

***Youthful Blossom of Precious Turquoise: Acacia Tree (Sengdeng Nagki)
Five-Deity Tāra, Dispelling All Obstacles and Fulfilling All Desires.***

Practice Sādhana of the Five-Deity Tārā yidam of Dusum Khyenpa

དུས་མཁའི་སྤྱད་པ་དམ་སྒྲིལ་མ་ལྟ་ལའི་ཆོ་ག །

by the 17th Gyalwang Karmapa, Ogyen Trinley Dorje

SECTIONS A AND B



Translated and compiled by Adele Tomlin

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Translator's Introduction

"In front, Marici (Ozer Chenma). On the right, Ekajaṭī /Rel-chigma. On the left, Jāṅgulī (Dugselma); and behind, Mahāmāyūrī (Maja Chenmo)." –9th Karmapa's arrangement of the four deity retinue of the main Tārā deity

This first English translation of a newly published Five-Deity Noble Tārā sadhana by the 17th Gyalwang Karmapa, entitled *Acacia Tree (Sengdeng Nagki) Five-Deity Tāra Mandala Practice, which Dispels All Obstacles and Spontaneously Fulfills All Desires: Youthful Blossom of Precious Turquoise* (སང་ཐེང་ནགས་ཀྱི་སྒྲོལ་མ་ལྷ་ལྷའི་སྐུ་དཀྱིལ་བར་ཆད་ཀྱན་སེལ་འདོད་དོན་ལྷན་འགྲུབ་རིན་ཆེན་གཡུ་ཡི་ལྷན་པ་རྒྱས་པའི་ལང་ཆོ་) is of the lengthy Introduction, containing the General and Specific Explanation of the Five-Deity Tārā traditions, and lineage (part I), in particular that of the five-deity Tārā of the 1st Karmapa, Dusum Khyenpa. In it the Karmapa expands on previous teachings he has given about the five-deity Tārā practice, which I previously transcribed see here.

The 17th Karmapa first sets out three main sections of the complete text:

- A) Explanation of the different sadhana traditions (སྐུ་ཐབས་ཀྱི་ལྷགས་མི་འདྲ་བ་ནམས་སྒྲོས་པ་)
- B) Establishing the relevant lineage for this occasion, (སྐབས་སུ་བབ་པའི་བརྒྱད་པ་འགོད་པ།) and
- C) Explaining the actual stages of practice (ཉམས་སུ་ལེན་པའི་རིམ་པ་དངོས་བཤད་པ་)

This translation is of A) and B). The final part of the text is an extensive actual explanation of the practice and words of the sadhana practice itself (part II).

Interestingly, the 17th Karmapa explains that the five-deity White Tārā tradition, is the actual five-deity of the Acacia Forest as practised by the 1st Karmapa, Dusum Khyenpa.

"White Tārā as the principal deity, Green Tārā of Activities in front, Yellow Tārā of Qualities to the right, Blue Tārā of Wisdom/Mind behind, and Red Tārā of Power to the left. The description of the visualization of these five deities is given in detail. In the colophon it says, in relation to the phrase "the yidam of the Lord Dusum Khyenpa", that Jamgon Kongtrul Rinpoche added a footnote to this identifying it as one of the "five sets of five."

Thus, this well-known Five-Deity Tārā of Dusum Khyenpa's spiritual practice is itself the *Five-Deity Tārā of the Acacia Forest* is stated extremely clearly in Dusum Khyenpa's collected works; as well as in writings by Je Pawo Tsuklak Trengwa¹, the Ninth Karmapa, and other relevant literary sources."

The 17th Karmapa then explains the traditions of five-deity Tārā in India that came into Tibet and also explains that this five-deity Tāra of the 1st Karmapa, Dusum Khyenpa is based on the tradition of Tārā from Arya Nāgārjuna.

