

4. Daily Chants

4. DAILY CHANTS.....	1
CHANTING	2
LIST OF DAILY CHANTS.....	3
MORNING CHANTS.....	3
SHORT VAJRAYANA PRACTICES.....	4
Shambhala Chants	5
Evening Chants	5
PRONUNCIATION OF CHANTS	7
Sanskrit.....	7
Tibetan.....	8
Frequently Mispronounced Words.....	8
Syllabification	10
MORNING CHANTS.....	12
Seven-Line Supplication to Padmakara	12
Supplication to the Takpo Kagyü.....	13
Recommended Readings.....	13
Heart Sutra.....	16
Recommended Readings.....	16
Ritual for Taking the Five Precepts	19
The Morning Liturgy for Mahayana Students	19
Oryoki Liturgy	21
PROTECTOR CHANTS	25
Types of Protectors.....	25
Outline of Protector Chants	26
Protectors and Their Centers	26
Order of the Protector Chants.....	27
Recommended Readings.....	27
Four-Armed Mahakala.....	28
Vetali	30
Ekajati	31
Vajrasadhu.....	34
The Silver Banner of the Golden Drink of Pomra.....	34
Gampo Lhatse.....	35
Abbreviated Supplication to Gesar	35
Concluding Request to the Protectors.....	36
Exorcism Chant	37
SUPPLICATIONS.....	38
Supplication To Padmasambhava	38
Supplication for the Longevity of the 17th Gyalwang Karmapa.....	40
Melody That Accomplishes Deathlessness.....	40
Supplication for the Longevity of Sakyong Mipham Rinpoche.....	41
ASPIRATIONS.....	42
Fulfilling the Aspirations of Gyalwang Karmapa	42
Fulfilling the Aspirations of the Vidyadhara, the Venerable Chögyam Trungpa Rinpoche.....	45
DEDICATIONS OF MERIT	47
AUSPICIOUS VERSES.....	47
Shambhala Invocation.....	47
Shambhala Chants: Homage and Invocation	48
CHANTS ANNOTATED FOR UMDZE AND DRUMMER.....	53
Key to Notations	53
Key:	53

Chanting

Chanting in the morning and evening helps to provide a sense of twenty-four-hour practice. The events of the day and the night are sandwiched between periods of practice. In the morning, the chants provide the first spark of connection to the lineage, the teachings, and to our discipline. In the evening, they can provide a sense of summing up and recalling the entire day in the context of dharmic activity.

Chanting should be considered as a practice in itself. It is important to be present and mindful of what one is doing. We can cultivate awareness of the words we are chanting as well as an awareness of their meaning. Chanting is a proclamation of the teachings themselves. We are not mouthing meaningless words; we can have a sense of their meaning. In this way, hearing, contemplating, and meditating can occur.

The Vidyadhara introduced the monosyllabic style of chanting after hearing a tape of the monks at the Soto Zen monastery of Eheiiji chanting the Heart Sutra. The monosyllabic rhythm is to be used only for the *Supplication to the Takpo Kagyüs*, *The Sutra of the Heart of Transcendent Knowledge*, and the protector chants. Our use of a drum was inspired by both the Japanese and Tibetan buddhist traditions. It is used only with the Heart Sutra and protector chants.

Although the traditional Tibetan style of chanting includes the use of different melodies, the Vidyadhara did not encourage this style. The only specific melodies he introduced were for chanting the five precepts and for two short sections of the Vajrayogini Sadhana. In general, however, he did not prefer the monosyllabic chanting style for use in vajrayana practice. In the context of other vajrayana liturgies, the *Lineage Supplication*, *Heart Sutra*, and protector chants are not done monosyllabically; he encouraged a more fluid, undulated tone.

It is worthwhile for students to understand the meaning of the chants and shrine hall symbolism. To facilitate this, each center could periodically present a series of talks on the chants for new members. It is also good for new students to simply encounter the daily chants as they participate at your center. There is no need for them to receive such presentations right at the beginning of their involvement with practice. Allow some natural curiosity to develop. In general we have been instructed to pay attention to the meaning of the words of the chants and to be aware of the atmosphere, but not specifically to visualize the protectors. *The Supplication to the Takpo Kagyü*, *The Sutra of the Heart of Transcendent Knowledge*, the protector chants, and shrine hall symbolism could each be the subject of an entire class. *The Sadhana of Mahamudra* deserves several classes in itself.

Since many tantric issues come up, presentations should be given by experienced vajrayana teachers whenever possible. Explanations should be presented simply and clearly. Try to clarify basic questions without trying to explain everything in detail.

List of Daily Chants

The following is a list, in recommended order of practice, of all the chants available to students practicing within the Shambhala mandala. Some are done by all students (A), by vajrayana students only (V), sadhakas only (S), by graduates of Warrior Assembly (WA), or Shambhala Lodge members (SL). Some need a special transmission (T). Morning chants should precede, and evening chants follow, one's main daily practice.

To purchase chants that are limited to authorized students, you will need a letter from your meditation instructor authorizing you to read them.

On retreat or at Vajradhatu Seminary, all the recommended chants would be done. For daily practice at home, one would abbreviate as indicated below.

MORNING CHANTS

A	Four Dharmas of Gampopa
A	Supplication to the Shambhala Lineage
A	Seven-Line Supplication to Padmakara
A	Supplication to the Takpo Kagyü
A	The Sutra of the Heart of Transcendent Knowledge
T	Ritual for Taking the Five Precepts <i>optional; for those who have formally received the precepts</i>
T	Morning Liturgy for Mahayana Students <i>optional; recommended daily for those who have taken the bodhisattva vow</i>
A	Homage

SHORT VAJRAYANA PRACTICES

Some vajrayana students may insert short, daily practice liturgies for which they have received the necessary lung or abhisheka. These optional practices should be done after the Morning Liturgy for Mahayana Students and before the Shambhala Homage and Invocation for Raising Windhorse. If one wishes to do more than one of these practices, the following order is suggested.

A	Guru Yoga: The Life-Drop of Blessings
T,V	Bestowing Supreme Blessings: The Guru Yoga of Trungpa Rinpoche Dharma Sagara <i>requires lung</i>
T,V	The Daily Practice of the Medicine Guru <i>requires lung; only for vajrayana students who are health professionals and have completed prostrations</i>
T,V	The Sun of Prajna: The Sadhana of Manjushri Vajratikshna <i>requires lung; only for vajrayana students--used in Ngedön School and by senior teachers</i>
T,V	The Practice of Kshitigarbha <i>requires lung; only for vajrayana students--used by finance workers</i>
A	The Short Daily Practice of Vajrakilaya (by Mipham Rinpoche)
T,V	The Daily Practice of Vajrakilaya <i>requires abhisheka for individual practice or lung for group practice; only for vajrayana students</i>

Shambhala Chants

SL	Supplication to the Mother Lineage
SL	Supplication to the Rigden Father
SL	Invocation for Raising Windhorse <i>recommended daily for Shambhala Lodge members; optionally followed by raising lungta practice</i>

One's main daily practice would follow the morning chants, and the short optional practice(s).

Evening Chants

The Vidyadhara established our tradition of practicing certain protector chants at specific practice centers. These are indicated below. All protector chants are done at major Vajradhatu programs such as Seminary, Kalapa Assembly, and Vajra Assembly. Unless otherwise indicated, all chants listed below are done at all centers.

Protector chants are done at all Shambhala Centers and at those Shambhala Meditation Groups that have a significant number of tantrikas in their membership. Protector chants are not done at Meditation Groups. All tantrikas should include protector chants as a part of their daily practice.

A	Four-Armed Mahakala <i>only at Shambhala Centers and qualifying Shambhala Meditation Groups (not including Karma Dzongs or contemplative centers); always done by sadhakas at Chakrasamvara feasts after Four-Armed Mahakala Sadhana</i>
A	Vetali <i>only groups that do protector chants</i>
A	Ekajati <i>only at Karmê Chöling and London Shambhala Center</i>
A	Vajrasadhu <i>only at Karma Dzong centers</i>
A	The Silver Banner of the Golden Drink of Pomra <i>only at Shambhala Mountain Center, Dorje Khyung Dzong, and in Nova Scotia</i>
A	Gampo Lhatse <i>only at Gampo Abbey</i>

A	Abbreviated Supplication to Gesar <i>at Dechen Chöling and Dorje Denma Ling</i>
V	Pacifying the Turmoil of the Mamos <i>tantrikas only; optional for ngöndro practitioners; required for sadhakas--either daily or on the first, 9th, 15th, 19th, and 29th days of the Tibetan lunar calendar</i>
A	Concluding Request to the Protectors <i>For all groups that do protector chants</i>
A	Exorcism chant <i>only groups that do protector chants; only done on protector days: the 9th, 19th, and 29th days of the Tibetan lunar calendar</i>
V	Confession Liturgy that Brings Reconciliation with the Jnanasattvas <i>tantrikas only; optional for ngöndro practitioners; required for sadhakas--either daily or on the first, 9th, 15th, 19th, and 29th days of the Tibetan lunar calendar</i>
A	Supplication to Padmasambhava
A	Supplication for the Longevity of the 17th Glorious Gyalwang Karmapa <i>This chant has been replaced by The Melody That Accomplishes Deathlessness; see below</i>
A	Supplication for the Longevity of Venerable Thrangu Rinpoche <i>only at Gampo Abbey</i>
A	The Melody That Accomplishes Deathlessness <i>written by Mipham the Great in 1888, is a single longevity supplication for all gurus, "for all holders of the teachings who embody their meaning". It was added to our daily chant books in 2010.</i>
A	Supplication for the Longevity of Sakya Mipham Rinpoche <i>Written by His Eminence Namkha Drimed Rinpoche and added in 2008, replacing the longevity chant written by Penor Rinpoche</i>
A	Fulfilling the Aspirations of Gyalwang Karmapa <i>optional in daily practice; for brevity, the last four lines may be substituted, which is recommended for gatherings that are not practice intensives</i>
A	Fulfilling the Aspirations of the Vidyadhara, the Venerable Chögyam Trungpa Rinpoche
A	Dedications of Merit

V	Aspiration by Chogyur Lingpa <i>tantrikas only; optional; choose one or more of the three aspirations; if only doing this one, do not include the Dedications of Merit beforehand</i>
A	Invocation

Pronunciation of Chants

Sanskrit

The Nalanda Translation Committee has replaced *r*, *s*, *ś*, and *c* with *ri*, *sh*, *śh*, and *ch* in their texts, in order to reflect pronunciation more clearly. Many Sanskrit words are intimidating at first sight because they are so long. Once they are broken down into syllables, however, they are easy to pronounce. Sanskrit follows very regular rules and contains no "silent letters" such as those in English.

Vowels. In general, vowels are pronounced as in Italian or Spanish. There is, however, a distinction between long and short vowels. A line over a vowel indicates that it is long.

- short *a* as in *siesta*, but long *a* as in *car*.
- short *i* as in *sit*, but long *i* as in *feet*.
- short *u* as in *put*, but long *u* as in *loot*.

The following vowels are always long:

- *e* as in *day*
- *ai* as in *pie*
- *o* as in *go*
- *au* as in *how*

Accent. In classical Sanskrit, each syllable received approximately the same emphasis; vowels were lengthened rather than stressed. Although today we tend to stress syllables, it should not be so emphatic as in English. Accent is placed on the next-to-last syllable when this contains a long vowel or ends with more than one consonant (not including *h*). Otherwise, it is placed on the last previous syllable that contains a long vowel or ends in more than one consonant. If none exists, the stress is placed on the first syllable. Other syllables containing long vowels may be somewhat stressed. For example, *yogini* is pronounced **yó-gi-ní**, not **yo-gí-ni**.

