

Innate Kālacakra: Instructions and Recitations



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Innate Kālacakra: Instructions and Recitations

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TO BE READ ONLY BY THOSE WITH THE REQUISITE KALACAKRA EMPOWERMENT

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Translator's Introduction

This booklet is the first compiled published English translation of some of the main Jonang lineage instruction texts and sadhanas on the deity yoga practise of innate Kālacakra (dus 'khor lhan skyes). The innate Kālacakra practise, also known as the 'generation stage' (skye rim), is one of the two *uncommon* preliminary practices (the other preliminary being the 'three isolations') of Kālacakra. In the Kālacakra tradition, there are seven preliminaries that must be completed before practice on the completion stage can begin. There are five *common* preliminaries: Refuge, Bodhicitta, A Hundred Syllable Mantra [Vajrasattva], Mandala Offering, and Guru Yoga. These preliminaries must be practised before starting the two uncommon preliminaries. In 2017, I commenced translation work on the *common* preliminaries sections of three Kālacakra texts used in the Jonang tradition. The first text, *The Chariot that Transports to the Four Kayas* by Bamda Gelek Gyatso¹ (1834-1904) has now been published for the first time in English by the Library of Tibetan Works and Archives (2019)². The other two texts, *Meaningful to See* and (a longer commentary) *A Hundred Blazing Lights, A Supplementary Commentary on Meaningful to See*³, by Jonang and Shangpa Kagyu master, Tāranātha, are completed but still in the editing stage. This work here is a continuation of the research and translation of those texts.

The innate Kālacakra daily practise of the two-armed deity in union with consort is a simple visualisation and recitation practice to do. As Tāranātha explains in *A Hundred Blazing Lights*, there are more extensive generation stage practices, such as the nine-deity mandala⁴ visualisation, but Tāranātha explains that if someone wants to practise only this simpler visualisation, it is permissible.

During this research and translation, I discovered that the Tibetan term *lhenkye* (lhan skyes or lhan cig skyes pa), is variously translated as 'innate', 'co-emergent', 'connate', 'spontaneously arisen' and more. The reason it is not such a simple term to understand and translate is because there are several meanings depending on how and where it is used. In Appendix A this booklet, is an extended explanation I wrote on the meaning of this much used term in tantric literature, based on teachings of Jamgon Kongtrul Lodro Thaye and Tāranātha, and how it should be understood in the context of Kālacakra generation stage practice⁵. Generally speaking, according to Tāranātha in his longer commentary, the term refers to the 'root' deity with one face and two hands in union with consort that is the 'spontaneously present' and 'co-emergent' nature of the fully awakened Buddha deity and all its qualities, continually present within the nature of mind of all sentient beings.

The Jonang lineage are considered to be one of the main unbroken lineages of the Dro lineage Kālacakra, (the other main lineage practised today being Rwa)⁶ especially in connection to the practise of six vajra-yogas of Kālacakra ['completion stage']⁷. Lamas from all the other lineages, Gelugpa, Sakya, Kagyu and Nyingma, are also direct lineage holders of the six vajra-yogas, in particular, Jamgon Kongtrul Lodro Thaye, whose daily practice sadhana text is included in this publication. Kongtrul not only received the Kālacakra empowerment and transmission from Kagyu lamas, such as 9th Tai Situ Rinpoche, but also from his Jonang teacher, Ngawang Chophel, on his first (and treacherous) visit to the main Jonang monastery, Dzamthang, Tibet⁸. I have also included two new translations of innate Kālacakra sadhanas, one by Tāranātha (taken from his text *The Celestial Stairway*⁹, which is the text used while practising the preliminaries) and the other by Jamgon Kongtrul Lodro Thaye. These practice texts and instructions are still used today in, and outside of, Tibet and also form the backbone of the Kālacakra practise in the Kagyu tradition, that were passed on by Jamgon Kongtrul who received the Jonang lineage transmissions from Kagyu and Jonang masters he studied with¹⁰.

I first received the Kālacakra empowerment from HH Sakya Trizin in London, 2012 and the innate Kālacakra empowerment twice, first in 2017, in India, from Khenpo Chokyi Nangwa, a Jonang lama. Secondly from HE Garchen Rinpoche, a Drikung Kagyu lama, in Portugal 2018 and online when he gave the empowerment and instructions again, in Singapore, September 2019. In Portugal 2018, Garchen Rinpoche gave instructions on the Innate Kālacakra practice and sadhana of Jamgon Kongtrul included here.

There were many challenges and obstacles in completing this project. I am particularly grateful to my Dharma friend and private sponsor, Louise, a devoted student and follower of HE Dzongsar Jamyang Khyentse Rinpoche, as well as the Khyentse Foundation for their award of the Ashoka Grant in 2018, that directly supported the work done on these texts. I would also like to thank my friends and family, including Ken Holmes, Gonpo Jack, Ina Bieler, Iny, Jo, Jamyang Wangmo anyone else who helped me overcome personal difficulties and obstacles during the past year and supported me, or my work, with personal donations and kind and encouraging words of support. In particular, I would like to thank my precious root lama, the 17th Gyalwang Karmapa, Orgyen Trinley Dorje, and pray and hope that all the obstacles to his health, activities, life and the Kagyu lineage and Dharma in general be pacified and eliminated. Please forgive any unintended, or unseen, errors I have made in this translation or publication.

Adele Tomlin, India, November 2019.

INSTRUCTION TEXTS

1) ‘*Meaningful to See*’ by Jetsun Tāranātha

When generation stage is the main practice, there are various extensive and concise practises¹¹ that are used for the completion of the four-fold approach¹², from the full mandala of body, speech and mind to the nine and five deity (mandalas). However here, as the completion stage practice is the primary practice, it is permissible to do only the concise practice, the main deity couple; the shortest form being that of innate¹³ Kālacakra. The way to meditate is this. First, as before, contemplate refūge and bodhicitta. Then [recite]:

Oṃ śūnyatā jñāna vajra svabhāva ātmakoḥam

From within emptiness, I instantly transform into innate Kālacakra. I appear on the four elements¹⁴, Meru, a lotus, moon, sun and Rāhu, as glorious Kālacakra, with blue body, one face, two hands and three eyes, holding a vajra and bell, embracing the consort.

Standing with my white left leg bent on white Isvara and my red right leg outstretched on the heart of red Kamadeva. The long hair tied up at the head is adorned with a wish-fulfilling jewel and crescent moon, I am wearing vajra-ornaments and a tiger skin lower garment. The fingers are of the five colours, and the rows of knuckles are of the three colours. Standing in the midst of a mountain of fire of five colours; attitude is a mixture of wrath and passion, Vajrasattva adorns the head.

Embraced by Visvamata, whose body colour is golden, one face, two arms and three eyes, she holds a curved knife in the right hand and skull-cup in the left around her consort, with right leg bent and left outstretched, in union with her consort. She is naked and adorned with the five bone emblems, half her hair hangs freely.

At their foreheads is oṃ, at their throats āḥ, at their hearts hūṃ, at their navels hoḥ, at their secret places svā, and at the crown of their heads hā. Light radiates from the heart, transforming the inanimate worlds into the palace and all beings into

the deities of Kālacakra. These all melt into light and dissolve into me. Remain as much as possible in the meditation on the luminous-emptiness divine form. Meditating repeatedly in this way is good. At the end of the session, purify the form of the deity into radiant emptiness. Then, as before, dedicate the merit with "Through this virtue, may I quickly realise Kālacakra...", etc.

As this is an explanation of how to give the instruction, apart from concentrating on the form of the deity, repetition of the mantra is not necessary. However, it is not contradictory to recite the mantra a little, if one wishes to do so. Therefore, before the dissolution, repeat as much as one likes, the mantra.

Om ham kshya ma la va ra ya sva ha

There is also a longer method that includes inviting and absorbing the primordial awareness beings, empowerment and sealing, and it is perfectly correct to use this method if one wishes. No more than this is explained in the text and if this is all that one understands, that is sufficient to begin with. In addition, one can combine it with instructions from general teachings on yidams by some previous teachers.

This completes the sixth meditation, the generation stage. It is not possible to give here an extended explanation of the generation stage, and this is available elsewhere. If desired, a detailed explanation of the meaning of the Sahaja (innate) meditation¹⁵ can also be given.

2) *'The Chariot that Transports to the Four Kāyas'* by Bamda Gelek Gyatso

The uncommon preliminaries

Second, are the uncommon preliminaries. Before the accumulation of primordial awareness of the completion stage, is the accumulation of merit¹⁶, which are the [practices of] *generation stage deity yoga*, and the uncommon approaching the completion stage: the *three isolations*¹⁷ that purify the body, speech and mind. First, one needs to have previously received the 'seven empowerments of being raised as a child' or the complete empowerment of Kālacakra¹⁸. Generally, in terms of requesting and attaining the Kālacakra complete empowerment, for the preliminaries of going for refuge and so on, and the stages of the main practices of individual sense withdrawal and so on, it is definitely necessary to have received the seven empowerments of being raised as a child, or at least the vase empowerment of the unsurpassable mandala. Having done what is suitable beforehand, here, is the meditation on innate Kālacakra yoga as practised by the sacred ancestral lineage.

Meditation on innate Kālacakra

Visualise that all dualistic (perceiving and perceived) appearances vanish into emptiness. Abide a little in the meditative equipoise of non-conceptual samadhi. While reciting the mantra 'Om Shunyata....' hold the divine pride thinking that 'I am that', the essence of the Tathāgatas itself, the vajra primordial awareness emptiness devoid of dualistic subject-object. Then, all the impure aggregates and sense elements transform into emptiness and from within that, in a single instant I become 'innate' Kālacakra. Below, from the appearance aspect of the mind of primordial awareness as oneself as Kālacakra, the wind mandala is created, which is open, vast and wide. Above that, the fire, water and earth mandalas are stacked on top of one another, each one above is smaller than the one below. In the centre of the earth mandala disc, is the king of mountains, Mount Meru, as it is done during the Mandala offering¹⁹. On top of Mount Meru, a little smaller than the perimeter of Mount Meru,

is a multi-coloured lotus flower. In the central hub of the flower a moon, sun and Rāhu²⁰, are stacked on top of each other.

Symbols of innate Kālacakra

On top of Rāhu, from the pith instructions on top of the seat of Kālagni, is oneself: as the essence of the Tathāgata emptiness, the ultimate nature - the innate glorious Kālacakra. Symbolising the purity of the central channel, the body is blue. Representing the one taste of the essential nature of ultimate reality itself, of all phenomena, there is one face. Symbolising oneself as the indivisible union of the two kāyas of the method of unchanging great bliss and the 'empty-form' of wisdom-emptiness, there are two hands. Symbolising the unceasing omniscience of all objects of knowledge of the three times [past, present and future], there are three eyes. Representing the method and wisdom of the meaning of the teachings, in the right hand is a vajra, in the left is a bell, held crossed at the heart, embracing the mother consort. Representing the abandonment of the three material qualities; 1) lightness, 2) motility 3) darkness²¹, there are three necks, the middle is black, the right is red and the left is white.

Symbolising the suppressing of the two extremes of existence and peace, there are two legs. The white left leg of the pure left root channel is drawn in and pressing down victoriously on the heart of the great powerful one (Īśvara), or wrathful, white one. He [Īśvara] has one face, three eyes, two arms, without any implements, with a fierce aspect. His back is covered by a tiger loincloth, snake ornaments, head towards the left side. This represents the abandonment of attachment, aversion, ignorance, and pride, those four. The red right leg, the aspect of the right root channel, is extended outwards, pressing down on the heart of the desire god, or the Māra of Desire, who has a peaceful aspect, with one face, two arms, without implements, wearing jewel ornaments, with head on the right side. This represents the abandonment of the four māras.

At the top of the head, the Bhrama aperture, the hair is tied up in a split topknot [two knots], the end of which is hanging down the back. At the tip of the topknot is a wish-fulfilling jewel, surrounded and bedecked by ornaments. In front of the split crown, representing the taming of sentient beings by the four enlightened

activities²², is an upright, double crossed vajra. At the left of the tip of the topknot, representing the completely perfect aspect of unchanging bliss, is a crescent moon. Representing *the cause* (the essential nature of primordial awareness of bliss-emptiness) made from diamonds in the form of five pronged vajras, are vajra emblems, vajra earrings, vajra necklace, vajra bracelets, vajra belt, vajra anklets, vajra mala and wearing a tiger-skin loin-cloth.

Symbolising the five primordial awarenesses²³, and the five pure qualities of the moon, are the fingers of five colours: thumb is yellow, forefinger is white, middle finger is red, ring finger is black and little finger is green.

Representing being endowed with the three pure qualities of the sun²⁴ and the three vajras of body, speech and mind, are the triple rows of the joints of the fingers. The first row of joints is black; the second is red; the third is white. These are the three colours of the rows of finger joints.

Above, the tuft hair at the crown of Kālacakra, exemplifying, or showing, that he belongs to the family of Vajrasattva, a blue-bodied Vajrasattva adorns the crown. Here, oneself as Kālacakra has not newly become part of the family of Vajrasattva. The deity has never moved away from that family, so this is done as a seal of confirmation. In one's mindstream, that primordially abiding Kālacakra, now manifested, has primordially always been part of the Vajrasattva family. Thus, it is explained as a symbol and way of understanding. Five different coloured light-rays shine from the body. At the tips of the five multi-coloured light rays, emanates an infinite fire mountain of five colours, and you [as Kālacakra abiding] in the centre. Bearing half-fangs, with three, round eyes, which are a little red and so on. The expression is one of both wrath and passion combined together. You are created from the method: non-referential compassion, or unchanging great bliss.

Viṣvamātā - mother consort

The mother consort, Viṣvamātā²⁵ embraces Kālacakra [as is explained before]. Her body colour is golden, with one face, two arms and three eyes, holding a curved knife in the right hand that is wrapped around the left neck of the father consort, her right hand holds a skull cup filled with nectar, held up towards the face of the father, wrapped around his right neck. The right leg is bent and wrapped around the waist of

the father²⁶. The left is outstretched in equal union with the left leg of the father. Joined together in union at the secret place, they embrace. She is naked, her head adorned with a bone chakra wheel, the ears adorned with bone earrings, the neck adorned with bone necklace, bone bracelets on the forearms, lower arms; around the waist a bone belt adorned with the five bone emblems. Half the hair is tied up in a topknot and the other half hangs freely down the back. She is the essential nature of wisdom, emptiness endowed with all supreme aspects²⁷.

The six syllables - Buddha families and elements

Then, think that at both their foreheads, is a white om̐, representing that oneself is the water element, all those belonging to the family of Amitābha (snang ba mtha' yas; 'Infinite Light')²⁸ and the vajra body.

At the throat, is a red āḥ, representing that oneself is the completely pure fire element, all those belonging to the family of Ratnasambhava (rin chen 'byung gnas, rin chen 'byung ldan; 'Source of Preciousness')²⁹ and the vajra speech.

At the heart, is a blue-black hūṃ, representing oneself as the completely pure wind element, all those belonging to the family Amoghasiddhi (don yod grub pa; 'Accomplishing The Meaningful')³⁰ and the vajra mind.

At the navel, is a yellow hoḥ, representing oneself as the completely pure earth element, all those belonging to the family of Vairocana (rnam par snang mdzad, 'Fully Manifested')³¹, and the vajra primordial awareness.

At the secret place, is a blue svā, representing oneself as the completely pure primordial awareness element, and all those belonging to the family Vajrasattva (rdo rje sems pa, Vajra Hero).

At the crown, is a green hā, representing oneself as the completely pure space element, all those belonging to the family Akshobya (mi bskyod pa; 'The Unshakeable').

Those six syllables, arranged at the six abodes, did not become that way by blessings of the six Buddha families. They are a way to understand that the six Buddha families are included and subsumed within oneself as the glorious Kālacakra and consort, thus one meditates like that.

Then from the heart of oneself, as Kālacakra, and the other six places of the six syllables, infinite light emanates as the nature of each individual Buddha family and individual colour. When the light strikes all the ‘outer and inner worldly phenomena vessel’, the body, speech and mind of glorious Kālacakra becomes a magnificent palace. When it strikes the ‘inner contents’ of all sentient beings, they become the array of deities of the body, speech and mind of Kālacakra. Then, from within the creation of the luminous-emptiness of the deity form, generate divine pride while holding the clear appearance of the deity.