The third part of the first explanatory section on the different Tārā traditions, is a detailed Explanation of the Five-Deity Green Tārā System according to the translator, Vairocana:

- Describing the origins of the retinue
- Showing the different colours and hand implements of the deities

- Explaining the different methods of arrangement
- Resolving doubts

In this section the Karmapa explains how some traditions, the four deities are arranged on the left and right of the main deity. In others, they are arranged in the four cardinal directions. In conclusion, the 17th Karmapa states that the deities should be arranged according to the:

*Precious Garland of Practice Methods for Peaceful Yidam Deities*² by the Ninth Karmapa, Wangchuk Dorje, which states: "In front, Marici (Ozer Chenma). On the right, Ekajaṭī (Rel-chigma). On the left, Jāṅgulī (Dugselma). Behind is Mahāmāyūrī (Maja Chenmo)."

In the Second section B) about lineage, the 17th Karmapa lists the lineage of the five-deity Tārā practice of 1st Karmapa, Dusum Khyenpa, from Tārā, to Nāgārjuna, to the translator Vairocana vajra to 1st Karmapa onwards. Ending with a statement that his own practice of White Tārā and five-deity Tāra lineage transmission came down from 12th Tai Situpa and 12th Goshir Gyaltseb Rinpoche.

"Shortly before escaping to India, I managed to complete a count recitation retreat of White Tārā at Tsurphu Monastery seat, as practised by the previous Gyalwang [Karmapas]. On the day of completing the retreat, an artist from a foreign country arrived, and gave me a thangka painting of Tārā, which I considered to be an auspicious sign and good omen.

Later, upon arriving in India, I received from the great protector Vajradhara [12th] Tai Situ Padma Nyinje Wangpo all the empowerments and permissions for both the peaceful and wrathful garlands through the *Knowing One Liberates All* approach of the Ninth Karmapa. Within this, I also properly received the empowerment for the Five-Deity Tārā Practice of 1st Karmapa, Dusum Khyenpa.

From the great Goshir Drakpa Gyaltzen, the regent of the Victorious One and secret lord Vajradhara, I joyfully received many empowerments and permissions, including those for the Five-Deity Tārā.

In brief, even though I have not even a hundredth part of a horse-hair of the qualities of abandonment and realization in my mind-stream, due to being lovingly cared for by the gurus and supreme deities, I have the inestimable fortune of enjoying the glory of the profound Vajrayana."

As a piece of original research on not only the origin of the five deity Tārā by the 1st Karmapa, Dusum Khyenpa, but the Tārā traditions in general, the 17th Karmapa's new composition is unique in terms of its breadth and originality. I am not aware of any other major Tibetan Buddhist lineage teacher/head who has produced such work. What is clear is that the "five

sets of five deities” by the 1st Karmapa, Dusum Khyenpa, is a unique practice and heritage of the Karma Kagyu and Tibetan Buddhism in general.

As for my own background and connection to this text, I personally received the empowerment of five-deity Tārā of 1st Karmapa from 12th Goshir Gyaltsab Rinpoche in 2020, at Palchen Choling Monastery, Ralang, Sikkim, during his bestowal of 9th Karmapa’s *Knowing One Liberates All* empowerments there (see report about that [here](#)³). I recently received it again from Gyaltsab Rinpoche at a public empowerment in Bodh Gaya, India on 8th February 2025.

The extensive explanation section of the actual practice in the text has yet to be translated, but when I have time (and support) I will try to do so! May it be of benefit to the Kagyu lineage and teachings, and to the Gyalwang Karmapa’s heritage and legacy. Apologies for any errors in words or meaning. Please correct if so!

Translated and compiled by Adele Tomlin, during the Karma Kagyu Arya Kshema event in Bodh Gaya, India, 22nd February 2025.

Acacia Tree (Sengdeng Nagki) Five-Deity Tāra Mandala Practice, which Dispels All Obstacles and Spontaneously Fulfills All Desires: Youthful Blossom of Precious Turquoise རེང་ནགས་ཀྱི་སྒྲོལ་མ་མཉམ་སྦྲེད་སྤྱི་ལོ་མང་ཆད་ཀྱི་ན་ལེ་འདྲོད་དོན་ལྷན་འབྲུབ་རིན་ཆེན་གཡུ་ཡི་ཚུན་པ་རྒྱས་པའི་ལང་ཚོ་

Homage and Introduction

The Glorious One, [Dusum Khyenpa](#) (1110-1193)⁴ had “five sets of five” (ལྔ་ཚན་ལྔ་) sacred practices. From among these, this is the mandala sadhana for the Five Deities of Tārā of the Acacia Forest (Sengdeng Nag), called “*The Blossoming Youth of the Precious Acacia*”⁵ Forest, *Dispelling All Obstacles and Fulfilling Desires*.⁶

Namo Āryatāraye!