Consonants. Most consonants are pronounced as in English. The aspirated consonants (*kh*, *gh*, *ch*, *jh*, *th*, *dh*, *ṭh*, *ḍh*, *ph*, *bh*) are pronounced as the consonant plus a noticeable aspiration of breath. For example, the aspirated consonants *th* and *ph* must never be pronounced as in the words *thing* and *photo*, but as in *pothole* and *shepherd*. Also note the following:

- *g* is always pronounced hard as in *go*, never as in *gem*
- *n* is pronounced as the *ng* in *hanger*
- *ñ* is pronounced as in *lunch* before a consonant; before a vowel, as in *canyon*
- *t*, *th*, *d*, *dh*, *n*, and *sh* are pronounced approximately as in English, but with the tongue turned back along the palate
- *h* is a breathing sound, generally at the end of a word
- *m* is a nasal sound, pronounced like an *m* at the end of a word; if it comes before a consonant it is assimilated to it, becoming either *n*, *ñ*, *n*, *n*, or *m*. In principle, it nasalizes the preceding vowel.

Tibetan

The Nalanda Translation Committee has transcribed Tibetan words to reflect pronunciation as accurately as possible. Most of the teachers with whom our sangha is familiar are from Kham. The Vidyadhara, however, wanted us to employ Lhasa pronunciation, rather than Kham dialect, because it is considered more proper Tibetan. Therefore, we say "Kagyü" rather than "Kajü." Notice that ü and ö should be pronounced approximately as in the German words *über* and *möglich*, or in the French words *connu* and *oeuvre*.

Frequently Mispronounced Words

The following words often tend to be mispronounced:

A-va-lo-ki-tesh-va-ra: The accent, if any, is on the fifth syllable.

BO-DHI-SAT-TVA-NAM (from mantra in oryoki chant): The accent, if any, is on the fourth syllable.

Bud-dha: Pronounce the *u* of the first syllable like that in *put*, not as in *boot*.

DHAR-MA-NAM (from mantra in oryoki chant): The accent, if any, is on the second syllable.

dön: Observe the umlaut.

gu-ru: The accent, if any, is on the first syllable.

Ka-gyü: Do not pronounce as *Ka-jü* (Kham dialect) or *Kar-gyu*.

Kar-ma-pa: The accent, if any, is on the first syllable.

Lo-drö: Observe the umlaut.

Mi-kyō: Observe the umlaut.

Pad-ma-ka-ra: The accent, if any, is on the second syllable.

phá-wam: Pronounce as "pa-wam," not "fa-wam."

phúr-ba: Pronounce as "pur-ba," not "fur-ba."

pra-jna-pa-ra-mi-ta: The accent, if any, falls on the second, third, and last syllables, which are long. The next-to-last syllable is not stressed.

rak-sha-sa: The accent, if any, is on the first syllable.

Ro-cha-na: The accent, if any, is on the first syllable.

Seng-ge: The second g is pronounced hard as in get.

Sha-ta-kra-tu: Although people frequently stumble over this word, it is pronounced just as it is spelled. Accent, if any, is on the first and third syllables.

Tro-lō: Observe the umlaut.

Tu-shi-ta: The accent, if any, is on the first syllable.

Vi-dya-dha-ra: The accent, if any, is on the second syllable.

Vi-ma-la-mi-tra: The accent, if any, falls on the first and fourth syllables.

vi-na-ya: The accent, if any, on the first syllable.

Syllabification

For the sake of uniformity, it is necessary to agree how to divide words into syllables for chants done in monosyllabic style. According to the Vajradhatu custom that has developed, some words are contracted so that two syllables fall on one beat. In the annotated chants (at the end of this section) such words are underlined. In the following list, the total number of syllables chanted is noted in parentheses.

Most common words

- (2) lí-neage
- (3) prac-títio-ner/s
- (2) óff(e)-ring/s

Supplication to the Takpo Kagyü

- (3) Kar-ma-pa: Each syllable receives the same emphasis
- (3) li-neá-ges
- (4) in-cóm-p(a)ra-ble
- (4) con-tí-nual-ly
- (2) gé-nuine
- (4) rea-li-zá-tion
- (6) in-se-p(a)ra-bí-li-ty

Heart Sutra

- (3) vén-(e)ra-ble
- (2) fám-(i)ly

Four-Armed Mahakala

- (2) glór-ious
- (2) wár-rrior
- (3) com-pássio-nate

Vetali

- (2) guár-dian
- (2) míl-lion

Ekajati

- (3) év(e)-ry-thing
- (2) i-ron
- (1) jéwels
- (2) vén(o)-mous

Vajrasadhu

- (3) mís-chie-vous: This word is sometimes mispronounced, as if the last syllable were spelled "- vious."
- (3) ac-cómp(a)-nied

(2) sén-tient

The Silver Banner of the Golden Drink of Pomra

(3) pri-mór-dial

(2) vír-tuous

Concluding Request to the Protectors

(2) gló-rious

Morning Chants

Note: Sanskrit and Tibetan words are indicated as San and Tib.

Seven-Line Supplication to Padmakara

These seven lines are said to have originated as a supplication given to the buddhist scholars at Nalanda by the vajra dakinis as a means of inviting Padmakara to preside over the assembly and enable them to defeat the heretics present. Padmakara gave this supplication to King Trisong Detsen and his subjects upon coming to Tibet. He also hid this in many termas and so it was repeatedly discovered by many tertöns ("treasure discoverers") in later centuries.

In the Nyingma tradition, this supplication is recited three times at the beginning of any practice. It is also very often used among Kagyüpas and Sakyapas. We recite this once after chanting the Four Dharmas of Gampopa. More information can be found in Tulku Thondrup's Commentary on the *Seven Line Prayer to Guru Rinpoche* (Mahasiddha Nyingmapa Center, 1979).

Padmakara ("Lotus Born"), also known as Guru Rinpoche or Padmasambhava, was the Indian master who helped to establish the buddhist teachings in Tibet during the eighth century, founding the Nyingma ("ancient") lineage. He overcame numerous obstacles and conquered the local Tibetan deities, binding them as guardians of the buddhist teachings. Through his activity, the founding of Samye, Tibet's first monastery, became possible.

The symbol at the end of each line shows that it is a line of terma: a discovered text, originally concealed by Padmakara himself for the benefit of future practitioners.

HUM: seed syllable that invokes the mind of Padmakara. It represents the mind of all the buddhas.

Uddiyana: birthplace of Padmasambhava; also regarded as the realm of the dakinis.

lotus flower: Padmasambhava is said to have been born from a lotus, a symbol of purity rising out of the mud of confusion.

siddhi: yogic achievement, ordinary or supreme. Ordinary siddhis involve mastery over the phenomenal world; the supreme siddhi is enlightenment.

dakini: a wrathful or semiwrathful feminine deity, embodying the qualities of emptiness and prajna. Dakinis are tricky and playful, representing the fertile space out of which the play of samsara and nirvana arises.

GURU (Tib: lama): teacher or spiritual guide; the one to whom no one is superior.

PADMA: that is, Padmakara.

GURU-PADMA-SIDDHI HUM: The Sanskrit mantra could mean, "[Grant me] the accomplishment of Guru Padmakara. HUM"

Supplication to the Takpo Kagyü

This supplication to the mahamudra lineage contains a condensed presentation of mahamudra meditation instruction. For an excellent discussion of the entire supplication, see *Showing the Path to Liberation* by Thrangu Rinpoche (Tara Publishing, 1983).

Recommended Readings

On mahamudra and devotion:

"Introduction," *The Life of Marpa*, pp. xxxix-xliii.

"Song of Lodrö Thaye," *The Rain of Wisdom*, pp. 81-90.

"Mahamudra Upadesha," *The Myth of Freedom*, pp. 157-63.

Lamp of Mahamudra by Tsele Natsok Rangdrol (Shambhala, 1990).

"Devotion," *The Heart of the Buddha* (Shambhala, 1991), pp. 59-82.

On the Kagyü lineage:

Buddhist Civilization in Tibet by Tulku Thondrup Rinpoche (Mahasiddha Nyingmapa Center, 1978). A good summary of all four lineages of Tibetan buddhism.

History of the Sixteen Karmapas by Karma Thinley (Prajna Press, 1980).

The Life of Milarepa, translated by Lobsang P. Lhalungpa (Shambhala, 1984).

The Rain of Wisdom, translated by the Nalanda Translation Committee (Shambhala, 1980). The Afterword, pp. 293-333, is very useful.

Takpo (Tib; a place name): refers to all the Kagyü lineages stemming from Gampopa, who was also known as Takpopa or Takpo Lharje, "the physician from Takpo."

Kagyü (Tib; "command lineage"): Ka refers to the "word" or oral instructions of the guru. It carries a sense of enlightened vision and therefore has the connotation of a command to be awake and sane. The principal teaching of the Kagyü is mahamudra. The Kagyü lineage is included in the New Translation Schools, along with the Sakya and Geluk lineages.

Vajradhara (San; "vajra holder"): for the Kagyü lineage, the primordial or dharmakaya buddha-indestructible and all-pervading. Vajradhara is a symbol of the totally unconditioned quality of enlightened mind. It is said that when King Indrabhuti asked for the vajrayana teachings, Shakyamuni Buddha manifested as Vajradhara to teach them. He is traditionally depicted as

dark blue, holding a vajra and ghanta (bell) in his crossed hands, a mudra which symbolizes the union of knowledge (San: prajna) and skillful means (San: upaya). He wears the customary silks and jewel ornaments of a peaceful deity.

Tilo: Tilopa (988-1069), an Indian mahasiddha, or supremely accomplished yogin, who was the first historical holder of the lineage. Although he had other Indian teachers, he received the transmission of mahamudra from Vajradhara directly. Tilopa made his living through pounding the oil from sesame seeds (San: tila); hence his name.

Naro: Naropa (1016-1100), an Indian pandit and mahasiddha, was first trained within the traditional monastic framework. He was appointed one of the four academic gatekeepers at Nalanda University (or Vikramashila, according to some sources), a supreme scholastic achievement. However, one day he had the vision of an ugly hag, who showed him that he had not learned the meaning behind the words. He sought for and found a genuine guru in Tilopa, with whom he studied for twelve years, undergoing twelve major and twelve minor hardships.

Marpa: Marpa Lotsawa (1012-1097), a farmer and renowned translator, journeyed to India three times to receive teachings from his root guru Naropa and others. He was the first Tibetan in the lineage, bringing the mahamudra teaching of Naropa and Maitripa (his other main teacher) to Tibet.

Mila: Milarepa (1040-1123), probably the most renowned Tibetan yogin, was renowned for his songs and ascetic discipline. He was the principal disciple of Marpa.

Gampopa: Gampopa (1079-1153), also known as Takpo Lharje and "Lord of Dharma," was a chief disciple of Milarepa who joined the mahamudra yogic tradition of Tilopa with the monasticism of Atisha's Kadampa lineage, which formed his early training. He founded the Kagyü lineage as a monastic tradition.

three times: past, present, and future.

Karmapa: The word Karmapa in Tibetan means "one who performs buddha activity." Here this refers to Tüsum Khyenpa (1110-1193), the first Karmapa, whose name literally means "knower of the three times." He was a principal student of Gampopa and the founder of the Karma Kagyü lineage.

four great and eight lesser lineages: refer to Section 1 of this manual.

Drikung, Taklung, Tsalpa: three lineages of the Kagyü.

glorious Drukpa: One of the lineages of the Kagyü.

masters of the profound path of mahamudra: The Karmapas are especially associated with the teachings of mahamudra. There are traditionally eighty-four mahasiddhas, or accomplished

masters, of the mahamudra path. Refer to *Buddha's Lions*, translated by James B. Robinson (Dharma Publishing, 1979) and *Masters of Mahamudra*, translated by Keith Dowman (SUNY Press, 1985).

mahamudra (San; "great seal or symbol"): The meditative transmission handed down from Vajradhara and Tilopa to the present day. It is the ultimate realization of the Kagyü lineage: that all phenomena are "sealed" or marked with the empty, luminous nature of wisdom mind.

