seed-syllable **aṃ**, and as preliminary propitiation recite the mantra **om aṃ svāhā** one hundred thousand times. Then imagine the woman who is to be enticed in front of one's self, red in color, naked, with dishevelled hair and with the fiery-hued seed-syllable **aṃ** in her womb. In the case of a man the seed-syllable is imagined in the heart. Imagine him/her burnt up by the fire of the seed-syllable **aṃ** and as overcome with confusion. Imagine him/her bound by the noose around the neck and pierced at the heart by the goad, and thrown at one's feet. Then recite the mantra **om aṃ gaurī amukim me vaśam ānaya aṃ svāhā**. Then he/she will certainly be subdued.

Similarly, emanate Vāriyoginī who manifests from the seed-syllable **i**, who is dark blue in color, threateningly holds a mallet in the hand. Imagine the blue seed-syllable **khaṃ** in the Sun [maṇḍala] within the heart, and as preliminary propitiation recite the mantra **om khaṃ svāhā** one hundred thousand times. Then imagine the person [who is to be driven away] as naked, with dishevelled hair, dark blue in color and seated upon a camel. Imagine him facing south and fleeing whilst being

cruelly beaten with sticks. Then recite the mantra **om kham vāriyogini amukam uccāṭaya kham hūm hūm hūm phaṭ**. Within seven days he will certainly be driven away.

Similarly, emanate Vajrayogini who manifests from the seed-syllable **um**. Imagine the dark blue seed-syllable **jr̥m** in the Solar Maṇḍala within the heart, and as preliminary propitiation recite the mantra **om jr̥m svāhā** one hundred thousand times. Then imagine the two persons [against whom the rite is being performed] as mounted upon a horse and a buffalo and as fighting with each other. Recite the mantra **om jr̥m vajradākinī devadattayajñadattayor vidveṣam kuru jr̥m hūm hūm hūm phaṭ** as before. This will certainly cause them to hate each other.

Similarly, emanate Nairātmyā who manifests from the seed-syllable **am**. Her appearance is fearful and she holds a skull, Khaṭvāṅga and a knife. In the Sun [maṇḍala] within the heart imagine the blue seed-syllable **buṃ**. Having performed the preliminary propitiation [of reciting the mantra **om buṃ svāhā** one hundred thousand times] draw a six-angled double-triangle (ṣaṭkoṇa) on a Brahmin's skull using a mixture of poisonous mustard and camel's blood. In the six angles of the double-triangle write the seed-syllable **hūm** and in the middle of the double-triangle **om buṃ amukam jvaraya hūm**. In case other afflictions are desired adorn the mantra with the appropriate names of the afflictions. Finally, burn the skull in a chaff fire.

In all fierce rites the mantra ends with **hūm hūm hūm phaṭ**.

Similarly, emanate Khecari who manifests from her own seed-syllable [**am**] and is red like the hibiscus flower. Perform the preliminary propitiation as previously. Imagine the person [who is being attracted] on top of the Air and Fire maṇḍalas, as confused. From the seed-syllable in the heart of Khecari draw forth a radiant red ray. Imagine this ray entering the person's right nostril and piercing her heart and then extract it by way of the left nostril. Using the breath bring the ray back to the heart-syllable and recite the mantra for attracting. She will certainly be attracted.

Similarly, emanate Bhūcari who manifests from her own seed-syllable [**au**] and is blue in color. Having performed the preliminary propitiation, imagine a blazing Vajra which manifests from the seed-syllable **ghuḥ** as entering the waist of the victim who is facing down. Recite the mantra **om ghuḥ bhūcari amukaṃ mārāya hūm hūm hūm phaṭ** and he will certainly die.

mantrapāṭalo dvitīyaḥ

Thus the second, the chapter regarding Mantras.

Thus ends the second, the Mantra chapter, of the Hevajra Pañjikā, known as the Yogaratnamālā of Kṛṣṇācāryapāda.

CHAPTER 3

Deity

devatāpaṭalaṃ vyākhyāsyāmaḥ//

Now I shall expound the chapter regarding Deities.

devatāpaṭalaṃ (chapter regarding Deities): Deities refer to the different forms of Hevajra and their Vajrayoginis. This chapter is regarding these deities.

vyākhyāsyāmaḥ (I shall expound): The intent is that here in this chapter the Bhagavān will expound in detail the practices involved in the emanation of Hevajra and the other deities.

prathamam bhāvayen maitrīm dvitīye karuṇām tathā/ ṛtīye bhāvayen muditām upekṣām sarvaśeṣataḥ// (1)

Firstly, emanate Friendliness (maitrī), secondly, emanate Compassion (karuṇā), thirdly, emanate Joyfulness (muditā) and finally, emanate Equanimous Detachment (upekṣā).

prathamam ityādi (firstly etc): ‘Firstly’ refers to that which precedes Compassion etc. Before everything else, in a pleasant location, sitting in a comfortable posture repeat three times om **rakṣa rakṣa hūṃ hūṃ hūṃ phaṭ svāhā** in order to protect the site, oneself and the practice. Then worship Bhagavān in a painting or some other representation. Then recite the appropriate mantra for the invocatory offerings. Then confess one’s wrong actions and rejoice at the merit gained by all beings. After that recite the Triple Refuge Prayer. Then resolve to attain Enlightenment.

Then:

prathamam bhāvayen maitrīm (firstly, emanate Friendliness): Emanate Friendliness which has the nature of offering the highest bliss to all living beings.

dvitīye (secondly): In the second moment emanate Compassion which has the nature of wishing to remove all sorrows from all living beings.

ṭṭīye (thirdly): Thirdly, emanate Joyfulness which has the nature of wishing to give uninterrupted divine bliss to all living beings.

upekṣām sarvaśeṣataḥ (and finally Equanimous Detachment): Finally, emanate Equanimous Detachment which is the withdrawal from the path of obstacles caused by all the afflictions and distresses.

These are the components of the preliminary practice and are common to all yoga methods and are called the Foundation of Yoga.

tasmāt punar api

**prathamam śūnyatābodhiṃ dvitīyaṃ bijasaṃgrahaṃ/
ṭṭīyaṃ bimbaṇiṣpattiṃ caturtham nyāsam akṣaram// (2)**

Then after that: firstly the Awakening to Voidness, secondly the Collecting of the Seed-syllable, thirdly the Manifestation of the Physical Form and fourthly the Placing of the Letter.

tasmāt punar api (then after that): Means after the Foundation of Yoga, emanate the following.

śūnyatābodhiṃ (Awakening to Voidness): What is this Awakening to Voidness? Since all things are dependent upon the mind for their existence, they are only creations of the mind. The form of external objects are erroneously projected by the mind, as in a dream. Further, since the mind is characterised by erroneous projections, its nature is non-substantial. The Innate Radiance of the mind devoid of all erroneous projections should be envisioned. This is the Awakening to Voidness.

dvitīyaṃ bijasaṃgrahaṃ (secondly, the Collecting of the Seed-syllable): Then, in that Innate Radiance, visualize the deity's radiant Seed-syllable upon the Solar and other appropriate maṇḍalas. Emanating the endless families of Yoginis for the benefit of the world from that Seed-syllable and withdrawing them back into that very same Seed-syllable is the Collecting of the Seed-syllable. Perform the Collecting of the Seed-syllable in this manner.

ṭṭīyaṃ bimbaṇiṣpattiṃ (thirdly, the Manifestation of the Physical Form): At the centre of the lotus in which the Solar and other maṇḍalas are located, from the radiant seed-syllable the form of the deity is

manifested dancing wildly upon a corpse. This is the Manifestation of the Physical Form. Emanate such a manifestation.

caturthaṃ nyāsam akṣaram (fourthly, the Placing of the Letter): Then visualise within one's heart the Seed-syllable that is located in the Maṇḍala.

These are the components for the stabilised meditative state of the mild stage of the Sole Hero yoga.

Now it is said regarding the stabilised meditative state of the second stage of the Sole Hero yoga:

**repheṇa sūryaṃ purato vibhāvya
tasmin nābhau hūṃbhavaviśvavajram//
tenaiva vajreṇa vibhāvayec ca
prākārakaṃ pañjarabandhanañ ca// (3)**

From the Seed-syllable **raṃ** the yogī should emanate the Solar Maṇḍala in front of him. In the centre of the Solar Maṇḍala he should emanate crossed-vajras originating from the Seed-syllable **hūṃ**. He should emanate a balustrade and canopy formed from those crossed-vajras.

Here also, as before, the same procedures up to the Awakening to Voidness must be envisioned. Then, with the two verses beginning **repheṇa** etc. the protection procedure that follows is explained.

repheṇa (with the Seed-syllable **raṃ**): Meaning, from the Fire Seed-syllable visualize the arising of the Solar Maṇḍala. Then, above the Solar Maṇḍala emanate the crossed-vajras originating from the blue Seed-syllable **hūṃ**. From the horizontal plane, in relation to what has been previously emanated, visualise the vajra balustrade and above them the vajra canopy. Emanate below them a vajra floor and surrounding the whole enclosure a blazing vajra nimbus. Such is the import of this verse. Then empower this emanation by reciting the following mantra: **oṃ rakṣa rakṣa hūṃ hūṃ hūṃ phaṭ svāhā**.

**prathamaṃ bhāvayen mṛtakaṃ dharmadhātvatmakam viduḥ/
yogī tasyopari sthitvā herukatvaṃ vibhāvayet// (4)**

Firstly, he should visualise a corpse, symbolising the

Essence of Nature (dharmadhātu). Then the yogī should visualise himself as standing upon that corpse assuming the form of the Heruka.

prathamam (firstly): Here 'firstly' refers to the first step after having performed the Foundation of Yoga. Inside the vajra balustrade, situated on top of the Solar and other maṇḍalas which are resting upon an eight-petalled lotus, visualise a corpse.

Why such a seat for the deities? This is explained by:

dharmadhātāvātmakam viduḥ (symbolising the Essence of Nature): The corpse is without a self (nirātmaka) and the Essence of Nature which is symbolised by the corpse is also without a self. The Dākas and Dākinis are founded in the essential nature of all things which is devoid of a self.

yogī: Refers to the yogī who is performing this emanation.

tasyopari sthītvā (standing upon that corpse): Meaning, the yogī should actualise himself to be Heruka standing upon a corpse.

These are the components of the middle stage of the Sole Hero yoga.

tataḥ

**svahr̥ḍi bhāvayen rephaṃ tadbhavaṃ sūryamaṇḍalam/
tatraiva hūṃkṛtiṃ caiva prajñopāyasvabhāvakam// (5)**

**kṛṣṇavarṇaṃ mahāghoraṃ hūṃkāraṃ vajrasambhavam/
vajravarāṭakamadyasthaṃ hūṃtattvaṃ vibhāvayet// (6)**
punaḥ/

**hūṃkārapariṇataṃ dr̥ṣṭvā dveṣātmānaṃ vibhāvayet/
vajrajanmamahākṛṣṇaṃ nilapaṅkajasannibham/
athavā nilāruṇābhaṃ ca bhāvayec chandayā khalu// (7)**

Then, the yogī should visualise in his heart the seed-syllable **raṃ** and the Solar Maṇḍala arising from it. From within this Solar Maṇḍala he should emanate the Seed-syllable **hūṃ** which is of the nature of Wisdom and Means.

Originating from the Vajra he should conceive the Seed-syllable **hūṃ** which is black in colour, exceedingly fearful and is the principal **hūṃ** located in the core of the Vajra.

And then, visualising the transformation of the Seed-syllable **hūṃ**, the yogī should conceive of himself as the Wrathful One. Emanate the Vajra-born as exceedingly black like the dark blue lotus in colour or dark red, according to his own wishes.

dveṣātmānaṃ vibhāvayet (he should conceive of himself as the Wrathful One): Means conceive of one's self as the Heruka.

By revealing here the method for Hevajra, who is the principal deity in this treatise, the practices for all the other deities are also being indirectly revealed. Know for other deities that the transformations of their appropriate symbols and Seed-syllables are to be applied.

nīlapāṅkaja (the dark blue lotus): Means emanate the colour of the dark blue lotus. [Or] emanate Hevajra having those colours which are agreeable to one's own predilection.

Regarding the third stage of the Sole Hero yoga it is said:

**vyomni bhāṭṭāraḥ ca dr̥ṣṭvā vajrajanmamahākṛpam/
pūjayed aṣṭadevibhiḥ sarvālāṅkāradhāribhiḥ// (8)
caurī mṛḡalāṅchanadhātrī gaurī mārtāṇḍabhājanam/
vetāli vārihastā ca bhaiṣajyadhātrī ghasmarī// (9)
pukkaśī vajrahastā ca śavari rasadharī tathā/
caṇḍālī ḍamarukaṃ vādyā etābhiḥ pūjyate prabhuḥ/
ḍombyālingitakandharo mahārāgānurāgitaḥ// (10)**

In space envision the Noble Lord who originates from the Vajra and is greatly compassionate. Worship Him together with the Eight Goddesses who are wearing all their ornaments. Caurī holds the moon, Gaurī holds the sun in a vessel, Vetāli holds [a vessel of] water in her hand and Ghasmarī holds herbal medicines. Pukkaśī holds a vajra in her hand, Śavari holds nectars and Caṇḍālī plays the hand-drum. The Lord is worshipped by these goddesses. With her arms around his neck Ḍombī embraces the Lord who is consumed by great passion.

vyomni ityādi (in space etc.): In the third stage of the yoga, after performing the steps upto the second stage, continue further by envisioning Bhagavān Hevajra in space emanating from the resplendent rays of the principal seed-syllable. Then internally, with the mind, worship him in various ways.

aṣṭadevībhīḥ (together with the Eight Goddesses): Worship Him together with Gaurī and the other goddesses.

mṛgalāñchanam (moon): Is a code word for Karpūram.

mārtaṇḍam (sun): Is a code word for Sihlakam.

bhājanam (vessel): Know that all [the Eight Goddesses] hold [their respective symbolic ritual objects in] a vessel.

vāri (water): [In Tantric Code Language] 'water' refers to Akṣobhya (semen).

bhaiṣajyam (herbal medicines): Is a code word for Catuḥsamam.

vajram: Is a code word for Śālijam.

rasa (nectars): Refers to honey.

ḍamarukam (hand-drum): Is a code word for Kṛpītam.

ḍombyālingitakandharah (with her arms around his neck Ḍombī embraces): Just as Ḍombī embraces Hevajra, so she worships him.

[Refer to 2.3 for the meaning of the code words Karpūram, Sihlakam, Catuḥsamam, and Kṛpītam.]

Having thus worshipped the Bhagavān, then perform the actualisation of the trampling of the corpse seat, as in the second stage. These are the steps of the third stage of the Sole Hero yoga.

Further, the basic structure of these practices can be understood in terms of the Five Aspects of Perfect Enlightened Awareness (pañcākārābhisambodhi). This is explained as follows:

**candrālikālimārtaṇḍam bijam madhyagatam bhavet/
sa eva sattva ity āhuḥ paramānandasvabhāvakam// (11)**

In the middle of the Lunar Maṇḍala which is **Āli** and the Solar Maṇḍala which is **Kāli** a Seed arises and this Seed is said to be that very Being whose nature is Supreme Bliss.

candrāli ityādi (Moon which is **Āli** etc.): The fifteen vowels beginning with a are **Āli**. The thirty-four consonants beginning with ka are **Kāli**. In the heart, transformed from **Āli** is the Lunar Maṇḍala and so it

is said 'Lunar Maṇḍala which is Āli'. The Sun is the transformation of Kāli and so it is said 'Solar Maṇḍala which is Kāli'.

bijaṃ madhyagataṃ bhavet (in the middle ... a Seed arises): Above the Moon and the Sun is the Seed-syllable. The Symbol emerges by the transformation of this Seed-syllable. 'Arises' means visualise the Seed in the core of the Symbol.

.sa eva sattva ity āhuḥ (this is said to be that very Being): It is said by Vajradhara that this Seed is the prime cause.

What is the special quality of this Being? [This is answered by:]
paramānandasvabhāvakaṃ (nature is Supreme Bliss).

**visphuranti svadehābhāḥ gaganamaṇḍalachādakāḥ/
saṃhāryānayeddhṛdaye yogi dveṣātmako bhavet// (12)**

The brilliance of His own body shoots forth rays which pervade the whole expanse of the sky. Collecting the rays, bring them back into the heart and the yogi becomes the Wrathful One.

visphuranti (shoot forth): Means shoot forth pervading the whole universe.

ābhāḥ (brilliance): Refers to the brilliance of Hevajra's body.

saṃhāryānayeddhṛdaye (collecting the rays, bring them into the heart): Then collect and enter them back into that very same Seed.

yogi dveṣātmako bhavet (the yogi becomes the Wrathful One): Means then the yogi becomes Heruka by the transformations of the Moon, the Sun, the Seed-syllable and the Symbol. Such is the nature of the Five Aspects of Enlightened Awareness. With reference to these Five Aspects, it will be said in the eighth chapter (1.8): "Moon is the Mirror-like Awareness. Sun is the Awareness of Equanimity. The Differentiating Awareness is said to be from the Seed-syllable and the Symbol of one's own Deity. Bringing all these into a unity is the Awareness of the Performance of Duty. The perfected manifestation of the form [of the deity] is the Awareness of Pure Nature."

**nilāruṇābhavarṇena raktabandhūkanetravān/
piṅgordhvakeśavartaś ca pañcamudreṇālankṛtaḥ// (13)
cakri kuṇḍala kaṅṭhi ca haste rūcaka mekhalā/
pañcabuddhaviśuddhyā ca etā mudrāḥ prakṛtitāḥ// (14)**

**kruddhadr̥ṣṭir vyāghracarmā sa dviraṣṭavarṣākṛtiḥ/
vāme vajrakapālaṃ ca khaṭvāṅgaṃ cāpi vāmataḥ/
dakṣiṇe kṛṣṇavajraṃ ca hūṃkāroccāraṇātmakaḥ// (15)**

He is dark blue with a radiant-red aura, as the colour and brilliance of the horizon at dawn, has hibiscus-red eyes and yellow hair coiled and knotted on the top of his head. He is adorned with the Five Symbolic Ornaments (pañcamudrāḥ), the circlet, the ear-rings, the necklace, the wrist-bracelets and the girdle. These five are known as symbolic ornaments because they signify the purification of the Five Buddhas. His gaze is wrathful, he wears a tiger-skin and is sixteen-years old in appearance. He holds a Vajra-skull in his left hand and a khaṭvāṅga rests in the crook of his left shoulder. He holds a black Vajra in his right hand. He is in essence the manifestation of the Seed-syllable **hūṃ**.

These three stages of the Sole Hero yoga (ekavirayoga) are common to all the deities.

Now the fourth stage of the Sole Hero yoga which comprises the Maṇḍala Circle of the four Hevajras and Nairātmīyā is indicated by:

**śmaśāne kriṣṭate nātho 'ṣṭayoginībhiḥ parivṛtaḥ/
śvasatī anyā yuktyā śmaśāneṣu abhidhīyate// (16)**

The Lord plays in the crematory surrounded by the Eight Yoginis. The crematory (śmaśāna) is so called because of the play with the word śvasati (it breathes).

Just as in the third stage, so also in the fourth stage.

nāthaḥ (the Lord): Within the vajra-balustrade are eight fierce crematories. Hevajra sports in the middle of these in the secret inner chamber.

aṣṭayoginībhiḥ parivṛtaḥ (surrounded by the Eight Yoginis): Means surrounded by Gaurī and the other Yoginis.

śvasatī ityādi (śvasatī etc.): Śvasatī can be considered as derived from śavānāṃ vasatī which means the abode of corpses. The use of the

word śmaśāna (crematory) refers to the Process of Completion explained in the Eighth chapter (1.8). In the crematory, upon the corpse without a self, the Lord, full of Supreme Bliss, enjoys. How is the body the crematory? Because of [the play with the word] śvasati (it-breathes), the body is known as the śmaśāna (crematory).

Now, the attributes of the four-armed Hevajra are described:

**caturbhujāś caturmāranirjitaviśuddhitāḥ/ pūrvoktavarnarūpo
hūmbhavaḥ prathamavāmabhujē narakapālaṃ devāsuraṇām
raktena pūritaṃ prathamadakṣiṇabhujē vajraṃ
śeṣadvibhujābhyāṃ prajñāliṅgitāḥ/ vajravārāhi prajñā
bhagavadrūpiṇi// (17)**

The four arms of the Four-armed Hevajra symbolise the defeat of the four Māras. His colour is as previously mentioned and he originates from the [Seed-syllable] hūṃ. In his first left hand he holds a human skull filled with the blood of the gods and titans and in his first right hand he holds a Vajra. The remaining two hands embrace his Wisdom, Vajravārāhi, who has the same attributes as the Bhagavān Hevajra.

bhagavadrūpiṇi (has the same attributes as Bhagavān): This means that Nairātmyā has the same colour and stance as Bhagavān Hevajra. The Wisdom of the two-armed Hevajra should be conceived as holding a vajra-knife and a skull.

**ṣaḍbhujas trimukho/ vāmaṃ raktaṃ dakṣiṇaṃ
candrāruṇābhaṃ prathamamūlam/ nagno pūrvoktavarnarūpo/
bhujānām ṣaṭpāramitāviśuddhiḥ/ prathamavāmabhujē trisūlaṃ
prathamadakṣiṇabhujē vajraṃ vāmadvityabhujē ghaṇṭā
dakṣiṇadvityabhujē kartriḥ/ śeṣadvibhujā-
bhyāṃ vajraśṛṅghalāsamāpannaḥ/ yadvad bhagavān tad-
vad prajñā/ savyāpasavye kartrikapālam/ traidhā-
tukamṛtakākṛāntāḥ// (18)**

The six-armed Hevajra has three faces. The face on the left side is red, the face on the right is the luminous colour of the

moon and the face in the middle is blue black. He is naked and has the same colour and form as previously mentioned. The six arms symbolise the Six Perfections. In his first left hand he holds a trident, in his first right hand a Vajra; in his second left hand he holds a bell and in his second right hand a knife. With his other two hands he embraces Vajraśṛṅkhalā. As is the Lord so is his Wisdom consort, [but] in her right and left hands she holds a knife and skull respectively. He is trampling upon a corpse which represents the three realms.

vajraśṛṅkhalā: Vajraśṛṅkhalā is the Wisdom consort of the six-armed Hevajra. In this tantra, from the view-point of the Maṇḍala Circle, the Wisdom consort of Hevajra is also Nairātmyā. She is described in the fifth chapter of the second part as accomplishing the emergence of the retinue deities of Hevajra. [In the Sole Hero yoga] Ḍombī is the worshipped goddess of all these forms of Hevajra and not that consort. This is the view of the sacred tradition.

sarvatathāgatakāyavākcittahevajradevatāpāṭalas tṛtīyaḥ//

Thus the third chapter regarding the deity Hevajra who is the Body, Speech and Mind of all the Buddhas.

Thus ends the third chapter of the Hevajra Pañjikā, known as the Yogaratnamālā of Kṛṣṇācāryapāda.

Consecration by the Deity

Consecration can also be received through the perfection of emanation, which is common for all yogas. Consecration by emanation is described in this chapter.

devatābhiṣekapaṭalam vyākhyāsyāmaḥ/

Now I shall expound the chapter regarding the Consecration by the Deity.

devatābhiṣekapaṭalam (the chapter regarding the Consecration by the Deity): Consecration is the cleansing, with the waters of knowledge, of all the veils covering the corpse seat.

**svaḥṛdi svabījād raśmiṃ niścārya kṛṣṇadīptyā 'nkuśākārayā
traidhātukavyavasthitān buddhān ākṛṣyāṣṭamāṭṛbhiḥ
saṃpūjyānunāyayāti/ oṃ abhiṣiñcantu mām sarvatathāgatā
iti// (1)**

In one's heart, from the Deity's Seed-syllable emanating a ray having the shape of a black goad, attract the Buddhas of the three realms and worship them together with the Eight Mothers. Then beseech: **Oṃ** Consecrate me all you Tathāgatas.

**tair buddhair herukākārarūpaiḥ pañcāmṛtabhṛtaiḥ
pañcatathāgatātmakaiḥ kalaśaiḥ pañcabhir abhiṣicyate/
abhiṣicyamāne puṣpavṛṣṭir bhavati// (2)**

The yogī is consecrated by the Buddhas, who have the form of Heruka, with the five Five-Nectar-filled sacramental pots, which represent the nature of the Five Buddhas. During the consecration flowers and saffron shower down and drums sound.

**rupavajrādibhiḥ saṃpūjyate/ vajragityo locanādibhir gīyante/
abhiṣicyamāne mūrdhni svakuleśo bhavati/ etena heruko
niṣpannaḥ/ trisaṃdhyādhiṣṭhānabhāvanāṃ vibhāvyyottiṣṭhet/
devatāmūrtyā sthātavyam// (3)**

The yogī is worshipped by Rupavajra and the others. Locanā and the other Yoginīs sing the Vajra songs. Once consecrated, the Lord of the yogī's own Family manifests in the crown of his head. By this the Heruka manifests. Practise this emanation of Empowerment at the three junctures of the day, then arise and remain at one with the deity's form.

mūrdhni ityādi (in the crown of the head etc.): The Lord of the Family who manifests is in accordance with the family of the yogī's chosen deity.

That is expressed by:

devatāmūrtyā sthātavyam (remain at one with the deity's form): Deity refers to one's own chosen deity. Remain at one with that form.

abhiṣekapaṭalaś caturthaḥ//

Thus the fourth, the chapter regarding Consecration.

Thus ends the fourth chapter of the Hevajra Pañjikā, known as the Yogaratnamālā of Kṛṣṇācāryapāda.

CHAPTER 5

True Principle

atha tattvapataḷaṃ vyākhyāsyāmaḥ/

Now I shall expound the chapter regarding the True Principle.

The union with the deity (devatāyoga) has been explained. For achieving that union there is no quicker awakening than by actualising the True Principle. This True Principle is explained by:

tattvapataḷaṃ (the chapter regarding the True Principle): The chapter that explains the True Principle is so called.

svarūpeṇa

**nāsti rūpaṃ na draṣṭā ca na śabdo nāpi śrotā ca/
na gandho nāpi ghrātā ca na raso nāpi rāsakah/
na sparśo nāpi spraṣṭā ca na cittaṃ nāpi caittikam// (1)**

By their very nature, there is neither form nor the one who sees, neither sound nor listener, neither smell nor the one who smells, neither taste nor the one who tastes, neither touch nor the one who touches and there is neither mind nor thought.

rūpaṃ (form): Refers to blue, yellow and other [attributes of forms]. All these attributes do not exist. Yet how then is it that the non-existent is still visible? They do not exist because of their very nature. In terms of the intrinsic nature which is uncreated, transcendent, independent and self-contained, forms do not exist because they arise, that is, originate from dependent causation (pratityasamutpāda). The arising from dependent causation is that very [proof of the] non-arising nature of all things. If the intrinsic nature of things existed before they come into existence, in order to assume their phenomenal forms they would already be independent of another cause. As these phenomenal forms are

dependent on previous causes that would demonstrate the non-substantiality of phenomenal things.

In this respect Nāgārjunapāda has said: “The intrinsic nature is uncreated and independent of everything, and if phenomenal things do not have such an intrinsic nature, they are, in essence, non-existent.”

Then how do forms in all their variety appear to exist? For ignorant people they do indeed appear to exist. However, their existence is not proved by their mere appearance, for do not people see images of hairs, a double moon, the eyes upon a peacock’s tail or flies. If they see these things because of their defective sight, then others in just the same way, with the eyes of their mind affected with the cataract of ignorance, see things which are essentially non-existent as though everything out there actually exists. It is similar to the illusory images of hairs seen by a man of defective sight. But it is not so with the Noble Ones, for the eyes of their minds see beyond the defects of ignorance.

Thus the Bodhisattva Sarvavivaraṇaṣkambhi has praised Bhagavān saying: “O Lord, when you turned the Wheel of the Doctrine all things, which are by their very nature liberated, returned to their primordial tranquillity and non-arisen state.”

In this manner it is established that form and the rest, by their very nature are intrinsically non-existent.

na draṣṭā ityādi (the one who sees etc.): That which sees forms, that is, faculty of visual awareness does not exist because of the non-arising nature of all things. It is the same with hearing and the rest of the senses.

na cittam ityādi (there is no mind etc.): Here, ‘mind’ refers to the totality of conscious experience, and ‘thought’ to contingent and imagined thoughts. These three are also non-existent from the standpoint of absolute truth. How is it that they are non-existent when Bhagavān has said: “The whole three-fold realm, O sons of the Victorious, is nothing but of mind.” How can this be true? Understand that this is said only in order to turn those disciplined aspirants away from their attachment to form and so on.

In this respect Nāgārjunapāda has said: “The teaching of the Sage which says ‘all this is of mind’ was spoken to remove the fears of the simple-minded, but in truth it is not so.”

Thus from the standpoint of the absolute truth the mind does not exist. So far the True Principle of all things has been discussed.

Now the inner practice is explained:

**jananiṃ bhaginiṃ caiva pūjayed yogavit sadā/
 naṭiṃ ca rajakiṃ vajrāṃ caṇḍāliṃ brāhmaṇiṃ tathā/
 prajñopāyavidhānena pūjayet tattvavatsalaḥ// (2)
 sevityāḥ prayatnena yathā bhedo na jāyate/
 agupte kriyate duḥkhaṃ vyādacaurāgnibhūcaraiḥ// (3)**

The wise yogi must always worship the Mother and the Sister. The one to whom the True Principle is dear should worship Naṭi, Rajaki, Vajri, Caṇḍāli and Brāhmaṇi by the proper application of Wisdom and Means. They must be served with diligence so that the practice is not exposed to others. If the practitioner does not conceal the practice it causes misfortunes from snakes, thieves, fire and elemental earth spirits.

janani (the Mother): 'Mother' is the one who always wishes prosperity.

bhagini (the Sister): 'Sister' is the one who is constant in her affection.

naṭi (Dancer): 'Dancer' is the one who is skillful in expression.

rajaki (Washerwoman): 'Washerwoman' is the one intent upon cleansing.

vajri (Adamantine woman): 'Adamantine woman' is the one who delights in concentration (dhyāna).

caṇḍāli (Charnel-ground woman): 'Charnel-ground woman' because she has destroyed pride, and is the one with the forgiving nature.

brāhmaṇi (Brahmin woman): 'Brahmin woman' is the one who delights in faultless actions.

prajñā ityādi (Wisdom etc.): Nairātmyā is Wisdom and Hevajra is Means.

pūjayet (must worship): [The yogi] must worship them by uniting Wisdom and Means in the proper order, which will be explained.

tattvavatsalaḥ (the one to whom the True Principle is dear): Refers to the one who delights in the True Principle.

prayatnena (with diligence): The effort, in secret, is the meaning of 'diligence'.

yathā bhedo na jāyate (is not exposed to others): If disclosed visible and unforeseen troubles occur.

If disclosed it is said:

kriyate duḥkham ityādi (causes misfortunes): Misfortunes occur etc. Such is the meaning of the words.

[Now the symbolic interpretation:]

janani (the Mother): 'Mother' refers to the Avadhūti [nāḍi].

bhagini (the Sister): 'Sister' refers to the Lalanā [nāḍi].

ca (and): 'And' implies the Rasanā [nāḍi].

pūjayet (must worship): Worship these three.

yogavit (the wise yogi): Here yoga means the proper unification. By uniting the three above-mentioned nāḍis which are of the nature of Wisdom and Means, the Great Bliss arises. Therefore the one who knows their proper unification is the 'wise yogi'.

sadā (always): At all times perform this worship which is full of Great Bliss.

naṭi (Dancer): 'Dancer' represents the tongue, flavour and tasting.

rajaḥkri (Washerwoman): 'Washerwoman' represents the organ of touch [the skin], tactile sensation of objects and touching.

vajri (Adamantine woman): 'Adamantine woman' represents the ear, sound and hearing.

caṇḍālī (Charnel-ground woman): 'Charnel-ground woman' represents the nose, smell and smelling.

brāhmaṇī (Brahmin woman): 'Brahmin woman' represents the eye, form and seeing.

prajñā (Wisdom): 'Wisdom' is the Voidness of All Natures.

upāya (Means): 'Means' is Great Compassion.

vidhānam (the proper application): By the proper application of Wisdom and Means the stabilised meditative state of the Great Bliss arises. That proper application is to be known from the instructions given by the guru.

Does the yogi not know why he must guard sound, form, taste etc.! [To this it is said:]

sevitavyāḥ prayatnena (they must be served with diligence): Means they must be used with utmost diligence.

yathā bhedo (so that ... exposed [Here bheda means differentiation]): That is to say, there should be no arising of the differentiations into the three components of sound, ear and the awareness of sound [which constitute the auditory faculty]. This is also the case for the other senses.

What troubles occur by such differentiation are said by:

agupte ityādi (if not concealed etc.): Misfortunes are caused by

snakes etc., that is, one is overpowered by sorrows caused by the imprint of past actions.

vyāḍa (snakes): Refers to snakes, tigers and other [wild beasts].

bhūcarāḥ (elemental earth spirits): Refers to hungry ghosts etc.

**mudrāḥ pañcakulāṇīti kathyate mokṣahetunā
vajreṇa mudryate 'nena mudrā tenābhidhīyate// (4)**

For the attainment of liberation these Seals (mudrāḥ) are identified with the Five Families. Mudrā, the Seal, is so called because she is marked (mudryate) by the Vajra.

Why are the eyes and the other senses identified with the name Mudrā, the Seal? They are called Mudrā because form [related with the visual faculty] and so on are the Five Families. Even this does not make it comprehensible. In order to clarify the question it is said:

vajreṇa mudryate ityādi (by Vajra etc.): Vajra is the non-dual knowledge. Since the Seals are marked by the non-dual knowledge, the joyful laughter (mudaṃ harṣaṃ), the Great Bliss is generated. Therefore they are known as Seals.

**vajra padma tathā karma tathāgata ratnaiva ca/
kulāni pañcavidhāny āhur uttamāni mahākṛpa// (5)**

The five supreme Families are proclaimed to be Vajra, Padma, Karma, Tathāgata and Ratna, O Being of great mercy.

**vajre ḍoṃbī bhaven mudrā padme nartī tathāiva ca/
karmaṇi rajaky ākhyātā brāhmaṇī ca tathāgate// (6)
ratne caṇḍālīni jñeyā pañcamudrā viniścītāḥ/
tathāgatakulaṃ caitat saṃkṣepeṇābhidhīyate// (7)**

The Seal of the Vajra Family is Ḍoṃbī, Nartī of the Padma Family, Rajakī of the Karma Family, Brāhmaṇī of the Tathāgata Family and Caṇḍālīni of the Ratna Family. These are known as the Five Seals. They are collectively known as the Families of the Tathāgatas.

The meaning of vajra padma etc. [from 1.5.5] is clarified by:
tathāgatakulaṃ caitat (they are ... the Families of the Tathāgata):
 They, Vajra, Padma and the rest, constitute the Families of the Tathāgatas.

**tathatāyāṃ gataḥ śrīmān āgataś ca tathaiva ca/
 anayā prajñayā yuktyā tathāgato 'bhidyate// (8)**

The Auspicious One enters into the Thusness (tathatā) and similarly returns (āgata). By this kind of wise reasoning he is known as Tathāgata.

tathatāyāṃ (enters into the 'Thusness): Means enters the Innate Radiance.

śrīmān (the Auspicious One): Refers to the one filled with divine knowledge.

āgataś ca (and returns): Means emerges from that very same Innate Radiance for the benefit of the world.

**kulāni ṣaḍvidhāny āhuḥ saṃkṣeṣa tu pañcadhā/
 paścāc ca traividhyaṃ yānti kāyavākcittabhedena// (9)**

There are said to be six types of families, but by an amalgamation they become five families. Further, they become three families by the differentiation into Body, Speech and Mind.

kulāni ityādi (families etc.): The Six Families are Citta, Śāśvata, Ratneśa, Vāgīśa, Amogha and Sāttvika. By merging Vajrasattva [Sāttvika] they become the Five Families. These when further merged become the Śāśvata, Akṣobhya and Vāgīśa Families. Concisely, the Six Families represent the eye, ear, nose, tongue, body [skin] and the mind. The Five Buddha Families represent Form (rūpa), Sensation (vedanā), Conceptualisation (saṃjñā), Imprint of Past Actions (saṃskāra) and Awareness of Phenomena (vijñāna) [which are the components of the Aggregate of the Five Components of Phenomenal Awareness]. For the yogī the Three Families are Body, Speech and Mind.

**kulānāṃ pañcabhūtānāṃ pañcaskandhasvarūpiṇām/
 kulyate ganyate 'nena kulāṃ ity abhidhyate// (10)**

Kula, family is so called because of reckoning (kulyate), that is, grouping the families of the five elements and the five components of phenomenal awareness.

**nāsti bhāvako na bhāvo 'sti mantran nāsti na devatā/
saṁsthitau mantradevau ca niḥprapañcasvabhāvataḥ// (11)**

There is neither emanator nor the emanated, neither mantra nor deity. Mantra and deity exist as aspects of the undifferentiated nature.

nāsti bhāvako ityādi (there is neither emanator etc.): Since all things are characterised by Thusness, the three, the emanated, the emanator and the act of emanating, are indistinguishable in absolute terms.

Then how are they perceived in the world? To that it is said:

niḥprapañcasvabhāvataḥ (as aspects of the undifferentiated nature): The differentiated (prapañca) is characterised by plurality. When devoid of the differentiated nature of one and many, they exist as aspects of the Thusness which is characterised as the non-arising nature of the differentiated.

**vairocanākṣobhyāmoghās ca ratnārolika ca sāttvikah/
brahmā viṣṇuḥ śivaḥ sarvo vibuddhas tattvam ucyate// (12)**

**brahmā nirvṛtito buddhaḥ viṣṇād viṣṇur ucyate/
śivaḥ sadā sukalyāṇāt sarvaḥ sarvātmani sthitaḥ// (13)**

**satsukhatvena tattvaṁ ca vibuddho bodhanāt rateḥ/
dehe saṁbhavaty asmād devateti nigadyate// (14)**

The deities [which are aspects of the undifferentiated] are known as Vairocana, Akṣobhya, Amogha, Ratna, Ārolika, Sāttvika, Brahmā, Viṣṇu, Śiva, Sarva, Vibuddha and Tattva. From being the release, Brahmā is the enlightened one (buddhaḥ). Viṣṇu is so called because of entering. Śiva is so called because of always being auspicious; Sarva, All, because of abiding in all things; Tattva, the True Principle, because of being true bliss; Vibuddha, the Awakened, because of the awareness of erotic bliss. The deity originates in the body (dehe saṁbhavati) and so it is called devatā.

vairocana ityādi (Vairocana etc.): Vairocana, the Radiant One, is so called because of being full of the Innate Radiance. Akṣobhya, the Imperturbable One, is so called because of not being perturbed by distresses (kleśāḥ). Amogha, the Beneficial One, is so called because of performing all kinds of beneficial activities for the benefit of the world. Ratneśa, the Lord of Jewels, is so called because of being the receptacle of the treasures of all the Buddhas. Ārolīka, the Impartial One, is so called because of not discriminating between anything at all. Sāttvika, the Pure One, is so called because of being full of the five-fold knowledge.

brahmā ityādi (Brahmā etc.): They are known as Brahmā etc.

How so? It is said:

nirvṛtīḥ (from being the release): The release from all kinds of distresses is the liberating knowledge and because Brahmā is of that nature, it is a principle of the Enlightened One. Therefore Brahmā is an aspect of the enlightened nature.

viṣaṇād (because of entering): 'Viṣṇu' because of entering (viṣaṇād) into unity with the enlightened nature.

sadā sukalyāṇāt (because of being always auspicious): 'Śiva' because of being full of the most auspicious.

sarvaḥ (All): How is it 'All'? Because of pervading all things.

satsukhatvena (because of being the true bliss): 'True Principle' because it is of the nature of pure bliss.

vibuddhaḥ (the Awakened): 'Awakened' because of the experience of bliss which is the supreme delight.

So far, what was said regarding Brahmā and the others has been explained.

If this enlightened nature pervades all natures, then what method must be applied and where must it be applied? In answer to such a question it is said:

dehe sambhavattī ityādi (since ... originates in the body etc.): Since the deity arises in the body (deha), the deity practice must be performed in the body. For this reason it is called deity (devatā). The deities are Hevajra and the Vajrayoginīs. The non-dual knowledge arising from the Great Bliss resides in the body. In supreme truth that non-dual knowledge is the Enlightened One (buddha), Bhagavān.

Why is Bhagavān so called? It is said:

**bhago 'syāstī buddhasya bhagavān iti kathyate/
bhagāni ṣaḍvidhāny āhur aiśvaryādiguṇākḥilāḥ/**

athavā kleśādimārāṇāṃ bhañjanād bhagavān iti// (15)

The Enlightened One who has the auspicious qualities (bhagāni) is known as Bhagavān. The auspicious qualities are said to be six, lordliness and the other qualities. In another sense Bhagavān is so called because he destroys (bhañjanāt) Kleśa and the other Māras.

**jananī bhāṇyate prajñā janayati yasmāḥ jagat/
bhaginī tathā prajñā vibhāgaṃ darśayed yathā// (16)**

Wisdom is called Mother because she gives birth to the universe. Wisdom is called Sister because she reveals the diverse distinctions.

It is the Supreme Wisdom which is referred to by the terms 'Mother' and so on. They neither specify an external nor an internal distinction. Now instruction is given on this:

jananī (Mother): She is known as Mother because she gives birth (janayati) to the universe by means of Great Bliss.

bhaginī (Sister): She is Sister because she indicates the distinction (vibhāgaṃ) between the relative and the absolute.

**rajakī duhitā ca nartakī ca prakathyate/
rañjanāt sarvasattvānāṃ rajakī tathā smṛtā/
guṇasya duhanāt prajñā duhitā ca nigadyate// (17)
nartakī bhāṇyate prajñā cañcalatvān mahākṛpa/
asparśā bhagavati yasmāt tasmād ḍombī prakathyate// (18)**

Wisdom is famed as the Washerwoman, the Daughter and the Dancer. She is called Washerwoman because she delights all beings. Since this Wisdom gives good qualities she is known as Daughter. She is known as Dancer, O Being of great mercy, because she is very fickle. Since the Goddess is untouchable she is known as the Outcaste Woman.

rajakī (Washerwoman): She is 'Washerwoman' because she delights [all beings] with the Supreme Bliss.

duhitā (Daughter): She is known as 'Daughter' because she is full of the Supreme Enlightened qualities.

nartakī (Dancer): She is known as 'Dancer' because the novices are unable to stabilize her.

ḍombī (Outcaste Woman): She is known as 'Outcaste Woman' because she is outside the realm of the experience of the senses.

If everything is encompassed within the stabilised meditative state of the Process of Perfection, then what regarding the instruction on mantra recitation, concentration, mudrās and maṇḍalas! Do they under all conditions exist or not? For those novices who are being disciplined, as a blessing of Bhagavān, they exist as instructions upon the basic principles

Thus it is said: "Mantra and deity exist as aspects of the undifferentiated nature."

Nevertheless, from the view-point of the undifferentiated process how are mantra recitation, concentration and so on to be performed? That is explained by:

**jalpanam japam ākhyātam ālikālyoḥ prajalpanāt/
maṇḍalam pādalekhaḥ syān malanād maṇḍalam ucyate// (19)
karasphoṭo bhaven mudrā 'ṅgulyāmoṭanam tathā/
tad dhyeyam cintitam yac ca dhyeyam yasmād vicintā-
nam // (20)**

Speech is mantra recitation because it is the uttering of the vowels, **Āli** and the consonants, **Kāli**. Maṇḍala is the impression of the feet, and it is so called because it bears. Mudrā is the hand gesture and the snapping of the fingers. Concentrate on that which is thought because concentration is thought.

jalpanam (Speech): Means the observation and the regulation. The observation and the regulation of what!

ālikālyoḥ (of the vowels, **Āli** and the consonants, **Kāli**): The observation of **Āli** and **Kāli**, that is, the air moving in and out through the left and right nāḍī and the regulation, according to the guru's instructions, of **Āli** and **Kāli**, is known as mantra-recitation. Such a mantra-recitation is known as the Adamantine Mantra Recitation (vajrajapa).

maṇḍalam ityādi (Maṇḍala etc.): [The composite word maṇḍala is composed of] maṇḍam which means essence, that is, the Great Blissful Knowledge, and lāti which means to possess.

pādalekhaḥ (impression of the feet): Maṇḍala is the impression of the feet, that is, the firm contraction of the toes.

malanād maṇḍalam ucyate (maṇḍala is so called because it bears): The root verb mal means to bear, to hold. Thus, Maṇḍala is so called because it bears Great Bliss. This is the instruction regarding the means to accomplish the Great Bliss.

karasphoṭaḥ (hand gesture): It is the pressing of the ring finger with the thumb. That is Mudrā, the hand gesture.

aṅgulyāmoṭanaṃ tathā (and the snapping of the fingers): Here ‘fingers’ refers to the tongue and male organ. ‘Snapping’ refers to the directing of these two upwards.

tad dhyeyam ityādi (concentrate on that): Here ‘that’ refers to that which is thought of. According to this chapter on the True Principle all thoughts are characterised as non-arising. So concentrate upon that, for that which is thought of has the nature of the supreme essence. Therefore concentrate upon that, the thought which is characterised by the Innate Radiance.

pitari prāptaṃ yat saukhyaṃ tat sukhaṃ bhujyate svayam/ maraṇaṃ yena sukhena tat sukhaṃ dhyānam ucyate// (21)

The bliss obtained in the Father is enjoyed by one’s own self. The bliss by which death is attained, that bliss is concentration.

pitari (in the Father): The Father is Vajradhara. Here, the locative ‘in’ the Father implies the instrumental ‘by’ the Father. That bliss which is attained by Vajradhara is enjoyed is the intent.

svayam (by one’s own self): Firstly this means, one enjoys together with the external consort. Further, due to the greatness of this practice, one enjoys by one’s own self without depending on an external consort.

The Concentration of the Innate Radiance has been expressed by “concentrate on that which is thought etc.” [1.5.20]. In this context, how can one concentrate since the three, the one who concentrates, the act of concentration and object of concentration, are all non-existent?

[To this it is said:]

maraṇam ityādi (death etc.): Death is liberation since liberation is an end to the ignorance which characterises the mind and it's thoughts. In this manner liberation is of the nature of death.

yena sukhena (the bliss by which): Meaning, by the Great Bliss which is characterised as the destruction of all afflictions and distresses.

tattvapataḥ pañcamah//

Thus the Fifth, the chapter regarding the True Principle.

Thus ends the fifth, the chapter on the True Principle, of the Hevajra Pañjikā known as Yogaratnamālā of Kṛṣṇācāryapāda.

CHAPTER 6

Application of the Vow

Even for those yogis who are constantly devoted to the practice of emanation there is no quicker means to enlightenment than by the Application of the Vow (Caryā). Therefore the Application of the Vow is now revealed.

**ataḥ paraṃ pravakṣyāmi caryāṃ pāraṃgatāṃ varāṃ/
gamyate yena siddhāntaṃ hevajre siddhihetunā// (1)**

Now I shall explain the supreme and excellent Application of the Vow (Caryā) by means of which definitive clarity is attained for the accomplishment in the Hevajra tradition.

caryā (the Application of the Vow): Caryā is the strict application of vows according to the instructions of the gurus and Buddhas. Bhagavān said that he will explain that Caryā.

pāraṃgatāṃ (supreme): Means beyond all things.

varāṃ (excellent): Means superior.

gamyate (is attained): Means is ascertained.

yena (by means of which): Means that which ascertains.

siddhāntaṃ (definitive clarity): [Here] means clarity which leaves no room for doubts.

siddhihetunā (for the accomplishment): Whether there is accomplishment or not in this life, definitive clarity for the accomplishment is gained through the foundation of Caryā.

**bhāvakena vidhartavyaṃ karṇayor divyakuṇḍalam/
śīrasi cakrī dhartavyā hastayo rucakadvayam// (2)**

**katyāṃ vā mekhalāṃ caiva pādayor nūpuraṇ tathā/
bāhumūle ca keyūraṃ grīvāyāṃ asthimālikā/**

paridhānaṃ vyāghracarma bhakṣaṇaṃ daśārdhāmṛtam// (3)

The practitioner should wear divine ear-rings, a circlet

around the head, upon each wrist a bracelet, a girdle around his waist, anklets around the ankles, arm ornaments around the upper arms and a garland of bones around the neck. His dress must be of tiger skin and his food the Five Nectars.

bhāvaka (the practitioner): Refers to the yogī who follows the strict Application of the Vow.

divyaṃ (divine): Divine because the ear-rings are made of bone.

daśārdhāmṛtaṃ: Means the Five Nectars.

**herukayogasya puṃso vihāraḥ pañcavarṇeṣu/
pañcavarṇasamāyuktam ekavarṇaṃ tu kalpitam/
anekenaikavarṇena yasmād bhedo na lakṣyate// (4)**

The one who performs the Heruka yoga interacts with all the five castes. He conceives of the five castes unified as one caste because he does not distinguish between one or many castes.

vihāraḥ (interacts): Refers to the interacting with people, receiving alms and so on.

pañcavarṇāḥ (five castes): Refers particularly to those of the lower castes. Or else 'five castes' refers to the aggregate of the five castes. In truth all are undifferentiated. In spite of the belief in the differentiated external world which is caused by the association with dullness and the other defilements, in truth, there is only one caste. How this is so is said by: "... because he does not distinguish between one or many castes."

Different species of living beings are of different shapes, that is, like elephants, horses and pigs etc. Members of the same species are of similar shape, like cows among cows and elephants among elephants. So they are not of different species, [that is] not different from one another because of the similarity in their shape. Like this, even by worldly conventions the oneness of castes is concluded. Then what to say regarding the convention among the yogis where within the infinite phenomenal universe all things are of the same nature!

Now the locations appropriate for the Application of the Vow are mentioned:

**ekavṛkṣe śmaśāne vā bhāvanā kathyate śubhā/
mātṛgṛhe tathā ranye 'thavā vijane prāntare// (5)**

It is said to be auspicious to practise emanation in a deserted place [at the foot of] a 'single tree', in a crematory or else in the beautiful abode of the Mothers.

ekavṛkṣa (a 'single tree'): A tree whose shadow never falls on another tree and on which another tree's shadow does not fall is called 'single tree'.

vijane (deserted place): The locations described as a deserted place, a 'single tree' and so on are appropriate for the uninterrupted practice of yoga which characterises this Application of the Vow.

In order to indicate that the Application of the Vow should not be performed rashly without the proper preparation it is said:

**kiñcid uṣme tu samprāpte caryāṃ kartuṃ yadiṣyate/
siddhiṃ gantuṃ yadicchāsti caryayā tv anayā caret// (7)**

After having gained some 'heat' if the yogī wishes to continue the Application of the Vow and desires accomplishment he should then continue with the following Application of the Vow.

uṣma ('heat'): Here heat refers to the energy produced from a stabilised meditative state and the practice of mantra. Gaining this heat perform the Application of the Vow is the meaning. [By following the Application of the Vow] he will neither be troubled by nor be afraid of snakes, wild animals, men and other beings and he will not be afflicted by hunger and thirst.

anayā caret (apply this): If one has the desire to gain the Mahāmudrā Accomplishment in this lifetime, then apply the following Application of the Vow is the intent.

**cāruvaktrāṃ viśālākṣiṃ rūpayauvanamaṇḍitām/
nilotpalaśyāmalāṅgiṃ ca svābhiṣiktām kṛpāvatiṃ/
vajrakanyāṃ imāṃ gṛhya caryāṃ kartuṃ vibudhyate// (8)**

vajrakulābhāvāt sveṣṭadevakulena kriyate/ atha-
vānyakulodbhavā/ bodhibījanikṣepeṇa saṃskṛtām grhṇīyāt//
(9)

Take a Vajra girl who has a beautiful face, wide eyes, endowed with grace and youth, is of the colour of the blue lotus and is herself consecrated and merciful. Instruct her regarding the method for performing this Application of the Vow. If a virgin of the Vajra family is not available, then prepare to practise with a virgin belonging to the family of one's own chosen deity. If not, practise with a virgin born of another family. Take such a virgin who has been refined by the dropping of the Seed of Enlightenment (bodhibīja).

vajrakanyām (Vajra girl): Means a virgin girl of the Vajra family.

vibudhyate (instruct): Means unite with her because of the eminence of her family and because she is not misguided by others.

bodhibījanikṣepeṇa (by the dropping of the Seed of Enlightenment): Means refined by consecration and so on.

yadi gītaṃ gīyata ānandāt tarhi vajrānvitām param/
yady ānande samutpanne nr̥tyate mokṣahetunā/
tarhi vajrapade nāṭyaṃ kuryād yogi samāhitaḥ// (10)

If songs are sung from joy then let the supreme songs regarding the Vajra be sung. When joy arises, if the yogi dances for the sake of liberation, then let him dance the Vajra postures with full attention.

vajrānvitām (regarding the Vajra): Refers to those songs which sing of the knowledge of the Great Bliss of the Vajra.

vajrapada (the Vajra postures): Vajra here refers to Hevajra. Dance the postures of Hevajra, like those of grounded feet, raised feet, equi-poised feet and half lying.

akṣobhyaś cakrirūpeṇāmitābhaḥ kuṇḍalātmakaḥ/
ratneśaḥ kaṇṭhamālāyām haste vairocanaḥ smṛtaḥ// (11)

**mekhalāyāṃ sthito 'moghaḥ prajñā khaṭvāṅgarūpiṇi/
ḍamarūpāyarūpeṇa yogi dveṣaviśuddhiḥ// (12)**

Akṣobhya is symbolised by the circlet, Amitābha by the ear-rings, Ratneśa by the necklace, Vairocana by the hand ornaments, Amogha by the girdle, Wisdom by the Khaṭvāṅga and Means by the hand-drum. The yogi symbolises the Wrathful One.

dveṣaviśuddhiḥ (symbolises the Wrathful One): Means the yogi symbolises Hevajra.

**mantraviśuddhyā sthitā gītā nartanā bhāvanā smṛtā/
tasmād gitaṅ ca nāṭyaṅ ca kuryād yogi sadā sadā// (13)**

The Vajra songs are considered as signifying mantra and the dance the emanation. So the yogi must always sing and dance.

sadā sadā (always): Means at all times.

**bhakṣitavyan tu bhaiṣajyaṃ pātavyaṃ vāri nityatām/
jarāmṛtyur na bādhetā rakṣābhūtaḥ sadā bhavet// (14)**

Daily the yogi should eat Bhaiṣajyam and drink Vāri. Then he will not be affected by aging and death and will always be protected from malevolent spirits.

bhaiṣajyaṃ: Is the code word for catuḥsamaṃ.

vāri : Is the code word for Akṣobhya (semen).

nityatām (daily): Means everyday.

rakṣābhūtaḥ (protected from malevolent spirits): Means invisible to hungry ghosts etc.

**cauryakeśākr̥tām mukuṭīm tatra hūmbhavo yojayet/
pañcabuddhakapālāni dhartavyaṃ yogacaryayā// (15)**

The yogi must coil his hair into a crown like knot on the top of his head and there unite with the one who manifests from

hūṃ. For the yoga of this Application of the Vow, he must adorn [his head] with five skulls representing the Five Buddhas.

cauryakeśaḥ (coiled hair): Means hair coiled and knotted on top of the head.

hūmbhavaḥ (the one who manifests from hūṃ): Refers to the body of Hevajra.

kapālāni (skulls): The skulls represent Akṣobhya and the other Buddhas.

yogaḥ (yoga): Refers to the method for uniting Wisdom and Means.