Recitation activity

Then there is the activity of recitation. In one’s heart, on top of seats of a moon, sun and Rāhu, or four seats including Kālagni, stacked on top of one another, there is the powerful ten-syllable mantra. The *nāda* is black, *thigle* is red, *namche* is white, *ha* is white, *ksha* is green, eastern *ma* is black, south is red, north is white, west is yellow, in the green centre is various colours, *la* is yellow, *va* is white, *ra* is red, *ya* is black. Then, as is said in the teachings of Tāranātha, since it is easier visualising all the ten syllables as green³², which includes all the colours, there is a way of visualising which meditates on the ten powerful syllables altogether as green. Recite the mantra a little: OM HAM KSHA MA LA WA RA YAM SVA HA, as one arranges them.



Ten-Syllable Mantra

Visualisation while reciting

The great Khunkhyen Chogyel³³ taught that there are three visualisations of light emanating and being absorbed back. These are not part of the recitation. However, in order to generate the power and ability of the deity, these instructions of prior masters are considered to be important and added to the meditation recitation.

From the ten powerful syllables at the heart, infinite light emanates to the pure realm of Akanishta. All the deities of the four classes of tantra, including the yidams and the deities of the glorious Kālacakra, are invited and dissolve into oneself. Visualise and think that one has become the embodiment of all the yidams. Then, light emanates out again inviting one's teacher of the profound path, the root lama. Having bestowed on you the four empowerments, you become inseparable from the Lord of the Family, Vajrasattva. Again, light emanates out, inviting all the lineage and root lamas that one has a connection with, whether it is via Sutra or Mantra teachings. They dissolve into the Lord of the family who becomes inseparable with all the Lamas. Think and visualise that he becomes the embodiment of all the lamas while reciting the mantra. It is permissible to visualise these three, one after the other without interruption while reciting.

Also, from the ten powerful syllables at the heart, infinite light emanates to all the Buddha realms. This light transforms into inconceivable offerings, outer, inner and secret, that are offered and dissolve into the heart of pure bliss of the Buddhas. Doing that, one completes the accumulation for all others and oneself.

Again, light emanates out inviting the blessings of the body, speech and mind of the Buddhas in the form of the bodies of Kālacakra, the speech - letters and syllables, and the mind - hand implements. These are invited, and like rain pouring down, they enter and dissolve into oneself. Think that one has attained all the accomplishments of the body, speech and mind of the Buddhas and recite. That is the visualisation for gathering the blessings for the *benefit of oneself*.

Again, light emanates, striking and pervading the entire worldly cosmos. When it touches the 'outer vessel' it transforms into a palatial mansion and when it touches the 'inner contents' of sentient beings, they become the forms of Kālacakra. Then, the light emanates back and dissolves into you. Visualise this while reciting. This visualisation recitation that purifies the outer and inner contents into a Buddha

realm, is *for the benefit of others*. In the Sūtra path, there are these two purposes of gathering accumulations by purifying into a Buddha realm. These two (recitation visualisations of Buddha realms) are also in common with all Mantrayana paths.

Also, while recollecting from within the innermost mind that the abiding fundamental nature emptiness and all the phenomena of samsara and nirvana, are oneself as Kālacakra, the syllables HAM KSHA MA LA VA RA YA one by one suddenly come out of one's mouth as a continuous garland descending into one's body down via the path of the vajra, where they abide blissfully flickering in the lotus of the mother consort. Then, via the central channel of the mother, the mouths of the father and mother and entering into one's mouth. Then, visualise and think that they dissolve into the ten powerful syllables at the heart. Again, as before, the mantra garland suddenly comes out from one's mouth and enters into the mouth of the mother consort. Descending down the central channel of the body, into the bhaga/vagina, the undulating bliss then comes to abide in the secret vajra. Then think, while reciting, that the ten powerful syllables dissolve within the central channel. This second recitation-visualisation, some Indian Panditas taught and is the recitation of the uncommon and unexcelled Mantra that draws out the primordial awareness of the bliss-emptiness in the completion stage and so on. Since that is the main and genuine recitation-visualisation of all the recitation-visualisations of the highest deity, doing it with this recitation is a primary one. Also, visualise while reciting, that all the Buddhas of the ten directions and all sentient beings that have transformed into the form of Kālacakra, are gently reciting the mantra. This way of recitation is the explanation of the great master, Abhayākaragupta³⁴.

Emanation and absorption of the four activities

In addition, emanate and absorb the activities of pacifying and so on. As it is explained in the general meaning of the six yogas, from the ten powerful syllables, the deities of pacifying, increasing, magnetising and subduing, as white *eh*, yellow *ri*, red *ū*, black *li* respectively, those four, emanate infinite light outwards of those four colours. The white light completely pacifies all the suffering and pain of all sentient beings as vast as space. The yellow light increases the dualities of primordial awareness and long life and so on. The red light magnetises and gathers together all

the objects, realms and resources of whatever is desired by sentient beings. The black light completely subdues and severs the obstacles, hindrances and harm-doers of sentient beings.

When the light rays are subsumed back again, the blessings and so on of all the Buddhas dissolve into you. Thus pacifying, without exception, the two obscurations in one's mindstream, increasing all the experiential realisations of the grounds and paths; bringing under control all the winds and minds that are not flexible/appropriate; and liberating all the impure, deluded appearances into the sphere of the completely pure primordial awareness. Contemplate this while reciting. Imagine the expanding of these four, which are separately enumerated.

At the end of the session, the clear mandala of the inner and outer supports, all vanish into light and dissolve into oneself. Oneself as the mother dissolves into the father consort. The father then gradually dissolves from the outer parts into the ten powerful syllables at the heart. The lower parts of that gradually dissolve upwards into the nāda. The nāda vanishes into emptiness, from within that abide in meditative equipoise a little, free of elaborations.

Again, visualise oneself as the luminous form of the mother and father Kālacakra. Even though it is not previously taught about emerging again afterwards, from the *Supplementary Commentary on Meaningful to See*, at the end, it is taught one dissolves and emerges again from the light. Afterwards, it is necessary to meditate on the support of the mother-father union Kālacakra of the completion stage. Then one dedicates the merit: 'By this merit, may we quickly attain the state of Kālacakra....' and so on.

When the session is over, remain inseparable from the divine pride of oneself as Kālacakra. Whatever appears is the form of Kālacakra, whatever sounds arise, they are all the invincible sound of the speech of Kālacakra; and whatever thoughts arise in the mindstream, all are the mind of primordial awareness bliss-emptiness of Kālacakra. At the time of post-meditation, from that state of visualising, it is not suitable to pass time being distracted and with meaningless speech and so on.

Daily activities yoga

At the time of eating, with *om* purify the impure food; with *āḥ* increase that purification more; with *hūṃ* make the smell, taste, power and capacity of it excellent. With *hoḥ*, transform it into the nectar of stainless primordial awareness. By blowing on it, offer it to the Lama and three supreme ones. While abiding in the divine pride of oneself as Kālacakra, think that one offers the best part of it to the deity and eat it. Having eaten it, dissolve it into the fire of inner heat tummo at one's navel, which then it arises in one's mindstream as the unchanging great bliss. By that bliss, all one's aggregates, constituents and sense-bases, which oneself has generated into the six hundred and thirty-six deities of Kālacakra, all dissolve into one's heart. Visualise this while eating, drinking and enjoying the food.

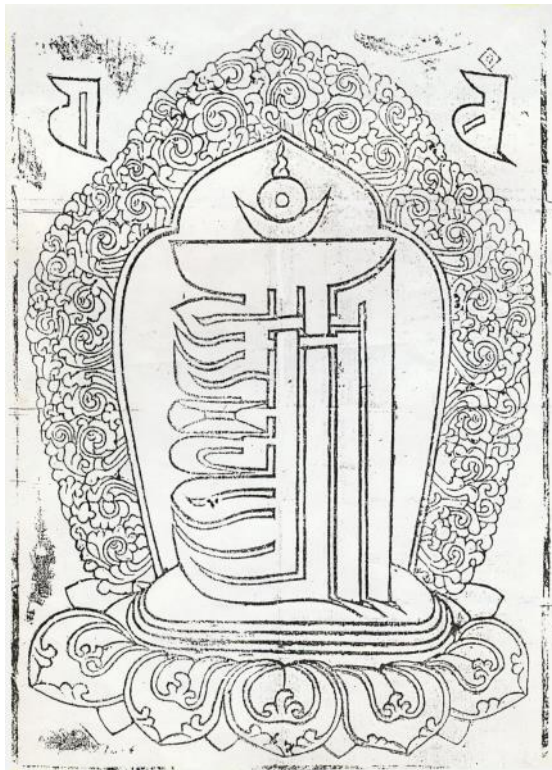
Finally, purify and increase the remainder of the food and drink and visualise it as whatever one wishes and needs, then offer it while reciting the mantra of *svabhāra* and so on, to the harmful spirits, dedicating the merit.

While washing, think that you receive the nectar of the vase empowerment of the precious lama, the pure smell, and the complete four empowerments. With the remaining water, visualise that pouring it on one's head is adorning it with the master of the family.

When sleeping, fall asleep while mentally beholding oneself as the clear form of the mother consort with-father Kālacakra. When arising from resting at night, when the force propels one to wake up, at the same time, rise up as the body of the mother father Kālacakra.

These days, in terms of practice by this method, the tradition is to meditate on the innate Kālacakra for one month until completing approximately A Hundred thousand recitations.

SADHANAS and SUPPLICATIONS



1) *The Simultaneously Innate Bhagavāt Kālacakra: Daily Practice* by Jamgon Kongtrul Lodro Thaye

Translator's Introduction

Here is the *Daily Practice of the Innate Bhagavāt Kālacakra* (*bCom ldan 'das dus kyi 'khor lo lhan skyes kyi rgyun khyer*)³⁵, composed by the Kagyu and Rime (non-sectarian) master, Jamgon Kongtrul Lodro Thaye ('jam mgon kong sprul blo gros mtha' yas, 1813-1899) in the 19th Century. Although Kongtrul was a master and scholar of many Tibetan Buddhist traditions, he mainly followed the Jonang tradition of Kālacakra and received many of his teachings and transmissions on Kālacakra and the six vajra-yogas from the Jonang master, Ngawang Chopel (sngags dbang chos 'phel) while staying at the main Jonang monastery, Dzamthang, Tibet. According to Kongtrul, this sadhana is primarily for people who 'do not like elaborate, complex rituals' and so it can be done simply as a two-armed form of the deity and consort. The text is available on the *Treasury of Precious Instructions* (gDams ngag mdzod)³⁶ by Kongtrul.

In September 2018, I received the oral transmission of this text from HE 10th Sangye Nyenpa Rinpoche, at Benchen Monastery, Pharping, Nepal and some clarification on the meaning of certain words, by Drupon Khenpo at Jamgon Kongtrul's Pullahari Monastery, Kathmandu, Nepal. I also received instruction on it during the teachings by HE Garchen Rinpoche during the innate Kālacakra empowerment in Portugal 2018. May it be of benefit!
Mangalam.

ན་མོ་གུ་ཅུ་སྤྱི་ཀླ་ལ་ཅཀ་ཡ།

Namo guru shri kālachakraya

འདིར་ལུས་ཀྱི་གནས་ལུགས་ལྷ་སྐྱ་དང་སེམས་ཀྱི་གནས་ལུགས་བདེ་བར་ཤེས་ཏེ་སློབ་པ་ལ་མི་དགའ་བར་ཡེ་ཤེས་ཀྱི་
 ལྷ་སྐྱ་དང་རྣམ་པ་མཚུངས་པའི་རྫོགས་པའི་རྣལ་འབྱོར་ཉམས་སུ་ལེན་པར་འདོད་པས་སྐྱབས་སེམས་སྤྱི་མཐུན་བྲ།

This is [a sadhana] for those whom having understood that the ultimate abiding reality of the body is the deity form and the ultimate abiding reality of the mind is bliss, who don't like complex and elaborate [practice], yet wish to practise a completion stage yoga that has the same aspects as the primordial awareness deity form.

Take refuge and generate bodhicitta. Recite three times.

སངས་རྒྱས་ཚོས་དང་དགེ་འདུན་སྲིད་པའི་འཇིག་འཕྲོག་ལ་ཡང་བྱང་ཆུབ་བར་དུ་བདག་ནི་སྐྱབས་སུ་མཚེ།
sang gye chö dang ge dun si pai jig throg la yang jang chub bar du dag ni kyab su chi
 འགོ་བའི་ཉོན་མོངས་ནད་ཀྱི་བསལ་སྦྲད་དོ་རྗེ་ཐེག་པའི་ཚོས་ཀྱི་འཁོར་ལོ་བསྐོར་བར་བསྐྱལ།
dro wai nyon mong ne kyi sel le dor je theg pai chö kyi khor lo kor war kul
 རྫོགས་སངས་རྒྱས་སུ་བདག་གྱུར་ཅིག་ཅེས་འདིར་ནི་སློན་ལམ་སེམས་ཅན་དོན་གྱི་སྦྲད་དུ་བདག་བགྱེད།
dzog sang gye su dag gyur chig che dir ni mon lam sem chen don gi le du dag gyi o

To the Buddha, Dharma and Sangha, who rob us of the dangers of existence, I go for refuge until I attain enlightenment. I make this aspiration for the benefit of sentient beings: 'May I become a perfect Buddha'.

དངོས་པོ་མེད་ལ་སློམ་པ་མེད།
ngo po me la gom pa me

For non-objects there is no meditation,

གོམ་པ་གོམ་པ་ཉིད་མ་ཡིན།³⁷

gom pa gom nyi ma yin

thus meditation is not actual meditation.

དེ་ལྟར་དངོས་པོ་དངོས་མེད་པས།

de tar ngo po ngo me pe

Likewise, since objects are not objects,

གོམ་པ་དམིགས་སུ་མེད་པའོ།

gom pa mig su me pa o

meditation is without reference point³⁸.

ཨོཾ་སུ་བྱ་བུ་རྩ་བ་ལྷོ་སྤྲུལ་ལྷོ་སྤྲུལ་གོ་ལྟོ་ལྟོ།

om śūnyatā jñāna vajra svabhāwa ātma ko'ham

མཁུ་པ་ཐམས་ཅད་ཀྱི་མཚོག་དང་ལྷན་པའི་སྣང་པ་ཉིད་དོ།

nam pa tham che ki chog dang den pai tong pa nyi do

The emptiness endowed with all supreme aspects.

ཞལ་ཕྱག་རྒྱམ་པའི་གཟུགས་ཅན་ཉིད།

shel chag nam pai zug chen nyi

The form aspect of face and hands

མཚོག་ཏུ་བདེ་བས་གཟུགས་མེད་པ།

chog tu de we zug me

being supreme bliss are formless.

དེ་ཕྱིར་འགོ་ཀུན་ལྷན་ཅིག་སྐྱེས།

de chir dro kun lhen chig kye

As it is simultaneously innate in all beings

རང་བཞིན་ལྷན་ཅིག་སྐྱེས་ཞེས་བརྗོད།

rang zhin lhen chig kye zhe jo

it is called the 'simultaneously innate' nature.

རྒྱམ་དག་རྒྱམ་པའི་སེམས་ཀྱིས་ནི།

nam dag nam pai sem ki ni

རང་བཞིན་ལྷ་ལྷ་འདས་པ་ཉིད།

rang zhin nya ngen de pa nyi

The aspect of mind that is completely pure [that arises] is the ‘ultimate nirvāṇa’³⁹ nature.

ལྷ་ཡི་རྣམ་པའི་གཟུགས་ཀྱིས་ནི།

lha nam pai zug kyi ni

བཞིན་ལག་ཁ་དོག་རྣམ་པར་ནི།

zhin lag kha dog nam par ni

སྐྱེས་པ་ཚམ་གྱིས་རྣམ་པར་གནས།

kye pa tsam gi nam par ne

The aspects of the deity form, face, hands, colour abide merely by generation.