I hold your lineage: acknowledgment that one is a member of the same tradition of meditation and learning as the Kagyü masters. We are thus all lineage holders.

revulsion: A strong sense of disgust for the allurements of samsara. The basis of meditation is revulsion, which leads to renunciation and a turning towards the dharma.

devotion (Tib: mö-gü; "longing and respect"): The teacher presents the wakefulness of the world to the student. He shows the student the nature of his own mind; so he is "the gate to the treasury of oral instructions." In the Tibetan term, "longing" is for the teacher and his realization; "respect" is based on intelligence and experience.

awareness: Awareness is the thread that runs from the first efforts at practicing shamatha to the final realization of mahamudra, or enlightenment.

whatever arises is fresh: During meditation, whatever appears is directly seen to be transparent, the play of mind.

rests simply without altering it: The ultimate discipline is to leave mind just as it is--to make no effort, yet not to be distracted. We hold the mind not too tight, not too loose. Meditation is viewed as a natural process, not a ritual.

free from conception: When we properly understand emptiness, we realize the three purities: that the meditator, the act of meditating, and the subject of meditation are all empty. Therefore, we do not cultivate any particular "ideal" state of mind. Any kind of habitual or contrived meditation is seen through.

dharmakaya (San; "dharma body"): enlightenment itself, wisdom beyond any reference point; unoriginated, primordial mind. At the tantric level, the projections of thought are no longer rejected as belonging to samsara. They are seen through as inherently empty; at the same time, the vividness and dance of their energy is fully appreciated. Their vividness or brilliance is the discovery of luminosity.

samsara (San; "to wander, pass through, transmigrate"): confused existence; the vicious cycle of birth and death in the six realms, which arises out of ignorance and is characterized by suffering.

nirvana (San; "extinguished"): Freedom from samsara, enlightenment; cessation of ignorance and of conflicting emotions, attained through the path of meditation.

In this text, the two opposites of confusion and enlightenment are said to be inseparable because, from a wider perspective, both are seen as empty or illusory in nature; both are equally the creation of mind's own play. To quote the Vidyadhara:

"Tantric wisdom brings nirvana into samsara. This may sound rather shocking. Before reaching the level of tantra, you try to abandon samsara and strive to achieve nirvana. But eventually you must realize the futility of striving and then become completely one with nirvana. In order to really capture the energy of nirvana and become one with it, you need a partnership with the ordinary world. One cannot reject the physical existence of the world as being something bad and associated with samsara. You can only understand the essence of nirvana by looking into the essence of samsara." (Cutting Through Spiritual Materialism, p. 220)

paths: The buddhist journey is commonly divided into five paths, or stages of development: the paths of accumulation, unification, seeing, meditation, and no-more-learning.

bhumis (San; "ground, level"): The path of the bodhisattva, or mahayana practitioner, is divided into ten stages, or bhumis. The first bhumi, called "very joyful," corresponds with the path of seeing.

state of Vajradhara: enlightenment itself.

Heart Sutra

The Sutra of the Heart of Transcendent Knowledge is recited daily in monasteries in all mahayana countries.

Recommended Readings

***Cutting Through Spiritual Materialism*, pp. 187-206. A discussion of shunyata.**

Echoes of Voidness by Geshe Rabten (Wisdom Publications, 1983), pp. 20-45. A commentary in the traditional Tibetan style.

Selected Sayings from the Perfection of Wisdom, translated by Edward Conze. A useful anthology arranged by topic.

The Heart Sutra Explained by Donald Lopez (SUNY Press, 1988).

sutra (San; "a juncture"): hinayana and mahayana texts in the buddhist canon that are attributed to Shakyamuni Buddha; the teaching often takes the form of a dialogue between the Buddha and one or more of his disciples.

heart: the essence or key point. Because this sutra is one of the shortest and pithy expositions of prajnaparamita, it is referred to as "the heart."

transcendent knowledge (San: prajna-param-ita; "perfection of knowledge" or "knowledge gone to the other shore"): the highest kind of prajna, which sees the nature of shunyata. Paramita means "gone to the other shore"; that is, having transcended samsara and attained nirvana.

shunyata (San; "emptiness"): Shunyata is the principal theme of the sutra. Shunyata means emptiness of any inherent existence or solid reality, either in oneself or in phenomena. It is an awareness that apparent phenomena are without origination or basis; it is freedom from conceptuality. In particular, it is the realization of threefold purity: that there is no "I" as actor, no action, and no "other" to be acted upon. It is very important to understand that shunyata is not the nihilistic idea of nothing, or voidness. As the sutra says, it is inseparable from the appearance of perceived objects such as forms.

prajna (San; Tib: sherap, "superior knowledge"): Prajna, or "discriminating awareness," in this case is the perception of shunyata. The perception of shunyata is simultaneous with the experience of the great warmth of compassion.

Thus have I heard: All sutras, or reports of the Buddha's oral teachings by his disciples, begin with this formula. It is said to have been uttered by Ananda, the Buddha's constant attendant, who later recounted his master's teachings.

Blessed One (San: bhagavat): Buddha Shakyamuni.

Rajagriha: modern town of Rajgir in Bihar, northeastern India.

Vulture Peak: small mountain near Rajgir where the Buddha delivered the mahayana teachings of the second turning of the wheel of dharma, all of which emphasize shunyata.

sangha (San): community of buddhist practitioners. The term sangha originally was applied only to the monastic community. It is said that the arhats, those who had attained full hinayana realization, died of heart attacks when they heard the Buddha's teaching on shunyata, because they were attached to their own realization.

bodhisattvas (San): practitioners committed to the mahayana teachings, who vow to attain enlightenment in order to work for the benefit of sentient beings.

samadhi (San): meditative state.

Avalokiteshvara: bodhisattva of compassion. Through his own great power of meditation, the Buddha causes a profound realization of the nature of reality in Avalokiteshvara, who then becomes his spokesman for presenting the teachings on shunyata.

mahasattva (San; "great being"): a bodhisattva who has attained the seventh bhumi or beyond.

skandhas (San; "heaps"): five heaps of the aspects of experience that make up the individual and his world: form, feeling, perception, formation, and consciousness.

Shariputra: one of the Buddha's principal disciples; he often figures in sutras as the person who asks questions and provokes the teachings.

dharmas: here, meaning any phenomena.

characteristics: any name or label or description that could be attached to a thing; any qualities perceived with fixation.

birth: arising, or coming into existence, of apparent phenomena.

cessation: destruction, or fading out of existence, of apparent phenomena.

eye ... mind: the six sense organs, which include mind.

appearance . . . dharmas: the six types of sense objects, which include mental objects or thoughts. The six organs and six objects together are referred to as the twelve ayatanas.

eye dhatu . . . mind consciousness dhatu (San; "elements"): the eighteen dhatus include (a) the six sense organs, (b) the six kinds of sense objects, and (c) the six consciousnesses associated with them..

ignorance . . . old age and death: the twelve nidanas, or links in the chain of samsaric cause and effect: ignorance, karmic formations, consciousness, name and form, the six senses, contact, feeling, craving, grasping, becoming, birth, and old age and death.

no suffering . . . path: the four noble truths.

attainment and nonattainment: that is, of meditative realizations, the highest of which is enlightenment itself.

mantra (San; "mind protection," according to the Tibetan tradition): Sanskrit words or syllables that express the quintessence of various energies, whether or not they have conceptual content as words. In vajrayana, mantra is explained as that which protects the vajra mind, the indestructibly awake nature of mind.

OM GATE GATE PARAGATE PARASAMGATE BODHI SVAHA: This Sanskrit mantra represents the quintessence of the sutra beyond concept. It means: "OM gone, gone, gone beyond, completely gone beyond, awake, so be it."

tathagatas (San; "thus gone"): An epithet of the buddhas, or fully awakened ones, who have "gone to the other shore in this very way." Those who have journeyed on the same path as all

the enlightened ones and reached the goal: freedom from the two obscurations of conflicting emotions and mistaken views about reality.

gods . . . gandharvas: in other words, various inhabitants of the six realms of existence.

asuras (San; "demigods"): jealous gods.

gandharvas (San): celestial musicians who derive their sustenance from smells.

Ritual for Taking the Five Precepts

Translation of the Sanskrit mantras:

NAMAS TASMAI BHAGAVATE 'RHATE SAMYAK-SAMBUDDHAYA: "Homage to the bhagavat, the arhat, the perfectly and completely awakened one."

SHARANAM (San; "refuge")

GACCHAMI (San; "I go")

DVITIYAM (San; "secondly")

TRITIYAM (San; "thirdly")

The Morning Liturgy for Mahayana Students

Bodhicharyavatara (San; "entering the practice of a bodhisattva" or "of enlightenment"): a very famous text on bodhisattva activity and especially the paramitas, written by Shantideva in the seventh century. Translated from the Tibetan by Stephen Batchelor, *A Guide to the Bodhisattva's Way of Life* (Library of Tibetan Works & Archives, 1979) and from the original Sanskrit by Marion L. Maties, *Entering the Path to Enlightenment* (Macmillan, 1970).

sugata (San; "well gone, joyfully gone"): an epithet of the buddhas, similar to tathagata, which emphasizes the blissful quality of attainment.

bodhichitta (San; "awakened heart or mind," "heart or mind of enlightenment"): refers here to relative bodhichitta, the strong motivation to attain enlightenment in order to benefit all sentient beings.

my family: the community of mahayana practitioners.

amrita (San; "deathless"): the nectar or elixir of nondeath; blessed liquor used in vajrayana meditation practices.

kleshas (San; "torment, affliction"): the confused emotions of passion, aggression, and ignorance.

devas (San; "gods"): sentient beings who dwell in the god realm.

asuras (San; "demigods"): jealous gods.

four limitless ones: four qualities of a bodhisattva--maitri or loving kindness, compassion, joy, and equanimity.

equanimity: understanding the equality of samsara and nirvana. freedom from bias of any kind: likes and dislikes, attraction and rejection, hope and fear.

Shambhala Homage

Daily Use

Shambhala chants are traditionally recited in warrior posture, though that is not always necessary. Within the order of the liturgies, the Homage is recited in the morning after the Heart Sutra and/or the Mahayana Morning Liturgy.

Oryoki Liturgy

The Vidyadhara gave a commentary on the Sutra of The Recollection of the Noble Three Jewels at the 1982 Seminary. Refer to the *1982 Hinayana-Mahayana Transcripts*, chapters 4-9, pp. 23-65.

recollection: a calling to mind, or appreciative awareness.

three jewels: the Buddha, the teacher or guide; the dharma, his teachings; and the sangha, the community of practitioners.

buddha (San; "awakened one"; Tib: sang-gye): The Tibetan term can be paraphrased as "the one who has purified (all the obstacles to awakening) and has fully developed (the positive qualities of enlightenment)."

bhagavat (San; "blessed one"; Tib: chom-den-de): The Tibetan term can be paraphrased as "one who has conquered (the enemy of the kleshas), who possesses (all the positive qualities of enlightenment), and who has gone beyond (the suffering of samsara)."

tathagata (San; "thus gone"): see Heart Sutra, above.

arhat (San; "worthy one"; Tib: dra-chom-pa, "enemy subduer"): an epithet of the Buddha which means "the one who has overcome the enemy" of the kleshas and reached the highest attainment of the hinayana.

samyak-sambuddha (San): an epithet of the Buddha which means "the one who is perfectly and completely awakened."

sugata: see Morning Liturgy for Mahayana Students, above.

devas: see Morning Liturgy for Mahayana Students, above.

merit: favourable conditions for practicing on the path and increasing realization into the nature of reality.

roots of virtue: wholesome activities, such as meditation and practicing the six paramitas, are the roots or causes of merit.

minor marks: A buddha possesses eighty physical characteristics which mark him as a great being.

major marks: a buddha's thirty-two main physical characteristics, which are marks of a great being. These include dharmachakras (wheels) on the palms of his hands and the soles of his

feet, a whorl of hair between his brows, and an ushnisha (protrusion) on the crown of his head.