**pañcāṅgulakapālakhaṇḍaṃ mukuṭyāṃ dhriyate sadā/
kacaḍorī dvivetā ca prajñopāyasvabhāvataḥ/
bhasmakeśapavitraṃ ca yogī vibharti caryayā// (16)**

He should attach carved pieces of skull five finger-widths long on the crown. The rope used to tie the hair has two strands which symbolise Wisdom and Means. In order to perform the Application of the Vow he smears ashes and wears a sacred thread made of hair.

pañcāṅgulakapālakhaṇḍaṃ ... dhriyate (he should attach carved pieces of skull five finger-widths long): This is said in order to display the internal and external play of worship.

kacaḍorī (rope used to tie the hair): Refers to the thread for tying the hair.

bhasmaṃ (ashes): Refers to the smearing of ashes on the body.

keśapavitraṃ (sacred thread made of hair): Refers to the sacred thread made of hair worn at sacrifices.

**japo damarukaśabdaḥ prajñākhaṭvāṅgo bhāvanā/
jāpyaṃ bhāvyaṃ bhaved etad vajrakapālacaryayā// (17)**

The recitation of mantra is the sound of the hand-drum and the practice of emanation is [the holding of] the Khaṭvāṅga of Wisdom. This is the nature of that which is recited and that which is emanated in this Vajra-Kapāla Application of the Vow.

**lobhaṃ mohaṃ bhayaṃ krodhaṃ vṛṣṭākāryāṅ ca varjayet/
nidrāṃ ātmānaṃ utsṛjya caryāṃ kuryān na saṃśayaḥ// (18)**

He should avoid avarice, delusion, fear, anger and shame. He should abandon sleep and notions of a self and perform this Application of the Vow without having any doubts.

vṛṣṭā (shame): Means shyness.

nidrā (sleep): Sleep is a great obstacle to yoga. Although necessary for the existence of the body, abandon even that.

na saṃśayaḥ (without doubts): Means being free from all doubts.

**śarīraṃ dānaṃ datvā ca paścāc caryāṃ samārabhet/
bhāgābhāgavicāreṇa tasmād dānaṃ na dīyate// (19)**
**bhakṣyaṃ bhojyaṃ tathā pānaṃ yathāprāptaṃ tu bhakṣayet/
grahaṇaṃ nātra kartavyaṃ iṣṭāniṣṭavikalpataḥ// (20)**

**bhakṣyābhakṣyavicāraṇ tu peyāpeyaṃ tathaiṅ ca/
gamyāgamyān tathā mantri vikalpan naiva kārayet// (21)**

After having given the body as an offering the practitioner should begin the Application of the Vow. He should not offer gifts with thoughts of worthiness or unworthiness. He must eat and drink whatever he obtains and he should not hold any notions regarding likes and dislikes. The practitioner should not have thoughts regarding what is edible and inedible; similarly, he should not differentiate between what can or cannot be drunk and what should or should not be done.

śarīraṃ ityādi (body etc.): At the outset, give the body as an offering to the Buddhas for the sake of living beings, that is, with the appropriate wish offer the body.

bhāgābhāgaṃ (worthiness or unworthiness): Means giving without any reservations having neither the thought of worthiness nor of unworthiness.

**siddhilabdho 'pi yaḥ śiṣyaḥ samyagjñānāvabhāsakaḥ/
abhivandayati guruṃ siddho 'vicyātyājyahetunā// (22)**

Even when a disciple has attained the Accomplishment and is resplendent with complete knowledge, he respectfully greets his perfected guru in order to avoid the Avīci hell.

abhivandayati (he respectfully greets): Means he should respectfully greet [the guru]. If he fails to properly greet [the guru] then he will burn in the Avīci hell.

tyāyāhetunā (in order to avoid): Means in order to ward off going to the Avīci hell.

**śikṣādīkṣāvinirmukto lajjākāryaṃ tathaiva ca/
sarvabhāvasvabhāvena vicared yogī mahākṛpaḥ// (23)**

Such a yogī of great mercy, being one with the intrinsic nature of all things wanders the world free from the ties of social conventions, religious injunctions and inhibitions.

śikṣā (social conventions): Refers to the conventions regarding fixed times for meals etc.

dīkṣā (religious injunctions): Refers to observances like the shaving of the head and so on.

sarvabhāvasvabhāvena (being one with the intrinsic nature of all things): Means identifying with Hevajra in all states.

**homatyāgatapo 'uto mantradhyānavivarjitaḥ/
samayasamvaravinirmuktaś caryāṃ kurute suyogavān// (24)**

Abandoning fire-sacrifices, going beyond austerities, rid of mantra recitations and the practice of concentrations and freed from the Observance of the Vow and the Observance of the Concealed Essence, the excellent yogī performs the Application of the Vow.

suyogavān (the excellent yogī): The 'excellent yoga' is the yogī's actualization of Hevajra. This excellent yoga is now clearly defined. In this excellent yoga the whole gamut of external practices such as fire-sacrifices are observed. But in what manner are they observed? For the yogī who identifies with Hevajra, eating is fire-sacrifice, yoga is serving

Wisdom and austerities are his physical activities. The sound of the hand-drum is the mantra and the holding of the Khaṭvāṅga is the concentration (dhyāna). Similarly, the Vajra dance is the concentration and the Vajra songs the mantra. Thus, whatever he does is the Observance of the Vow (samaya) and whatever he does not do is the Observance of the Concealed Essence (saṃvara).

It was previously mentioned that in this tantra there are four kinds of Seals for the four types of practitioners who are distinguished as being of weak, medium, strong and strongest sensibilities. In this context, no Application of the Vow is mentioned for a person of the strongest sensibility, for at the very time of his gaining the Fourth Consecration it is realised through the Mahāmudrā, the Great Seal. Since there is no quicker means to enlightenment than by the Application of the Vow, three different kinds of the Application of the Vow are given to the three types of disciples who are of weak, medium and strong sensibilities. The three are the Differentiated, the Undifferentiated and the Extremely Undifferentiated Application of the Vow. The Undifferentiated Application of the Vow [explained in this chapter] is given for those practitioners of the medium sensibility. For those of strong sensibility, the Extremely Undifferentiated Application of the Vow is explained later in the fourteenth chapter [third chapter of the second part] with such statements as: "Good, good, O Yoginis etc." For those of weak sensibility, the Differentiated Application of the Vow is hinted upon in the seventh chapter of the second part [of this tantra].

**śakratulyo 'pi yo daityaḥ purato bhavati niścitam/
bhayaṃ tatra na kurvita siṃharūpeṇa paryaṭet// (25)**

Even if a titan equal to Indra comes in front of such a yogī, he is not perturbed, for he wanders like a lion.

**karuṇā piyate nityaṃ sarvasattvārthahetunā/
yogapānarato yogī nānyapānena majjanam// (26)**

He always drinks compassion for the benefit of all beings, for the yogī who is devoted to the drink of yoga does not get drunk by drinking anything else.

karuṇā (compassion): Compassion is an emanation based upon a foundation.

prīyate (drinks): The drinking is the relishing of the flavours of the Great Bliss by means of compassion.

nityam (always): Meaning, always, day and night, drink that alone, for the benefit of the world.

yogaḥ (yoga): Yoga is a stabilised meditative state and that is the drinking.

rataḥ (devoted): Here, being devoted to the union means being enamored.

nānyapānena (by drinking anything else): Refers to drinking wine etc.

majjanam (drunk): Drinking must be in accordance with the practice of the Application of the Vow. This instruction is given because drinking wine etc., which are primarily characterised by delusion, is a great obstacle to yoga.

caryāpatalaḥ ṣaṣṭhaḥ

Thus the Sixth, the chapter regarding the Application of the Vow.

Thus ends the sixth, the chapter regarding the Application of the Vow, of the Hevajra Pañjikā known as the Yogaratnamālā.

CHAPTER 7

Secret Sign Language

**atha chomāpaṭalam vyākhyāsyāmaḥ/
yena vijñāyate bhrātā bhagini ca na saṁśayaḥ// (1)**

Now I shall expound the chapter regarding Chomā, the Secret Sign Language by which a 'brother' can without any doubt recognise a 'sister'

chomā (the Secret Sign Language): According to the convention of the yoginis, Chomā, the Secret Sign Language, is the accepted mode of communication when meeting the yoginis. This also must be known since it is a supreme Means.

Therefore it is said:

atha chomā ityādi (now the Secret Sign Language etc.): The chapter that expounds upon the Secret Sign Language is now discussed.

bhrātā ('brother'): Refers to a yogī.

bhagini ('sister'): Refers to a yogini.

**aṅgulīm darśayed yas tu āgatam ity uktam bhavet/
dvābhyām susvāgato bhavet/
kṣemamudrām vijānīyād vāmāṅguṣṭhanipīdanāt// (2)**

To the one who shows one finger, showing two fingers means 'Most welcome'. Know that the Sign of Well-being is shown by pressing the left thumb.

aṅgulīm (one finger): Means the index finger, shown in order to be welcomed.

yas tu (the one who): Meaning, the one who shows.

dvābhyām (with two fingers): Means with the index and the middle fingers.

**anāmikām tu yo dadyād dadyāt tasya kaniṣṭhikām/
madhyamām darśayed yas tu dadyāt tasya pradeśikām// (3)**

To the one who offers the ring finger give the little finger [in reply]. To the one who shows the middle finger show the index finger.

**anāmikām darśayed yas tu grīvām tasya pradarśayet/
paṭṭim saṃdarśayed yas tu triśūlam tasya darśayet// (4)**

To the one who shows the ring finger show the neck. To the one who shows the Sign of the Tiara show the Sign of the Trident.

paṭṭim saṃdarśayed (shows the Sign of the Tiara): Means shows the gesture of tying a Tiara above the forehead with the index and middle fingers.

triśūlam (Sign of the Trident): This hand gesture is formed by pressing the little finger down with the thumb and making the remaining three fingers stand straight in the shape of a trident.

**stanam darśayed yas tu simantam tasya pradarśayet/
mediniṃ darśayed yas tu cakram tasya pradarśayet// (5)**

To the one who shows the breasts show the end of the parting of the hair. To the one who points to the earth show the Sign of the Circle.

simantam (the end of the parting of the hair): Refers to the place where the parting of the hair ends at the crown of the head.

cakram (Sign of the Circle): Refers to the gesture of showing a circle.

**bhṛkuṭim darśayed yas tu śikhāmokṣo vidhīyate/
lalātam darśayed yas tu pṛṣṭham tasya pradarśayet// (6)**

To the one who shows the eyebrows instruct by loosening the tuft of hair. To the one who shows the forehead show the back.

bhṛkuttṃ (eyebrows): Refers to frowning eyebrows.

śikhāmokṣa ityādi (loosening the tuft of hair etc.): Interpret this in a literal sense.

**pādatalaṃ darśayed yas tu kṛdate kautukena tu/
mudrā pratimudreṇa bhedayet samayena tu// (7)**

To the one who shows the sole of the foot, in answer joyfully dance. Thus, with such signs and counter signs, in accordance with the Observance of the Vow, the yogi and the yogini should reveal themselves.

[Now another interpretation of the signs mentioned in the previous verses:]

[ref. 1.7.2]

aṅgulīm ityādi (one finger etc.): To the one who shows one finger, that is, the index finger, show the index and middle fingers or the Lotus of the Wisdom. Showing this sign means 'most welcome' (susvāgata) where 'most' (the prefix su) implies semen (śukra). By utilising the fingers the semen is attracted is the meaning.

kṣemamudrām ityādi (Sign of Well-being etc.): [This] relates to the question 'how are you?' and is an acknowledgement of the Essence of Nature. Know this.

How this sign is to be interpreted is said by:

vāmāṅguṣṭhanipīḍanāt (pressing with the left thumb): Here, 'left' (vāmā) refers to the Wisdom and 'thumb' (aṅguṣṭha) refers to the Vajra. This sign indicates the pressing, with the Vajra, of the very core of the Wisdom's Lotus in order to attain the state of flow.

[ref. 1.7.3]

anāmikāṃ ityādi (ring finger etc.): The ring finger refers to the Wisdom consecration. To the one who further offers this, give the little finger. The little finger refers to the last consecration, the Fourth.

How the Fourth is to be expressed is said by:

madhyamāṃ darśayed yas tu (to the one who shows the middle finger): Refers to the guru showing the middle finger which symbolises the Avadhūti. By showing the Avadhūti to the disciple, the instruction on the Fourth is expressed.

[ref. 1.7.4]

anāmikāṃ (ring finger): ‘Give the ring finger’ means together with the index finger give instructions regarding Lalanā and Rasanā [Nāḍis].

How instruction may be given is said by:

yas tu grīvāṃ pradarśayet (to that one show the neck): Instruction may be given to the pupil who fully pleases the guru with total surrender. This is the implication [of showing the neck].

paṭṭiṃ (Sign of the Tiara): The Sign of the Tiara is shown by two fingers tying a Tiara [in place]. Showing the Sign of the Tiara with two fingers, which symbolise Wisdom and Means, implies the asking for instruction.

triśūlaṃ tasya darśayet (show him the Sign of the Trident): The Trident which symbolises the non-duality, Wisdom and Means is clearly shown to the disciple as signifying the Lalanā, Rasanā and Avadhūti.

[ref. 1.7.5]

stanam ityādi (breasts etc.): The disciple who shows the breasts, which symbolise Wisdom and Means, is expressing his experience of Wisdom and Means.

śmantaṃ (end of the parting of the hair): Where the parting of the hair meets the crown of the head is the location of the Centre of Great Bliss. This should be shown to the disciple.

medini (earth): To the one who shows the earth, implying the Centre of Creation, show the:

cakraṃ (Sign of the Circle): The Circle refers to the Centre of Essential Nature.

[ref. 1.7.6]

bhṛkūṭṭiṃ (eyebrows): To the one who shows frowning eyebrows, implying the Centre of Enjoyment, further:

śikhāmokṣo vidhiyate (instruct by the loosening of the hair): ‘The loosening of the hair’ refers to the instructions for liberation [given in 2.3.29]: “You should slay all living beings ... etc.”

lalāṭaṃ (forehead): To the one who shows the forehead out of respect, [in acknowledgement] show:

prṣṭhaṃ (the back): Means show the back with the hand, not by touching but by pointing.

[ref. 1.7.7]

pādatalaṃ (sole of the foot): Refers to the Earth maṇḍala. By showing the sole of the foot, the disciple is expressing the playful ease with which he steps upon such an earth.

kṛḍate (dance): In response to the disciple who walks on the earth following the guru's instructions, the contented yogī [the guru] dances with the disciple. Being endowed with the Buddha's qualities such a yogī is at one with the Bhagavān Buddha.

Such is the esoteric meaning.

[ref. 1.7.7]

pratimudra (counter sign): Refers to 'show two fingers' and other [counter signs].

**vandanti tatra yoginya aho putra mahākṛpa/
yadi mālāhastan darśayanti tatra militavyam iti kathayanti//**
(8)

**mālām abhipreṣitām kṛtvā samaye tiṣṭha suvratā/
bhajet tatra melāyām divyagocaram āśritya/
yad dhi vadanti yoginyas tat sarvam kartavyam//** (9)

There the yoginīs greet by saying: 'Well done, O son of great mercy'. If the yoginīs show the Sign of the Garland-in-hand, they are saying: 'There we must meet.' By the casting away of the garland they are indicating: 'O disciplined one, abide within regulations of the Observance of the Vow.' Worship there at the meeting place, abiding in the divine realm doing whatever the yoginīs command.

mālāhastam (Sign of the Garland-in-hand): The Sign of the Garland-in-hand is shown by removing a garland from the coils of the hair. Understand that both the removing of the garland from the hair and the casting away of the garland towards the yogī are acted out with the appropriate gestures of the hand. All these secret signs must be shown with the left hand.

mālām abhipreṣitām (casting away the garland): The intent of this gesture is said by: 'O disciplined one, abide within the regulations of the Observance of the Vow.'

bhajet (worship): Means serve.

divya (divine): Divine because of the yoginīs.

**vajragarbha uvāca/
he bhagavān ke te melāpakasthānāḥ//**

bhagavān āha/

**te pīṭhān copapīṭhān ca kṣetropakṣetram eva ca/
chandohaṅ copachandohaṃ melāpakopamelāpakas tathā/
pīlavam copapīlavam śmaśānopaśmaśānakam// (10)**

etā dvādaśabhūmayāḥ/

daśabhūmīśvaro nātha ebhir anyair na kathyate// (11)

Vajragarbha asked: O Bhagavān, what are these meeting places?

Bhagavān replied: They are the Pīṭhas, Upapīṭhas, Kṣetras, Upakṣetras, Chandohas, Upachandohas, Melāpakas, Upamelāpakas, Pīlavas, Upapīlavas, Śmaśānas and Upaśmaśānas.

These are the twelve Stages (bhūmī). It is with reference to these stages and for no other reason that the Lord is known as the Lord of the Ten Stages (daśabhūmīśvara).

etā (these are the twelve): The twelve are the Pīṭhas and the other meeting-place. When considered as the Stages, they are in order: Muditā, Vimalā, Arciṣmatī, Prabhākari, Sudurjayā, Abhimukhī, Dūraṅgamā, Acalā, Sādhumatī, Dharmameghā, Samantabhadrā, Nirupamā and then the thirteenth, Jñānavatī, the stage of Vajradhara, which is not discussed here because it is of the nature of the Unanchored Essence of Release (apratīṣṭhitanirvāṇadhātu).

daśabhūmīśvaraḥ (the Lord of the Ten Stages): Refers to the Enlightened Being (bodhisattva).

nāthaḥ (the Lord): Refers to the Enlightened One (Buddha).

Of which stages is he the Lord?

[This is answered by]:

ebhiḥ (with reference to these): Here 'these' refers to the Pīṭhas and so on.

vajragarbha uvāca/

he bhagavān ke te pīṭhādayāḥ/

bhagavān āha/

**pīṭhaṃ jālandharaṃ khyātam oḍḍiyānaṃ tathaiva ca/
pīṭhaṃ paurnagiriś caiva kāmarūpan tathaiva ca// (12)**

upaṭīṭhaṃ mālavam proktaṃ sindhur nagaram eva ca/
 kṣetraṃ munmuṇi prakhyātaṃ kṣetraṃ kāruṇyapāṭakam/
 devikoṭaṃ tathā kṣetraṃ karmārapāṭakam// (13)
 upakṣetraṃ kulatā proktaṃ arbudaś ca tathaiva ca/
 godāvāri himādriś ca upakṣetraṃ hi samkṣipet// (14)
 chandohaṃ harikelaṅ ca lavaṇasāgaramadhyajam/
 lampākaṃ kāñcikaṃ caiva saurāṣṭraṃ ca tathaiva ca// (15)
 kaliṅgam upacchandohaṃ dvīpaṃ cāmīkarānvitam/
 kokaṇaṃ copacchandohaṃ samāsenābhidhiyate// (16)
 pīlavam ca grāmāntasthaṃ pīlavam nagarasya ca/
 cāritraṃ kośalaṃ caiva vindhyākaumārapaurikā/
 upapīlavam tatsanniveśaṃ vajragarbha mahākṛpa// (17)
 śmaśānaṃ pretasaṃhātaṃ śmaśānaṃ codadhes taṭam/
 udyānaṃ vāpīkāturaṃ upaśmaśānam ucyate// (18)

Vajragarbha asked: O Bhagavān, which are the Pīṭhas and the other meeting places?

Bhagavān replied: The Pīṭhas are Jālandhara, Oḍḍiyāna, Pūrṇagiri and Kāmarūpa. The Upaṭīṭhas are Mālava, Sindhu and Nagara. The Kṣetras are Munmuṇi, Kāruṇyapāṭakam, Devikoṭa and Karmārapāṭakam. The Upakṣetras are Kulatā, Arbuda, Godāvāri and Himādri. The Chandohas are Harikelaṃ which is located in the middle of the salty ocean, Lampāka, Kāñcika and Saurāṣṭra. The Upacchandohas are Kaliṅga, the Golden Island and Kokaṇa. The Pīlava is at the edge of a village and a city. The cities of Cāritra, Kośala and Kumārapura, which is in the Vindhya hills, are also Pīlavas. In close proximity to them are the Upapīlavas, O Vajragarbha of great mercy. Śmaśāna is a meeting place of hungry ghosts as well as the seashore. A garden or the edge of a pond are known as an Upaśmaśāna.

paurnagiri : Refers to the place Pollagiri, which is also known as Pulliramalayam.

nagaraṃ : Refers to the city of Pāṭaliputra.

lavaṇasāgaramadhyajam (located in the middle of the salty ocean): This is a description of Harikela.

cāmikarānvitam: Refers to Suvarṇadvīpa (lit. the Golden Island).

tatsanniveśam (in close proximity): Refers to the location of the Upapīlavas which are close to the Pīlavas.

vāpikātiram (edge of a pond): Means a lake.

**divasam caiva vakṣyāmi yoginīnām sumelakam/
hevajre yoginītantra sarvasattvārthahetunā// (19)**

Further, for the benefit of all beings I shall speak of the auspicious meeting days of the yoginīs in the tradition of this Yoginī tantra, the Hevajra Tantra.

**vajragarbha uvāca/
he bhagavān ke te divasāḥ//
bhagavān āha/**

pretapakṣe caturdaśyām aṣṭamyām ca tathaiva ca// (20)

Vajragarbha asked: O Bhagavān, what are those days?

Bhagavān replied: The Fourteenth and Eighth nights of the waning phase of the moon.

Regarding the days etc.:

pretapakṣaḥ (waning phase): Means the dark half of the lunar month. So far the external practice has been expressed.

Now in order to subdue evil people, both the external and the internal practices are expressed through the following single statement:

**dhvajam śāstrahatam caiva saptāvartaṅ ca bhakṣayet/
kṛpām utpādyā yatnena māraṇam kṛiyate viduḥ// (21)**

The yogi must eat the flesh of one killed at the gallows pole as well as one killed by a weapon and one who is a 'seven times returned'. The wise yogi performs the rite of Killing after intently arousing mercy.

dhvajam (gallows pole): This refers to one who has been hanged.

śāstrahataḥ (one killed by a weapon): Refers to one killed in a battle etc.

saptāvartam ('seven times returned'): Refers to one who has been born seven times [consecutively as a human being].

kṛpā (mercy): Means reflecting on the sorrows of his existence.

viduḥ (wise one): Means by the wise ones.

This is one [the external] interpretation.

[Now another interpretation:]

dhvajah (gallows pole): Symbolises the mind resting on a foundation.

śāstrahataḥ (one killed by a weapon): Killing with the weapon implies the severing with the weapon of Wisdom and the non-substantiation of the differentiated by reflecting upon the nature one and many.

ca (as well as): Implies the non-substantiation of even any thought that comes to mind.

saptāvartam ('seven times returned'): Means he eats seven times repeatedly, that is makes [all thoughts] non-existent. In such a meeting place, the eating is the supreme protection for one's own self and others and by this protection snakes and other troublesome beings cause no harm and the Stabilised Meditative State of the Voidness becomes apparent.

kṛpām utpādyā (arousing mercy etc.): Means perform firstly the emanation of the Four Brahma Abodes. [ref. 1.3.1]

yatnena (intently): Implies that it is imperative.

viduḥ (the wise): Means by the wise.

**kṛpāhīnā na sidhyanti tasmāt kṛpām utpādayet/
duṣṭāvatāraṇe sarvaṃ vidhimukhyāt prasidhyati// (22)**

Those who lack mercy cannot succeed, so arouse mercy. In overcoming evil people everything is accomplished by following the correct procedure.

If killing of beings is to be performed, how so is it to be performed? The reason for initially performing the emanation of the Four Brahma Abodes is said by:

kṛpāhīnā ityādi (those who lack mercy etc.): If the emanation of the Four Brahma Abodes is not always initially performed, the accomplishment of perfect Enlightenment will not be attained. By merely emanating Voidness the yogi at some time attains the release of the nirvāṇa of the Śrāvakas and others.

tasmāt ityādi (so etc.): Means to refute [that limited process].

duṣṭa (evil people): They are those who are opposed to the teachings of the Buddha.

In order to draw evil people towards the Mantrayāna it is said:

vidhimukhyāt (following the correct procedure): It is by following the correct procedures that this is attained.

Wherever words like 'killing' etc. are noticed, there consider them in the manner mentioned in the verses that follow.

tatraivaṃ mantavyam/

dinas tu bhagavān vajri naktam prajñā ca bhānyate/(23)

In that practice conceive as follows: The day is the Bhagavān Vajri (Hevajra) and night is Prajñā (the Goddess Wisdom).

nākāryam vidyate kiñcin nābhakṣyam vidyate sadā//

nācintyam vidyate hy atra nāvācyam yac chubhāśubham//

(24)

The yogī should not think of anything as being prohibited and he should never think of anything as being inedible. There is not anything, good or bad, that he should not think or say.

sadā (always): Means at all times. In the presence of ordinary people abstain from exposing the eating of the flesh of a hanged man and the others and in the Assembly of the Circle of Initiates (gaṇacakra) and other rites, eat in a secret place is the intent.

nācintyam (anything he must not think): Means without thinking in terms of right and wrong thoughts.

yathātmani tathā sattve tathātmani ahaṃ param/

iti saṃcintya yogātmā khānapānādīm ārabhet// (25)

The yogī should commence eating and drinking etc. reflecting: 'As in myself similarly in other beings and similarly in myself the supreme identity.'

yathātmani ('as in myself ...'): Means as he identifies Hevajra with

himself, similarly the yogi must realise this Hevajra identity with other beings as well.

tathātmani (similarly in myself): As a unified whole I myself am this Hevajra who is the supreme identity present in all individuals.

**yāvanto hy aṅgavikṣepā vacasaḥ prasarāṇi ca/
tāvanto mantramudrāḥ syuḥ śrīherukāpade sthite// (26)**

For the yogī who abides in the state of the Divine Heruka, all movements of the body are the ritual hand gestures (mudrā) and the flow of speech Mantra.

**śrikāram advayaṃ jñānaṃ hekāraṃ hetvādiśūnyatā/
rukārāpagatavyūhaṃ kakāraṃ na kvacit sthitam// (27)**

[Regarding the composite word **Śrīheruka**:] **Śrī** symbolises non-dual knowledge. **He** symbolises the primordial voidness of causality. **Ru** symbolises the rejection of discriminating thought. **Ka** symbolises the fact of not being located anywhere.

advayaṃ (non-dual knowledge): The non-dual knowledge is the Voidness of All Natures, which is **śrī**, because it is the Innate Radiance.

hetu (causality): Means cause or source.

ādiśūnyatā (primordial Voidness): Refers to the intrinsic nature, which is Voidness.

vyūhaṃ (discriminating thought): Refers to any conjecture of thought.

apagataṃ (rejection): Means abandoning.

ka [referring to the last syllable of the composite name **Śrīheruka**]: Means released by the Unanchored Release.

So far the meaning of the composite word **Śrīheruka** has been shown to indicate [the four Vimokṣas,] Voidness, the Unconditioned, Freedom from Desire and Freedom from the Accumulation of Karma.

**yeṣāṃ yeṣāṃ ca jantūnāṃ piśitam aśniyate budhaiḥ/
te te sattvā vaśaṃ yānti vajrakapālayogataḥ// (28)**

All those living beings whose flesh the wise yogīs eat are all subdued by means of this Vajra-Kapāśla Yoga.

jantavaḥ (living beings): 'Living beings' are those beings born in the six modes of existence and refers to beings composed of the Aggregate of the Five Components of Phenomenal Awareness.

piśitaṃ (flesh): Refers to the nature of the living being.

aśṅyate (eat): Means makes the Aggregate of the Five Components of Phenomenal Awareness non-substantial.

budhaiḥ (the wise): Refers to those wise yogis who are at one with Hevajra.

te te sattvā (all those beings): Means all those existent beings.

vaśaṃ yānti (will be subdued): Means the yogis gain control by subduing the various forms of phenomenal creation.

vajra: Means Hevajra.

kapāla: [Kapāla as a composite word is derived from:] **kaṃ**, meaning bliss, and **pālayati**, meaning protects. [Kaṃ pālayati means] that which protects bliss and [in this way **kapāla**] refers to Nairātmyā.

yoga (Yoga): The Vajra-Kapāla Yoga is the union of Compassion and Voidness. This union is the attainment of the Stabilised Meditative State of Compassion and Voidness.

chomāpaṭalaḥ saptamaḥ//

Thus the seventh, the chapter regarding the Secret Signs.

Thus ends the Seventh, the chapter regarding the Secret Sign Language and Pīṭhas, of the Hevajra Pañjikā known as the Yoga-ratnamālā.

CHAPTER 8

Circle of the Yoginī

atha yoginīcakram vyākhyāsyāmaḥ/

Now I shall expound the Circle of the Yoginī.

cakram (Circle): Circle, Maṇḍala, Principal Abode and Citadel of Great Liberation are all synonymous. There are two kinds of maṇḍalas, the Foundation Maṇḍala (ādhāramaṇḍala) and the Supported Retinue Maṇḍala (ādheyamaṇḍala). In the chapter regarding the Deities [1.3], at the time of revealing the Sole Hero yoga (ekavīrayoga), the maṇḍala practice that is described there consists of three stabilised meditative states, namely the Stabilised Meditative State of the Preliminary Practice (ādiyogasamādhi), the Stabilised Meditative State of the Supreme Victorious Maṇḍala (maṇḍalarājāgrīsamādhi) and the Stabilised Meditative State of the Supreme Victorious Ritual (karmarājāgrīsamādhi). Here these are not described again.

yoginīcakram (the Circle of the Yoginī): Yoginī refers to Nairātmyā. Her Circle is called the Circle of the Yoginī.

**khadhātau bhagaṃ dhyātvā madhye kurvīta bhāvanām/
cakram pūrvam yathānyāyam devatānām yathodayam// (1)
cakram kṣoṇjalam pūrvam yathānyāyam hutāśanam/
devatānām mahāvāyur bhāvakaś ca yathodayam// (2)**

In Space, after visualising a Bhaga perform the emanations in the middle of it. Emanate the circle first and then the arising of the deities in the proper order of arising.

‘The circle’ is to be understood as the Earth element; ‘first’ as Water; ‘in the order appropriate’ as Fire; ‘of the deities’ as Air and ‘the arising in the proper order’ as that of the emanator.

khadhātau ityādi (in Space etc.): Means in the space enclosed within the vajra balustrade and canopy.

bhagaṃ: Refers to the triangle, white like the autumnal moon, and called the Source of Nature (dharmaodaya). Emanate that.

madhye kurvita bhāvanāṃ (perform the emanations in the middle of it): In the middle of this triangle emanate the four elements which are the principal source for the generation of the Foundation Maṇḍala.

How this emanation is to be performed is said by:

cakraṃ pūrvam ityādi (the circle first etc.): This is the basic description.

The full import of this description is elaborated by:

cakraṃ kṣoṇi ityādi ('the circle' is to be understood as Earth etc.).

kṣoṇi (Earth element): Refers to the Earth Maṇḍala.

pūrvam (before): Means before the Earth Maṇḍala.

jalaṃ (Water): Refers to the Water Maṇḍala.

yathānyāyam ('in the order appropriate'): Refers to the Fire Maṇḍala which is before the Water Maṇḍala.

devatānām ('of the deities'): Refers to the Air Maṇḍala which is even before the Fire Maṇḍala.

bhāvakaḥ (the emanator): The mind of the emanator is determined in this manner [by the elemental constituents].

yathodayaṃ (the arising in the proper order): In this process, first, in the middle of the [triangular] Source of Nature, from the transformation of the seed-syllable **yaṃ**, emanate the Air Maṇḍala which is an auspicious dark blue **ṣaṭkoṇa** (formed by overlapping two triangles) marked by a waving banner. Above that is the **raṃ** born Fire Maṇḍala which is a triangle marked by the fire seed-syllable **raṃ** in the three corners. Above that is the **vaṃ** born Water Maṇḍala which is a white circle marked by a pot. Above that is the **laṃ** born Earth Maṇḍala which is a yellow square marked by vajras in the four corners. Emanate in this manner.

**dharmaodayodbhavaṃ cakraṃ dvipuṭaṃ hi nirāmayam/
kiṅjalkena bhaved ekaṃ trikoṇenāparam śrutam// (3)**

The Circle arising from the Source of Nature is undefiled and has two enclosures. The inner one is formed by the Kiṅjalka and the other by the triangle.

dharmaodayaḥ (Source of Nature): Refers to the triangular symbol.

udbhavaṃ cakraṃ (the Circle arising): The Circle that arises from the Source of Nature by the transformation of the Air and other elemental

maṇḍalas has the qualities of the Foundation Maṇḍala, which consist of a square and other shapes.

With reference to this maṇḍala it will be said: [Vajragarbhā asked regarding]

“... the Circle that you have previously revealed?” [The Bhagavān replied:] “... a square with four doors, adorned with garlands, chains and vajra threads.” (Ref. 2.8.4-6)

dvipuṭam (two enclosures): Refers to the two enclosures.

kiṅjalkena (by the Kiṅjalka): The first enclosure is formed by the central pericarp of the eight-petalled lotus within the triangle.

trikoṇena (by the triangle): Surrounding the triangle, the Source of Nature, the second enclosure, is a square.

**tanmadhye cintayen mṛtakam pañcadaśāsanātmakam/
tasyopari bhavec candraś candrasyopari bijakam// (4)**

At the centre of this maṇḍala imagine a corpse with fifteen seats. Above that corpse is the Lunar Maṇḍala and above the Moon is the seed-syllable.

tanmadhye (at the centre of this): Means at the centre of the secret chamber which is within the double enclosure.

pañcadaśāsanāḥ (fifteen seats): Refers to the seats of the fifteen Yoginis. In each of their seats imagine a corpse.

tasyopari (above that): Means in the heart of the corpse, at the centre, is the Lunar Maṇḍala.

bijakam (the seed-syllable): On top of this Lunar Mandala which is transformed into Āli is the seed-syllable a.

**paścān mārtanḍam ākrāntam dvayor melā mahat sukham/
sthitāliś candrarūpeṇa kālirūpeṇa bhāskaraha/
candrasūryadvayor melād gauryādyas te prakṛtitāḥ// (5)**

Then visualise the Sun arising above the Moon. The union of these two, Moon and Sun, is great bliss. **Āli** is the Moon and **Kāli** is the Sun. Gaurī and the other Yoginis are proclaimed to arise from the union of the Moon and Sun.

mārtanḍam (Sun): Above the Moon is the Solar Maṇḍala transformed from kāli.

dvayoḥ (of the two): The 'two' are the Moon and Sun which are of the nature of Wisdom and Means, respectively. In the middle of the [united] Lunar and Solar Maṇḍalas is a Seed which is of the nature of Great Bliss.

Further, regarding the nature of the Moon and Sun, it is said:

sthītāli ityādi (āli is etc.).

gauryādyā (Gauri and the others): Refers to the fifteen Yoginis, Gauri and the others, who arise from the seed-syllables of the Moon and Sun. Here, the Vajradhara nature of the Yoginis in terms of the Great Bliss of Wisdom and Means has been mentioned.

Now, in order to show the nature of the Five Tathāgatas in terms of the Five Aspects of Enlightened Awareness, Mirror-like and the others, it is said:

**ādarśajñānavāṃś candraḥ samatāvān saptāśvikāḥ/
bijaiś cihnaiḥ svadevasya pratyavekṣaṇam ucyate// (6)
sarvair ekam anuṣṭhānaṃ niṣpattiḥ śuddhidharmatā/
ākārān bhāvayet pañcavidhānaiḥ kathitair budhaḥ// (7)**

Moon is the Mirror-like Awareness. Sun is the Awareness of Equanimity. Differentiating Awareness is from the seed-syllables and symbols of one's chosen deity. Bringing of all these into a unity is the Awareness of the Performance of Duty. The manifestation of the form of the Deity is the Awareness of Pure Nature. It is said that the wise yogī should conceive phenomenal forms in terms of these Five Aspects of Enlightened Awareness.

bijaiś cihnaiḥ svadevasya (seed-syllables and symbols of one's chosen deity): In the Moon is the Knife, the symbol, which has manifested from the transformation of the seed-syllable. The knowledge to distinguish the seed-syllables and symbols of one's chosen deity, that is, of the goddesses who manifest in the core of the knife, is the Differentiating Awareness.

pratyavekṣaṇam (Differentiating): This is said to be the Differentiating Awareness.

ekam anuṣṭhānaṃ (bringing ... into a unity): The Awareness of the Performance of Duty is the act of making the troupe of Yoginis, sprung

from the seed-syllable located in the symbol, to pervade the universe and then making them all one, that is, collecting them into that same seed-syllable.

niṣpattiḥ (manifestation): The manifestation of the deity's body by the transformation of the Moon, Sun, symbol and seed-syllable is the Awareness of the Pure Essential Nature.

ākārān (the Five Aspects): They are the five Awarenesses, Mirror-like and so on.

budhaḥ (the wise one): Means the one who knows.

**ālikālisamāyogo vajrasattvasya viṣṭarah/
akṣarodbhavapiṇḍasya hūṃphaṭkārau na ceṣyete// (8)
sattvabiṃbasamudbhūtaṃ maṇḍaleśaṃ vibhāvayet/
pūrvavad vaktraciḥnādyaiś candrakāntimaṇiprabham// (9)**

The union of **Āli** and **Kāli** is the seat of Vajrasattva; and **hūṃ phaṭ** is not required for the body emerging from the Letter. Visualise the Principal Deity of the Maṇḍala originating from the Sattvabiṃba. Brilliant like the moon stone visualise her with face, symbols and so on, as before.

ālikālisamāyoga (the union of **Āli** and **Kāli**): Refers to the place where the Lunar and Solar Maṇḍalas come together.

viṣṭara (seat): Means the resting place.

vajrasattva: Vajra refers to the symbol. Sattva refers to the seed-syllable. Such is the seat of Vajrasattva.

akṣarodbhava (emerging from the Letter): 'Letter' refers to a, the first letter of the alphabet.

udbhavapiṇḍasya (the body emerging from): 'Body' refers to the embryo that arises from the letter a, and this embryo is the Principal Deity of the Maṇḍala.

hūṃ ityādi (hūṃ etc.): Here 'and' indicates that for generating the Principal Deity of the Maṇḍala **hūṃ phaṭ** is not required in this Nairātmyā Maṇḍala which arises from the seed-syllable **āḥ** and the essences and so on of body of Wisdom and Means.

If the manifesting of the Principal Deity of the Maṇḍala is not by erotic play, then from where it does emerge is said by:

sattvabiṃbam ityādi (Sattvabiṃba etc.): Sattva is the seed-syllable. Biṃba is the symbol.

maṇḍaleśam (the Principal Deity of the Maṇḍala): Visualise Nairātmyā, the Principal Deity of the Maṇḍala, arising from the seed-syllable and symbol. This is the intent.

pūrvavat (as before): 'As before' refers to the Vajraśṃkhalā [form of the goddess] with a knife and a skull in the right and left hands respectively, as described previously in the chapter regarding Deities. (1.3)

vaktaracihṇādyaiḥ (with face, symbols and so on): [Here] 'face' refers to the facial expression. 'Symbols' refer to knife, skull and Khaṭvāṅga. 'And so on' refers to clothes and ornaments.

candrakāntimaṇiprabham (brilliant like the moon stone): Means She has a brilliance equal to the moon stone. This means that the maṇḍala located at the Lunar seat has the brilliance of the moon.

**evam sarve ca niṣpannāḥ prajñopāyasvabhāvataḥ/
prajñālikālyupāyetai candrārkasya prabhedanāt/
gauryādyāś ca bhavanti asmād varṇabhedam paraṃ
pṛthak// (10)**

In a similar manner all the other [Yoginis] manifest from Wisdom and Means. Gaurī and the other Yoginis, each with a different letter, arise as transformations of the Moon, which is Wisdom and Āli, and the Sun, which is Means and Kāli.

evam (in a similar manner): Means in a similar manner to [the manifestation of] the Principal Deity of the Maṇḍala.

sarve (all the others): Refers to Vajra, Gaurī and the other Yoginis. How the Yoginis manifest is said by:

prajñopāyasvabhāvataḥ (from Wisdom and Means).

gauryādyāḥ (Gaurī and the other Yoginis): In the Lunar Maṇḍala in the heart of the Principal Deity of the Maṇḍala is the symbol in which is a seed-syllable. From this seed-syllable, by the transformation of the Moon, Sun, symbol and seed-syllable, Gaurī and the other retinue goddesses of the maṇḍala originate.

What their seed-syllables are is not mentioned here. But it is said:

varṇabhedam (different letter): Letter refers to seed-syllables. 'Different' refers to the different seed-syllables. This means that Gaurī and the other Yoginis each have a different seed-syllable.

Regarding this it is said in the chapter regarding the Seals of All

Hevajra tantras [2.4.20-23]: “The first letter of Āli is Nairātmyā’s [seed-syllable], the second is Vajrā’s etc.”

Now the locations of the Yoginis are given:

**adhyātmapuṭe tāvat sthitā vai pañcayoginyah/
pañcaskandhasvabhāvena bhāvayed yogavit sadā// (11)**

The wise yogī should always emanate the Five Yoginis located in the inner enclosure as being of the very nature of the Aggregate of the Five Components of Phenomenal Awareness.

adhyātma ityādi (inner etc.): ‘Inner’ means in the innermost enclosure. The Five Yoginis must be emanated as being the symbol of the purified Aggregate of the Five Components of Phenomenal Awareness.

**indre vajrā yame gauri vāruṇyāṃ vāriyogini/
kauveryāṃ vajraḍāki ca madhye nairātmyayogini// (12)**

Vajrā is in the eastern direction [of the inner enclosure], Gaurī in the southern, Vāriyoginī in the western, Vajraḍāki in the northern and Nairātmyā is in the centre.

indra: Refers to the eastern direction.

**bāhyapuṭe punar
gauri cauri vetāli ca ghasmarī pukkasi tathā/
śavari caṇḍāli caiva aṣṭami ḍombini matā// (13)**

Further, in the outer enclosure are Gaurī, Caurī, Vetāli, Ghasmarī, Pukkasi, Śavari, Caṇḍāli and the eight Ḍombī.

bāhyapuṭe (in the outer enclosure): In the four doors of the square outer enclosure, beginning with the eastern direction are Gaurī, Caurī, Vetāli and Ghasmarī respectively. In the four corners beginning with the south-eastern direction are Pukkasi, Śavari, Caṇḍāli and Ḍombī.

**adhovaty ūrdhvavaty eva khecarī bhūcarī smṛtā/
bhavanirvāṇasvabhāvena sthitāv etau dvidevate// (14)**

The Yoginis Bhūcarī and Khecarī are located below and

above the maṇḍala, respectively. These two deities respectively represent the Phenomenal and the Release.

adhovati ityādi (located below etc.): The protector of the lower realm is Bhūcarī and the protector of the upper realm is Khecari.

bhava ityādi (the Phenomenal etc.): The Phenomenal refers to the bound existence (saṃsāra). Bhūcarī and Khecari represent the purification of the bound existence and the released existence (nirvāṇa).

sarvā devatyaḥ

**kṛṣṇavarṇā mahāraudrā pañcamudrāvibhūsitāḥ/
ekavaktrās ca raktākṣāḥ kartṛkapāladhṛkkaṛāḥ// (15)**

**cakrī kuṇḍala kaṅṭhi ca haste rūcaka mekhalā/
pañcabuddhaviśuddhyā ca pañcaite śuddhamudrakāḥ// (16)**

All the Yoginis are exceedingly fierce, black in colour and adorned with the Five Symbolic Ornaments. Each one of them has a single head, blood-red eyes and holds a knife and skull in their hands. The circlet, the ear-rings, the necklace, the bracelets on the wrist and the girdle, by signifying the purification of the Five Buddhas, these five are the pure Symbolic Ornaments.

pañcabuddhaviśuddhyā (by signifying the purification of the Five Buddhas): Means by having the nature of the Five Buddhas.

mudrakāḥ (Symbolic ornaments): Refers to the ornaments which symbolise.

**sarvā etādṛśāḥ khyātā yathā nairātmyayogini/
kapālaikakaravyagrā dakṣiṇe kartṛdhārikāḥ// (17)**

**khaṭvāṅgaṃ caiva vāmena vyāghracarmāvṛtā kaṭiḥ/
śavārūḍhā jvaladdiptā dvibhujāḥ piṅgamūrdhajāḥ// (18)**

All the Yoginis are said to be similar to Nairātmyā. The left hand holds a skull and the right hand holds a knife. They also have a Khaṭvāṅga resting on their left side. They wear a tiger-skin around their waists, each one stands upon a corpse, are fiery brilliant, have two arms and yellow hair.

etādṛśāḥ (similar): Meaning, they are of a similar form.

jvaladdīptā (fiery brilliant): Means brilliant because of the burning lustre of their bodies.

**tathā mānādiṣaḍdoṣān kartitum kartṛkā sthitā/
bhāvābhāvavikalpasya śirasā padmabhājanam// (19)
raktam ca caturmārāṇām piyate siddhihetave/
khaṭvāṅgaśūnyatākāraiḥ śavopāyena kalpitam/
etena bhāvayet cakram laghusiddhim avāpnuyāt// (20)**

The Knife is held in order to cut the Six Defects, which are pride and the others. The 'Lotus-vessel' [the Skull] is held in order to represent the severing, by the head, of the misconceptions regarding existence and non-existence. [In the Skull] the blood of the four Māras is drunk for the sake of the Accomplishment. The Khaṭvāṅga is conceived of as the Voidness and the Corpse as the Means. By conceiving the Circle in this manner the accomplishment is easily attained.

tathā mānādi ityādi (Thus... pride and the others etc.): With these [statements] the significance of the knife and so on is explained.

etena (in this manner): Means conceive in the said manner.

laghu (easily): Means quick.

Now, in order to make the mind firm, the Six-phased Yoga (ṣaḍaṅgayoga) indicating the Equanimity of the Six Rulers of the Circles (ṣaṭcakravartīsamatā) is mentioned in terms of six colours:

**prathame bhāvayet kṛṣṇam dvitīye raktam eva ca/
tṛtīye bhāvayet pītam caturthe haritam tathā// (21)
pañcame nilavarṇaṇ ca ṣaṣṭhame śukladehikām/
ṣaḍaṅgam bhāvayed yogi viramāntam punas tathā// (22)**

In the First phase of Six-phased Yoga the yogi should emanate black, in the Second red, in the Third yellow, in the Fourth green, in the Fifth blue and in the Sixth white. In this order the yogi should emanate the the Six-phased Yoga, and then, the culmination of the Joy of Cessation thus.

punas (then): Means after the Six-phased Yoga.

viramāntam (culmination of the Joy of Cessation): Means the Innate Joy alone.

Now, after having elucidated the Process of Generation, in order to reveal the second process, the Process of Completion, it is said:

**kramam utpattikaṃ caiva utpannakramam eva ca/
kramadvayaṃ samāśritya vajriṇā dharmadeśanā// (23)**

The doctrinal instructions of the Adamantine One are based upon the two processes, the Process of Generation and the Process of Completion.

kramam (Process): Process refers to the method. What kind of process is it? It is a process for the accomplishment of stabilised meditative states.

utpatti (Generation): Here, generation refers to the manifestation of the form of the goddess by the transformation of the Moon, the symbol, the seed-syllable and so on. The stabilised meditative state in which such a generation is accomplished is the Process of Generation.

utpannakramam (the Process of Completion): Completion is the attainment of the intrinsic nature itself. The yoga in which this completion is conceived and actualised by means of the application of the True Principle is the Process of Completion.

dharmadeśanā (doctrinal instructions): The doctrinal instructions, that is, the instructions upon the stabilised meditative states, are based upon these two processes.

vajriṇā (the Adamantine One): Refers to the Adamantine Ones who are the Buddhas.

**utpattibhāgaṃ kathitaṃ utpannaṃ kathayāmy aham/
khadhātāv iti padmeṣu jñānaṃ bhagaṃ iti smṛtam/
bhāvaneti samāpattis tatsukhaṃ cakram ucyate// (24)**
**yathānyāyaṃ svasaṃvedyaṃ bodhicittaṃ tu devatā/
yathodayaṃ bhavec chakraṃ dvaividhyaṃ sahaṃ tataḥ//**
(25)

So far the section on Generation has been explained. Now I shall explain the section on Completion.

‘In Space’ means in the Lotus. ‘Bhaga’ is Knowledge. ‘Emanation’ is the Attainment of the State of Unity (samāpatti). The ‘Circle’ is known as the bliss of the Attainment of the State of Unity. ‘The order appropriate’ is the direct personal experience (svasamvedyam). The ‘Deity’ is the Enlightened Consciousness (bodhicitta). ‘The proper order of arising’ is the Semen. And thus, the Innate is of two kinds.

utpattibhāgam (section on Generation): With the verse beginning with **khadhātau** (In Space) (ref. 1.8.1) the section on Generation, that is, the part dealing with the Process of Generation has been explained.

khadhātāv ityādi (‘In Space’ etc.): The two verses above explain the same verse (1.8.1) in terms of the Process of Completion.

padmeṣu (in the Lotus): Means in the Wisdom’s Lotus.

jñānam (Knowledge): Is the Kuliśa (Vajra).

dhyātvā (visualising) (ref. 1.8.1): Means entering.

bhāvaneti samāpattiḥ (‘Emanation’ is the Attainment of the State of Unity): First the three [the entry, of the Vajra, in the Lotus]. Then at the very end are the two Innates. In the middle, meaning, after the first three and before the two kinds of Innates, perform the emanation. In this Process of Completion, ‘emanation’ is the Attainment of the State of Unity and is the performance of the unification, that is, the activation of unity.

tat sukham cakram ucyate (the Circle is known as the Bliss of the Attainment of the State of Unity): The Bliss that arises from such an emanation which is the activation of the state of union is known as the Circle. It is known as the Circle of the Yoginis, for the Yoginis are understood as being manifestations of this bliss which is the Great Bliss.

The nature of this Bliss is said by:

yathānyāyam svasamvedyam (‘the order appropriate’ is the direct personal experience): Direct personal experience means knowing through one’s own experience without being dependent upon someone else’s concepts.

bodhicittam tu devatā (‘the Deity’ is the Enlightened Consciousness): This direct personal experience is the Enlightenment (bodhi). The consciousness which is enlightened is called the Enlightened Consciousness (bodhicitta). Here the emphatic **tu** is used in a conjunctive sense. This Enlightened Consciousness is the deity (devatā), for it resides in the body.

yathodayaṃ ('the proper order of arising'): Means the appropriate manner of arising, independent of subject and object.

śukraṃ (semen): Is the fluid moon-like in colour.

dvaividhyaṃ sahaḥ (the Innate is of two kinds): Means in this manner the Innate Joy has two aspects, Enlightened Consciousness and Semen.

If such is the nature of the Innate, then what occurs in woman and man is said by:

**yoṣit tāvad bhavet prajñā upāyaḥ puruṣaḥ smṛtaḥ/
paścād anayor dvaividhyaṃ vivṛtiṣaṃvṛtibhedataḥ// (26)**

**pumṣi tāvad dhi dvaividhyaṃ śukraṃ tasya sukhaṅ ca vā/
prajñāyāṃ ca yathā pumṣi śukraṃ tasya sukhaṅ ca vā// (27)**

**atraivāpi hy ānandānāṃ catasṛṇāṃ prabhedanam/
sahaḥ caturvidhaṃ yasmād utpannakramapakṣataḥ//(28)**

Thus Wisdom is the woman and Means is the man. Further, within each of them there are two kinds of Joys by the distinction of the absolute and the limited relative. Thus, in man there are two kinds of Joys, Semen and the experience of Bliss. In the Wisdom (woman) it is as in men, her Semen and the experience of Bliss. It is in this very context that there is the four-fold division of Joy, for in the Process of Completion the Innate is four-fold.

anayoḥ (within each of them): Here used in the locative sense.

How there are two kinds of Joy is said:

vivṛti ityādi (absolute etc.): The absolute is the Great Bliss.

saṃvṛti (the limited relative): The limited relative is characterised as what arises in the proper order. Saṃvṛti, the limited relative aspect is so called because it is similar [to the fully opened absolute] but to a lesser degree because it is limited (saṃvṛta).

atraivāpi (it is in this very context): Meaning, by the two-fold distinction of relative and absolute in both man and woman, there are four Joys.

prabhedāḥ (division): One reads that the general division of the Innate is of four Joys. Here how is there no contradiction with what has been read? This is clarified by:

sahajam ityādi (Innate etc.): The four Joys, Ordinary Joy, Refined Joy and the others, are generated in the proper order, one after the other. This is the view from the Process of Completion.

Thus the two-fold and four-fold division of the Innate has been explained. This is one interpretation.

[Now another interpretation of 1.8.24-25]

khadhātāv ityādi ('In Space' etc.): 'In the Lotus' means in the four Seals (caturmudrā) which are associated with Locanā and the others. 'Knowledge' refers to the non-dual knowledge. 'Bhaga' is so called because of destroying (bhañjana) Kleśa and the other Māras. 'Emanation' is said to be the Attainment of the State of Unity. The Attainment of the State of Unity is achieved along with an external consort and is by means of uniting the Lotus and Vajra and by the simultaneous dropping of the seminal fluids [in orgasm]. 'Bliss' which is known as the 'Circle' refers to the bliss of the Attainment of the State of Unity. The intent is that among the Circles the bliss of the Attainment of the State of Unity is the Fourth. 'The order appropriate' means in the proper sequence of the processes. Regarding 'Direct Personal Experience': The bliss which is personally experienced in accordance with the guru's instruction in the first Circle, in the Seal of the Ritual which characterises the Master Consecration, is called direct personal experience. That bliss which is generated in the Seal of Essential Nature is the Enlightened Consciousness. The bliss which is experienced in the Seal of the Sacrament is the bliss of the deity. The pure Great Bliss which is generated in the Great Seal (mahāmudrā) is the characteristic of that which manifests 'in the proper order of arising'. What arises in the proper order is the semen (śukra). The word 'śukra' is to be understood as being composed of 'śu' which refers to the sorrows of phenomenal existence and 'kra' which refers to the severing of these sorrows with a saw.

Regarding the two kinds of Innate: In the experiencing of the four types of Seals, two kinds of Innate arise from the bliss. One is of the nature of Great Bliss and the second is of the nature of semen. The two-fold division of the Innate is thus described in terms of the division of the Seals, the Seal of the Ritual, the Seal of Essential Nature and so on.

Is it only in the male that it arises? Certainly not! It is in both the male and the female. In order to demonstrate this it is said:

yoṣit ityādi (the woman etc.).

atraivāpi (in this very context): The intent is that the four-fold division of Joy are the four types of Seals. This means that in the context of this Yogini tantra just as for women so also for men, by the division

of weak, medium and strong sensibilities, they must be bestowed with consecrations and other such methods.

Granted there are four types of Seals, whence the four types of Joy arise is said by:

sahajaṃ ityadi (Innate etc.)

utpannakrama (the Process of Completion): Refers to the generating of bliss.

This is the second interpretation (of 1.8.26-28). All this must be understood from the instructions of the guru.

Now as a totality the three aspects of relative Joy are mentioned:

**ānandaṃ prathamaṃ viraṃ paramānandaṃ yoginī/
suratānandaṃ samastaṃ tatsukhopāyaḥ sarvavit// (29)**

The first Joy is the Hero, the Refined Joy is the Yoginī and the erotic Joy is the totality. That blissful Means is the Omniscient One.

viraṃ (Hero): The Hero is the male practitioner, because of his vigorous arousal.

paramānandaṃ yoginī (the Refined Joy is the Yoginī): The Refined Joy is the Yoginī because without her it is not possible for Joy to arise.

suratānandaṃ (erotic Joy): This is a characteristic of the Innate.

samastaṃ (the totality): Means the totality which consists of the three relative Joys.

This is amplified by:

upāya (Means): The Means are the instructions regarding the Seals.

tatsukhaṃ (that blissful): Refers to the bliss arising from the emanation of the Seals.

sarvavit (Omniscient One): Refers to Vajradhara.