ལུས་ཐོགས་བཅས་རྩལ་ཚོས་ཀྱི་དབྱིབས་སྤངས་པ་དང་།

lu thog che dul chö kyi yib pang pa dang

སེམས་རྟོག་བཅས་སྒོས་བཏགས་ཀྱི་སྐྱིབ་པ་སྤངས་པ་འགྱུར་བ་མེད་པའི་བདེ་བ་ཆེན་པོ་དང་།

sem tog che lö tag kyi drib pa pang pa gyur wa me pa 'i de wa chen po dang

The abandonment of shape and atoms of the phenomena of form and the abandonment of the obscurations of mind and conceptuality, is the unchanging great bliss.

སྲིད་པ་གསུམ་ན་གནས་པ་མཐའ་དག་གཟིགས་པའི་སྣང་ཉིད་ཀྱི་ཡེ་ཤེས་རྣམ་པར་དག་པ་ངོ་བོ་དབྱེར་མེད་པ་ལ་

སྐྱོར་ལྷན་ཅིག་སྐྱེས་པའི་སྐྱེས་མཚན་པ་ནི།

si pa sum na ne pa tha dag zig pai tong nyi kyi ye she nam par dag pa ngo wo

yer me kha jor lhen chig kye pai ku tshön pa ni

The completely pure primordial awareness sees emptiness of the three existences in its entirety. The innate form [of the deity] symbolises this indivisible essence of the union [of emptiness and bliss].

Self-Generation

འབྲུང་བཞི་རི་རབ་བསྐྱེ་ཟླ་ཉི་ཤུ་གཅན་རྣམས་བརྟེན་པའི་གདན་ལ།

jung zhi ri rab pe ma da nyi dra chen nam tseg pai den la

On a seat, on top of the four elements, Mount Meru, lotus, Moon, Sun and Rāhu

བདག་ཉིད་དཔལ་དུས་ཀྱི་འཁོར་ལོ་སྐྱེ་མདོག་ཚོན་པོ་ཞལ་གཅིག་སྐྱུན་གསུམ་པ།

dag nyi pel dü kyi khor lo ku dog ngon po zhel chig chen sum pa

am I, glorious Kālacakra , blue body, one face, three eyes,

དྲི་མ་མེད་པའི་འོད་ཟེར་ལྷ་རྣམས་འགྲུང་ཅིང་།

dri ma me pai öd zer nga nam gye ching

radiating out stainless rays of brilliant five-coloured light.

ཕྱག་གཉིས་ཀྱི་རྩི་རྩེ་དང་དྲིལ་བུ་འཛིན་བས་ཡུམ་ལ་འཁྱུང་བ།

chag nyi kyi dor je dang dril bu zin pe yum la khyu pa

Two hands, holding a bell and Vajra, embrace the consort.

མཐེ་བོང་སེར་པོ། མཚུབ་མོ་དཀར་པོ། གུང་མོ་དམར་པོ། སྲིན་ལག་ནག་པོ། མཐེུ་ཚུང་ལྗང་གུ།

the bong ser po dzub mo kar po gung mo mar po sin lag nag po the'u chung jang gu

Thumbs are yellow, index fingers white, middle fingers red, ring fingers black, little fingers green.

ཕྱག་སོར་རྣམས་ཀྱི་ཚིགས་ཤིང་དང་པོ་ནག་པོ། གཉིས་པ་དམར་པོ། གསུམ་པ་དཀར་པོ།

chog sor nam kyi tshig phreng dang po nag po nyis pa mar po sum pa kar po

The first row of finger joints are black, the second are red, and the third are white.

རྩི་རྩེ་སེམས་དབའ་རང་ཉིད་དུ་མཚོན་པའི་དབུ་རྒྱན་ཅན། རལ་བའི་ཐོར་རྒྱུགས་ཡིད་བཞིན་གྱི་ནོར་བུ་དང་།

dor je sem pa rang nyi du tshen pai u gyen chen ral pai thor tshug yi zhin gi nor bu

dang

A crown ornament symbolising Vajrasattva himself. Hair tied up in topknot adorned with a wish-fulfilling jewel,

ལྷ་ཕྱེད་དོ་རྗེས་བརྒྱན་པ་དོ་རྗེའི་རྒྱན་སྣ་ཚོགས་དང་། ལྷག་གི་པགས་པའི་ཤམ་ཐབས་ཅན།
da che dor je gyen pa dor je'i gyen na tshog dang tag gi pag pai sham thab chen

half moon and Vajra; various vajra ornaments; a tiger-skin lion-cloth.

འབས་གཡོན་པ་དཀར་པོ་བསྐྱམ་པས་དྲག་པོ་དཀར་པོ་དང་།
zhab yon pa kar po kum drag po kar po dang

Left white leg bent on white Rudra.

གཡས་པ་དམར་པོ་བརྒྱུང་པས་འདོད་ལྷ་དམར་པོའི་སྤྱིང་གར་མནན་པ།
ye pa mar po kyang pe do lha marpo'i nying gar nen pa

Right red leg outstretched on red Karmadeva; pressing down on both their hearts.

གཉིས་ཀའང་མཚོན་ཆ་སྤངས་པའི་ལག་པ་གཉིས་པ་དམན་པའི་ཚུལ་ཅན།
nyi kang tshön cha pang pai lag pa nyi pa men pai tshul chen

Both have hands that have abandoned weapons and have an ordinary manner

ལ་དོག་ལྗང་པའི་མའི་དབྱུས་ན་ལྷོ་ཚགས་འདྲེས་པའི་ཉམས་ཀྱིས་བཞུགས་པའོ།
kha dog nga pai me'i u na thro chag dre pai nyam kyi zhug pa o

Abiding amidst a mass of flames of the five colours, expression a mix of wrath and passion.

དེ་ལ་འབྲུད་པའི་སྣ་ཚོགས་ཡུམ་སེར་མོ་ཞལ་གཅིག་ཕྱག་གཉིས་སྐྱུན་གསུམ་མ་གྱི་གྲུག་དང་ཐོད་པ་འཛིན་པ།
de la khyu pai na tshog yum ser mo zhel chig chag nyi chen sum ma dri gug dang thö pa dzin pa

The consort, Viṣvamātā embraces him; one face, two hands, three eyes, holding a curved knife and skull-cup.

གཅེར་མོ་རུས་པའི་ཕྱག་རྒྱ་ལྡན་བརྒྱན་ཅིང་དབྱ་སྐྱེད་གྲོལ་པ།

cher mo ru pai chag gya nge gyen ching u tra che dröl pa

Naked, she is adorned with the five bone mudra ornaments and hair is half loose.

གཡོན་བརྒྱུང་གིས་བཅོམ་ལྡན་འདས་ལ་སྟོམས་པར་ཞུགས་པའོ།

yön kyang gi chom den de la nyom par zhug pa o

Left leg outstretched, she abides in equal unison with the Bhagavat.

གཉིས་ཀའི་དཔྱལ་བར་ཨོྲ་ཀར་པོ། མགོན་པར་ཨྲུང་མར་པོ།

nyi kai trel war OM kar po drin par AH mar po

At both foreheads a white OM, throats a red AH,

ཕྱགས་ཀར་རྩྱ་ཚོན་པོ། རྩེ་བར་ཉོ་མེར་པོ། གཙུག་ཉོར་དུ་ཉི་ལྗང་གྲ།

thug kar HUM ngon po te war HO ser po tsug tor du HAM jang gu

hearts a blue HUM, navels a golden HO, crowns a green HAM, and

གསང་བ་བློ་ཚོན་པོ་རྒྱལ་བ་རིགས་དྲུག་གི་དབྱིལ་འཁོར་མ་ལུས་པ་འདུས་པའི་བདག་ཉིད་དུ་གྱུར།

sang wa ngon po gyel wa rig drug gi kyil khor ma lu pa dü pai dag nyi du gyur

at their secret places, a blue KSHA. All the mandalas, without exception, of the six families of conquerors included.

ཡང་ན། གསང་བར་སྤྲ་ཚོན་པོ། གཙུག་ཉོར་དུ་ཉི་ལྗང་གྲ་བསྟོམ།

yang na sang war SVA ngon po tsug tor du HAM jang gu

Alternatively, meditate at the secret place, a blue SVA and the crown, a green HAM.

ཕྱགས་ཀར་ཟླ་ཉི་ཟླ་གཅན་གྱི་སྟེང་དུ་བརྟན་གཡོ་འཁོར་འདས་མ་ལུས་པ་གཅིག་ཏུ་འདུས་པ་དུས་ཀྱི་འཁོར་ལའི་ཚ་
བའི་སྟེང་པོ་རྣམ་བཅུ་དབང་ལྡན་བསྟེན་པ་མཚོག་གི་དོན་དུ་ཚོན་པོའམ། ལས་ཐམས་ཅད་པར་ཁ་དོག་ལྗང་གྲར་
གནས་པ་ལས་འོད་ཟེར་འཕྲོས། འཕགས་པ་མཚོད། སེམས་ཅན་གྱི་དོན་བྱས།

*thug kar da nyi dra chen gi teng du ten yo khor de ma lu pa chig tu du pa dü kyi
khor lo'i tsa wai nying po nam chu wang den tseg pa chog gi don du ngon po
am le tham che par kha dog jang gur ne pa le ö zer phrö phag pa chö sem
chen gi don che*

At the heart centre, on top of the moon, sun and rāhu, is the singular condensation of the totality of the inanimate and animate of samsara and nirvana, the root essence of Kālacakra , the ten powerful stacked syllables⁴⁰ – blue for the supreme purpose, or green for all activities. Light rays radiate out from that, making offerings to the Noble beings and accomplish the aims of sentient beings.



སྣོད་ཐམས་ཅད་གཞལ་ཡས་ཁང་དང་། བཅུད་ཐམས་ཅད་དུས་ཀྱི་འཁོར་ལོའི་ལྷ་ཚོགས་སུ་གསལ།
nö tham che zhel ye khang dang chu tham che du kyi khor lo'i lha tshog su sel
The outer 'vessel' [appears] as a magnificent palace and all the 'inner contents'
[appear] as the assembly of Kālacakra deities.

སྐར་འདུས་ཏེ་སྣོད་པོར་ཐིམ་པར་བསམ་ལ།
lar dü te nying por thim par sam la
Again, one thinks that all is subsumed and dissolves into the heart essence.

ཨོཾ་ཧཱུྃ་ཀཤཱ་མ་ལ་ལ་འཁྲུ་ཤཱ་

OM HAM KSHAH MA LA VA RA YAM SVA HA⁴¹

ཞེས་ཅི་རུས་བརྒྱས་པའི་མཐའ་།
Recite that as much as possible.

སྣོད་བཅུད་སྣོད་ཉིད་འོད་གསལ་དུ་བཟུས་ནས་མཉམ་པར་བཞག་ཅིང་།

nö chu tong nyi ö sel du dü ne nyam par zhag ching

Having subsumed the inner contents and outer container into clear-light emptiness, rest in equipoise.

སྐར་གཉུག་མའི་ལྷ་སྐྱུ་རུ་ལྔ་རིགས་སུ་སྐྱེ་དང་སོགས་ལག་པས་རྩོམ་ཞེ་སོགས། ལྷ་མོ་ཚང་མ་སོགས་ཐུན་མོང་མིན་པའི་
སྣོན་ལམ་དང་།

*lar nyug mai lha ku ru dang rig su kye dang sog lag pe dor je sog lha mo tshe
ma sog thun mön min pai mon lam dang*

Again, [arise] as the form of the ultimate innate deity, with hands holding a vajra and bell and so on, and the consort and so on. Then recite the uncommon aspiration.

དགོ་བ་འདི་ཡིས་སྦྱར་དུ་བདག།
ge wa di yi nyur du dag

དུས་ཀྱི་འཁོར་ལོ་འབྱུབ་ཀྱི་ནས།
dü kyi khor lo drub gyur ne

འགོ་བ་གཅིག་ཀྱང་མ་ལུས་པ།
dro wa chig kyang ma lü pa

དེ་ཡི་ས་ལ་འགོད་པར་ཤོག།
de yi sa la gö par shog

Through the virtue of this practice,
may I quickly realize Kālacakra,
and thereby bring all beings, not one excluded,
to that same state.

Dedicate the merit.

འདི་ནི་བསྐྱེད་རྗེས་ཐུན་མོང་ལ་སྣོན་པ་སྟེ་རྗེས་རིམ་ཁོ་ནའི་ཕྱོད་འགོར་ལྷན་སྐྱེས་བསྐྱེད་ནས་སྣོད་བཅུད་སྐྱེད་པའི་རྗེས་སུ་ལྷ་སྐྱུ་ལ་སེམས་འཛིན་པ་མ་
གཏོགས་བསྐྱེད་པའི་ཚོལ་བ་མི་དགོས་སོ། །ཞེས་པ་ནི་བཟུས་པའི་ཚུལ་གྱིས་ལྷན་སྐྱེས་སྣོན་པའི་ཐབས་སོ། །

In this common creation and completion [stage], if one meditates on the ‘simultaneously innate’ as a preliminary for the completion stage only, after purifying and subsuming the inner contents and outer container, other than mentally apprehending the deity form, it is not necessary to make effort with [mantra] recitation.

2) 'Generation Stage' from *The Celestial Stairway* by
Tāranātha

ཨོྃ་ཤུ་བྱ་བྱ་རྩེ་ན་བཙུག་སྐྱོ་བ་ལྷ་རྩེ་གོ་འདྲེ་ཉི།

Oṃ śūnyatā jñāna vajra svabhāwa ātma ko'haṃ

སྟོང་པའི་ངང་ལས་རང་ཉིད་སྐྱད་ཅིག་གིས་དུས་འཁོར་ལྷན་སྐྱེས་སུ་གྱུར་བ་ནི།

tong pai ngang le rang nyi ke chig gi du khor lhen kye su gyur pa ni

འབྱུང་བའི་རི་རབ་པད་ཟླ་ཉི་མ་སྐྱ་གཅན་རྣམས་བརྟེན་པའི་གདན་ལ།

jung zhi ri rab pe da nyi ma dra chen nam tseg pai den la

བདག་ཉིད་དཔལ་དུས་ཀྱི་འཁོར་ལོ་སྐྱ་མདོག་ཚོན་པོ་ཞལ་གཅིག་ཕྱག་གཉིས་སྐྱུན་གསུམ་པ།

dag nyi pel du ki khor lo ku dog ngon po zhel chig chag nyi chen sum pa

དོ་རྗེ་དང་དྲིལ་བུ་འཛིན་པས་ཡུམ་ལ་འབྱུང་བ།

dor je dang dril bu dzin pe yum la khyu pa

ཞབས་གཡོན་པ་དཀར་པོ་བསྐྱམ་པས་དབང་ཕྱག་དཀར་པོ་དང།

zhab yon pa kar po kum pe wang chug kar po dang

གཡས་པ་དམར་པོ་བརྒྱང་པས་འདོད་ལྷ་དམར་པོའི་སྟེང་གར་མནན་པ།

ye pa mar po kyang pe dod lha mar po nying gar nen pa

From empty nature, I instantly arise as Innate Kālacakra. On the four elements, Meru, a lotus, moon, sun and rāhu, I appear as glorious Kālacakra, body coloured blue, with one face, two hands and three eyes, holding a vajra and bell, embracing the consort; standing with the white left leg bent on white Īśvara and the red right leg outstretched on the heart of red Kāmadeva.

རལ་པའི་ཐོར་ཚུགས་དང་།

rel po thor tshug dang

ཡིད་བཞིན་གྱི་རོར་བུ་དང་།

yi zhin gi nor bu dang

ཟླ་བ་ཕྱེད་པས་དབུ་ལ་བརྒྱན་པ།

da wa che pe ü la gyen pa

དོ་རྗེའི་རྒྱན་དོ་རྗེ་སེམས་དཔས་དབུ་ལ་བརྒྱན་ཅིང་།

dor je gyen dor je sem pe ü la gyen ching

དངསྟག་གི་པགས་པའི་ཤམས་ཐབས་ཅན།

dang tag gi pag pai sham thab chen

ཕྱག་སོར་རྣམས་ཁ་དོག་ལྡ་པ།

chag sor nam kha dog nga pa

སོར་ཚོགས་རྣམས་ཁ་དོག་གསུམ་པ།

sor tshig nam kha dog sum pa

དོ་རྗེ་སེམས་དཔས་དབུ་ལ་བརྒྱན་ཅིང་།

dor je sem pe ü gyen ching

མེ་རི་ཁ་དོག་སྣ་ལྡ་པའི་དབུས་ན་བཞུགས་པ།

me ri kha dog na nga pai ü na zhug pa

ཁྲོ་ཆགས་འདྲེས་པའི་ཉམས་ཅན་ནོ།

thro chag dre pai nyam chen no

The head is adorned with long hair bound up, a wish-fulfilling jewel and crescent moon, wearing vajra-ornaments and a lower tiger skin loin-cloth. The fingers are of five colours, and the rows of knuckles are of three colours. Vajrasattva adorns the head, standing in the midst of a mountain of fire of five colours, attitude a combination of wrath and passion.