his knowledge (San: prajna): This is knowledge that sees directly into the inseparable nature of emptiness and appearance. Once this knowledge is attained, no worldly logic can overturn it.

realm of desire: There are three realms of samsaric existence: the desire realm, the form realm, and the formless realm. The desire realm is the lowest; it includes the six realms of suffering sentient beings: hell beings, pretas or hungry ghosts, animals, humans, asuras or jealous gods, and the lower levels of the gods. To state that the Buddha is not affected by the three realms means that he is completely beyond samsara.

realm of form: the higher and more subtle levels of the gods.

formless realm: the four levels of the formless gods, the highest of the god realms.

skandhas: see Heart Sutra, above.

not possessed with dhatus: The eighteen dhatus (see Heart Sutra, above) are the bases of samsaric existence. The Buddha is not under their sway.

ayatanas: To say that the Buddha's "ayatanas are controlled" means that, due to the profundity of his discipline, he no longer fixates on appearances.

knots: the all-enmeshing fetters of the kleshas.

the river: that is, samsaric existence.

nirvana: To say that the Buddha does not abide in nirvana means that he keeps returning to the samsaric world, not out of attachment, but in order to liberate beings.

bhumi: see Supplication to the Takpo Kagyü, above.

vinaya: the hinayana monastic discipline, or code of ethical conduct, which was laid down by the Buddha. These teachings are one of the three main sections (San: pitaka; "basket") of the buddhist canon; the other two are sutra-pitaka and abhidharma-pitaka.

renunciation: turning away from the habitual patterns of samsara.

the great yana: the mahayana, or vast path of openness and compassion.

freedom from passion: This is often cited as a definition of dharma altogether.

lower realms: hell beings, racked by aggression; hungry ghosts, tormented by craving; and animals, suffering through ignorance.

field of merit: They are worthy of veneration on account of the quality of their realization.

pure realm: a realm not polluted with the kleshas, where realization of the truth of dharma is much swifter.

Hariti: Hariti was a great yakshini, or fierce being of the hungry-ghost realm, who lived at the time of the Buddha. According to legend, she had a family of five hundred sons. The only way she could feed them all was to kill for food. In order to put an end to this, the Buddha kidnapped her youngest son and hid him under his begging bowl. Desperately searching for her favourite son, Hariti went to the Buddha and asked him for help. The Buddha said he would not help her unless she promised to stop killing. When Hariti complained that she could not feed her family otherwise, the Buddha promised that his sangha would always put aside some food for her and her sons from each meal. So she agreed to stop killing.

May the royal patron . . . : It was traditional for kings and other patrons of the Buddha to provide meals for the monastic sangha. The sangha would reciprocate by dedicating the merit of their practice to these patrons.

bhutas (San; "beings"; often "spirits" or "ghosts"): Another name for pretas or hungry ghosts, who might hinder one's practice.

Translation of the Sanskrit mantras:

OM AH HUM: This mantra, repeated three times, is commonly used for consecrating offerings.

OM GURU VAJRA-NAIVEDYA AH HUM: "OM (an offering of) vajra food for the gurus AH HUM." Vajra usually means indestructible, like a diamond; it can also mean supreme or exalted, completely sacred.

OM SARVA-BUDDHA-BODHISATTVEBHYO VAJRA-NAIVEDYA AH HUM: "OM vajra food for all the buddhas and bodhisattvas AH HUM."

OM KAMA-DEVA-MANDALA-NAIVEDYA AH HUM: "OM food for the mandala of deities of desire AH HUM." "Desire deities" is another name for yidams.

OM MANJUSHRI VAJRA-NAIVEDYA AH HUM: "OM vajra food for Manjushri AH HUM." Manjushri is the bodhisattva of knowledge and wisdom.

OM SHRI DHARMAPALA VAJRA-NAIVEDYA AH HUM: "OM vajra food for the glorious dharma protectors AH HUM."

Note: The above offerings are for the higher beings, those who transcend the six realms of samsara. The following are offerings for lower beings, still within the six realms.

OM A-KARO MUKHAM SARVA-DHARMANAM ADYANUTPANNATVAT OM AH HUM
PHAT SVAHA: "OM the syllable A is the door because of the primordial nonarising of all
dharma OM AH HUM PHAT--so be it."

OM HARITE SVAHA: "OM (an offering) to Hariti--so be it."

OM AGRA-PINDA-ASHIBHYAH SVAHA: "OM for the blessing of the select portion--so be it"
This is an offering to lower beings who are able to receive a select portion of food.

NAMAH SARVA-BUDDHA-BODHISATTVANAM OM BALIM TE JVALA-BALIM NI
SVAHA: "Homage! (This is) a food offering, a blazing food offering for you, all buddhas
and bodhisattvas--so be it." This final offering mantra, repeated eight times, purifies the food.

OM UCCHISHTA-PINDA-ASHIBHYAH SVAHA: "OM for the blessing of the leftover
morsels--so be it."

Note: The following long mantra, called a dharani, purifies any negativities of the eating
practice.

NAMAH SAMANTAPRABHARAJAYA TATHAGATAYA ARHATE
SAMYAKSAMBUDDHAYA: "Homage to Samantaprabharaja ("All-Radiant King," a
manifestation of the Buddha), the tathagata, arhat, the perfectly and completely awakened
one."

NAMO MANJUSHRI KUMARABHUTAYA BODHISATTVAYA MAHASATTVAYA
MAHAKARUNIKAYA: "Homage to Manjushri, the youthful being (or prince), the
bodhisattva, the great being, the greatly compassionate one."

Note: The rest of the mantra is difficult to translate with certainty.

Protector Chants

In Sanskrit, *dharma* means "the truth," "the teachings," or "things as they are"; *pala* means "protector." So *dharmapala* means "protector of the truth." The function of the dharmapalas is to protect us from deceptions and sidetracks on the path, to detect and clear away any obstacles to fully awakening in the phenomenal world.

Whenever discussing the protectors, or deities altogether, it is essential to remember that they are nothing else than projections of the richness of our own minds; they represent our own potentialities. They have no independent existence. By supplicating them, we are in fact rousing confidence in our own buddha nature.

Situations themselves give one messages, simply and directly, whenever one is losing a sense of openness or awareness. For instance: Perhaps you have lost your temper with a friend. Blundering through unskillfully, you have freaked out yourself and him. Totally disgusted with the situation, you walk out and slam the door behind you, catching your fingers in it. The protectors are that kind of direct message.

Types of Protectors

In general, there are three types of protectors: wisdom protectors, action protectors, and worldly protectors. A wisdom protector, or dharmapala, is an emanation of the enlightened mind of the Buddha. Action protectors, such as Raven-Headed One, are the assistants of the wisdom protectors and are part of their retinue. Worldly protectors, or lokapalas, have power of an ordinary, worldly type.

Wrathful dharmapalas are known as **mahakalas** (masculine) and **mahakalis** (feminine), which mean "great black ones." Mahakalas are fierce, black, and wear the charnel-ground ornaments, symbolizing that the emotions and negativities are not just destroyed or abandoned, but worn as adornment. They are surrounded by flames, representing the tremendous, unceasing energy of wrathfulness--anger without hatred--the energy of compassion.

Mahakalis also wear bone and jewel ornaments. They are fierce and swift in destroying whatever obstructs the dharma. They can also be tricksters who deliberately lead one into trouble if one's attention lapses, as well as mistresses of the realm of passion, seducing one into samsaric involvement. For the accomplished practitioner, they act as maidservants, carrying messages and doing services. Being the root of action, the main role of the mahakalas and mahakalis is to fulfill the four karmas, or enlightened actions: pacifying, enriching, magnetizing, and destroying.

Lokapalas, literally "worldly protectors," are beings who inhabit one or more of the six realms. They are worldly rather than transcendent deities. Although they are more powerful than ordinary

people, they lack the complete realization of a buddha. Their power is of an ordinary, worldly type.

Outline of Protector Chants

The protector chants that we use in daily practice were written by the Vidyadhara. Most of them have traditional components:

1. A Sanskrit seed syllable represents the basic energy of the deity, from which it arises. Often HUM is the seed syllable of masculine protectors; BHYO, of feminine protectors.
2. A description of the environment, such as a charnel ground or a palace, from which the deity arises.
3. A request for the deity to approach and be present. This presence is confirmed by the mantra SAMAYA JAH, which invokes the protector's vow to guard the teachings and practitioners.
4. A description of the deity's appearance and symbolic characteristics.
5. Attributes held in the hands often symbolize the qualities of this activity.
6. An offering is always made to the deity.
7. An exhortation for the deity to fulfill his or her vow: to protect the practitioners, the practice, and the teachings by performing the enlightened activities of the four karmas.
8. The mantra of the protector, the sound of which energizes the principle of the deity.

Protectors and Their Centers

The Vidyadhara associated certain protectors with specific practice centers, based upon their qualities:

1. Four-Armed Mahakala was special to Surmang monastery and particularly involved in the propagation of dharma. He was chosen as the protector for all the Shambhala Centers (not including Karma Dzongs or contemplative centers), to foster the principle of extending and spreading the dharma.

2. Vetali was chosen as a protectress of all Vajradhatu centers; she has been a protectress of the Kagyü lineage since the time of Naropa and Marpa. She is the consort of Four-Armed Mahakala.
3. Ekajati's turquoise lock of hair links her to Karmê Chöling, since it is situated in the Green Mountains of Vermont. Ekajati has a further link to Karmê Chöling, as well as the London Shambhala Center in that she is a protectress of the ati tantras; the Vidyadhara felt there was a special connection between Karmê Chöling and the London Shambhala Center with those teachings.
4. The choice of the lokapala Vajrasadhu for Karma Dzong, Boulder, was a bit of a pun; he is said to dwell in rocky mountainous places.
5. The Vidyadhara chose Magyal Pomra, an ally of the warrior-king Gesar, for Rocky Mountain Dharma Center in connection with the Magyal Pomra Encampment held there. In addition, this lokapala's original home is known for its blue lakes; therefore his association with Nova Scotia is natural, where blue lakes are a prominent feature. Magyal Pomra is also the protector for Dorje Khyung Dzong.
6. Thrangu Rinpoche chose Gampo Lhatse as the protector of Gampo Abbey, since he was the original protector of the monastery and teachings of Gampopa, after whom the Abbey is named.

Order of the Protector Chants

The order of the protector chants reflects the natural hierarchy of dharmapalas first, then lokapalas. Thus mahakalas come first (Four-Armed Mahakala) followed by mahakalis (Vetali and Ekajati). Then we have the lokapalas: Vajrasadhu, Magyal Pomra, and Gampo Lhatse.

Recommended Readings

"The Goddess Tserinma's Attack," from *The Hundred Thousand Songs of Milarepa*, pp. 306-9.

Obstacles and protectors viewed as aspects of one's own mind.

"Working with Negativity," in *Myth of Freedom*, pp. 73-80. Includes description of Four-Armed Mahakala and the four karmas.

Secret Beyond Thought: The Five Chakras and the Four Karmas, pp. 25-41. Description of the four karmas.

Visual Dharma: The Buddhist Art of Tibet, pp. 18-26. A general essay on iconography.

Cutting Through Spiritual Materialism, pp. 217-43. A general discussion of vajrayana, including the four karmas and the five buddha families.

Journey Without Goal. General introduction to vajrayana.

Four-Armed Mahakala

This chant was written by the Vidyadhara in 1975 at the Boston Dharmadhatu.

mahakala (San; "great black one"): A dharmapala predicted by the Buddha, Four-Armed

Mahakala is a particular protector of the madhyamaka teachings and of the Chakrasamvara tantra. He was also a special protector of Surmang. His symbolism is based on vajra anger and compassion. As described in The Myth of Freedom, his four arms represent the four karmas:

- One left arm holds a skull cup of amrita, the intoxicating nectar of the gods, which is a means of pacifying.
- One right arm holds a hooked knife, a symbol of enriching.
- The second right arm holds a sword, which is a way of magnetizing or gathering together energies. The sword need not strike; just by its being waved, the energies are rallied.
- The remaining left arm holds the trident which destroys or subdues. Its three prongs cut through the root kleshas of passion, aggression, and ignorance with one thrust.