In the Process of Generation, in order to characterise the Innate, four kinds of Joys are noted. In the Process of Perfection only one kind of Innate is to be conceived. Alluding to this division of the Innate, three definitions are given in the next three verses (1.8.30-32) beginning:

**ānandena sukhaṃ kiñcit paramānandaṃ tato 'dhikam/
virāmena virāgaḥ syāt sahaajānandaṃ śeṣataḥ// (30)**

From the Ordinary Joy there is some bliss; from the Refined Joy there is even more and from the Joy of Cessation there is the passionless. The Joy of the Innate is the culmination.

sahajānandaṃ śeṣataḥ (the Joy of the Innate is the culmination): The Innate Joy is the last because it is the culmination. The first three Joys as a unit are a product of the phenomenal realm because they are composed out of misconceptions regarding bondage and release. Therefore, it is the Innate that accomplishes the goal, the Great Bliss which characterises the Body of Essential Nature (dharmakāya). That Innate is to be conceived of as one.

Why the first three Joys do not result in liberation is said by:

**prathamam sparśākāṅkṣayā dvitīyam sukhavāñchayā/
tṛtīyam rāganāśatvāc caturtham tena bhāvīyate// (31)**

The first, Ordinary Joy, is from the expectation of contact. The second, Refined Joy, is from the desire for bliss. The third, Joy of Cessation, is from the destruction of passion and by this the Fourth is experienced.

sparśa (contact): Refers to the contact of the Lotus and the Vajra.

dvitīyam (the second): The second Joy is from the excessive desire for pleasure.

tṛtīyam (the third): The Joy of Cessation is from the destruction of passion, for it is passionless state.

caturtham (the fourth): The intent is that the fourth, known as the Innate Joy, is experienced as through that cessation.

**paramānandaṃ bhavaṃ proktaṃ nirvāṇaṃ ca virāgataḥ/
madhyamānanda mātran tu sahaṃ ebhir vivarjitam// (32)**

The Refined Joy is said to be the Bound Existence (bhavaṃ). From the Passionless is the Release (nirvāṇa). The Ordinary Joy is a middle state. The Innate Joy is free of these three.

bhavaṃ (the Bound Existence): 'Bound Existence' refers to the phenomenal existence (saṃsāra) and is the desire for the Innate.

virāgaḥ (Passionless): 'Passionless' refers to the Joy of Cessation and is the Release.

madhyaṃ (middle state): Means it is merely ordinary pleasure.

ebhir vivarjitaṃ (free of these three): Means the Innate is free of the first three Joys. This Innate which is not tainted by the defects of Bondage and Release and no other must be conceived is the intent.

**na rāgo na virāgaś ca madhyamaṃ nopalabhyate/
nātra prajñā na copāyaḥ samyaktattvāvabodhataḥ// (33)**

In this Innate Joy there is neither passion nor the passionless, and no awareness of a middle state. By the complete awakening of the True Principle there in neither Wisdom nor Means.

If in this manner the Innate Bliss accomplishes the goal which is the Great Vajradhara state and since this accomplishment can be enjoyed in the Lotus of the Wisdom herself, why is there the necessity to emanate? This is clarified by:

**nānyena kathyate sahajaṃ na kasminn api labhyate/
ātmanā jñāyate puṇyād guruparvopasevayā// (34)**

By no other can the Innate be explained and in no other person can it be attained. It is known intuitively-as the result of merit gained from diligently following the guru's instruction and the observances.

nānyena ityādi (cannot ... by another etc.): It cannot be told by any other person, not even the guru, Vajradhara etc.

na kasminn api (also cannot ... in any other): In the four Circles, even during contact with the lotus of the Wisdom, the Innate which is to be known by one's own experience cannot be explained by someone else because language is not capable of expressing this Innate. This is the intent.

Then how is instruction regarding the Innate to be heard? The instruction is to be understood in terms of the [actual practice of]

emanation and not by conceptualising the nature of the Innate, as one does when hearing concepts regarding god, hell, pleasure and pain.

How it is known is further said by:

ātmanā ityādi (by one's self etc.): It is only through emanation that the Innate is experienced intuitively by one's self. Therefore, emanation is not useless for it is impossible to realise the Innate without the perfection of emanation.

Regarding this Bhagavān has said: "You yourself must perform this method that I have instructed which severs the afflictions of desire."

Surely this is an appropriate reasoning for the emanation of the Maṇḍala Circle etc. But the Innate Joy must be experienced in actual terms. In that case, in the matter of something that has to be actually experienced, someone else's instructions are not valid. So it is said:

punyāt (from merit): Consider it as follows: the Innate Joy is not attained in the phenomenal because the phenomenal world is defiled by impurities. Then is this Innate, which is the intuitively experienced Body of Essential Nature of the Tathāgatas, attainable here? As there is no other way here, the Innate is intuitively known only by oneself from the ripening of the practice of emanation by the actualisation of the instructions on the phenomenal aspects of the Innate, and not before that ripening. Thus, here the listening, reflecting and meditating upon the instruction is not useless.

upasevayā (from diligently following): The 'diligent following' is the application of the Means which is the proper method of emanation.

guruparvaṃ (the guru and the observances): There are many observances. These various methods are to be obtained from the guru. These are the instructions given by the guru to deserving disciples in accordance with the rules.

How is the emanation of the Innate to be performed? Is it only in one limited sphere. Not so! It is by pervading the universe. This is said by:

**hīnamadhyamotkṛṣṭāny evānyāni yāni tāni ca/
sarvāny etāni samānti draṣṭavyaṃ tattvabhāvanaiḥ// (35)**

**hīnaṃ sūkṣmapadārthaṃ tu utkṛṣṭaṃ bhāvaṃ ucyate/
madhyamaṃ varjitaṃ dvābhyāṃ anyānti śaḍindriyaṃ//**

(36)

View all, whether low, middle, superior or anything else to be equal in light of the True Principle. Here 'low' refers to a subtle object. 'Superior' refers to what has manifested. 'Middle' is that which is exclusive of these two. 'Anything else' refers to the six sense organs.

hīnamadhya ityādi (low, middle etc.): This is a basic description.

It is elaborated by:

sūkṣmapadārthaṃ ityādi (subtle object etc.): Refers to one's mind and thoughts.

bhāvaṃ (the manifested): Is one's own body.

dvābhyāṃ (of the two): What is exclusive of the two (the low and the superior) are the parts of the body.

ṣaḍindriyaṃ (six organs): The six organs are the eyes and the other sense organs located in the body.

**sthiraśālaṃ yāni tāni sarvāṇy etānity evāhaṃ/
samāni tulyaceṣṭāni samarasais tattvabhāvanaiḥ// (37)**

Whatever exists, whether fixed or moving, are all in truth Me. Everything that exists is of the same nature when conceived through the principle of the Flavour of Essential Similarity (samarasa).

sthiraśālaṃ (fixed or moving): Refers to external objects, inert or conscious.

evāhaṃ (in truth me): 'Me' refers to Vajradhara whose nature is Great Bliss.

sarvāṇy etāni ... tulyaceṣṭāni (whatever exists, ... of the same nature): Means they are not of a different nature.

How this is so is said by:

tattvabhāvanaiḥ (by conceiving the principle): This principle is interpreted by:

**samaṃ tulyam.iti proktaṃ tasya cakro rasaḥ smṛtaḥ/
samarasaṃ tv ekabhāvaṃ etenārthena bhaṇyate// (38)**

By 'Essential Similarity' we mean identical essence and by 'Flavour' the sphere of this essential similarity. By such

a reasoning the Flavour of Essential Similarity is known as the state of unity.

tasya (of this essential similarity): Refers to the identity of 'low', 'middle' etc.

rasaḥ (flavour): 'Flavour' is synonymous with essence and nature. What is this flavour? It is:

cakraḥ (sphere): Refers to the sphere which is the Innate characterised by Great Bliss.

Therefore, the meaning of Flavour of Essential Similarity is expressed by:

ekabhāvaṃ (state of unity).

How is this Flavour of Essential Similarity to be conceived? This is said by:

**madbhavaṃ hi jagat sarvaṃ madbhavaṃ bhuvanatrayaṃ/
madvyāpitaṃ idaṃ sarvaṃ nānyamayaṃ dr̥ṣṭaṃ jagat// (39)**

**evaṃ matvā tu vai yogī yo 'bhyāse susamāhitaḥ/
sa sidhyati na sandeho mandapuṇyo 'pi mānavaḥ// (40)**

**khānapāne yathā snāne jāgrat supto cintayet/
sātatyam tu tato yāti mahāmudrābhikāṅkṣakaḥ// (41)**

“This whole universe arises from me. The three realms arise from me. I pervade all there is and this visible world consists of nothing else.” The yogī who reflects in this manner and attentively practises will without doubt attain the accomplishment, even if he is a person of low merit. He should think in this manner, whether eating, drinking, bathing, awake or asleep. Then the eager seeker of the Mahāmudrā will attain the eternal.

evaṃ matvā (reflecting thus): Means being confident in this manner.

susamāhitaḥ (attentively): Implies, attentively in all situations.

In order to elaborate this it is said:

khānapāne ityādi (eating, drinking etc.).

sātatyam (the eternal): Means he attains his essential nature.

mahāmudrābhikāṅkṣakaḥ (the eager seeker of Mahāmudrā): Refers to the one who is eager to attain the Mahāmudrā. In this manner the actualisation of the union has been explained.

Now the practice for making the mind steady in order to attain the Mahāmudrā is mentioned:

**bhāvyaṭe hi jagat sarvaṃ manasā yasmān na bhāvyaṭe/
sarvadharmaparijñānaṃ bhāvanā naiva bhāvanā// (42)**

The yogi conceives of the whole of existence in such a way that it is not emanated by the mind. Such an emanation through the understanding of the nature of all things, is no emanation at all.

jagat sarvaṃ (the whole of existence): Refers to the realm of living beings.

How all of this is to be conceived is said by:

manasā (by the mind): Means by misconceptions of the mind.

If he does not misconceive he does not emanate. This is clarified by:

sarvadharmaparijñānaṃ ityādi (the understanding of the nature of all things etc.): Means that the understanding in terms of the Innate is no emanation.

**sthiraalāś ca ye bhāvās ṭṇagulmalatādayaḥ/
bhāvyaṭe vai paraṃ tattvaṃ ātmabhāvasvarūpakam// (43)**

Whatever exists, moving or stationary, grass, shrubs, creepers etc. are all conceived of as the supreme principle which is one's own very nature.

sthiraalā ityādi (moving or stationary etc.): In all things there is the supreme principle. Thus, conceive of them in the light of the supreme principle.

The nature of this supreme principle is said by:

ātmabhāva ityādi (one's own very nature etc.): Means the very nature of the Innate which characterises one's consciousness.

**teṣām ekaṃ paraṃ nāsti svasaṃvedyaṃ mahat sukham/
svasaṃvedyād bhavet siddhiḥ svasaṃvedyā hi bhāvanā// (44)**

Among them there is one, higher than which there is no other, the Great Bliss which is known through direct personal experience. The Accomplishment comes about from direct personal experience and emanation is itself one of direct personal experience.

teṣām ekaṃ (among them there is one): Here 'one' refers to the principle known as the Innate.

Further, regarding this 'one' it is said:

svasaṃvedyaṃ (direct personal experience): This principle is the absolute, the essential principle of all things, there being no principle greater than that. This is explained by:

svasaṃvedyāt (from direct personal experience): It is from the consciousness pervaded by the Great Bliss that the Mahāmudrā Accomplishment arises.

svasaṃvedya (direct personal experience): The consciousness characterised by Great Bliss is emanation in the Process of Completion.

**svasaṃvedyamayaṃ karma bodhanāt karma jāyate/
svayaṃ hartā svayaṃ kartā svayaṃ rājā svayaṃ prabhuḥ//
(45)**

Karma consists of this direct personal experience and Karma arises from perception. One is oneself the Destroyer, the Creator, the King and the Lord.

svasaṃvedyamayaṃ (consists of this direct personal experience): Karma is all that is observed as the variety of things, stationary, moving etc., which arise from the maturing of the actions of living beings.

Here, if Karma arises from the direct personal experience then how is there Mahāmudrā Accomplishment? In reference to this it is said:

bodhanāt (from perception): Here, perception refers to ascertaining in terms of the duality of subject and object. It is from this duality that Karma is created but Karma does not arise from the Innate one essence of the universe.

However, since Karma is essentially of the Innate, therefore:

svayaṃ hartā svayaṃ kartā (one is oneself the Destroyer, the Creator): This is because other than oneself there is no performer and so one is oneself the performer of good and bad actions.

rājā (King): Rājā is one who shines (rājata).

svayaṃ prabhuḥ (one is oneself the Lord): 'The Lord' is the excellence that arises when all afflictions are consumed.

**rāgo dveṣas tathaiverṣyā moho mānas tathaiva ca/
sarve te tatpade ramye kalān nārganti ṣoḍāśim// (46)**

In that delightful experiential state all passion, anger, envy, delusion and pride cannot even be compared to one-sixteenth part.

rāgo ityādi (passion etc.): In comparison with 'that state', that is, in the emanation which is a state of direct personal experience, passion and the other emotional states cannot be compared to even one-sixteenth part.

Now the nature of this direct personal experience is said by:

**dharmodayodbhavaṃ jñānaṃ khasamaṃ sopāyānvitam/
trailokyam tatra jātaṃ hi prajñōpāyasvabhāvataḥ// (47)**

The Knowledge that arises from the Source of Nature is space-like and also consists of Means. It is there in the Source of Nature that the three worlds arise having the nature of Wisdom and Means.

dharmodaya (Source of Nature): Dharma is the Noble Doctrine. The origin of these doctrines is the Source of Nature which is characterised by the Essence of Nature (dharmadhātu). Here in this Yoginī tantra the Source of Nature is the Lotus of the female consort.

dharmodayodbhavaṃ jñānaṃ (the Knowledge that arises in the Source of Nature): 'Knowledge' refers to the knowledge which arises, by actualisation, in the Source of Nature.

The nature of this knowledge is said by:

khasamaṃ (space-like): That is, it has the nature of Space.

upāya (Means): Means is the method and there are many kinds of methods. These methods have been referred to previously and will be

elaborated further on. Although there are many kinds of 'means' in the Process of Perfection only one, just the Innate, is conceived.

How the Vajradhara state is attained through the Source of Nature is said by:

trailokyam ityādi (three worlds etc.): The three worlds are the collection of the three secret centres of Body, Speech and Mind of the infinite number of Buddhas residing in the ten directions and the three realms. This totality of the three worlds is the Great Vajradhara who arises there in the Source of Nature. Conceive the Knowledge that arises from the Source of Nature.

In what manner must this be conceived is said by:

prajñopāyasvabhāvataḥ (having the nature of Wisdom and Means): Wisdom is the excellent knowledge which is the Body of Essential Nature. Means refers to the Bodies of Enjoyment and Creation that originate from the Source of Nature for the benefit of the world. Here, 'having' means created with the nature of Wisdom and Means.

How Wisdom and Means arise with a form is said by:

**śukrākāro bhaved bhagavān tatsukhaṃ kāmīni smṛtam/
ekānekaviyogo 'sau kṣaṇād ekā parā ratiḥ// (48)**

Bhagavān is of the nature of Semen; that Bliss is the Beloved. Semen is free from [the notions of] one and many. Originating from the 'moment' the bliss is the one supreme erotic delight.

bhagavān: Refers to the Means which is the totality of the two bodies, the Bodies of Enjoyment and Creation.

tatsukhaṃ (that Bliss): That Bliss which was said to be the space-like Knowledge, is the Beloved, meaning Wisdom.

ekāneka ityādi (one and many etc.): Here, 'semen' is the Means facet. Semen is non-substantial and devoid of notions because of being devoid of the characteristics of one and many. Since semen, in this sense, is non-substantial it's conception is not suitable for the quick attainment of enlightenment.

kṣaṇāt ityādi (from the moment etc.): The Bliss is the 'one erotic delight', that is, the object of delight. It is the Knowledge of the Innate Great Bliss which is the Voidness of All Natures. 'Supreme' means the

excellent and it implies that this Bliss should be emanated since notions of one and many are not relevant there.

If thoughts have no relevance there, then how is the supreme erotic delight to be known? This is clarified by:

**svasaṃvedyam idaṃ jñānaṃ vākpathāttagocaram/
adhiṣṭhānakramo hy eṣaḥ sarvajñajñānatanmayah// (49)**

This Knowledge is one of direct personal experience and is beyond the scope of verbal communication. This direct personal experience is the process of empowerment for it is at one with the knowledge of the Omniscient One.

svasaṃvedyam (direct personal experience): It means that this Knowledge cannot be explained by another and has to be known personally.

vākpathāttagocaram (beyond the scope of verbal communication): Verbal communication refers to the demonstration through words. Beyond the scope of verbal communication means that this Knowledge is beyond the domain of words.

adhiṣṭhānakramo ityādi (process of empowerment etc.): This being at one with the knowledge of the Omniscient One is attained because of the fusion of the Body, Speech and Mind of all the Buddhas.

Now the following two verses discuss the benefits derived from the emanation of the Innate.

**prthivy āpaś ca vāyuś ca teja ākāśam eva ca/
kṣaṇāt sarve na bādhante svaparasaṃvidvedanam// (50)**

**svagamartyaiś ca pātālair ekamūrtir bhavet kṣaṇāt/
svaparabhāgavikalpena bādhitum naiva śakyate// (51)**

Instantaneously with the arising of this Knowledge earth, water, fire, air and space do not restrain the yogī and he knows his mind and the minds of others. At that moment his body is at one with the realms of heaven, men and hell. It is no longer possible for the yogī to be obstructed by the misconception that distinguishes himself from others.

How is it that the earth etc. do not obstruct? The unobstructed emanator can, as he desires, rise above the earth, go through a wall or a mountain and can come and go as he wishes. He is not afflicted by poisons, weapons etc. and he is not hindered above or below water whether he stays or moves. He is not afflicted by wind, rain etc. Similarly, he is unobstructed by the other elements.

svaparasaṃvidvedanam (knows his mind and the mind of others): Means he knows the past, present and future of his own mind and that of others.

ekamūrṭiḥ (one body): Means one nature.

svapara (himself and others): This has the same meaning as given above.

In order to demonstrate the greatness of the Hevajra Tantra in comparison with texts of other religious traditions it is said:

**samastavedasiddhāntaiḥ karmaprasaraṇādibhiḥ/
siddhir na syād bhavet chuddhyā punarjanma bhavāntare//**
(52)

There is no accomplishment attained by following all the Vedas, Siddhāntas and traditions of ritual. By following their purifications, there is rebirth in another cycle of existence.

vedaḥ (the Veda): The Vedas are the Ṛk, Yajur, Sāma and Atharva.

siddhāntaḥ : 'Siddhanta' refers to the Purāṇas written by the non-Buddhists, to the Piṭakas and the Sūtrāntas of the Śrāvakas and to other traditions. Siddhāntas are so called because their accomplishment (siddhi) is at the end (anta) of the next life.

karmaprasaraṇa (traditions of ritual): This refers to the Kriyā Tantra etc.

siddhir na syāt (there is no perfection): No perfection is attained by following these traditions.

What does and does not happen in the Pāramitā tradition is said by:

bhavet ityādi (there is etc.): 'Purification' refers to the cleansing of the veils of afflictions and the veils of the objects of experience. By means of the purification of the method of the Six Perfections there is enlightenment, but in another life.

punarjanma (another birth): Means the repetition of countless births in the three eons.

It is also said in the Yoga tantras that there is Enlightenment in this very life. Then what is the pre-eminence of the perfection in this Hevajra tradition in contrast with the perfections of other traditions? This is answered by:

**na ca tena vinā siddhir iha loke paratra ca/
na jñātaṃ yena hevajraṃ vyarthas tasya pariśramaḥ// (53)**

Without this Knowledge there is no accomplishment possible in this or any other world. The effort of the one who does not know Hevajra is all in vain.

tena vinā (without it): Means that without the Innate which is characterised as being one of direct personal experience, there is no accomplishment in this or any other life.

What makes this tradition special is said by:

hevajraṃ ityādi (Hevajra etc.): The Innate that is hinted at in other tantras is fully elaborated only in the Hevajra Tantra. Therefore, the listening, reflecting, meditation and other efforts of one who does not know Hevajra are all in vain is the intent.

How it is possible to attain the hard to obtain enlightenment in this very life is said by:

**nadisrotaḥpravāhena dipajyotiḥprabandhavat/
satataṃ tattvayogena sthātavyam ahorātrataḥ// (54)**

Like the flow of the river's current, like the rays of the light of a lamp, the yogī must always, day and night, remain at one with the True Principle.

nadisrotaḥ (river's current): Refers to the uninterrupted flow like that of a river.

dipajyotiḥ (light of a lamp): Refers to the rays of light from the flame of a lamp.

satataṃ (always): Means uninterruptedly, as the flow of the river and the rays of light.

tattvayogena (at one with the True Principle): Means at one with the Innate Joy. Remain at one with that, day and night. The intent is that by abiding in this manner, enlightenment is definitely attained in this very life.

yoginīcakro nāma mahāyoginīnām melāpakapaṭalo 'ṣṭamaḥ//

Thus the Eighth, known as the Circle of the Yoginī, the chapter regarding the assembly of the great Yoginīs.

mahāyoginīnām (of the great Yoginīs): The Yoginīs are Nairātmyā and the others.

melāpakāḥ (assembly): Refers to meeting place, within the secret inner chamber and in the Innate Joy. This eighth chapter which explains that is thus known.

Thus ends the eighth chapter of the Hevajra Pañjikā known as the Yogaratnamālā.

CHAPTER 9

Purification

taḥ paraṃ viśuddhipaṭalaṃ vyākhyāsyāmaḥ/

Now I shall expound the chapter regarding Purification.

viśuddhipaṭalaṃ (chapter on Purification): Purification is so called because it purifies. The chapter on Purification is the chapter which deals with purification by which all phenomenal things become undefiled.

**sarveṣāṃ khalu vastūnāṃ viśuddhis tathatā smṛtā/
paścād ekaikabhedena devatānān tu kathyatē// (1)**

Thusness is known as the purification of all things that exist. Further, the purification of each one of the deities is individually explained.

sarveṣāṃ (of all): Refers to the purification of all phenomenal manifestations.

tathatā (Thusness is known): Thusness is known as the Voidness of All Natures.

smṛtā (is known): Refers to the explanation found in the eighth chapter (1.8).

paścāt (further): Means now in this chapter.

devatānāṃ (of the deities): Means of Vajrā, Gaurī and the other yoginis.

How are all things that exist impure and how are they to be purified?

**ṣaḍindriyaṃ pañcaskandhaṃ ṣaḍāyatanaṃ pañcabhūtam/
svabhāvena viśuddham apy ajñānakleśair āvṛtam// (2)**

Although the six sense organs, their six objects, the Aggregate of the Five Components of Phenomenal Aware-

ness and the five elements are by their intrinsic nature pure, they are veiled by ignorance and afflictions.

svabhāvena (by their intrinsic nature): Means by the very nature of Thusness.

If all things are already pure, then what is the need for purifying? [In answer it is said:]

ajñānam (ignorance): Here ignorance means not knowing the intrinsic nature of things and refers to the veil that obscures the nature of the objects experienced (jñeyāvaraṇa).

kleśāḥ (afflictions): The veils of afflictions (kleśāvaraṇa) are passion and the other emotions.

āvṛtam (veiled): Veiled by ignorance and afflictions means obscured by them. It is for this reason that purification is necessary.

The nature of the purification by Thusness is said by:

**svasaṃvedyātmikā śuddhir nānyaśuddhyā vimucyate/
viśayaśuddhabhāvatvāt svasaṃvedyaṃ paraṃ sukham// (3)**

Only that purification which is essentially one of direct personal experience and no other method of purification liberates. From the pure nature of the objects of experience arises this direct personal experience which is the highest bliss.

nānyaśuddhyā vimucyate (no other method of purification liberates): The purification by Thusness and the way it is to be performed have previously been explained in the Eighth chapter (1.8). The intent is that no other method of purification than this method of purification by direct personal experience can purify.

viśayāḥ (objects): Refers to form and the other [objects of the experience].

svasaṃvedyaṃ paraṃ sukham (direct personal experience is the highest bliss): Means the bliss of direct personal experience is the finest purification.

**rūpaviśayādi ye 'py anye pratibhāsante hi yoginaḥ/
sarve te śuddhabhāvā hi yasmād buddhamayaṃ jagat// (4)**

For the yogī, form and whatever other objects of experience that manifest, are all pure in nature, for the world is pervaded by the Enlightened Nature.

ye 'py anye (whatever other): Refers to the external forms and other [objects of the experience].

śuddhabhāvā (pure in nature): Means pure by their intrinsic nature.

How this is so is said by:

yasmād buddhamayaṃ jagat (because the world is pervaded by the Enlightened Nature): Means the world of moving and motionless things is pervaded by the Innate.

he bhagavān ke te 'viśuddhāḥ/
bhagavān āha/ rūpādayaḥ//
kasmāt//

grāhyagrāhakabhāvāt// (5)

vajragarbha āha/

ke te grāhyagrāhakāś ceti// (6)

bhagavān āha/

cakṣuṣā gṛhyate rūpaṃ śabdaḥ karṇena śrūyate/
gandhaṃ nāsikayā veti jihvayā svādanaṃ viduḥ// (7)

kāyena sprśyate vastu manaḥ sukhādim āpnute/
sevitavyā ime sevyaṃ nirviśikṛtya śuddhitāḥ// (8)

Vajragarbha asked: O Bhagavān, what are these unpurified things?

Bhagavān replied: Form and the others.

Vajragarbha asked: How so?

Bhagavān answered: Because of the existence of the subject and object.

Vajragarbha asked: What are the subjects and objects?

Bhagavān replied: Form is perceived by the eye; sound is heard by the ear; smell is experienced by the nose; taste is experienced by the tongue; objects are felt by the body and the mind experiences pleasure etc. These, which are worthy of

adoration, should be served, rendering them non-substantial through purification.

Here with 'O Bhagavān etc. Vajragarbha asks regarding the purification of the deities.

caḅṣuṣā gṛhyate (perceived by the eye): Perceived by the eye means distinguished, known or discriminated.

svādanam (taste): Means flavours.

āpnute (experiences): Means feels.

If the senses are not impure should not they be served? This is clarified by:

sevitavyā ityādi (should be served etc.): They should be served because they are worthy of adoration.

How they are to be rendered non-substantial is said by:

**rūpaskandhe bhaved vajrā gaurī vedanāyām smṛtā/
saṃjñāyām vāriyoginī saṃskāre vajraḍākinī// (9)
vijñānaskandharūpeṇa sthitā nairātmyayoginī/
sadā tāsām viśuddhyā vai sidhyanti tattvayoginaḥ/
adhyātmapuṭam// (10)**

**paścād bāhyapuṭam vakṣye aparagauryādiyoginyah/
aiśānyām pukkaṣi khyātā agnau śavari kirtitā// (11)**

**nairṛtye sthāpya caṇḍālīm vāyave ḍombinī sthitā/
indre gaurī yame caurī vetāli vāruṇadiśī// (12)**

**kauvere ghasmarī caiva adhastād bhūcarī smṛtā/
ūrdhvam ca khecarī proktā utpattikramapakṣataḥ/
bhavanirvāṇasvabhāvena sthitāv etau dvidevate// (13)**

Vajrā is in the the Form component (rūpaskandha) of the Aggregate of the Five Components of Phenomenal Awareness; Gaurī is known to be in the the Sensation component (vedanāskandha); Vāriyoginī is in the Conceptualising component (saṃjñāskandha); Vajraḍākinī is in the component of the Imprint of Past Actions (saṃskāraskandha) and Nairātmyayoginī is in the component of the Awareness of

Phenomena (vijñānaskandha). By the constant purification of these Yoginīs, the yogīs devoted to the True Principle surely attain their goal. Such is the inner enclosure of the maṇḍala.

Further, I shall explain the external enclosure consisting of the 'other' Gaurī and the remaining Yoginīs. Pukkasi is said to be in the north-east; Śavarī is famed to be in the south-east; Caṇḍālī is located in the south-west; Ḍombī is located in the north-west. Gaurī is in the east; Caurī in the south; Vetālī in the west and Ghasmarī in the north. Bhūcarī is below and Khecarī is above and these two deities are of the nature of the Bound Existence and the Release respectively. Such is the view according to the Process of Generation.

rūpaskandhe ityādi (Form component etc.): The intent is that the Form component must be understood as purified by the Yoginī Vajrā.

Therefore it is said:

tattvayoginaḥ (the yogīs devoted to the True Principle).

aiśānyām ityādi (north-east etc.): Beginning with north-east the outer enclosure is described.

In the inner enclosure the name of the Yoginī Gaurī is mentioned. How is it that the same name is also mentioned in the context of the outer enclosure? This is clarified by:

apara (other): This 'other' Gaurī is only similar in name to the Gaurī of the inner enclosure.

dvidevate (the two deities): Refers to the two goddesses Khecarī and Bhūcarī.

In order to understand the different functions of the goddesses their respective locations have been mentioned. Now, the purified nature of these goddesses is explained by:

**rūpe gaurī samākhyātā śabde caurī prakīrtitā/
vetālī gandhabhāge ca rase ghasmarī kīrtitā// (14)**

**sparśe ca bhūcarī khyātā khecarī dharmadhātutaḥ/
sadā hy āsām viśuddhyā tu sidhyanti tattvayoginaḥ// (15)**

Gaurī is said to be located in form; Caurī is proclaimed to be in sound; Vetālī is in smell; Ghasmarī is famed to be in

flavour; Bhūcarī is said to be in touch and Khecarī in the Essence of Nature which is the mind. By the constant purification of these Yoginīs, the yogīs devoted to the True Principle will attain their goal.

tattvayogīnaḥ (yogīs devoted to the True Principle): Refers to the yogīs devoted to the essential principle of these deities.

**bhujānām śūnyatā śuddhiś caraṇā māraśuddhitāḥ/
mukhāny aṣṭavimokṣeṇa netraśuddhis trivajriṇām// (16)**

The arms symbolise the purification of Voidness; the feet the purification of the Māras; the faces the purification of the Eight Releases (aṣṭavimokṣāḥ) and the eyes the purification of the three Vajrīs.

bhujānām (the arms): The essential principle of the sixteen arms are the sixteen Voids. These sixteen Voids are: Inner Voidness, External Voidness, Internal and External Voidness, Great Voidness, Voidness of Voidness, Supreme Voidness, Refined Voidness, Unrefined Voidness, Extreme Voidness, Supreme Voidness without precedent, Undispersed Voidness, Self-characterised Voidness, Primordial Voidness, Voidness of all natures, Voidness of non-existence and Voidness of essential non-existence. The arms signify these Voids is the intent.

caraṇā māraśuddhitāḥ (the feet the purification of the Māras): The four feet signify the destruction which is the purification of the four Māras. The four Māras are the Māra of the Aggregate of Personality, the Māra of Afflictions, the Māra of Death and the Māra of the Son of the Deity.

mukhāni (the faces): Means by the eight faces.

trivajriṇām (of the three Vajrīs): Means by the Body, Speech and Mind.

**prthivi pukkasi khyātā abdhātuḥ śavarī smṛtā/
tejaś caṇḍālī jñeyā vāyur ḍombī prakṛitā// (17)**

Pukkasi is said to be the Earth element; Śavarī is known to be the Water element; Caṇḍālī is known to be the Fire element and Ḍombī is proclaimed to be the Air element.

prthivi ityādi (Earth element etc.): The purification of Earth and the other elements is by means of Pukkasi and others is the intent.

**dveṣākhyāpitā nairātmyā rāga ca vāriyoginī/
irṣyā ca vajradākinī paiśūnyam guptagaurikā// (18)
mogho vajrā tathā khyātā dveṣādīnām tu śodhanam/
etena śodhyate skandham utpattikramapakṣataḥ// (19)**

Nairātmyā is proclaimed to be Wrath; Vāriyoginī to be Passion; Vajradākinī to be Envy; Gaurī of the inner enclosure to be Malignancy and Vajrā to be Delusion. Such is the purification of Wrath and so on. In the Process of Generation the Aggregate is purified by these five goddesses.

skandham (the Aggregate): Here 'Aggregate' refers to the Aggregate of the Five Components of Phenomenal Awareness and other aggregates.

So far the purification according to the view of the Process of Generation has been explained.

Now the one essential purification according to the Process of Completion is expressed by:

**yena tu yena badhyate lokas tena tu tena tu bandhanam
muñcet/
loko muhyati vetti na tattvam tattvavivarjitaḥ siddhiṃ na
lapsyet// (20)**

It is by those very things which bind mankind that their bondage is released. Men are deluded by not knowing the True Principle, and those who are devoid of the True Principle cannot achieve the accomplishment.

yena tu yena (bv those very things): Things refers to forms and so on by which all men are bound. It is by those very things and not by the emanation of the forms of the deities etc. that I [Vajradhara] liberate myself.

If all men are liberated by those very things which bind, then how is it that men are bound? This is answered by:

loko muhyati veti na tattvaṃ (men are deluded by not knowing the True Principle): Because of their firm belief in the reality of the external forms and so on they do not know the True Principle of the non-arising nature of the external forms etc.

tattvavivarjitaḥ (devoid of the True Principle): Refers to those who do not know this principle.

siddhiṃ (accomplishment): Refers to the state of Vajradhara which is not attainable by those who lack the conception of this principle of non-arising.

tasmāt/

**gandha na śabda na rūpaṃ naiva rasa na ca cittaviśuddhiḥ/
sparśa na dharma na sarvaviśuddhyā śuddhasahāva jago jaga
manyē// (21)**

Thus, no smell, no sound, no form, no taste, no purification of mind, no touch and no nature, for by the purification of all things I experience an intrinsically pure world.

tasmāt (thus): By the reasoning of the previous verse smell and so on in terms of the supreme truth do not exist is the intent.

na cittaviśuddhiḥ (no purification of mind): There is no necessity even to separately perform the purification of the mind because of its non-arising nature.

sarvaviśuddhyā (by the purification of all things): By this purification the world is essentially pure. By means of what is this purification of all things achieved? It is by means of the purification by the Voidness of All Natures that was previously mentioned.

The knower of such a pure world says:

jaga manye (I experience . the world): Means I know such a pure world.

viśuddhipaṭalo navamaḥ//

Thus the Ninth, the chapter regarding Purification.

Thus ends the Ninth, the chapter regarding Purification, of the Hevajra Pañjikā known as the Yogaratnamālā.

Consecration

**athātaḥ sampravakṣyāmi maṇḍalasya yathākramam/
śiṣyo 'bhiṣicyate yena vidhiś cāpi pravakṣyate// (1)**

Now I shall explain the correct arrangement of the maṇḍala by which the disciple is consecrated and shall also explain the rules for the performance of consecration.

yathākramam (correct arrangement): Means the precise arrangement which leaves no room for doubt.

vidhiś cāpi pravakṣyate (and shall also explain the rules for the performance): The rules which are explained here are the correct rules for the consecration of the disciple.

**vasudhāṃ śodhayed yogi prathamam devatātmakaḥ/
hūṃvajrikṛtya yatnena paścān maṇḍalam ālikhet// (2)**

The yogi, who in essence is the deity, should first purify the site of the consecration. After attentively performing the Hūṃvajrī rite, he should then draw the maṇḍala.

vasudhāṃ (site): Refers to the ground at the consecration site.

devatātmakaḥ (in essence is the deity): Refers to the yogi who identifies himself as being the two-armed Hevajra.

hūṃvajrikṛtya (after ... performing the Hūṃvajrī rite): This is performed by first conceiving Voidness; then the Solar Maṇḍala is visualised manifesting from the seed-syllable **raṃ**; above that, from the seed-syllable **hūṃ** emanate a crossed vajra. Utilising this crossed vajra emanate the vajra floor, the vajra balustrade and the vajra canopy. Then emanate a circle of vajra fire surrounding this chamber. Empower this vajra chamber with **oṃ rakṣa rakṣa hūṃ hūṃ hūṃ phaṭ svāhā**. Let the maṇḍala be drawn after that.

**udyāne vijane deśe bodhisattvagrheṣu ca/
maṇḍalāgāramadhye ca vartayen maṇḍalaṃ varam// (3)**

The excellent maṇḍala should be constructed in a garden or an isolated place or the abodes of the Bodhisattvas or within the inner sanctum of a temple.

bodhisattvagrheṣu (abodes of Bodhisattvas): The Bodhisattvas are Vajrapāṇi and others.

**divyena rajolekhena athavā madhyamena tu/
pañcaratnamayaś cūrṇair athavā taṇḍulādibhiḥ/
trihastam maṇḍalaṃ kāryam trayāṅguṣṭhādikan tataḥ// (4)**

The maṇḍala appropriate is three cubits and three thumb widths long and is drawn with divine powder or with the powder of medium quality made from the five gems or else with the powder made from rice grains etc.

trihastam ityādi (three cubits etc.): Means it is three cubits plus three thumb widths in length.

So far the simple description of the maṇḍala has been given. The instructions regarding the use of the maṇḍala will be elucidated later.

In order to reveal the consecration it is said:

**vidyā tatra praveṣṭavyā divyā pañcakulodbhavā/
athavā yā kā yathālabdhā ṣoḍaśābdā tathaiḥ ca// (5)**

A divine consort who originates from [one of] the Five Families must be introduced into this maṇḍala. Or else, any available sixteen year-old girl must be introduced.

divyā (divine): Means the best of consorts.

athavā (or else): Means if it is not possible to find a divine consort then introduce any available youthful girl. Since this Yoginī system of practice is one which utilises great passion, the youthful characteristics of the female disciple are emphasised.

Now the Secret Consecration is briefly described.

**tāvad dhi sevyate mudrā yāvac chukravatī bhavet/
mudrāyāś ca mukhaṃ baddhvā upāyasya mukhaṃ tathā/
sevayā tatra yad bhūtaṃ śiṣyavaktre nipātayet/
kāritavyaṃ ca tātraiva samarasam śiṣyagocaram// (6)**

The consort is served until her sexual fluids flow. Then covering the face of the consort as well as that of the 'Means', drop the fluid which has arisen from the service into the mouth of the disciple. There, with that dropping the Flavour of Essential Similarity should be activated within the view of the disciple.

mudrāyāḥ (of the consort): Means of the female disciple.

upāyasya (of the 'Means'): Means of the male disciple.

kāritavyam ityādi (should be activated etc.): In this context 'there' means in the Wisdom consort.

samarasaṃ (the Flavour of Essential Similarity): Points towards the Wisdom consecration.

śiṣyagocaram (within the view of the disciple): Means this is performed after uncovering the disciple's face.

What occurs by this is said by:

**svasaṃvedyād bhaved jñānaṃ svaparavittivarjitam/
khasamaṃ virajaṃ śūnyaṃ bhāvābhāvātmakam param/
prajñopāyavyatimiśraṃ rāgarāgavimiśritam// (7)**

From direct personal experience arises this Knowledge, free of notions of self and other, space-like, undefiled, void, the essence of existence and non-existence and the supreme. This Knowledge is a blending of Wisdom and Means and a fusion of passion and the absence of passion.

svasaṃvedyāt (from direct personal experience): From the Flavour of Essential Similarity arises the Knowledge which is one of direct personal experience.

The unique quality of this Knowledge is said by:

svapara ityādi (self and other etc.): Means this Knowledge is devoid of the distinction between oneself and others.

khasamaṃ (space-like): This Knowledge is space-like because it is devoid of appearances.

virajaṃ (undefiled): This Knowledge is undefiled because it is free from afflictions.

śūnya (Void): This Knowledge is characterised as voidness because it is beyond the differentiated world.

bhāva (existence): Means the arisings or what is produced.

abhāva (non-existence): Means destruction.

ātmakaḥ (of the essence): Means this Knowledge is of the nature of both existence and non-existence.

paraṃ (supreme): Means this Knowledge is of the nature of the supreme truth.

prajñā (Wisdom): Refers to the Voidness of All Things (sarvadharmāśūnyatā).

upāya (Means): Refers to Great Compassion which is the experience of being at one with all beings.

vyatimīśraṃ (blending): Wisdom and Means are blended because they are experienced as one.

rāga (passion): Here refers to the Refined Joy.

arāga (absence of passion): Refers to the Joy of Cessation.

vimīśritaṃ (fusion): This Knowledge is characterised as a fusion of passion and the absence of passion.

**sa eva prāṇināṃ prāṇaḥ sa eva paramākṣaraḥ/
sarvavyāpī sa evāsau sarvadehevyavasthitaḥ// (8)**

**sa evāsau mähāprāṇaḥ sa evāsau jaganmayaḥ/
bhāvābhāvau tadubbhūtau anyāni yāni tāni ca// (9)**

This Knowledge is the very life-breath of living things and is the imperishable supreme. It is all-pervading and abides in all living bodies. It is truly the Great Life-breath and the World-pervader. Existence, non-existence and anything else whatsoever originate from it.

prāṇināṃ (of living beings): Means of living beings.

prāṇa (life-breath): This life-breath is their very life because without it there is no life.

paramākṣara (imperishable supreme): This Knowledge is eternal because it is of the nature of the Essence of Nature.

sarvavyāpi (all-pervading): This Knowledge is all-pervading because it is at one with all things.

sarvadehevyavasthitaḥ (abides in all living bodies): It abides in all living beings because beings are regulated. In this manner the phenomenal world itself arises from this consciousness.

Since the body arises from one's own karmic afflictions, it is said:

bhāva(existence): Refers to the physical body.

abhāva (non-existence): Refers to sensation and the other components of phenomenal awareness.

anyāni (anything else): Refers to the six sense organs.

yāni tāni (whatsoever): Refers to external objects, whether moving, motionless etc.

In order to show that it is this Knowledge that the non-Buddhists conceived of as soul and other such concepts, it is said:

**sarvaṃ vijñānarūpaṃ ca puruṣaḥ purāṇa īśvaraḥ/
ātmanā jīvaṃ ca sattvaṃ ca kālaḥ pudgala eva ca/
sarvabhāvasvābhāvo 'sau māyārūpi ca samsthitaḥ// (10)**

The concepts of other traditions such as 'everything is consciousness in essence', 'primordial man', 'supreme being', 'soul', 'individual self', 'pure essence', 'time' and 'atomic entity', all originate from this Knowledge. This Knowledge is the intrinsic nature of all there is and it also exists as illusory forms.

sarvaṃ vijñānarūpaṃ ('everything is consciousness in essence'): Refers to the Vedānta view that everything is of the nature of consciousness.

puruṣaḥ ('primordial man'): Refers to the view of the Sāṃkhya tradition.

īśvaraḥ ('supreme being'): The 'supreme being' is the eternal creator of the world and here refers to the view of the Siddhānta tradition.

ātmanā ('soul'): This refers to the view of the tradition where it is that soul (ātman) that is born, lives, dies, binds and liberates.

jivah ('individual self'): Refers to the view of the Digambara Jaina tradition.

sattva ('pure essence'): Refers to the those who argue that the supreme is Sattva.

kālah ('time'): Refers to those who base their view on time. They say: "Time ripens all elements, time destroys all mankind, it is time that dreams and awakens and time is the insurmountable."

pudgala ('atomic entity'): The view of the followers of the Pudgala tradition is that the atomic entity accumulates karma and then passes away by the gradual destruction of all karma.

sarvabhāvā (all there is): Means all that exists in this world and beyond.

māyārūpi (as illusory forms): This means that this Knowledge is the source for the creation of the myriad variety of forms.

Now, how this Flavour of Essential Similarity must be placed within the view of the disciples is said by:

**prathamānandamātran tu paramānandaṃ dviṣaṃkhyataḥ/
tṛtīyaṃ viramākhyam ca caturthaṃ sahaṃ smṛtam// (11)**

The first Joy is merely pleasure; the Refined Joy is reckoned as the second; the third is known as Cessation and the fourth is known as the Innate.

prathamānandamātran tu (the first Joy is merely pleasure): Here merely pleasure means it is the ordinary sexual pleasure.

dviṣaṃkhyataḥ (reckoned as the second): Means is the second.

tṛtīyaṃ (the third): This implies that a different yoga is necessary for the third.

viramākhyam (known as Cessation): Refers to the Joy of Cessation.

sahaṃ (Innate): Means the fourth is of the nature of the Innate Joy. This is one interpretation [of 1.10.12]

[Now another interpretation of the same verse:]

prathamam (the first): First, at the beginning, meaning, in the Master Consecration, by the union of the external Lotus and Vajra, mere pleasure is made to arise. Why is it just merely pleasure? It is said to be merely pleasure because of its ordinary nature, for people in general experience a similar pleasure from the union of the Lotus and Vajra.

paramānandaṃ (Refined Joy): The second Joy is called Refined Joy

because it is an excellent extraction which is experienced by means of the Secret Gem by following the guru's instructions.

dvisamkhyataḥ (counted as the second): Refers to the second consecration.

virama (Cessation): Refers to the most excellent of joys and it characterises the Wisdom Consecration because Great Bliss is experienced by the Gem which has entered into Wisdom.

caturtham (fourth): Refers to the fourth consecration.

sahaja (Innate): It is Innate because it is experienced as the Unanchored Essence of Release.

Thus far, the Bhagavān explained the Innate Joy which is to be placed within the view of the disciple as the Flavour of Essential Similarity and other such characteristics. Now the writer of this tantra describes what further occurred in the Bhagavān's assembly.

**evaṃ śrutvā tu vai sarve vajragarbhādayo budhāḥ/
paramavismayamāpannā mūrchitāḥ patitāṅṅau// (12)
prathamānandaṃ jagadrūpaṃ paramānandaṃ jagat tathā/
viramānandaṃ jagac caiva na vidyate sahajaṃ triṣu iti// (13)**

“The first Joy is of this world, similarly, the Refined Joy is of this world and the Joy of Cessation is also of this world. The Innate does not exist in these three.” Hearing this all the wise ones, Vajragarbha and others, were overcome by great astonishment and fell senseless onto the ground.

vismayaṃ (astonishment): This implies that they were stunned.

avanau (onto the ground): Means, they fell on the floor.

The reason why they fell down is said by:

prathamānandaṃ jagadrūpaṃ ityādi (the first Joy is of this world etc.): The first Joy is of this world because it is experienced by every one in the world.

paramānandaṃ jagat tathā (similarly, the Refined Joy is of the world): Just like the first Joy, the Refined Joy is of this world because in its method it utilises principles of the world.

viramānandaṃ (Joy of Cessation): The Joy of Cessation is experienced by the subtle mind and so is of this world because even the mind, the nature of which is of the relative world, can only be known in terms

of relative principles. Therefore, when accurately determining these three Joys the relative aspect is to be noted.

The worldly Joy is of these three kinds; it is said to be of the world because it is experienced in terms of the relative, phenomenal world.

na vidyate sahaṃ trīṣu (the Innate does not exist in these three): The Innate neither exists nor is experienced in these three Joys, for the Innate is characterised by the Signless. This is the intent.

iti (this): Refers to the end of the statement made by the writer of this tantra [that the assembly of listeners were overcome by astonishment].

**bhagavān āha hevajraḥ sarvabuddhaikavigrahaḥ/
saṃśayāpanayaṃ divyaṃ vajragarbhasya bodhaye// (14)**

Bhagavān who is Hevajra, the one form epitomising all the Buddhas, in order to awaken Vajragarbha spoke the divine antidote for their astonishment.

bhagavān āha (the Bhagavān . . spoke): These are the words of the writer of this tantra.

sarvabuddhaikavigrahaḥ (the one form epitomising all the Buddhas): Means the one whose form is not different from all the Buddhas.

saṃśayāpanayaṃ (antidote for their astonishment): Means that which removes astonishment.

divyaṃ (divine): Means the excellent.

bodhaye (in order to awaken): Means in order to bestow knowledge.

**na rāgo na virāgaś ca madhyamaṃ nopalabhyate/
trayāṇaṃ varjanād eva sahaṃ bodhir ucyate// (15)
athavā sarvātmakaḥ saivāthavā sarvair vivarjitaḥ/
viramādaḥ sa lakṣyata ānandatrayavarjitaḥ// (16)**

Neither passion nor the absence of passion is found there and no middle; it is because of being free of these three that the Innate is called Enlightenment. The Innate is contained in all as well as free of all. It is to be marked at the beginning of the Cessation, free of these three Joys.

rāga (passion): Refers to the Refined Joy.

virāga (absence of passion): Refers to the Joy of Cessation.

madhyamaṃ (middle state): Refers to the first Joy.

These first three Joys cannot be experienced as being the complete enlightenment.

trayāṇāṃ varjanāt (because of being free of these three): Means by the abandoning of these three, that is, excluding them.

sahaja (Innate): Refers to the Innate Joy which is Enlightenment because it is the cause of complete enlightenment.

[Another interpretation of 1.10.16]

rāga (passion): Here 'passion' refers to the first consecration, because it is based upon passion.

virāga (absence of passion): Here 'absence of passion' refers to the third consecration, because it is based upon a special facet of bliss.

madhyamaṃ (middle): Refers to the second consecration which is between the first and the third.

nopalabhyate (is not found): These three are not found to be constituents of the cause for complete enlightenment.

Therefore it is said:

trayāṇāṃ varjanāt (because of being free of these three).

sahaja (Innate): Refers to the fourth consecration which bestows the Innate nature.

bodhir ucyate (is called Enlightenment): The Innate is known as complete enlightenment, it being the cause that produces the effect which is complete enlightenment. Why is it not mentioned in the other consecrations? It is not mentioned because the Innate is the supreme cause of enlightenment. Such is the intent.

Therefore it is said:

ānandatrayavarjitaḥ (free of the three Joys): If the Innate is not found at all in the other consecrations then the all-pervasive nature of the Innate moment is not attained. The Innate is called enlightenment because it is the principal cause.

Now how the Innate is to be revealed is said by:

viramādau ityādi (at the beginning of Cessation): Does this mean that the Innate is attained prior to the Joy of Cessation, in the Refined Joy itself? This is answered in the negative by:

ānandatrayavarjitaḥ (free from the three joys): Meaning that the Innate is after the Refined Joy. This is further explained in the thirteenth chapter (2.2.40) by: "... my nature is that of Innate Joy which is at the end of the Refined Joy and at the beginning of the Joy of Cessation."

This is one interpretation.

[Now another interpretation]

viramādaḥ (at the beginning of cessation): Means that the Innate must be marked, that is, the appropriate observation should be made at the beginning of the third consecration.

The uniqueness of this observation is said by:

ānandatrayavarjitaḥ (free from the three joys): Means without the Ordinary Joy, the Refined Joy and the Joy of Cessation. The Innate, because of its Signless characteristic, is different from these three Joys.

**prathamam meghavad bhāti siddhe tu māyāvad bhavet/
sahasā svapnavad bhāti svapijāgradabhedavat// (17)**

At first the Innate manifests like a cloud; by further perfection it appears as an illusion. Then suddenly it manifests like sleep and then as having no distinction between sleep and waking.

In this Innate which has been clearly characterised, when emanating in accordance with the instructions, stabilised meditative states arise. They are described by 'like a cloud', 'as an illusion', 'like sleep' and 'as sleep and waking'

prathamam (first): Here 'first' means at the time of commencing the practice.

meghavat (like a cloud): Why like a cloud? In the first stabilised meditative state the Innate is not clearly manifested, as is the full moon when covered by clouds.

māyāvat (as an illusion): Why as an illusion? The one who is immersed in the flavour of the great bliss of this stabilised meditative state perceives the world as an illusion. When the illusory nature is truly realised then this stabilised meditative state is accomplished.

sahasā (then suddenly): Means suddenly after the previous stabilised meditative state.

svapnavat (like sleep): Why like sleep? Because of the non-existence of notions distinguishing oneself from others.

Further:

svapijāgradabhedavat (like having no distinction between sleep and waking): Why like sleep and waking? Because the sleep and waking states are indivisibly united.

How the yogi accomplishes the perfection of these four stabilised meditative states is expressed by:

abhedalakṣaṇāsiddhau mudrāyogī tu sidhyati// (18)

By achieving this state of no distinction which is in fact no accomplishment, the Mudrāyogī accomplishes.

abheda (no distinction): Means the non-existence of the distinctions of form and so on.

How is it that there are no distinctions?

lakṣaṇāsiddhau (state which is in fact no accomplishment): In truth, there are no distinctions. Here 'state' means characteristic and refers to the intrinsic nature. By this non-accomplishment which is a state where there are no distinctions all phenomenal manifestations are rendered non-substantial by the Great Bliss.

mudrāyogī (Mudrāyogī accomplishes): The Mudrāyogī, that is, the practitioner of Mahāmudrā, accomplishes in this manner is the intent.

**ity āha maṇḍalaṃ śāstā catuṣkoṇaṃ samujjvalam/
caturdvāraṃ mahādīptaṃ hārārdhahārabhūṣitam// (19)**

**srakcitracāmarair yuktaṃ aṣṭastambhopaśobhitam/
vajrasūtrair samāyuktaṃ nānāpuṣpopaśobhitam// (20)**

**dhūpaṃ dipaṃ tathā gandham aṣṭakalaśādibhir yutam/
te ca sapallavāgrāḥ syur vastrācchāditakandharāḥ/**

**pañcaratnaparikṣiptaṃ dadyād vijayaṃ pūrvataḥ/ (21)
navena suniyuktena supramāṇena cāruṇā/**

sūtreṇa sūtrayet prājñāḥ sveṣṭadevatārūpataḥ// (22)

Thus the Lord said: The maṇḍala comprises of a blazing square with four brilliant doors. It is adorned with garlands and chains and has flowing plumes of many colours. It is resplendent with eight pillars, has vajra threads and is decorated with flowers of many kinds. Incense, lamps and perfumes are there. In the maṇḍala there are eight jars which have branches in them and a piece of cloth is tied around each of their necks. The Victory Jar containing the five precious objects should be

offered in the east. Assuming the nature of one's own chosen deity draw the maṇḍala with a beautiful, new thread that is well made and of the right length.

iti (thus): Since consecration must be given because this kind of Mahāmudrā accomplishment does not occur without consecration, the Lord, that is, Vajradhara, spoke thus of the maṇḍala.

samujjvalaṃ (blazing): Means decorated with various kinds of gems.

srakcitracāmaraiḥ (with flowing plumes of many colours): Means with animal tails of many colours.

vastrācchāditakandharāḥ (a piece of cloth is tied around each of their necks): Means that the neck of each pot is encircled with a clean piece of cloth.

pañcaratnāni (five precious objects): The five are coral, pearl, diamond, gold and silver.

dadyāt (should be offered): Means should be placed.

The preliminary propitiation is described by:

**cakreśasya japel lakṣaṃ māṇḍaleyasya cāyutam/
pūrvoktenaiva mantreṇa śodhayed dharaṇiṃ budhaḥ// (23)**

**balim ca dāpayet tatra prāg akārādimantrataḥ/
rakṣāṃ caiva yathādiṣṭaṃ yathā dhyāne tathātra ca// (24)**

Recite the mantra of the principal deity of the circle one hundred thousand times and the mantra of each of the retinue deities ten thousand times. Using the previously mentioned mantra the wise yogī must purify the ground. Firstly, at the site of consecration, place the sacrificial offering using the mantra which begins with **akāra**. Perform the protection rite here in the same way as mentioned in the context of the practice of concentration.

prāg (firstly): Means prior to the purification of the ground.

akārādimantra (mantra which begins with **akāra**): This mantra which is for the sacrificial offering is **akāro mukhaṃ sarvadharmāṇāṃ ādyanutpannatvāt om āḥ hūṃ phaḥ svāhā**.

**prakāśītās tu ye sekā vidhivad dadyāt svamaṇḍale/
pūjā cābhyarcanā caiva yathākhyātā tathātra ca// (25)**

In accordance with the injunctions bestow the consecrations previously revealed in the appropriate maṇḍala. The worship and the supplication should be performed there as prescribed.

pūjā cābhyarcanā (worship and supplication): Refers to the worship and supplication of the guru.

yathākhyātā (as prescribed): Means as prescribed in the Tattvasaṃgraha and other works.

**śuddhaṃ dvipuṭam ālikhya cakram gauryādīnām tathā/
pūrve likhet kartṛkām dakṣiṇe paścime tathā// (26)
uttare cāgnikoṇe ca nairṛtye vāyavye tathā/
aiśāne ca yathākhyātaṃ adhaś cordhvaṃ tathā tathā// (27)**

Draw a clean double enclosure which is the Circle of Gaurī and the other Yoginīs. In the east he should draw a knife, and likewise he should draw a knife in the south, west, north, south-east, south-west, north-west, north-east, below and above.