Even by merely hearing your name,

You dispel all fears of samsara and peace.

I respectfully offer homage at the lotus feet of the goddess

And will write the ritual for fulfilling all wishes⁶.

Here, following the tradition of the Glorious One, Dusum Khyenpa, from among the five sets of five sacred practices, is the ritual for practicing and offering to the *Five Deities of Tārā of the Acacia Forest*, in the tradition of Indian Mahasiddha, Noble Nāgārjuna⁷, from the lineage of Vairocana vajra (Tib: Ngul-chu Vairotsana)⁸. In order to thoroughly adorn it with the oral instructions of the lineage, here are three main sections:

- A) Explanation of the different sadhana traditions (སྒྲུབ་ཐབས་ཀྱི་ལུགས་མི་འདྲ་བ་ནུས་སྒྲོས་པ་)
- B) Establishing the relevant lineage for this occasion, (སྐབས་སྤྱོད་ལུགས་ཀྱི་བརྒྱུད་པ་འགོད་པ།) and
- C) Explaining the actual stages of practice (ཉམས་སྦྱོར་ལུགས་ཀྱི་རིམ་པ་དངོས་བཤད་པ་)

A. Explanation of the different sādhanā traditions

- I. **General Explanation of the Five-Deity Tārā Traditions**
- II. **Specific Explanation of the Different Five-Deity Green Tārā Traditions**
- III. **Extensive Explanation of the Five-Deity Green Tārā Tradition according to Vairocana vajra**

I. General Explanation of the Five-Deity Tārā Traditions

1. The Five-Deity Green Tārā Tradition

2. The Five-Deity Wrathful Tārā Tradition

3. The Five-Deity White Tārā Tradition

1. Five-Deity Green Tārā Tradition

The Five-Deity Green Tārā tradition will be explained in detail below this.

2. Five-Deity Wrathful Tārā Tradition



Tārā in a form of Ugra-Tārā (Violent Tārā) in Newari style. Nepal, 18th century.

The *Sadhana of the Five-Deity Tārā* was composed by Master Śāśvatavajra (Takpe Dorje, སྟོབ་དཔལ་འབྲུག་པའི་རྩོམ་པའི་རྩེ) and translated by Maben Chöbar (མཐའ་བཞེས་ཆོས་འབར་ 1044 – 1089)⁹. In this system, the principal deity is Dark-Blue Wrathful Tārā with one face and four arms. She is surrounded by White Vajra Tārā in the east, Yellow Jewel/Ratna Tārā in the south, Red Lotus/Padma Tārā in the west, and Multi-coloured Action/Karma Tārā in the north. This system appears to belong to the category of the wrathful, Single-Lock/Knotted-Hair Tārā (སྟོལ་མ་དྲག་མོ་རལ་གཅིག་མ).

3. Five-Deity White Tārā Tradition



White Tārā painting by 17th Karmapa, Ogyen Trinley Dorje

Dakini Publications/Adele Tomlin

The Five-Deity White Tārā tradition is from the Tantra called “ *Ultimate Gathering of the Source of All Tārā’s Activities* (ཐེན་ལས་ཐམས་ཅད་འབྱུང་བའི་སྒྲོལ་མ་འདུས་པ་དོན་དམ་པ་ཞེས་བྱ་བའི་རྒྱུད་དམ།), or the widely known *Origin of Tārā Tantra* (ཡོངས་གྲགས་སྒྲོལ་མ་འབྱུང་བའི་རྒྱུད་) ¹⁰ teaches the Five-Deity White Tārā tradition.