Mount Malaya: may refer to a mountain on the island of Sri Lanka, said to be the dwelling place of Vajrapani, the Lord of Secret.

blood lake Koka: At the foot of Mount Malaya lies a lake which includes an island by this name.

charnel ground: The charnel ground, an open field filled with corpses and beasts of prey, is a potent symbol in vajrayana. It represents the ground from which all phenomena are born and die, the basis of both samsara and nirvana.

Rudra or Matram Rudra (San): Originally a Hindu deity, an emanation of Shiva. In the vajrayana, Rudra is the personification of ultimate ego, the opposite of buddhahood. Rudra's corpse (confused ego) is scattered on the charnel ground, from which mahakala (enlightened energy) arises.

samaya: vajrayana vow of commitment, binding the student's total experience, to the path of meditation. Samaya is the bond that links together the student, the teacher, and the teachings.

SAMAYA JAH: mantra that invokes the presence of the deity; a confirmation of his presence.

vajra (Tib: dorje): adamantine, indestructible. In general, the term vajra indicates what is beyond arising and ceasing, hence indestructible. Here it indicates Four-Armed Mahakala's uncompromising quality.

sword: The sword generally represents the sharp double edge of prajna or intellect, which cuts through the concepts of self and phenomena in one stroke. The sword need not strike; energies are gathered just by its being waved.

khatvanga (San): a staff, usually surmounted by a vajra or a trident and ornamented with three heads.

Raven-Headed One (San: Kaka-mukha, "Raven Faced"): an action protector, a servant of Four-Armed Mahakala, whose nature is the masculine aspect of destruction. Like a raven, he preys upon and consumes whatever endangers the teachings. He holds a hooked knife and a skull cup.

Künga Namgyal: The fourth Trungpa Tulku, who spent six years in retreat at Dorje Khyung Dzong, bound Four-Armed Mahakala as a protector of Surmang monastery.

Dorje Khyung Dzong (Tib; "Vajra Garuda Fortress"): a cave near the Surmang monastery of Dütsi-til, used for meditation retreat.

four karmas: four enlightened styles of activity for working with situations; stages or levels of taming ego completely. They are (1) pacifying, (2) enriching, (3) magnetizing, and (4) destroying.

pacifying: the activity of feeling the ground very softly and cooling it out; subduing psychological imbalance or physical sickness.

enriching: the activity of feeling further the texture of the situation and bringing it to full expression; extending your influence over others; generously spreading your rich and dignified quality all over.

magnetizing: the activity of bringing the elements of a situation together, provoking it into ferment; also, attracting power and relationships which give control of situations.

destroying: the activity of penetrating confusion and annihilating obstacles. When there is a strong self-justifying pseudo-logic, compassion may demand razing a situation in order to clear the ground.

Practice Lineage: Here it is a name for the Kagyü lineage, which emphasizes a strong allegiance to meditation practice. This epithet can also be applied to the Nyingma lineage.

OM MAHAKALAYA DEVA-RAKSHA SAMAYA HO BALIM TE KHAHI: Roughly this could be translated as "OM (Homage to) Mahakala, O protector of devas, (keep) the samaya. Eat this food offering."

Vetali

Vetali (San) is a mahakali who has been a traditional protectress of the Practice Lineage since the time of Naropa and Marpa. She is dark blue with red hair and four arms, wearing a skull crown and bone ornaments, seated on a saddle of human bone and a saddle cloth of human skin. She has chains around her ankles. She rides over a blood lake on a donkey marked with a white blaze. She is the consort of Four-Armed Mahakala.

It is said that when Vetali lived in the realm of the gods, she was very naughty, perpetrating all kinds of pranks and generally upsetting things. This disturbed the king of gods, as well as Yama, Lord of Death. Trying to uphold the orderly functioning of the kingdom, they arrested this daughter of unpredictability and threw her in chains. She escaped on the back of her donkey. When an arrow from the pursuing armies wounded the donkey in its left hind quarter, the wound transformed itself into an eye, which represents her watchfulness to defeat any kind of obstacle to her activity.

devi (San): goddess.

four arms: She holds four instruments which are symbolic of her enlightened activity: skull cup, sword, mirror, and phurba.

white blaze: a white marking on the forehead of her mount.

BHYO: the seed syllable from which Vetali arises, and which expresses her essence.

yogin (San): a male practitioner; one who practices yoga, or "joining oneself" to the path of meditation. The feminine form is "yogini."

blood of ego: From her skull cup, she drinks the blood of ego, which has been freshly slain on the spot.

sword: see Four-Armed Mahakala, above. Here, the sword severs the heads of those who misinterpret the teachings.

mirror: The mirror is sometimes used as a metaphor for the nature of mind, in which abides the illusory but vivid image of the phenomenal world.

three worlds: a partitioning of the world into three habitats of various worldly and supramundane beings. In a physical sense the highest is the celestial realm, the abode of dakinis and enlightened deities. In the middle is the terrestrial realm, which encompasses humans, animals, and various earth-bound spirits. Finally there is the realm of those who live underground, such as the nagas, or "serpent spirits."

phurba (Tib; San: kila, "dagger"): This three-bladed dagger is a symbol of wrathful action which suddenly penetrates through the three kleshas of passion, aggression, and ignorance all at once, liberating them into their wisdom aspect.

mother, sister, and maid: According to the level of the practitioner's realization, the mahakali manifests as a nourishing mother, a companion and helper, or a servant who carries out his or her activity.

lineage of Marpa the Translator: All schools of the Kagyü lineage descend from Marpa.

amrita, blood, and torma: The offerings are amrita, or intoxicating liquor; the blood of the corpse of ego; and torma or food offering. Specifically, torma is a sculpture made out of tsampa (roasted barley flour) and moulded butter, used as a shrine offering, a feast offering substance, or as a representation of deities. There are traditional designs for each of the many types of torma.

samaya (San): see Four-Armed Mahakala, above. In particular, this refers to Vetali's pledge to protect Marpa's lineage.

Ekajati

Ekajati (San; "one twisted lock of hair") is a dharmapali, described as a wrathful mamu or dakini, who is an especially important protectress of the ati teachings. She is dark blue, with a single topknot, one eye, one fang, and one breast. She wears a skull crown and bone ornaments, with a tiger skin around her waist. Enveloped in clouds, she holds a heart in her right hand and emanates wolves from her left.

BHYO: seed syllable of Ekajati and of other female deities.

suchness (San: tattva): things as they are; synonymous with dharmata.

primordial insight: awareness and intelligence without reference point, without an origin or an end. This is the essence of Ekajati and of all existing phenomena.

before the first kalpa: A kalpa is an extremely long aeon. "Before" indicates before the notion of time has ever occurred.

the great lord: Samantabhadra, the primordial buddha in the Nyingma tradition; the symbol of dharmakaya or enlightenment. He is traditionally depicted naked, symbolizing the formlessness and simplicity of the dharmakaya. He wears a topknot, is dark blue in colour, and holds his hands in the meditation mudra.

Samantabhadri: another name for Ekajati, taken as the feminine aspect of Samantabhadra.

protector of mantra: Mantra here is an abbreviation of mantrayana (=vajrayana). Ekajati is protector of the teachings of ati or dzokchen, which is the highest level of realization in the Nyingma tradition.

Lord of Secret: Vajrapani, the deity entrusted with protecting the vajrayana teachings.

seventeen tantras: the major tantras of the oral instruction section of the ati yana.

castle of cosmic miracles: a symbol of dharmadhatu, the all-encompassing space in which all phenomena arise, dwell, and cease.

mamos (Tib): wrathful goddesses, usually pictured as furious, ugly women. They can be dakinis acting as protectors. If reacted to negatively, they appear to be fickle, causing all sorts of chaos. If understood positively, they serve as a reminder of awareness, almost at the level of discursive thought. Mamos as a class of deities are quite numerous. Some prominent dharmapalis, such as Pernakchen's consort Palden Lhamo, are considered mamos.

Mara (San; "death"): the tempter of Shakyamuni Buddha, who appeared just prior to his attaining enlightenment. More generally, maras are difficulties that the practitioner may encounter on the path. There are four types:

1. skandha-mara: misunderstanding the five skandhas, or the aggregates which make up the individual and his experience, as an ego
2. klesha-mara: being overpowered by the kleshas, or identification with one's emotions as real
3. mrityu-mara: death, which interrupts one's practice unless the yogin knows how to make it part of the path; fear of death or losing ground, which is at the root of all neurosis.
4. devaputra-mara: seduction by worldly pleasures or by the blissful experiences of meditation

three jewels: the Buddha, dharma, and sangha.

three sanghas: practitioners of the hinayana, mahayana, and vajrayana teachings.

tantras: the texts of the vajrayana teachings; also the teachings themselves. Tantra is a synonym for vajrayana. In Sanskrit it means continuity, referring to the continuity of buddha nature throughout the ground, path, and fruition of the journey.

dharmakaya, sambhogakaya, nirmanakaya: the trikaya, or "three bodies" of buddhahood; different ways in which enlightened energy manifests.

dharmakaya (San; "dharma body"): enlightenment itself, wisdom beyond any reference point; unoriginated, primordial mind.

luminosity: the brilliance of appearance which arises within, and is inseparable from, emptiness.

sambhogakaya (San; "enjoyment body"): the environment of compassion and communication associated with the enlightenment. Symbolically, its brilliance is represented by the five wisdom buddhas, the yidam deities, and the protectors.

Vajrayogini: the principal female yidam of the Karma Kagyü lineage. She is semiwrathful, red, with one face and two arms, young and beautiful, but enraged against the maras, wearing charnel ground ornaments of human bones. She represents the transformation of ignorance and passion into emptiness and compassion.

nirmanakaya (San; "emanation body"; Tib: tulkü): the buddha who actually takes form as a human being.

outer, inner, and secret offerings: The principle of offering has several levels of application and can be described differently depending on the context--generally based on generosity and surrendering ego-clinging:

- outer or material offerings
- inner offerings of one's body
- secret offerings of one's emotions

fourth abhisheka: An abhisheka is a ceremony in which a student is ritually entered into the mandala of a particular tantric deity by his vajra master. There are four principal abhishekas. In the fourth, the guru demonstrates the essence of mind to the student--beyond words or concepts.

SAMAYA HOH: an exhortation to keep the samaya, or pledge, to protect the practitioners and the teachings.

MAHA-AMRITA-RAKTA-BALIM TE PUJA HOH: Roughly the mantra could be translated as "(Here is) an offering for you of great amrita, blood, and food."

DHARMADHATU EVAM: This is the offering of dharmata, the basic sanity of mind. "Dharmadhatu" means the space or basis of phenomena. E is the seed syllable for the feminine principle, emptiness, or prajna. VAM is the seed syllable for the masculine principle, form, or upaya. EVAM is the union of the two.

Vajrasadhu

Vajrasadhu, god of gambling and war, was subdued and samaya-bound by Padmasambhava to be a protector of the teachings. Often referred to as "samaya-bound Vajrasadhu," he can be depicted in two ways: as black, holding a hammer in his right hand and a bellows in his left, the accoutrements of a blacksmith, riding a brown he-goat; or as red, holding a vajra in his right hand and a heart in his left, riding a lion (Nyingma).

In his painting of the thangka for *The Sadhana of Mahamudra*, Sherapalden Beru includes Vajrasadhu in the lower right corner--in this case, a combination of both traditions.

Vajrapani: Vajrasadhu is an emanation of Vajrapani, the Lord of Secret, protector of the vajrayana teachings.

phawam longbu: probably magnetite, a metallic rock containing iron or copper; grey metallic in colour and smooth, it forms perfect cube-shaped crystals.

OM VAJRASADHU HUM MAHA-AMRITA-BALIM TE KHAHI: Roughly this could be translated as "OM Vajrasadhu HUM. Eat this great amrita and food offering."