**vajrasattvakṛtātopaḥ pratyāliḍhaś ca pādayoḥ/
praviśen maṇḍalācāryo dvibhujavevajrayogataḥ// (28)
snātaḥ śuciḥ sugandhāṅgo citrābharaṇabhūṣitaḥ/
hūṃ hūṃkārkṛtātopo hi hikārabhayānakaḥ// (29)**

The Master of the Maṇḍala assuming the form of the two-armed Hevajra should enter the maṇḍala dancing the majestic postures of Vajrasattva. He must have bathed, be clean, have a fresh-smelling body and be adorned with many ornaments. He majestically utters **hūṃ hūṃ** and the terrifying **hi hi**.

vajrasattva: Means Hevajra.

**paścāt tattvaṃ samākhyātaṃ viśuddhaṃ jñānarūpiṇaṃ/
saṃsārvyavadānena nāsti bhedo manāg api// (30)**

Then explain the True Principle which is pure and is in essence the Knowledge. By the purification of the phenomenal there exists not even the slightest perceivable distinction.

paścāt (then): Means after bestowing the consecration.

viśuddhaṃ (pure): Means cleansed of the defilements of the phenomenal world.

jñānarūpiṇaṃ (in essence the Knowledge): Means equal to the knowledge of the Omniscient One.

saṃsārvyavadānena (by the purification of the phenomenal world): Refers to the knowledge wherein there is no distinction between the bound and the released existences.

manāg api (even the slightest perceivable): There is not even the slightest perceivable distinction because the True Principle is beyond the realm of phenomenal distinctions.

This True Principle is clearly defined in the two verses that follow.

**paramaratau na ca bhāvo na bhāvakaḥ/
na ca vighraho na ca grāhyo na grāhakaḥ/
māṃsaṃ na śoṇitam viṣṭhā na mūtram/
na chardo na moho na śaucapavitram// (31)
rāgo na dveṣo na moho na irṣyā/
na ca paiśūnyam na ca māno na dṛśyam/
bhāvo na bhāvako mitro na śatruḥ/
nistaraṅga saḥajākhyavicitram// (32)**

In the supreme delight there is neither the emanated nor the emanator. There is no form and neither is there object nor is there the perceiver. There is no flesh, no blood, no excrement, no urine, no sickness, no delusion, no envy, no malignity, no pride, no visible object, no emanated object, no emanator, no friend and no enemy. The Innate is calm and undifferentiated.

paramaratau (in the supreme delight): The supreme delight is the Supreme Wisdom which is the knowledge characterised by the Innate Radiance.

na bhāvo (neither the emanated): In that supreme delight nothing at all is emanated.

bhāvakaḥ (the emanator): Refers to the mind, which also does not exist.

vigraho (form): Refers to the body.

grāhyo (object): Refers to the manifested objects.

grāhakaḥ (perceiver): Refers to the eyes and the other faculties of perception.

māṃsaṃ ityādi (flesh etc.): Similarly there is no flesh, blood etc.

After explaining the non-origination of the Veils of Affliction (kleśāvaraṇa), in order to explain the non-origination of the Veils of the Objects of Experience (jñeyāvaraṇa), it is said:

na dṛśyaṃ (no visible object): Means that the visual and other external emanations do not exist.

nistarāṅga (calm): Here tarāṅga (which means waves) refers to the various modes of the mind. The destruction of the various modes of the mind is expressed by 'calm'.

avicitraṃ (undifferentiated): The differentiated are the various kinds of experiences. 'Undifferentiated' is used in order to indicate that the differentiated appearances are non-existent.

Bhagavān who had spoken thus was asked by Vajragarbha:

vajragarbha āha/

he bhagavān kasmād bhūtātmakaṃ bhavet/

dehaṃ svabhāvataḥ śuddham ādāv evāsvabhāvakaṃ// (33)

Vajragarbha asked thus: How does the body become composed of the elements when it is by its nature pure and primordially without any characteristics?

The intent of his question is said by:

kasmāt ityādi (how etc.): The intent of the question is: The body is primordially pure in terms of the Innate nature. How is the body impure? The body is impure because it is composed of the elements. By the reasoning of similarity, from one kind of cause a similar effect arises.

Since they originate from the Innate are not all bodies similar to the body of Vajradhara who arises from the Innate Radiance? Such is the question.

**tatrāha bhagavān vajri dākinīnām sukhaṃdadaḥ/
nistaraṅgaḥ svarūpātmā sarve dehe vyavasthitaḥ// (34)**

To that question Bhagavān who is the granter of bliss to the Dākinis answered: Calm is the true nature and it abides in all bodies.

**vajragarbha āha/
he bhagavān kasmāt mahābhautikaskandhaḥ// (35)**

Vajragarbha asked: O Bhagavān, whence the aggregate of the great elements?

**tatra bhagavān āha/
bolakakkolayogena kundurum kurute vrat/
sparśāt kāṭhinyadharmeṇa pṛthivi tatra jāyate// (36)**

**bodhicittadravākārād abdhātoś caiva sambhavaḥ/
gharṣaṇād jāyate tejo gamanād vāyuḥ prakṛtitaḥ// (37)**

**saukhyam ākāśadhātuś ca pañcabhiḥ pariveṣṭitaḥ/
tasmāt saukhyam na tattvākhyam mahābhutam yataḥ su-
kham// (38)**

Bhagavān replied: By uniting the male and female sexual organs the holder of the Vow performs the erotic union. From contact in the erotic union, as the quality of hardness, Earth arises; Water arises from the fluidity of the semen (bodhi-citta); Fire arises from the friction of pounding; Air is famed to be the movement and the Space element is the erotic pleasure. The Innate is covered by these five elements and so the erotic pleasure is not the real bliss, for this pleasure arises from the five great elements.

How is this mere worldly pleasure to be equated with the Innate? It is to be equated with the Innate by the reasoning of similarity. The

worldly pleasure is equated with the Innate because of its similarity with the Means, Compassion.

Therefore it is said:

sparśāt kāṭhinyadharmeṇa (from contact ... as the quality of hardness): The quality is the hardness from the contact.

pṛthivi (Earth): Earth refers to that which possesses the quality of hardness.

bodhicitta (Enlightened Consciousness): Here refers to semen because of its fluidity.

gharṣaṇāt (from the friction): Fire arises from the friction of pounding.

gamaṇāt (movement): Air arises from the movement of semen.

saukhyam (pleasure): The pleasure arising from this movement of semen is the Space element because pleasure is devoid of the projection of any form.

If the nature of this elemental five-fold aggregate is pure because of arising from the Great Bliss, why is this pleasure not pure? This is answered by:

tasmāt ityādi (and so etc.): The pleasure arising from the relative, that is, the phenomenal female and male sexual organs is not the real bliss, the supreme Innate.

Why this is so is said by:

mahābhūtam ityādi (great elements etc.): Since the origination of this pleasure depends upon the elements it is not the real bliss.

In that case how the true bliss is to be ascertained is said by:

**sahajātyām yad utpannam sahaṇam tat prakṛtitam/
svabhāvam sahaṇam proktaṇ sarvākāraikasamvaram// (39)**

The Innate is known as that which is manifested by a simultaneous arising. The intrinsic nature is known as the Innate which is the one Concealed Essence of all things.

That undefiled nature which is produced from the simultaneous co-arising of the internal Wisdom and Means is the Innate which is known as the Supreme.

In order to clarify this it is said:

svabhāvam ityādi (intrinsic nature etc.): Here 'intrinsic nature' is

synonymous with the primordial state of all things, Thusness and the Absolute Void. This has been called the Innate.

If it is not merely pleasure what is its uniqueness? This is said by: **sarvākāra ityādi** (all things etc.): ‘All things’ refers to the nature of all the Buddhas.

saṃvaram (the Concealed Essence): Means the quintessence, because all things have their basis in the Innate.

Thus the Innate arising from the internal Wisdom and Means is explained.

Now in order to reveal the Innate which arises from Wisdom and Means and relies upon no support it is said:

**kṛpāyo bhaved yogī mudrā hetuviyogataḥ/
śūnyatākaruṇābhinnam bodhicittam iti smṛtam// (40)**

The Yogi is the Means, mercy and the Consort is the freedom from causality. The absence of distinction between Voidness and Compassion is known as the Enlightened Consciousness.

kṛpā (Mercy): Mercy is the experiencing of oneself as being of the same nature as all living beings.

upāya (Means): Mercy is the supreme Means because it is the method by which complete Enlightenment is accomplished.

yogī (male practitioner): The male practitioner is Means because it is the essential quality of yogis.

mudrā (consort): Consort refers to Wisdom. What is that? Wisdom is Voidness, the non-arising of all things.

How is this non-arising the Voidness? This is said by:

hetuviyogataḥ (from freedom from causality): ‘From freedom from causality’ because of the non-arising of all phenomenal things either from self, from another, from both or in the absence of any kind of cause. Therefore the non-arising characteristic is Voidness and is that supreme Wisdom.

abhinnam (absence of distinction): Means the absence of distinction between Wisdom and Means.

bodhicitta (Enlightened Consciousness): The absence of distinction

between Wisdom and Means is the characteristic of the Innate Radiance (prabhāsvara), the supreme perfectly Enlightened Consciousness. The intent is that this Innate is not merely the ordinary pleasure experienced with the external consort.

Should the yogi just conceive the Process of Completion and should he do or not do the recitation of mantras and other rituals? This is clarified by:

**na mantrajāpo na tapo na homo/
na maṇḍaleyam na ca maṇḍalañ ca/
sa mantrajāpaḥ sa tapaḥ sa homas/
tan maṇḍaleyam tan maṇḍalañ ca/
samāsataś cittasamājarūḥ// (41)**

No recitation of mantra, no austerity, no fire-sacrifice, no retinue of the maṇḍala and no maṇḍala. The Enlightened Consciousness is the recitation of mantra, the austerity, the fire-sacrifice, the retinue of the maṇḍala and the maṇḍala. All these are aspects of the totality of Consciousness.

na mantra (no mantra): Mantra refers to om̐ and so on.

tapas (austerity): Refers to the observance of the three daily rituals etc.

homa (fire-sacrifice): Refers to the offering of clarified butter and other oblations into the fire.

maṇḍaleyam (retinue of the maṇḍala): Refers to those deities located in the maṇḍala.

maṇḍalam (maṇḍala): Refers to the inner chamber.

In that case is there any benefit for the yogi from mantra recitation etc.! To make this clear it is said:

sa ityādi (That etc.): ‘That’ refers to Enlightened Consciousness which is the principle of mantras, the stabilised meditative states and the emanation of the Innate in the Process of Completion.

cittaṃ (Consciousness): Therefore the True Principle is the Enlightened Consciousness which is:

samāja (the totality): Means the convergence of all natures into one essence.

rūpi (aspects): The yogī becomes the meeting place of all these aspects.

This is that very Fourth, the Mahāmudrā Consecration. Through the cleansing of all notions and defilements by means of this consecration the True Principle becomes apparent.

abhiṣekapaṭalo daśamaḥ//

Thus the Tenth, the chapter regarding Consecration.

Thus the chapter regarding consecration has been explained. Thus the tenth chapter of the Hevajra Pañjikā known as the Yogaratnamālā.

CHAPTER 11

Various Rites

In the application of mantra, for control of beings, there are four kinds of Gazes. They are Overthrowing (pātanā), Subduing (vaśyā), Attracting (ākṛṣṭi) and Paralysing (stambhanā).

**samākrūrā lalāṭi ca pātanā kathitā sadā/
vaśyā vāmāśritā dṛṣṭiḥ puttali dvau ca vāmataḥ// (1)**

It is said that for the rite of Overthrowing the gaze is straight ahead, cruel and on the forehead. For the rite of Subduing the eyes are focused towards the left with the image on the left.

samā (straight ahead): Means not to any side.

krūrā (cruel): Means with an angry look.

lalāṭi (on the forehead): Means the eyes are focused on the forehead of the symbolic image of the victim. This is the gaze for Overthrowing.

vaśyā vāmāśritā (Subduing: the eyes are focused towards the left): In the rite of Subduing the gaze is directed towards the left.

**ākṛṣṭir dakṣiṇe bhāge puttali dvau hi cordhvataḥ/
madhyamā stambhanādṛṣṭir dvau ca nāsajāḍāntare// (2)**

For the rite of Attracting the gaze is focused upwards towards the right side and the image is on the right. For the rite of Paralysing the gaze is towards the middle, the eyes focused on the the root of the nostril.

ākṛṣṭi (Attracting): In the rite of Attracting the gaze is focused upwards and towards the right.

stambhana (Paralysing): In the rite of Paralysing the gaze is focused on the root of the nostril, that is, directed towards one's own mouth.

**pātanā recakenaiva kumbhakena vaśikaret/
pūrakenaiva tv ākṛṣṭiḥ praśāntakena stambhanā// (3)**

Overthrowing is performed by means of exhalation; Subduing by breath retention; Attracting is by inhalation and Paralysing by the tranquilly-held breath.

recaka (exhalation): 'Exhalation' is the attentive releasing of the breath through the nostrils.

pūraka (inhalation): 'Inhalation' is the attentive entering in of the breath through the nostrils.

kumbhaka (breath retention): 'Breath retention' is the full breath held within.

praśānta (tranquilly-held breath): 'The tranquilly-held breath' is the inhaled breath made motionless.

The locations appropriate for the diligent application of these four rites are mentioned by:

**pātanā snigdhavṛkṣeṣu vaśyā puṣpaprakīrtitā/
ākṛṣṭir vajravṛkṣeṣu stambhanā sacare tṛṇe// (4)**

The rite of Overthrowing must be performed among succulent trees; Subduing among flowering trees; Attracting among vajra trees and Paralysing amongst moving grass.

snigdhavṛkṣeṣu ityādi (succulent trees etc.): For Overthrowing and the other rites the 'trees' are juicy trees, red-flowered trees, plants with milky sap and moving grass, respectively.

**ṣaṇmāsābhyāsayogena sidhyati nātra saṃśayaḥ/
bhrāntir atra na kartavyā 'cintyā hi buddharddhayaḥ// (5)**

The yogī will definitely accomplish his goal by practising these gazes for six months. In this regard have no confusions for the powers of the Buddha are unimaginable.

bhrānti (confusion): Means doubts.

The gaze for the rite of Killing has not been mentioned. Why it has not been mentioned is said by:

**sādhayitvā caturdr̥ṣṭim sattvāni tārayed budhaḥ/
māraṇaṃ nātra kāryaṃ syāt samayabhedāḥ paraṃ bhavet//**
(6)

Having mastered the four Gazes the wise one must save all beings. Here actual killing should not be performed. If killing is performed it becomes a breakage of the Observance of the Vow.

The Gazes have been mentioned in order to overcome beings and not for killing beings.

**sarvākāryaṃ tu kartavyaṃ hitvā sattvasya vañcanām/
sattvāpakāramātreṇa mudrāsiddhir na labhyate//** (7)

In this practice anything may be performed, except deceiving other beings, for the Mudrā Accomplishment is not attained by harming living beings.

**samayaṃ bhakṣayet tatra pradīpyantaṃ samāhitaḥ/
nādiṃ gādiṃ tathā hādiṃ antaśvaṃ ādiśvaṃ ca vā/
pañcāmṛtaṃ tathā bhakṣyaṃ hevajre siddhihetunā//** (8)

During the rite attentively eat the sacramental food which includes excrements, and the meat of human beings, cows, elephants, horses and dogs. The Five Nectars must be consumed for the sake of accomplishment in the Hevajra.

**saptāvartan tato lakṣet hevajroktais tu lakṣaṇaiḥ/
saptāvarte bhavet siddhir virāmānandadūṣaki//** (9)
**susvaraṇ cakṣuṣmac caiva gandhakāryaṃ mahāvapuḥ/
saptacchāyā bhavet tasya dr̥ṣṭvā yogi tu lakṣayet/
tasya prāṣitamātreṇa khecaratvaṃ bhavet kṣaṇāt//** (10)

Then the yogī should mark out a Seven-times-returned who possesses the characteristics mentioned in the Hevajra tradition. Through the Seven-times-returned comes the accomplishment which is the destroyer of the Joy of Cessation. The Seven-times-returned has a fine voice, beautiful eyes, a well proportioned and sweet-smelling body and has seven shadows. When such a man is sighted the yogī should mark him out. Just by eating his flesh the power to move in space is instantaneously attained.

saptāvartan (Seven-times returned): 'Seven-times' means seven births.

virāmānandadūṣaki (destroyer of the Joy of Cessation): Refers to the accomplishment of the Innate Joy.

**atha kurukullāyāḥ sādhanam vakṣye yena sarvasattvāni vaśam
yānti/
saṃkṣiptam pūrvam uddiṣtam vistareṇa kalpadvādaśaiḥ/
hrīḥkārasambhavā devī raktavarṇā caturbhujā/
iṣukārmukahastā ca utpalāṅkuśadhāraṇā/
asyā bhāvanāmātreṇa trailokyam vaśam ānayet/
lakṣeṇaikena rājānaḥ prajāloko 'yutena ca/
paśuyakṣādayaḥ koṭyā saptalakṣeṇa cāsurāḥ/
lakṣadvayena devāś ca śatenaikena mantriṇaḥ//**

Now I shall explain the propitiation of Kurukullā, by means of which all beings are subdued. It has previously been mentioned briefly and is fully described in the tantra consisting of twelve parts.

The Goddess Kurukullā originates from the seed-syllable **hrīḥ**, is red in colour, four-armed and holds arrows, a bow, a lotus and a goad in her hands. The three worlds are subdued by merely emanating her. By one hundred thousand repetitions of her mantra kings are subdued; by ten thousand, ordinary people; by ten million, animals, Yakṣa etc.; by seven

hundred thousand, titans; by two hundred thousand, the gods and by one hundred, other mantra-practitioners.

kurukullā: The rite of subduing is a speciality of the goddess Kurukullā.

saṃkṣiptaṃ (briefly): Refers to that which has previously been mentioned [1.2.19].

vistareṇa (fully described): Her propitiation is explained in detail in the larger Hevajra Tantra consisting of twelve parts.

iṣu ityādi (arrows etc.): The arrows, bow, lotus and goad are all red in colour.

śrīhevajraḍākinījālasaṃvaravajragarbhābhisambodhināma prathamahaḥ kalparājaḥ samāptaḥ

Thus ends the first regal part, called the Awakening of Vajragarbhā [in the Great Regal Tantra known as] the Concealed Essence of the Ḍākinīs of the Divine Hevajra.

[Vajragarbhābhisambodhi is analysed:]

Vajra refers to Vajradhara and **garbha** refers to Vajradhara's essence. From the awakening of the essence of Vajradhara bodhi, enlightenment, comes about.

Thus:

Vajragarbhābhisambodhi: Means the awakening of the essence of Vajradhara. The first section of this tantra which explains this awakening is so called.

Thus ends the Second Chapter of the Second Part of the Hevajra Pañjikā known as the Yogaratnamālā.

PART II
The Illusion

Rite of Establishing Sanctity

**atha vajragarbha āha/
deśayantu yathānyāyaṃ pratiṣṭhālakṣaṇaṃ śubham/
bhagavān vajrasārātmā sarvabuddhaikasamgraham// (1)**

Then Vajragarbha spoke: May Bhagavān, the one who is the essence of the Vajras and the epitome of all the Buddhas, instruct upon the auspicious characteristics of the Rite for Establishing Sanctity.

pratiṣṭhā (Rite of Establishing Sanctity): The Rite of Establishing Sanctity is the ritual for making deities abide in pictures and so on, and here refers to the procedural rules for making the deities abide.

lakṣaṇaṃ (characteristic): Refers to the nature of the Rite of Establishing Sanctity.

vajrasārātmā (the one who is the essence of the Vajras): Here Vajras refer to the Body, Speech and Mind of all the Buddhas. Therefore, the one who is the essence of the Body, Speech and Mind of all the Buddhas is known as the one who is the essence of the Vajras.

**bhagavān āha/
homaṃ kṛtvā yathāproktaṃ vartayitvā tu maṇḍalam/
pradoṣe saṃskaret pratimāṃ kṛtvādhivāsanādikam// (2)**

Bhagavān spoke: After having performed the fire sacrifice as prescribed and constructing the maṇḍala, at dusk sanctify the image performing the preliminary rituals of purification and so on.

homaṃ (fire sacrifice): The fire sacrifice is performed in order to remove obstacles.

pradoṣe (at dusk): Means at night-fall.

kṛtvādhivāsanādikam (performing the preliminary ritual of purification and so on): Means performing the preliminary ritual of purification according to the rules.

**gaganasthān sarvabuddhān pratimāhṛdi veṣayet/
sveṣṭadevatāsamyogī pratyakṣamantrapāragah// (3)**

The yogī, at one with his chosen deity and full of the knowledge of mantras, should make all the Buddhas residing in all the directions enter into the heart of the image.

veṣayet (make ... enter): Means all the Buddhas must be made to abide in the image.

**oṃ vajrapuṣpe āḥ hūṃ svāhā/
oṃ vajradhūpe āḥ hūṃ svāhā/
oṃ vajradīpe āḥ hūṃ svāhā/
oṃ vajragandhe āḥ hūṃ svāhā/
oṃ vajranaivedye āḥ hūṃ svāhā// (4)**

[These are the mantras for the five ritual offerings of flowers, incense, lamp, perfume and food respectively.]

oṃ ityādi (oṃ etc.): These are the mantras for the ritual offerings.

**nānāhūmkāraṇiṣpannān puṣpādyaṃs tu praḍhaukayet/
arghapādyādikaṃ prāgvat pūrvatantravidhikramaiḥ// (5)**

Various kinds of flowers along with the uttering of the seed-syllable **hūṃ** should be offered. The water for the libation, the water for washing the feet and so on should be offered, as before, in accordance with the rules prescribed in the earlier tantra.

nānā (various): Means different kinds.

pūrvatantram (the earlier tantra): Refers to the larger version of the Heruka Tantra.

vidhikramaiḥ (in accordance with the rules prescribed): Refers to the rules prescribed in the Heruka Tantra.

Now the rules for the different fire sacrifices are mentioned.

**śāntike vartulaṃ kuṇḍaṃ caturasraṃ tu pauṣṭike/
trikoṇaṃ māraṇe proktaṃ śeṣān atraiva sādhayet// (6)**

The sacrificial fire-pit used for the rite of Pacifying is circular, for the rite of Abundance is square-shaped and for Killing as well as for the remaining rites is triangular.

**ekahastārdhahastaṃ vā 'dhordhve tu śāntikaṃ bhavet/
dvihastaṃ ekahastāñ ca adhordhve pauṣṭikaṃ matam/
viṃśatyāṅgulaṃ ardhaṃ ca adhordhve māraṇaṃ bhavet// (7)**

The dimensions of the sacrificial fire-pit for the rite of Pacifying is one cubit in depth [from the surface] and half a cubit above the surface; for the rite of Abundance it is two cubits in depth and one cubit in height and for the rite of Killing it is twenty fingers in depth and ten fingers in height.

**śukravarṇaṃ bhavec chāntau pītaṃ tu pauṣṭike tathā/
māraṇe kṛṣṇavarṇaṃ ca vaśye raktaṃ prakīrtitaṃ/
yathā vaśye tathākṛṣṭau dveṣādu māraṇe yathā// (8)**

For Pacifying the colour is white, for Abundance yellow, for Killing black and for Attracting red. The colour for Subduing is the same as that for Attracting and the colours for Causing hatred and the rest are the same as that for Killing.

The ingredients that should be offered in the three kinds of rites are mentioned now.

**tīlaṃ śāntau dadhi puṣṭau māraṇe kaṇṭakaṃ tathā/
dveṣādu kaṇṭakaṃ proktaṃ vaśyākṛṣṭau cotpalaṃ// (9)**

For Pacifying offer sesame seeds, for Abundance clarified butter and for Killing thorns; for Causing hatred etc. also thorns and for Subduing and Attracting lotus flowers.

**om agne mahātejaḥ sarvakāmaprasādhaka/
kāruṇyakṛtasatvārtha asmin sannihito bhava/
agnyāvāhanamantraḥ// (10)**

The mantra for invoking the Fire deity is: **Om!** O Fire of great brilliance, granter of all desires, compassionate for the benefit of all beings! Be present here.

**tvam devi sākṣibhūtāsi hevajrakrodhapūjite/
nānāratnadhari dhātry amuko 'haṃ maṇḍalaṃ likhe// (11)**

I, so and so, draw this maṇḍala with you as witness, O Goddess who is the bearer of many jewels and worshipped by the wrath of Hevajra.

tvam devi ityādi (you ... O' Goddess etc.): This is the mantra for invoking the Earth goddess.

**svārthaṅ caiva parārthaṃ ca sādhituṃ gaccha havyabhuk/
āgamiṣyāmi yathākāle sarvasiddhiṃ kuruṣva me/
agnisantoṣaṇamantraḥ// (12)**

The mantra for propitiating the Fire deity is: O Consumer of the sacrificial offerings, go in order to accomplish your desires as well as those of others, and return in time of need. Accomplish everything for me.

**om jaḥ hūṃ vaṃ hāḥ khaṃ raṃ/ arghamantraḥ/
om ni ri hūṃ khaḥ/ pādyamantraḥ/
om dhvaṃ dhvaṃ dhvam/ naivedyamantraḥ// (13)**

The mantra for the libation is: **om jaḥ hūṃ vaṃ hāḥ khaṃ raṃ.**

The mantra for washing the feet is: **om ni ri hūṃ khaḥ.**

The mantra for the food offering is: **om dhvaṃ dhvaṃ dhvam.**

The mantras for the libation and the other offerings are for use in the fire sacrifice.

homanirṇayapraṭiṣṭhāpaṭalaḥ//

Thus ends the First, the chapter regarding the Rules for the Fire-sacrifice and the Rite of Establishing Sanctity.

Thus ends the first chapter of the second part of the Hevajra Pañjikā known as the Yogaramamālā.

Definition of the Accomplishment

vajragarbha āha/
gaganavatsarvadharmeṣu sāgare tumbikā yathā/
sattvāḥ katham sidhyanti sveṣṭadevatārūpataḥ// (1)

Vajragarbha asked: How is it possible for beings to attain perfection by means of their chosen deity who is like a gourd floating in the ocean of existence which is extensive as space?

vajragarbha āha (Vajragarbha said): Means he questioned.

gaganavat ityādi (as space etc.): The adverse natures of living beings, accumulated from beginningless time, are vast like space. The antidote for the misfortune of beings is the emanation of their chosen deity. How can beings attain perfection by means of the emanation of the deity's form because such an antidote, which is like a gourd in the ocean of adversities, is not fully capable of overcoming the adversities? Such is the intent of his question.

To this Bhagavān replied:

nairātmyāyogayuktātmā 'thavā herukayogataḥ/
kṣaṇam apy anyacittaḥ san na tiṣṭhet siddhikāṅkṣakaḥ// (2)

Bhagavān replied: One who wishes to attain the Accomplishment should remain at one in union with Nairātmyā or Heruka and should not even for a moment rest in any other thought.

nairātmyāyogayuktātmā (at one in union with Nairātmyā): 'Union' refers to a stabilised meditative state. The yogī who is at one in union with Nairātmyā or Hevajra certainly accomplishes by eliminating all adversities. How is it possible to overcome the ocean-like adversities merely by means of the union with the deity? The intent is that just as a fire in a

mountain cave burns once and destroys the long standing accumulation of darkness, so is the benefit of emanating Nairātmyā and Hevajra.

In that case, if adversities are destroyed by performing the emanation of this antidote once, why is it that there is no accomplishment? A yogi does not attain the Mahāmudrā Accomplishment by merely destroying the adversities once unless the yogi is fully resplendent in union with these two deities. In order to indicate this it is said:

kṣaṇam apy anyacittaḥ san (even for a moment ... any other thought): 'One-pointed mind', a sign of the tranquil state of mind (śamata), is a special characteristic of the practice of emanation. It is attained gradually by means of persevering in the practice.

Now that practice is described.

**prathamābhyāsakālasya sthānaṃ vai kalpitaṃ śubham/
yatrasthaḥ siddhyate mantri ekacittaḥ samāhitaḥ// (3)
svagrheṣu niśākāle siddho 'ham iti cetasā/
bhāvayed yoginīṃ prājño 'thavā śriherukākṛtim// (4)**

At the initial stage of the practice an auspicious location is chosen where the practitioner, who is single-minded and well composed, can accomplish. At night in his own house, with the attitude 'I am the accomplished one', the wise one should emanate the form of the Yoginī or the divine Heruka.

niśākāle (at night): Since there are adverse conditions at other times this practice should be performed at night.

siddho 'ham ('I am the accomplished one'): This is an attitude assumed in order to lead to the actual accomplishment.

The Regulated Practice (samāhitayoga) for the night has been mentioned.

The Continuous Practice (nirantarayoga) to be followed at other times is mentioned by:

**aṅghriṃ prakṣālayan bhuñjan ācaman pūgaṃ bhakṣayan/
candanair hastam mardayan kaupīnaiś chādayan kaṭim// (5)
nihsaran bhāṣayan bhāṣaṃ gacchan tiṣṭhan ruṣan hasan/
bhagavatim sevayet prājño yoginīṃ bhāvayed vratim// (6)**

At all times whether washing the feet, rinsing the mouth, chewing betel-nut, anointing the hands with sandal-wood paste, tying the loin cloth around the waist, going out, conversing, walking, standing, angry or laughing, the wise holder of the Vow should serve the Goddess and emanate the Yogini.

sevayet (serve): Means worship. Who is to be worshipped? The Yogini Nairātmyā.

**kṣaṇam apy anyarūpeṇa avidyāduṣṭacetasā/
na sthātavyaṃ buddhair yatnāt siddhyartham siddhi-
kāṅkṣibhiḥ// (7)**

Those desiring the accomplishment of the Enlightened Ones, with perfection as their goal, should not even for one moment with their mind afflicted by ignorance identify with any other form.

anyarūpa (any other form): Means forms other than that of Nairātmyā.

**vajragarbha mayākhyātaṃ dhyānaṃ kilbiṣanāśanam/
siddhyartham kautukenāpi pakṣam ekaṃ parikṣethāḥ// (8)
sarvacintāṃ parityajya devatāmūrticetasā/
dinam ekaṃ avicchinnam bhāvayitvā parikṣethāḥ// (9)**

O Vajragarbha, I proclaim that this practice of concentration is the destroyer of all evils. In order to become accomplished, test the practice zealously for fifteen days. Discarding all other thoughts, with the mind identified with the form of the deity, perform the emanation for one day and test the practice.

vajragarbha ityādi (O Vajragarbha etc.): This is the summing up of the previous verses.

kilbiṣaṃ (evils): Refers to adverse influences.

In order to produce a firm determination it is said:

kautukenāpi (zealously).

pakṣam (fifteen days): Means half a month.

avicchinnaṃ (uninterruptedly): Means with intense attention for a whole day.

**nānyopāyo 'sti saṃsāre svaparārthaprasiddhaye/
saktṛ abhyāsītā vidyā sadyaḥ pratyayakāriṇī// (10)
bhayonmādais tathā duḥkhaiḥ śokapīḍādyupadravaiḥ/
rāgadveṣamahāmohaiḥ sādḥako naiva kliśyate// (11)**

There is no other means than this in the whole of existence for accomplishing goals of oneself and others. Once this technique is perseveringly practised its benefit is immediately demonstrated. The practitioner is then not afflicted by fears, madness, miseries, sorrows, molestations and other troubles, passion, anger and great delusions.

saktṛ (once): Means every day, at one juncture, perseveringly practise.

bhaya ityādi (fears etc.): This statement demonstrates the value of the practice.

**evaṃ vimṛṣyamāṇā vai hitāhitaphalodayam/
katham te kṣaṇam apy ekaṃ yoginaḥ santi raurave// (12)**

Deliberating in this manner on the arising of favourable and unfavourable fruits, how can yogis exist even for one moment in the fearful fiery hell!

evaṃ vimṛṣyamāṇā (deliberating in this manner): Means constantly deliberating.

hitāhitaphalodayam (arising of favourable and unfavourable fruits): The 'arising of favourable' refers to the arising of the benefits when deeds are performed in the world. The 'arising of unfavourable' refers to the arising of adversities.

raurave (in the fearful fiery hell): Means in the cause for hell which are the deeds performed in the phenomenal world.

What right do sinful people have to the Mahāmudrā Accomplishment? This is answered by:

**pañcānantaryakāriṇaḥ prāṇivadharatās ca ye/
 api tu ye janmahīnā ye mūrkhāḥ krūrakarṁiṇaḥ/
 kurūpā vikalagātrās ca siddhyante te 'pi cintayā// (13)**

By such a deliberation even those who have committed the five ignoble deeds, those who delight in killing living beings, those who are of low birth, those who are stupid, those who perform cruel deeds and those who are deformed and lacking limbs accomplish.

vikalagātrāḥ (those ... lacking limbs): Means those with deformities.
cintayā (by such a thought): Means by the emanation of Nairātmyā.

Then do not the virtuous accomplish! This is clarified by:

**daśakuśalābhyāsi ca gurubhaktō jitendriyaḥ/
 mānakrodhavinirmuktaḥ sa tāvat siddhyate dhruvam// (14)**

The one who perseveringly practises the ten virtues, is devoted to the guru, has conquered his senses and is free from pride and anger definitely accomplishes.

**sātatyābhyāsayogena siddhilabdhaḥ samāhitaḥ/
 māsam ekaṁ cared guptaṁ yāvat mudrā na labhyate// (15)**

One who has gained proficiency by means of constant practice and is well composed should continue with the practice secretly for one month, so long as a consort is not found.

siddhi (proficiency): Refers to the gaining of a stabilised meditative state.

samāhitaḥ (well composed): He is also self-composed.

māsam ityādi (month etc.): Here 'secretly' refers to the Secret Observance (guhyavrata).

**ādeśaṁ labhate mantri yoginibhir ādiśyate/
 gṛhitvā amukṁ mudrāṁ sattvārthaṁ kuru vajradhṛk// (16)**

The practitioner then receives an indication and will be instructed by the Yoginis as follows: “O bearer of the Vajra, take this consort and act for the benefit of all beings”

Then, for obtaining a consort he will be given instructions by the yoginis.

**tān ca prāpya viśālākṣm rūpayauvanamaṇḍitām/
sihlakarpūrasamyuktām bodhicittena saṃskaret// (17)**

Obtaining such a consort, who has large eyes, is resplendent with grace and youth and who is born from the union of the female and male sexual fluids, refine her with the Enlightened Consciousness.

bodhicittena (with the Enlightened Consciousness): Refers to the refining with the Triple Refuge and other initial practices.

**daśakuśalād ārabhya tasyām dharmam prakāśayet/
devatārūpacittān ca samayañ caikacittatām/
māsam ekena bhāvyā sā bhaven naivātra saṃśayah// (18)**

Beginning with the ten virtuous observances, reveal to her the doctrine. Instruct regarding the mind identified with the form of the deity, the Observance of the Vow and the state of one-pointedness of mind. She will without any doubt become suitable in one month.

devatārūpacittam (the mind identified with the form of the deity): Refers to the identification with the deity.

samayaṃ (Observance of the Vow): Refers to keeping the observances and so.

ekacittatā (the state of one-pointedness of mind): Refers to the Innate yoga (sahajayoga).

bhāvyā (suitable): Means suitable for accomplishment.

**varalabdhā yato nārī sarvasaṃkalpavarjitā/
athavā cātmanaḥ śaktyā kṛṣtvā mudrām prakalpayet// (19)**

**devāsuramanuṣyebhyo yakṣebhyaḥ kinnarād api/
tān ca gṛhya carec caryāṃ ātmano dhairyapratyayāt// (20)
na caryā bhogataḥ proktā yā khyātā bhīmarūpiṇi/
svacittapratyavekṣāya sthiraṃ kiṃ vācalaṃ manah// (21)**

Take as one's consort such a woman who is free from all misconceptions and has been received as a boon. Or else select a consort, by attracting with one's own power, from among the gods, titans, men, or even from the wood-spirits or the celestial musicians. Having firm confidence in himself, taking such a consort, the yogī should perform the Application of the Vow. This Application of the Vow which is said to be of a terrifying nature is not instructed for the sake of enjoyment, but for the examination of one's thoughts, as to whether one's mind is steady or wavering.

samkalpa (misconceptions): Refers to all false or imaginary thoughts.

kṛṣtvā (attracting): Means enticing.

tān (such a consort): Means either the consort received as a boon or the consort who has been attracted.

dhairyapratyayāt (with firm confidence): Means assuming a courageous attitude.

Why so is answered by:

na caryā ityādi (this Application of the Vow ... is not etc.): This Application of the Vow is what has been previously mentioned in the chapter regarding the Application of the Vow (1.6).

bhīmarūpiṇi (of a terrifying nature): 'Terrifying nature' because it is very dangerous.

vajragarbha āha/

**nairātmyāyogayuktena mudrārthaṃ viśiṣyate katham/
mudrayā mudrayā dvābhyāṃ mudrāsiddhiḥ katham
bhavet// (22)**

Vajragarbha said: How can the yogī who is one in union with Nairātmyā clearly understand the meaning of 'mudrā', for with mudrā and mudrā, that is, two mudrās, how can the Mudrā Accomplishment come about?

What did Vajragarbha ask about? [He asked regarding:]

mudrārtham (the meaning of 'mudrā'): Here 'mudrā' refers to the external consort as well. He asked regarding the meaning of 'mudrā' in order to understand how the Mudrā Accomplishment can be attained with two mudrās, that is, the external consort and the internal consort [who is the goddess Nairātmyā with whom the yogī identifies].

bhagavān āha/

**strīrūpaṃ viḥāyānyad rūpaṃ kuryād bhagavataḥ/
stanam hitvā bhaved bolam kakkolamadhyasaṃsthitam// (23)**

**uradvayam bhavet ghaṅṭā kiṅjalkena bolakam bhavet/
śeṣam rūpaṃ mahātmāno herukasya mahārāteḥ// (24)**

**herukayogasya puṃsaḥ puṃstvam āyāty ayatnataḥ/
mudrāsiddhir bhaved yasmād vyaktaśaktasya yoginaḥ// (25)**

Bhagavān replied: [The yogī who has identified with the goddess Nairātmyā] should, abandoning the feminine form, assume the form of the Bhagavān. After relinquishing the breasts, the Vajra arises in the middle of the Lotus, the two sides become the Bell and the Kiṅjalka becomes the Vajra. The other forms assumed are those of Heruka, the great being of great erotic delight. The man who is at one with Heruka attains the masculine form without any difficulty and by this the yogī whose powers are fully manifest attains the Mudrā Accomplishment.

strīrūpaṃ (the feminine form): Refers to the form of Nairātmyā.

bhagavataḥ (of the Bhagavān): Means of Hevajra.

stanam hitvā (relinquishing the breasts): Means removing the two breasts. The intent is to then create the penis.

uradvayam ityādi (the two sides etc.): The two sides become the 'bell', that is, the testicles. With the Kiṅjalka, the central part of the vagina, create the penis.

mahārāteḥ (of great erotic delight): Refers to the one full of the Great Passion.

mudrāsiddhiḥ (the Mudrā Accomplishment): Refers to the Mahāmudrā Accomplishment.

yasmād (by this): Means by the process mentioned here.

vyaktaśaktasya (whose powers are fully manifested): Refers to those who are accomplished in the emanation practices of the Process of Generation. In this context the Mahāmudrā Accomplishment, is the accomplishment of the non-duality of the bodies of both the deities. By this the celestial body of Brahmā and others is attained.

Whether even such an accomplisher of the Mahāmudrā is subject to creation and dissolution in terms of the relative and the absolute is said by:

**utpattipralayābhyām ca prajñopāyo na bādhyate/
upāyaḥ sambhavo yasmāl layaṃ prajñā bhavāntakī// (26)
tena pralayan nāsyāsti utpādo naiva tattvataḥ/
pralayāntiyate kaścīl layābhāvān na ca kṣayaḥ// (27)**

Wisdom and Means are not obstructed by creation and dissolution, for Means is origination and Wisdom, the destroyer of the existent, is dissolution. Therefore, in truth there is neither destruction nor origination. The destruction causes the end, and since there is no dissolution of anything there is no termination.

utpatti ityādi (creation etc.): He is not affected by creation and dissolution.

Why he is not affected is said by:

upāyaḥ sambhavo (Means is origination): Origination is constant so long as the arisings are continually active in space. This is the Means. It's fruit is in the perfection of emanation.

layaṃ (dissolution): Destruction is dissolution, that is, the non-substantiality of all existent things. That is Wisdom.

Therefore Wisdom is:

bhavāntakī (the destroyer of the existent): Means the destroyer of the belief in the body.

So long as these two bodies of Wisdom and Means are in space the Mahāmudrā Accomplishment, by these two becoming one, is similar to a dream, magic, illusion or mirage.

By such a reasoning destruction is non-arising. But even though in truth there is nothing that is dissolved, there is creation and destruction so long as the existent being is unrefined in terms of the Unanchored

Essence of Release. Then what is destroyed when destruction does not exist!

kṣayaḥ (termination): Refers to the termination of destruction.

In this manner it is demonstrated that the one who accomplishes the Mahāmudrā is not subject to creation and destruction.

The Mahāmudrā Accomplishment is attained only by means of the practice of emanation. The nature of that emanation is said by:

**utpattikramayogena prapañcaṃ bhāvayed vratī/
prapañcaṃ svapnavat kṛtvā prapañcair niḥprapañcayet// (28)**

The holder of the Vow must conceive the differentiated world by means of the method of the Process of Generation. Making the differentiated dream-like, utilising the differentiated, transform it into the undifferentiated.

prapañcaṃ (differentiated): The differentiated is characterised as having a supporting foundation and a supported object. It is of various kinds.

svapnavat kṛtvā (making ... dream-like): Means making the differentiated similar to the dreaming mind which creates a variety of forms.

prapañcair (utilising the differentiated): Means using the notions of existence and transforming the differentiated into the undifferentiated.

What occurs when this process is perseveringly practised is said by:

**yathā māyā yathā svapnaṃ yathā syād antarābhavam/
tathaiva maṇḍalam bhāti satatābhyāsayogataḥ// (29)**

As an illusion, as a dream, as the intermediate state, so does the maṇḍala shine forth through constant persevering practice.

antarābhavam (intermediate stage): The 'intermediate state' is similar to the city of the celestial musicians (gandharvanagara) or the mythical city of Hariścandra [which are said to be located in the space, between heaven and earth].

tathaiva maṇḍalam bhāti (so does the maṇḍala shine forth): Means that the maṇḍala clearly manifests as an illusion and so on.

Now, in order to reveal that this emanation of the Maṇḍala Circle has indeed the intrinsic nature of the Great Bliss which characterises the Process of Perfection, it is said:

**mahāmudrābhiṣekeṣu yathājñātaṃ mahat sukham/
tasyaiva tatprabhāvaḥ syān maṇḍalaṃ nānyasambhavam//**
(30)

The maṇḍala is indeed the manifestation of the great bliss that is known in the Mahāmudrā consecration, for nowhere else than from this great bliss does the maṇḍala originate.

mahāmudrābhiṣekeṣu (in the Mahāmudrā consecrations): Here Mahāmudrā consecration refers to the Wisdom consecration.

yathājñātaṃ (that is known): Refers to what is known during the four consecrations in accordance with the instructions.

What is clearly known from the guru's instructions is:

mahat sukham (the great bliss): This is the goal to be achieved.

maṇḍalaṃ : The intent is that the maṇḍala is the manifestation of this great bliss.

prabhāvaḥ (manifestation): Here it means that this great bliss is one and the same as the maṇḍala.

maṇḍalaṃ: Refers to the maṇḍala of Hevajra and Nairātmyā.

nānyasambhavam (for nowhere else than from ... originate): The maṇḍala does not originate from any other source is the intent.

Since the undifferentiated nature is experienced as just bliss in the consecration of the Knowledge of Wisdom, how does the Maṇḍala Circle endowed with all its different aspects arise? I will explain. From one kind of cause a similar kind of effect arises, would normally be the appropriate reasoning; but here it is not so because such a reasoning is only a worldly convention of reasoning. Like those who hold the view of a Store-house of Consciousness and describe the Store-house of Consciousness as the receptacle of the seed of the universe, in a similar manner the Mantra-mahāyāna tradition describes the Great Bliss attained in the Wisdom consecration to be the Voidness of All Natures which is described as the receptacle of the nature of all the Buddhas. In order to reveal this it is said:

sukhaṃ kṛṣṇaṃ sukhaṃ pītaṃ sukhaṃ raktaṃ sukhaṃ sitam/
sukhaṃ śyāmaṃ sukhaṃ nīlaṃ sukhaṃ kṛtsnaṃ carā-
caram// (31)

sukhaṃ prajñā sukhopāyaḥ sukhaṃ kundurujaṃ tathā/
sukhaṃ bhāvaḥ sukhābhāvo Vajrasattvaḥ sukhasmṛtaḥ// (32)

Bliss is black, yellow, red, white, green, blue and all things moving and fixed. Bliss is the Wisdom, the Means, the erotic union, existence and non-existence. Vajrasattva is known as Bliss.

kundurujaṃ (the erotic union): Refers to the unified state of Wisdom and Means.

bhāva (existence): Refers to the nature of the Five Buddhas.

abhāva (non-existence): Refers to the undifferentiated state of the Five Buddhas.

Granted the blissful nature of the maṇḍala of Hevajra because of it being composed of Wisdom and Means, how is Nairātmyā's maṇḍala of a blissful nature? This is explained by:

vajrasattvaḥ sukhasmṛtaḥ (Vajrasattva is known as Bliss): Vajra is the symbol arising from the seed-syllable which has arisen from the union of the Moon and Sun, which are of the nature of Wisdom and Means respectively. Sattva is the Being, the Seed is the core of the Vajra. Therefore, Vajrasattva is the Being with the Vajra. He is also known as Bliss.

vajragarbha āha/

utpannakramayogo 'yaṃ tatsukhaṃ mahāsukhaṃ matam/
utpannabhāvanāhīno utpattiyā kiṃ prayojanam// (33)

Vajragarbha said: This is the method of the Process of Completion and it's bliss is known as the Great Bliss. What is the use of generating other than for the conceiving of the completion?

vajragarbha āha (Vajragarbha said): What was the intent of Vajragarbha's question? His intention was to make the Bhagavān describe the Process of Generation in terms of bliss.

bhāvanā (conceiving): Means conceiving of the body of the deity.

hīna (other than): Means other than for conceiving the completion of the body of the deity.

utpattā kiṃ prayojanaṃ (what is the use of generating): This means that Vajragarbha is implying that the Process of Generation is of no use.

The import is: What is the purpose of actualising the Great Bliss through long drawn-out emanations of Maṇḍala Circles when one who directs all his attention through the Great Bliss accomplishes? Vajragarbha is exposing the difficulty in understanding the utility of the Process of Generation.

bhagavān āha/

aho śraddhāvegena naṣṭo 'yaṃ mahābodhisattva iti// (34)

Bhagavān said: O Great Bodhisattva, it is said that this difficulty is removed by the strength of conviction.

naṣṭaḥ (removed): The difficulty in understanding the utility of the Process of Generation is removed by the strength of conviction.

dehābhāve kutaḥ saukhyaṃ saukhyaṃ vaktuṃ na śakyate/ vyāpyavyāpakarūpeṇa sukheṇa vyāpitaṃ jagat// (35)

In the absence of the body where is there bliss, for without the body it is not possible to speak about bliss. The world is pervaded by bliss, the world and bliss being mutually dependent.

deha ityādi (body etc.): With this verse the Process of Generation is praised since Vajragarbha raised an objection regarding the utility of this process.

kutaḥ saukhyaṃ (where is there bliss): This implies that it is not possible to instruct about bliss anywhere else other than in the body.

Thus it is said:

sukheṇa vyāpitaṃ jagat (the world is pervaded by bliss): The body and bliss exist not merely as the pervaded and that which pervades, because they are mutually interdependent. Just as there is no body and other objects without bliss, so also without the body there is no bliss.

This view is exemplified through the following analogy.

**yathā puṣpāśritaṃ gandhaṃ puṣpābhāvān na gamyate/
tathā rūpādyabhāvena saukhyaṃ naivopalabhyate// (36)**

Just as smell in the flower does not occur in the absence of the flower, similarly bliss is not experienced in the absence of form and other qualities.

If such is the nature of the emanation of the Maṇḍala Circle, what about the nature of the emanation of just Great Bliss alone? Regarding this it is said:

**bhāvo 'haṃ naiva bhāvo 'haṃ buddho 'haṃ vastubodhanāt/
mām na jānanti ye mugdhāḥ kausidyopahatāś ca ye// (37)**

I am existence as well as not existence; I am the Enlightened One for I am enlightened regarding the true nature of things. But those fools who are afflicted by dullness do not know me.

bhāvo 'haṃ (I am existence): In terms of the Maṇḍala Circle and so on which are of the nature of the Bodies of Enjoyment and Creation I am of the nature of phenomenal things.

naiva bhāvo 'haṃ (I am ... not existence): I am not existence in terms of being the Great Bliss which is of the nature of the Body of Essential Nature.

If the phenomenal nature is understood as being the attributes of the Maṇḍala Circle, then is not the Maṇḍala Circle misconceived, because it does not possess the quality of one and many? Then, is there no enlightenment because of this misconception? To this it is said:

buddho 'haṃ vastubodhanāt (I am the Enlightened One for I am enlightened regarding the true nature of things): 'Things' refer to all phenomenal things. 'I am the Enlightened One' because of being aware, that is, having complete knowledge regarding all things.

This is said in order to show that I, the Bhagavān, am of the nature of the two profound supreme bodies.

mām ityādi (me etc.): 'Fools' refer to those who do not pay attention and are lacking in auspicious friendship.

In order to demonstrate the nature of those two profound bodies it is said:

**vihare 'haṃ sukhāvatyāṃ sadvajrayoṣito bhage/
ekārākṛtirūpe tu buddharatnakaraṇḍake// (38)**

I dwell in Sukhāvati, the Citadel of Bliss, in the womb of the Vajra Lady which has the shape of the letter e (a triangle pointing downwards) and is the receptacle of the jewels of the Buddha.

sukhāvatyāṃ (in the Citadel of Bliss): The Buddha Field of the Tathāgata Amitābha is known as Sukhāvati. But here in this Yoginī tantra the wombs of Nairāmyā and the other Yoginīs are referred to as Sukhāvati, because their wombs are the protectors (āvati) of the highest bliss (sukha).

vihare 'haṃ (I dwell): Means that I dwell there.

In order to indicate the one Great Blissful nature of all things it is said: **ekārākṛtirūpe** (in ... the shape of the letter e).

buddharatnakaraṇḍake (the receptacle of the jewels of the Buddhas): The 'receptacle' of the jewels of the Buddhas refers to the location of the treasury of their jewels.

Now, in order to express the greatness of such a Being it is said:

**vyākhyātāham aham dharmāḥ śrotāham sugaṇair yutaḥ/
sādhyo 'haṃ jagataḥ śāstā loko 'haṃ laukiko 'py aham// (39)**

I am the revealer, I am the revealed doctrine and I am the disciple endowed with good qualities. I am the goal, I am the master of the world and I am the world as well as the worldly things.

dharmā (doctrine): Refers to the doctrine revealed in the Hevajra Tantra and other similar tantras.

śrotā (disciple): Refers to the disciple who is endowed with those good qualities a disciple should possess.

sādhyo 'haṃ (I am the goal): Means I am that which has previously been described as the goal.

jagataḥ śāstā (I am the master of the world): Being the Bodies of Enjoyment and Creation I am the master of the world. This is elaborated by:

loko 'haṃ (I am the world): The world of living beings arises out of

sexual union. [In this sense] the cause of living beings is the flow of Bodhicitta, which is semen and Enlightened Consciousness.

laukiko 'py ahaṃ (I am ... worldly things): The worldly things refer to those things which are utilised in the world. The intent is that I am also of the nature of the Body of Enjoyment.

Surely the principal quality of this Being is Great Bliss. How this is so is said by:

**sahajānandasvabhāvo 'haṃ paramāntaṃ viramādikam/
tathā ca pratyayaṃ putra andhakāre pradīpavat// (40)**

My intrinsic nature is the Innate Joy experienced at the end of the Refined Joy and at the beginning of the Joy of Cessation. And so have confidence, O son, for it is like a lamp in darkness.

The unique quality of the Innate Joy is said by:

paramāntaṃ ityādi (at the end of the Refined Joy etc.): Means I am that which manifests at the end of the Refined Joy and at the beginning of the Joy of Cessation.

tathā ca pratyayaṃ (and so have confidence): The goal is, indeed, the all-pervasive Great Bliss which is the Bhagavān. Is it that the previously mentioned worldly relative Innate bliss is not the goal? The intent is that it is also the Bhagavān. Here 'and' is used in a causal sense. The absolute Innate Bliss is the cause of the relative bliss, the relative bliss being a limited aspect of the absolute Innate Bliss. Therefore confidence is attained by means of the relative bliss which is a limited aspect, similar in nature to the primary cause, the absolute Innate Bliss. Thus, Great Bliss is the principal bliss is the intent.

This is mentioned by:

andhakāre pradīpavat (like a light in darkness): Its something like this. The lamp is the cause for illuminating pots and other objects which are in darkness. Similarly, it is shown through this analogy that the worldly Innate Joy is the very means which makes the achievement of the goal, the Great Bliss, possible.

In order to further clarify 'I dwell etc.' which was previously mentioned [2.2.38] it is said:

**dvātriṃśallakṣaṇī śāstā aśitivyāñjanī prabhuḥ/
yoṣidbhage sukhāvatyām śukranāmnā vyavasthitaḥ// (41)
vinā tena na saukhyaṃ syāt sukhaṃ hitvā bhaven na saḥ/
sāpekṣaṃ asamarthatvād devatāyogataḥ sukhaṃ// (42)**

The Lord and Master with the thirty-two auspicious characteristics and the eighty auspicious marks dwells as semen in the Citadel of Bliss (sukhāvati) which is the womb of the Lady. Without semen there would be no bliss and without bliss semen would not exist. Since semen and bliss are ineffective on their own they are mutually dependent and bliss arises from the union with the deity.

dvātriṃśat ityādi (thirty-two etc.): The intent is that his body is resplendent with the auspicious characteristics and marks.

prabhuḥ (Lord): Refers to the one who possesses the qualities of the Enlightened One.

yoṣit (Lady): Refers to the one who exemplifies the Vajra Lady.

śukranāmnā vyavasthitaḥ (dwell as semen): Means that I, the Bhagavān, dwell in the womb of the Vajra Lady as semen. Semen here refers to both the bliss and the external semen.

vinā tena (without semen): The bliss which is experienced is dependent upon semen. Without this, that is, in the absence of semen, there is no possibility of any other causes generating the same kind of bliss.

devatāyogataḥ sukhaṃ (bliss arises from the union with the deity): It is said that the true bliss is generated only from the union with the deity. Therefore, the union with the deity must be conceived by the one who desires the Great Bliss.

**tasmād buddho na bhāvaḥ syād abhāvarūpo 'pi naiva saḥ/
bhujamukhākārarūpi cārupi paramasukhyataḥ// (43)**

Thus, the Enlightened One is neither existence nor non-existence. He is endowed with a form having arms and face and in terms of the highest bliss he is also formless.

For the same reason that the method towards enlightenment, because it is of the nature of semen and bliss, is neither existence nor non-exis-

tence, the fruit of the method, the Enlightened One, is also neither existence nor non-existence.

How this is so is said by:

bhujamukha ityādi (arms and face etc.): In terms of the Body of Enjoyment there is form. In terms of the highest bliss, that is, as the Body of Essential Nature, it is formless. Since the Enlightened One is undefinable it is concluded that he is neither existence nor non-existence.

This being so [it is said]:

tasmāt

**sahajaṃ jagat sarvaṃ sahajaṃ svarūpam ucyate/
svarūpam eva nirvāṇaṃ viśuddhākāracetasā// (44)**

And so the Innate is the whole universe and this Innate, we say, is the intrinsic nature. This intrinsic nature is itself experienced as the release when the consciousness is purified.

sahajaṃ jagat (the Innate is the whole universe): Here universe refers to all beings.