Contemplating White Tārā,¹¹
Recite one hundred thousand times silently.
Arising from the eternal union with Buddha,
Endowed with the four, such as Medhā [Yi Zhungma].

As stated in this scripture, White Tārā as the principal deity is surrounded by the retinue of four goddesses, Medhā (Yi Shungma) or Smṛiti, Prajnaparamita, Buddhi, and Svabhava (སྤྲུག་བ), is the mandala of five deities as described by the Venerable Lord of Jonang [Tāranātha] ¹². Whether there is a separate sadhana for this is uncertain.

Within the *Compendium of Sādhana*s (སྐབ་ཐབས་ཀུན་བརྒྱུས་) ¹³, there appears to be a text called *The White Tārā Practice of the Precious Dharma Lord, along with Ritual Activities, composed by the great adept Pakshi*. ¹⁴ This seems to correspond to the same description given here.

From that text itself, it describes the visualization of the five deities:

White Tārā as the principal deity, Green Tārā of Activities in front, Yellow Tārā of Qualities to the right, Blue Tārā of Wisdom/Mind behind, and Red Tārā of Power to the left.

The description of the visualization of these five deities is given in detail. In the colophon it says in relation to the phrase "the yidam of the Lord Dusum Khyenpa", that Jamgon Kongtrul Rinpoche added a footnote to this identifying it as one of the "five sets of five."

Nonetheless, the well-known Five-Deity Tārā of Dusum Khyenpa's spiritual practice as being the *Five-Deity Tārā of the Acacia Forest* is stated extremely clearly in Dusum Khyenpa's collected works; as well as in writings by Je Pawo Tsuklak Trengwa ¹⁵, the Ninth Karmapa, and other relevant literary sources.

II. Specific explanations of various traditions of the Five-Deity Tārā

Second, there are **three specific explanations** of the traditions of the Five-Deity Tārā:

- 1. Tradition of Ārya Nāgārjuna,**
- 2. Tradition of Chandragomin, and**
- 3. Other mentioned traditions.**

1. Tradition of Ārya Nāgārjuna



Ārya Nāgārjuna (ca 150–250 CE)

The first tradition is the *Sadhana of Tārā of the Acacia Forest*, composed by Ārya Nāgārjuna (ca 150–250 CE) and translated by the Indian Mahasiddha Vairocana (or Ngulchu Vairocana)¹⁶. It is the source upon which the five-deity Tārā, of the “five sets of five” deities of the glorious Dusum Khyenpa, are based. It differs slightly from the version found among the various editions of the Tengyur (Buddhist canon) and the version found in the collected works of [1st Karmapa] Dusum Khyenpa.

There is also a *sādhana* called “Noble Tārā” extracted from the *Ocean of Tārā Tantra*¹⁷, composed by Ārya Nāgārjuna and translated by the fully ordained monk Darma Rinchen (དར་མ་རིན་ཆེན)¹⁸. These two are widely known as the Nāgārjuna tradition. In both these practice *sadhanas*, the main deity is Green Tārā, and of the four surrounding goddesses, both include Mārīcī and Ekajaṭī.

However, in Vairocana's translation, **Mahāmāyūrī (Maja Chenmo མ་བྱ་ཆེན་མོ་)** and **Jāṅgulī (Dugselma དུག་སེལ་མ་)** appear. Whereas in Dorje Lodro's translation, Pratisarā (པའི་སྲ་འབྲང་མ་) and Varāhī (ཕག་མོ་) appear, so they differ.

In the Jonang tradition, there are two Five-Deity Tārā traditions in the *Hundredfold Collection (Rinjung Gyatsa རིན་འབྲུང་གཞུ་རྩ་)*¹⁹: the Nāgārjuna tradition and the Chandragomin tradition. The former is in accordance with the translation of Dorje Lo.

Additionally, in the mandala ritual of Thonyon Lhatsun Yeshe Dondrub²⁰'s *Jewel Garland* (Norbu Trengwa), one of the five sets of five practices of Dusum Khyenpa is mentioned as “Five-Deity Tārā according to Nāgārjuna's tradition.” In its colophon, it states:

“This was written according to Arya Nāgārjuna 's Tārā *sadhana* and the *Knowledge of One Liberates All Permission* (གཅིག་ཤེས་ཀྱི་ནོལ་ནང་གི་རྗེས་གནང་).”