The Silver Banner of the Golden Drink of Pomra

Magyal Pomra, also known as Machen Pomra, is a lokapala associated with a particular mountain and associated range of mountains in northeastern Tibet. He is a special protector of Gesar of Ling and of the Mukpo clan.

golden drink (Tib: ser-kyem): an offering drink to a deity, usually represented by black tea.

jnana-amrita (San; "wisdom-nectar"): empowered liquor, which gives rise to jnana (Tib: yeshe), the primordial wisdom of enlightenment, which transcends all dualistic conceptualization.

Kye (Tib): an exclamation of greeting.

Ma (Chinese: "horse"): the name of a region in northeastern Tibet.

great eastern sun: important image in the Shambhala tradition, representing indestructible wakefulness. Being spontaneously present, it radiates peace and confidence. Being brilliant, it illuminates the way of discipline. Since it shines over all, heaven, earth, and man find their proper place.

nyen: a class of powerful Tibetan deities converted by Padmakara, who commanded them to serve the dharma.

three worlds: see Vetali, above.

vidyadhara (San): a vajrayana master or holder of "crazy wisdom," unconditioned and beyond concept. The term refers to accomplished tantric practitioners.

higher realms: human realm, asura or jealous-god realm, and god realm.

Gesar (of Ling): a great warrior-king of Tibet, an emanation of Padmasambhava.

Mukpo Dong: the Mukpo clan, to which the Vidyadhara and his family belong, as did Gesar of Ling.

windhorse (Tib: lungta): a sense of energy, strength, cheerfulness, and gentleness.

Gampo Lhatse

This chant was not written by the Vidyadhara. It is taken from the guru yoga sadhana of Gampopa, written by the fifteenth Karmapa.

Gampo Lhatse (Tib; "divine peak of Gampo"): This lokapala, a mountain deity like Magyal Pomra, is the protector of the teachings of Gampopa and of his monastery, located in the Gampo district of Tibet. Thrangu Rinpoche has declared him the protector of Gampo Abbey.

A-KARO: This is shorthand for the mantra OM A-KARO MUKHAM SARVA-DHARMANAM ADYANUTPANNATVAT OM AH HUM PHAT SVAHA.

profound treasure: the terma, or hidden teachings, of Gampopa.

Abbreviated Supplication to Gesar

This chant was written by Mipham Rinpoche (1846-1912), a great Nyingmapa scholar and teacher who authored over thirty volumes of texts on a wide range of subjects. Gesar is a protector supplicated at Dechen Choling. Members of the Dorje Kasung also utilize this chant in their practice.

Lord Great Lion: an epithet of King Gesar of Ling

Embodiment of the three roots: the three roots are the guru, yidam, and dharmapala.

powerful Norbu Dradul: an epithet of King Gesar of Ling

Along with your dharmapala, drala, and werma retinue: In Sanskrit, *dharm* means "the truth," "the teachings," or "things as they are"; *pala* means "protector." So *dharmapala* means "protector of the truth." The function of the dharmapalas is to protect us from deceptions and sidetracks on the path, to detect and clear away any obstacles to fully awakening in the phenomenal world. Drala is embodiment of the Shambhala principles of wakefulness, bravery, and gentleness; dralas are sometimes portrayed as wearing the armor of a warrior, riding a horse, and holding weapons or pennants. Dralas are variously considered as local protectors or embodiments of natural awakened energy in the world. Werma is a virtual synonym of drala. Gesar, then, comes accompanied by a host of protectors.

...offering of samaya substance – amrita and torma: The offerings are amrita, or intoxicating liquor; the blood of the corpse of ego; and torma or food offering. Specifically, torma is a sculpture made out of tsampa (roasted barley flour) and moulded butter, used as a shrine offering, a feast offering substance, or as a representation of deities. There are traditional designs for each of the many types of torma.

Accomplish... ordinary siddhis: siddhis are manifestations of yogic achievement, ordinary or supreme. Ordinary siddhis involve mastery over the phenomenal world; the supreme siddhi is enlightenment.

OM MAHASIMHA-MANIRAJA-SAPARIVARA IDAM BALIM TE KHAHI: This mantra can be roughly translated: “O Great Lion, Jewel King, together with your retinue, eat this torma.”

Concluding Request to the Protectors

samaya-bound: all protectors who are bound by oath to protect the dharma.

siddhis (San): yogic accomplishments. Siddhis are either ordinary or supreme. The eight ordinary siddhis involve mastery over the phenomenal world; supreme siddhi is enlightenment.

samaya holders: the protectors.

döns: a type of malevolent spirit, usually of the hungry ghost realm, that tends to cause physical or psychological disease, caused by a lack of mindfulness on the part of the practitioner. As with all such beings, the buddhist view is that ultimately they are not separate from one's own mind.

auspiciousness: synchronicity, good fortune.

Accomplish whatever mind desires: that is, fulfill the dharmic aspirations of the practitioner.

Exorcism Chant

Great mother Prajnaparamita: Prajnaparamita is sometimes personified as a female deity.

Shatakratu: an epithet of Indra, lord of the gods, which means "performer of a hundred sacrifices."

interdependence (San: pratitya-samutpada; Tib: ten-drel, "dependent co- origination"): the coming together of factors to form a situation; the interweaving of relative cause and effect, in which all phenomena arise as mutually codependent.

no cessation . . . free from one meaning: eight types of complexity, or misunderstandings about reality, which are negated by the Buddha's teaching of the middle way. These negations are attributed to Nagarjuna, founder of the madhyamaka teachings.

Supplications

Supplication To Padmasambhava

Guru Rinpoche has eight principal manifestations: Padmasambhava, Padmakara (San; Tib: Pema Jungne), Shakya Senge, Loden Choksi, Dorje Trolö, Senge Dradrok, Nyima Öser, and Pema Gyalpo.

King Trisong Detsen (755-797 C.E.) invited Shantarakshita to present the buddhist teachings of the precepts and the sutras to the Tibetans. When they began to build the monastery at Samye, many obstacles arose in the form of psychic and political negativities. On Shantarakshita's advice, the king invited Guru Rinpoche to Tibet. In carrying out his mission, Padmasambhava converted and subjugated the local deities, binding them by oath to aid the teachings and not to obstruct them. In this way, he tamed the psychic environment of the Tibetan national ego, making possible the presentation of the complete teachings in Tibet.

jetsün (Tib): an honorific term, applied to revered teachers.

outer, inner, and secret obstacles:

- Outer obstacles are those manifesting in the environment, such as quarrels or one's car breaking down.
- Inner obstacles refer to physical sickness and conflicting emotions.
- Secret obstacles are the loss of one's awareness of sacred outlook and falling into confused projections of self and other, friend and enemy, good and bad.

pure four truths: the teachings of the hinayana, whose basis is the four noble truths.

Shakya Senge (Tib; "lion of the Shakya clan"): Padmasambhava's manifestation as a monk, wearing robes, sitting in vajrasana (lotus posture), holding a begging bowl with his left hand and a vajra with the right. Sakya Senge shows Guru Rinpoche's mastery and protection of the basic teachings of the dharma.

bodhichitta path: the teachings of the mahayana, whose basis is bodhichitta, or compassion for all sentient beings.

aspiring and entering: two stages of the mahayana path: (1) the inspiration to take the vow of a bodhisattva and work for others, and (2) the actual discipline of the practicing the paramitas.

Loden Choksi (Tib; "Possessing Intelligence, Supreme Existence"): Padmasambhava's manifestation as the guru of the king of Sahor. He is depicted in royal robes, wearing a white turban on his head and a mirror around his neck. Through Guru Rinpoche's miraculous ability

to deal with whatever threats, difficulties, and obstacles arose, Loden Choksi manifested invincibility.

perverted aspirations: the desire to edit or twist the teachings to gain self-benefit: material, psychological, or spiritual.

Dorje Trolö (Tib; "Indestructible Loose-Hanging Stomach"): a wrathful manifestation of Padmasambhava, with a red face and three eyes, biting his lower lip with his fangs, wielding a vajra in his right hand and a phurba in his left, standing on a pregnant tigress. Both he and Senge Dradrok are crazy wisdom forms; they transmute the poisonous confusion of samsara into spontaneous wisdom activity. In The Sadhana of Mahamudra, the form and the activity of Dorje Trolö is unified with that of Karma Pakshi, the second Karmapa.

three yanas of the Great Eastern Sun: the Shambhala teachings for creating an enlightened society, based on fundamental human dignity and wisdom.

gyalgongs (Tib; "monk demons"): demons who provoke the aggression of perverting the dharma with one's analytical preconceptions, making dharma vision into politics and sectarian strife.

senmos: female demons who reduce the practitioner into samsaric passion through sensual fascination.

Guru Senge Dradrok (Tib; "Lion's Roar"): a very wrathful manifestation of Padmasambhava as a defender of the faith and great magician: dark blue, with three eyes and fangs, trampling on human corpses, wearing a tiger skin skirt, hair streaming upwards with a crown of five skulls and a necklace of human heads, surrounded by flames of wisdom and wrathful compassion.

Hepo Hill: a hill near Samye, where Padmasambhava tamed the local deities interfering with the establishment of dharma in Tibet.

Samye: the first monastery in Tibet.

devas: gods.

rakshasas: demons.

Mahaguru (San; "great teacher"): epithet of Padmasambhava, who wields supreme power over phenomena.

Supplication for the Longevity of the 17th Gyalwang Karmapa

dharmakaya: enlightened mind itself, without name or form, contrasted with its various manifestations, the rupakaya.

rupakaya (San; "form body"): the form, or manifestation of the dharmakaya, or enlightenment. Rupakaya has two aspects: sambhogakaya and nirmanakaya.

three secrets: the body, speech, and mind of an enlightened being.

vajra nature: indestructible wakefulness that manifests compassion; sacred perception of the world.

Melody That Accomplishes Deathlessness

The Melody that Accomplishes Deathlessness: A Longevity Supplication, written by Mipham the Great in 1888, is a single longevity supplication for all gurus, "for all holders of the teachings who embody their meaning". It will be added to our daily chant books, preceding the longevity chant for Sakyaong Mipham Rinpoche.

If short of time, *The Melody that Accomplishes Deathlessness* can serve as the supplication chant for all gurus, and would be chanted along with the longevity chant for our current lineage holder, Sakyaong Mipham Rinpoche.

There are times when it is appropriate to add a longevity chant for an individual teacher, such as when a particular teacher is visiting a centre, when a teacher is ill, or when practicing individually at home.

The Melody that Accomplishes Deathlessness is available through the Nalanda Translation Committee. It may be downloaded from their website [here](#), or individuals and centres may choose to buy a nicer printed version directly from the Nalanda Translation Committee [here](#).

Supplication for the Longevity of Sakyong Mipham Rinpoche

Summarized below is the explanation of this longevity supplication as given to the Nalanda Translation Committee by Khenpo Namdrol Rinpoche.

“Pure appearance of the ground, expanse of the five lights of the great transference,”: a conventional designation of ati. From the ground or basis, an appearance of the ground dawns. The ground is space. From that space, an appearance dawns, which is pure. The pure appearance is the great transference. For example, Vimalamitra and Padmakara rose in the body of the great transference. The body of the great transference is another way to refer to the rainbow body. This rainbow body has the nature of the five lights. They are the five lights of the great transference.

“Unceasing display of awareness, compassionate nirmanakaya,”: All the appearances of the phenomena of samsara and nirvana are the unceasing display of awareness, which is compassion. That compassion dawns as nirmanakaya. In order to accomplish benefit for beings, the compassionate nirmanakaya dawns from the unceasing display.

“May you ever remain indestructible and unconquerable / As the unchanging embodiment of great bliss.”: This nirmanakaya is unchanging at all times, an embodiment of great bliss. It abides as an embodiment of the wisdom of great bliss and does not move from that. It cannot disintegrate. Nothing can destroy it. It is free from destruction and decay. For that we supplicate.