དེ་ལ་འཁྲུང་པའི་སྣ་ཚོགས་ཡུམ་སྐྱུ་མདོག་སེར་མོ། འལ་གཅིག་ཕྱག་གཉིས་སྐྱུན་གསུམ་མ། གཡས་གྱི་གྲུག་དང་།

de la khyu pai na tshog yum ku dog ser mo zhel chig chag nyi chen sum ma ye dri gug dang

གཡོན་ཐོད་པ་འདྲིན་པས་ཡབ་ལ་འཁྲུང་ཅིང་།

yon thod pa dzin pe yab la khyu cing zhab ye kum yon kyang pe yab dang jor wa

འབས་གཡས་བསྐྱམ་གཡོན་བརྒྱུད་པས་ཡབ་དང་སྦྱོར་བ།

གཅེར་བུ་རུས་པའི་ཕྱག་རྒྱ་ལྡས་བརྒྱན་ཅིང་།

cher bu ru pai chag gya nge gyen ching

དབུ་སྣ་ཕྱེད་གྲོལ་བའོ།།

ü tra che drol wa o

དེ་ཐམས་ཅད་འོད་དུ་བྱུ་ནས་རང་ལ་ཐེམ།

de tham che ö du zhu ne rang la thim

These all melt into light and dissolve into me.

ལྷ་སྐྱུ་གསལ་སྣང་དེ་ལ་ཅེ་རྒྱས་སུ་མཉམ་པར་བཞག།

Remain as much as possible in the meditative equipoise of the clarity and emptiness of the deity form.

དགོ་བ་འདི་ཡིས་སྐྱུར་དུ་བདག།

ge wa di yi nyur di dag

དུས་ཀྱི་འཁོར་ལོ་འགྲུབ་གྱུར་ནས།

du kyi khor lo drub gyur ne

འཕྲོ་བ་གཅིག་ཀྱང་མ་ལྷས་པ།

dro wa chig kyang ma lu pa

དེ་ཡི་ས་ལ་འགོད་པར་ཤོག།

de yi sa la gö par shog

Through the virtue of this practice,
may I quickly realize Kālacakra,
and thereby bring all beings, not one excluded,
to this same state.

དགོ་བ་འདི་ཡིས་སྐྱེ་བོ་ཀུན།

ge wa di yi kye wo kun

བསོད་ནམས་ཡེ་ཤེས་ཚྲགས་ཚྲགས་ཤིང་།

sö nam ye she tshog dzog shing

བསོད་ནམས་ཡེ་ཤེས་ལས་བྱུང་བའི།

sö nam ye she le jung wai

དམ་པ་གཉིས་པོ་ཐོབ་པར་ཤོག།

dam pa nyi po thob par shog

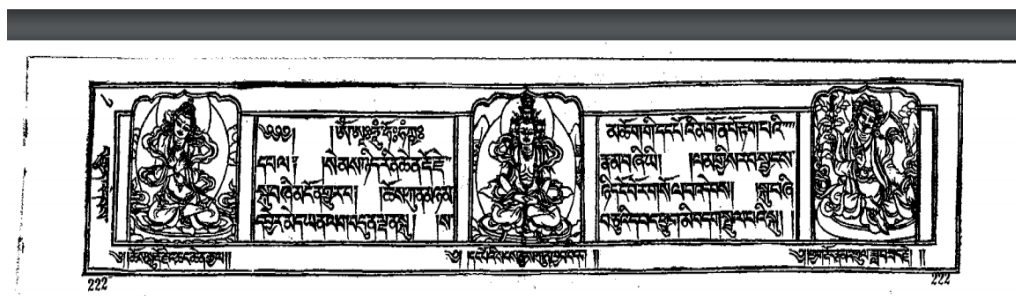
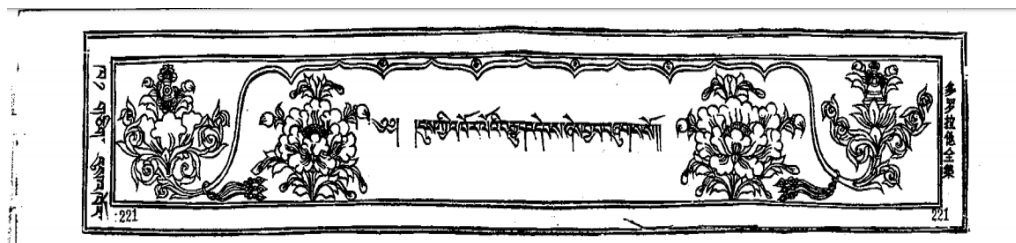
Through this virtue may all beings
perfect the accumulations of merit and understanding, and
attain the two excellences that
originate from merit and primordial awareness.

3) Supplication to the Kālacakra Lineage by Jetsun Tāranātha

Translator's Introduction

This is a new, and first-time published, English translation of Jetsun Tāranātha's *Supplication to the Kālacakra lineage* (Dus kyi 'khor lo'i brgyud 'debs), a lineage that was transmitted to, and is predominantly maintained by, the Jonang and Kagyu tradition to this day⁴².

Tāranātha wrote two such supplications, one to the Kālacakra lineage and one to the six-yogas lineage. The latter, shorter, supplication was previously translated by Michael Sheehy in 2006⁴³, but it is more a list of names, and his footnotes are not extensive. This text is a little longer, and I have also given more extensive footnotes for the lineage masters up to the section of text written by Tāranātha. The Tibetan script is included, for those who wish to read it in the original language. The Tibetan text I used for the translation is a beautifully illustrated Dzamthang edition⁴⁴, see picture below:



In particular, I would like to pay respect and gratitude to the amazing work and efforts of Dr. Cyrus Stearns, not only for his unparalleled study and translation of the life and works of Jonang master, Kunkhyen Dolpopa⁴⁵ but also whose translated biographies

in *Treasury of Lives* have formed the bulk of the biographical endnotes information about these lineage masters. What is clear from all their biographies is how many of them received teachings from, and were accomplished masters of, all the main Tibetan Buddhist lineages.

ཨོཾ་ཨུམ་ཧོཾ་ཧཱུྃ་ཧྲཱིཾ་

om āh hūm ho ham ksha

མཚོག་གི་དང་བའི་མགོན་པོ་རྟག་པའི་དབལ།

སེམས་ཉིད་རིན་ཆེན་རྩི་རྩེ་རྣམ་བཞི་ཡི།

ལམ་གྲིས་རབ་སྐྱེད་སྐྱེ་བཞི་མངོན་གྱུར་པ།

ཚོས་ཀྱན་མཉམ་ཉིད་ངོ་བོར་གསོལ་བ་འདེབས།

To the glorious, permanent protector, supreme ādhibuddha⁴⁶

Four precious Vajra aspects⁴⁷, mind itself

That the path reveals as the completely pure four kāyas

To the essential equality of all phenonena, I supplicate!

སྐྱེ་བཞི་དབྱེར་མེད་ཡན་ལག་བདུན་ལྔ་སྐྱེ།

ས་བརྩའི་དབང་ལྷན་མི་བདག་སྤུལ་པའི་སྐྱེ།

ཚོས་རྒྱལ་རིགས་ལྔ་འཁོར་དང་བཅས་རྣམས་ལ།

གསོལ་བ་འདེབས་སོ་བདག་རྒྱུད་བྱིན་གྲིས་རྫོབས།

The kāya endowed with the seven branches⁴⁸, inseparable from the four kāyas,

Lord nirmanakāya masters of the 10th bhumi,

Kalki⁴⁹ Dharma Kings with their retinues,

Please bless my mindstream!

འཇིག་རྟེན་མགོན་པོས་རྗེས་བརྒྱུད་དུས་ཞབས་པ།

དེ་ཡི་ཞབས་བརྟེན་དུས་ཞབས་གཉིས་བ་དང་།

རྒྱལ་སྐབས་ཆེན་པོ་ལྔ་ལྔ་པ་ལ།

གསོལ་བ་འདེབས་སོ་བདག་རྒྱུད་བྱིན་གྲིས་རྫོབས།

Cared for by the lord protector⁵⁰, **Mahākālacakrapāda**⁵¹,
 From him the Venerable **Kālacakrapāda Younger**⁵² and
 Great victorious son, **Nālandāpa**⁵³
 Please bless my mindstream!

རིག་པའི་གནས་ལྷ་ལུལ་བྱིན་ལྷ་མགོན་འབའ།
 འཇིག་རྟེན་མིག་འབྱེད་འབྲོ་སྟོན་ཤེས་རབ་གྲགས།
 རྩི་རྩེ་ཐེག་པའི་སྟོན་ཤིང་དཀོན་མཚོག་སྤྲངས།
 གསོལ་བ་འདེབས་སོ་བདག་རྒྱུད་བྱིན་གྱིས་རྫོབས།

Bestower of the five sciences⁵⁴, venerable **Somanātha**
 ‘Eye-opener’ translator⁵⁵, **Droton Sherab Drak**⁵⁶, and
 Vajrayana life-force, **Konchogsung**⁵⁷,
 Please bless my mindstream!

མཁས་གྲུབ་ལྷགས་འཆང་སྟོ་སྟོན་གནམ་ལ་བརྟེན།
 གྲུབ་པའི་བྱ་མཚོག་མི་བསྟོད་རྩི་རྩེའི་འབའ།
 ཚོས་ཀྱི་དབང་ལྷག་མ་ལུས་ཚོས་ཀྱི་བདག་
 གསོལ་བ་འདེབས་སོ་བདག་རྒྱུད་བྱིན་གྱིས་རྫོབས།

Accomplished scholar, mantric yogi, **Droton Namtsek**⁵⁸
 Chief⁵⁹ of siddhas, **Mikyo Dorje**⁶⁰, and
 Master of dharma, without exception, **Chokyi Wangchuk**,⁶¹
 Please bless my mindstream!

ངོ་མཚར་བགྲངས་བཅས་མ་ཅིག་སྤྲུལ་སྤྲུང་།
 རྣམ་མཁའ་འོད་ཟེར་མཚན་འཆང་མཁས་པའི་ལུལ།
 སྟོན་གནས་རྩེས་དྲན་གྲུབ་ཐོབ་སེ་མོ་ཆེ།

གསོལ་བ་འདེབས་སོ་བདག་རྒྱུད་བྱིན་གྱིས་རྫོབས།

The extraordinary tallier, nirmanakāya **Machig**⁶²

Namkha Ozer, the learned name-holder⁶³,

Recollector of previous lives, siddha **Semochey**⁶⁴,

Please bless my mindstream!

འཇམ་དབྱངས་སྤུལ་པའི་ཤེས་རབ་འོད་ཟེར་དང་།

རབ་གསལ་རྒྱལ་པོའི་རྣམ་འཕྲུལ་དགོ་སྤེང་བ།

སོག་འཛིན་རྒྱ་མཚོའི་མཐར་སོན་ཀུན་སྤངས་རྗེ།

གསོལ་བ་འདེབས་སོ་བདག་རྒྱུད་བྱིན་གྱིས་རྫོབས།

Emanation **Jamyang , Sherab Ozer**⁶⁵

Brilliant king, **Namtrul Getengpa**[**Choku Ozer**]⁶⁶

Achieved the ocean of life-support *prāṇa*, **Lord Kunpang**⁶⁷

Please bless my mindstream!

ཚོན་མཁྱེན་ཐོགས་མེད་རྒྱལ་བ་ཡེ་ཤེས་དང་།

མཁས་བཙུན་གྲུབ་བརྟེན་ཡོན་ཏན་རྒྱ་མཚོ་དང་།

རིགས་ལྡན་སྤུལ་སྤྲུ་ཀུན་མཁྱེན་ངོ་ནང་བ།

གསོལ་བ་འདེབས་སོ་བདག་རྒྱུད་བྱིན་གྱིས་རྫོབས།

Unobstructed knower of previous lives, **Gyalwa Yeshe**,⁶⁸

Accomplished adept, learned and righteous, **Yonten Gyatso**,⁶⁹

Nirmanakāya of Kalki, **Kunkhyen Jonang**⁷⁰,

Please bless my mindstream!

ལེགས་བཤད་རིན་ཆེན་འབྲུང་གནས་ཉ་དཔོན་དང་།

གྲུབ་ཆེན་འགྲན་རྒྱ་མེད་པའི་ཀུན་རྫོབ་བ།

ངེས་དོན་བསྟན་པའི་སློབ་ཤིང་དཀོན་མཆོག་བཟང་།

ལགསོལ་བ་འདེབས་སོ་བདག་རྒྱུད་བྱིན་གྱིས་རྫོབས།

Source of precious excellent explanations, **Nyawon**⁷¹

Incomparable mahasiddha, **Kun Lowa**⁷²

Life-force of the definitive teachings, **Kongchog Zang**⁷³

Please bless my mindstream!

མདོ་ཐུགས་ཀྱི་རྒྱུ་རྒྱུ་མ་མཁའ་ཚོས་སྐྱོང་དང་།

མཁའ་དབང་པཎ་ཆེན་མཁའ་དབང་དཔལ་བཟང་པོ།

ལོ་ཆེན་མཚན་འཆང་རྒྱ་ལྷ་དྲ་ལ།

གསོལ་བ་འདེབས་སོ་བདག་རྒྱུད་བྱིན་གྱིས་རྫོབས།

Knows all sūtras and tantras, **Kunchub Namkhai Chokyong**⁷⁴

Powerful scholar, **Pandita Khapal Zangpo**⁷⁵ and

Holder of the name, **Lochen Ratnabhadra**⁷⁶

Please bless my mindstream!

ཐོགས་མེད་བརྟུ་ཞུགས་སྤྱབ་པ་ཀྱི་དགའི་མཚན་

གཞུག་མ་མདོན་གྱུར་ལུང་རིགས་རྒྱ་མཚོ་དང་།

རྒྱབས་གནས་ཀྱི་འདུས་ཀྱི་དགའ་སྤིང་པོའི་ཞབས།

གསོལ་བ་འདེབས་སོ་བདག་རྒྱུད་བྱིན་གྱིས་རྫོབས།

Unhindered, disciplined conduct, **Siddha Kunga**⁷⁷

Manifestation of the fundamental nature, **Lungrig Gyatso**⁷⁸ and

Embodiment of all refuges, **Kunga Nyingpo**⁷⁹

Please bless my mindstream!

གསོལ་བ་འདེབས་སོ་ཀུན་མཁྱེན་རྩོམ་པ་བ།
 གསོལ་བ་འདེབས་སོ་འགོ་དྲུག་བྱིན་གྱིས་ཚོབས།
 ཚོན་འགོ་དབེན་བ་གསུམ་གྱིས་རྒྱུད་སྦྱངས་ཤིང་།
 དངོས་གཞི་ཡན་ལག་དྲུག་གི་སྦྱོར་བ་ཡིས།
 མཐར་ཐུག་སྐྱབ་བཞི་དོ་རྩེ་རྣམ་པ་བཞི།
 ལྷུང་དུ་མངོན་དུ་འགྱུར་བར་བྱིན་གྱིས་ཚོབས།

I supplicate you, Omniscient Jonangpa
 Grant your blessings so the six types of wanderers may
 Purify their mindstreams with the preliminaries and three isolations
 And bless us to quickly realise the
 Ultimate four kāyas; four Vajra aspects!

ཞེས་སྦྱོར་དྲུག་རྩོམ་པ་ལྷགས་ཀྱི་བརྒྱུད་འདེབས་ཏུ་ར་ལྷ་ཐས་སྦྱས་པ་ལོ།
 This six-yogas lineage supplication was spoken by Tāranātha.