As stated, although the framework of this blessing permission follows the *Knowing One Liberates All*, of the Ninth Karmapa²¹, the main deity and retinue correspond to Dorje Lodro's translation and does not correspond to Vairocana's translation. Therefore, it is difficult to classify this as one of the Dusum Khyenpa's five-fold Tārā practices.

Furthermore, the sādhana called "Tārā of the Acacia Forest" found in the Peking and Narthang Kangyur (sde dngos bstan 'gyur) the newly translated text exists without a translation colophon. This text also seems to correspond in structure to Vairocana's translation, so it is perhaps part of Nāgārjuna's tradition.

2. Tradition of Chandragomin



Chandragomin (Skt. Candragomin, 600-650 A.D)

Second, is the Five-Deity Tārā tradition according to Chandragomin²², which comes from the *Hundred-fold Jewels (Rinjung Gyatsa རིན་འབྱུང་བརྒྱ་མཆོག)*²³.

The main deity is Green Tārā, on her right Mārīcī and Vārāhī; on her left are Bhṛkuṭī (ཁྲོ་གཉེན་ཅན་) [lit. the wrathful one] who resembles Ekajaṭī, and Yellow Vasudhara (Jewel-holder) holding a jewel and a lotus vase. Since Mārīcī and Vajravārāhī are present as retinue, it aligns with the Do Lo tradition.

Similarly, when the Seventh Drukchen incarnation, Kagyu Trinley Shingta (1718-1766)²⁴ received the *Hundred fold Jewels/Rinjung Gyatsa* from Khamtrul Rinpoche, Jamyang Khyentse Wangpo (1820-1892)²⁵ transcribed the notes. In these notes, it states:

"The self-generation is according to Nāgārjuna 's tradition, and the front visualization is meditated upon according to Chandragomin's tradition. Regarding the latter, it is unclear whether Vasudhara/Jewel-holder and Pratisāra are one deity or two."

This suggests that it is uncertain whether Vasudhara/Jewel-holder in Chandragomin's tradition and Pratisāra in Nāgārjuna 's tradition are the same deity. However, apart from the *Hundred-fold Jewels/Rinjung Gyatsa*, as I have not encountered an independently established five-deity sadhana in Chandragomin's tradition, I cannot definitively say one way or the other.

In the Tengyur collection, there is a sādhana of Noble Tārā called "*Protection from the Eight Fears*" composed by Chandragomin and translated by Malgyo Lotsawa (མཉེན་ལོ་སྒྲོ་ལོ་སྒྲོ་བ་)²⁶. In this, the main deity is Green Tārā, surrounded by four directional forms: Mārīcī, Pratisāra, Vārāhī, and Wrathful One (ཁྲོ་གཉེས་ཅན་མ), these four goddesses surround Tārā who protects beings from the eight fears in the eight directions.

Although the four goddesses in the four directions are exactly as described in the Do Lo translation tradition, it is difficult to say it is the five-deity practice of Chandragomin's in the *Hundred-fold Jewels /Rinjung Gyatsa*, since more than five deities appear here.

3. Other traditions mentioned

Third, regarding other traditions, they involve various methods of accomplishment, such as the single deity hero, which are mentioned in the precious tantras. Many minor sadhanas were composed by panditas and siddhas such as Lord Nāgārjuna . Later, authentic panditas and siddhas like Abhayākaragupta²⁷ compiled these practices into one collection. The translated sādhanas in Tibetan are categorized into extensive, intermediate, and concise forms.

Bari's Concise One Hundred Sadhanas

Among these, the compilation of about ninety-six sadhanas into a single collection translated by the Khampa Bari Lotsawa²⁸ is known as the *Collection of All Sādhanas*²⁹ or the *Hundred Mountains* (རི་བརྒྱ་མཚུ).