What is the meaning of Innate? [This is said:]

sahajaṃ svarūpam ucyate (the Innate is the intrinsic nature): The intrinsic nature refers to the primordial nature of all things and is synonymous with the Innate.

How this Innate is the release is said by:

viśuddhi ityādi (purified etc.): Purification is the attainment of the intrinsic nature which is the Innate Radiance. When such a consciousness is attained then there is release is the intent.

If the universe is pervaded by the enlightened nature which is both existence and non-existence, then why perform the emanation of the deity's form? This is a valid doubt. [To this it is said:]

**devatāyogarūpaṃ tu jātamātre vyavasthitaḥ/
bhujamukhavarṇasthānāt kiṃ tu prākṛtavāsanā// (45)**

The form of the Deity with which the yogī identifies exists only as something which is born, being a repository of the arms, faces and colours which moreover arise in accordance with unrefined past tendencies.

bhujamukha ityādi (arms, face etc.): The form of the deity is a repository of arms, face etc. since it is similar to a human body is the intent.

Then is the emanation of the deity useless? [This is answered by:]

kin tu ityādi (moreover etc.): Here 'unrefined' refers to that which comes from within the yogi's body. 'Tendencies' refer to the tendencies that come from the yogi's body. The emanation of the deity's body is performed in order to eliminate the impure tendencies and in order to nourish the tendencies of the purified aggregates [of personality, elements and so on].

Now, it is shown that the emanation of the body [of the deity] is the cause for the attainment of the Unanchored Release which is the goal. The possibility of attaining this goal is expressed through various analogies.

**yenaiva viṣakhaṇḍena mriyante sarvajantavaḥ/
tenaiva viṣatattvajño viṣeṇa sphoṭayed viṣam// (46)**

By using that very poison, a tiny amount of which would kill any living being, the one who knows the nature of poisons dispels the poison utilising that very poison.

sphoṭayet (dispels): Means destroys.

**yathā vātagrhitasya māśabhakṣyaṃ pradiyate/
vātena hanyate vātaṃ viparītauṣadhikalpanāt/
bhavaḥ śuddho bhavenaiva vikalpapratikalpanāt// (47)**

Just as the one who is afflicted by flatulence is given beans to eat, for afflictions caused by wind are destroyed by wind according to the rule of counteracting medicine, similarly phenomenal existence is purified by utilising phenomenal existence itself, utilising notions to counter notions.

viparītauṣadhi (counteracting medicine): How does counteracting medicine destroy? The downward flowing wind in the body (apānavāyu) is the cause for flatulence. How then is wind the counteracting medicine? Wind itself is beneficial because it is of the same nature as the cause of flatulence.

kalpana (rule): Means the rule of prescription.

bhava (existence): Means phenomenal existence.

śuddha (purified): Means destroyed.

bhavenaiva (by existence itself): Here 'existence' refers to that which arises by the transformation of the Moon, Sun and Symbol, and it is the form of the deity. By means of such an emanation of 'existence' the destruction of phenomenal existence occurs is the intent.

vikalpa (notions): 'Notions' refers to the notions of phenomenal existence.

parikalpana (utilising ... to counter): Means the countering by utilising the deity's form. This destroys false notions is the intent.

Another analogy is given by:

**karṇe toyam yathā viṣṭam prati toyena kṛṣyate/
tathā bhavavikalpo 'pi ākāraiḥ śodhyate khalu// (48)**

Just as water that has entered in the ear is drawn out by using water, similarly false notions regarding existence are indeed also purified by using phenomenal forms.

bhava (existence): Refers to the phenomenal existence comprising notions.

ākāraiḥ (by using phenomenal forms): Means by using the forms of the deity.

khalu (indeed): Means without doubt.

**yathā pāvakadagdhās ca svidyante vahninā punaḥ/
tathā rāgāgnidagdhās ca svidyante rāgavahninā// (49)**

Just as those who are burnt by fire treat the burn with fire, similarly those who are burnt by the fire of passion cure themselves by utilising the fire of passion.

rāga (passion): Passions are the afflictions (kleśāḥ) and are themselves the fire.

dagdhā (those who are burnt): Refers to those consumed by passion.

svidyante (cure themselves): Means mature themselves.

rāgavahninā (by utilising the fire of passion): Means by utilising the

emanation of Great Passion which is characterised as the non-duality of the two, the bodies of Wisdom and Means.

**yena yena hi badhyante jantavo raudrakarmaṇā/
sopāyena tu tenaiva mucyante bhavabandhanāt// (50)**

**rāgeṇa badhyate loko rāgenaiva vimucyate/
viparītabhāvanā hy eṣā na jñātā buddhatīrthakaiḥ// (51)**

Beings are released from the bondage of existence utilising as Means those very things by which beings, because of their wicked deeds, are bound. Beings are bound by passion and are released by utilising passion. Such a conception of counteraction is not known to the followers of other Buddhist and non-Buddhist schools.

yena yena ityādi (those very things by which etc.): ‘Things’ which bind refer to those things which cause bondage.

raudrakarma (wicked deeds): Refers to killing beings and other such deeds.

upāya (Means): Refers to Great Compassion.

rāgeṇa (by passion): Refers to the worldly passion.

vimucyate (released): Means they are released by the Innate Passion.

viparīta (counteraction): Here the antidote is the very same as the cause for the adversity. This in truth is not relevant only to passion but also relevant to all other kinds of human emotions.

na jñātā (not known): This conception, that of Great Bliss, is not known, that is, not practised by other Buddhist and non-Buddhist schools.

buddhatīrthakaiḥ (Buddhist and non-Buddhist schools): Refers to the Śrāvakas and others. They are called heretics because they are in conflict with the essence of the Vajrayāna teachings of the Enlightened One.

So far it has been demonstrated that the Mahāmudrā Accomplishment is attained by the emanation of the Maṇḍala Circle.

Now in order to show that the supreme Great Bliss itself has innumerable families it is said:

**kundureṣu bhavet pañca pañcabhūtasvarūpataḥ/
eka eva mahānandaḥ pañcatām yāti bhedanaiḥ// (52)**

In sexual union arise five having the nature of the five elements. The Great Joy, which is essentially one, becomes five by this differentiation.

kundureṣu (in sexual union): Refers to the erotic play.

bhavet (arise): Means there are.

pañca (five): Refers to the five facets of sexual enjoyment.

pañcabhūtasvarūpataḥ (having the nature of the five elements): Means as the nature of the Earth and the other elements.

And further regarding them it is said by:

eka eva (essentially one): As the Great Bliss they are essentially one.

pañcatām (five): Means five aspects.

bhedanaiḥ (by this differentiation): Means by the differentiation into the five elements.

**bolakakkolayogena sparśāt kāṭhinyavāsanā/
kāṭhinyasya mohadharmatvān moho vairocano mataḥ// (53)**

From the contact of the male and female sexual organs there is the experience of hardness. The nature of hardness is Delusion and Delusion is known as Vairocana.

kāṭhinyavāsanā (experience of hardness): Means the knowledge of hardness. Hardness refers to the Earth element whose nature is Delusion, it being firmly fixed.

**bodhicittaṃ dravaṃ yasmād dravaṃ abdhātukaṃ matam/
apāṃ akṣobhyarūpatvād dveṣo akṣobhyānāyakaḥ// (54)**

Bodhicitta, semen, is a fluid and so fluidity is known as the Water element. Since Water is of the nature of semen (akṣobhya) and Lord Akṣobhya is Wrath, the Water element is Wrath.

**dvayor gharṣaṇasamyogāt tejo jāyate sadā/
rāgo 'mitavajraḥ syād rāgas tejasi saṃbhavet// (55)**

From the friction of the two sexual organs Fire always arises. From Fire arises Passion and Passion is Amitābha.

tejas (Fire): Fire refers to heat.

rāgas tejasi (from Fire ... passion): This implies the impassioned nature of passion.

**kakkolakeṣu yac cittam tat samīraṇarūpakam/
īśyā amoghasiddhiḥ syād amogho vāyusaṃbhavaḥ// (56)**

The Consciousness [semen] which is placed within the female organ is of the nature of movement. Amogha arises from Air and Amoghasiddhi is Envy.

samīraṇarūpakam (of the nature of movement): Means it is of the nature of Air because movement is the nature of Air.

īśyā (Envy): Means jealousy.

**sukham rāgaṃ bhaved raktaṃ raktir ākāśalakṣaṇam/
ākāśaḥ piśunavajraḥ piśunaṃ ākāśasaṃbhavam// (57)**

The pleasure of passion becomes the impassioned state and this impassioned state is the characteristic of Space. Space is Piśunavajra, for Malignity (piśunaṃ) is Space.

sukham (bliss): Refers to the erotic joy.

rāgaṃ (passion): This pleasure is the unrestrained passion.

raktaṃ (impassioned state): This pleasure is the impassioned state because it delights the world.

ākāśalakṣaṇam (characterised by Space): Bliss is characterised by Space because it has no properties that can be described.

piśunavajraḥ (Piśunavajra): Refers to Ratneśa.

piśunaṃ (Malignity [also means displaying]): The displayer is so-called because of revealing the supreme truth.

**ekam eva mahac cittam pañcarūpeṇa samsthitam/
pañcakuleṣu saṃbhavās tatrānekasahasraśaḥ// (58)**

The great Consciousness, which is in fact one, exists in five forms. From within the Five Families there manifest thousands of families.

mahac cittam (great Consciousness): This refers to the consciousness characterised by Great Bliss.

tatra (there): Means from within the five forms.

**tasmād ekasvabhāvo 'sau mahāsukhaṃ śāśvatparam/
pañcatām yāti bhedena rāgādipañcacetasā// (59)**

Thus, this Great Bliss which is essentially one and the supreme, becomes five by differentiation into the five emotional states of passion and so on.

**daśagaṅgānadivālukātulyā/
ekakuleṣu tathāgatasanghāḥ/
sanghakuleṣu anekakulāni/
teṣu kuleṣu kulāni śatāni// (60)**
**tāni ca lakṣakulāni mahānti/
koṭikulāni bahūni bhavanti/
tatra kuleṣu cāsankhyakulāni/
paramānandakulodbhavāni// (61)**

Within each one of the families there are the assemblies of the Tathāgatas equal to the sands on the banks of ten Ganges rivers. Within the families of the assemblies there are many families. Within those families there are one hundred families. They further manifest into one hundred thousand families, ten million families and these families become innumerable. Within those there are innumerable families, all of which originate from the Family of Supreme Joy.

ekakuleṣu (within each one of the families): Means within each one of the families of the Tathāgatas.

sanghakuleṣu (within the families of the assemblies): Means within the families of the assemblies of the Tathāgatas.

teṣu kuleṣu ityādi (within those families etc.): Means within the families of the families of the assemblies of the Tathāgatas are one hundred families. Each becomes one hundred thousand and ten million. And they further become innumerable families. All of these families originate from the Family of Supreme Joy.

**hevajre dākinījālasaṃvare siddhinirṇayo nāma dvitīyaḥ
pāṭalaḥ//**

Thus ends the second chapter known as the Definition of the Accomplishment, in the Hevajra Tantra, the Concealed Essence of the Net of the Ḍākinīs.

dākinī (Ḍākinī): The Ḍākinīs are the Vajra Ḍākinīs.

jālaṃ (Net): The Net of the Ḍākinīs means the assembly of the Ḍākinīs and is the Maṇḍala Circle.

saṃvaram (Concealed Essence): The Concealed Essence in the Maṇḍala Circle is the excellent bliss.

siddhinirṇayaḥ (the Definition of the Accomplishment): The Accomplishment is attained by means of this excellent bliss. The 'definition' is of this Accomplishment.

Thus the second chapter [of the second part] of the Hevajra Pañjikā known as the Yogaratnamālā.

CHAPTER 3

Fundamentals of All Tantras

**atha vajri sarvatantranidānaṃ nāmopāyaṃ yoginīnāṃ
kathayāmāsa/**

Then the Adamantine One spoke to the Yoginis regarding the Means which are known as the Fundamentals of All Tantras.

vajri (the Adamantine One): Refers to Vajradhara.

sarvatantranidānaṃ (the Fundamentals of All Tantras): 'Fundamentals' refers to the basic themes of the whole of the Hevajra Tantra cycle. These are the themes upon which the tantras instruct.

nāma (known as): Means famed as.

upāya (Means): Refers to the instructions upon the methods of practice which accomplish the complete awakening.

These basic themes are named:

**saṃvaraṃ cābhiṣekaṃ ca sandhyābhāṣāṃ tathaiva ca/
ānandakṣaṇabhedaṃ ca tathānyaṃ bhojanādikam// (1)**

The Concealed Essence (saṃvara), Consecration (abhiṣeka), the Tantric Code Language (sandhyābhāṣa), the different Joys (ānanda) and Moments (kṣaṇa) and others as well as Feasting (bhojana) and so on.

saṃvaraṃ (the Concealed Essence): The Concealed Essences are the components of the knowledge of Great Bliss.

abhiṣekaṃ (Consecration): Refers to the four consecrations.

sandhyābhāṣā (the Tantric Code Language): Refers to the communication regarding the enlightened state.

ānandā (Joys): Refers to the four Joys.

kṣaṇabhedam (different ... Moments): Refers to the four Moments.

anyam (others): Refers to the Undifferentiated and the other Applications of the Vow.

ca (and): Here 'and' implies the purification of the eye and the other sense organs.

bhojanādi (Feasting and so on): 'And so on' refers to the songs in praise of the master.

tatra saṃvaram āha/

saṃvaram sarvabuddhānām evaṃkāre pratiṣṭhitam/

abhiṣekāj jñāyate samyag evaṃkāraṃ mahat sukham// (2)

There Vajradhara spoke regarding the Concealed Essence: The Concealed Essence of the all the Buddhas abides in **evaṃ**. **Evaṃ**, the great bliss, is fully known through consecration.

saṃvaram ityādi (the Concealed Essence): Whose Concealed Essence? It is the Concealed Essence of all the Buddhas. As the Great Bliss **evaṃ** is the Concealed Essence of all the Enlightened Ones because differentiated notions are non-existent in the Great Bliss.

evaṃkāre (in **evaṃ**): Means located in the symbol of the Source of Nature (dharmodayamudrā).

How it is known is said by:

abhiṣekāj jñāyate ityādi (known through Consecration etc.): 'Known through consecration' means accomplished by following the guru's instructions.

atha bhagavantaṃ vajrasattvaṃ yoginya evaṃ āhuḥ/

evaṃkāraṃ kim ucyate dākinīnān tu saṃvaram/

deśayantu yathānyāyaṃ bhagavān śāstā jagadguruḥ// (3)

Then the Yoginis said to Bhagavān Vajrasattva thus: Why is **evaṃ** called the Concealed Essence of the Dākinīs? May the Bhagavān, the Master and Guru of the Universe, instruct by giving the appropriate reason.

dākinīnām (of the Dākinīs): The word 'dākini' is derived from the root verb **ḍai**, meaning, moving in space, indicating the power of moving

anywhere in space. Bhagavān has defined the origin of the word 'dākini' in this manner.

evam : Bhagavān has previously instructed that **evam** is the Concealed Essence of the Dākinis who are the Vajra Yoginis for **evam** is the best of essences.

In order to indicate the unity of the Body, Speech and Mind of all the Buddhas it is said:

**bhagavān āha/
ekārākṛti yad divyaṃ madhye vaṃkārabhūṣitam /
ālayaḥ sarvasaukhyānām buddharatnakaraṇḍakam// (4)**

Bhagvān replied: The divine letter e, adorned with the syllable **vaṃ** placed within it, is the abode of all bliss and the receptacle of the jewels of the Buddhas.

divyaṃ (divine): It is said to be divine because it is brilliant.

vaṃkāraṃ (the syllable **vaṃ**): **Vaṃ** is in the core.

bhūṣitaṃ (adorned): Means resplendent.

ālayaḥ (abode): Means the basic resting place.

buddharatnakaraṇḍakam (receptacle of the jewels of the Buddhas): 'Buddhas' refers to the Five Tathāgatas. It is said to be the receptacle because it bears the jewels of the Buddhas.

**ānandās tatra jāyante kṣaṇabhedena bheditāḥ/
kṣaṇajñānāt sukhajñānam evaṃkāre pratiṣṭhitam// (5)**

It is there in **evam** that the Joys arise, distinguished by the different Moments. From the experience of these Moments the knowledge of the bliss located in **evam** is known.

kṣaṇa (Moments): Moments refers to the four Moments distinguished as Diverse and so on.

If the Joys are so distinguished, what regarding this distinction of the Moments? This is answered by:

kṣaṇajñānāt ityādi (from the experience of these Moments etc.): It is only by knowing the nature of the Moments that the understanding of Bliss, that is, the distinctions regarding the Joys, is possible. Bliss arises

only from the knowledge of the Moments and not by any other way is the intent.

In order to show the nature of the different Moments it is said:

**vicitraṃ ca vipākaṃ ca vimardo vilakṣaṇaṃ tathā/
catuḥkṣaṇasamāgamyam evaṃ jānanti yoginaḥ// (6)**

**vicitraṃ vividhaṃ khyātaṃ ālingacumbanādikam/
vipākaṃ tadviparyāsaṃ sukhajñānasya bhuñjanam// (7)**

**vimardam ālocanaṃ proktaṃ sukhaṃ bhuktaṃ mayeti ca/
vilakṣaṇaṃ tribhyo 'nyatra rāgarāgavivarjitam// (8)**

The yogis know that **evaṃ** is attainable through the four Moments which are Diverse, Ripening, Dissolving and Signless. The Diverse Moment is so called because it consists of a variety, embracing, kissing and so on. The Ripening Moment is the reverse of the Diverse Moment, it being the enjoyment of the blissful knowledge. The Dissolving Moment is said to be the reflective thought 'I have experienced bliss'. The Signless is other than these three and is free from both passion and absence of passion.

vividhaṃ (variety): Refers to the various skills and activities of the master when performing the ritual.

viparyāsaṃ (reverse): Reverse here means the opposite of the Diverse.

jñānasya (of . knowledge): Refers to the knowledge of Great Bliss.

bhuñjanam (enjoyment): Means experiencing.

ālocanaṃ (reflective thought): Means the recollection of bliss. Or else, it means the actualising of this experience.

sukhaṃ bhuktaṃ mayeti ('I have experienced bliss'): This is the affirmation of the [experience of the] previous Moment.

vilakṣaṇaṃ ityādi (the Signless etc.): Here 'three' refers to the three Moments previously mentioned.

rāgarāga (passion and absence of passion): Means that the Signless is devoid of the Phenomenal Existence and the Release.

**vicitre prathamānandaḥ paramānando vipākake/
viramānando vimarde ca sahaajānando vilakṣaṇe// (9)
ācārya guhya prajñā ca caturthān tat punas tathā/
ānandāḥ kramaśo jñeyāś catuḥsecanasamkhyayā// (10)**

In the Diverse is the First Joy; in Ripening is the Refined Joy; in the Dissolving is the Joy of Cessation; and in the Signless is the Innate Joy. In the order of the four consecrations, Master, Secret, Wisdom and after that the Fourth thus, the Joys are to be experienced.

Here, the Joys appropriate to the four consecrations are mentioned. Each one of the Joys is related to one of the consecrations, Master, Secret, Wisdom and the Fourth. This is the intent.

This is said by:

ānandāḥ kramaśo (in the order ... the Joys): The order is: in the Master Consecration the Ordinary Joy, in the Secret Consecration the Refined Joy, in the Wisdom Consecration the Joy of Cessation and in the Fourth Consecration the Innate Joy. Thus, in each consecration one of the four Joys and one of the four Moments must be experienced. The Joy and the Moment appropriate to a particular consecration is to be understood as the conclusive proof of the accomplishment of that consecration. Understand the four-fold order in this manner.

**hasitaśuddhyā tv ācārya ikṣaṇe guhyakas tathā/
prajñā pānyāvāptau ca tat punar dvandvatantrake// (11)**

The Master Consecration is by the purification by the Smile, the Secret Consecration by the Gaze, the Wisdom Consecration by the Embrace and the Fourth Consecration by the Two in Sexual Union.

By this verse the purifications appropriate to the consecrations are explained.

hasitaśuddhyā (by the purification by the Smile): In certain Kriyā tantras, the smile indicates the affection between the deities of Wisdom and Means.

ācārya (Master): Master refers to the Master Consecration and it is depicted by the purification by the smile.

ikṣaṇe (by the Gaze): In certain Caryā tantras, the affection between Wisdom and Means is indicated by their gazing at each other. The Secret Consecration is depicted by the purification by the gaze.

prajñā (Wisdom): In certain Yoga tantras the embrace of Wisdom and Means is depicted. The Wisdom Consecration is depicted by the embrace.

dvandvatantrake (the Two in Sexual Union): In certain Anuttara tantras there is the complete sexual union, that is, the attainment of unity of the two, Wisdom and Means. The Fourth Consecration is depicted by the Two in Sexual Union.

As a consequence of the above statements it is said:

**sekaṃ caturvidhaṃ khyātaṃ sattvānāṃ siddhihetave/
sicyate snāpyate 'neneti sekas tenābhidyate// (12)**

In order that beings may attain the Accomplishment consecration is proclaimed to be four-fold. Consecration is so called because one is sprinkled and cleansed.

caturvidhaṃ khyātaṃ (proclaimed to be four-fold): Means known to be of four kinds.

Since this Hevajra Tantra is classified as a supreme Yoginī tantra it has complete authority over other tantras. So it is said:

sattvānāṃ siddhihetave (for the benefit of living beings attaining the Accomplishment): Means for the welfare of beings.

In order to show the meaning of the word 'consecration' it is said:
snāpyate 'neneti (because ... cleansed): Consecration is so called because it washes, that is, removes the defilements, is the intent.

**pāṇibhyāṃ tu samālingya prajñāṃ vai ṣoḍaśābdikāṃ/
ghaṇṭāvajrasamāyogād ācāryasecanaṃ matam// (13)**

Embracing a sixteen year old Wisdom consort with the hands and by uniting the Bell and Vajra is the Master Consecration.

This verse shows the characteristic of the Master Consecration.

ghaṇṭāvajrasamāyogāt (by uniting the Bell and Vajra): Refers to the holding of the [ceremonial] Bell and Vajra in the hands or to the uniting

of the female and male sexual organs, as instructed by the guru. This is the characteristic of the Master Consecration.

**cāruvaktrā viśālākṣī rūpayauvanamaṇḍitā/
jyeṣṭhānāmikābhyān ca śiṣyavaktre nipātayet/
kāritavyaṅ ca tatraiva samarasam śiṣyagocaram// (14)**

The consort has a beautiful face, wide eyes and is endowed with grace and youth. With the thumb and ring finger the Master must drop into the disciple's mouth. There, with that dropping, the Flavour of Essential Similarity should be activated within the view of the disciple.

cāruvaktrā ityādi (beautiful face etc.): With this description the qualities of the Wisdom consort for the Secret Consecration are described.

jyeṣṭhānāmikābhyān ityādi (with the thumb and ring finger etc.): With the thumb and ring finger of the left hand, along with the songs and praises appropriate for the Secret Consecration, the juice of the sexual union must be dropped into the mouth of the disciple. This is one interpretation.

Another interpretation: 'Thumb' refers to Lalanā nāḍī. 'Ring finger' refers to Rasanā nāḍī. The 'disciple' refers to the Vajra gem, the 'mouth' refers to the opening of the Lotus of Wisdom. What is dropped is Bodhicitta [which here refers to semen, the relative aspect of Bodhicitta, the Enlightened Consciousness].

The instruction to be given is said by:

kāritavyaṅ ca tatraiva samarasam ityādi (there ... activate the Flavour of Essential Similarity etc.): 'There' means in the Wisdom herself the instruction is given. 'Essential Similarity' refers to the essential similarity of Wisdom and Means.

śiṣyagocaram (within the view of the disciple): The Flavour of Essential Similarity which is indicated by the union of the Bodhicitta [the sexual fluids] of Wisdom and Means should be made apparent to the disciple.

Such is the Secret Consecration.

**prajñāṃ pūjayec chāstā arcayitvā samarpayet/
śāstā brūyāt mahāsattva grhṇa mudrāṃ sukhāvahām// (15)**

The Wisdom consort must be worshipped by the Master and having honoured her he must offer her to the disciple saying: ‘O great Being, take this consort who will give you bliss’.

prajñāṃ ityādi (Wisdom etc.): First the master, that is, the guru, should worship the Wisdom consort who is endowed with the auspicious qualities prescribed in the tantras. This is in order to test whether or not the consort has the patience to bear the difficulties [of the practice].

samarpayet (offer): Offer her with the songs that are mentioned in this tantra.

gr̥hṇa mudrām (take this consort): Here ‘consort’ (mudrā) is to be understood in the context of the Seal of Essential Nature (dharmamudrā).

Such is the Wisdom Consecration.

**jñātvā śiṣyaṃ mahadbhūtaṃ nirīṣyaṃ krodhavarjitaṃ/
śāstā taṃ ājñāpayati kunduruṃ kuru vajradhṛk// (16)**

Knowing the disciple to be worthy and free of envy and wrath, the master then commands him: ‘O bearer of the Vajra, perform the Union’

mahadbhūtaṃ (worthy): Means worthy of the Mahāmudrā Accomplishment.

nirīṣyaṃ (free of envy): Means not competitive.

krodhavarjitaṃ (free of ... wrath): Refers to the disciple who has Great Compassion.

ājñāpayati (commands): Means gives instruction.

The master says:

kunduruṃ kuru (perform the Union): Means perform the erotic union, that is, the Attainment of the State of Unity of the Mahāmudrā (mahāmudrāsamāpatti).

vajradhṛk (O bearer of the Vajra): Means Vajradhara, the bearer of the Vajra.

This is the Fourth Consecration.

Now the way the disciple honours the master in order to obtain the consecrations is said by:

**śiṣyakṛtyaṃ pravakṣyāmy abhiṣekam anunāyayed/
mudrāyuktaṃ guruṃ dr̥ṣṭvā stutipūjāṃ karet yathā// (17)**

**he bhagavan mahāśānta vajrayogaikatatpara/
mudrāprasādhakābhedyavajrayogasamudbhava// (18)**

**yathā yūyam mahātmāno māmapi kuru tad vibho/
saṃsārapaṅkasamghāte magno 'haṃ trāhy aśaraṇam// (19)**

Now I shall tell you the role of the disciple, how he requests for the consecration and how he praises and honours when beholding the guru in union with the consort. [He should request by saying:] ‘O Lord, Great Tranquil Being who is intent only on the Vajra union, perfecter of the Seals and one who originates from the union of the indivisible Vajras! O great Being, as you do for yourself, O Lord, may you also do the same for me. I am sunk in the thick mud of phenomenal existence; save me who has no other resort.’

anunāyayet (he requests): The request begins with the praise of the guru beginning with the words ‘O Lord etc.’:

mahāśānta (the Great Tranquil Being): He is so called because of dwelling in the non-dual union.

vajrayoga (the Vajra union): ‘Vajra’ is the male sexual organ. ‘Union’ refers to the Attainment of the State of Unity.

tatpara (intent): Means being intent only on the principle of that union.

mudrāprasādhakaḥ (the perfecter of the Seals): There are four Seals. The perfecter of the four Seals means the one who has completely purified by attaining the nature of Voidness.

abhedyavajra (the indivisible Vajras): The indivisible Vajras are the Tathāgatas.

yoga (union): The union of the Vajras refers to a stabilised meditative state.

samudbhava (originates): Means originating in that stabilised meditative state.

yathā (as): Means as you do for the benefit of the world.

tat (the same): Means in a similar manner.

vibho (O Lord): Means O ruler.

samsārapankasaṃghāte (in the thick mud of phenomenal existence): Means in the midst of phenomenal existence.

magno 'haṃ (I am sunk in): Means I am sunk in the midst of phenomenal existence.

trāhi (save): Means save me.

aśaraṇaṃ (no resort): Here the implication is that I have no other resort.

**miṣṭānnapānakhādyaṅ ca madanaṃ balaṃ mahattaram/
dhūpan naivedyaṃ mālyaṅ ca ghaṅṭādhvajavilepanaiḥ/
ābhiḥ pūjādibhiḥ śiṣyaḥ pūjayed vajradhāriṇam// (20)**

The disciple should honour the bearer of the Vajra with pleasing food and drink, wine and meat of fine quality, incense, sacrificial oblations, garlands, bells, banners and anointments.

miṣṭa (pleasing): Means tasty and refers to both food and drink.

mahattaram (fine quality): Wine and meat of a fine quality are recommended.

vajradhāriṇam (the bearer of the Vajra): Refers to the guru who bears the non-dual knowledge.

**paramānande tu samprāpte nānātvavarjite kṣaṇe /
śāstā brūyāt mahāsattva dhāraṇyaṃ mahat sukham// (21)
yāvad ābodhiparyantaṃ sattvārthaṃ kuru vajradhṛk/
ity evaṃ vadate vajri śiṣyaṃ vikṣya kṛpācayaḥ// (22)
etaḍ eva mahājñānaṃ sarvadehe vyavasthitam/
advayaṃ dvayarūpaṅ ca bhāvābhāvātmakaṃ prabhum// (23)
sthiraśāntaṃ vyāpya saṃtiṣṭhet māyārūpi ca bhāti ca/
maṅḍalacakrādyupāyena sātatyāṃ yāti nīścayam// (24)**

When the disciple has fully attained the Moment of the Refined Joy which is devoid of all notions of diversity, the Master should say: 'O great Being, hold the Great Bliss. Until the attainment of Enlightenment, O bearer of the Vajra, act for the benefit of beings.' In this manner, the Adamantine One,

full of mercy, should command the disciple. ‘This is in fact the Great Knowledge located in all bodies which is non-dual as well as of dual nature and is the Lord whose essence is both existence and non-existence. It dwells pervading both fixed and moving things, and manifests as illusory forms. By utilising the Maṇḍala Circle and so on the eternal state is attained without doubt.’

saṃprāpte (has fully attained): Means has generated, that is, has gone beyond.

nānātvavarjite (devoid of all notions of diversity): Refers to the Innate, that is, the fourth Moment.

mahāsattva dhāraṇyaṃ mahat sukhaṃ (great Being, hold the great bliss): After calling the disciple and instructing him with ‘this knowledge is very subtle’ and so on [2.12.4], the disciple is commanded to hold the Great Bliss. Give this instruction as is appropriate.

yāvad ityādi (until etc.): With this statement the characteristic of the knowledge which will be discussed next is indicated.

śiṣyaṃ vikṣya ityādi (looking at the disciple etc.): Disciple here refers to the one who has been consecrated by the first three consecrations in accordance with the appropriate rites.

vajri (the Adamantine One): Refers to the guru who should speak in this manner.

What is it that he has to further say? This is said by:

etad eva (this is in fact): Refers to the knowledge obtained from the consecration.

mahājñānaṃ (the Great Knowledge): It is said to be ‘Great Knowledge’ because it is the Innate.

sarvadehe vyavasthitaṃ (located in all bodies): Means located in the corpus of the four Seals.

advayaṃ (non-dual): Means devoid of the manifestation of the duality of Wisdom and Means.

dvayarūpaṃ (dual nature): Means of the nature of the two, Wisdom and Means.

bhāvābhāvātmakaṃ (essence is both existence and non-existence): Means the nature of Refined Joy and the Joy of Cessation respectively.

prabhu (Lord): ‘Lord’ because of being the prime cause of the [first] three Joys.

sthiraṃ (fixed): Refers to the emanation of the Seal of Essential Nature (dharmamudrā) and the Seal of the Sacrament (samayamudrā).

calaṃ (moving): Refers to the Attainment of the State of Unity with an external consort.

vyāpya samīṣṭhet (it dwells pervading): Means it abides by pervading all things.

māyārūpi (illusory forms): This is because this Knowledge creates manifold forms.

In that case, how the eternal is attained is said by:

maṇḍala ityādi (Maṇḍala etc.): In this context 'and so on' refers to the collection of instructions regarding the two consorts, the actualization of the Sole Hero and other practices.

**atha sarvayoginīnāṃ bhaginīnāṃ mṛṣitvā vajragarbho
bhagavantam evaṃ āha/
maṇḍalacakraṃ kim ucyeṭa sarvabuddhātmakam puram/
deśayantu yathānyāyam bhagavanto bhrāntir me 'bhūṭ//
(25)**

Then Vajragarbha, requesting all the sister Yoginīs to be patient, spoke to the Bhagavān thus: Why is the Maṇḍala Circle known as the abode of the essence of all the Buddhas? May the Bhagavān correctly instruct, for I have misconceptions.

atha (then): Then Vajragarbha, saying 'Maṇḍala Circle' etc., begging pardon, asked for instructions on the Mahāmudrā.

puram (abode): It is known as the abode because it is filled with all the Buddhas.

kiṃ (why): Means for what reason.

**bhagavān āha//
maṇḍalam sārām ity uktam bodhicittam mahat sukham/
ādānan tat karotīti maṇḍalam malanam matam// (26)**

Bhagavān said: Maṇḍala is said to be the essence, the Enlightened Consciousness and the great bliss. Maṇḍala is so called because it holds the Great Bliss, that is, bears it.

maṇḍalaṃ ityādi (Maṇḍala etc.): The word 'Maṇḍala' is synonymous with essence.

The nature of this essence is expressed by:

bodhicittaṃ mahat sukham (the Enlightened Consciousness which is the great bliss): Great Bliss is the characteristic of the erotic play which destroys the sorrows arising from all the afflictions and molestations.

ādānaṃ (holds): Means gives possession of.

tat (it): Refers to the knowledge of Great Bliss.

malanaṃ (bears): Means is the meeting place of all the Buddhas. This is the supreme maṇḍala.

**cakraṃ nivahaṃ khadhātvākhyam viṣayādīnām viśodhanam/
bolakakkolayogena tasya saukhyam pratyate// (27)**

The Circle is an assembly and having the nature of the Space element, it is that which purifies the sense objects and other aggregates. By the union of the male and female sexual organs the bliss of the Circle is experienced.

cakraṃ (the Circle): The Circle is characterised by the Great Bliss.

nivahaṃ (assembly): Refers to Compassion.

khadhātu (Space element): Refers to the Voidness of All Things which is the purification of the sense objects and other aggregates. The unified essence of Compassion and Voidness is the Innate Radiance (prabhāsvara).

bola (the male sexual organ): Here refers to the Adamantine Mind which is full of Great Compassion.

kakkola (female sexual organ): Refers to the primordial state of all things, Voidness.

yogena (by the union): 'Union' refers to the uniting of the two, male and female sexual organs, according to instructions.

tasya saukhyam pratyate (the bliss of the Circle is experienced): Means that by the union the bliss of the Mahāmudrā, which is characterised as Innate Radiance, is generated. This is the intent.

Being satisfied with the Bhagavān's reply, Vajragarbha further asked:

**vajragarbha āha/
kena samayena sthātavyam kena samvareṇeti// (28)**

Vajragarbha asked: By what Observance of the Vow and by what Observance of the Concealed Essence should the yogi abide?

What was the purpose of this question? He asked regarding the Observance of the Vow (samaya) and the Observance of the Concealed Essence (saṃvara) in the highest stage of the practice since they have so far not been mentioned.

In order to explain that Bhagavān replied:

bhagavān āha/

**prāṇinaś ca tvayā ghātyā vaktavyaṃ ca mṛṣāvacaḥ/
adattaṅ ca tvayā grāhyaṃ sevanaṃ parayoṣitaḥ// (29)**

**ekacittaṃ prāṇivadhāṃ proktaṃ prāṇa cittaṃ yato matam/
lokān uttārayiṣyāmi mṛṣāvādaṅ ca śabditaṃ/
yośicchukram adattaṅ ca paradārāḥ svābhasundarī// (30)**

Bhagavān replied: [As the Observance of the Vow] you should kill living beings, speak lies, take what is not given and service others' wives.

[As the Observance of the Concealed Essence] one-pointedness of thought is the killing of living beings, for the thought is the very life breath; to vow to save all beings is the speaking of lies; the sexual fluid of the woman is that which is not given and others' wives are the beautiful ones who are one's own.

prāṇinaś ca ityādi (living beings etc.): This is the brief and simple description [and the Observance of the Vow].

It's concealed meaning is elucidated by:

ekacittaṃ ityādi (one-pointedness of thought etc.): The one-pointedness of thought is the attainment of the Innate Radiance and this is the killing of living beings.

Why this is so is said by:

prāṇa ityādi (life breath etc.): Since thought arises from the life breath, the very non-arising of thought is the killing.

lokān ityādi (all beings etc.): To vow to save is the lie, because the world of living beings is not real in terms of the absolute truth. This is the intent.

yoṣit (woman): Refers to the Vajra lady.

śukraṃ (sexual fluid): The sexual fluid of the Vajra lady refers to the non-dual knowledge.

adattam (not given): The sexual fluid is what is not given because it is attained by means of a non-dual emanation.

svābhasundarī (the beautiful ones who are one's own): Refers to Nairātmyā and the other Yoginis. How are they the wife of others (para)? Because of their most (parama) excellent nature.

atha sarvayoginyo bhagavantaṃ evaṃ āhuḥ/
ke punas te viśayāḥ kāṅdriyāṇi kiṃ āyatanam katame
skandhāḥ/
ke punas te dhātavaḥ/ eṣāṃ kiṃ svabhāvam// (31)

Then all the Yoginis asked the Bhagavān: What are the objects of sensory experience? What are the sensory organs? What are the faculties? How many aggregates are there? What are the essential aspects [of experience]? What is their intrinsic nature?

eṣāṃ (their): Refers to the objects of sensory experience and the other aggregates.

bhagavān āha/
ṣaḍ viśayāḥ/
rūpa śabdāś tathā gandho rasa sparśas tathāiva ca/
dharmadhātusvabhāvāś ca ṣaḍ ete viśayā matāḥ// (32)

Bhagavān replied: There are six objects of sensory experience. They are form, sound, smell, taste, touch and the sixth, thought, which is characterised by the Source of Nature.

indriyāṇi ca ṣaḥ/
cakṣuḥ śrotraṃ ca ghrāṇaṃ ca jihvā kāyo manas tathā/
mohavajrādibhir yuktāḥ ṣaḍ etāṅdriyāṇi ca// (33)

There are six sensory organs. They are the eyes, ears, nose, tongue, skin and the mind. These six are associated with the adamantine goddess of Delusion (mohavajrā) and other goddesses.

mohavajrādibhiḥ (with the adamantine goddess of Delusion and the other goddesses): Refers to the appropriate allocations which will be mentioned later.

ṣaḍ etāni (these six): Refer to the eyes etc.

**viṣayavaiṣayikābhyāṃ ca dvādaśāyatanaṃ bhavet/
pañcaskandhāś ca rūpādyā vijñānāntā mahākṛpa// (34)**

The six qualities and the six organs of sensory experience comprise the twelve faculties. There are five components to the aggregate of phenomenal awareness, beginning with the Form component and ending with the component of the Awareness of Phenomena. O Being of great mercy.

viṣayavaiṣayikābhyāṃ (the six qualities and the six organs of sensory experience): These are the eyes and so on.

pañcaskandhāḥ (five components to the aggregate of phenomenal awareness): The first is the Form component, then there are the components of Sensation, Conceptualisation and Imprints of Past Actions, and then the last which is the component of the Awareness of Phenomena.

**indriyaṃ viṣayaṃ caiva indriyavijñānam eva ca/
dhātavo 'ṣṭādaśākhyātā yoginīnāṃ tu bodhaye// (35)**

For the information of yoginīs there are eighteen essential aspects, comprising of six organs, the six objects and the six awarenesses of sensory experience.

yoginīnāṃ tu bodhaye (for information of the Yoginis): Means for introducing to the novice Yoginis.

The nature of all these is said by:

**svabhāvam ādyanutpannam na satyaṃ na mṛṣā tathā/
udakacandropamaṃ sarvaṃ yoginyo jānatecchayā// (36)**

Their intrinsic nature is that of primordial non-arising and is neither true nor false. Their nature is like the reflection of the moon in water. Know this if you wish, O Yoginīs.

ādyanutpannam (primordial non-arising): Means that from the very beginning itself they are of a non-arising nature.

How do they manifest?

na satyaṃ na mṛṣā (neither true nor false): They are like a deceptive manifestation which is neither true nor false.

udakacandropamaṃ (like the reflection of the moon in water): Their nature is like the reflection of the moon in water because a variety of natures are falsely manifested.

jānata(know): Means understand.

icchayā (if you wish): Means according to one's desire.

**tad yathā kāṇḍaṅ ca mathaniyaṃ ca puruṣahastavyāyāmaṅ ca
pratyākasmād agnir upajāyate/ asāv agnir na kāṇḍe tiṣṭhati/
na mathaniye na puruṣahastavyāyāme/ sarvākārataḥ
parigaveṣyamāṇaḥ ekasminn api nāsti/ sa cāgnir na satyaṃ na
mṛṣā/ evaṃ sarvadharmān yoginyo manasi kuruta// (37)**

It is like this: from a fire-drilling stick, a branch and the effort of a man's hands, without any apparent connection fire suddenly from nowhere arises. This fire is not located in the fire-drilling stick and neither is it in the branch nor is it in the effort of a man's hands. Even if carefully examined from all aspects it is not found in any one of these individually. This fire is neither true nor false. O Yoginīs, you should similarly conceive of all natures.

kāṇḍam (fire-drilling stick): Refers to the piece of wood kept vertically when rubbing for fire.

mathaniyaṃ (a branch): Refers to the base upon which the rubbing for fire is performed.

puruṣahastavyāyāmam (the effort of a man's hands): Refers to the action of kindling fire.

akasmād (suddenly out of nowhere): Means even from examining these three it is not possible to know where the fire is located within them.

na satyaṃ (not true): The fire is not true because it is devoid of the quality of one and many.

na mṛṣā (not false): The fire is not false because it manifests.

manasi kuruta (should conceive): Means should bear this in mind.

atha nairātmyāyoginīpramukhāḥ sarvavajradākinyāḥ pañcāmṛtaṃ gṛhītvā samayadravyaṅ ca bhagavantam vajrasattvaṃ pūjayanti/ kunduruyogenānurāgayati/ pibayanti ca vajrāmṛtarasaṃ// (38)

Then all the Vajradākinīs with Nairātmyā in the forefront, partaking of the Five Nectars and the Sacrament of the Union, worshipped Bhagavān Vajrasattva. They amorously delight in the sexual union and drink the juicy nectar of the Vajra.

pibayanti (drink): Means eagerly drank.

vajrāmṛtarasaṃ (the juicy nectar of the Vajra): Means the Bodhicitta fluid (semen).

tataḥ paścād bhagavāṃs tuṣṭe sati adhiṣṭhānaṃ darśayanti/ bho bho vajradākinyo mayā gupṭakṛtaṃ tattvaṃ sarvair buddhair namaskṛtam/ vajrapūjāprabhāvena kathayāmi śrūtecchayā// (39)

After that, Bhagavān being satisfied, revealed the Empowerment to the Yoginīs.

[Bhagavān said:] Well done, well done O Vajradākinīs! Compelled by the power of your worship of the Vajra I shall expound that principle which I have so far kept secret and which is respected by all the Buddhas. Listen if you so wish.

tuṣṭe sati (being satisfied): Means being in a satisfied state.

adhiṣṭhānaṃ darśayanti (revealed the Empowerment): The Applica-

tion of the Vow which is of an extremely undifferentiated nature, the diligent application of which is Vajrasattva is empowered, is highlighted. This is the intent.

tattvaṃ (that principle): Refers to that principle which leads to the attainment of the truth.

vajrapūjā (worship of the Vajra): Here, the making of the Vajra hard is the worship. It is called Vajra, the adamant, because of its firmness.

icchayā (if ... so wish): Means respectfully attend.

**atha utsāhaprāptāḥ sarvā devyo dakṣiṇaṃ jānumaṅḍalaṃ
pṛthivyāṃ pratiṣṭhāpya yena bhagavāṃs tenāñjaliṃ praṇamya
bhagavato bhāṣitaṃ śṛṇvanti// (40)**

Then all the goddesses became eager, placed their right knees on the ground and facing the Bhagavān, gesturing with the hands, they bowed and listened to the Bhagavān's words.

bhagavato bhāṣitaṃ (Bhagavān's words): Refers to the words spoken by the Bhagavān.

bhagavān āha/

**khānaṃ pānaṃ yathāprāptaṃ gamyāgamyam na varjayet/
snānaṃ śaucaṃ na kurvita grāmyadharmam na varjayet// (41)**

**mantran naiva japed dhīmān dhyānaṃ naivāvalambayet/
nidrātyāgaṃ na kurvita nendriyāṅgāṃ nivāraṇam// (42)**

**bhakṣaṇīyam balaṃ sarvaṃ pañcavarṇam samācaret/
ramate sarvayoṣitā nirviśaṅkena cetasā// (43)**

**mītrasnehaṃ na kurvita dviṣte dveṣam tathā na ca/
na vandayed imān devān kāṣṭhapāṣānamṛṇmayān/
satataṃ devatāmūrtyā sthātavyam yoginā yataḥ// (44)**

**ḍombacaṅḍālacarmārahaḍḍikādyān tu duḥsprśān/
brahmakṣatrivaiśyaśūdrādyān ātmadeham iva sprśet// (45)**

**pañcāmṛtaṃ guḍam madyam viṣam nimbam prasūtajam/
amlamadhurakaṣāyādi tiktalavaṇakataṅkas tathā// (46)**

pūṭisurabhi jalāṣṛg bodhicittena bhakṣayet/

nābhaktaṃ vidyate kiñcid advayajñānacetasā// (47).

svayambhūkusumaṃ prāpya padmabhāṇḍe niveśayet/

śleṣmaṅghāṇakānān tu miśīkrtya pibed vratī// (48).

kaupīnaṃ viśvavarṇān ca mṛcchāir bhūṣaṇan tathā/

puṣpaṃ pretālaye prāpya bandhayen mūrddhajaṃ varam//

(49)

Bhagavān said: Food and drink should be had as it comes and not be rejected by thinking in terms of what is acceptable and what is prohibited. One should not perform the rituals of bathing and cleansing or avoid vulgar behaviour. The wise man neither recites mantras nor devotes himself to the practice of concentration. He should neither forsake sleep nor restrain the senses.

He should eat all kinds of meat and interact with people of the five castes. He enjoys with all kinds of women having a mind free of all trepidation. He should not have affection towards friends and not have hatred towards enemies. He should not bow to the gods who are made of wood, stone or clay, for the yogī should always remain at one with the deity's form. He should have contact with all people as though they are the same as his own body, whether they be Dombas, Caṇḍālas, Carmāras, Haḍḍikas and other out-castes or Brahmins, Kṣatriyas, Vaiśyas and Śūdras.

He must eat the Five Nectars, drink liquor made from mollasses, eat the poisonous Neem and drink the placental fluids. He must eat foods which are sour, sweet, bitter, hot, salty, astringent, rotten, fresh and bloody liquids along with semen. By means of the awareness of non-dual knowledge there exists nothing inedible. Obtaining menstrual blood he must place it in a skull-cup and mixing it with phlegm and mucous, the holder of the Vow must drink it.

His loin-cloth should be multi-coloured and he should adorn himself with markings using various kinds of clay. He

should bind in his hair a flower taken from the charnel-ground.

bodhicittena (along with the semen): Means with the fully enlightened consciousness, that is, with the consciousness which is enlightened regarding the non-arising nature of all things. This state of mind is described by:

advayajñānacetasā (by means of the awareness of non-dual knowledge).

pretālaye (from the charnel-ground): 'Charnel-ground' means the cremation grounds.

mūrdhajaṃ (hair): Refers to the hair on the head.

atha vajragarbha āha/

**indriyāṇy aviśuddhāni ṣaṭsaṃkhyayā kṛtāni vai/
śuddhiḥ sarvaviśayasya bhagavatā kathitā purā// (50)**

Then Vajragarbha said: The Bhagavān has previously spoken of the purification of all objects, but the unpurified set of six sense organs have not been mentioned.

indriyāṇi (the sense organs): Refer to the sense organs which have previously been purified by transforming them into the form of the deity.

sarvaviśayasya (of all objects): Means of the spheres of all that is experienced.

bhagavān āha/

**cakṣuṣo mohavajrā tu śrotrayor dveṣavajrikā/
ghrāṇer mātsaryakī khyātā vaktre ca rāgavajrikā// (51)**

**sparsē īrṣyāvajrā ca mano nairātmyayoginī/
kavacaṃ ebhir mahāsattva indriyāṇāṃ viśuddhaye// (52)**

Bhagavān said: Mohavajrā is of the eyes, Dveṣavajrikā of the ears, Mātsaryakī of the nose, Rāgavajrikā of the tongue, Īrṣyāvajrā of the organ of touch and Nairātmyā is of the mind. O great Being, the purification of the sense organs is by their protection.

mohavajrā: Refers to the Yoginī Vajrā.

dveṣavajrikā: Refers to Nairātmyā.

mātsaryakī: Refers to Guptagaṇi.

rāgavajrikā: Refers to Vāriyoginī.

irṣyāvajrā: Refers to Vajraḍākinī.

vajragarbha uvāca/

**sandhyābhāṣaṃ kim ucyeta bhagavān bravitu niścitam/
yoginīnām mahāsamayaṃ śrāvakādyair na chidritam// (53)**

**hasitaṃ cekṣaṇābhyān tu āliṅgaṃ dvandvakais tathā/
tantreṇāpi caturṇām ca sandhyābhāṣaṃ na śabditam// (54)**

Vajragarbha asked: O Bhagavān, tell us definitely what may be said regarding the Tantric Code Language which is the great conventional mode [of communication] amongst the yoginis that is not decipherable by the Śrāvakas and others. This Tantric Code Language has not been mentioned even in the four tantras of the Smile, the Gaze, the Embrace and the Union.

sandhyābhāṣa (Tantric Code Language): In the composite word sandhyābhāṣa, sandhi means the meaning agreed upon. Thus Sandhyābhāṣa, the Tantric Code Language, is that mode of communication which has an agreed prime intent. It is not to be understood in terms of the literal sense of the words.

mahāsamayaṃ (the great conventional mode): Means the secret convention.

na chidritam (not deciphered): Means not understood.

hasitaṃ ityādi (the Smile etc.): This statement shows the extremely secret nature of this code language.

caturṇām (of the four): The 'four' are the Kriyā, Caryā, Yoga and Anuttara [tantras].

na śabditam (has not been mentioned): Means has not been explained.

bhagavān āha/

**vakṣyāmy ahaṃ vajragarbha śṛṇu tvam ekacetasā/
sandhyābhāṣaṃ mahābhāṣaṃ samayasamketavistaram// (55)**

Bhagavān replied: I shall explain the Tantric Code

Language, the great language that amplifies the convention of the Observance of the Vow. O Vajragarbha, listen with an attentive mind.

madanam madyam balam māmsam malayajam milanam
matam/

gatiḥ khetāḥ śavaḥ śrayo 'sthyābharaṇam niraṃśukam// (56)
āgatiḥ preṅkhaṇam proktaṃ kṛpitaṃ ḍamarukaṃ matam/
abhavyam dunduram khyātam bhavyam kāliṅjaram
matam// (57)

asparśam diṅḍimam proktaṃ kapālam padmabhājanam/
bhakṣam ṭṛptikaram jñeyam vyañjanam mālatindhanam// (58)
gūtham catuḥsamam proktaṃ mūtram kasturikā smṛtā/
svayambhū sihlakam jñeyam śukram karpūrakam matam//
(59)

mahāmāmsam sālijam proktaṃ dvindriyayogam kundurum/
vajram bolakam khyātam padmam kakkolakam matam// (60)

Wine is intended by Madana, meat by Bala, the meeting by Malayaja, movement by Kheṭa, the resort by Śava, naked body by Asthyābharaṇam, the coming by Preṅkhaṇam, hand-drum by Kṛpitaṃ, the unworthy by Dunduram, the worthy by Kāliṅjaram, the untouchable by Diṅḍimam, a skull by Padmabhājanam, food by Ṭṛptikaram, herbs by Mālatindhanam, faeces by Catuḥsamam, urine by Kasturikā, menstrual blood by Sihlakam, semen by Karpūram, human flesh by Sālijam, the union of two sexual organs by Kundurum, the Vajra [male sexual organ] by Bolakam and the Lotus [female sexual organ] by Kakkolaka.

kulam pañcavidham khyātam varṇabhedena bheditam/
sandhyābhāṣata evam syur buddhās ca pañcakaulikāḥ// (61)
ḍombi vajrakuli khyātā naṭi padmakuli tathā/
caṅḍālī ratnakuli caiva dvijā tathāgati matā// (62)

**rajaki karmakuli caiva etā mudrāḥ susiddhidāḥ/
āsāṃ śukraṃ bhaved vajraṃ pūjayitvā pibed vratī// (63)**

There are five kinds of families, differentiated by the five castes and are according to the Tantric Code Language the five Buddha Families. Ḍombī is proclaimed to be of the family of Vajra, Naṭī of Padma, Caṇḍālī of Ratna, Brahmāṇī of Tathāgata and Rajakī of Karma. These are the Consorts who bestow the best Accomplishment. Their sexual fluid is adamantine and the holder of the Vow should drink it after serving them.

kulaṃ ityādi (the Family etc.): The 'five kinds' refer to the five castes mentioned in Tantric Code Language in these units. The five Buddhas are these five Families.

kulī (of the family): Means of the good family of.

khyātā (proclaimed): Refers to that which is proclaimed in the Yoginī tantras.

Why are these mentioned to be the ones of the good family? Because they:

susiddhidā (bestow the best Accomplishment).

vajraṃ (adamantine): Their sexual fluids are adamantine because of being the cause for the attainment of the adamantine knowledge.

pūjayitvā (after serving): Means after worshipping by the uniting of the female and male sexual organs.

**vajragarbha mahāsattva yan mayā kathitaṃ tvayi/
tat sarvaṃ sādaraṃ grāhyaṃ sandhyābhāṣaṃ mahādbhu-
tam// (64)**

O Vajragarbha, Great Being, respectfully understand all that I have told you regarding this wonderful Tantric Code Language.

mahāsattva (Great Being): Refers to the one who maintains the Vow.

**yo 'bhiṣikto 'tra hevajre na vadet sandhyābhāṣayā/
samayavidrohanaṃ tasya jāyate nātra saṃśayaḥ// (65)**

ity upadravacauraiś ca grahajvaraviṣādibhiḥ/
mṛyate 'sau yadi buddho 'pi sandhyābhāṣān na bhāṣayet//
(66)

svasamayavidāṃ prāpya yadi na bhāṣed idaṃ vacaḥ/
tadā kṣobhaṃ prakurvanti yoginyaś catuḥpīṭhajāḥ// (67)

The yogī who has been consecrated for the practice of Hevajra and does not communicate utilising this Tantric Code Language will, without any doubt, be breaking the Observance of the Vow. Then he will have troubles from thieves, possession, fevers, poisons etc. Even if he is enlightened he will die if he does not communicate using the Tantric Code Language. If the yogī does not communicate using this code language when in contact with those who follow the same Observance of the Vow, the Yoginis of the four Pīṭhas will afflict him with their anger.

samayavidrohanam (breaking the Vow): Means loosing the Vow.

upadravam (troubles): The troubles are those afflictions which have been mentioned.

svasamayavidāṃ (those who follow the same Vow that he does): Means when in contact with those yogīs who follow the Hevajra practice.

kṣobham (anger): Means wrath.

hevajrasarvatantranidānasandhyābhāṣo nāma tṛtīyaḥ pa-
ṭalaḥ//

Thus the Third chapter known as the Fundamentals of All Tantras along with the Tantric Code Language of the Hevajra tradition.

sarvatantranidānam (the Fundamentals of all Tantras): Refers to the Fundamentals of all the Tantras and the Tantric Code Language which are explained in this chapter.

Thus ends the third chapter of the second part of the Hevajra Pañjikā, known as the Yogaratnamālā.