Supplementary Verses

ཚོན་སྦྱངས་མཁྱེན་པའི་རིན་ཆེན་རྒྱ་མཚོ་དང་།
 ཐར་པའི་ལམ་སྟོན་སློ་གོས་རྣམ་པར་རྒྱལ།
 ལྷུང་པའི་མཚོག་གྱུར་དག་དབང་འཕྲིན་ལས་ཞབས།
 གསོལ་བ་འདེབས་སོ་བདག་རྒྱུད་བྱིན་ཚོབས།

Knower of former births, **Rinchen Gyatso**⁸⁰
 Teacher of the final path, **Lodro Namgyal**⁸¹
 Supreme accomplished one, **Ngawang Trinley**,
 Please bless my mindstream!

མཐའ་འཁོབ་མུན་སེལ་ངག་དབང་རྣམ་རྒྱལ་དང་།
དམ་ཚེས་དགའ་ལྷོན་སྤེལ་མཛད་དར་རྒྱས་མཚན།
རྒྱལ་བ་ཀུན་དངོས་འཕྲིན་ལས་རྣམ་རྒྱལ་ཞབས།
གསོལ་བ་འདེབས་སོ་བདག་རྒྱུད་བྱིན་གྱིས་རྣོབས།

Dispelling the darkness of savage places, Ngawang Namgyal
Joyful teacher of sacred Dharma, Peldze Dargye, and
Embodiment of the Victors, Trinley Namgyal
Please bless my mindstream!

གདམས་པའི་མཛོད་འཛིན་རང་བཞིན་ལྷན་གྱིས་གྲུབ།
ཟབ་ལམ་མཐར་ཕྱིན་འཇིགས་མེད་རྣམ་རྒྱལ་དང་།

Treasurer of the wise advice, **Rangzhin Lhundrub** (Gyatso)
Complete accomplisher of the profound path, **Jigme Namgyal**⁸²

དུས་འཁོར་བརྒྱུད་འདེབས་ཀྱི་ཁ་སྐོང་འདིའང་སྤུལ་སྤྱོད་འཇིགས་མེད་རྣམ་རྒྱལ་གྱིས་རི་ཁོད་དུ་ལྷན་མཚམས་སུ་བྲིས་
པའོ།

This supplement to the Supplication to the Kālacakra lineage was composed at
the end of a retreat session by Tulku Jigme Namgyal.

རིགས་ཀུན་ཁྲུབ་བདག་ཚོས་འཕེལ་བྱ་མཚོའི་ཞབས།
གསོལ་བ་འདེབས་སོ་བདག་རྒྱུད་བྱིན་གྱིས་རྣོབས།

The Lord who pervades all⁸³, **Chophel Gyatso**,
Please bless my mindstream!

རིམ་གཉིས་མཐར་སོན་ཚོས་ཀྱི་འཕགས་པའི་ཞབས།
གཟུང་འཛིན་འབྲུལ་ཟད་ཀུན་དགའ་དཔལ་ལྷན་རྗེ།

དབང་ལུང་གདམས་ངག་མངོན་འཛོན་ཚེས་འབྱོར་ལ།
གསོལ་བ་འདེབས་སོ་བདག་བདག་རྒྱད་བྱིན་གྱིས་རྫོབས།

Accomplisher of the two stages, **Chokyi Phagpa**⁸⁴

Eliminator of delusional, dualistic fixation, **Kunga Pelden**, and

Holder of the treasury of pith instructions, scriptures and empowerments,
Chojor⁸⁵

Please bless my mindstream!

གནས་ལུགས་གཤེགས་སློང་མངོན་གྱུར་མཁས་གུབ་དབང་།
ཡི་དམ་ཞལ་གཟིགས་བརྟན་པ་གསལ་བྱེད་ཞབས།
རྒྱད་ལྗེ་རབ་འབྱམས་སློབ་བསྟུ་དོ་རྗེ་བཟང་།
གསོལ་བ་འདེབས་སོ་བདག་རྒྱད་བྱིན་གྱིས་རྫོབས།

Realised the Tathāgata ultimate state, **Khedrub Wang**⁸⁶

Saw the yidam's face, **Tenpa Selje**, and

Emanated and gathered immeasurable tantras, **Dorje Zang**

Please bless my mindstream!

སློང་འཆང་རྣམ་འཕུལ་དགོན་མཚོག་དར་རྒྱས་རྗེ།
གཞན་སློང་འཇམ་སྤིང་ཁྱབ་མཚན་སོ་གོས་གཤམ།
དྲིན་ཅན་མངོན་གྱུར་རྩ་བའི་སྐ་མ་ལ།
གསོལ་བ་འདེབས་སོ་བདག་རྒྱད་བྱིན་གྱིས་རྫོབས།

Emanation holder of conduct, **Je Konchog Dargye**

Pervaded the world with empty-of-other⁸⁷, **Lodro Drag**⁸⁸

To the kind, realised root lamas,

Please bless my mindstream!

དུས་འཁོར་བརྒྱུད་འདེབས་ཁ་སྐོང་འཇོམ་ཐང་གཙང་ཆེན་གཟིམ་ཁང་བདེ་ཆེན་བཤད་སྐྱབ་དཔལ་གྱི་ཕོ་བྲང་གི་
གདན་རབས་རིམ་བྱོན་ལྟར་སློབ་བཟང་ཆོས་འཕེལ་བས་བྲིས་བཤོ།

Supplement composed in the bedroom of Dzamthang Tsangchen⁸⁹, the palace of Dechen Shedrub Pel, of the successive order of abbots of the monastery, written by Lobsang Chophel.

Translator's note: this supplication does not include the Jonang master and student of Ngawang Lodro Dragpa, Ngawang Yonten Gyatso (1928-2002). He was an important disciple and Vajra master and lineage head at the main Jonang monastery in Dzamthang, Tibet. The current supreme head of the Jonang lineage, is Kyabje Jigme Dorje Rinpoche, who is the current holder of the Jonang seat at that monastery.

APPENDIX A: The meaning of the term 'innate'

The Tibetan term *lhan kye* (*lhan skyes* or *lhan cig skyes pa*) is variously translated as 'innate', 'co-emergent', 'connate', 'spontaneously arisen' and more. The reason it is not such a simple term to understand and translate is because it does have several meanings depending on how and where it is used. In this brief article, I share this extended footnote on the meaning of this much used term in tantric literature and how it should be understood in the context of Kālacakra generation stage practice.

Translation of the term

As Per Kaeverne explains, in *On the Concept of Sahaja in Indian Buddhist Literature* (1975):

While the concept of *sahaja* certainly is not limited to any particular *yana* within tantric Buddhism - as we shall see, it is frequently found in a basic tantra like the *Hevajratantra* (HVT), and is, moreover, identical with many other concepts, like *mahasukha* ("Great Bliss"), *tattva* ("the Essence"), *samarasa* ("Sameness of Flavour") etc. - there can be no doubt as to its fundamental importance. However, this basic concept of tantric Buddhism has not, to the best of my knowledge, been studied in a systematic way. *Sahaja* literally signifies "being born (-ja) together with (saha-)". The Tibetan *lhan-cig skyes-pa*, followed by the Mongolian *qamtu toriigsen*, faithfully renders this. Frequently this basic meaning is expanded to include "congenital, innate, hereditary, original", hence also "natural". Translations of *sahaja* have tended to be based on these derived senses; thus, to quote but two examples, *Shahidullah* rendered it "l'Inne" followed by *Snellgrove* "the Innate". While this translation is etymologically sound, and doubtlessly expresses an important aspect of *sahaja*, it nevertheless has the disadvantage of suggesting that *sahaja* is purely subjective or in some sense individual, that it is something like a hidden "divine spark" in the depths of man. Such at least are the associations which would seem most readily to present themselves. *M. Eliade* has suggested another translation, "le non-conditionne"; while certainly correct as far as it goes, this, too, is unsatisfactory as it seems to lay exclusive stress on the transcendent nature of *sahaja*.

In a work now in the press, *An Anthology of Buddhist Tantric Songs. A Study of the Caryaglti*, I adopted the translation suggested by *H. Guenther*, and I shall repeat here his explanation: "The literal translation of the Tibetan term *lhan-cig skyes-pa* (Sanskrit *sahaja*) would be "co-emergence" . . . Essentially it refers to the spontaneity and totality of the experience in which the opposites such as transcendence and immanence, subject and object, the noumenal and phenomenal indivisibly blend". - I still believe that *Guenther* has succeeded in giving a correct description of the implications of the term *sahaja*. However, his translation must, I think, be modified to "co-emergent". i.e. to an adjective, as I doubt whether *sahaja* is ever used - as far as Buddhist tantric texts are

concerned - as a noun, except as short-hand for sahananda, sahanana etc., terms which will be discussed below. For the moment I shall limit myself to saying that believe that “simultaneously-arisen” or the like is the most suitable translation, and (anticipating my conclusions) that the term sahaja is basically connected with the tantric ritual of consecration where it refers to the relation between the ultimate and the preliminary Joys.

I agree with Kvaerne that ‘co-emergent’ or ‘simultaneously arisen’ are the most faithful renderings of the term. I have translated it here as 'simultaneously innate' to get across the 'innateness' aspect of the meaning too. As we shall read below, Tāranātha also gives an explanation on what is meant by ‘*Ihenkye*’ in the context of the practice of generation stage Kālacakra (dus ‘khor lhan skyes).

The term ‘Ihenkye’

In *Elements of Tantric Practice* (2008), by Jamgon Kongtrul, the English translators cite a text by Jamgon Kongtrul on the meaning of *Ihenkye*, which they translate as a noun, ‘the innate’:

Kongtrul explains the meaning of “the innate” (*lhan cig skyes pa, sahaja*) in terms of the ground, the path, and the result. In the context of the ground, the innate means ultimate luminous bodhichitta, which transcends the domain of the intellect. It is the lord pervader of everything in existence and beyond, the ground or essence of all. In the context of the path, in a general sense, the innate means the view that understands emptiness—luminous clarity. In a hidden sense, the innate refers to the direct experience of the innate fourth joy, which occurs as the inner winds dissolve in the central channel, effected through the technique of inner fire or through reliance on a consort. In the context of the result, the innate refers to that very innate of the ground, which, through the strength of contemplation of the innate of the path, has become free from obscurations and possessed of the two purities. See Kongtrul’s *Phrase-by-Phrase Commentary on the Hevajra Tantra* (henceforth cited as *Commentary on the Hevajra*), ff. 92b5-93b5.

In terms of Kālacakra, according to Tāranātha in *A Hundred Blazing Lights* (p258), the term *Ihenkye* has two general meanings, the first means like the primary seed or root that flourishes into a tree with many branches and fruit and so on. The term is only applied to the union of the two armed, one face mother-father union consorts and not to a single deity figure though; the label is posited based on the aspects of the deity and union. The translation ‘primordially present’ or ‘innate’ seems suitable for that meaning, he states:

There are two *intellectual meanings* (*go don*) of 'lhan kyes' (innate). The first meaning is 'primordial' (*gdod ma*) or 'root' (*rtsa ba*) or 'foremost' (*thog ma nyid*). It, is like the seed, or root, of the flourishing bough of a tree with many leaves, of a deity with many hands and faces. Positing one with two hands, is normally like positing the root of the world, it is smaller and fewer but proliferates and becomes bigger and bigger. Here, also the 'innate' of one face and two hands is the most well known in the ordinary secret mantrayana. The source of this term does not come from meaning one solitary figure only, as in one hero and one heroine, they are not called 'simultaneously arisen' (or co-emergent) for that reason. They are renowned as 'simultaneously arisen' as the one singular form of the two hand deities of father-mother consort in face to face union. On top of that meaning, the quantity of faces and hands for the 'cause' and 'result' is different. Even though distinctions between the branches and the root are not definite, in the context of the *exemplificatory meaning* (*mtshon don*), *the cause* (or root), the Dharmakāya free of elaborations, is symbolised by the two-handed form. As for *the result*, the nirmanakāya free from elaborations, is symbolised by a form with many faces and hands. The cause (or root) deity is known as '*lhenkye*'. Thus the *way of positing* the name 'simultaneously arisen' is based on the aspects of the object that are generated.

In terms of the second understanding of *lhenkye*, Tāranātha gives an explanation of it as it is related to the primordial 'simultaneous' [or co-emergent nature of the ultimate nature of all sentient beings' body, speech and mind (p.259):

The body, speech and mind of sentient beings, those three, and the body speech and mind of Buddha, those three, have always been primordially simultaneously present [or arisen together]. For sentient beings, as the incidental and temporary stains obscure that and it is unknown, contemplating the meaning of shunyata [emptiness], the ordinary stains of the body, speech and mind transform into the body, speech and mind of the form of the deity; the primordial awareness that is primordially established. That way of meditating with devotion is called meditation on the 'simultaneously arisen' [lhenkye]. This way of imagining, and ritual of creation, is thus labelled as 'meditation on the simultaneously arisen'. Even though it is suitable to do a concise or extensive generation ritual, such as here, from that of a single hero deity up until an extensive mandala, and it is contained within the meaning of the term 'lhenkye', the label 'lhenkye' is not applied to a form with many faces and hands with retinue. It is like the reasoning of the followers of secret mantra, who established via extremely

well-known valid cognition, that even though there are many other things that are ‘born from water’, the term ‘born from water’ is applied only to lotuses.

Creation Stage Methods and Types of Practitioner

First let’s consider the different types of ‘creation phase’ in tantra and where the simultaneously innate Kālacakra practice fits into that framework. In *Elements of Tantric Practice* (2008), Jamgon Kongtrul states that there are eight classifications of the methods of creation stage (pp.62-63):

The varieties of creation methods have been presented in many formats, detailed and condensed. These methods may be classified as eight types or all contained in two [broad categories]. In the eightfold classification, the methods are as follows: creation based on transformation of the bases of purification; creation by means of strong intent; creation [like] the flash of a fish [as it springs] from water; creation based on the seed-syllable and name only; creation based on the essential mantra only; creation in three steps only; creation in three steps plus a seat; and creation based on the sun and moon together.

The first method is creation based on transformation of the bases of purification. An example would be the visualization of [white and red] spheres [of light] within the channels [of one’s body] and the heroes and heroines who arise from the transformation of those spheres.

The second method is creation by means of strong intent. This is to imagine that [the deity] has fully manifested in an instant simply by bringing her to mind. It is a meditation that is spontaneous, dependent solely on will. This method is also called instantaneous creation.

The third method is creation [like] the flash of a fish [as it springs] from water. This is to imagine that [the deity suddenly] appears above a seat or within a celestial palace, like the springing of a fish from water or the swelling up of a bubble.

The fourth method is creation based on a seed-syllable or name only. An example would be [the visualization of the deity] as one says, “from I [arises] Amoghasiddhi”; or, “from tam [arises] Tara.”

The fifth method is creation based on the essential mantra only. An example would be to imagine that by saying “om amoghasiddhi svaha,” the body of Amoghasiddhi arises.

The sixth method is creation in three steps [only]. An example would be visualization [of the deity] as one says, “[The seed-syllable i appears.] From i [arises] a sword. From the sword [arises] Amoghasiddhi.”

The seventh method is creation in three steps plus a seat. This is to visualize [the deity] by following the [previous] three steps, with the addition of a lotus and moon [seat] or a lotus and sun [seat].

The eighth method is creation based on the sun and moon together. This is to visualize [the deity] arising from a seed-syllable that stands between sun and moon [disks] joined together, or from a seed-syllable atop sun and moon [disks].

Kongtrul goes on to explain that the methods are suited to people of different faculties (p63):

To the question of whether or not there are [specific] levels of yogins' faculties [suited] to the stages of those various methods of creating the deity, one must answer in the affirmative. This is substantiated by the following citation from the *Samvarodaya Tantra*:⁹

For meditation on the creation-phase mandala,
 The weak and mediocre should imagine the mandala,
 While one of sharp faculties should meditate
 On the mandala that is mind itself, in an instant;
 By means of the yoga performed in an instant
 One should meditate on the phase of completion.

The first [two] lines mean that the first two types of creation-phase practitioner— those of weak or mediocre faculties—create [the deity] gradually. [The second two lines] mean that the third type—of sharp faculties—does the method of creation of the full form all at once, which takes [only] an instant. The last two lines mean that even the full manifestation of the body of pristine awareness in the phase of completion is accomplished in an instant, as in the previous case (the sharp). An alternative interpretation would be, as stated in [Abhayakaragupta's] *Garland of the Complete Yogas*,¹⁰ that creation performed instantaneously, called “the profound phase of creation” or “the superficial phase of completion,” is the method of deity yoga intended for a person of sharp faculties.