As of December 2008, *The Supplication for the Longevity of Sakyong Mipham Rinpoche*, written by His Eminence Namkha Drimed Rinpoche, will now replace the four- line supplication for the longevity of the Sakyong, written by Penor Rinpoche. (described above). This chant by His Eminence will be the standard chant that is recited at group gatherings at your centre. You may download it from the Nalanda Translation Committee website and copy it for your shrine room chant books.

<http://www.shambhala.org/ntc/offerings/index.html>

On special occasions, such as the Sakyong’s birthday, or if he is visiting your centre, you may wish to chant more than one, or all four longevity supplications for the Sakyong (this new one by His Eminence, the one by Penor Rinpoche that has been standard up to now, the short one by Tulku Ugyen Rinpoche, and the longer one by Thrangu Rinpoche). Tulku Ugyen’s and Thrangu Rinpoche’s chants have been included in the daily chant books published by Nalanda Translation committee since 1996, and may be copied for centre use.

Aspirations

Fulfilling the Aspirations of Gyalwang Karmapa

roots of merit: virtuous actions, including dharma practice.

lord of dharma: an epithet generally used to refer to an accomplished teacher; here it refers to the Karmapa; one who has completely realized the teachings.

ripened: that is, may one's inherent buddha nature or basic goodness become fully manifested.

Vajrapani (San; "vajra in hand"): Vajrapani, known as the Lord of Secret, is entrusted with protecting the vajrayana teachings.

worthy vessel: a student who is capable of hearing the dharma properly.

two accumulations: the accumulations of merit and wisdom. The accumulation of merit is creating favourable conditions for following the path, by means of doing virtuous actions. The accumulation of wisdom is the resulting realization.

pacifying . . . destroying: the four karmas; types of buddha activity. See Four-Armed Mahakala, above.

three gates: body or behaviour, speech or communication, and mind or understanding of reality.

all nine ways: There are three gradations (ordinary, medium, and profound) each for body, speech, and mind. In general, "body" refers to physical assistance, "speech" refers to following the guru's command, and "mind" refers to ultimately propagating the dharma.

ten directions: In the four cardinal and four intermediate directions, as well as above and below; in other words, everywhere.

luminous mahamudra: The mahamudra teachings deal with the inseparability of luminosity, or the clarity and vividness of appearances, and their inherent emptiness.

pardo (Tib; "existing in between"; San: antarabhava): the intermediate state after death and before the next rebirth, usually said to last forty-nine days. Traditionally there are six pardos: (1) the pardo of life, (2) the pardo of the dream state, (3) the pardo of meditation, (4) the pardo of the moment of death, (5) the pardo of dharmata, and (6) the pardo of becoming. It is this last one that is most commonly referred to by the word *pardo*.

mandala of glorious Vajrasattva: in other words, "may I experience my own inherent purity and brilliance." Vajrasattva is a buddha of the vajra family, white in colour, who is associated with purity.

state of great Vajradhara: supreme enlightenment itself.

vajrayana: Due to its wide-ranging methods and various approaches, the vajrayana is also called the upaya-yana, or path of skillful means.

liberator through being seen . . . contact: These are the four ways in which a teacher can enlighten beings.

renunciation . . . revulsion: Abandoning attachment to samsara is the direct result of experiencing nausea towards it.

Joyous Mikyö: Mikyö Dorje (1507-1554), the eighth Karmapa. This supplication was written by Mikyö Dorje himself for the benefit of his students.

only holder of the black crown: Karmapa.

yidam: in vajrayana, the practitioner's meditation deity who embodies his own awakened nature. Chakrasamvara, who is the principal male deity of the Karma Kagyü, is said here to express the wisdom of all yidams at once.

glorious supreme bliss: the literal translation of the Tibetan "Pal Demchok," another name of Shri Chakrasamvara.

Vajrayogini: the principal female yidam of the Karma Kagyü, who symbolizes the transformation of passion and ignorance into prajnaparamita.

Dorje Pernakchen (Tib; "Great Black-Gowned One"): the principal mahakala of the Karma Kagyü lineage. He is depicted as dark blue and very wrathful, with three eyes, a skull crown, and dark brown hair streaming upwards. He stands on a corpse and a sun and moon disk. He wears a black kimono and is holding a red copper crescent in his right hand, a skull cup of blood in his left.

vajra mind: the ultimate nature of mind, primordially pure and indestructible.

upaya and prajna: skillful means and transcendent knowledge. Upaya conveys the sense that enlightened beings teach the dharma skillfully, taking into consideration the various needs and capabilities of their students; it is an expression of compassion. Upaya includes the first five of the six paramitas and is related to compassion, or relative bodhichitta. It is said to be the masculine principle. Prajna is the sixth paramita and is the wisdom or knowledge that perceives emptiness, or absolute bodhichitta. It is said to be the feminine principle. The two are unified in the state of enlightenment.

Akanishtha: the highest of god realms within the realm of form and to a supreme buddha field in general.

Tushita: a god realm. Shakyamuni Buddha left Tushita heaven to come to the human world and teach the dharma. Maitreya is said to reign now in Tushita and teach the dharma there.

ten bhumis (San; "ground," "level"): the ten levels or stages of realization on the bodhisattva path, which correspond to the ten paramitas.

Maitreya: Shakyamuni Buddha is the fourth Buddha of the good kalpa. Maitreya will be the fifth, the buddha of the next age. His name is related to the word maitri, or loving kindness.

nirmanakaya (San; Tib: tulkü, "emanation body"): a buddha who lives on this earth.

sixth buddha: his name will be Simha (San), or "Lion."

Rochana (San): the one-thousandth buddha. Karmapa is identified with both the sixth and the one-thousandth buddhas.

exposition, debate, and composition: the traditional activities of the monastic sangha.

Vaishravana: lord of wealth, guardian of the north, and leader of the yakshas. He provides sincere practitioners with spiritual and material wealth. He is gold in colour and holds a jewel-spitting mongoose in his left hand and a victory banner in his right.

Upali: the disciple of the Buddha who was responsible for recording the teachings of the vinaya, or monastic discipline.

Avalokiteshvara: the bodhisattva of compassion.

west of the kingdom of Tibet: This is an amendment of the text at the time of translation, to refer to the dharma flourishing in the Western world.

Fulfilling the Aspirations of the Vidyadhara, the Venerable Chögyam Trungpa Rinpoche

NAMO GURU-KARMAKAYE (San.): This homage means something like “I pay homage (*namo*) to the manifestation (*kaya*) of the guru’s activity (*karma*).”

utpattikrama (San.; Tib. *kyerim*, “developing stage”): meditation practice that emphasizes the luminous manifestations of reality.

sampannakrama (San.; Tib. *Dzog-rim*, “completion stage”): meditation practice without form, emphasizing the empty nature of reality.

anuttarayoga: The highest of the four yanas of the vajrayana. The other three yanas are *kriya*, *upa*, and *yoga*.

tantra (San. “thread, continuity”): a synonym of the vajrayana, emphasizing the continuity of mindfulness and awareness.

secret: the “secret vehicle” (San. *guhyayana*) is a synonym of the vajrayana path. “Secret” refers to the self-secret nature of vajrayana teachings. One cannot understand their meaning without previous training in the hinayana and mahayana, and without the guru’s personal instructions.

mantra (San. “mind protection”): mantrayana is another synonym of the vajrayana. The skillful methods of vajrayana practice protect the mind from falling into the extremes of nihilism and eternalism.

vidyadhara (San. “wisdom holder”): a holder of the crazy-wisdom lineage.

Chökyi Gyatso (Tib. “ocean of dharma”): one of the principle names of Trungpa Rinpoche.

siddhis (San.): yogic accomplishments. Supreme siddhi is enlightenment; ordinary siddhis involve mastery over the phenomenal world.

Jambudvipa (San.): traditionally thought to be the southern continent in Indian cosmology, it is the world that we inhabit.

terma (Tib. “treasure”): a discovered dharma text or artifact. Terma originally referred to teachings or artifacts concealed by Padmakara and Yeshe Tsogyal. Mind terma is a dharma text that arises effortlessly in the mind of a great teacher. Trungpa Rinpoche received several Shambhala texts in this way.

Kalapa: the capital of Shambhala.

drala (Tib. “beyond enemy”): In this context, the embodiment of the Shambhala principles of wakefulness, bravery, and gentleness; sometimes portrayed as wearing the armor of a warrior, riding a horse, and holding weapons or pennants. Dralas are variously considered as local protectors or embodiments of natural awakened energy in the world.

werma (Tib.): a virtual synonym of drala; sometimes said to be the messengers of the drala

dathün (Tib. “month session”): a month-long intensive practice of shamatha and vipashyana.

samadhi (San.; Tib. *tingdzin*): meditative absorption.

shamatha (San.; Tib. *shiné*, “dwelling in peace”): the sitting practice of developing mindfulness and gentleness.

greater and lesser vehicles: mahayana and hinayana. Hinayana is indispensable, but it is called “lesser” because it aims for individual liberation. Mahayana is called “greater” because it aims for the liberation of all beings.

direct transmission: situation in which the teacher points out the nature of mind to the student.

general and special preliminaries (Tib. *ngöndro*): the preparatory practices of the vajrayana. The general preliminaries, also called “the four reminders”, are contemplation of (1) the preciousness of human birth, (2) impermanence and death, (3) the inevitability of cause and effect, (4) the sufferings of samsara.

The special preliminaries are (1) taking refuge and arousing bodhichitta, (2) Vajrasattva mantra, (3) offering a mandala, and (4) guru yoga. The first two are intended to purify the obscurations of the practitioner; the third, to gather merit and wisdom; the fourth, to invite the guru’s blessing.

Varahi (San.): also known as Vajrayogini, the principal female yidam of the Kagyü lineage; she embodies prajña or wisdom.

Chakrasamvara (San.): a principle male yidam of the Kagyü lineage, embodying skillful means.

Ashe (Tib.): in the Shambhala tradition, a symbol of wakefulness, bravery, and gentleness in the human heart.

dharmarajas (San. “dharma kings”): the first seven rulers of the kingdom of Shambhala.

rigdens (Tib. “possessor of noble family”): the subsequent twenty-five rulers of Shambhala.

three jewels: Buddha, dharma, and sangha.

three roots: gurus, yidams, and protectors.

Dedications of Merit

By this merit: In the mahayana, one dedicates the merit of one's practice and understanding for the enlightenment of all sentient beings. In this chant, we particularly dedicate the fruition of our practice to fulfilling the vision and aspiration of the Karmapas.

By the confidence: This Shambhala dedication is always recited after the buddhist dedication of merit. At a Shambhala program only this dedication is chanted.

Auspicious Verses

Shambhala Invocation

Daily Use

Shambhala chants are traditionally recited in warrior posture, though that is not always necessary. Within the order of the liturgies, the Invocation is chanted in the evening, after the Dedication of Merit. The Invocation follows the Dedication of Merit because it has the nature of being verses of auspiciousness, which traditionally conclude any liturgical recitation.

Shambhala Chants: Homage and Invocation

This fall our Centers worldwide have begun to incorporate the complete form of the Shambhala Homage and Invocation into the morning and evening liturgies. Both the Homage and the Invocation are based on the opening section of the terma (Tibetan: hidden treasure) text, The Golden Sun of the Great East, received by the Dorje Dradül, founder of Shambhala International, in October of 1976.

Stanza One: The Rigden King

He who has neither beginning or end,
Who possesses the glory of Tiger Lion Garuda Dragon,
Who possesses the confidence beyond words:
I pay homage at the feet of the Rigden King.

(The Invocation and Homage are identical except for the last line of each stanza.
Invocation: May the goodness of the Rigden King be present.)