CHAPTER 4

Seals

**atha vajragarbhapramukhāḥ sarvaḍākinyāḥ saṁśayaaprāptā
daurmansyaprāptā bhagavantam vajrasattvam evam āhuḥ/
bhagavān saṁśayam apanayatu// (1)**

Then all the Ḍākinīs with Vajragarbha in their forefront, overcome with doubts and confusion of mind, spoke thus to Bhagavān Vajrasattva: O Bhagavān, dispel our doubts.

vajragarbhapramukhāḥ (Vajragarbha in their forefront): Refers to the divine beings with Vajragarbha as their leader.

saṁśayam (doubts): Means uncertainties.

**caryāpaṭale yad ākhyātam gītam nāṭyaṅ ca siddhidam/
tatra saṁdeho me vartate kiṁ gītam nāṭyaṅ ca kim// (2)**

I have uncertainties regarding what is said in the chapter regarding the Application of the Vow (1.6) about the songs and the dance which are said to bestow the Accomplishment. What is the song and what the dance?

saṁdehaḥ (uncertainties): What is the reason for uncertainties? There are uncertainties because the songs and dance are considered as unrefined and prohibited [when keeping the vow in other Buddhist schools].

**devatābhiṣekato yac ca kathitam dveṣādimumdraṇam/
tatra saṁdeho me vartate kiṁ mudryam kasya mudra-
ṇam// (3)**

I have uncertainties regarding what has been mentioned in the chapter regarding the Consecration by the Deity (1.4)

about being marked by Wrath and the other Lords of the Family. What is the seal and who is marked by the seal?

devatābhiṣekato (in the chapter of the Consecration by the Deity): This refers to the chapter dealing with the consecration by the deity, where it is said: 'Once consecrated, the lord of the yogi's own family manifests in the crown of his head'. [1.4.3]

mudryam (Seal): Means the seal which marks.

**mantrapāṭale yat proktaṃ nairātmyādeś ca bijakam/
tatra me bhrāntiḥ samjātā kiṃ bijam kasya bijakam// (4)**

I have misconceptions regarding the seed-syllables of Nairātmyā and the other Yoginis who are mentioned in the chapter of Mantras. Which seed-syllable belongs to which Yoginī?

kiṃ bijam ityādi (what seed-syllable etc.): Means what seed-syllable belongs to which yoginī.

bhrāntiḥ (misconceptions): Means these are not properly known.

**kulapāṭale yāḥ khyātā nāḍyo dviṣoḍaśātmikāḥ/
viśuddhiṃ tāsāṃ kathayantu bhagavanto bhrāntir me
'bhūt// (5)**

O Bhagavān, explain to me the purification of the thirty-two nāḍis which have been mentioned in the chapter regarding the Vajra Family (1.1), for I have misconceptions.

bhagavān āha/

**kollaire ṭṭhia bolā mummuṇire kakkolā
ghana kibīḍa ho vājjai karuṇe kiai na rolā// (6)**

**tahi baru khājjai gāḍe maanā pijjai
hale kāliṅjara paṇiai dunduru tahi vajjiai// (7)**

**causama kacchuri sihlā kappura lāiai
mālaindhana śāliṅja tahi bharu khāiai// (8)**

preṃkhaṇa kheṭa karante śuddhāśuddha na muṇiai

niraṃsua aṃga caḍābi tahiṃ ja sarāba paṇiai// (9)

malayaje kunduru bātai ḍiṇḍima tahiṃ ṇa vajjiai// (10)

Bhagavān replied: O! the Bola is located at Kollagiri, the Kakkola at Mummuni. The hand-drum is sounded forcefully; Compassion is affected, not discord. Here we eat meat and drink liquor in large quantities. Hey! Here the worthy ones enter, the unworthy ones are barred. We bring faeces, urine, menstrual blood and semen. Here we eat herbs and human flesh with relish. We move to and fro without consideration of pure or impure. Adorning our limbs with bone-ornaments, here we enter the corpse.

In the meeting we perform the sexual union; the untouchable is not rejected here.

kollai (Kollagiri): Refers to the Pīṭha of that name.

mummuṇi: Refers to the Kṣetra of that name.

bolā ... kakkolā [male sexual organ ... female sexual organ]: Indicates the meeting, although they are initially apart, of the yogi and yogini who are characterised by these two organs respectively.

ghana (forcefully): Means uninterruptedly.

kibiḍa (hand-drum): Is the code word for the hand-drum.

karuṇe (compassion): From compassion there is affection for one another.

na rolā (not discord): Means dissension is not made.

What is done is said by:

baru ityādi (meat etc. are eaten).

gāḍe (in large quantities): Means liquor is drunk to one's satisfaction.

hale (Hey!): This is a call to the yoginis.

kāliṅjara (the worthy ones): Refers to those who keep the Observation of the Vow.

dunduru (the unworthy ones): Refers to those who do not follow the Observation of the Vow.

causama ityādi (faeces etc.): Faeces and the other sacraments are obtained.

tahi bharu khājjai (here we eat with relish): Means there at the meeting, eating is to one's satisfaction.

śuddha (pure): Refers to an accomplished yogi.

aśuddha (impure): Refers to a recently initiated yogi.

na muñjai (without consideration): Means these two, pure and impure, are not thought about.

aṃga caḍābi (adorn the limbs): Means wears on the body.

tahiṃ ja (and here): Means there in the meeting.

sarāba pañjai (enter the corpse): Means entering the 'resort'

So much for the four units in four couplets.

Now at the end of those four couplets the concluding one line verse should be sung. This begins with:

malayaje ityādi (at the meeting etc.).

[Now another interpretation of the above song]:

In Kollagiri, that is, in the head, is the seed-syllable **haṃ** which is the Bola. In Mummuṇi, that is, in the navel, is the seed-syllable **aṃ** which is the Kakkola. From the union of these two seed-syllables, uninterruptedly the hand-drum, meaning, the unstruck sound (anāhatadhvani) resounds. Compassion is generated by the yogi. He does not create discord means he does not stir up crude erotic play. He eats meat means he consumes the notion of a self, that is, he makes it non-substantial. He drinks liquor means he drinks the nectar of Great Bliss arising from the union. 'The worthy ones enter means that the breath enters within. Unworthy ones refer to passion and other molestations which are rejected. Faeces refers to the Form component of the Aggregate of Phenomenal Awareness; urine to the Sensation component; menstrual blood to the Conceptualisation component and semen to the component of the Awareness of Phenomena. We bring means they are cleansed. The component of the Imprint of Past Actions is what is intended by herbs. Human-flesh refers to the identification of all these components with a self. Here we eat means there in that union they are rendered non-substantial. In the phrase 'move to and fro', 'move to' refers to the arising of the seminal fluid from the experience of Great Bliss; 'and fro' refers to it's return. Without consideration of pure and impure means that existence and non-existence are not distinguished. Bone-ornaments, known in the Tantric Code Language as Niraṃśuka, naked, refer to the drops of semen because they are the bare essence. The adorning of the limbs refers to the pervading [of the semen] through every part of the body by way of the nāḍis. 'Here' means in this union. The corpse represents the non-existence of a self in all natures. Enters means enters into that state. Meeting refers to the union of the nāḍis. Untouchable refers to the stabilised meditative state where

all things are non-existent. Not rejected means is made apparent to oneself.

**nāṭyaṃ śrīherukārūpeṇa amuṣitasmr̥tiyogataḥ/
bhāvanā raktacittenāvīratābhyāsacetasā// (11)**

With undistracted concentration the dance is performed assuming the postures of the divine Heruka and this emanation is performed with an impassioned mind in a state of uninterrupted attention.

nāṭyaṃ ityādi (the dance etc.): The physical form of Heruka is to be understood as the nature of Heruka in this context.

How the dance depicting the form of Heruka is to be performed is said by:

amuṣitasmr̥tiyogataḥ (with undistracted concentration): Means being well established in a stabilised meditative state.

How the dance is performed is described by:

bhāvanā ityādi (emanation etc.).

**vajradharmais tathā buddhair yoginibhiḥ ca mātṛbhiḥ/
ābhyāṃ gītanāṭyābhyāṃ gīyate nṛtyate param// (12)**

With songs and dances which reveal the Vajra natures and with the postures of the Buddhas, the Yoginis and the Mother goddesses, with these the supreme songs and dances are performed.

vajradharmaiḥ (with ... the Vajra natures): Means assuming the form of Padmanarteśvara.

buddhaiḥ (with ... Buddhas): Means assuming the form of Vairocana.

mātṛbhiḥ (with ... the Mother goddesses): Means assuming the form of the goddesses who are Nairātmyā and the Yoginis.

ābhyāṃ (with these): Means with the mentioned supreme qualities.

**gaṇarakṣā tv anenaivātmarakṣā tathaiḥ ca/
anenaiva vaśaṃ loke mantrajāpaṃ tv anena tu// (13)
sādaraṃ gīyate yatra sādaraṃ yatra nṛtyate/**

gaṇādhyakṣaṃ puraskṛtya tatra ghrāṇan tu lakṣayet// (14)
 laśunaṃ prathamam gandham grdhragandham tataḥ punaḥ/
 karpūraṃ malayajaṃ tadanu gītādhiṣṭhānaṃ lakṣayet// (15)
 rutaṃ haṃsasya bhṛṅgasya śūyate gītaśeṣataḥ/
 gomāyor api śabdañ ca bāhyodyāne tu lakṣayet// (16)

The protection of both the assembly and oneself is by means of such song and dance. By this the world is subdued and also by this is the recitation of mantra.

There where the song is attentively sung and the dance is gracefully danced, the appointed leader of the assembly should note the smell. The first smell is that of garlic, then the smell of vultures and after the smell of camphor and sandalwood.

Then after, the empowerment of the song should be noted. The call of a swan and the hum of a bee is to be heard after the song is over. In the outer garden of the assembly ground the sound of a jackal should also be noted.

gaṇarakṣā (the protection of ... the assembly): Refers to the protection of the assembled circle of initiates.

vaśaṃ (subdued): Refers to the act of subduing.

anena tu (also by this): Means by singing the songs one performs the recitation of the mantra.

ghrāṇam (smell): Refers to the odour.

gītādhiṣṭhānaṃ (the empowerment of the song): The empowerment of the song is noted by the yogis and yoginis.

lakṣayet (should be noted): The mark, that is, the sign of the empowerment should be noted.

rutaṃ (call): Means the sound.

śeṣataḥ (after): The empowerment of the song is heard after the song as the call of a swan and the hum of a bee.

gomāyoḥ (of a jackal): Means of a jackal.

api ... bāhyodyāne (in the outer garden also): Implies in the surrounding space.

So far the question regarding song and dance has been answered.

Now in order to answer the second question it is said:

**mudraṇaṃ liṅgaṇāṅkaṃ ca aṅkena lakṣyate kulam/
vyastakulaṃ bhāvanāyogān na siddhir nāpi sādhaḥ// (17)**

Mudrā, the Seal, is a sign or mark and by this mark the Family is identified. By practising the emanation of the wrong family there will neither be the Accomplishment nor any accomplisher.

mudraṇaṃ ityādi (Seal etc.): Seal, sign and mark are synonymns. The Family is identified, that is, recognised through the Seal.

What is the importance of identifying the Family? This is answered by:

vyastakulaṃ bhāvnāyogān ityādi (the emanation of the wrong family etc.): By practising the emanation etc. of a Seal belonging to the wrong family there is neither the Accomplishment nor any accomplisher because it is a breaking of the Observance of the Vow. Therefore, effort must be made to know the appropriate family is the intent.

**nairātmyāṃ dveṣamudreṇa vajrāṃ ca mohamudrayā/
gauriṃ piśunamudreṇa vāriṃ rāgeṇa mudrayet// (18)**

**irṣyāmudrayā ḍākinīṅ ca pukkaṣiṃ dveṣamudrataḥ/
śavarīṃ mohamudreṇa caṇḍālīṃ piśunamudrayā// (19)**

**ḍombiṃ rāgamudreṇa punar gauriṅ ca dveṣataḥ/
cauriṃ mohamudreṇa vetāliṃ piśunamudrayā// (20)**

**ghasmarīṃ rāgamudreṇa bhūcarīṃ mohamudrataḥ/
khecarīṃ rāgamudreṇa mudraṇaṃ jānatecchayā// (21)**

Nairātmyā is marked by the Seal of Wrath, the Yogini Vajrā by Delusion, Gaurī by Malignity, Vāri by Passion, Vajraḍākinī by Envy, Pukkaṣi by Wrath, Śavarī by Delusion, Caṇḍālī by Malignity, Ḍombī by Passion, the other Gaurī by Wrath, Caurī by Delusion, Vetāli by Malignity, Ghasmarī by Passion, Bhūcarī by Delusion and Khecarī by Passion. Know the Seals to be thus if you wish.

nairātmyāṃ ityādi (Nairātmyā etc.): Here Wrath refers to Akṣobhya, Delusion to Vairocana, Malignity to Ratnasambhava, Passion to Amitābha and Envy to Amoghasiddhi.

pukkastṃ ityādi (Pukkasi etc.): Pukkasi, Śavari, Caṇḍali and Dombi are marked by Wrath, Delusion, Envy and Passion respectively.

punar gauri ityādi (the other Gauri etc.): Refers to the Gauri who is a goddess guarding one of the four doors. This 'other Gauri', Cauri, Vetāli and Ghasmari are the goddesses guarding the four doors, and they are marked by Wrath, Delusion, Malignity and Passion respectively. Bhūcari is marked by Delusion and Khecari by Passion.

icchayā (if you wish): Means know with devotion.

Now in order to answer the third question it is said:

aler ādi nairātmyā vajrāler dvitīyakam/
 āles tṛtīyakam gauri caturtham vāriyogini// (22)
 pañcamam vajradāki ca ṣaṣtamam pukkasi matā/
 śavari saptamam caiva caṇḍali aṣtamam smṛtā// (23)
 navamam ḍombini caiva punar gauri dvipañcakam/
 cauri ekādaśam khyātam vetāli dvādaśam matam// (24)
 ghasmari trayodaśamam caturdaśakam bhūcari/
 pañcadaśamam khecari yoginīnām svabījakam// (25)

It is said that the seed-syllables of the Yoginis are as follows: Nairātmyā's is a, Vajrā's ā, Gauri's i, Vāriyogini's ī, Vajradāki's u, Pukkasi's ū, Śavari's ṛ, Caṇḍali's ṛ, Dombini's ḷ, the other Gauri's ḷ, Cauri's e, Vetāli's ai, Ghasmari's o, Bhūcari's au and Khecari's am.

aler ādi (the first vowel): The first vowel, a, is the seed-syllable of Nairātmyā.

Now the fourth question is answered.

kulapaṭale yā nāḍyaḥ kathitā dviṣoḍaśātmikāḥ/
 nāḍidvayadvayaikaikā yoginyaḥ kramaśo mataḥ// (26)
 lalanā rasanā avadhūti nairātmyayogini mataḥ/
 sarvaśeṣām tyajed yatnāt ṣoḍaśī na kalā yataḥ// (27)
 kasmād dhetoḥ/
 arthakriyākaraṇatvāt// (28)

The thirty-two nāḍis, mentioned in the chapter of the Vajra

Family (1.1), are assigned to the Yoginīs, two to each Yoginī in the appropriate order. The three nāḍīs Lalanā, Rasanā and Avadhūti are assigned to Nairātmyayoginī. The very last digit must be firmly rejected for there is no sixteenth digit.

For what reason is this so? Because it is incapable of producing an effect.

kathitā (mentioned): Means proclaimed.

dviṣoḍaśa (thirty-two): There are thirty-two nāḍīs.

kramaśaḥ (in the appropriate order): Two nāḍīs are assigned to each of the Yoginīs, in the order appropriate.

lalanā ityādi (Lalanā etc.): The three nāḍīs, Lalanā, Rasanā and Avadhūti, are assigned to Nairātmyayoginī. Since there are only fifteen Yoginīs, so the three nāḍīs Gehā, Caṇḍikā and Māradārikā are assigned to Khecarī. But there are thirty-two nāḍīs. By dividing them by two there are the sixteen digits. How can these be assigned to the fifteen Yoginīs? So it is said:

sarva ityādi (the very last etc.): The very last digit must be rejected, since it is not of the nature of the Yoginīs is the meaning. Why so? This is said by:

ṣoḍaśī ityādi (sixteenth etc.): There is no sixteenth digit for in the phase of the waxing moon there are only fifteen lunar digits.

arthakriyā ityādi (effective activity etc.): For effective activation, which is for the increase of Āloka and the other [radiant states], the sixteenth digit must be firmly rejected because it is the cause for waning.

Why so? It is said:

**bodhicittaṃ bhavec candraṃ pañcadaśakalātmakam/
āliṛupaṃ mahāsaukhyam yoginyas tasyāṃśakāḥ// (29)**

The Enlightened Consciousness is the Moon comprised of fifteen digits. The Moon is the Great Bliss which is of the nature of Āli, the fifteen vowels, the Yoginīs being aspects of the Moon.

**vajragarbha āha/
karpūraṃ kin na vai tyājyaṃ sarvayoginīsaṃbhavam/**

sahajānandasvabhāvañ cāvyaṃ pīvaraṃ khagaṃ// (30)
bhagavān āha/

evam etad yathā vadasi// (31)

Vajragarbha said: Surely, the semen should not be ejected for it is the place where all the Yoginīs originate. It's nature is that of the Innate Joy and is indepletable, abundant and moves in space.

Bhagavān replied: It is just as you have spoken.

karpūraṃ ityādi (semen etc.): Vajragarbha said this for clarification regarding the ejection of semen.

na vai tyājyaṃ (do not eject): This means that the semen should not be released.

sarvayoginīsamḥavaṃ (place where all the Yoginīs originate): Means the place where all the nāḍīs originate.

sahajānandasvabhāvaṃ (nature of the Innate Joy): Means the principal cause of the Innate Joy.

avyayaṃ (indepletable): It is 'indepletable' because it is generated again and again.

pīvaraṃ (abundant): It is known as 'abundant' because it is located in all bodies.

khagaṃ (moves in space): Space here refers to the female sexual organ. 'Moves in space' means goes to the female sexual organ.

yathā vadasi (just as you have spoken): That is, the semen should not be ejected.

vajragarbha āha/

kenopāyenotpādaniyaṃ bodhicittaṃ// (32)

Vajragarbha asked: By what means should the Enlightened Consciousness be generated?

bhagavān āha/

**maṇḍalacakrādyupāyena svādhiṣṭhānakramaṇa ca/
 bodhicittaṃ utpādayed vaivṛtisaṃvṛtirūpakam// (33)**

**saṃvṛtaṃ kundasaṃkāśaṃ vivṛtaṃ sukharūpiṇam/
 strikakkolasukhāvatyām evaṃkarasvarūpake// (34)**

**sukhasya rakṣaṇād eva sukhāvattī śabdītam/
buddhānām bodhisattvānām ādhāraṃ vajradhāriṇām// (35)**

Bhagavān replied: The Enlightened Consciousness which has both absolute and relative forms should be generated by means of the Maṇḍala Circle etc. and by the process of Self-empowerment. As relative (the sexual fluid) white like jasmine, as absolute essentially blissful, the Enlightened Consciousness should be generated in the lady's Lotus which is Sukhāvati, the Citadel of Bliss, by forming the evaṃ. Sukhāvati, the Citadel of Bliss, is so called because it protects the bliss and is the resting place of the Buddhas, Bodhisattvas and Vajradharas.

maṇḍalacakrādi (Maṇḍala Circle etc.): Here 'etc.' refers to other kinds of emanation practices [like the Sole Hero yoga and so on].

svādhiṣṭhānakrama (process of Self-empowerment): Refers to the instruction on the emanation of the Process of Perfection.

Where the Enlightened Consciousness is to be generated is said by: **strīkakkola ityādi** (in the lady's Lotus).

Why is it called Sukhāvati? This is answered by: **sukhasya rakṣaṇād** (because it protects the bliss).

Surely all this pleasure which is to be actualised is of the bound phenomenal realm of existence. But we are seekers of liberation. Therefore in order to clarify the doubts regarding the bound phenomenal existence and the released realms it is said:

**evam eva tu saṃsāraṃ nirvāṇaṃ evam eva tu/
saṃsārād ṛte nānyan nirvāṇaṃ iti kathyate// (36)**
**saṃsāraṃ rūpaśabdādyāḥ saṃsāraṃ vedanādayaḥ/
saṃsāraṃ indriyāṇy eva saṃsāraṃ dveṣakādayaḥ// (37)**
**amī dharmās tu nirvāṇaṃ mohāt saṃsārarūpiṇaḥ/
amūdhaḥ saṃsāraṃ śuddhyā saṃsāro nirvṛtāyate/
nirvṛti bodhicittaṃ tu vivṛtisaṃvṛtirūpakam// (38)**

Such indeed is the Phenomenal Existence and such the Released Existence. The Released is nothing other than the

Phenomenal. The Phenomenal is form, sound and so on; it is Sensation and the other components of the aggregate of phenomenal awareness; it is the sense organs and it is Wrath and so on. All these elements are [essentially] released but because of delusion they appear as the phenomenal. The undeluded one functions in the world, releasing the phenomenal by means of the process of purification. This Release is the Enlightened Consciousness which is both absolute and relative in nature.

samsārāḍ r̥te (other than the phenomenal): Means that without the phenomenal the release does not become apparent.

am̐ dharmās ityādi (all these components etc.): Possessing the Essential Nature, that is, the Absolute Voidness of All Things, the phenomenal components are, in supreme truth, the released. If all things are in supreme truth the released, how then is there a phenomenal existence? This is answered by:

mohāt samsārarūpiṇaḥ (because of delusion they appear as the phenomenal): Delusion means ignorance, that is, not understanding the real nature.

amūḍhaḥ (the undeluded one): Refers to the one who has obtained instructions from the guru.

samsaran (functions in the world): Means continues to live in the phenomenal world.

śuddhyā (by means of purification): Refers to the previously mentioned process.

nirvṛtāyate (releasing): Means the phenomenal becomes the same as the released.

How this is so is said by:

nirvṛti bodhicittaṃ ityādi (the Release is the Enlightened Consciousness etc.): The absolute Enlightened Consciousness is of the nature of Great Bliss. The relative Enlightened Consciousness, semen, white like jasmine, is a characteristic of the Body of Enjoyment.

So far the necessity for not ejecting the semen characterised by Great Bliss has been established. The Means for that has also been shown.

Now the generation of the relative Enlightened Consciousness is explained by:

cāruvaktrām viśālākṣm rūpayauvanamaṇḍitām/
śyāmām dhīrām kulīnān tu sihlakarpūrasaṃbhavām// (39)

svābhiṣiktām tu hevajre sukeśām sādhakapriyām/
madanam pāyayet tasyām svayañ caiva pibet tataḥ// (40)

paścād anurāgayen mudrām svaparāthaprasiddhaye/
kakkole bolakam kṣiptvā kunduram kurute vratī// (41)

tasmin yoge samudbhūtam karpūram na tyajed budhaḥ/
na kareṇa tato grhyet śuktikayā na śaṅkhakaiḥ/
amṛtam jihvayā grāhyam edhanāya balasya vai// (42)

Take a consort who has a beautiful face, is wide-eyed, is endowed with grace and youth, is dark, courageous, of good family and originates from the female and male sexual fluids. She must herself be consecrated in the Hevajra practice, have beautiful hair and love the yogī. Make her drink wine and then the yogī should himself drink. Then passionately arouse the consort in order to accomplish for the benefit of oneself and others. Placing the male sexual organ into the female sexual organ the Vow-holder should perform the sexual union. The wise one should not throw away the sexual fluid that arises in this union. It should neither be held in the hands nor contained in a conch shell but in a shell of mother-of-pearl. This nectar should be taken with the tongue in order to fuel his vitality.

sihlakarpūrasaṃbhavām (originates from the female and male sexual fluids): This implies that she has been consecrated by the Secret Consecration and so on.

vratī (Vow-holder): Refers to the practitioner.

edhanāya (in order to fuel): Means in order to increase.

So far it is established that the semen should not be thrown away.

Now the process of generating the absolute semen is expressed-by:

karpūram eva nairātmyā sukham nairātmyarūpiṇam/
tasya saukhyam mahāmudrā saṃsthitā nābhimaṇḍale// (43)
ādisvarasvabhāvā sā dhiti buddhaiḥ prakalpītā/

saiva bhagavati prajñā utpannakramayogataḥ// (44)

na sā dirghā na sā hrasvā na caturasrā na vartulā/
svādagandharasātītā sahañānandakāriṇī// (45)

tasyām utpādyate yogi tasyāḥ saukhyaṃ bhunakti ca/
tayā sārđhaṃ bhavet siddhir mahāmudrāsukhaṃdadā// (46)

rūpaṃ śabdā tathā gandho rasaḥ sparśas tathaiva ca/
dharmadhātusvabhāvaś ca prajñayaivopabhuñyate// (47)

saiva saharūpā tu mahāsukhā divyayoginī/
saiva maṇḍalacakraṃ tu pañcañānasvarūpiṇī// (48)

ādarśajñānarūpā sā samatājñānabhāvinī/
śadbhūtapratyavekṣā ca kṛtyānuṣṭhāna saiva tu// (49)

suviśuddhadharmadhātu sā saivāhaṃ maṇḍalādhipaḥ/
saiva nairātmyayoginī svarūpaṃ dharmadhātukam// (50)

Semen is itself Nairātmyā and bliss is the nature of Nairātmyā. The bliss of Nairātmyā is the Mahāmudrā located in the navel centre. She is of the nature of the first vowel, a, and the Enlightened Ones conceive her as Wisdom personified. In the Process of Completion she is the noble lady, Wisdom. She is neither tall nor short and neither square nor round. She is beyond taste, smell and flavours and is the cause of the Innate Joy. The yogi generates in her and enjoys her bliss. It is along with Her that the Accomplishment which bestows the Bliss of Mahāmudrā is attained. Form, sound, smell, taste, touch and the thought, characterised by the Essence of Nature, are all enjoyed only in this Wisdom. She is herself the Innate, the great blissful one, the divine Yoginī. She is the Maṇḍala Circle. She is of the very nature of the Five Aspects of Enlightened Awareness. She is the Mirror-like Awareness, the Awareness of Equanimity, the Differentiating Awareness of the six components of sensory experience, the Awareness of the Performance of Duty and the Awareness of Pure Nature. She is me, the lord of the maṇḍala. She is the

Yoginī Without a Self (nairātmyayoginī), the very epitome of the Essence of Nature.

nairātmyā: Literally means one who has no self, that is, non-substantial.

Whence this non-substantiality? This is said by:

sukhaṃ ityādi (bliss etc.): From what cause is there bliss? It is because bliss is the nature of Nairātmyā, that is, because bliss is of a non-substantial nature.

tasya ityādi (of Nairātmyā etc.): Means the bliss of Nairātmyā is the mark of the attainment of Mahāmudrā. Here Mahāmudrā, the Great Seal, refers to the supreme internal Seal.

Where is this Mahāmudrā located? This is said by:

saṃsthitā ityādi (located etc.): 'In the navel centre' means in the Centre of Creation.

dhi (Wisdom personified): Means she is Wisdom because she gives birth to the excellent knowledge by means of the external consort.

na sā ityādi (she is neither etc.): She is not any of the mentioned qualities because she is beyond all differentiations.

tasyām (in her): Means the yogī must generate in her.

saukhyam bhunakti (enjoy ... bliss): Means the yogī enjoys her bliss at the time of practice.

tayā (with her): From the viewpoint of the Process of Completion, she herself is the consort. She is also the Innate, for she is the cause for making the Innate apparent.

divyayoginī (the divine Yoginī): Refers to Nairātmyā.

maṇḍalacakraṃ (Maṇḍala Circle): She herself is the Maṇḍala Circle because of being the meeting place of all the nāḍis.

saivāhaṃ (she is me): She is not just the Maṇḍala Circle, she is also myself [Hevajra], the lord of the Maṇḍala.

saiva ityādi (She is herself etc.): She is herself Nairātmyā, the Yoginī Without a Self.

svarūpaṃ (the very epitome): Her epitome, that is, her principle, is discussed in the fifth question and answer which follows.

**vajragarbha āha/
cakrabhāvanāmārgena devatānām yathodayam/
bhagavatā kathitaṃ pūrvam saṃvaram kathayasva me// (51)**
Vajragarbha said: The Bhagavān has previously explained

the proper order of manifesting the deities by means of the emanation of the Circle. Now, please tell me about the Concealed Essence (saṃvara).

vajragarbha āha (Vajragarbha said): What did he say? He asked about the Concealed Essence.

**bhagavān āha/
yoginyā dehamadhyasthaṃ akārasaṃvarasthitaṃ/
yathā bāhyaṃ tathādhyātmāṃ saṃvaraṃ tat prakāśitaṃ//**
(52)

**bolasaukhyaṃ mahāmudrā vajrāyatanam upāyakam/
anayā guhyasamāpattyā bāhyadvandvaṃ nidarśitaṃ//** (53)

Bhagavān said: Located in the centre of the Yoginī's body is the Concealed Essence, the seed-syllable **a**. Saṃvara, the Concealed Essence, reveals that just as it is outside so it is within. The bliss experienced by the male sexual organ is the Mahāmudrā and the Means is the faculty of the Vajra. The symbolism of the external union [of the two, the male and female sexual organs] indicates the nature of the secret union.

yoginyā dehamadhye (in the centre of the Yoginī's body): The centre of the body refers to the navel region.

akāraṃ (the seed-syllable **a**): Refers to the first vowel.

sthitaṃ (located): Means always located.

The meaning of Concealed Essence is expressed by:

yathā ityādi (just as etc.): The intent is that the emanation of the internal Concealed Essence of the Yoginī Nairātmyā is similar to the external emanation of Nairātmyā. This means that the internal is no way inferior to the external. Since it is concealed within the body it is known as the Concealed Essence. In this context, the seed-syllable **a**, located in the navel, which is the Concealed Essence of Nairātmyā, is similar to Nairātmyā's maṇḍala located outside.

vajrāyatanam (the abode of the Vajra): The Means which is the abode of the Vajra is the seed-syllable **hūṃ**. **Hūṃ** is the Concealed Essence located in the heart of Hevajra who is the Means.

The import of such a Means is expressed by:

bolasaukhyam (the bliss experienced by the male sexual organ): The bliss experienced when the tip of the male sexual organ is in the Lotus in the navel is the Mahāmudrā because this bliss is the cause for the manifestation of the body of Mahāmudrā. This is the intent.

anayā ityādi (such a etc.): Here 'secret union' refers to the internal union.

What is indicated by this union? This is said by:

bāhyadvandvam (the symbolism of the external union): Refers to the erotic union of Nairātmyā and Heruka.

**trikāyam dehamadhye tu cakrarūpeṇa kathyate/
trikāyasya pariñānam cakramahāsukham matam// (54)**

The Three Bodies are said to be located within the body in the form of Circles. The complete knowledge of the Three Bodies is known as the Centre of Great Bliss (mahāsukhacakra).

trikāyam ityādi (the Three Bodies etc.): 'Three Bodies' refer to the three bodies [Body, Speech and Mind] of all the Buddhas.

dehamadhye (within the body): These three Bodies are located within the yogi's own body.

trikāyasya pariñānam (the complete knowledge of the Three Bodies): The complete knowledge, that is, the knowledge of the unity of the three Bodies is that natural body known as the Centre of Great Bliss. As a Concealed Essence, the unity of these three Bodies is shown to be the Centre of Great Bliss is the intent.

The names of the centres are mentioned by:

**dharmasambhoganirmāṇam mahāsukham tathaiva ca/
yonihṛtkanṭhamasteṣu trayah kāyā vyavasthitāḥ// (55)**

The four Centres, comprising the three Bodies, the Essential Nature (dharma), Enjoyment (sambhoga) and Creation (nirmāṇa) Bodies, and the fourth, the Centre of Great Bliss (mahāsukhacakra), are located in the heart, throat, yoni and head, respectively.

yonī: Refers to the region below the navel.

trayaḥ kāyā (comprising the Three Bodies): Here, the three Bodies imply the fourth body which is the complete knowledge of the three.

Now the reasoning is given for the location of these three Bodies.

**aśeṣānān tu sattvānām yatrotpattiḥ pragiyate/
tatra nirmānakāyaḥ syān nirmānaṃ sthāvaram matam// (56)**

**utpādyate nirmūyate anena nirmānikaṃ matam/
dharmaś cittasvarūpan tu dharmakāyo hṛdi bhavet// (57)**

**sambhogam bhuñjanaṃ proktaṃ śaṅṅam vai rasarūpiṇam/
kaṅthe sambhogacakram ca mahāsukhaṃ śīrasi sthitam// (58)**

The Body of Creation is proclaimed to be there from where all living beings are born, the act of creation being constant and age-old. Since it generates, that is, creates, it is known as [the Body of] Creation. ‘Nature’ refers to the nature of consciousness and the Body of Essential Nature is located in the heart. ‘Enjoyment’ is the enjoyment of the six flavours and the Body of Enjoyment is located in the throat. The Centre of Great Bliss is located in the head.

yatra (where): Refers to the generative organ from where all living beings are born.

pragiyate (proclaimed): Means said.

tatra syān (is ... there): Means it is there.

nirmānaṃ sthāvaram (the act of creation): The act of creation is of similar nature, for as long as there is phenomenal existence it is the Body of Creation which is the location of all the Buddhas.

Therefore:

sthāvaram (constant and age-old): For this reason, the generative organ is the location of the Body of Creation, because of its similarity with the age-old process of creation.

So it is said:

utpādyate (it generates).

dharmah (nature): That all existent things are only of the mind is what is intended by ‘nature’ here. Therefore, the location of the Body of Essential Nature is in the heart because the heart is the location of consciousness.

sambhogam (Enjoyment): Enjoyment refers to the enjoyment of pleasures. The Body of Enjoyment is located in the throat because the flavours of pleasure are experienced there.

mahāsukham (the Centre of Great Bliss): Great Bliss is the secret instructions of the Bodhisattvas regarding the nature of things. This is the fourth body, the Body of Great Bliss.

śirasi sthitam (located in the head): Means located in the top of the head.

Such are the four centres.

Just as there is the Concealed Essence of the Bodies, there is also the Concealed Essence of the Fruits and the Schools. In order to explain them it is said:

**evamkāre ca niṣyandam vipākam dharmacakrake/
puruṣakāram sambhoge vaimalyam sukhacakrake// (59)
phalam caturvidham proktam niṣyandādyair vibheditam/
karmabhug bhagavatī prajñā karmamārutacoditā// (60)
yathā kṛtam tathā bhuktam niṣyanda iti śabdītam/
vipākam tadviparyāsam karmany alpe mahat phalam/
puruṣakāram upārjanam vaimalyam yogaśuddhitam//**

(61)

In **evam** is the Corresponding Fruit. In the Centre of Essential Nature is the Matured Fruit. In the Centre of Enjoyment is the Fruit of Personal Striving. In the Centre of Great Bliss is the Pure Fruit. The Fruits are said to be of these four kinds, distinguished as 'Corresponding' and so on. The one who enjoys the actions is the noble Lady Wisdom herself who animates the winds of action. The Corresponding Fruit is where the effect experienced is similar to the action performed. The Matured Fruit is the reverse of the Corresponding Fruit in that from minimal action there is a much greater consequential effect. The Fruit of Personal Striving is that which is attained by personal exertion. The Pure Fruit refers to the fruit from the purification by yoga.

evamkāre (in *evam*): Means in the Centre located in the region of the sexual organs.

What is located there is said by:

niṣyandaṃ (Corresponding): Refers to the Corresponding Fruit.

In the Centre of Essential Nature is the Matured Fruit, in the Centre of Enjoyment the Fruit of Personal Striving and in the Centre of Great Bliss the Pure Fruit.

Who enjoys the fruit of actions and what activates actions is said by:

karmabhug (the one who enjoys the actions): The fruits of action are enjoyed by Wisdom herself, not by a personal self and such like.

karmamāruta (winds of action): Refers to the wind that animates beings. It is the winds of action itself which activates actions and none other. Actions are not directed by a personal self, god and so on.

How are the characteristics of Corresponding and the other Fruits of actions to be known? This is answered by:

yathā ityādi (as etc.): In the emanation of the Seal of the Ritual (*karmamudrā*) which is characterised as a differentiated practice of emanation, there is, as previously mentioned, a corresponding Differentiated Application of the Vow. In that application of the vow, just as one creates the Vajradhara body for the benefit of the world by means of destruction, creation and so on, in a similar manner one attains the enjoyment of the Vajradhara. This is because the Corresponding Fruit is said to be characterised as a similarity of the effect with the cause.

vipākam tadviparyāsam (The Matured Fruit is the reverse of the Corresponding Fruit): This means that the Matured Fruit is the opposite of the 'similarity of cause and effect' because the effect is greater than the cause. The characteristic of this Fruit is in the Seal of Essential Nature (*dharmamudrā*), because the one who abides in the Seal of Essential Nature in the Stabilised Meditative State of the Dream-like by means of the Undifferentiated Application of the Vow, attains, although his activity is minimal, the great fruit, the Vajradhara state.

puruṣakāram (the Fruit of Personal Striving): In the Great Seal (*mahāmudrā*), in the Centre of Enjoyment, is the Fruit of Personal Striving. This fruit is attained from one's own endeavour by means of the Extremely Undifferentiated Application of the Vow and those of weak heroic attitude are not authorised to practise this application of the vow.

yoga: Refers to the Yoga of the Great Seal (*mahāmudrāyoga*).

suddhitaḥ (from the purification): The *Mahāmudrā* purification is after the [first three] Consecrations and it is the *Mahāmudrā* Accomplishment. For those beings of strong sensibility whose minds have been

purified by means of the practice of emanation the Mahāmudrā Accomplishment is attained without resort to the practice of emanation. This Pure Fruit is located in the Centre of Great Bliss.

**sthāvari nirmānacakre tu nirmāṇaṃ sthāvaram matam/
sarvāstivāda dharmacakre ca dharmavādasamudbhavaḥ// (62)
saṃvidi saṃbhogacakre ca kaṅṭhe saṃvedanaṃ yataḥ/
mahāsaṅghī mahāsukhacakre ca mahāsukhaṃ ke sthitaṃ
yataḥ// (63)**

The Sthāvari School is located in the Centre of Creation, for the act of creation is constant and age-old. The Sarvāstivāda School is in the Centre of Essential Nature, for it's viewpoints originate from the doctrine regarding the nature of things. The Saṃvidi School is in the Centre of Enjoyment, for the sensation of enjoyment is in the throat. The Mahāsaṅghī School is in the Centre of Great Bliss, for Great Bliss is in the head.

sthāvari ityādi (the Sthāvari School etc.): The Sthāvari School is in the Centre of Creation because of it's view is old (sthāvara).

sarvāstivāda (the Sarvāstivāda School): The Sarvāstivāda School is so called because it holds the view (vāda) that everything (sarva) exists (asti). It is in the Centre of the mind. Why so is said by:

vādasamudbhavaḥ (the viewpoint originates): 'Originates' means the source of [the doctrinal] viewpoints regarding the existent nature.

saṃvidi (the Saṃvidi School): It is known as the Saṃvidi School because of being associated with the consciousness (saṃvit).

saṃvedanaṃ (experience): Means experiencing the six flavours.

mahāsaṅghī (the Mahāsaṅghī School): The Centre of Great Bliss is the location of the Mahāsaṅghī School, this Centre being great (mahā) and the unified assembly (saṅgha) of all doctrines.

This is why it is said:

ke (in the head): The Mahāsaṅghī School is in the head, that is, it is located above all the other doctrinal schools.

yataḥ (for): For this reason the Mahāsaṅghī School is in the head is the intent.

Now another aspect of the Concealed Essence is said by:

nikāyaṃ kāyaṃ ity uktam udaraṃ vihāraṃ ucyate/
vitarāgād bhavet yonau jarāyu jvalacivaram// (64)

upādhyāyī tathā janani vandanam mastakāñjaliḥ/
śikṣāpadaṃ jagat kṛtyaṃ mantrajāpaṃ ahan tathā// (65)

akāraṃ yonicakrasya hakāraṃ mahāsukhasya ca/
jāto bhikṣur dhvananamantro nagnaḥ śirastuṇḍamuṇḍitaḥ//
(66)

ābhir sāmāgriḥḥ sattvā buddha eva na saṃśayaḥ/
bhūmayo daśamāsāś ca sattvā daśabhūmiśvarāḥ// (67)

In fact the body is the School and the monastery the womb. The embryo comes into existence in the womb by the release of passion, it's enclosing membrane being the ochre robe. The one who instructs is the mother and the salutation is the birth with hands touching the head. The rules of conduct are the worldly activities. The recitation of mantra is the breathing of **aham** (which means I), **a** being in the Centre at the navel and **ham** in the Centre of Great Bliss [in the head]. Thus a monk is born, articulating mantra, naked and with shaven head and face.

Having such components all beings are without doubt enlightened ones. The Ten Stages are the ten lunar months [of gestation] and thus all beings are Lords of the Ten Stages.

nikāya (the School): School refers to the congregation of monks.

kāyaṃ (body): The Concealed Essence of the School is the body of the yogi because it bears all the doctrinal schools.

udaraṃ (womb): Means the mother's belly.

vitarāgāt (by the release of passion): At the time of conception the embryo in the womb is devoid of passion.

jvala (ochre): Means spotless.

dhvananamantṛa (articulating the mantra): Means reciting the mantra.

nagna (naked): Means without wearing any garment.

ābhiḥ (having such): Means by having the above-mentioned constituents.

daśabhūmiśvaraḥ (Lord of the Ten Stages): Means that before one's birth there are the Ten Stages.

atha sarvā devyo nairātmyayoginīpramukhāḥ/
 tad yathā/
 locanā māmikā ca pāṇḍurā ca tārā ca bhṛkuṭī ca cuṇḍā ca
 parṇaśavarī ca ahomukhā ca/
 evaṃ pramukhāḥ sumeruparamāṇurajaḥsamā yoginyaḥ
 paramavismayam āpannā/
 etāṃ bhāratuṃ śrutvā mūrcchitāḥ santrastā avanau patitā//
 (68)

Then all the goddesses, Nairātmyā in the forefront, along with Locanā, Māmakī, Pāṇḍurā, Tārā, Bhṛkuṭī, Cuṇḍā, Parṇaśavarī, Ahomukhā and the other yoginīs, numerous as the atomic particles in the Mount Meru, were all overcome with great astonishment. Hearing such words, terrified they fell senseless to the ground.

etāṃ bhāratuṃ (such words): Refers to the words that all beings are enlightened ones, spoken by the Bhagavān.

dhūnaprāptāḥ tāḥ sarvadevir dṛṣṭvā samstauti vajrī punar
 utthāpanāya ca/
 khitī jala pavana hūtāsānaha tumhe bhāiṇi devi/
 sunaha pavañcami tatum ahu jo ṇa jānai kovi/
 svapnavad bhagavato vacanaṃ śrutvā sarvās tā jīvapṛāptā
 abhuvan// (69)

Seeing all the goddesses thus afflicted, then the Adamantine Lord praised them in order to arouse them.

‘You are, O worthy goddesses, Earth, Water, Air and Fire. Hey! Listen! I expound the truth that is not known to any one.’

Hearing these words of Bhagavān, which sounded as though in a dream, all the goddesses regained their senses.

khitī (Earth): Refers to the Centre of Creation.

jala (Water): Refers to the Centre of Essential Nature.

pavana (Air): Refers to the Centre of Great Bliss.

hūtāsānaha (Fire): Refers to the Centre of Enjoyment.

tumhe (you are): ‘You’ refers to Locanā, Māmakī, Pāṇḍuravāsini and Tārā.

bhāīni (worthy): Refers to the worthy goddesses.

sunaha (Hey! Listen!): The intent is: Why do you not understand this, O goddess Nairātmyā, you who remain here as a witness, for I am not speaking lies. What is the reason for all of you falling senseless?

Why is this called supreme truth? [The Bhagavān said:]

pavañcami (I expound): Means I shall explain in detail.

tatum ahu (the truth): Means the nature of the supreme truth.

jo na jānai kovi (that is not known to any one): Implies that he is revealing it out of supreme compassion.

The intent of this verse is: You goddesses who are conversant with the truth, how is it that you are overcome with astonishment? Such is one interpretation of this verse.

[Now another interpretation]:

In the union of the female and male sexual organs, firstly, there is the awareness of hardness which is the Earth element. The awareness of the sexual fluids is the Water element. In the sustained activation of sexual union is the Fire element. The arising of semen is the Air element. The intent is that you worthy goddesses, each one of you has the nature of one of the elements. The erotic bliss is the experience of the Great Bliss which is the very nature of Vajradhara. 'I expound' means that I will explain it for the benefit of all living beings. Why? Because this 'truth is not known to any one'.

jīvapṛāptā abhuvan (regained their senses): After hearing these words they came to their senses.

bhagavān āha/

sattvā buddhā eva kiṃ tu āgantukamalāvṛtāh/

tasyāpakarṣaṇāt sattvā buddhā eva na sarṣāyah// (70)

devya āhuḥ/

evam etad bhagavān satyaṃ na mṛṣā// (71)

Bhagavān said: Truly all beings are enlightened beings but they are veiled by the accumulation of defilements. By removing this veil of defilements, all beings are enlightened beings without doubt.

The goddesses said: Bhagavān, it is as you have said, it is true and not false.

kiṃ tu ityādi (but etc.): If this truth has been revealed for the benefit of living beings, then why was it previously said that 'truly all beings are enlightened beings'? That all beings are enlightened beings was said with reference to the pure Essence of Nature. This truth has been said for the benefit of living beings because they are veiled by defilements.

evam etad (it is as you have said): These words were spoken by the Yoginis.

na mṛṣā (not false): This is said to show their consent.

If all beings are veiled by defilements, how then is there liberation for them? This is answered by:

bhagavān āha/

**ghasmai garalaha bhakkhāṇahi jo nicceḍya ṇa loa/
mohavaivarjitā tatumāṇa tatva para tuṭua soa// (72)**

**tathā nivṛtyupāyajñā hevajreṣu kṛtaśramāḥ/
avidyādyair na gṛhyante na ca mohādibandanaḥ// (73)**

Bhagavān said: If an ordinary man who does not know the nature of poison eats it, he falls senseless. But the one who is devoid of delusion knowing the truth destroys the affliction. Similarly, those who know the means for release and have been diligent in the Hevajra practices are neither gripped by ignorance etc. nor by the bondage of delusion and so on.

[Verse 2.4.72 is in vernacular and the commentator gives the meaning.]

ghasmai (senseless): Means agitated.

garalaha (poison): Means poison.

bhakkhāṇahi (if ... eats): Means if he eats it.

loa (the common man): Refers to the ordinary man who does not know the truth regarding poison.

mohavaivarjitā (one devoid of delusion): He is devoid of delusion by knowing the real nature of the poison.

tatumāṇa (knowing the truth): Refers to the one who knows the principle which destroys poison.

tuṭua soa (destroys the affliction): Means severs sorrow.

This is an analogy and what it exemplifies is said by:

tathā ityādi (similarly etc.).

nivr̥tiḥ (release): Means liberation.

hevajreṣu kṛtaśramāḥ (have been diligent in the Hevajra practices): Means diligent in the practice which accords with the Hevajra tradition.

avidyādyaiḥ (by ignorance etc.): Here 'etc.' refers anger, greed and so on.

moha (delusion): Refers to the belief in the reality of the relative natures.

bandhanam (bondage): This delusion is the bondage.

**abuddho nāsti sattvaikaḥ sambodhāt svasya svasya ca/
nārapretatiryāṇ ca devāsuraṃśyaśakāḥ// (75)
amedhyakṛtakādyān tu nityam sukhiṇaḥ svabhāvataḥ/
na jānanti yataḥ saukhyam devasāpy asurasya ca// (76)**

There exists not one being who is unenlightened from the awakening to his own nature. By their very intrinsic nature the beings in hell, ghosts, animals, gods, titans, men and even worms and so on in the dung, are eternally blissful, for they do not merely experience the pleasure of the gods and the titans.

sambodhāt (from awakening): Means from experiencing.

svasya (own): Means one's own.

svasya (true nature): Refers to the nature of Great Bliss. This experience of the intrinsic nature is in fact the vision of voidness which is enlightenment. Since there is a saying that the Thusness of the individual is the Thusness of the All-knowing One, all beings are enlightened ones.

Surely those who experience the highest bliss of the gods must be enlightened ones. The beings in hell and so on cannot be aware of a similar kind of bliss. So it is said:

nāraka ityādi (the beings in hell etc.).

nityam (eternally): Means at all times.

But how is it so for at all times the pleasure of these beings arises out of some objects and their pleasure is something experienced through interaction and not by separation. This is clarified by:

sukhiṇaḥ svabhāvataḥ (by their very intrinsic nature ... blissful): Means by their primordial nature they are blissful, since the blissful nature is common to all these classes of beings.

But surely the beings in hell do not enjoy the same kind of pleasure as the gods and so on. Certainly not! [For it is said:]

na jñānti yataḥ saukhyaṃ devasāpy asurasya ca (and they do not merely experience the pleasure of gods and titans): The Enlightened Beings do not consider the pleasure of the gods and titans as the true bliss. They consider it as suffering because of its transitory and impure nature. The Great Bliss of the Enlightened Ones is the true bliss and is, as the primordial nature, the same for all beings.

**na buddho labhate 'nyatra lokadhātuṣu kutracit/
cittam eva hi sambuddho na buddho 'nyatra darśitaḥ// (77)**

Nowhere else in any of the realms of existence is the Enlightened Being to be found for it is in fact the Consciousness itself which is perfectly enlightened and nowhere else is the Enlightened One to be perceived.

anyatra (nowhere else): Means nowhere else other than in the Enlightened Consciousness because of it's previously mentioned characteristic.

cittam eva hi (in fact the Consciousness itself): Here consciousness refers to the Enlightened Consciousness. It is not to be found elsewhere is the intent.

**caṇḍālaceṇḍakārādyā māraṇārthacittakāḥ/
te 'pi hevajram āgamaṃ sidhyante nātra saṃśayaḥ// (78)**

Even those untouchable Caṇḍālas and other outcastes and those whose minds are intent on living for slaughter will attain accomplishment if they follow the Hevajra method, of this there is no doubt.

caṇḍāla ityādi (Caṇḍālas etc.): This verse reveals the greatness of this tantra.

māraṇārtha (living for slaughter): Refers to those whose source of livelihood is slaughter.

hevajram (the Hevajra method): Here, He symbolises Great Compassion and vajra symbolises the Voidness of All Natures.

āgamaṃ (follow): Means realise the essence of Hevajra by an internal process.

**ajñānenāvṛtā bālā imāṃ gatim ajānakāḥ/
saṃsaranti ca te mūḍhāḥ ṣaḍgatau bhavacārake// (79)
upāyaṃ prāpya hevajraṃ vajragarbha mahākṛpa/
viśodhayanti viṣayān lapsyante te hy anuttaram// (80)**

Those foolish people who are veiled by ignorance and do not know this way transmigrate continually in the prison of existence, being born among the six kinds of living beings. O Vajragarbha of great mercy, those who obtain the Means which is Hevajra and purify the objects of sense-experience will surely attain the highest state.

imāṃ (this): Refers to the method of accomplishment mentioned in the Hevajra Tantra.

bhavacārake (prison of existence): Refers to the prison of bondage.

All the previous verses have been questions and answers. Now some of the possibilities for contradictions in regard to the significance of the Seals of the Families are raised by Vajragarbha and answered [by the Bhagavān] in the following verses.

**vajragarbha āha/
pṛthivī pukkaśi khyātā katham akṣobhyamudraṇam/
mohaṃ yasmāt kakkhātvaṃ kāyo vairocana mataḥ/
pukkaśi mohamudraṇam mudraṇam yujyate prabho// (81)**

Vajragarbha asked: Pukkaśi is said to be Earth, so how can she be sealed by Akṣobhya? Since hardness corresponds to Delusion and the Body and is said to be Vairocana, then Vairocana, as Delusion, would appear to be the appropriate Seal for Pukkaśi [rather than Akṣobhya].

kakkhātvaṃ (hardness): Hardness is the quality of the Earth. Earth is said to be Delusion and Body, which are both said to be Vairocana. Therefore the appropriate Seal for Pukkaśi would appear to be Vairocana [and not Akṣobhya]. This is the intent of the question.

**bhagavān āha/
kāyaṃ vihāya cittasya nānyatra laliṭaṃ bhavet/
tasmād vairocanaḥ cittaṃ kāyaṃ cittena mudrayet// (82)**

Bhagavān answered: Without the body there is no other place for the activity of the mind, and so Vairocana becomes Mind and the Body should be marked with the [Seal of] the Mind [Akṣobhya].

tasmād ityādi (and so etc.): This being so, the Body nature, Pukkasi should be marked with the Seal of the Mind which is Akṣobhya.

**vajragarbha āha/
abdhātuḥ śavarī khyātā akṣobhyo dravarūpakaḥ/
śavarī akṣobhyamudreṇa mudraṇaṃ yujyate prabho// (83)**

Vajragarbha said: Śavarī is said to be Water and Akṣobhya is of the nature of fluid. Therefore it would appear to be appropriate for Śavarī to be marked by the Seal of Akṣobhya.

**bhagavān āha/
cittaṃ vihāya kāyasya sthitir anyā na drśyate/
tasmāc cittaṃ bhavet moḥaṃ cittaṃ mohena mudrayet// (84)**

Bhagavān said: Other than in the mind and nowhere else is the stability of the body seen, and so Mind becomes Delusion and Mind is marked by Delusion.

tasmāc cittaṃ (and so Mind): Here Mind is Delusion which is marked by Vairocana.

**vajragarbha āha/
tejaś caṇḍālinī khyātā kathaṃ ratneṇa mudraṇaṃ/
yujyate rāgamudreṇa caṇḍālyā nānyamudraṇaṃ// (85)**

Vajragarbha said: Caṇḍālinī is said to be Fire, so how can she be marked by Ratneśa? Therefore it would appear to be appropriate for Caṇḍāli to be marked by the Seal of Passion and no other.

rāgamudreṇa (by the Seal of Passion): Means by the Seal of Amitābha.

bhagavān āha/

**rāgo raktaṃ yataḥ khyātaṃ raktaṃ ca ratnasambhavaḥ/
tejo raktasvabhāvātvd rāgaṃ piśunena mudrayet// (86)**

Bhagavān said: Since Passion is said to be red and Ratnasambhava is red, and since Fire has the nature of redness, Passion should be marked by Malignity.

raktaṃ (red): The red is the woman's menstrual blood which is Ratnasambhava.

piśuna (Malignity): Malignity is marked by Ratnasambhava.

vajragarbha āha/

**yasmād ḍombinī vāyur amogho vāyurūpakaḥ/
ḍombiny amoghamudreṇa mudraṇaṃ yujyate prabho// (87)**

Vajragarbha said: Since Ḍombinī is said to be Air and Amogha is of the nature of Air, it would appear to be appropriate to mark Ḍombinī with the Seal of Amogha.

vāyurūpakaḥ (of the nature of Air): Means having the nature of Air.

bhagavān āha/

**rāgaṃ hitvā irṣyāyā syād anyatra sambhavaḥ/
tasmād rāgasya mudreṇa ḍombinīṃ mudrayed budhaḥ// (88)**

Bhagavān said: Other than from Passion Envy does not originate anywhere else and so the wise one should mark Ḍombi with the Seal of Passion.

**rūpaṃ yasmāt kakkhātatvaṃ gauryā vairocano mataḥ/
pūrvoktenaiva nyāyena citteśenaiva mudrayet// (89)**

**caurīn tenaiva nyāyena vetālīn ca tāthaiva ca/
ghasmarīn ca tayā yuktyā mudraṇaṃ aviparitataḥ// (90)**

Since form is hardness, Vairocana would be marked by

Gaurī, but by the previously mentioned reasoning Gaurī should be marked by the Lord of the Mind [Akṣobhya].