In *A Hundred Blazing Lights*, Tāranātha says that:

The generation ritual for this 'simultaneous arising', is performing the path of the aspect of the deity that is naturally self-arising and primordial. As that naturally self-arising deity, is the embodiment of all the Buddhas, it self-established as inseparable from the samaya and jnana beings. It is not necessary to do blessings of the armour, the inviting, empowerment and sealing.

In that respect then, the practice of innate Kālacakra falls into the category of creation stage for sharp practitioners.

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ENDNOTES

¹ The Jonang master, Bamda Gelek Gyatso (thub bstan 'ba' mda' dge legs rgya mtsho, 1844-1904) was considered to be a tulku master, teacher and practitioner in all the Tibetan Buddhist lineages such as Kālacakra, the Six Yogas of Naropa (which he studied with the great non-sectarian master, Jamgon Kongtrul the First), Gelugpa philosophy and debate, Dzogchen (he studied with various Dzogchen masters) and more. For more on his life see the biography by Jose Cazebon on *Treasury of Lives*: <https://treasuryoflives.org/biographies/view/Bamda-Gelek/7272>

² *The Chariot that Transports to the Kingdom of the Four Kāyas: Stages of Meditation that Accomplish the Excellent Path of the Six-Branch Yogas of the Completion Stage of Glorious Kālacakra* (Translated and edited by Adele Tomlin (LTWA, 2019). Full Tibetan title: *dPal dus kyi 'khor lo'i rdzogs rim sbyor ba yan lag drug gi sgom rim grub pa'i lam bzang sku bzhi'i rgyal sar bgrod pa'i shing rta*. In: *The Dharma of the Profound Path of the Vajra-Yogas (Zab lam rdo rje'i rnal 'byor gyi chos skor)*, 1-103, Jonang Well-Being Association India ('phags yul jo nang 'gro phan lhan tshogs kyis 'grem spel byas), 2010. This text [commonly referred to as 'Stages of Meditation of the Excellent Path'] by Jonang master, Bamda Thubten Gelek Gyatso, is a commentary and guiding instruction manual text of major importance in the Jonang tradition of the Six Yogas of Kālacakra. In this text, Bamda Gelek gives practical and clear guidance on how to practise all the stages of the Kālacakra: the common preliminaries, the uncommon preliminaries and the completion stage six vajra-yogas. I found three publicly available editions of this text but have referred mainly to the modern book edition published by the Jonang Well-Being Association in India in 2010. The other editions of the text are an U-Med block print in the Collected Works of Bamda Gelek published by the Dzamthang monastery and another modern book edition published by the Sithron Mirig publishing house, in a collection of works of various Jonang masters. I have not approached the text in an academic context and thus I have not produced a critical edition of the text.

³ The first text by Tāranātha is called *Meaningful to See (Mthong ba don ldan)*; the second is his longer and more detailed supplementary commentary on that text, *A Hundred Blazing Lights: A Supplementary Commentary on Meaningful to See, the Profound Path of the Vajra-yogas (Zab lam rdo rje'i rnal 'byor gyi khrid yig mthong ba don ldan gyi lhan thabs 'od brgya 'bar ba)*. *Meaningful to See* is a short and concise instruction text; the five common preliminaries of that text have been translated. For more detailed historical and philosophical background and instruction on that text and Kālacakra, the supplementary commentary, *A Hundred Blazing Lights*, was written by Tāranātha at a mountain retreat in Tibet 'while staying in Shambhala', for the benefit of beings and inspired by one of his main lamas, the Sakya master, Kunga Lungrig Gyatso. Tāranātha also mentions being encouraged to write something by a Kagyu master, Taglungpa Chenpo, Ngawang Trashy Pal Drub³.

⁴ Before he passed away, translator-scholar, Edward Henning told me that he had translated the nine-deity sadhana text by Tāranātha, and its commentary by Bamda Gelek Gyamtso at the request of

(and for) Bokar Rinpoche, I do not know if these translations have been officially published yet though,

⁵ This explanation has also been published at <https://www.shentongkalacakra.com/kalacakra-2/the-meaning-of-simultaneously-present-lhan-skyes-in-generation-stage-kalacakra>.

⁶ As Taranatha writes about in *A Hundred Blazing Lights*, there are seventeen distinct lineages of Kalacakra that were passed down to Tibetan masters. These lineages were compiled and enumerated by the Jonang master, Kunpang Chenpo Thugje Tsondu (*kun spangs thugs rje brtson 'grus*) (1243-1313).. For my translation of that section, see <https://www.shentongkalacakra.com/kalacakra-2/the-seventeen-lineages-of-the-six-vajra-yogas-by-jetsun-taranatha/>

⁷ The six vajra-yogas (ṣaḍaṅga-yoga, sbyor drug) are the completion stage practices according to the Kālacakra system. The six yogas are:

1. so sor sdud pa – individual sense withdrawal (pratyāhara)
2. bsam gtan - mental focus (dhyāna)
3. srog rtsol - wind control (prāṇāyāma)
4. 'dzin pa – retention (dharāṇā)
5. rjes dran – recollection (anusmṛiti)
6. ting nge 'dzin – samādhi (samādhi)

⁸ See Alexander Gardner's fascinating description of this trip, which involved a murder plot against Kongtrul, in *The Life of Jamgon Kongtrul the Great* (Shambhala Publications, 2019).

⁹ *Celestial Stairway: Preliminary Practise Recitations of the Profound Path of the Vajra-Yogas (Zab lam rdo rje'i rnal 'byor sngon du 'gro ba'i ngag 'don mkha' spyod bgrod pa'i them skas)* by Taranatha. Published by Dukhor Dratsang, 2017. The bulk of the main translation of the text was done by Edward Henning, which he had sent to me in an email, shortly before he passed away. I was subsequently asked to complete, check and edit his translation and compile it with the Tibetan text and phonetics. This Tibetan text was previously translated and published by Khentrul Rinpoche, and is now available [online](#) on his website.

¹⁰ For more on the Kagyu Kālacakra lineage that originates from Jamgon Kongtrul Lodro Thaye, see my short article about this at <https://www.shentongKālacakra.com/part-two-kagyu-masters-of-the-jamgon-kongtrul-lineage-of-dro-jonang-Kālacakra/>.

¹¹ In terms of the concise practices these are: a) innate Kālacakra deity with consort (lhan skyes); b) principle deity with consort (gtso skyang); c) five deities (lha lnga). Generally, for the concise practice, the innate Kālacakra is practiced and 1,000,000 recitations of the mantra are performed. For medium-length practices: it is the nine-deity mind mandala (lha dgu thugs dkyil) and 1,000,000 recitations of the mantra are performed. In terms of extensive practices: these are a) Enlightened Body, Speech, and Mind Mandala of the six hundred and thirty-six deities (drug brgya so drug) and the Four-Fold Approach and Accomplishment:

- 1) Supreme Royal Mandala (dkyil 'khor rgyal mchog)

2) Supreme Royal Activity (las rgyal mchog)

3) Essential Drop Yoga (thig le'i rnal 'byor)

4) Subtle Yoga (phra mo'i rnal 'byor)

10,000,000 recitations of the mantra are performed; in addition to the four-fold Approach & Accomplishment (bsnyen sgrub yan lag bzhi), several tantric practices are included in this approach.

¹² The four-fold approach and accomplishment (bsnyen sgrub yan lag bzhi) is as follows: *Approach* (bsnyen pa) involves the recitation of mantra and one-pointed devotion to a deity that is visualized. *Further approach* (nye bar bsnyen pa) involves the prayer that the deity's blessings will descend, transforming the mundane body, speech, and mind into the three syllables of indestructible reality. *Attainment* (sgrub pa) entails that accomplishments are absorbed from the Buddhas of the ten directions into the deity and thence into oneself, either in actuality, meditation, or dreams. *Great attainment* (sgrub chen) is the ultimate realization of beginningless primordial purity which is experienced when body, speech and mind are identical to the deity.

¹³ See 'Translator's Introduction' and 'Appendix A' of this booklet for a lengthier explanation of the meaning of 'innate' (lha skyes) in this context and generally.

¹⁴ This is referring to the elements of earth, water, fire and air that are visualised in the mandala offering practice during the common preliminaries. For more on that, see the Mandala section of Bamda Gelek's text (TOMLIN 2019).

¹⁵ Tāranātha gives longer explanations of these in his commentary, *A Hundred Blazing Lights*.

¹⁶ Here Bamda Gelek is referring to the two accumulations necessary to accomplishment: the accumulation of merit and the accumulation of primordial awareness. As Tāranātha teaches in the section Mandala Offering in *A Hundred Blazing Lights* (TOMLIN 2019):

The causes of accomplishing Buddhahood; the accumulations of Bodhisattvas, are two: the accumulation of merit and of primordial awareness. The result of cultivating merit is at the time of being a Bodhisattva working for the benefit of sentient beings in samsara, one attains the elevated states of the power and resources, enjoyments and body endowed with the power to benefit others. In terms of the ultimate [result], one is able to work for the benefit of beings via the [attainment of the] two form bodies. The self-result of [the accumulation of] primordial awareness is at the temporary level, one performs conduct for the benefit of sentient beings, that eliminates the afflictive emotions by entering them into the wise method of primordial awareness. Ultimately, one accomplishes one's own purpose, the Dharmakaya.

¹⁷The 'three isolations' (dben pa gsum) – are the second set of uncommon preliminary practices done after the innate Kālacakra generation stage. They involve isolating the three doors of body, speech and mind such as engaging in the yoga of a completely dark retreat and so on.

¹⁸The seven empowerments of a growing child are the first set of empowerments given in a Kālacakra initiation. For more on these empowerments, and the Kālacakra empowerments in general, see NGAWANG DHARGYE 2015: pp5-11.

¹⁹ For a graphic representation of an image of the stacked-up mandala elements, as well as description of the Mandala Offering, see Bamda Gelek's book (TOMLIN 2019).

²⁰ Rāhu (sgra gcan). According to Indian Vedic astrology, Rāhu and Ketu denote the points of intersection of the paths of the Sun and the Moon as they move on the celestial sphere. Therefore, Rāhu and Ketu are respectively called the north and the south lunar nodes. The fact that eclipses occur when the Sun and the Moon are at one of these points gives rise to the understanding of swallowing of the Sun and the Moon by the snake. Rāhu is said to be responsible for causing the eclipse of the Sun.

²¹ The three material qualities (yon tan gsum, triguNa) are 1) lightness (snying stobs), 2) motility (rdul, rajas), 3) darkness (mun pa, tamas).

²² These five qualities are normally listed as sound, smell, taste, touch and form.

²³ Here Tāranātha is referring to the five primordial awarenesses (ye shes Inga):

1. the primordial awareness of the expanse of reality (chos dbyings kyi ye shes or dharmadhatu jñāna).
2. the mirror-like primordial awareness (me long gi ye shes or adarsha jñāna).
3. the primordial awareness of discernment (sor rtog pa'i ye shes or pratyavekshana jñāna).
4. the primordial awareness of sameness (mnyam nyid kyi ye shes or samata jñāna).
5. and the primordial awareness of accomplishment (bya ba'i ye shes or kṛtyanusthana jñāna).

²⁴ These three qualities are normally listed as motility, darkness and lightness (see endnote above).

²⁵ Her name in Tibetan (sna tshog), literally means 'mother of accumulated diversity'.

²⁶ In this text, it says wrapped around the waist, however, most depictions and descriptions say the leg is bent in union with the father consort.

²⁷ This term 'emptiness endowed with all aspects' is a specific term used by the Jonang in particular, to describe the Empty-of-Other emptiness. It means the emptiness which can produce and holds all aspects or appearances, and thus focuses on the infinite qualities of Buddha Nature. For more on this term, see TOMLIN 2017.

²⁸ Amitābha is considered one of the five Dhyāni Buddhas who is associated with the western direction and the skandha of saṃjñā, the aggregate of distinguishing (recognition) and the deep awareness of individualities. He is usually coloured red.

²⁹ Ratnasambhava is associated with the skandha of feeling or sensation and its relationship with consciousness. His activity in promoting Buddhism is enriching and increasing knowledge of Dharma. Ratnasambhava is associated with the jewel symbol, which corresponds with his family, Ratna or jewel. He is usually coloured yellow or gold.

³⁰ Amoghasiddhi is associated with the accomplishment of the Buddhist path and of the destruction of the poison of envy. He is usually coloured green and belongs to the family of Karma whose family symbol is the Double vajra/thunderbolt.

³¹ Vairocana (also Mahāvairocana) is a celestial buddha who it is said is often interpreted, in texts like the Avatamsaka Sutra, as the dharmakāya of the historical Gautama Buddha. In the conception of the Five Tathāgatas of Mahayana and Vajrayana Buddhism, Vairocana is at the centre and is considered a Primordial Buddha.

³² Here Bamda Gelek Gyatso says green, but in the Tāranātha text, *A Hundred Blazing Lights*, he refers to visualising the ten syllables as blue (p.262).

³³ This is referring to the Jonang master, Chogyal Namgyal (phyog rgyal chenpo) (1306-1386), who was one of Dolpopa's fourteen major disciples, and was the only master to hold the monastic seat of Jonang Monastery twice, for a total of about twenty years. He wrote many important works, especially a series of treatises on the six vajra-yogas of Kālacakra based on the teachings of Dolpopa. He also composed annotations to the Kālacakra Tantra and the Vimalaprabha (Stainless Light commentary. For more on his life story see: Cyrus Stearns, "Chokle Namgyel," *Treasury of Lives*, <http://treasuryoflives.org/biographies/view/Chokle-Namgyel/2812>.

³⁴ Abhayākara Gupta ('jigs med 'byung gnas sbas pa). It is said that he wrote the *Entering the Kālacakra* (*Dus 'khor la 'jug*) in 1071, that was translated by Abhayākara himself. Abhayākara Gupta was a Buddhist monk, scholar and tantric master (vajracarya) and the abbot of Vikramashila. He was born in the city of Gaur, West Bengal, in Eastern India, and is thought to have been influential in the late 11th-early 12th century CE and died in 1125.

³⁵ This text was previously translated and published online by Lama Tony Duff/Padma Karpo Translation Committee.

³⁶ *Treasury of Precious Instructions*, one of the Five Treasures that were compiled by Jamgon Kongtrul. Collected instructions on the methods of the eight great systems practiced in Tibet. Direct instructions (gdams ngag) reveal the essence of the Rime non-sectarian movement. This text is from Volume 15, which includes select works on the Kālacakra and instructions by Orgyenpa. TBRC W23605, vol. 15. dPal dus kyi 'khor lo'i rim gnyis 'bro lugs kyi brgyud pa'i gsol 'debs rdo rje 'bebs pa chen po zhes bya ba bzhugs so/

³⁷ Some recensions of the text have this instead: bsgom pa bsgom pa ma yin nyid.

³⁸ This is referring to the empty nature of the 'three spheres': no object, no subject, no perception. This seems to be a quote from the Guhyasamaja text, the *Body, Speech, Mind of All the Tathāgatas* ('*De bzhin gshegs pa thams cad kyi sku gsung thugs kyi gsang chen gsang ba 'dus pa zhes bya ba brtag pa'i rgyal po chen po*). It can be found in the Derge Kanjur, D442, rgyud, ca 90a1-148a6 (vol. 81).

³⁹ The Tibetan term, *nya ngan 'das pa* is normally translated as 'nirvāṇa' or 'beyond suffering'. This is not the 'nirvāṇa' of 'liberation' (the result) but the 'ultimate 'nirvāṇa' of enlightenment.