Patsab Lotsawa Tsultrim Gyaltsen's Hundred Sadhanas

Additionally, the translation by Patsab Lotsawa Tsultrim Gyaltsen³⁰ and others includes about one and a half hundred sadhanas compiled into a single collection, known as the *Medium Hundred Sadhanas*³¹.

Yarlung Lotsawa Dragpa Gyaltsen's Ocean of Sadhanas

The collection of approximately two hundred and forty-one sādhanas, translated by Yarlung Lotsawa Drakpa Gyaltsen³², is known as the *Ocean of Sadhanas*³³. Among these, the latter two became widely known in Tibet as the Two Sets of One Hundred Sadhana practices. These are extensive sadhana practices, and among them, the last two are widely known as the Two Hundred Sadhana practices.

Although the Patsab (པ་སྒྲུབ་) translation of the Hundred Sadhana practices did not spread greatly in Tibet, the Yarlung Lotsawa's translation of the *Ocean of Sadhana* practices became extremely beneficial for all, including the Sakya, Gelug, Kagyu, and Nyingma traditions.

In the Bari's Hundred Sādhana, there are practices for White Tārā with three attendant retinue, and for the Acaia Forest Tārā with three retinue. Apart from these, I have not encountered any other sadhanas for the Five-Deity Tārā. However, both the Hundred Sadhanas and the Two Collections contain practices for Tārā.

In Patsab's *Hundred Sadhanas*, there is one among several practices called "Tārā Sadhana," which is one of the five or six mentioned. In Yarlungpa's *Ocean of Sadhanas*, there is a practice called "*Supreme Generosity Tārā Sadhana*." Both of these are sadhanas for the Five-Deity Tārā. I have not seen a lineage record for the *Hundred Sadhanas*.

In the lineage records of the *Ocean of Sadhanas*, there is merely a mention of the direct lineage from Vajrayogini to Abhayākara Gupta. According to the longer lineage, these practices were likely transmitted from masters like Master Nāgārjuna. All the principal and attendant deities of the Five-Deity Tārā taught in these two sādhanas are completely in accordance with the translation by Vairocana based on Nāgārjuna's tradition.

From the *Historical Account of the Empowerment Conferral of Yidam Deities*³⁴ by the learned and accomplished Karma Chagme (1613-78)³⁵:

"The teacher Vajradhara, the Blessed One, arose in various forms such as Vajradhara and Heruka, and bestowed countless Anuttarayoga Tantra teachings to bodhisattvas, heroes, and dakinis. He arose in sambhogakāya forms such as Vairocana and taught the Yoga Tantra teachings. The supreme nirmanakāya taught Kriya and Charya Tantra teachings in uncertain locations and to uncertain assemblies. These were compiled as oral instructions by the Lord of Secrets. Some were transmitted as oral lineages to great adepts. Some appeared from a shower of book-shaped objects. Some were also extracted from terma by Nāgārjuna and others.

Based on these tantra collections, there are countless sadhanas and permissions created by various Mahasiddhas, scattered throughout different regions of India and not compiled into a single collection. The great pandita Abhayakara received direct permission from the yidam Vajrayogini to compile sadhanas he had received from various masters in different places and times into a single collection, which became known as the *Ocean of Sadhanas*.

Mahabodhi sadhanas

Additionally, there was also a teacher known as Guru Vajrasana (Dorje Den), also called Pandit Buddhakirti³⁶, also known as the Younger Vajrasana. He too received permission to compile sadhanas he had received from various masters in different places and times into a single

collection. This compilation is known as the Mahabodhi, also called the Great Awakening, located at Bodhgaya in India.

These two sets of one hundred sadhanas, known as "Mahabodhi" and "Thubwang," renowned for their equal blessings, were compiled and arranged separately after receiving permission from those sacred images. These two collections, widely known like the sun and moon, brought forth vast oceanic benefits for beings.