Similarly, Caurī, Vetāli and Ghasmarī, are marked using the same kind of reasoning, free of any contradiction.

pūrvoktena (previously mentioned): Refers to the reasoning previously mentioned for Pukkasi. Similarly, the reasoning used for Śavarī, Caṇḍālī and Ḍombī applies for Caurī, Vetāli and Ghasmarī respectively. Thus, all of them have their appropriate Seals free of any contradictions.

**samāpattau sthite deve hevajre vajradhāriṇī/
tatra pṛcchati nairātmyā sattvārthāya mahābalim// (91)**

Nairātmyā, the holder of the Vajra, remaining in union with the divine Hevajra, for the benefit of beings asked regarding the great sacrificial offering.

**evaṃkāre samāsīno vajrasattvo diśed balim/
sattvānāṃ pṛṇarakṣāya vighnād vināyakād api// (92)**

Abiding in evaṃ, Vajrasattva instructed upon the sacrificial offering for the protection of the life of beings as well as protection from obstacles and troubles.

evaṃ ityādi (evaṃ etc.): These are the words of the writer of this treatise.

samāsīna (abiding): Means remaining in union with Nairātmyā.

vajrasattva: Here refers to Hevajra.

diśed (instructed): Means he spoke.

**inda jama jala jakkha bhūta vahni vāyu rakkha canda sujja
māda bappa talapātāle aṭṭhasappa svāhā/
idaṃ balim bhuñja jighra phulladhūpamānsaviṅgha aṃbha
kajja savva sādha khanti kuṇi pheḍa gāda/
oṃ akāro mukhaṃ sarvadharmānāṃ ādyanutpannatvāt oṃ āḥ
hūṃ phaṭ svāhā// (93)**

O Indra, Yama, Jala, Yakṣa, Bhūta, Vahni, Vāyu and

Rakṣa; O Moon, Sun, Mother, Father and the eight serpents of the lower realms Svāhā! Taste and smell this sacrificial offering of flowers, incense and meat and flourish. Fulfill all our desires and remove all our bodily afflictions. **Om akāro mukhaṃ sarvadharmāṇāṃ ādyanutpannatvāt om āḥ hūṃ phaṭ svāhā.**

inda jama jala jakkha (Indra, Yama, Jala, Yakṣa): This is the invocation to the lords of the four cardinal directions.

bhuta vahni vāyu rakkha (Bhūta, Vahni, Vāyu and Rakṣa): This is the invocation to the lords of the four corners.

canda: Is the Moon.

sujja: Is the Sun.

māda (Mother): Is the Mother Earth.

bappa (Father): Refers to the Father.

aṭṭha (eight): Refers to the eight serpents.

svāhā: This is used in order to appease.

idaṃ (this): Refers to the sacrificial offering.

bhuñja (taste): Means please eat.

jighra (smell): Means relish.

What this sacrificial offering is said by:

phulladhūpa (flowers and incense).

mānsaviṅgha (meat and flourish): Means eat the meat and increase your vitality.

aṃbha kajja savva sādha (fulfill all our desires): Means please accomplish all our goals.

khanti kuṇi (bodily afflictions): Destroy all physical pains is the intent.

Now the benefit of offering the sacrificial offering in this manner is said by:

anena balinā yadi sarvabhūtān pūjāṃ prakurvanti śubhāya yoginaḥ/

bhavet tadā teṣu sukham anāvilaṃ devāś ca tuṣyanti jagatsubhūtaḥ// (94)

vaśyābhicāraripusainyanāśanam uccātanamāraṇākaraṣaṇaṃ ca

**śāntisukhaṃ pauṣṭikaṃ bhavet ca/
dadyāt baliṃ yadiha bhūtagaṇāya śāśvataḥ// (95)**

If with such a sacrificial rite the yogis perform this worship of all the demi-gods for an auspicious effect, then the yogis will enjoy unalloyed happiness and the deities will always be contented receiving the good things of the world.

The magical rites of subduing, destroying enemy armies, driving away, killing, attracting, pacifying, bringing happiness and increase will be successful if this sacrificial offering is offered here in the world to the retinue of demi-gods.

śubhāya (for an auspicious effect): Meaning for the benefit of oneself and others.

anāvilam (unalloyed): Means undefiled.

jagatsubhūtaḥ (receiving the good things of the world): Means having the wealth of the world.

vaśyā ... bhavet (subduing ... will be successful): Means all the mentioned rites will be accomplished.

śāśvataḥ (always): Means at all times.

**vajragarbha āha/
khecharī kena mudreṇa bhūcarī kasya mudrataḥ/
kartavyaṃ mudraṇaṃ kathaṃ prāg na jñātaṃ mayā
prabho// (96)**

Vajragarbha said: With which Seals should Khecarī and Bhūcarī be marked? O Lord, I do not yet know how they are to be marked?

vajragarbha āha (Vajragarbha said): Means Vajragarbha asked.

**bhagavān āha/
triguhyaṃ cakramadhye tu kāyavākcittabhedataḥ/
adhorddhvamadhyamaṃ sthānaṃ cakramadhye vyavas-
thitam// (97)**

bhūcarī kāyamudrī syād adhomukhī kāyavajriṇī/

khecarī rāgamudrī ca ūrddhvamukhī vāgvajrīṇī// (98)
cittavajrī ca nairātmyā cittan nairātmyarūpakam/
cittaṃ madhyamakam sthānam nairātmyā tena madhyajā//
(99)

Bhagavān said: The 'Secret Three' are at the centre of the Circle, differentiated as the Body, Speech and Mind. They are located below, above and in between respectively, being situated in the middle of the Circle. Bhūcarī, the Adamantine Body goddess, is below and is marked by the Seal of the Body. Khecarī, the Adamantine Speech goddess, is above and is marked by the Seal of Passion. The Adamantine Mind goddess is Nairātmyā, for the mind is the nature of Nairātmyā. Mind is in between, centrally placed, and so Nairātmyā arises at the very centre.

triguhyam (the 'Secret Three'): How are they the secret three? The 'Secret Three' are known as the Body, Speech and Mind.

How they are located in the middle of the Circle is said by:

adha ityādi (below etc.): These three positions are to be correlated with Body, Speech and Mind respectively.

kāyamudrī (the Adamantine Body): Bhūcarī is marked by the Adamantine Body goddess.

cittavajrī ityādi (Adamantine Mind etc.): 'Arises at the very centre' means she manifests in the central position.

kulāni ṣaḍvidhāny āhur vistareṇa prakāśayet/
trividham pañcavidham caiva kathyate śṛṇu yoginī// (100)
akṣobhya-vairocana-ratnasambhava-amitaprabha-amogha-
siddhi-vajrasattvāḥ dveṣa-moha-piśuna-rāga-īrṣyā-saukhyam/
śuddhyā nayānukramato hi bhāvyaḥ// (101)
viḥāya vajrasattvākhyam paścāt pañcavidham kulam/
tad anuyāti traividhyam moharāgadveśakaiḥ// (102)
kulam ekan tu citteśam akṣobhyadveśarūpiṇam/
dveṣavajraprabhāvo 'yam kulam ṣaṭ pañcakam matam// (103)

In full the Families are said to be six, but are also said to

be five and three. Listen O Yogini! Akṣobhya, Vairocana, Ratnasambhava, Amitābha, Amoghasiddhi and Vajrasattva should be conceived as the purified Wrath, Delusion, Malig-nity, Passion, Envy and Bliss respectively. By omitting the family of Vajrasattva, the families become five. They then become three, as Wrath, Delusion and Passion. In fact there is only one family, that of the Lord of the Mind which is the Family of the wrathful Akṣobhya. The six and five families are expressions of this Adamantine Wrath.

śuddhyā ityādi (as the purified etc.): Means that these lords of the Families must be conceived as the purification of the six Families of Wrath and so on.

viḥāya (omitting): Means by dropping.

tad anuyāti traividhyaṃ (it then becomes threefold): Means that the fivefold by amalgamation, becomes threefold.

kulam ekaṃ (one family): The sixfold and fivefold division of the family are in essence one family, the family of Akṣobhya.

**hevajrasarvatantramudraṇapiṇḍārtho nāma caturthaḥ paṭa-
lah//**

Thus the Fourth Chapter known as the Essential Meaning of the Seals of All Hevajra Tantras.

sarvatantraṃ (all ... Tantras): Means the entirety of tantras, that is, all the Hevajra tantras. This chapter dealing with the Essential Meaning of the Seals is so called.

Thus the Fourth Chapter of the Second Part of the Hevajra Pañjikā known as the Yogaratnamālā.

Manifestation of the Maṇḍala of Hevajra

athā vajri mahārājā hevajraḥ sarvadaḥ prabhuḥ/
sarvākārasvabhāvātmā maṇḍalaṃ samprakāśayet// (1)

Then the Adamantine One, the great king Hevajra, the Lord who grants all things and is the essential nature of all manifestations, explained the Maṇḍala.

sukhāvatyāṃ samāśinaḥ sarvākārasvarūpataḥ/
cittavajrasya bijena niṣpanno maṇḍaleśvaraḥ// (2)
ṣoḍaśabhujāṃ aṣṭāsyāṃ catuṣcaraṇāṃ bhayānakam/
kapālamāliṇāṃ vīraṃ nairātmyāśliṣṭakandharam/
pañcamudrādharāṃ devāṃ nairātmyā pṛcchati svayam// (3)
asmacchakraṃ tvayā kathitaṃ pañcadaśaparivāritam/
tvadyaṃ maṇḍalaṃ kīdrk prāg na jñātaṃ mayā prabho// (4)

Resting in the Sukhāvati, the Citadel of Bliss, as the essence of all manifestations is the Lord of the Maṇḍala who has arisen from the seed-syllable of the Lord of the Adamantine Mind. He has sixteen arms, eight faces, four feet, and is terrifying. He, the Hero, wears a garland of skulls and the Five Symbolic Ornaments and has Nairātmyā clasping his neck.

Nairātmyā herself asked this divine being: You have spoken about my Circle composed of a troupe of fifteen Yoginis. But, O Lord, I still do not know how your Maṇḍala is?

ṣoḍaśa ityādi (sixteen etc.): With these statements the chapter dealing with the manifestation of Hevajra is introduced.

āsyāṃ (face): Refers to the faces.

caraṇāṃ (feet): Refers to the manifestation of shanks and feet.

bhayānakam (terrifying): Means terrifying in appearance.

vīram (the Hero): He is called Hero because he possesses the supreme power (vīryam).

kandharam (neck): Means neck.

devam (divine being): 'Divine' because of shining (divyati) with adornments etc.

So far [upto 2.5.3] the words spoken are those of the writer of this tantra.

asmad ityādi (my etc.): Means I still do not know because it has not been fully described in the chapter regarding Deities [1.3].

**cumbayitvā tu nairātmyām kṣiptvā vajram kapālake/
mardayitvā stanau devo maṇḍalam samprakāśayet// (5)**

Kissing Nairātmyā and placing his sexual organ in her Kapāla and squeezing her breasts, the Divine Being revealed the Maṇḍala.

kapāla: Kapāla, literally skull, is composed of **ka** meaning bliss and **pālayati** meaning protects. Here, Kapāla refers to the Lotus of Nairātmyā.

**cakram pūrvam yathā kathitam hārārdhahārasobhitam/
catuṣkoṇam caturdvāram vajrasūtrair alaṃkṛtam// (6)**

My Maṇḍala is similar to the previously described Circle, being a square with four doors adorned with garlands, chains and adamantine threads.

cakram (Circle): Refers to the Foundation Maṇḍala.

pūrvam yathā kathitam (similar to the previously described): Means made just in the same way as the Circle, which has been previously mentioned.

**tatra madhye 'ham vidye tvayā sārḍham varānane/
mahārāgānurāgena sahaajānandasvarūpataḥ// (7)**

There at the centre of the Maṇḍala, O beautiful one, I am together with you, impassioned with the great passion, being the essence of the Innate Joy.

ahaṃ (I): Refers to Vajrasattva who has emerged by the process of the Five Aspects of Enlightened Awareness with the characteristics to be mentioned.

vidye (am): Means he is.

tvayā (with you): Means with Nairātmyā who is embracing him.

mahārāga (great passion): The 'great passion' is the passion utilised for the benefit of the world.

anurāga (impassioned): Means delighted by the great passion.

Therefore it is said:

sahajānandasvarūpaḥ (being the essence of the Innate Joy): Means that Bhagavān Hevajra is of the essence of Innate Joy.

aṣṭāsyam catuṣcaraṇam bhujaṣoḍaśabhūṣitam/
 caturmārasamākrāntam bhayasyāpi bhayānakam// (8)
 muṇḍamālākṛtaḥāraṃ sūryastham tāṇḍavānvitam/
 viśvavajradharam mūrdhni kṛṣṇavarṇabhayānakam// (9)
 hūmkāraṃ sphārayen mukhād bhasmoddhūlitavigraham/
 ratidvandvasamāpannam nairātmyayā saha saṃyutam// (10)
 nistarāṅgasukhāvāptam nistarāṅgasvarūpiṇam/
 mūlamukham mahākṛṣṇam dakṣiṇam kundasannibham//
 (11)

vāmaṃ raktam mahābhūmam mūrdhāsyaṃ vikarālinam/
 caturviṃśatinetrādyam śeṣāsya bhṛṅgasannibhāḥ// (12)

I have eight faces, four legs, sixteen arms, and trample the four Māras. I am terrifying even to fear itself. My necklace is made from a garland of human heads. I am located in the Sun and I am dancing wildly. I wear a crossed Vajra on my head and I am of a terrifying black colour. From my mouth shoots forth the seed-syllable hūṃ and my body is smeared with ash. I am in erotic union with Nairātmyā, full of tranquil bliss, my essential nature being tranquillity. The face in front is dark black, the one on the right white like jasmine, the one on the left is a terrifying red, the face on the top is distorted and the rest of the faces are like the colour of bees and I have twenty-four eyes.

bhayasyāpi (even to fear itself): Means even to the terrifying.

muṇḍa (human head): Refers to a necklace made of gore bespattered human heads.

sūryastham (located in the Sun): Means upon the Solar maṇḍala.

tāṇḍava (dancing wildly): Refers to the dance posture of knees bent and one foot raised.

bhṛṅgasannibhāḥ (like the colour of bees): Means blue-black like the colour of bees.

From now on the ordering of the subject-matter of the tantra is not in a continuous sequence. The proper order is to be known from the instructions of the guru. I will interpret according to the way the text reads. It will not be according to the proper interconnection of the subject matter because that would involve too much commentary and because the proper interconnection of the subject-matter is readily available at the time of propitiating Bhagavān.

tvayā mayā pure ramye kṛīdatā ratinirbharaiḥ/
niḥsṛtā indradig gaurī pūrvadvāre susamāhitā// (13)

manthamanthānayogena caurikā niḥsṛtā punaḥ/
niḥsṛtya dakṣiṇe dvāre caurī sā dvārapālikā// (14)

bolakakkolayogena vetāli niḥsṛtā punaḥ/
niḥsṛtya paścime dvāre niṣaṇṇā mārabhañjani// (15)

māhādvandvasamāpattau niḥsṛtā ghasmarī punaḥ/
niḥsṛtya uttare dvāre niṣaṇṇā ghaurarūpiṇi// (16)

dvayor gharṣaṇasamyogān niḥsṛtā pukkasi punaḥ/
niḥsṛtyaiśānakoṇe ca niṣaṇṇā raudrarūpiṇi// (17)

punar manthānayogena śavari pāvakakoṇake/
caṇḍāli rakṣasāśāyāṃ ḍombi mārutakoṇake// (18)

In this beautiful citadel, you and I play together filled with erotic delight from which Gaurī emerges in the east and is located in the eastern door. Then by the continuous churning of our union Caurī emerges in the southern door as the guardian of that door. Next, from the union of our sexual organs, Vetāli the destroyer of Māras, emerges in the western door. Then from the great coming together of the two of us,

Ghasmari, of fearful appearance, emerges in the northern door. Next, from the pounding of the two, Pukkasi, of wrathful appearance, emerges in the north-east. From the further churning of our union, Śavari emerges in the south-east, Caṇḍāli in the south-west and Ḍombi in the north-west.

kṛīḍatā (play): Means erotic play.

ratinirbharaiḥ (filled with erotic delight): Means filled with the enjoyment of the erotic union.

niḥśṛtā (emerges): Means emerges by the transformation of Bodhicitta, the sexual fluids.

indradik (east, lit. Indra's direction): Means in the eastern direction.

pūrvadvāre susamāhitā (located in the eastern door): Means with brilliant clouds Gauri dancing wildly emerges for the benefit of the world in the eastern door.

caurikā (Cauri): Similarly Cauri emerges from the transformation of her own seed-syllable.

dvayor gharṣaṇa (pounding of the two): Refers to the pounding of Nairātmyā and Hevajra.

pāvakaṇa (south-east): Literally the direction of fire which is the south-east.

raḁsasāśāyām (south-west): Literally the direction of demons which is the south-west.

mārutakaṇa (north-west): Literally the direction of air which is the north-west.

**tato vajri mahārāgād drutabhūtaṃ savidyayā/
codayanti tato devyo nānāgītopahārataḥ// (19)**

Then the Adamantine One along with his Consort dissolved into a state of orgasmic flow. Then the goddesses with the offering of various songs urge him to arise.

Here the order of the tantra is broken and the correct order according to the guru's instruction is that 2.5.13-18 are to be read after 2.5.19.

savidyayā (along with his Consort): Means conceive Hevajra as absorbed, together with Nairātmyā, in the orgasmic flow.

tato (then): Meaning, after the orgasmic dissolution.

devyo (the goddesses): The goddesses Pukkasi, Śavari, Caṇḍāli and

Dombi manifest, being located in their respective directions and upon their respective seats.

codayanti (urge): Means the goddesses pleaded with him to arise from the Stabilised Meditative State of the Orgasmic Flow.

nānāgīta (various songs): The 'various songs' refer to the following songs sung by each of the four different goddesses.

In this context, first Pukkasi urges him with:

**uṭṭha bharāḍo karuṇanaṇḍa pukkasi mahu paritāhim/
mahāsuaJoe kāma mahum chaḍḍahim sunṇasamāhi// (20)**

Arise, O Bhagavān! you who are the essence of compassion, and save me, Pukkasi. I desire the union of Great Bliss, so abandon the Stabilised Meditative State of the Void.

uṭṭha bharāḍo (Arise, O, Bhagavān): Means arise O Bhagavān.

karuṇanaṇḍa (you who are the essence of compassion): Means O you whose mind is full of compassion.

pukkasi mahu (me, Pukkasi): Means me, Pukkasi.

paritāhim (save): Means you please save me.

mahāsuaJoe (the union of Great Bliss): Refers to the union for attaining the Great Bliss.

kāma (desire): The Hevajra form emerges from the orgasmic flow. I, Pukkasi, desire that form of Hevajra is the meaning.

chaḍḍahim (abandon): Means abandon.

sunṇasamāhi (the Stabilised Meditative State of the Void): Refers to the formless void which is the Stabilised Meditative State of the Orgasmic Flow.

Then Śavari urges with:

**tohyā vihuṇṇe marami hahum uṭṭehim tuhum hevajja/
chaḍḍahi sunnasabhāvaḍā śavaria sihyāu kajja// (21)**

Without you I die, so arise O Hevajra! Abandon the state of voidness and accomplish Śavari's desires.

tohyā vihuṇṇe (without you): Means without you.

marami (I die): Means I die.

uṭṭehiṃ tuhuṃ hevajja (arise O Hevajra): Means arise O Hevajra.

chaḍḍahi sunnasabhāvaḍā (abandon the state of voidness): Means abandon the state of the orgasmic flow.

śavaria sihyāu kajja (accomplish Śavari's desires): Means accomplish the desires of Śavari.

Then Caṇḍāli urges:

**loa nimantia suraapahu suṅṅe acchsi kīsa/
haṃ caṇḍāli viṇṇanamī tai viṇṇa ḍahamī na dīsa// (22)**

Summon forth the world, O Erotic Lord! Why do you remain in the void? I, Caṇḍāli, beseech you for without you I cannot perceive the directions.

loa nimantia (summon forth the world): Means summon forth the worlds.

suraapahu (Erotic Lord): Means Erotic Lord.

suṅṅe (in the void): Means in the void attained by the orgasmic flow.

acchsi kīsa (why do you remain): Means why do you remain.

haṃ caṇḍāli viṇṇanamī (I, Caṇḍāli, beseech you): Means I, Caṇḍāli, request you.

tai viṇṇa ḍahamī na dīsa (without you I cannot perceive the directions): Means without you I cannot perceive the directions; that is, cannot extract beings out of their sorrow.

Then Ḍombi urges:

**indīālī uṭṭṭha tuhuṃ haṃ jānāmi ttuha cittaḥ/
ambhe ḍombi cheamaṇḍa mā kara karuṇavicchittaḥ// (23)**

O Magician, arise! I know your mind. I, Ḍombi, am adept, so do not interrupt your compassion.

indīālī uṭṭṭha tuhuṃ (O Magician, arise): Means O Magician, arise!

haṃ jānāmi ttuha cittaḥ (I know your mind): Even if I am not a magician I know your mind is the intent.

ambhe ḍombi cheamaṇḍa (I, Ḍombi, am adept): Means know that I, Ḍombi, am skilful.

mā kara karuṇavicchittaḥ (do not interrupt your compassion): Means because of the state of the orgasmic flow do not interrupt your compassion.

Now the symbolic objects that are held by the sixteen arms of Bhagavān, who arises from the Stabilised Meditative State of the Orgasmic Flow, are named.

**hastyaśvakraḡāvūṣṭramanujasarabhautukās tathā/
dakṣiṇāṣṭakapāleṣu kramair jñeyā dvipādayaḡ// (24)**
**prṡhivī varuṇa vāyuś ca tejaś candrārka eva ca/
antako dhanadaś caiva vāmāṣṭakapālake// (25)**

Know that in the eight skulls held in the eight right hands there are these mammals in the following order: an elephant, horse, ass, ox, camel, man, lion and cat. In the eight skulls in the left hands are Earth, Water, Air, Fire, Moon, Sun, Antaka and Dhanada.

sarabha (lion): Is a synonym for lion.

utuka (cat): Is a synonym for cat.

dvipādayaḡ (mammals): Refers to the elephant etc.

tejas (Fire): Is a synonym for fire.

antaka: Refers to Yama, the god of death.

dhanada: Refers to Vaiśravaṇa, the god of wealth.

**śṛṅgāravīrabībhatsaraudrahāsyabhayānakaiḡ/
karuṇādbhutaśāntaiś ca navanāṡyarasair yutam// (26)**

He expresses the nine emotions of drama, which are erotic, heroic, disgust, anger, humour, fear, compassion, wonder and tranquillity.

śṛṅgāra ityādi (erotic etc.): With 'erotic' etc. the nine essential emotions of the drama are referred to.

Now, after the urging [by the goddesses], the arising of Hevajra out of the Stabilised Meditative State of the Orgasmic Flow is described by:

**aṃhūṃbhyāṃ ca mahāvajri utthito dravamūrtitaḡ/
caraṇān sphārayan bhūmau tarjayan ca surāsurān// (27)**

From [the seed-syllables] aṃ and hūṃ the Great Adamantine One arises from the state of the orgasmic flow

and planting his feet widely on the ground threatens the gods and titans.

aṃhūṃbhyāṃ ityādi (from **aṃ** and **hūṃ** etc.): On top of the Moon and Sun, which arise from the transformation of the Stabilised Meditative State of the Orgasmic Flow, are **aṃ** and **hūṃ**. The Great Adamantine One, that is, Hevajra, arises from **aṃ** and **hūṃ** which are the transformations of the knife and skull located in the middle of the Moon and Sun respectively. How he arises is as described.

Now the seed-syllables of the goddesses of Hevajra's retinue who have emerged in the eastern and other directions as Gaurī and the others are mentioned in the appropriate order:

**gaṃ caṃ vaṃ ghaṃ paṃ śaṃ laṃ ḍaṃ bijais tu sṛjed āsām/
adhipatiratibijābhyāṃ hūṃambhyāṃ jvālākarālanilābh-
yām// (28)**

From the blazing and terrifyingly black seed-syllables **hūṃ** and **aṃ** of the Lord and his erotic consort, issue the retinue of goddesses with their seed-syllables **gaṃ, caṃ, vaṃ, ghaṃ, paṃ, śaṃ, laṃ** and **ḍaṃ**.

bijais tu sṛjed āsām (issue ... with their seed-syllables): Means with their seed-syllables, that is, the seed-syllables of Gaurī and the other retinue goddesses.

Now the special feature regarding 'from **aṃ** and **hūṃ**' is described by:

adhipatirati (the Lord and his erotic consort): 'Lord' refers to the principal deity of the maṇḍala (Hevajra). 'Erotic consort' refers to his beloved who is his consort Nairātmyā.

bijābhyāṃ jvālākarālanilābhyāṃ (from the blazing and terrifyingly black seed-syllables): The seed-syllables of the Lord and his erotic consort are flaming fiercely and are terrifyingly black.

**mātṛcakre pure ramye bhāvayed idṛśaṃ prabhum/
kṛṣṇavarṇamahāghoraṃ nairātmyāsukhadāyakam// (29)**

In the beautiful citadel of the Circle of the Mothers one

should emanate in this manner the dark black and exceedingly terrifying Lord who bestows bliss to Nairātmyā.

māṭṛcakre (the Circle of the Mothers): Refers to the maṇḍala of the retinue goddesses.

idr̥śam (in this manner): Means with the characteristics previously mentioned and to be described.

**gauryā hi dakṣiṇe kartry apasavye rohitas tathā/
kṛpitaṃ dakṣiṇe cauryā vāme pāṇau varāhakam// (30)**

**vetālyā dakṣiṇe kūrmaṃ vāme padmabhājanam/
ghasmaryā dakṣiṇe sarpaḥ vameṇa yogapātrikā// (31)**

**pukkasyā dakṣiṇe siṃhaṃ vāme paraśus tathā/
śavaryā dakṣiṇe bhikṣur vāme khinkhirikā tathā// (32)**

**caṇḍālyā dakṣiṇe cakraṃ vameṇa lāṅgalaṃ tathā/
ḍombyā dakṣiṇe vajraṃ vāme savyatarjani tathā// (33)**

Gaurī holds a knife in her right hand and a fish in her left hand; Caurī holds a hand-drum in her right hand and a wild boar in her left hand; Vetālī holds a tortoise in her right hand and a skull in her left hand; Ghasmarī holds a snake in her right hand and a mendicant's begging-bowl in her left hand; Pukkasi holds a lion in her right hand and an axe in her left hand; Śavarī holds a monk in her right hand and a Khaṭvāṅga in her left hand; Caṇḍālī holds a disc in her right hand and a plough in her left hand and Ḍombī holds a Vajra in her right hand and her left hand is held in the pointing gesture.

gauryā ityādi (Gaurī etc.): With these verses the symbols held by the goddesses of the maṇḍala are mentioned.

rohita (fish): Refers to the fish known as Rohitaka.

kṛpitaṃ: Is the Tantric Code word for a hand-drum.

varāhakam (wild boar): Means a hog.

kūrmaṃ(tortoise): Means a tortoise.

padmabhājanam: Is the Tantric Code word for a skull.

**ardhaparyaṅkanāṭyasthā Gauryādyā dvibhujā matāḥ/
trinetrā ūrdhvakeśāś ca pañcamudrāvibhūṣitāḥ// (34)**

Gaurī and the other retinue goddesses are all standing in a dance posture with one leg raised. They all have two arms and three eyes. Their hair is tied up and they are adorned with the Five Symbolic Ornaments.

**kṛṣṇavarṇā bhaved gauri cauri mārtaṇḍasannibhā/
vetāli taptahemābhā ghasmarī marakatopamā// (35)
pukkasī indranilābhā śavarī candramaṇiprabhā/
caṇḍālī ca nabhaḥśyāmā ḍombī karcūrā matā// (36)**

Gaurī is black in colour, Caurī crimson as the sun, Vetāli burnished gold, Ghasmarī emerald green, Pukkasī sapphire blue, Śavarī bright as a moonstone, Caṇḍālī dark grey as the rain cloud and Ḍombī golden yellow.

**brahmendropendrarudrāś ca vaivasvata vitanāyakaḥ/
nairṛtiḥ vemacitrī ca gauryādīnām tu viṣṭaram// (37)**

The bases on which Gaurī and the other retinue goddesses stand are Brahmā, Indra, Upendra, Rudra, Vaivasvata, Vitanāyaka, Nairṛti and Vemacitrī respectively.

upendra: Refers to the god Viṣṇu.

vaivasvata: Refers to the god Yama.

vitanāyakaḥ: Refers to Kubera, the god of wealth.

nairṛti: Refers to the lord of the Rākṣasas.

vemacitrī Refers to the lord of the titans.

viṣṭaram (the bases): Refers to their seats.

So far the two stabilised meditative states, the Stabilised Meditative State of the Preliminary Practice and the Stabilised Meditative State of the Supreme Victorious Maṇḍala have been described. The third state, the Stabilised Meditative State of the Supreme Victorious Ritual is to be understood from the instructions found in other tantras. By the performance of the practice of these three Stabilised Meditative States the accomplishment of the recited mantras will be achieved.

**bolakaṃ bhūṣayitvā tu bhagavantam pūjya bhaktitaḥ/
nairātmyā pṛchate mantraṃ gāḍhāliṅganacumbanaiḥ//** (38)

**strīṇāṃ vaśyakaraṃ mantraṃ duṣṭānāṃ tarjanan tathā/
nāgakṣepakaraṃ mantraṃ devāsuravimardanam//** (39)

Arousing the sexual organ of Bhagavān and devoutly serving him whilst intensely embracing and kissing him, Nairātmyā asked regarding the mantra which subdues women, threatens the evil, overthrows the serpent demi-gods and crushes the gods and titans.

pṛchate mantraṃ (asked regarding the mantra): Even though the subject so far has been concerned with emanation, the Goddess asked regarding a mantra.

The speciality of the mantra is said by:

strīṇāṃ ityādi (women etc.): The meaning of this is clear.

**tad ahaṃ kathayāmy eṣa śṛṇu devi sukhaṃdade/
buddheṣu bodhisattveṣu mayā nānyatra deśitam//** (40)

**asya mantrasya yad bhūtaṃ vajrasattvena yat kṛtam/
bibhemi sutaraṃ devi uparodhāt tvayi kathyate//** (41)

Listen, O Goddess who gives bliss, I will tell you that mantra. I have instructed only Buddhas and Bodhisattvas regarding this mantra. O Goddess, although I am very afraid of the effect of this mantra and what the Vajrasattva has done with it, yet I tell it to you for your protection.

tad ahaṃ ityādi (I ... that etc.): These are the words of Bhagavān.

**maṇḍalaṃ vartayitvā tu jvālāmālākarālinam/
abhiṣekaṃ vajragarbhasya dātum kṛṣa tilottamām//** (42)

In order to bestow Vajragarbha consecration attract the celestial maiden Tilottamā, laying out a maṇḍala surrounded with a ring of terrifying flames.

ayutajāpena spaṣṭena dirghanādena cāruṇā/
hevajrayogayuktena kṛṣyante sarvayoṣitaḥ// (43)

lakṣajāpena yogātmā sarvakarma karoty asau/
hekāravajrayogena nirviśaṅkena cetasā// (44)

By reciting the mantra clearly with a beautiful deep tone ten thousand times the yogī who is devoted to the Hevajra practice will attract all women. By reciting the mantra one hundred thousand times, the yogī whose mind is devoid of all doubts by means of **he** united with **vajra**, is capable of achieving all rites.

yogena (by the yoga): Here yoga refers to the the union of **he** and **vajra**, which are said to characterise Means and Wisdom, respectively.

sarvakarma (all rites): Here refers to the four kinds of rites, Pacifying and the others.

vedānām ādimam caivārdhendubindubhūṣitam/
paścād aṣṭānāyeti piṅgordhvakeśavartmane// (45)

caturviṃśatinetrāya tadanu ṣoḍaśabhujāya/
kṛṣṇajīmūtavapuṣe kapālamālādhāriṇe/
adhyāntakrūrācittāya ardhendudamṣṭriṇe// (46)

māraya māraya kārāya kārāya garjaya garjaya tarjaya tarjaya
śoṣaya śoṣaya saptasāgarān bandha bandha nāgāṣṭakān gr̥ṇa
gr̥ṇa śātrūn ha hā hi hi hu hū he hai ho hau haṃ haḥ phaṭ
svāhā// (47)

The mantra comprises the primary [seed-syllable] of the Veda which is adorned with a half-moon and a dot, followed by **aṣṭānāya piṅgordhvakeśavartmane caturviṃśatinetrāya** followed by **ṣoḍaśabhujāya kṛṣṇajīmūtavapuṣe kapālamālādhāriṇe adhyāntakrūrācittāya ardhendudamṣṭriṇe** followed by **māraya māraya kārāya kārāya garjaya garjaya tarjaya tarjaya śoṣaya śoṣaya saptasāgarān bandha bandha nāgāṣṭakān gr̥ṇa gr̥ṇa śātrūn ha hā hi hi hu hū he hai ho hau haṃ haḥ phaṭ svāhā**.

vedānām ādimam (the primary of the Vedas): Refers to the first seed-syllable of the Vedas which is **oṃ**.

bhūṣita (adorned): The adornment of a half-moon and a dot are the very nature of **oṃ**.

ha ityādi (ha etc.): The end of the mantra comprises the syllable **ha** conjoined with the twelve vowels followed by **phaṭ svāhā**.

**tatas tuṣṭā tu sā devī manthamanthānayogataḥ/
pṛcchate maṇḍalaṃ ramyaṃ gādhālīṅganacumbanaiḥ// (48)**

Then, the Goddess, being satisfied by the churning of the sexual union, asked regarding the beautiful maṇḍala, whilst intensely embracing and kissing Bhagavān.

pṛcchate maṇḍalaṃ (asks ... regarding the ... maṇḍala): She asks regarding the maṇḍala of the sixteen-armed form of Bhagavān Hevajra.

**śāstā tatra mahājñāni maṇḍalaṃ likhati svayam/
vajrapadmasamāyogāt hr̥ṣṭacittaḥ samāhitaḥ// (49)**

There the Lord said: The one of Great Knowledge, being composed and in a happy state of mind from the union of the male Vajra and female Lotus, draws the maṇḍala himself.

śāstā tatra (there the Lord): There, meaning, being satisfied, the Lord spoke is the implication.

mahājñāni (the one of Great Knowledge): Refers to the master who conducts the consecration.

maṇḍalaṃ likhati svayam (draws the maṇḍala himself): Means that at the outset the master himself should draw the maṇḍala and that it should not be drawn by some other painter.

**puṭam ekaṃ caturdvāraṃ nānāraśmisamākulam/
catustoraṇasamāyuktaṃ vajrasūtrair vibhūṣitam// (50)
pañcarekhāsamāyuktaṃ aṣṭau kalaśās tato likhet/
pañcāratnamayaiś cūrṇair athavā taṇḍulakādibhiḥ/
śmaśāneṣṭakenāpi śmaśānāṅgārakais tathā// (51)**

Draw a maṇḍala comprising a square enclosure having four openings and encircled by lines of different colours. It should have four archways and be decorated with vajra threads. Then draw eight ritual pots which have five lines drawn on each of them. The maṇḍala should be drawn using powder of the five gems or rice and so on or else with powder of bricks or charcoal from the cremation-ground.

aṣṭau kalaśāḥ (eight ritual pots): These must be drawn. There are eight pots because there are eight retinue goddesses.

The powder with which the maṇḍala is to be drawn is mentioned by:

pañcaratnamayaḥ (using the powder of the five gems): This refers to the powder of superior quality.

tanḍulakādibhiḥ (using ... rice and so on): This refers to the powder of the medium quality.

śmaśāneṣṭaka ityādi (bricks ... from the cremation-ground etc.): This refers to the powder of the lowest quality.

tanmadhye tu likhet padmam aṣṭapatraṃ sakeśaram/
puṣkare ca likhen narakam śuklavarnātrikhaṇḍitam// (52)

aiśāne 'pi likhet śarabhaṃ bhikṣuṃ āgneyakoṇake/
cakraṃ likhec ca nairṛtyāṃ vāyavyāṃ kuliśaṃ likhet// (53)

pūrvadvāre tathā kartriṃ kṛpitaṃ dakṣiṇe likhet/
paścime saṃlikhet kūrmam uragaṃ cottare tathā// (54)

devināṃ varṇabhedena aṣṭaciḥnaṃ prakṛtitam/
madhye śuklakaroṭaṇ ca viśvavajrāṅkitam likhet// (55)

In the middle of the maṇḍala draw a lotus with eight petals and a pericarp. Within the lotus draw a white skull whose three parts are marked. In the north-eastern petal draw a lion, in the south-eastern a monk, in the south-western a disc and in the north-western a vajra. In the eastern petal draw a knife, in the southern a hand-drum, in the western a tortoise and in the northern a snake. These are proclaimed to be the eight symbols of the [eight retinue] goddesses which accord with

their individual qualities. Draw a crossed vajra in the middle of the white skull.

tanmadhye (in the middle of that): Means in the centre of the maṇḍala.

naraḥ (skull): Refers to a human skull.

śarabhaḥ (lion): Is a synonym for lion.

uragaḥ (snake): Is a synonym for snake.

devīnāṃ ityādi (of the goddesses etc.): The appropriate symbols of the retinue goddesses are drawn. In the skull located in the centre draw a crossed vajra.

**vijayakalaśam tato dadyāt pallavāgraṃ suvastrīṇam/
pañcaratnodaram divyaṃ śālijaiḥ paripūritam// (56)**

Then place in the maṇḍala the Victorious Ritual Pot which has branches in it and is encircled by a clean cloth. It should contain the five divine gems and should be filled with rice.

vijayakalaśam ityādi (the Victorious Ritual Pot etc.): The intent is that this pot must be placed in front. The pots of the goddesses should be placed in their appropriate positions.

**kiṃ bahunā pralāpena yathā tattvasaṃgrahe maṇḍalavidhis
tathā kartavyam// (57)**

What need is there to say much more! Perform the maṇḍala ritual as prescribed in the Tattvasaṃgraha.

**maṇḍale ca praveṣṭavyā vidyā cāṣṭau mahāsukhāḥ/
dvādaśābdā dvir aṣṭā ca hāranūpurabhūṣitāḥ// (58)**

Into this maṇḍala enter the eight great blissful consorts who are twelve to sixteen years of age and are adorned with garlands and jewellery.

praveṣṭavyā (enter): Means make them enter.

dvir aṣṭā (sixteen): Literally, two times eight which is sixteen.

Who these eight consorts are is said by:

jananī bhaginī caiva duhitā bhāgineyakā/
mātulasya tathā bhāryā mātṛbhaginī ca śvasṛkā/
pitur bhaginī tathā caiva aṣṭau vidhāḥ prakīrtitāḥ// (59)

These eight consorts are known as Mother, Sister, Daughter, Niece, Maternal Uncle's Wife, Maternal Aunt, Mother-in-law and Paternal Aunt.

jananī ityādi (Mother etc.): Mother and the others do not refer to one's real mother and other relatives. 'Mother' refers to the beloved of the Master of the consecration and she is the 'mother' of the disciple. 'Sister' refers to this 'mother's' companion. 'Daughter' refers to the Master's female disciple. 'Niece' refers to the disciple of the female disciple. 'Maternal Uncle's Wife' refers to the 'mother's' dear companion's wife. 'Maternal Aunt' refers to the Master's companion. 'Mother-in-law' refers to the beloved of the disciple. 'Paternal Aunt' refers to the Master's sister.

āsām pūjayed yogī gādhālinganacumbanaiḥ/
karpūraṃ ca pibet tatra tena maṇḍalaṃ prokṣaṇam// (60)
tāsām pāyayed yogī laghu siddhiṃ avāpnuyāt/
madanam tatra pātavyam bhakṣayed balaśālijam// (61)

With intense embraces and kisses the yogī should serve these consorts. There the semen should be drunk and with it the maṇḍala should be sprinkled. The yogī should make them drink the semen and he will quickly gain accomplishment. There wine should be drunk and meat and human flesh should be eaten.

yogī (the yogī): Here refers to the master of the consecration.

tān ca vivastrakām kṛtvā bhagaṃ cumbayen muhurmuḥuḥ/
tābhiś ca vṛṣayet bolam giyate nṛtyate param/
kriḍā ca kriyate tatra bolakakkolayogataḥ// (62)

Removing all their clothes, kiss their lotuses again and again. The male sexual organ should be aroused by them and

then they should sing and dance. There, by uniting the male and female sexual organs, the erotic play is activated.

**paścād dvitīyaprahare śiṣyaṃ tatra praveśayet/
akṣiṃ pracchādya vastreṇa paścān maṇḍaladarśanam// (63)**

Then, in the forenoon make the disciple enter the maṇḍala ground with his eyes covered with a cloth. Then after that allow him to view the maṇḍala.

**abhiṣekaṃ diyate tatra niśithe vijane gṛhe/
yathā kathitās tv abhiṣekā ācāryādiprabhedataḥ/
stutipūjā yathākhyātā prāg unneyā suśiṣyakaiḥ// (64)**

There in the maṇḍala which is in an uninhabited house, at night, the consecration is given in accordance with the divisions of the Master Consecration and so on as previously mentioned. The good disciple should offer the praises and worship as previously specified.

yathā kathitā (as mentioned): Means as mentioned in the Tattvasaṃgraha and other works.

unneyā (as . specified): Means that the disciple must offer as is appropriate.

**tattvañ ca deśayet tatra viramādiparamāntakam/
gopitaṃ sarvatantreṣv antam antaṃ prakāśitam// (65)**

There in the consecration, instruction should be given regarding the True Principle which manifests at the beginning of the Joy of Cessation and at the end of the Refined Joy. This principle, which is kept a secret within all tantras, is finally revealed.

viramādi (at the beginning of the Joy of Cessation): Refers to that which occurs at the beginning of the Joy of Cessation.

paramāntakam (at the end of the Refined Joy): 'The end of the Refined Joy' refers to the principle of the third consecration.

sarvatantre (within all tantras): It is in all tantras because the principle characterised by the Innate is mentioned in all tantras.

What is the unique feature here? This is said by:

gopitaṃ ityādi (kept a secret etc.): This principle, kept a secret, is the characteristic of the Wisdom Consecration which is concealed in all tantras.

In that case what was previously revealed?

antam antaṃ ityādi (within ... finally etc.): The intent is that the Master and Secret consecration have been revealed. This Wisdom consecration has not been previously revealed.

Therefore:

**pr̥chate tatra s̄a devī vajrapūjāprayogataḥ/
tat kṣaṇaṃ kīḍṛśaṃ deva kathayasva mahāprabho// (66)**

There, performing the worship of the Vajra, the Goddess asked: O Divine Being, Great Lord, please tell me what is the nature of that Moment?

tatra (there): Means there in the Knowledge of the Wisdom Consecration.

vajrapūjāprayogataḥ (performing the worship of the Vajra): All other types of consecrations have a similarity because they consist of the rites of offering water, placing the crown and so on. Therefore, the goddess after performing the worship of the Vajra asked regarding the special feature in the four consecrations mentioned in this tantra.

tat kṣaṇaṃ kīḍṛśaṃ (what is the nature of that Moment): Here the word 'Moment' is used to express the attainment of the nature of that particular moment.

The opening statement of this verse is that of the writer of this tantra.

**bhagavān āha/
āi na anta na mahyu tahiṃ natra bhava natra nirvāṇa/
ehu so paramamahāsuha nau para nau appāṇa// (67)**

Bhagavān answered: No beginning, no end, no middle there; neither the Phenomenal nor the Release. This is that supreme Great Bliss where there is neither self nor other.

āi na (no beginning): 'Beginning' refers to the Refined Joy.

na mahyu (no middle): 'Middle' refers to Ordinary Joy.

anta na (no end): 'End' refers to Joy of Cessation.

natra bhava natra nirvāṇa (neither the Phenomenal nor the Release):

This is because these three [Joys] belong to the realm of the Phenomenal and Released existences.

ehu so (this is that): Means this is that, the characteristic of which is going to be mentioned.

paramamahāsuha (the supreme Great Bliss): Refers to the characteristic of the Innate.

nau para nau appāṇa (there is neither self nor other): Means devoid of [the duality of] object and subject.

Another interpretation of the above verse:

'Beginning' refers to the Master Consecration, 'end' to the Wisdom Consecration and 'middle' to the Secret Consecration. The intent is that all these do not exist. Why they do not exist is said by: 'neither the Phenomenal nor the Release'. As phenomenal it exists as the enlightened qualities which are the methods of Bhagavān, the Master and Secret Consecrations being the Phenomenal; the Release is the third [the Wisdom Consecration], the gaining of which attains the goal. 'This is that' means this is the Knowledge of Wisdom Consecration. Regarding that it is said: 'there is neither self nor other'. This refers to the non-dual manifestation, because there the duality of Wisdom and Means is not experienced.

How this experience is generated is said by:

svasavyetarapāṇes tu vṛddhā vānāmikā ca yā/
tābhyāṃ prapīḍayed yogi saṃbhoge laharīdvayam// (68)

paścād utpādyate jñānaṃ kumārisurataṃ yathā/
kim apy utpadyate tatra mūkasya svapnaṃ yathā/
paramāntaṃ viramādyāṃ śūnyāśūnyāṃ tu herukam// (69)

With the two, the yogi's own right thumb and left ring finger, he should press the two waves at the Centre of Enjoyment. After, there arises the Knowledge which is like the experience of erotic union with a young maiden, something being generated there which is like the dream of one who is dumb. This is that experience at the end of the Refined Joy and

the beginning of the Joy of Cessation which is both Void and Non-Void and the Heruka.

savya (right): Is a synonym for right.

itara (left): Literally the other, here meaning the left.

pāṇeh (of the hand): Here refers to the breathe.

vṛddhā (thumb): Refers to the Lalanā nāḍi.

anāmikā (ring finger): Refers to the Rasanā nāḍi.

tābhyāṃ (with the two): Means with these two nāḍis.

saṃbhoge (at the Centre of Enjoyment): Means in order to experience enjoyment.

laharīdvayaṃ (the two waves): Refers to the movement, in and out, of the breathe in the left and right nāḍis.

What occurs by this is said by:

pāścāt (after this): Means not only just at the time of receiving the Knowledge of the Wisdom Consecration but also after that, even without the external Wisdom consort, the Knowledge arises.

jñānaṃ (the Knowledge): Refers to the knowledge characterised by non-duality.

kumārisurataṃ yathā (like the erotic union with a young maiden): Implies that which is not experienced in previous consecrations.

mūkasya svapnaṃ yathā (like the dream of one who is dumb): Means it is beyond the realm of words.

Another interpretation is:

The two waves are the life-breath at the Centre of Enjoyment. The 'thumb' is Lalanā nāḍi and the 'ring finger' is Rasanā nāḍi. By means of these two nāḍis restrain the waves.

Know these two techniques from the sacred tradition through the instructions of one's guru.

What is then generated there is said by:

paramāntaṃ ityādi (at the end of the Refined Joy etc.): It is Void and Non-Void because of the nature of the one flavour of the union of Wisdom and Means.

heruka (the Heruka): The word Heruka indicates this very Knowledge because it is the non-dual nature of Voidness and Compassion.

hevajrābhyudayaḥ pañcamaḥ paṭalaḥ//

Thus ends the Fifth chapter known as the Manifestation of Hevajra.

hevajrābhyudayaḥ (Manifestation of Hevajra): Manifestation refers to the generation of Hevajra. This chapter which deals with that is so called.

Thus ends the Fifth chapter of the Second part of the Hevajra Pañjikā known as the Yogaratnamālā.

Painting the Portrait of Hevajra

deviṃ vai gāḍham āliṅgya kṣiptvā bolam kapālake/
gāḍham kucagraham kṛtvā samvṛṣya naranāsikām// (1)

daśanenauṣṭham āpiḍya kakṣam kṛtvā nakhakṣatam/
saṃpuṭam saukhyam āsādyā pañcamudrām prakāśate// (2)

Intensely embracing the Goddess and placing his sexual organ in her sexual organ, intensely caressing her breasts, arousing her vagina, biting her lips with his teeth, scratching her sides with his nails and enjoying the bliss of union, Bhagavān revealed the significance of the Five Symbolic Ornaments.

kakṣam (sides): Means on the sides below the arms.

pañcamudrām (the Five Symbolic Ornaments): It is the agreed tantric convention that when the yogī is applying the vow or is at the gathering of the circle of initiates and other such gatherings he wears the Five Symbolic Ornaments.

gurvācāryeṣṭadevasya namanārtham cakrikā dhṛtā/
durbhāṣasyāśravaṇāya guror vajradharasya ca// (3)

śravaṇayoḥ kuṇḍalam dhāryam mantram japtum ca kaṅṭhikā/
rucakam prānivadam tyaktum mudrām bhajitum ca
mekhalam/

pañcabuddhasya mudreṇa śarīram mudritam sadā// (4)

The Circlet worn on the head symbolises the salutation to one's guru, master and chosen deity; the ear-rings symbolise the yogī turning a deaf ear to derogatory words spoken about the guru and Vajradhara; the necklace symbolises the recitation of mantra; the bracelets symbolises the renunciation of

killing living beings and the girdle symbolises the enjoyment of the consort. The body should always be marked by these symbolic ornaments of the Five Buddhas.

**prahasanan tataḥ kṛtvā dantaiḥ sampiḍya cādharām/
pṛcchate tatra sā devī hevajraṃ saharūpiṇam// (5)**

**katareṇa vidhānena kayā kriyayā tathā prabho/
hevajrasya paṭam kāryam kathayasva mahāsukha// (6)**

Laughing with pleasure and biting his lips with her teeth, there, the Goddess asked Hevajra who is the essence of the Innate: O Lord, in accordance with what rules and by what kind of ritual should one make the portrait of Hevajra? Please tell me, you who are the Great Bliss?

vidhānam (rules): Refers to the means.

kriyā (ritual): Refers to the procedures to be followed.

bhagavān āha/

**samayicitrakāreṇa sādakenāpi samayinā/
likhitavyam paṭam ghoram narakasthaiḥ pañcavarṇakaiḥ/
śavakeśasya kuccā ca likhantiyam paṭam guru// (7)**

**sūtram ca yayā kāryam kartavyaṅ ca paṭam yayā/
tayāpi samayinyā vai samayādhiṣṭhānayogataḥ// (8)**

Bhagavān said: A fierce-looking portrait must be painted using the five colours which are placed in a skull by a painter who follows the Observance of the Vow or else by a practitioner who follows the Vow. The large portrait must be painted with a brush made of hair from a corpse. The one who spins the thread and the one who weaves the canvas for the picture should both be maidens, who by practising the empowerment of the Observance of the Vow, are keepers of the Vow.

samayī (who follows the Observance of the Vow): Means one who follows the same vows as the yogī.

ghoraṃ (fierce): Means terrifying.

narakasthaiḥ (skull): Means a human skull.

kuccā (brush): Means paint brush.

guru (large): Means grand.

samayādhiṣṭhānayoḡataḥ (by practising the empowerment of the Observance of the Vow): Refers to the practice of the emanation of the form of the Goddess.

**māsimāsicaturdaśyāṃ kṛṣṇāyāṃ vijane grhe/
madhyāhne krūracittena kiñcin madanapānataḥ// (9)**

**aṅge niraṃśukaṃ bhūtvā nagnibhūyas tathā punaḥ/
utsrṣṭenāpavitreṇa bhakṣayet samayan tataḥ// (10)**

**nijamudrāṃ sthāpya vāmena cāruvaktrāṃ kṛpāvatiṃ/
rūpayauvanasaubhāgyāṃ supuṣpāṃ sādhakapriyāṃ// (11)**

The picture should be painted at midday on the fourteenth day of the dark phase of the moon in a lonely house, assuming a fierce state of mind by drinking some liquor. Being naked and adorning the body with bone ornaments, the yogi should eat the sacramental offering which are conventionally considered impure. He should begin painting after placing on his left side his own consort who is beautiful, merciful, endowed with grace and youth, come of age and loves the practitioner.

bhakṣayet (eat): Means should be eaten.

nijamudrāṃ sthāpya vāmena (placing on his left side his own consort): After doing this he should begin painting is the intent.

hevajrapaṭavidhānapaṭalaḥ//

Thus ends the Sixth Chapter, the chapter regarding the rules for painting the portrait of Hevajra.

Thus ends the Sixth Chapter of the Second Part of the Hevajra Pañjikā known as the Yogaratnamālā.

Book and Feast

**athāha tatra sā devi bolakakkolayogataḥ/
oṣṭhaṃ dantena saṃpiḍya kathaṃ bhavati pustakam// (1)**

Then, there, the Goddess, being in sexual union, biting his lips with her teeth asked: What regarding the book?

kathaṃ (what): Means what is the nature of the book.

**vajrapadmasamāyogāt tuṣṭo devaḥ prakāśate/
bhagavān āha/
śṛṇu devi mahābhāge pustakaṃ kathayāmy aham/
bhūrjapatre likhet samayī dvādaśāṅgulapustakam/
mahāmadhumaṣiṃ kṛtvā lekhanyāṃ mānuṣāsthibhiḥ// (2)**

The Divine Being, satisfied with the union of the Vajra and Lotus, discoursed.

Bhagavān said: Listen, O most auspicious Goddess, I will speak about the book. The book should be written on birch-bark twelve finger-widths long by one who keeps the Observance of the Vow. Collyrium should be used as ink and human bone for the pen.

mahāmadhumaṣiṃ (Collyrium ... ink): Means the ink must be made from collyrium extracted from Mahāmadhu.

**pustakaṅ ca paṭaṅ caiva yadi vā dunduraḥ paśyati/
iha janmani na siddhiḥ syān na vā paralokagocare// (3)
saṃpradāyaprayuktasya darśanaṅ ca kadācana/
gopitavyaṃ kace kakṣe pustakam adhvagocare// (4)**

If an unworthy person sees either the book or the picture, there is no accomplishment in this or the next life [for the one

who shows them]. They may be seen at any time by a follower of the tradition. Whilst on the road the book should be concealed either in the hair or under the armpit.

dunduraḥ (unworthy): Dundura is the tantric code word for a non-initiate.

na siddhiḥ syād (there is no accomplishment): Means that for the practitioner who shows them there is no accomplishment [even] in his future lives.

sampradāyaprayukta (a follower of the tradition): Refers to one who has conviction in Hevajra.

kadācana (at any time): Means at any given time.

adhvagocare (whilst on the road): Means at the time of travelling on the road.

**bhage liṅgaṃ pratiṣṭhāpya cumbayitvā muhurmuḥuḥ/
mahāsukhaṃ samāsādhyā vajri bhojanam ādiśet// (5)**

śṛṇu devī viśālākṣi bhojanam gaṇamaṇḍale/

yatra bhukte bhavet siddhiḥ sarvakāmārthasādhakī// (6)

Placing his sexual organ in her sexual organ, kissing her again and again and producing the Great Bliss, the Adamantine One instructed upon feasting.

O Goddess with beautiful eyes, listen to the method for feasting at the gathering of initiates, where, if one eats, that Accomplishment which is the fulfilment of all the objects of desire is attained.

ādiśet (instructed): Means Bhagavān gave directions.

bhojanam(feasting): The term 'feasting' here refers to the Undifferentiated Application of the Vow and the rules for conducting the Assembly of the Circle of Initiates.

yatra (where): This refers to the Application of the Vow at a circle of initiates.

sarvakāmārthasādhakī (which is the fulfilment of all the objects of desire): This refers to the Mahāmudrā Accomplishment.

The particulars regarding the location for the Application of the Vow is said by:

**śmaśāne girikuñje vāmānuṣya pure tathā/
athavā vijane prānte idaṃ bhojanam ārabhet// (7)**

This feast should be offered in a crematory or a mountain cave or a deserted town or a lonely place.

girikuñje (mountain cave): Is a synonym for a mountain cave.

**kalpayed āsanam tatra navākhyam śavarūpiṇam/
athavā vyāghracarmaṇ ca śmaśānakarpatam tathā// (8)
madhye hevajarūpātmā yoginīnām tato nyaset/
sthānam jñātvā yathāpūrvam diśāsu vidīśāsu ca// (9)**

There, arrange the seats, nine in number, which are of either corpses or tiger-skins or rags from the crematory. In the central seat place that one who embodies Hevajra. Then the Yoginis should be positioned in the four cardinal directions and in the four corners, previously knowing the appropriate location for each of the Yoginis.

navākhyam (nine in number): Means there are nine seats.