⁴⁰The ten syllables of Kālacakra's mantra also represent his entire mandala base and retinue of deities. The syllables stand upon a lotus and discs of the four great planets – Moon (white), Sun (red), Rāhu (blue-black), and Kālagni (golden) – with a rainbow aura enclosing them. The first black vertical 'leg' of the YA syllable represents the mandala's wind base. Then the following red RA, white VA and yellow LA legs represent the mandala's fire, water and earth bases respectively. The fifth red MA leg terminates in a four-color syllable head, which represents Mt Meru, with its four faces. The sixth green KSHAH leg represents the lotus and form god realms above Mt Meru, as well the deities of Kālacakra's enlightened body, speech and mind mandalas. The seventh blue HAM leg – which also crowns these seven stacked syllables, represents both the formless god realms and the deities of Kālacakra's enlightened wisdom mandala. The crowning red crescent moon, white sun and dissolving black flame represent the three component sounds of OM, and symbolize both the three psychic channels and the body, speech and mind deities of Kālacakra's mandala of great bliss. To the left and right of the stacked syllables are the blue syllable SVA and the golden syllable HAM, symbolizing the deity Kālacakra and his golden consort, Vishvamata.

⁴¹Meaning of the Kālacakra Mantra. The first four syllables OM AH HUM HOH of the mantra are the four vajra syllables of the body, speech, mind and wisdom: OM is the vajra of body, AH is the vajra of speech, HUM is the vajra of mind, HOH is the vajra of wisdom. The next two syllables, HAM and KSHAH are the seed syllables for the father Kālacakra (HAM) and, correspondingly, his consort Vishvamata (KSHAH). The next syllable MA is the basis for the inestimable mansion of Kālacakra. The four syllables LA VA RA YAM stand for the four elements of earth, fire, water and wind.

⁴²**Jamgon Kongtrul Lodro Thaye** (1813-1899) received the full 'Dro and Jonang Kālacakra transmission at from Kagyu lama, Karma Osel Gyurme and at Dzamthang monastery from his Jonang lama, Nagwang Chopel (sngags dbang chos 'phel). For more information about this and the Dagpo Kagyu lineage of Dro/Jonang Kālacakra, see TOMLIN 2019 at <https://www.shentongKālacakra.com/the-dagpo-kagyu-lineage-holders-of-dro-jonang-Kālacakra/>. Kalu Rinpoche (1905-1989) was also a lineage holder from the lineage of Jamgon Kongtrul. Bokar Rinpoche (1940-2004), received the full Jonang transmission from Jonang Khenpo Kunga Sherab Rinpoche in 2004 (see <http://www.Kālacakra.org/bokarr/bokarr.htm>). The other lineages of Sakya and Nyingma have their own Kālacakra transmissions and lineages. The Gelug mainly practise the Rwa tradition passed on from Buton Rinpoche.

⁴³*Sbyor ba yan lag drug pa'i gsol 'debs*. See Sheehy (2006), available for free download at the link below. Sheehy does not state the origin or edition of the Tibetan text he used though. https://jonangfoundation.org/sites/default/files/translation-supplication_Kālacakra_masters-180206.pdf

⁴⁴In the *Collected Works of Tāranātha* (gsung 'bum/tA ra nA tha, 'dzam thang par ma, TBRC W22276, vol.2: 225-231). Redaction is from the Dzamthang woodblocks. Contains numerous writings not included in the printings from the Takten Puntsok Ling woodblock carvings, reproduced in Ladakh. Two other editions on TBRC are available, another in the same edition, vol. 2, pp.829-834; and one in

the *Collected Works*, published in Peking (W1PD45495, vol.4: 35-37) *krung go'i bod rig pa dpe skrun khang, pe cin.* 2008).

⁴⁵*The Buddha from Dolpo. A Study of the Life and Thought of the Tibetan Master Dolpopa Sherab Gyaltzen.* By Cyrus Stearns, Shambhala Publications, 2010.

⁴⁶In Vajrayana, the Adi-Buddha (dang po'i sangs rgyas), is the "First Buddha" or the "Primordial Buddha." The term features prominently in the Kālacakra. Ādi means "first", such that the ādibuddha was the first to attain Buddhahood. Ādi can also mean "primordial," not referring to a person but to an innate wisdom that is present in all sentient beings. For an interesting discussion of this concept in the Kālacakra literature, see Vesna Wallace, *Inner Kālacakra Tantra*, Oxford University Press, 2001: 17-18:

One of the most important concepts in the Kālacakra system is that of the Adibuddha. Even though the concept of the Adibuddha is not unique to the Kālacakratāntra, it is most emphasized and discussed in the Kālacakra literature.The Kālacakra tradition's interpretation of the Adibuddha is primarily based on the NamasamgTti's exposition of Vajrasattva, who is Vajradhara.....However, analysis of the Kālacakra literature reveals that when the Kālacakra tradition speaks of the Adibuddha in the sense of a beginningless and endless Buddha, it is referring to the innate gnosis that pervades the minds of all sentient beings and stands as the basis of both samsara and nirvana. Whereas, when it speaks of the Adibuddha as the one who first attained perfect enlightenment by means of imperishable bliss, and when it asserts the necessity of acquiring merit and knowledge in order to attain perfect Buddhahood, it is referring to the actual realization of one's own innate gnosis. Thus, one could say that in the Kālacakra tradition, Adibuddha refers to the ultimate nature of one's own mind and to the one who has realized the innate nature of one's own mind by means of purificatory practices.

⁴⁷This refers to the four resultant vajras of the pure body, speech, mind and primordial awareness.

⁴⁸This refers to the seven aspects of union (kha byor yan lags bdun) of the Sambhogakāya (Enjoyment Body) which are: 1) longs spyod rdzogs pa, complete enjoyment; 2) kha sbyor, union; 3) bde ba chen po, great bliss; 4) rang bzhin med pa, no self-nature; 5) snying rjes yongs su gang ba, completely filled with compassion; 6) rgyun mi chad pa, uninterrupted; 7) 'gog pa med pa, unceasing.

⁴⁹The Tibetan word, rigs ldan, literally means 'endowed with awareness', it is also used to refer to the thirty-two Kalki Kings of Shambhala. For more on the Shambhala Kings see Henning (2010) <http://www.Kālacakra.org/kings/skings.htm>.

⁵⁰The Tibetan term, 'jig rten mgon po here refers to the bodhisattva of compassion, Avalokiteshvara.

⁵¹**Kālacakrapāda the Elder** (dus zhabs pa chen po) had many students, among whom were three known as Kālacakrapāda the Younger: Avadhūtipa, Śrībhadrabodhi and Nālandāpa; also Nāropa,

Sādhuputra, Ratnakaragupta, Mokṣakaragupta, Vinayākaramati, Siṃhadhvaya and Anantajaya. For more on his life-story, see Henning 2010 at <http://www.Kālacakra.org/history/khisor3.htm>.

⁵² **Kālacakrapāda the Younger** (dus zhabs gnyis pa) also known as: Avadhūtipa. He authored such works as the Padnaninamapañjikā and the sādhanā of the Glorious Lunar Mansions (dpal ldan rgyu skar dkyil 'khor gyi cho ga). His main students were the younger Kālacakrapāda Upasakabodhi and his son, Nālandāpa. He also spread the teachings of Kālacakra in southern India. For more on his life-story, see *ibid.*, Henning 2010.

⁵³ The son of the younger Kālacakrapāda was known as **Nāleन्द्रapa**. His real name was Bodhibhadra and he was the owner of the land of Nāleन्द्रa (sic). He practised all four activities but only achieved realisation of the yoga of wind. He had many students, but here, the important one is the Kashmiri paṇḍit, **Somanātha**. As he stayed at Nālandā, he was known as Lord Nālandāpa. He also built a Kālacakra temple there and his qualities became equal to those of Kālacakrapāda the Elder. Throughout the whole of east and west India he was known as Kālacakrapāda the Younger. For more on his life-story, see *ibid.*, Henning 2016.

⁵⁴ **Somanātha /Dawa Gonpo** (zla ba dgon po). This reference to the five sciences is mentioned here:

‘Up until the age of twelve he learned all the Vedas from his father, but his mother was a Buddhist and she sent him to study Dharma from an excellent great Kashmiri paṇḍita called Brāhmanapāda, also known as Sūryaketu. This paṇḍita had a daughter who found Somanātha very attractive and told him that in order to request teachings the two of them should be as a couple. He acted accordingly and heard many teachings, and he and the other main students, Sonasahi, Lakṣmīmkara, Jñānaśrī and Candra Rāhula, all became paṇḍitas expert in the the five subjects.’

For more on his life-story, see *ibid.*, Henning 2016.

⁵⁵ Here, the Tibetan term, jig rten mig ‘byed, literally means ‘opens the eyes of the world’, which is an epithet used for a lotsawa, translator.

⁵⁶ **Dro Lotsawa Sherab Drag** ('Bro Lo tsa ba shes rab grags) is one of the main translators of the Kālacakra tantra, whose lineage is practised still today. This succession of esoteric transmission passed from Somanātha to his disciple, the Tibetan translator Dro Lotsawa Sherab Drak. Dro Lotsawa together with Somanātha translated the root tantra along with the Stainless Light commentary from Sanskrit into Tibetan, initiating the Dro lineage of the Kālacakra Tantra in Tibet. Despite his importance in Kālacakra and to the Jonang, not much has been translated or written about him in the English language.

⁵⁷ This is a reference to **Lahje Gomba** (lha rje sgom pa), I cannot find any biographical information about him.

⁵⁸ **Droton Namla Tseg**, a disciple of Somanātha and Yumo Mikyo Dorje’s main tantric teacher, see: https://treasuryoflives.org/biographies/view/Drogon-Namla-Tsek/TBRC_P2590

⁵⁹The Tibetan term here, *khyu mchog*, means 1) leader, a chief, a king or 2) best in a herd or group, best of all, the best of all.

⁶⁰This is **Yumo Mikyo Dorje** (*yu mo ba mi bskyod rdo rje*, 1038-1117), a disciple of Droton Namla Tseg. According to his biography on *Treasury of Lives* (<https://treasuryoflives.org/biographies/view/Yumo-Mikyo-Dorje/4301>):

At the time, Namla Tsek was seventy-two years old; it is said that he gave Yumo the full set of twelve Kālacakra empowerments, along with all of his oral instructions on the practice of tantra. Gyelwa Yeshe's history suggests that protector deities punished Namla Tsek for spreading the secret teachings, though they allowed him to live long enough to complete Yumo's instruction.

His extant compositions are four treatises collectively called the Cycle of the Four Radiant Lamps (*gsal sgron skor bzhi*); these discuss esoteric matters related to the Six Limbed Yoga, the suite of completion stage yogas in the Kālacakra tradition. In particular, the Lamps speculate about the nature of the Great Seal – a luminous consort said to appear to practitioners in visionary experience – and in this context Yumo explores innovative ideas about emptiness.

Though he was not identified with any organized school or sect, Yumo's writings would eventually resonate with the Jonang tradition, and it seems that his Lamps were taught in the fourteenth century by Dolpopa Sherab Gyeltsen (*dol po pa shes rab rgyal mtshan*, 1292-1381). The Jonang tradition would ultimately place Yumo as a key link in the Tibetan Kālacakra lineage; Tāranātha would cite him as an advocate of their distinctive position of "other-emptiness" (*gzhan stong*) in a tantric context.

⁶¹**Chokyi Wangchuk** (*chos kyi dbang phyug*). This is a reference to Dharmeshvara (*d+har+me shwa ra*) the father of Machig Jobum, also a Kālacakra lineage holder (see below).

⁶²**Machig Jobum** (*ma gcig jo bum*), daughter of Dharmesvara and granddaughter of Yumo Mikyo Dorje. According to her biography (<https://treasuryoflives.org/biographies/view/Machik-Jobum/P10090>):

Her brother, Semo Chewa Namkha Gyeltsen (*se mo che ba nam mkha' rgyal mtshan*, d.u.), was also a master of the Kālacakra and its main commentary, the Vimalaprabhā. Jobum herself is said to have memorized the Vimalaprabhā in her youth. She is generally credited with having transmitted the Kālacakra to Jamsar Sherab Ozer (*'jam gsar ba shes rab 'od zer*, d.u.), although the Blue Annals has him as the disciple of her brother instead.

⁶³The Tibetan term, *mtshan 'chang*, I have translated as 'name-holder' meaning the one who holds the title of the Jonang Monastery holder.

⁶⁴**Semo Chewa**, brother of Machig Jobum, (*se mo che ba nam mkha' rgyal mtshan*) (see above). From the *Blue Annals*:

In his childhood he suffered from a deficient hearing and speech, and therefore there was not much hope (for him). Later he attended on *khang gsar pa nam mkha' 'od* and mastered the

Commentary on the Tantra (Vimalaprabhā). He practised the six-yogas and the "Six doctrines" of Nā-ro, and obtained a perfect mystic trance. He was able to recollect clearly (his) numberless former existences. Because he resided at se mo che, he became known as the siddha se mo che ba.

⁶⁵Also known as **Jamyang Sarma**. See Machig Jobum above. From the *Blue Annals*:

At the feet of se mo che ba he mastered the Commentary on the Tantra (Vimalaprabhā) together with its branches, and the initiation rite (of the Kālacakra). He practised meditation of the sampannakrama degree and within one day obtained the (ten) signs (of meditation), and thus became a Master of Yoga (rnal 'byor gyi dbang phyug).

⁶⁶The Tibetan text says, dge steng pa, but I cannot find any public reference to this master. I asked two Jonang lamas in exile about it and they both told me they did not know who this person is, so I have assumed that it is another name for **Choku Ozer** (chos sku 'od zer) who was a disciple of Jamyang Sarma. From the *Blue Annals* (R771):

When he came to se mo che ba to get from him an Introduction to the Doctrine (chos 'brel), the latter said: You two ('jam gsar ba and chos sku 'od zer) through many existences have been Teacher and disciple. From him chos sku 'od zer heard the complete Commentary on the Tantra (Vimalaprabhā) with its branches. He benefited others by bestowing initiations, preaching the Tantra and precepts.

⁶⁷First holder of the Jonang Monastery. **Kunpang Thugje Tsondru** (kun spangs thugs rje brtson 'grus (1243-1313)): From the *Treasury of Lives* biography:

When he was staying at the master Jamyang Sarma's ('jam dbyangs gsar ma) monastery of Kyangdur (rkyang 'dur), Kunpang received the transmission of all the treatises and oral instructions possessed by the great Choku Ozer (chos sku 'od zer). In particular, although he had previously studied the Ra (rwa) tradition of Kālacakra, he now received from Choku Ozer the Kālacakra initiation, the explanation of the Kālacakra Tantra, the great Vimalaprabhā commentary, and an experiential transmission of the Kālacakra completion-stage practices of the six-branch yoga in the Dro ('bro) tradition.

While he was staying at Se Kharchung (se mkhar chung), which had been the hermitage of the great Seton Kunrik (se ston kun rig, 1029-1116) of the tradition of Lamdre, it is said that the Kalki emperors of Shambhala simultaneously appeared to him in a vision and granted permission for him to write a commentary on the Kālacakra Tantra. According to tradition during this period the goddess Nakmen Gyalmo (nags sman rgyal mo) also appeared and invited him to take up residence at the spot that would later become Jonang Monastery (jo nang dgon), which he agreed to do after three years.

He resided at the hermitage of Khacho Deden (mkha' spyod bde ldan), he wrote a series of texts on the practice of the six-branch yoga of Kālacakra, experienced a vision of Kālacakra, and received prophecy from the deity. The essential teachings of the six-branch yoga had previously existed only as oral instructions, and Kunpang's works were the first extensive manuals of guidance for these teachings written in Tibet.

⁶⁸Second holder of Jonang monastery, **Gyalwa Yeshe**. *From Treasury of Lives*:

For a long time, he received many sutra and tantra teachings such as the Vimalaprabhā commentary on the Kālacakra Tantra from the Sakya master Sharpa Jamyang Chenpo (shar pa 'jam dbyangs rin chen rgyal mtshan, 1258-1306), the Tenth Sakya Tridzin from 1288 to 1297. He also received the Vimalaprabhā from Jamyang Chenpo's elder brother, the Kālacakra expert Dokorwa Yeshe Rinchen (dus 'khor ba ye shes rin chen, 1248-1294).

Gyelwa Yeshe then met Kunpang Tukje Tsondu (kun spangs thugs rje brtson grus, 1243-1313) at Jonang Monastery (jo nang dgon) and was overcome with faith. He received all the treatises and oral instructions from Kunpang and, in particular, when he practiced the instructions of the six-branch yoga of Kālacakra, exceptional experience and realization arose. Gyelwa Yeshe wanted to live in unspecified locations and dedicate himself to meditation, but at the order of Jamyang Chenpo he founded the monastery of Dechen (bde chen) and, while meditating there, also gave many teachings.