This first stanza is in the form of a verse typically found in Buddhist tantric literature, paying homage to a particular deity. In this case, the homage is to the Rigden King. Rigden is a Tibetan term meaning, "endowed with the family," which refers to the indestructible family to which all Shambhala students belong. The Rigden principle of primordial warriorship represents the wisdom contained in the open and relaxed mind before thought. In the later levels of Shambhala Training the student warrior is taught to invoke the Rigden principle through practices that open the heart on the spot and bring about a sense of majesty and insight. In this context, the notion of "king" is the reigning principle of unbiased meditative awareness, which is like the sky. It is important to note that this is not a description of a remote and therefore somewhat meaningless reality. The Rigden King is met over time, through practice, when one dares to directly engage in the penetrating, precise and at times claustrophobic textures we encounter every day-complex situations, emotions, and relationships. It is here that one discovers the confident and loving dignity of one's natural mind.

The following is an excerpt from a public talk given by the Dorje Dradül on March 12, 1978 in Boulder, Colorado: It was printed, as you see it below, in the Karma Dzong Community Newsletter, July/August, 1978.

"When one enters the Shambhala world there are certain things one deals with-identification with the Rigden fathers, the Rigden aspects, and a relationship with that. The way one identifies with the Rigidens is by actually becoming a warrior oneself. Not copying the Rigidens, not mimicking them, but actually those qualities become the warrior, and the warrior becomes those qualities. The warrior takes on the

same qualities as the Rigdens. So there is total identification. There is a parallel in Buddhism-our Buddhist practice is total identification with Buddha, or awakening; Shambhala practice is total identification with the Rigdens, or earthholders. Even in the Buddhist tradition, when Shakyamuni became the Buddha, he was known as the world-renowned one, the ruler of the earth.

"So Rigden and Buddha are the secular and spiritual side of awakening. And the path of the Rigdens and Buddha's path are parallel paths. They go hand in hand but have their own particular practices, their own particular philosophy, with one thing in common. Do you want to guess what the one thing in common is? Shamatha-vipashyana practice. We talked yesterday about the fact that neither the Shambhala world nor the Buddhist world had any copyright on awakening, but I am going to make a rather outrageous statement: There is no awakening without shamatha-vipashyana as a basic, underlying quality. The link to awakening and the method, the path to awakening, is always associated with shamatha-vipashyana."

Stanza Two: The Ancestral Sovereigns

They who possess great wisdom, brilliant and profound,
Who are ever just and benevolent to their subjects,
Who subjugate their enemies and are supremely powerful-
By the golden yoke of their imperial rule
They ward off dōns of plague, famine, and war-
Gesar Norbu Dradül, Ashoka Maharaja,
Emperors of Japan, China, and so on:
I pay homage to the ancestral sovereigns.

(Invocation: May the goodness of the ancestral sovereigns be present.)

This stanza speaks of the "ancestral sovereigns"-a specific reference to four historical figures who were revealed to the Dorje Dradül through his Shambhala terma: Ashoka Maharaja of India, Prince Shotoku of Japan, Emperor Yung-lo of China, and King Gesar of Tibet. They are invoked here as brilliant leaders of humanity. Several members of the Shambhala community have researched their lives beyond the usual historical depictions, attempting to explore what may be their true place in history. Shambhala Training International has copies of articles and community talks on the sovereigns by Robin Kornman, Fenja Heupers and Blake Thompson for the interested reader; the following, however, provides a very brief snapshot of each of their lives.

Generally speaking, it would seem that Dharmaraja Ashoka, Prince Shotoku, Emperor Yunglo and King Gesar were able to overcome much of the social depression of their times and accomplish a great degree of cultural revitalization-in short, enlighten their societies. Although they were born within various cultural norms, they had the chutzpa and vision to go beyond these norms. Their initiatives, generally speaking, were ordinary in nature but extraordinary for their time, providing basic care for the elderly, easing the voyages of travelers, relieving the suffering of animals, increasing accessibility of medicines,

and bringing about reforms in education. Under each of their influence, Buddhism was elevated and established, and its ideals of benevolence and harmony incorporated into the culture.

The Indian King Ashoka lived in the third century BC. Known as one of the greatest emperors of India, Ashoka is famous for his dramatic life change upon hearing of the horrors caused by his conquest of Orissa. He experienced extreme anguish and remorse and embarked upon a journey of personal transformation and awakening. He converted from Brahmanism to Buddhism and vowed to rule his people according to the principles of compassion and nonviolence from that day forward. His activities were pragmatic and effective: he gave up the royal sport of hunting, prohibited the slaughter of animals for the royal kitchen, built hospitals for both animals and people, and constructed rest houses and dug-wells for travelers and had roadside trees planted for shade. He is perhaps most widely known for broadcasting teachings of personal and social well being. These became known as the "Edicts of Ashoka," and were engraved on large stone pillars and rocks throughout India. Ashoka convened the famous "Third Council" after the death of the Buddha in Pataliputra to settle certain doctrinal controversies. He also expanded Buddhism eastward to large areas of Southeast Asia, including Burma, Thailand, and Indonesia.

Prince Shotoku Taishi of Japan was born in 574 AD.

Seven hundred years after Ashoka, Prince Shotoku was instrumental in the transformation of Japanese culture. Although only the Regent to his Aunt, Empress Suiko, he exerted enormous influence, and is known today as the "George Washington" of Japan. Among his many accomplishments...

- * He encouraged the addition of merit as a qualification beyond that of heredity as a requirement for holding public office.
- * He issued the Constitution of 17 articles setting down Confucian principles of government and ethics, and introduced the Chinese calendar and Chinese aesthetic values to Japan.
- * He was an influential royal patron of the arts. Under his direction, Chinese and Korean craft-workers were invited to Japan to build, paint and sculpt.
- * Under his patronage, Buddhism became firmly established in Japan.
- * He prohibited the killing of all animals; however, after much pressure, he conceded to allowing the slaughtering of fish, maintaining strict protection of all four legged creatures.

Gesar Mukpo of Tibet is said to have lived around the 11-12th centuries.

He is seen as a restorative figure in a time of social upheaval-a time when people's minds had become "hard as rock and stone." Most of our knowledge of Gesar comes from stories passed down from generation to generation through an oral tradition called the Epic of Gesar of Ling. Gesar's monumental task was to overcome the influence of four kings who, through their perverted aspirations, had spread harm to people and caused the destruction of the buddhadharma. In our current Shambhala teachings, these four kings have come to represent "the enemies of the four directions," or forces of materialism, which we are taught to directly engage and transform through our dignity and awakened heart. The stories of Gesar, his Aunt Manene and others put the teachings of lungta, drala, auspicious coincidence, authentic presence and so into a living historical context.

Emperor Yung-Lo of China was born in 1360.

As the third emperor of the Ming dynasty, Yung-Lo, is known for his sense of overwhelming power, political acumen and expansive societal vision. He accomplished enormous projects. In the area of education, he had a body of scientific, cultural, religious knowledge gathered, printed and preserved in an eleven-thousand volume encyclopedia, which was published within the first few years of his reign. He oversaw the moving of the capital and the building of the Forbidden City in Beijing, and was dedicated to the flourishing of the arts-painting, art theory, drama and porcelain were at an all-time high in this dynasty. He promoted the principles of non-aggression and devotion, which he had learned through his teacher, the Fifth Karmapa, Teshin Shekpa, whom he placed above and before himself-a most unusual approach for an emperor of his time. It was Yung-Lo who saw a vision of a black hat or crown upon the head of Teshin Shekpa, and physically replicated it. This is the hat that has been worn subsequently by the lineage of Karmapas to bestow the famed "Black Crown Ceremony."

Stanza Three: The Mukpo Clan

The ones who are nobly born as Mukpo clan,
Who defeat the eclipse of the Great Eastern Sun
And sharpen the blade of primordial Ashe:
The are victorious over all their enemies, the forces of materialism.
They see the Tiger Lion Garuda Dragon vision.
They are fearless in the midst of barbarian arrogance.
They tame the untamable beings.
They inspire the savages of the setting sun
Into the sophistication of the Great Eastern Sun:
I pay homage to the Sakyong and the Sakyong Wangmo.

(Invocation: May the goodness of the Sakyong and the Sakyong Wangmo be present.)

Within a Shambhala Center, one may take part in two streams or lineages, each with their own deep history, and as we recite the complete set of morning and evening chants at a Shambhala Center, we are invoking the blessings and wisdom of both these lineages-once described by the Dorje Dradül as being "in league" with one another. One consists of the religious or spiritual traditions of Tibetan Buddhism, specifically the Nyingma and Kagyu lineages, and the other is the secular and sacred Shambhala lineage. The Shambhala tradition has been passed down through a family lineage of warriors, the Mukpo clan-one of six main tribes of Tibet. (The "u" in "Mukpo" is pronounced as in the word "book".) The great warrior Gesar, was the progenitor of the Mukpo family, and the vanguard of our Shambhala world.

Mukpo is a Tibetan word which literally means dark, black. As the story goes, it was a term used to describe a warrior who came from India to Tibet-he never spoke Tibetan, he just arrived, and because of his dark skin, the Tibetans called him by the honorific term, "Mukpo", meaning "dark complexion". The Dorje Dradül would affectionately refer to the Mukpo name as being connected with earth-that heaven and earth are joined on earth. He spoke of the need to ground ourselves constantly, on the earth in the dark soil of the Mukpo style rather than just dream the dreams that float in our imaginations alone.

Although both the Dorje Dradül and the Sakyong are better known by their Buddhist titles-Chögyam Trungpa Rinpoche and Mipham Rinpoche-they are also proud inheritors of the family lineage of Mukpo

warriors, and, therefore, retain the Mukpo name. In this way, they are holders of both lineages, as are their Shambhala Buddhist students. Those of us who are students of Shambhala Training and Nalanda, and followers of other religious traditions, are also, quite naturally included in the Shambhala community and family of Mukpo warriorship.

The last line of the stanza is a specific reference to Sakyong Mipham Rinpoche. "Sakyong," is the Tibetan word for "Earth Protector"-one who has been empowered or enthroned to protect this world through the fusion of sacredness with the very real often gritty realities of our personal and communal lives. A "Sakyong Wangmo," ("Lady Earth Protector") embodies the principles of harvesting peace, fostering communication and culture. She binds a society together with the yielding quality of her tears and gentleness along with unflinching toughness and ability to speak the truth. The education of a Sakyong or Sakyong Wangmo is exceedingly complete-either a Sakyong or Sakyong Wangmo can manifest as the ruler of a society if he or she is raised in this capacity from an early age.

Fourth Stanza: The Great Eastern Sun
Radiating confidence, peaceful,
Illuminating the way of discipline,
Eternal ruler of the three worlds:
May the Great Eastern Sun be victorious.

(Invocation: May the goodness of the Great Eastern Sun be present.)

The Great Eastern Sun is the unsetting awareness, which arises as the power and dignity of human beings. Such lucid and direct awareness is magical-it is what opens the treasury of phenomena, the golden quality of phenomena. At the same time it is the experience of waking up from personal confusion and darkness to a connection with our own courage. Sometimes referred to as the genuine sun that rises in one's heart, the Great Eastern Sun's radiance is perceived through the senses as the luminosity of the world-the worlds of heaven, earth and man-above, below and in-between. Such light is not ordinary light, but is the innate brilliance of mind that shows one how to proceed and how to care for others. Sometimes referred to as the feminine aspect of warriorship, the Great Eastern Sun illuminates the deep, subtle and fluid energies of reality, bringing unshakable confidence and doubtless precision to the warrior's mind.

Chants Annotated for Umdze and Drummer

Key to Notations

Ring gong: (G), or rather, G with a circle around it

Deaden gong: (D), or rather, D with a circle around it

Rolldown on gong or drum:

0 > o

Double rolldown on gong or drum:

0 > o , 0 > o

Sumdum on drum:

0 o / 0 0 0 o / 0 0 0 o / 0 o 0

Key:

- [**0**] The bold cipher represents a loud drumbeat.
- [o] The small letter represents a soft drumbeat.
- [/] The slash mark represent a slight pause.
- [0] The cipher represents a medium-loud drumbeat.

Full stop on gong or drum:

0 o 0