Of these the extensive *Ocean of Sadhanas* was translated by Yarlung Lotsawa Dragpa Gyaltsen includes two hundred and twenty-four sadhanas. Additionally, counting the various texts on ritual activities and other practices, the total comes to two hundred and forty-one. All the sadhanas and empowerments for this collection are complete here. The medium-length *Ocean of Sadhanas* has one hundred and fifty texts. This was translated by Patsab Lotsawa, but it seems the lineage of oral transmissions and permissions has not spread beyond the mere written texts. The concise version is the *Hundred Sadhanas* compiled by Dorje Denchungwa³⁷, translated by Bari Lotsawa, thus becoming known as the Bari Hundred. These two collections are mostly similar in the number of deities and sadhanas they contain. Thus, it is extensively described in connection with historical accounts.

III. Detailed Explanation of the Five-Deity Green Tārā System according to Vairocana

The third section is the detailed explanation of the Vairocana tradition in particular, has four sections:

1. describing the origins of the retinue,
2. showing the different colours and hand implements of the deities,
3. explaining the different methods of arrangement, and
4. resolving doubts regarding these.

1. Describing the origins of the retinue

First, as for the detailed origin story of the supreme goddess [Green Tārā] , I intend to write about that separately.

Here, I will briefly discuss the origins and benefits of the four female deities in the retinue.



The Sorrowless **Mārīcī (Ozer-chenma)** is explained to be essentially identical to the Peaceful Marici. The Wrathful Dorje Rolangma, consort of Yamantaka, the Dharma Protector, is Rangjung Gyalmo. These are explained to be all the same essence. Her dhāraṇī, visualizations, and other practices belong to the Tathāgata family of Action Tantra. The teachings from the *Vajra Tent (Vajrapañjara) Tantra* ³⁸are of the highest yoga class, while those from the *Tantra of the Siddhi-Bestowing Goddess* ³⁹ are of the unsurpassed level.

From the Dhāraṇī of **Mārīcī (Ozer-chenma)**, it is said that when the Blessed One/Bhagavan was residing in the Jetavana, he proclaimed to the monks:

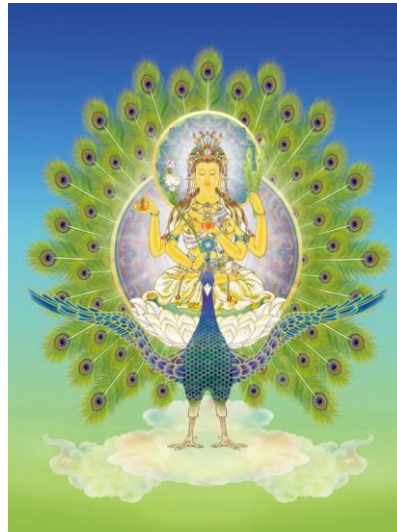
"There exists a goddess named Mārīcī, who possesses immeasurable power and miraculous abilities. Whoever knows her name will be protected. Will be liberated from bondage and punishments such as cutting. Will not fall under the power of enemies."

Most kings of India took this deity as their personal deity, so many methods of practicing this deity became known. This goddess is also highly praised for reversing/turning back thieves and such.



Ekajaṭī (Rel-Chigma) is a form of Tārā in a wrathful aspect. Acharya Śāśvatavajra (Tagpe-Dorje) considers her to be a deity of wisdom (sherab). This primarily belongs

to the Anuttarayoga Tantra. It is said that reciting one billion mantras of this Tantra can even enable those who have committed the five acts of immediate retribution⁴⁰ to attain Buddhahood.



Mahāmāyūrī (Maja Chenmo Great Peacock Goddess) was taught by the past Buddhas Vipāśyin⁴¹, Kraccuchanda⁴², Kanakamuni⁴³, and Kāśyapaḥ⁴⁴.

In this teaching, our Teacher, Shakyamuni Buddha, taught this very mantra at the Jetavana Monastery in Shravasti for the benefit of monks bitten by poisonous snakes, as requested by Ānanda. This Tantra is widely known in both Hinayāna and Mahayāna traditions. It is said to be a Mother Tantra (Jambudvipa) belonging to the Tathāgata family of Kriya Tantra.