**vyāghracarmopari bhuñjita samayasya mālaṇḍhanam/
bhakṣaṇ ca bhakṣayet tatra rājaśāliṃ prayatnataḥ// (10)
bhuktvā bhuktvā punas tatra pūjyante tatra mātaraḥ/
yadi vā mātā bhagīni bhāgīneyī ca śvasṛkā/
pūjāyen nirbharam tāsām sidhyante gaṇamaṇḍale// (11)**

Seated upon a tiger-skin one should partake of the sacraments and herbs, and there eagerly eat human flesh. After feasting to one's satisfaction, worship the mothers there. Or else fully worship Mother, Sister, Niece and Mother-in-law and then the accomplishment is attained in the circle of initiates.

samayasya (of the sacramental): Refers to the meat of cows, dogs, elephants, horses, men and so on.

mātaraḥ (the mothers): 'The mothers' here refer to the eyes, ears, nostrils, tongue, skin and mind.

pūjayen nirbharam (fully worship): Means worship with dance, songs, instrumental music and so on.

Regarding the full worship it is said:

yadī vā mātā ityādi (or else ... Mother etc.): The terms 'Mother' and so on refer to the five senses. The five senses should be satiated with sound, form, taste and so on which are the five qualities of desire. The supreme worship is the worship of the goddesses located in these faculties. If it is asked how 'Mother' and the others are the eyes and other sense organs, it is said in the Buddhakapāla Yoginī Tantra: 'Now I shall expound: By the purification of the impure consciousness Sister becomes the eyes, Niece the ears, Mother the nostrils, Daughter the tongue and the Wife the mind. These six are the divine and excellent bestowers of the Mahāmudrā Accomplishment.'

pūjayen nirbharam (fully worship): Means worship to the highest degree.

**ekakhaṇḍam mahānarakaṃ divyaṃ madanapūritam/
gurave dadyān mahābhāgi vandayitvā svayaṃ pibet// (12)
grhṇiyāt vāmahastena dadyāt tenaiva pāṇinā/
muhurmuhuḥ praṇāmañ ca kurvanti tatra sādhakāḥ// (13)**

The auspicious disciple should offer to his guru a sacred skull-cup of one piece filled with liquor and after saluting him the disciple should himself drink. The skull-cup should be accepted with the left hand and should also be given with the same hand. There the practitioners should bow respectfully to the guru again and again.

mahānarakaṃ (skull-cup): Here cup refers to the skull of a Brahmin.

dadyāt (should ... given): Means first give the drink to the guru and the disciples should drink after.

bhojanapāṭalaḥ saptamaḥ//

Thus ends the Seventh, the Chapter regarding Feasting.

Thus the chapter dealing with feasting and so on.

Thus ends the Seventh Chapter of the Second Part of the Hevajra Pañjikā known as the Yogaratnamālā.

Discipline

**tatra prcchanti yoginyo mahāmudrā tu kiḍṣī/
saṁvṛtyācārarūpeṇa kathayasva sukhaṁdada// (1)**

There the Yoginis asked: O granter of Great Bliss, please tell us what is the nature of the Mahāmudrā in terms of the expression of a relative form?

mahāmudrā (the Mahāmudrā): Mahāmudrā refers to that which has previously been mentioned. Now the nature of the consort along with whom the yogis following the Differentiated Application of the Vow will attain the Mahāmudrā Accomplishment is being asked.

Therefore it is said:

saṁvṛti (relative): Meaning in phenomenal terms.

ācāra (expression): Refers to the qualities of pleasant speech, actions etc.

rūpa (form): Refers to the consort's complexion, shape, luster and so on.

**bhagavān āha/
nātidīrghā nātihrasvā na kṛṣṇā na ca gaurikā/
padmapatranibhākārā śvāsaḥ tasyāḥ sugandhakaḥ// (2)
prasvedaṁ ca sugandhi syān mṛganābhisamaprabham/
padmaṁ cendivaraṁ gandhaṁ kṣaṇāt padmaṁ ivācaret// (3)
karpūrasihlayos tasyāḥ sugandhaṁ lakṣayed budhaḥ/
utpalasya bhaved gandhaṁ vāyasāgurusannibham// (4)
dhīrā acañcalā caiva priyavādinī manoramā/
sukeśā trivalamadyā prākṛtaiḥ padmini matā/
tām ca prāpya bhavet siddhiḥ sahañānandarūpiṇī// (5)**

Bhagavān replied: The relative Mahāmudrā is neither too tall nor too short; she is neither too black nor too white and is

the colour of a lotus petal; her breath is sweet smelling and her perspiration pleasant like the smell of musk. Her sexual organ has the fragrance of the blue lotus and in an instant has the fragrance like that of the pink lotus. Her smell, that of the male and female sexual fluids, should be noted by the wise one. She also has the fragrance of the blue lotus and the scent of the sweet aloe wood. She is resolute and not fickle, pleasant of speech and delightful. She has lustrous hair, has three folds around her waist and is by her shape and nature known as a Lotus Maiden (padmini). Obtaining such a consort one attains that Accomplishment which is of the nature of the Innate Joy.

mṛganābhi (musk): Is a synonym for musk.

samaprabhaṃ (like): Means similar in quality.

indīvaraṃ (blue lotus): Is a synonym for the blue lotus.

kṣaṇāt (in an instant): Means sometimes.

ācaret (becomes): Means possesses.

sihlaḥkaṃ (female sexual fluids): Here refers to smell of the incense, olibanum.

tasyāḥ (her): Means her body's fragrance.

vāyasāguru (aloe wood): Is a synonym for the fine smelling aloe wood.

maṇoramā (delightful): Means pleasing to the mind.

athāha nairātmyāyoginī/

bhagavān praṇidhānaṃ kīḍṛśaṃ kartavyam// (6)

bhagavān āha/

kulajanmānumādi samayī hevajradeśakaḥ/

kṛpāvān gurubhaktaś ca bhaveyaṃ janmajanmani// (7)

vajraghaṇṭāraṇatpāṇir gambhīradharmapāṭhakaḥ/

yoṣicchukrasamāhārī bhaveyaṃ janmajanmani// (8)

Then the Yoginī Nairātmyā asked: Bhagavān, what kind of resolve is to be made?

Bhagavān replied: May I be born in future births as the member of the Family, a keeper of the Observance of the

Vow, an instructor on the Hevajra and compassionate and devoted to the guru.

May I be born in future births holding the Vajra and ringing the bell with the hands, as a propounder of the profound doctrine and a partaker of the sexual fluids of women.

gambhīradharmapāthakaḥ (propounder of the profound doctrine): Means a propounder of the Hevajra doctrine.

**tatra tuṣṭā tu sā devī idaṃ vacanaṃ abravīt/
durdāntā dundurāḥ sattvā vineyaṃ yānti kena hi// (9)**

There, being satisfied, the Goddess spoke the following words: How are the hard to tame, unworthy persons to be disciplined?

vineyaṃ (disciplined): Means educated.

**bhagavān āha/
poṣadaṃ diyate prathamam tadanu śikṣāpadaṃ diśet/
vaibhāṣyaṃ tatra deśeta sūtrāntaṃ vai punas tathā// (10)
yogācāraṃ tataḥ paścāt tadanu madhyamakaṃ diśet/
sarvamantranayaṃ jñātvā tadanu hevajraṃ ārabhet/
grhṇīyāt sādaraṃ śiṣyaḥ sidhyate nātra saṃśayaḥ// (11)**

Bhagavān replied: First give them the injunctions for conduct and then instruct upon the fundamental moral precepts. Then instruct upon the Vaibhāṣya doctrine and after that the Sūtrānta doctrine. Then instruct upon the Yogācāra doctrine followed by the Madhyamaka doctrine. After teaching all the practices of mantra, then commence with the instruction on the Hevajra practice. Should the disciple attentively grasp this, he will succeed without doubt.

poṣadaṃ (injunctions for conduct): Refers to the conduct followed from sunrise onwards, on full-moon days and other important occasions.

śikṣāpadaṃ diśet (instruct upon the fundamental moral precepts):

These are the eight precepts the nature of which is characterised as a detachment from the evil ways of body, speech and mind and which ought to be followed as long as one is alive.

vaibhāṣyaṃ (the Vaibhāṣya doctrine): The doctrinal discourse (bhāṣā) for developing detachment (virāga) is the Vaibhāṣya doctrine. That is the Śrāvaka tradition found in the Avadānaśataka, Tridaṇḍakamālā and other such works.

sūtrāntaṃ (the Sūtrānta doctrine): The Sūtrāntas are the profound sūtras which are the single verse and the four verse Dhāriṇis found in the Ṣaḍmukhī, the Bhadracaryā, Lalitavistara, Daśabhūmika etc.

yogācāraṃ (the Yogācāra doctrine): This is the view that this world is merely of the mind and that by a misconception the unreal world is projected as real, as in a dream.

madhyamakaṃ (the Madhyamaka doctrine): This is the view of the non-arising of all natures.

sarvamantranayaḥ (all the practices of mantra): There are five ways, Kriyā, Caryā, Yoga, Yogottara and Yoganiruttara.

Here all the different doctrines such as Vaibhāṣya and so on have been mentioned and not the subject matter in its entirety because of its vastness.

grhṇīyāt (should ... grasp): Means if he does perform.

sādaraṃ (attentively): This indicates the profundity of this tantra.

vineyapaṭalo nāmāṣṭamaḥ//

Thus ends the Eighth, the chapter regarding Discipline.

Thus ends the Eighth Chapter of the Second Part of the Hevajra Pañjikā known as the Yogaratnamālā.

Arrangement of Mantras

**athātaḥ saṃpravakṣyāmi saṃpuṭodghātalakṣaṇam/
yena dhyānamātreṇa sādhaḥ siddhim āpnuyāt// (1)
sādhyasya nābhimūle tu hastenotpāṭayed vratī/
herukapratirūpeṇādhyātakrūracetasā/**

bhāvanāmātrakenaiva buddho 'pi naśyate dhruvam// (2)

Now I shall expound that method of rending the enveloped [life-force], the mere concentrated visualisation of which attains his goal for the practitioner. The holder of the Vow should rend with the hand the base of the navel of the one to be destroyed, whilst assuming a nature similar to that of Heruka by being in an extremely fierce state of mind. By the mere emanation of this even a Buddha is definitely destroyed.

saṃpuṭam (the enveloped): Refers to the consciousness and body which are united.

udghāta (rending): Refers to the rending of consciousness and body.

dhyāna (concentrated visualisation): This is the unique feature of this practice.

siddhi (accomplishment): Here refers to the accomplishment of the goal of fierce rites.

ādhyāta (extremely): Means being extremely cruel.

krūra (fierce): Refers to the mind intent upon killing.

bhāvanā (emanation): Refers to the method of emanation that is going to be described in the next three verses.

mātra (mere): Means just by this method of emanation.

buddho 'pi (even a Buddha): This implies that even a person who is well protected is destroyed.

**māraṇam kriyate kṛpayā śrāvayitvā gurau munau/
śāsanāyāpacāri ca gurubuddhasya nāśakaḥ// (2)**

**yatra dr̥ṣṭvā yathārūpaṃ adhomukhaṃ tu bhāvayet/
raktaṃ udvamaṅtaṅ caiva kampayantaṃ samūrdhajaṃ// (4)
tasya mārga sūciṃ dhyāyāt praviśantaṃ vahnirūpiṇaṃ/
hṛdaye hutāśanabijaṃ dr̥ṣṭvā mārayet tatkṣaṅāt// (5)**

After having announced the intention to the guru and accomplished beings, perform with mercy the rite of killing of one who is a non-believer of the teachings of the Buddha and the detractors of the gurus and Buddhas. One should emanate such a person, visualising his form as being upsidedown, vomiting blood, trembling and with hair in disarray. Imagine a blazing needle entering his back. Then by envisioning the seed-syllable of the Fire element in his heart he is killed instantly.

dr̥ṣṭvā (visualising): Means imagining.

yathārūpaṃ (his form): Means imagining his form as described.

sūciṃ (needle): Refers to a vajra needle.

vahnirūpiṇaṃ (blazing): Means fiery.

hutāśanabijaṃ (seed-syllable of the Fire element): Refers to the seed-syllable **raṃ**.

dr̥ṣṭvā (envisioning): Means conceiving in the mind the seed-syllable as being aflame.

**asmin tantre na hotavyaṃ mudrābandhakriyā na ca/
paṭhisiddhaṃ mahātantraṃ dhyānamātreṇa sidhyati// (6)**

In this tantric practice there is no need for fire-sacrifices and the performance of hand-gestures. This great tantric technique is effective on just being recited and one can accomplish merely by concentrated visualisation.

paṭhisiddhaṃ (effective on just being recited): Means the recitation of the mantra causes the desired effect.

**rahasyaṃ paramaṃ vakṣye śṛṇu devī varānane/
bhavasya śodhanaṃ rāmyaṃ avikalpasiddhidāyakam// (7)**

Listen O beautiful Goddess, I shall tell you that supreme secret which is the delightful purification of phenomenal existence and which gives the accomplishment of the non-conceptual state.

rahasyam (secret): It is a secret because it is beyond the grasp of unworthy non-initiates.

paramam (supreme): It is supreme because the desired goal is easily accomplished.

avikalpa (non-conceptual state): Refers to a state without doubts.

**paśya devī mahāratnam jvālāmālākulaṃ vapuḥ/
ayogyaḥ syād aviddhena viddhaḥ san rucidāyakaḥ// (8)
tadvat saṃsāraṃ ratnaṃ pañcakāmaguṇaiḥ yutam/
aviśuddhaṃ viṣatām yāti viśuddhaṃ pīyūśavad bhavet// (9)**

Behold, O Goddess, the great gem which is the body surrounded by a circle of flames. A gem is useless when uncut but when cut it gives delight. Likewise the gem of phenomenal existence, which is united with the five desires, when not purified becomes poisonous and when purified becomes nectar-like.

mahāratnam (the great gem): Refers to the wish-fulfilling gem.

What is this gem? This is said:

vapuḥ (body): Refers one's own body.

paśya devī ...jvālā (behold O goddess . . . flames): 'flames' refers to the flame of Great Bliss.

mālā (circle): Refers to the naḍīs which are of the nature of the fifteen Yoginis.

ākulaṃ (surrounded): Means the naḍīs are well established in the body.

ayogyaḥ syād aviddhena (useless when uncut): 'Uncut' means not cut and polished, the ignorance of phenomenal experience being similar to that. Just as an uncut gem is unfit for use in any kind of jewelry, likewise ignorance of the naḍīs does not lead to the attainment of the enlightened state.

What the cut gem does is said by:

rucidāyakaḥ (gives delight): Means becomes a desirable object.

tadvat (likewise): As is the body so is the gem of phenomenal existence.

piyūṣaṃ (nectar): Refers to the nectar of immortality.

**samsāraṃ herukākāraṃ jagaduttaraṇaṃ prabhūm/
yena rūpeṇa sambhūtaṃ tad ahaṃ vacmi śrīvātām// (10)**

**kṛpayā locane rakte kṛṣṇāṅgo māitricittataḥ/
saṃgrahavastucatuṣkena catvāraś caraṇāḥ smṛtāḥ// (11)**

**aṣṭāsyāṃ vimokṣā aṣṭau śūnāyā ṣoḍaśa bhujāḥ/
mudreṇa pañcabuddhāḥ syuḥ kruddho duṣṭavineyataḥ// (12)**

**māṃsena pukkaśi khyātā śavarī raktena kalpitā/
caṇḍālī śukram ity uktaṃ ḍombī ca medamajjayoḥ/
carma bodhyaṅgasaptan tu asthi satyacatuṣṭayam// (13)**

Listen, I shall speak of how the phenomenal manifests as aspects of the form of Heruka, the Lord who is the saviour of the world. The blood-shot eyes are because of mercy; the black body is from the attitude of friendliness; the four feet are from the four methods of conversion; the eight faces are the eight Vimokṣas; the sixteen arms are the sixteen Voidnesses; the Five Symbolic Ornaments are the Five Buddhas and Wrath is for the subduing of the wicked. The meat is Pukkaśi, blood Śavarī, semen Caṇḍālī, fat and marrow Ḍombī, skin the seven limbs of Enlightenment and bones the Four Noble Truths.

yena rūpeṇa (how): Means by what principle.

caraṇāḥ (feet): Refers to the feet.

vimokṣā: Refers to the eight aspects of the Release.

mudrā (the Symbolic Ornaments): Refers to the circlet etc.

devy uvāca/

**mantroddhāraṃ bhavet kīḍṛk kathayasva mahāsukha/
yena mantreṇa jantūnāṃ karmāṇi yānti siddhatām// (14)**

The Goddess asked: Please tell me, O being of Great Bliss,

what is the order of seed-syllables of those mantras by means of which men attain accomplishment of the various rites.

mantroddhāraṃ ityādi (order of seed-syllables of ... mantras etc.): This verse is the question of the Goddess.

**bhagavān āha mahāvajrī vajrasāravapur mahān/
śṛṇu devī mahābhāge mantraṃ te kathayāmy aham// (15)**

Bhagavān, the great Adamantine One, the great one whose body is the essence of the Vajra, replied: Listen O auspicious Goddess, I shall tell you the mantra.

bhagavān āha ityādi (Bhagavān ... replied etc.): These are the words of the writer of this tantra.

śṛṇu devī ityādi (Listen O ... Goddess etc.): These are Bhagavān's words.

**ādaḥ vairocanaṃ dattvā uṣmāṇaṃ ca caturthakam/
pukkaśīsobhanaṃ divyaṃ śūnyākrāntaṃ śuklavarnaṃ
svāhāntaṃ niyojayet/
anena lakṣajāpena stambhajeḥ jagat sarvadā// (16)**

The mantra is composed of the Vairocana seed-syllable first, then the fourth sibilant with Pukkaśī and the white Śūnya and svāhā at the end. By reciting this mantra one hundred thousand times the world is paralysed.

vairocanaṃ (the Vairocana seed-syllable): Is the seed-syllable om.

uṣmāṇaṃ ca caturthakam (the fourth sibilant): Is the letter ha.

pukkaśī: Refers to the vowel ū.

śūnyaṃ : Is the sound ṃ.

svāhāntaṃ (svāhā at the end): Means at the end the word svāhā is placed.

**ādaḥ varṇādhipaṃ dattvā tadanu khecarīṃ tataḥ/
svāhāntaṃ yojitaṃ kṛtvā buddhān api vaśīkaret// (17)**

First the Chief of Letters, then Khecarī and **Svāhā** at the end. This subdues even Buddhas.

varṇādhipaṃ (Chief of Letters): Is om.

khecarīṃ: Refers to aṃ.

vedānāṃ ādimāṃ dattvā prathamasya dvitīyakam/
śūnyaṃ svāhāntaṃ yojayet buddhānāṃ apy uccāṭayet// (18)

The first of the Vedas, then the second of the first [group of consonants] with a Sūnya and **svāhā** at the end. This drives away even Buddhas.

prathamasya dvitīyakaṃ (second of the first): Is kha.

ādau vairocanaṃ dattvā dvitīyasya tṛtīyakam/
rayuktaṃ vāribhūṣitaṃ śūnyaṃ svāhāntasamyuktaṃ dveṣayet
sarvamānuṣān// (19)

First Vairocana, then the third of the second along with **ra**, **Vāri** and **śūnya** and **svāhā** at the end. This causes hatred in all men.

dvitīyasya tṛtīyakaṃ (third of the second): Is ja.

vāri: Is i.

ādau varṇeśvaraṃ dattvā pañcamasya tṛtīyakam/
saśūnyaṃ dākinīyuktaṃ svāhāntaṃ abhicārukam// (20)

First the Chief of Letters, then the third of the fifth with **Sūnya** and **Ḍākinī** and **svāhā** at the end. This is the mantra for Mesmerising.

varṇeśvaraṃ (Lord of Letters): Is om.

pañcamasya tṛtīyakaṃ (third of the fifth): Is ba.

dākinī: Refers to u.

varṇajyeṣṭhaṃ punar dattvā hūṃkāraraktasannibham/
svāhāntaṃ kāṣayet sadya rambhādīnān tilottamām// (21)

First the eldest of the letters, then the red **hūṃ** followed by **svāhā** at the end. This instantly attracts Rambhā, Tilottamā and the other [celestial maidens].

varṇajyeṣṭha (eldest of the letters): Is om.

ādau mohakulaṃ dattvā ghukāraṃ samprayojayet/
svāhāntaṃ ca punaḥ kṛtvā mārayet suramānuṣān// (22)

First the Mohakula, then **ghu** and **svāhā** at the end. This kills gods and men.

prathamasya prathamam tu vajradākinīyojitaṃ/
ādau vairocanaṃ dattvā antasthānāṃ dvitīyakam// (23)

vajradākinīsamīyuktaṃ punaḥ prathamasyāgrakam/
vajradākinīsamīyuktaṃ antasthānaṃ tṛtīyakam// (24)

punas tenaiva samīyuktaṃ upari caurībhūṣitaṃ/
hrīḥkāraṃ yojayet tatra svāhāntaṃ punar ācaret/
kurukullāmantraḥ// (25)

At the beginning Vairocana, then the first of the first with Vajradākinī, then the second of the semi-vowels with Vajradākinī, then the first of the first with Vajradākinī, then the third of the semi-vowels with Vajradākinī, then the third of the semi-vowels with Caurī, then **hrīḥ** and **svāhā** at the end. This is the Kurukullā mantra.

prathamasya prathamam (first of the first): Is ka.

vajradākinī: Is u.

antasthānāṃ dvitīyakam (second of the semi-vowels): Is ra.

antasthānāṃ tṛtīyakam (third of the semi-vowels): Is la.

caurī: Refers to e.

omkāraḍi caturthasya tṛtīyaṃ caurībhūṣitaṃ/
antasthānāṃ caturthakam piccuvajraprayojitaṃ// (26)
uṣmānāṃ ca caturthakam pukkasyaś ca vibhūṣitaṃ/
śūnyākṛāntaṃ triguṇitaṃ pañcamasya dvitīyakam/
tṛtīyasya prathamam svāhāntaṃ hevajrasya hrdayam// (27)

The heart mantra of Hevajra is: **om** followed by the third of the fourth with Caurī, then the fourth semi-vowel, then **piccu vajra**, then thrice, the fourth sibilant with Pukkasi and Śūnya, then the second of the fifth with the first of the third and **svāhā** at the end.

caturthasya tṛtīyaṃ (third of the fourth): Is da.

antasthānāṃ caturthakaṃ (fourth semi-vowel): Is va.

uṣmānāṃ ca caturthakaṃ (fourth sibilant): Is ha.

pukkasi: Refers to u.

pañcamasya dvitīyakaṃ (second of the fifth): Is pha.

vairocanādijvalajvalayojitaṃ pañcamasya caturthaṃ tu/
antasthānāṃ prathamenāyuktaṃ ghasmaribhūṣitaṃ// (28)
uṣmānāṃ ca caturthakaṃ vajradākinibhūṣitaṃ/
śūnyākṛāntaṃ triguṇitaṃ pañcamasya dvitīyakaṃ/
tṛtīyasya prathamam svāhāntaṃ caturbhujasya mantraḥ// (29)

The mantra of the four-armed Hevajra is: Vairocana first, then **jvala jvala**, then the fourth of the fifth with the first semi-vowel which is with Ghasmarī, then thrice, the fourth sibilant with Vajradākinī and Śūnya, then the second of the fifth with the first of the third and **svāhā** at the end.

pañcamasya caturthaṃ (fourth of the fifth): Is bha.

antasthānāṃ prathamam (first semi-vowel): Is ya.

vairocanādi prathamasya ca prathamam abhyanta-
ragaurīśobhitam/
tṛtīyasya prathamam abhyanta-ragaurībhūṣitaṃ/
dviguṇīkṛtya pañcamasya tṛtīyaṃ dvitīyasya tṛtīyaṃ
vahnibhūṣitaṃ hūmkāratrayayojitaṃ/
pañcamasya dvitīyaṃ tṛtīyasya prathamam svāhāntaṃ
ṣaḍbhujasya mantraḥ// (30)

The mantra of the six-armed Hevajra is: Vairocana first, then twice the first of the first with the inner Gaurī followed by the first of the third with the inner Gaurī, then the third of

the fifth, then the third of the second with Vahni, then **hūṃ** thrice, then the second of the fifth, then the first of the third and **svāhā** at the end.

abhyantaragauri (inner Gauri): Refers to i.
ṭṛtīyasya prathamam (first of the third): Is ta.
pañcamasya ṭṛtīyaṃ (third of the fifth): Is ba.
dvitīyasya ṭṛtīyaṃ (third of the second): Is ja.
vahni: Is raṃ.

vairocanādi caturthasya prathamam hutāśanasamyutam
 vetālivibhūṣitam/
 antasthānām ṭṛtīyakam ghasmaribhūṣitam/
 prathamasya prathamam antasthānām prathamena yuktaṃ
 vajrābhūṣitam/
 kṣakāraṃ caurī bhūṣitam/
 pañcamasya prathamam uṣmāṇām caturthakam
 vajradākinībhūṣitam/
 śūnyākṛantaṃ phaṭ svāhāntam/
 dvibhujasya// (31)

The mantra of the two-armed Hevajra is: Vairocana at the beginning, then the first of the fourth with Hutāśana and Vetāli, then the third semi-vowel with Ghasmarī, then the first of the first along with the first semi-vowel and Vajrā, then **kṣa** with Caurī, then the first of the fifth, then thrice the fourth sibilant with Vajradākinī and Śūnya, then **phaṭ** and **svāhā** at the end.

caturthasya prathamam (first of the fourth): Is ta.
hutāśanaṃ: Refers to ra.
vetāli: Refers to ai.
antasthānām ṭṛtīyakam (third semi-vowel): Is la.
prathamasya prathamam (first of the first): Is ka.
antasthānām prathamam (first semi-vowel): Is ya.
vajrā: Refers to a.
caurī: Refers to e.
pañcamasya prathamam (first of the fifth): Is pa.

nairātmyā prathamasya prathamam dvitīyasya prathamam
 tṛtīyasya prathamam caturthasya prathamam pañcamasya
 prathamam antasthānām prathamam uṣmāṇām prathamam
 vairocānādi svāhāntam/
 purakṣobhanamantra lakṣajāpah// (32)

The mantra to cause a city to tremble, which should be recited one hundred thousand times, is: Vairocana at the beginning, then Nairātmyā, then the first of the first, then the first of the second, then the first of the third, then the first of the fourth, then the first of the fifth, then the first semi-vowel, then the first sibilant and svāhā at the end.

nairātmyā : Refers to a.

prathamasya prathamam (first of the first): Is ka.

dvitīyasya prathamam (first of the second): Is ca.

tṛtīyasya prathamam (first of the third): Is ta.

caturthasya prathamam (first of the fourth): Is ta.

pañcamasya prathamam (first of the fifth): Is pa.

antasthānām prathamam (first semi-vowel): Is ya.

uṣmāṇām prathamam (first sibilant): Is śa.

antasthānām dvitīyan tu kṣakāradvayam/
 madhye punar antasthānām dvitīyakam/
 hūṃkāratrayam vairocānādi phaṭkāraavidarbhitam svāhāntam/
 bhūmiśodhanamantraḥ// (33)

The mantra for the purification of the site is: Vairocana at the beginning, then twice the second semi-vowel with kṣa, then hūṃ thrice, then phaṭ and svāhā at the end.

antasthānām dvitīyam (second semi-vowel): Is ra.

vairocānādi tadanu vajrā hūṃkāraṅtam khānapān-
 ādhiṣṭhānamantraḥ// (34)

The mantra for the empowerment of food and drink is: Vairocana at the beginning, the vajrā and hūṃ at the end.

vairocanādi tadanu akāro mukham uṣmāṇān ṛṭṭiyakam
antasthānān caturthakam upari vahnibhūṣitaṃ dharmāṇāṃ
tadanu vajrā cādyanutpannatvāt om āḥ hūṃ phaṭ svāhā/
sarvabhautikabalimantraḥ// (35)

The mantra for all the demi-gods is: Vairocana at the beginning, then **akāro mukham**, then the third sibilant, then the fourth semi-vowel with Vahni above it, then **dharmāṇāṃ**, then Vajra followed by **ādyanutpannatvāt om āḥ hūṃ phaṭ svāhā**.

vajrā: Refers to ā.

mantoddhārapaṭalo navamaḥ//

Thus ends the Ninth, the chapter regarding the Arrangement of the Mantras.

Thus ends the Ninth Chapter of the Second Part of the Hevajra Pañjikā known as the Yogaratnamālā.

Recitation of Mantras

**athāto vajrasattvākhyāḥ sarvadharmāikaśaṃvaraḥ/
nairātmyāṃ cumbayitvā tu jāpaviśayaṃ prakāśate// (1)**

Then the one Concealed Essence of all natures who is known as Vajrasattva, after kissing Nairātmyā, expounded upon the subject of mantra recitation.

ekashaṃvaraḥ (the one Concealed Essence): Refers to the one without a second, the best of essences.

jāpaviśayaṃ (subject of mantra recitation): Here 'subject' refers to the related subject of the beads of the rosary used while reciting mantras.

**sphaṭikena stambhanaṃ jāpyaṃ vaśye ca raktacandanam/
riṣṭikayābhicārukaṃ vidveśaṃ niramaṣukais tathā// (2)**

**uccāṭanaṃ aśvahaḍḍenākarṣaṇaṃ brahmāsthinā/
varṣāṇaṃ gajāsthikāḥ mārāṇaṃ mahiṣasya ca// (3)**

The recitation of the mantra for the rite of Paralysing should be performed by using crystal beads; for Subduing red sandalwood beads; for Mesmerising soap-tree wood beads; for Causing hatred human bone beads; for Driving away horse bone beads; for Attracting beads of Brahmin's bone; for Causing Rain elephant bone beads and for Killing buffalo bone beads.

mahiṣasya (buffalo): Means with a rosary made of buffalo bone beads.

Now the different sacraments for the various rites are mentioned:

stambhane kṣīrapānaṃ tu vaśye svacchandanaṃ ācāret/
 māraṇe sihlakaṃ caiva ākrṣṭau ca catuḥsamam// (4)
 vidveṣe śālijaṃ proktaṃ uccāṭane kasturikā/
 athavā antaśvaṃ ādiśvaṃ nādiṃ gādiṃ hādiṃ tathaiva ca//
 (5)

Whilst performing the rite of Paralysing milk is drunk; whilst Subduing use the sacrament of one's own desire; whilst Killing, female sexual fluids; whilst Attracting, the excrements; whilst Causing hatred, human flesh and whilst Driving away urine. Or else use [the flesh of] horse, dog, man, ox and elephant.

stambhane ityādi (Paralysing etc.): The meaning is clear.

japapaṭalo nāma daśamaḥ//

Thus ends the Tenth, known as the Mantra Recitation Chapter.

Thus ends the Tenth Chapter of the Second Part of the Hevajra Pañjikā known as the Yogaratnamālā.

Means to Attain the Innate

**gāḍhenāliṅgya hevajraṃ sampīdyādharmaṃ dantakaiḥ/
nairātmyā pṛcchate tatra dehināṃ kularūpakam// (1)**

After intensely embracing Hevajra and biting his lips, then Nairātmyā asked regarding the characteristics of the families of human beings.

**bhage liṅgaṃ pratiṣṭhāpya ityāha cakranāyakaḥ/
dehināṃ svakulaṃ vakṣye prajñāpāramite śṛṇu// (2)**

**anāmikāmūle yasya striyo vā puruṣasya vā/
navaśūkaṃ bhaved vajraṃ akṣobhyakulam uttamam// (3)**

**vairocanasya bhaved cakram amitābhasya pañcakajam/
ratnasambhavo mahāratnaṃ khaḍgaṃ karmakulasya ca// (4)**

The Chief of the Circle, establishing his sexual organ in her sexual organ, said: Listen, O Perfection of Wisdom, I will speak of the family appropriate for different individuals. A man or woman who has a nine-pointed Vajra at the base of the ring finger belongs to the supreme Akṣobhya Family; one with a circle to the Vairocana Family; one with a lotus to the Amitābha Family; one with a great gem to the Ratnasambhava Family and one with a sword to the Karma Family.

ityāha (said): He said what follows in the verse.

akṣobhyakulam (Akṣobhya Family): Refers to Akṣobhya's Family.

**yo hi yogi bhavet kṛṣṇo akṣobhyas tasya devatā/
yo hi yogi mahāgauro vairocanaḥ kuladevatā// (5)
yo hi yogi mahāśyāmo amoghas tasya devatā/**

yo hi yogī mahāpiṅgo ratneśaḥ kuladevatā// (6)

raktagauro hi yo yogī amitābhaḥ kuladevatā/

śvetagauro hi yo yogī tasya sattvakulaṃ bhavet// (7)

Akṣobhya is the deity appropriate to a yogī who is black; Vairocana is the family deity of a yogī who is very white; Amoghasiddhi is the deity of a yogī who is grey-black; Ratneśa is the family deity of a yogī who is very yellow; Amitābha is the family deity of a yogī who is pink and a yogī who is shining white belongs to the Sattva Family.

sattvakulaṃ (Sattva Family): Refers to the Family of Vajrasattva.

**jantavo nābhimantavyā na viheṭhyā yogapāragaiḥ/
tathāgatānāṃ kulās te syū rūpaṃ āśritya sāmṃvṛtam// (8)**

The perfected yogīs neither hold dear nor have contempt for any one. All beings belong to the families of the Five Buddhas but by the fact that beings are embodied they appear as relative and limited.

**striṇāṃ lakṣaṇaṃ caiva yathā puṃsi tathaiva ca/
tāsāṃ api kulās te syuḥ saṃvṛtyācārarūpataḥ// (9)**

The distinguishing characteristics for women are the same as those for men and their Families also are the same and exist in terms of the relative viewpoint.

tāsāṃ (their): Means of women.

te (those): Refers the Buddhas.

**tatra tuṣṭo mahāvajri bhagaliṅgasya cumbanāt/
nairātmyāṃ bodhayāmāsa śṛṇu devi prapūjanam// (10)**

**udyāne vijane deśe ātmāgārāntareṣu ca/
nagnikṛtya mahāmudrāṃ pūjayed yogavit sadā// (11)**

**cumbanāliṅganam kṛtvā bhagasparśan tathaiva ca/
vṛṣaṇam naranāsāyāḥ pānam adharamadhusya ca// (12)**

madanāṅkakaraiḥ karma bolavān kurute sadā/
dolāṅgakurpareṇāpi suprasāritakais tathā// (13)

muhurmuhuḥ kāmayed vajri adha ūrdhvaṃ nirīkṣayet/
prāpnoti vipulāṃ siddhiṃ sarvabuddhasamo bhavet// (14)

karpūraṃ piyate tatra madanaṃ caiva viśeṣataḥ/
balasya bhakṣaṇaṃ tatra kuryāt karpūrahetave// (15)

Then, the Great Adamantine One, satisfied with the mutual kissing of each other's sexual organs, made Nairātmyā aware of the following: Listen, O Goddess, to the propitiating service. In a garden in a lonely place or within the inner chamber of one's own house, making the Mahāmudrā consort naked, the wise yogī should always serve her. He should kiss and embrace her and stimulate her sexual organ. The vagina should be aroused and the nectar of her lips should be drunk. The yogī whose sexual organ is aroused should erotically mark and activate her with his hands. With the Swing, with the Knee and with the Wide-open, thus the adamantine yogī should repeatedly make love and should gaze below and above. Then the yogī will attain numerous powers and become equal to all the Buddhas. Semen is to be drunk there and especially wine. Meat should be eaten there for the benefit of semen.

bodhayāmāsa (made ... aware): Means he addressed.

madanaṃ (erotically): Refers to the excitement arising from the Great Bliss.

aṅka (mark): Refers to the scratching with the nails.

karaiḥ karma (activate ... with his hands): Refers to stimulating with two fingers and so on.

bolavān (the yogī whose vajra is aroused): Refers to the yogī with an erect penis.

dola ityādi (with the Swing etc.): The postures for instructing upon the essential characteristics of the four consecrations are mentioned. 'Swing' refers to the movement to and fro of the woman on top as the active partner.

“The woman swings back and forth her hips whilst seated on top of the male genitals. This is known as the Swing posture.”

kurpara ityādi (Knee etc.): In this posture the man is the active partner.

“The active male partner [should enter the woman] whilst they face each other after the placing the woman’s knees up and uniting the right with the left hand.”

suprasārita (Wide-open): “Like the wings of a swan ready to fly, extend both the thighs and legs of the woman wide apart.”

tathā (thus): Here ‘thus’ implies the Needle posture which is: “[The woman is] lying face downwards with her feet straight like a stick and her back bent upwards slightly is the Needle posture.”

karpūrahetave (for the benefit of semen): Means for the increase of semen.

sahajārthapaṭalo nāmaikādaśaḥ//

Thus ends the Eleventh, the chapter regarding the Attainment of the Innate.

sahajārtha (the Attaining of the Innate): The subject matter of this chapter is the method for attaining the Innate.

Thus ends the Eleventh Chapter of the Second Part of the Hevajra Pañjikā known as the Yogaratnamālā.

Instruction for the Four Consecrations

tathā vajri caturo 'bhiṣekān kathayāmāsa// (1)

Then the Adamantine One spoke regarding the four consecrations.

tathā ityādi (then etc.): Then the Adamantine One spoke the verses which contain the appropriate instructions to be given to the disciple when assigning Wisdom during the four consecrations.

**mahāvajraṃ mahāghaṇṭām gṛhṇa vajrapraṭiṣṭhitāḥ/
vajrācāryasya adyaiva kuru śiṣyasya saṃgraham// (2)**

O you who are firmly established in the Vajra, take hold of the great Vajra and the great Bell and today itself perform the admission of the disciple into the [fold] of the Vajra Master.

vajrapraṭiṣṭhitāḥ (firmly established in the Vajra): Means firmly established as a bearer of the Vajra.

**yathā buddhair attais tu sicyante bodhiputrakāḥ/
mayā guhyābhiṣekeṇa sikto 'si cittadhārayā// (3)**

Just as the Buddhas of previous times consecrated the Sons of Enlightenment, so are you consecrated by me with the flow of Enlightened Consciousness in this Secret Consecration.

bodhiputrakāḥ (the Sons of Enlightenment): Here 'Enlightenment' refers to Wisdom and her 'sons' are the Bodhisattvas.

**ratidāṃ sthānadāṃ devīṃ viśvarūpāṃ manoramāṃ/
gr̥hṇa gr̥hṇa mahāsattva gr̥hītvā pūjanaṃ kuru// (4)**

Take, O great Being, take this delightful goddess who is beautiful, the bestower of erotic delight and the bestower of the 'state' Taking her perform the service.

ratīḥ (erotic delight): Means delightfully satisfying.

sthānaṃ (state): Refers to the state of Enlightened Consciousness.

**idaṃ jñānaṃ mahāsūkṣmaṃ vajraṃ maṇḍaṃ nabhopamaṃ/
virajaṃ mokṣadaṃ śāntaṃ pitā te tvam asi svayaṃ// (5)**

This Knowledge is most subtle, the essence of the Vajra, space-like, undefiled, bestows liberation and is tranquillity. You are yourself your own procreator.

mahāsūkṣmaṃ (most subtle): This is because this Knowledge is beyond the range of the phenomenal.

vajra (the Vajra): Vajra refers to the Buddhas.

maṇḍaṃ (essence): Refers to the essence of the Buddhas.

nabhopamaṃ (space-like): 'Space-like' because it is devoid of any projections.

virajaṃ (undefiled): 'Undefiled' because afflictions are consumed.

mokṣadaṃ (bestows liberation): It bestows liberation because this Knowledge transcends the phenomenal existence.

pitā te tvam asi svayaṃ (you are yourself your own procreator): This is so because it becomes evident to the disciple in his own experience.

**vajrapadmādhiṣṭhānamantraḥ/
oṃ padma sukhādhāra mahārāgasukhaṃdada/
caturānandasvabhāga viśva hūṃ hūṃ hūṃ kāryaṃ kuruṣva
me// (6)**

**oṃ vajra mahādveṣa caturānandadāyaka/
khagamukhaikaraso nātha hūṃ hūṃ hūṃ kāryaṃ kuruṣva
me// (7)**

Now the mantra for the empowerment of the Vajra and the Lotus:

Om Lotus, receptacle of Bliss, the one who grants the bliss of Great Passion, many are the blessings of your four Joys, **hūm hūṃ hūṃ**, please fulfill my desires.

Om Vajra, O one of great wrath, the one who gives the four Joys, the singular delight of the entrance to Space, O Lord, **hūm hūṃ hūṃ**, please fulfill my desires.

vajrapadmādhiṣṭhānaṃ (the empowerment of the Vajra and the Lotus): Refers to the mantra by which the Vajra and the Lotus are empowered.

śirasi omkāraṃ hr̥di hūmkāraṃ kiñjalke ākāraṃ// (8)

Om in the head. **Hūṃ** in the heart. **Ā** in the Lotus.

mahātantrarājamāyākalpo dvitīyaḥ//

Thus ends the Illusion Part, the second part of the Great Regal Tantra.

Let the merit accrued from composing this Hevajra Pañjikā, which is a garland of the jewels of Yoga, be for the removal of the afflictions of all beings.

Thus ends the Yogaratnamālā of the Paṇḍitācārya Śrī Kāṇhapāda.

A Glossary of Important Terms

abhāva: non-existence.

abhicāra: mesmerising.

abhiṣeka: consecration.

ācāryābhiṣeka: Master Consecration.

ādhāraṃḍala: Foundation Maṇḍala. This is said to be the body of the principal deity and is identified with the yogi's body.

ādheyamaṇḍala: Supported Retinue Maṇḍala. This is said to consist of the retinue deities and is identified with the nāḍīs in the body.

adhimokṣa: actualise. Previously this term meant a firm resolve, a zealous application or confidence. Here it means being adept or having mastery over a practice, that is, being able to actualise that practice.

adhiṣṭhānakrama: Process of Empowerment. The different methods for empowering are emanation, mantra recitation, singing, dancing, the application of the vow, consecration and self-empowerment.

adhiṣṭhāna: empowerment. Previously used in the sense of a firm resolve, a firm basis, mastery or power.

ākaraṣaṇa: attracting.

āli: The vowels which are associated with the Moon and the female goddesses.

ānanda: Joy. Each consecration has a characteristic Joy associated with it.

animittasamādhi: Stabilised Meditative State of the Unconditioned. The Unconditioned, one of the four Vimokṣas, is a Yogācāra concept regarding the absence of causality.

antarābhava: intermediate state.

apraṭiṣṭhitanirvāṇadhātu: Unanchored Essence of Release. In the Mahāyāna tradition this is the realm of release associated with a Tathāgata who returns to the world to save beings though he is not tied down to the world.

avadhūti: The central nāḍī of the three principal nāḍīs.

bali: Sacrificial Offering.

bhaga: womb or female sexual organ. It is symbolised by a triangle and is known as the Source of Nature (dharmodaya). It is also said to be the six auspicious qualities, lordliness etc.

- bhava:** phenomenal existence, bound existence. It means saṃsāra.
- bhāva:** existence. It is characterised as that which arises in a chain of dependent causation and passes away.
- bhāvanā:** emanation, conceptualisation or visualisation. In the Process of Generation it refers to the emanation of the maṇḍala and body of the deity. In the Process of Completion emanation refers to the internal union of the Deities. In the Process of Perfection emanation refers to the emanation of the Innate, the Enlightened Consciousness.
- bija:** seed-syllable. Each deity is associated with a seed-syllable.
- biṃbaniṣpatti:** Manifestation of the Physical Form (of a deity).
- bodhibija:** Seed of Enlightenment.
- bodhicitta:** Enlightened Consciousness. The Enlightened Consciousness is said to be of two kinds, absolute or unlimited and relative or limited. In it's limited, restricted aspect it is said to be semen. The goal of the tantra is to experience the Enlightened Consciousness and to achieve this a refined utilisation and activation of the seminal energy becomes the means.
- brahmavihāra:** Brahma Abodes. This consists of four components and is an essential preliminary practice. It is also found in Patanjali's Yoga Sūtra.
- bola:** The code word for Vajra, the male sexual organ.
- cakra:** Circle, Centre. A whole maṇḍala complex is called a maṇḍalacakra, a Maṇḍala Circle. There are four Centres located in the body.
- caṇḍālī:** The name of a yogini. The name also refers to the Caṇḍālī yoga technique described in the first chapter of the first part.
- caturmudrā:** the Four Seals. Each one is associated with one of the four Consecrations.
- caryā:** Application of the Vow. Four different applications of the vow, appropriate for four different types of sensibilities of the practitioners, are mentioned.
- caturthābhiṣeka:** Fourth Consecration.
- chomā:** Secret Sign Language. The sign language is used by yogis and yoginis when they meet as well as by the guru and disciple for communicating matters relevant to the tantric method.
- cihna:** symbol. It is the symbolic object associated with a deity. A Vajra is the symbol of Hevajra and a knife of Nairātmyā.
- citta:** Consciousness; Mind. As one of the triad of Body, Speech and Mind, the Mind is located in the Body of Essential Nature (dharmakāya).

devatā: deity.

devatāyoga: Deity yoga.

dharma: the Doctrine; Essential Nature; phenomenal objects or things.

dharmadhātu: Essence of Nature.

dharmamudrā: Seal of Essential Nature.

dharmodaya: Source of Nature.

dharmakāya: Body of Essential Nature.

dhyāna: Concentration.

dravasamādhi: Stabilised Meditative State of the Orgasmic Flow.

dveṣa: wrath.

ekāraṃ: The letter e, which is a triangle with its apex facing down. It symbolises the female generative organ and Wisdom.

ekavīra: Sole Hero.

ekavīrayoga: Sole Hero yoga.

evaṃ: A Concealed Essence (samvara) which symbolises the union of Wisdom and Means. The word is composed of the e, symbolising Wisdom and the female sex organ and vaṃ, symbolising Means and the male sexual organ.

gaṇacakra: Assembly of the Circle of Initiates. Traditionally, communal feasting after a harvest, a hunt, a war and so on was celebrated in a tribal circle. This tribal circle was adapted and refined into a tantric rite where the yogis and yoginis assembled and empowered themselves by singing and dancing, eating and drinking of the sacraments and sexual uniting. The realisations of advance initiates were expressed at such gatherings through Caryā songs.

guhyābhiṣeka: Secret Consecration.

Heruka: The general name for the principal male deity in a Yoginī tantra.

homa: Fire Sacrifice.

indriya: sense organ; faculty.

irṣyā: envy.

japa: mantra recitation.

jñeyāvaraṇa: Veils of the Objects of Experience.

kakkola: code word for the female sexual organ.

karmamudrā: Seal of the Ritual. It also refers to an external consort of the yogi.

karuṇā: Compassion.

kāya: Body. One of the triad of Body, Speech and Mind.

khadhātu: Space element.

khagamukha: entrance to Space.

kiṅjalka: the central part of the Lotus, the female sexual organ. In the maṇḍala it is said to be the centre of the eight-petaled lotus.

kleśāvaraṇa: Veils of Affliction.

kṛpā: mercy. Often used as a synonym of compassion.

krtyānuṣṭhāna: Performance of Duty.

kṣaṇa: Moment. Each consecration has a characteristic Moment associated with it.

kula: family. In this tantra it is said that there are an infinite number of families. But for the tantric practice the families are classified into five basic families. The importance of the yogi practicing within the right family is emphasised in the tantra.

kuliśa: Vajra, the male sexual organ.

mahājñāna: Great Knowledge. This is identified with the Innate Knowledge which by differentiation becomes five, giving rise to the five principal families.

mahāmudrā: Great Seal. We have often left it untranslated. It is one of the four Mudrās. The goal of the yogi in this tradition is to achieve the Mahāmudrā Accomplishment.

mahāmudrāśiddhi: Mahāmudrā Accomplishment; Accomplishment of the Great Seal.

mahāsattva: Great Being.

maitrī: Friendliness, one of the four Brahma Abodes.

melāpakasthāna: Gathering place or meeting place of yogis and yoginīs.

maṇḍala: It refers to the colourfully drawn out or constructed site for worshipping the deity. In this tantra it also refers to the body of the deity as well as the body of the yogi. The Hevajra Tantra defines maṇḍala as that which bears the essence which is the Great Bliss of Enlightened Consciousness.

māraṇa: killing.

moha: delusion.

muditā: Joyfulness, one of the four Brahmā Abodes.

mudrā: Consort; Symbolic Ornament; hand gesture; Seal; Seal of a Family.

nābhi: the navel. It refers to the Centre of Creation.

nāḍi: These are the channels in the body which convey the flow of Bodhicitta, Enlightened Consciousness. They are said to be transformations of the triad of Body, Speech and Mind. There are thirty-two principal nāḍis and retinue goddesses of Nairātmyā are said to be aspects of these.

nairātmyā: The name of the principal consort, the Wisdom, of Hevajra. It literally means absence of a self. This is related with the Yogācāra concept of dharmanairātmyā, the non-substantiality of all the elements of existence.

nidānavākyaṃ: Fundamental Statement.

nikāya: Doctrinal Schools.

nirantarayoga: Continuous Yoga.

nirmāṇakāya: Body of Creation.

nirvāṇa: the Release. This is not the goal of the Vajrayāna method. It is the state of release from the bound phenomenal existence (saṃsāra) and is a complimentary opposite of the bound state.

niṣpannakrama: Process of Perfection.

niṣpatti: Manifestation.

niṣprapañca: undifferentiated.

niṣyandaphala: Corresponding Fruit.

nṛtya: dance. Dancing and singing were prohibited in monastic Buddhism. But in the Vajrayāna the dancing of the postures of the deity is considered to be a technique of emanation.

pañcākārābhisambodhi: Five Aspects of Enlightened Awareness. The Buddhas are said to possess these five awarenesses. The stages involved in manifesting the physical form of the deity in the Deity yoga are said to consist of five stages which are related with these five aspects.

pañcāmṛta: five nectars. There is an ordinary and a tantric version.

pañcaskandha: Aggregate of the Five Components of Phenomenal Awareness. This aggregate is said to characterise the bondage of phenomenal existence.

paramānanda: Refined Joy. We have chosen to translate this term as Refined Joy since this Joy is refined out of the Ordinary Joy which is the pleasure of sex that everyone ordinarily experiences. The second consecration in which the Refined Joy is revealed involves a process of a refined extraction of the mingled sexual fluids of the

guru and his consort. This refined essence is dropped into the disciple's mouth.

piśuna: malignity.

prabhāsvara: Innate Radiance.

prajñā: Wisdom; consort.

prajñābhiṣeka: Wisdom Consecration.

prajñājnānābhiṣeka: Knowledge of Wisdom Consecration. This is another name used for the third consecration.

prapañca: differentiated.

pratiṣṭhā: Rite of Establishing Sanctity.

pratyavekṣaṇajñāna: Discriminating Awareness.

puruṣākāraphala: Fruit of Personal Striving.

pūrvasevā: preliminary propitiation.

rāga: passion.

rūpa: Form. Form is one of the components of the Aggregate of the Five Components of Phenomenal Awareness.

sahaja: Innate. Sahaja means something that is born or arises together or simultaneously. In the tantra, it is equated with the very nature of things. The phenomenal world is said to arise from a simultaneous co-emergence of Wisdom, the female and Means, the male. The moment of conception of a human being as an embryo in the womb of the mother from the union of a father and mother epitomises the Sahaja.

sahajajñāna: Innate Knowledge.

sahajānanda: Innate Joy.

samādhi: Stabilised Meditative State. It also refers to a cycle of practice culminating in such a state. In this sense there are different types of samādhi.

samāpatti: Attainment of the State of Unity. In earlier Buddhist works it is associated with the attainment of an equipoise of mind. In the tantra it is used in this sense as well as in the sense of a coming together of the male and female in sexual union.

samarasa: Flavour of Essential Similarity.

samatājñāna: Equanimous Awareness.

samaya: Observance of the Vow; sacrament.

samayamudrā: Seal of the Sacrament.

sambhogakāya: Body of Enjoyment.

sandhyābhāṣa: Tantric Code Language. As examples of sandhyābhāṣa,

the Hevajra Tantra lists about twenty code words. In the Candrakīrti's Pradīpodyotana commentary on Guhyasamāja Tantra *sāndhyābhāṣa* is one of the six ways by which the contents of the tantra are interpreted. The Caryā songs of the Mahāsiddhas are mostly couched in code language. In Munidatta's commentary on the Caryā songs there are a good many examples of the use of code language and its interpretation. This code system has been discussed by various eminent scholars. Many of the discussions have been based on the mistranslation of the word *sandhyābhāṣa* and what constitutes instances of *sandhyābhāṣa*. In our opinion too much of little consequence has been written on this subject.

saṃjñā: Conceptualisation. It is one of the components of the Aggregate of the Five Components of Phenomenal Awareness.

saṃsāra: phenomenal existence; bound existence.

saṃskāra: Imprint of Past Actions. It is one of the components of the Aggregate of the Five Components of Phenomenal Awareness.

saṃvara: Concealed Essence; Observance of the Concealed Essence. The word *saṃvara* in earlier Buddhist literature was used in the sense of a restraint, a regulation, an inner resolution or control that a Buddhist monk was expected to observe. *Saṃvara*, according to Kṛṣṇācārya refers to the excellent (*vara*) components enclosed (*saṃvṛta*) within the body. At the time of consecration these components are revealed along with the method for utilising them. The prime Concealed Essence is *evaṃ* and symbolises the Vajrayāna realisation.

saṃvṛti: relative; limited; restricted.

samāhitayoga: Regulated Practice.

sarvadharmasūnyatā: Voidness of All Natures/Things.

seka: consecration.

siddhi: accomplishment.

stambhana: paralysing.

śuddhi: purification.

sukha: pleasure; bliss.

śukra: semen. This is said to be the relative or limited aspect of Enlightened Consciousness.

śūnya: void

śūnyatā: Voidness. This is associated with the female principle, Wisdom.

śūnyatābodhi: Awareness of Voidness.

svabhāva: intrinsic nature.

svasaṃvedyaṃ: direct personal experience.

svādhiṣṭhāna: Self-Empowerment.

tathāgata: name for the Buddhas of the families and the directions. There are five principal Tathāgatas in the Hevajra tradition.

triguhyasaṃhāra: Three Secret Centres. They are the Body, Speech and Mind.

uccāṭana: driving-away.

upekṣā: Equanimous Detachment, the last of the four Brahma Abodes.

utpannakrama: Process of Completion.

utpattikrama: Process of Generation.

vajra: adamantine; the male sexual organ.

vajradeha: Adamantine Body.

vajradhara: Bearer of the Adamantine Nature. A term used for Bhagavān as well as the guru.

vajrakapālayoga: Yōga of the Vajra and Skull. Here skull is understood as the Lotus.

vajrasattva: Adamantine Being.

vāk: Speech. It is one of the triads of Body, Speech and Mind.

vaśya: subduing

vedanā: Sensation. It is one of the components of the Aggregate of the Five Components of Phenomenal Awareness.

vicitrakṣaṇa: Diverse Moment.

viḍveṣaṇaṃ: causing-hatred.

vijñāna: Phenomenal Awareness. It is one of the components of the Aggregate of the Five Components of Phenomenal Awareness.

vilakṣaṇakṣaṇa: Signless Moment.

vimardakṣaṇa: Dissolving Moment.

vipākakṣaṇa: Ripening Moment.

vipākaphala: Matured Fruit.

viramānanda: Joy of Cessation.

viśuddhadharmajñāna: the Awareness of Pure Nature.

viśuddhi: Purification.

vivṛta: absolute; fully opened.

yoga: union.

yogaśarīraṃ: Foundation of Yoga.

yoginī: a goddess; a female practitioner of the tantric yoga. We have used **Yoginī** for a goddess and **yoginī** for a female practitioner.

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