⁶⁹Third holder of Jonang monastery, **Yonten Gyatso** (Yon tan rgya mtsho (1260-13267)). *From the Treasury of Lives bio*:

In 1290, when he was thirty years old, Yonten Gyatso arrived at Jonang and received a huge number of transmissions from Kunpang, including the Kālacakra initiation and the transmission of the Bodhisattva Trilogy and the related oral instructions. In particular, he received many different traditions of the oral instructions of the six-branch yoga of Kālacakra.

It is said that when he practiced the meditation of the dark retreat, all ten signs of clear light dawned in twenty-one days. When he practiced the daytime meditation, very intense physical experiences occurred for seven days. When these experiences passed, Yonten Gyatso remained in a state of great equanimity and possessed unimpeded clairvoyance. He remained at Jonang for the next thirty-eight years, focusing primarily on the practice of the six-branch yoga. In general, he is said to have received and mastered all the teachings available in Tibet and was especially renowned for his moral integrity.

See <https://treasuryoflives.org/biographies/view/Khetsun-Yonten-Gyatso/2790>

⁷⁰ Fourth holder of Jonang monastery, **Dolpopa Sherab Gyaltzen** (dol po pa shes rab rgyal mtshan) (1292-1361), often credited with founding the Jonang tradition. He was a great practitioner and

exponent of the empty-of-other (gzhan stong) view, which he set forth in his writings such as his famous Mountain Dharma. From *Treasury of Lives*:

In 1322 Dolpopa left Sakya and went to Jonang Monastery, where he received from the master Khetsun Yonten Gyatso (yon tan rgya mtsho, 1260-1327) the complete transmission of the Kālacakra Tantra, the Bodhisattva Trilogy, and the Kālacakra completion-stage practices of the six-branch yoga. Then he entered a meditation retreat at the Jonang hermitage of Khacho Deden (mkha' spyod bde ldan). After this retreat, Yonten Gyatso convinced Dolpopa to teach in the assembly at Jonang, and also taught him many more systems of esoteric knowledge, such as Lamdre, the Five Stages (rim lnga) of the Guhyasamāja and the Cakrasaṃvara, Zhije and Chod. Dolpopa then visited Sakya at the invitation of Tishri Kunga Gyeltsen (ti shri kun dga' rgyal mtshan, 1310-1358) of the Khon family, and offered him the Kālacakra initiation.

For more on his life and works, see <https://treasuryoflives.org/biographies/view/Dolpopa-Sherab-Gyeltsen/2670> and Stearns (1999).

⁷¹Tenth holder of Jonang monastery, **Nyawon Kunga Pel** (nya dbon kun dga' dpal, 1285 – 1379).

From *Treasury of Lives* bio:

Nyawon stayed with Dolpopa until he was fifty-six years old. He also received many teachings such as the Kālacakra from Dolpopa's major disciple Chokle Namgyel (phyogs las rnam rgyal, 1306-1386). At some point Nyawon taught for a long period at Sakya Monastery. He later became the tenth holder of the monastic throne at Jonang monastery.

Nyawon later founded the monastery of Tsechen (rtse chen) in the upper Nyang Valley (nyang stod), where he had about six hundred disciples. There he lived and constantly taught epistemology and the Vimalaprabhā commentary on the Kālacakra Tantra. When it was difficult for Dolpopa himself to come and consecrate the temple and special objects that Nyawon constructed at Tsechen, Dolpopa's major disciple Sabzang Mati Pañchen Lodro Gyeltsen (sa bzang ma ti paN chen blo gros rgyal mtshan, 1294-1376) was invited.

See <https://treasuryoflives.org/biographies/view/Nyawon-Kunga-Pel/3673>.

⁷²**Kunga Lodro** (kun dga' blo gros, 1365-1443), disciple of Nyawon Kunga Pel. From *Treasury of Lives*:

When he was four or five years old he had repeated visions of Dolpopa Sherab Gyeltsen (dol po pa shes rab rgyal mtshan, 1292-1361) and received the Kālacakra blessing from him. When he was eight years old he received initial monastic ordination from the Sakya master Lama Dampa Sonam Gyeltsen (bla ma dam pa bsod nams rgyal mtshan, 1312–75) and Nyawon Kunga Pel (nya dbon kun dga' dpal, 1285-1379).

Kunga Lodro studied with many teachers, but especially Nyawon, from whom he learned many topics such as epistemology, abhidharma, the monastic code, Madhyamaka, Lamdre, and the Kālacakra teachings. He also received the great initiation of Kālacakra from Dolpopa's major disciple Chokle Namgyel (phyogs las rnam rgyal, 1306-1386), who twice held the monastic seat of Jonang Monastery. From Gyelwa Josang (rgyal ba jo bzang), who was the eleventh holder of the monastic seat at Jonang, Kunga Lodro later received the great Vimalaprabhā commentary on the Kālacakra Tantra with Chokle Namgyel's own annotations to the text.

⁷³Kunga Lodro's main disciple was **Jamyang Konchok Zangpo** ('jam dbyangs dkon mchog bzang po, 1398-1475), who held the monastic seat of Tsechen, Jonang, and other monasteries. From *Treasury of Lives*:

In particular, from the great adept Kunga Lodro (kun dga' blo gros) he received the initiations, explanations of the tantric scriptures, and esoteric instructions of all the nondual tantras such as Kālacakra, the mother tantras such as Hevajra and Cakrasaṃvara, the father tantras such as Guhyasamāja, the Yogatantras such as Vajradhatu, and also the transmission of the action tantra (kriyatantra) and performance tantra (caryatantra) systems. He received the teachings of the Shangpa (shangs pa) tradition such as the Six Dharmas of Niguma (ni gu chos drug) from Samding Zhonnu Drub (bsam sdings gzhon nu grub), and various transmissions from other masters.

Jamyang Konchok Zangpo became the fourteenth holder of the monastic seat of Jonang Monastery and also held the monastic seats of other monasteries during his lifetime, such as Pelkhor Dechen (dpal 'khor bde chen) in Gyantse, Tsechen (rtse chen), and Samding (bsam sdings). During these years he gave a vast number of teachings, a few of which were the six-branch yoga of Kālacakra, the great Vimalaprabhā commentary to the Kālacakra Tantra, the collected writings of the Sakya patriarchs (sa skya bka' 'bum), the collected writings of Dolpopa, the collected writings of Gyelse Tokme Zangpo (rgyal sras thogs med bzang po), the instructions of Mahāmudrā, the Six Dharmas of Niguma, Zhije, and the Chod teachings of Machik Labdron (ma gcig lab sgron).

See: <https://treasuryoflives.org/biographies/view/Jamyang-Konchok-Sangpo/P2464>

⁷⁴Eighteenth holder of Jonang seat, **Namkha Chokyong** (nam mkha' chos skyong (1456 -)). From *Treasury of Lives*:

He was one of the major disciples of Jamyang Konchok Zangpo ('jam dbyangs dkon mchog bzang po), from whom he received a vast number of profound transmissions, such as the Kālacakra initiation, the explanation of the Kālacakra Tantra, the esoteric instructions of the six-branch yoga, the collected writings of the dharma lord Dolpopa, and the Bodhisattva Trilogy.

See: <https://treasuryoflives.org/biographies/view/Namkha-Chokyong/4170>

⁷⁵**Namkha Pelzang**, disciple of Namkha Chokyong (nam mkha' dpal bzang (1464-1529)). From *Treasury of Lives*:

In particular, he received the complete Kālacakra initiation, explanation of the Kālacakra Tantra, and the esoteric instructions of the Jonang tradition from Namkha Chokyong (nam mkha' chos skyong, 1436-1507), who was the eighteenth abbot of Jonang Monastery.

He also received the Jang tradition (byang lugs) of the Kālacakra from Namgyel Draksang's (rnam rgyal grags bzang, 1395-1475) disciple Shangpa Kunga Pelden (shangs pa kun dga' dpal ldan, d.u.). He received further Kālacakra transmissions from the master Sherab Ozer (shes rab 'od zer, d.u.).

According to the hagiographies, when Namkha Pelzang practiced the six-branch yoga of Kālacakra he gained unimpeded clairvoyance, and, when the ten vital winds were drawn into the central channel during meditation, a great experience of bliss erupted and the ten signs of clear light and other indications of accomplishment became stable.

Namkha Pelzang founded the monastery of Drepung ('bras spungs, not to be confused with the great Geluk monastery of the same name), where he continuously taught the six-branch yoga to many male and female practitioners.

See: <https://treasuryoflives.org/biographies/view/Pa%E1%B9%87chen-Namkha-Pelzang-/726>

⁷⁶**Lochen Ratnabhadra** (1489-1563), disciple of Namkha Pelzang. This is his Sanskrit name but he was also called Rinchen Zangpo (rin chen bzang po). From *Treasury of Lives*:

Except for when he was teaching, Ratnabhadra spent most of his time in solitary meditation, and in particular spent four years and eight months in retreat practicing the six-branch yoga of Kālacakra. He frequently taught the six-branch yoga and the practical guiding instructions (dmar khrid) of Avalokiteśvara, as well as many other teachings such as Sakya Lamdre.

See: <https://treasuryoflives.org/biographies/view/Lochen-Ratnabhadra-/13065>

⁷⁷Twenty-fourth Jonang holder, **Kunga Drolchog** (1507-1566), disciple of Lochen Ratnabhadra. From *Treasury of Lives*:

Kunga Drolchok was especially devoted to the practices of the Shangpa Kagyu (shangs pa bka' brgyud) tradition, which he received from the master Gyagom Lekpa Gyeltsen (rgya sgom legs pa rgyal mtshan, d.u.) and other teachers. He met the ḍākinī Niguma in a vision and taught the Shangpa transmission of the Six Dharmas of Niguma (ni gu chos drug, d.u.) more than A Hundred times to many masters from different traditions. He also frequently taught Lamdre and other precious instructions of the Sakya tradition

throughout his career. Kunga Drolchok was a master of the Jonang tradition's six-branch yoga of Kālacakra (dus 'khor sbyor drug), which he received from Lochen Ratnabhadrā (lo chen ratna bha dra, 1489-1563), who seems to have been the most important of his many teachers.

For about the last twenty years of his life Kunga Drolchok was the twenty-fourth holder of the monastic seat of Jonang Monastery, retaining this position until his death in 1566.

See: https://treasuryoflives.org/biographies/view/Kunga-Drolchok/TBRC_P2387

⁷⁸**Khenpo Lungrig Gyatso** (Deje) (mkhan chen lung rigs rgya mtsho (16th cent.)) was one of Jetsün Kunga Drolchog's closest disciples and instrumental in the finding of his incarnation, Jetsün Tāranātha. Lungrig Gyatso studied extensively at the famous Sakya monastery of Serdogchen (gser mdog can), the seat of the great Shakya Chogden (1428-1507). He received the full transmission of the Kālacakra tantra and its commentaries, Kālacakra empowerment and full explanations of the Six Vajra Yogas of the Kālacakra system from Kunga Drolchog. He was closely involved in Tāranātha's enthronement at Jonang monastery and then continued to pass on to him all the transmissions and teachings he had received from Tāranātha's predecessor. Not long after having completed this task he apparently passed away. See Treasury of Lives bio here: <https://treasuryoflives.org/biographies/view/lung-rig-rgya-mtsho/P2416>

⁷⁹Twenty-sixth Jonang name-holder, **Jetsun Tāranātha** (1575 – 1634) and student of Lungrig Gyatso (see above). From *Treasury of Lives*:

Kunga Drolchok's disciple Draktopa Lhawang Drakpa (brag stod pa lha dbang grags pa, d.u.) taught Tāranātha many esoteric instructions, especially the Six Yogas and Mahāmudrā. Jedrung Kunga Pelzang (rje drung kun dga' dpal bzang, 1513-1588), who was Kunga Drolchok's nephew and successor on the monastic seat of Jonang Monastery (jo nang dgon), transmitted to Tāranātha the teachings of Kālacakra and the dharma protector Mahākāla that he had received from his uncle. From Kunga Drolchok's disciple Lungrik Gyatso (lung rigs rgya mtsho, d.u.), Tāranātha received many transmissions, especially the Kālacakra initiation, the explanation of the Kālacakra Tantra, the esoteric instructions of the Six-branch Yoga according to the Jonang tradition, and the collected writings Dolpopa Sherab Gyeltsen (dol po pa shes rab rgyal mtshan, 1292-1361). He is said to have gained a special experiential realization when he practiced the Six-branch Yoga.

See: <https://treasuryoflives.org/biographies/view/Taranata/2712>

⁸⁰**Kunga Rinchen Gyatso** (kun dga' rin chen rgya mtsho, early 17th to late 17th century). From *Treasury of Lives*:

He met Tāranātha when he was a young man and received both novice and complete ordination from him. He also received many teachings of both sutra and tantra, and is said to have mastered the meaning of them all. In particular, he received from Tāranātha

the complete Kālacakra initiation, the Kālacakra Tantra, and the esoteric instructions of the six-branch yoga. He is said to have gained deep experience and realization from the practice of the six-branch yoga. Rinchen Gyatso was extremely intelligent and said to have been able to memorize about eighteen folios (i.e. thirty-six pages) of Tibetan text every day. When Tāranātha's successor, Sanggye Gyatso (sangs rgyas rgya mtsho), passed away in 1635, Rinchen Gyatso came to Tāranātha's monastery of Takden Damcho Ling (rtag brtan dam chos gling), and was enthroned on the monastic seat. He led the Jonang tradition for the next fifteen years. During this period he maintained the ancient Jonang traditions of explication and practice without decline. In the mid-seventeenth century the monastery was converted from the Jonang to the Geluk tradition by order of the Tibetan government of the Fifth Dalai Lama, Ngawang Lobzang Gyatso (ngag dbang blo bzang rgya mtsho, 1617-1682), and Rinchen Gyatso fled.

See: <https://treasuryoflives.org/biographies/view/Kunga-Rinchen-Gyatso/4150>

⁸¹**Lodro Namgyal** (blo gros rnam rgyal, (1618-1683). A disciple of Tāranātha and Rinchen Gyatso.

From *Treasury of Lives*:

At the age of sixteen he met Tāranātha Kunga Nyingpo, the famed abbot of Jonang Monastery (jo nang dgon) in Tsang. Tāranātha gave him lay and novice vows, and a full range of teachings in both sutra and tantra. It was Tāranātha who gave him the name Lodro Namgyel.

Sometime after Tāranātha passed away Lodro Namgyel received full ordination from Kunga Rinchen Gyatso (kun dga' rin chen rgya mtsho, d.u.), from whom he also received empowerments and teachings. Having become an expert in the Jonang tradition of the Kālacakra and zhentong (gzhan stong), or "other emptiness," it is said that Lodro Namgyel impressed the Fifth Dalai Lama, Ngawang Lobzang Gyatso (ta la'i bla ma 05 ngag dbang blo bzang rgya mtsho, 1617-1682) with his explanations of the topics.

See: <https://treasuryoflives.org/biographies/view/Lodro-Namgyel/1869>

⁸²Konchok Jigme Namgyal.

⁸³Often means Vajrasattva.

⁸⁴Ngawang Chokyi Phagpa.

⁸⁵Ngawang Chokyi Naljor.

⁸⁶Kunga Khedrub Wangchuk.

⁸⁷Empty-of Other: Shentong (gzhan stong), the emptiness view that the ultimate nature is not empty of its own qualities but only empty of 'other' dualistic, conventional phenomena.

⁸⁸**Khenpo Ngawang Lodro Dragpa** (Ngag-dbang-blo-gros-grags-pa) (1920-1975) was a great Jonang master of the 20th Century. For more information on his life, see: <http://treasuryoflives.org/biographies/view/Ngawang-Lodro-Drakpa/8752>

⁸⁹This is referring to Tsangwa (gtsang ba) Monastery, located in Amdo, an important Jonang monastery that was founded in 1717 by Lodro Namgyel. It is one of three monasteries, the other two being Choje and Tsechu, that comprise the Dzamtang monastic complex. It is divided into Tsangchung and Tsangchen Monasteries.