Obtaining empowerment for this Tantra or even simply wearing its protective thread around one's neck can prevent harm from malevolent forces. It is said to protect from the eight or sixteen great fears.



Jāṅgulī (Dug-selma)⁴⁵ is also a form of Tārā. From the Twenty-One Homages to Tārā's Praise:

Eliminating the sufferings

Of those afflicted by demons, epidemics, and poison⁴⁶.

As stated, this goddess is particularly exalted in destroying all moving and non-moving poisons. This is also accepted as a Tathāgata lineage of the mother Action Tantra. The Teacher also taught its visualization practices. Temporarily, it protects from the fear of poison, and ultimately it liberates from the afflictions of the three poisons, five poisons, and so forth. Having conquered, this is said to be profound for accomplishing enlightenment.

2. Showing the different colours and hand implements of the deities

Second, regarding the distinctions in skin colour and hand implements. Although the primary practice here is indeed the mind yidam of the Dharma Lord, Dusum Khyenpa, as translated by Vairotsana, the *Hundred Thousand Sadhanas* and the *Two Collections*, along with the new translations, describe both the similarities and differences in skin colour, hand implements, and other attributes between the main deity and the retinue.

In those aforementioned sadhanas, although the main deity and retinue are the same, the skin colours and hand implements of the retinue are slightly different. In the translations by Vairotsana, Patsab, and the new translations, **Mārīcī (O-zer Chenma)** is described as having a yellow body colour, holding a vajra in the right hand and a branch of the Aśoka tree in the left hand. In the translation by Yarlung Translator, she is described as having a yellow body colour, holding a bakula flower in the right hand and a branch of the Aśoka tree in the left hand.

As for the others, the body colour of **Mahāmāyūrī (Maja Chenmo)**, in the translation by the Yarlung Translator, is not clearly mentioned, but it is said she holds a peacock feather in the right hand and a yak-tail whisk in the left hand. In Phatsab's translation and Vairocana's translation, she is depicted as yellow-coloured, holding a yak-tail whisk in the right hand and a peacock feather in the left hand. In the new translation, she is described as red-coloured, with the right hand in the gesture of supreme giving and the left hand holding a peacock feather.

As for **Jāṅgulī (Dugselma)**, in the translation by Yarlung Lotsawa and Patsap, she is green-coloured, holding a black snake in the left hand and a yak-tail whisk in the right hand. In Vairocana's translation, she is also green-coloured, with the right hand in the gesture of supreme giving and holding a snake in the left hand. In the new translation, she is white-coloured, with a snake in the right hand and an uptala flower in the left hand.

As for **Ekajaṭī / Rel-chigma** (Single-Locked Hair One), in Vairocana's translation

Although the text found in Dusum Khyenpa's collected works and the translations by Yarlung Lotsawa, Patsab, and the new translation, all describe the deity as black in colour, holding a curved knife and skull cup, the text of Vairocana's translation found in the Tengyur describes the deity as holding a vajra and curved knife.

3. Explaining the different methods of arrangement

Third, regarding the system of arranging those retinues differently: There are two main approaches: arranging them to the right and left, and arranging them in the four directions.

The two versions of the Five-deity Tārā Sādhana translated by Vairocana are also slightly different. The text found in the Tengyur follows the system of arranging the retinues to the right and left, while the text found in Dusum Khyenpa's collected works seems to follow the system of arranging them in the four directions.

Thus, Vairocana's translation found in the Tengyur and translated from Tibetan by Patsab, and again by Yarlung Lotsawa. In all three translations, the main deity is Green Tārā. To her right is Yellow **Marici** Beyond Suffering, and to her left is **Black Ekajaṭī**. To the right again is Yellow **Mahāmāyūrī (Maja Chenmo)**, and to the left again is Green **Jāṅgulī (Dugselma)**. These clearly appear as the four attendant goddesses arranged to the right and left of the main deity.

Secondly, although the retinue in the Do Lo translation differ from the Vairocana Translation, the arrangement follows the system of placing them in the four directions: Protection Wheel [Sor Drangma] in the east, **Marici** [Ozer Chenma] in the south, **Vārāhī** in the west, and **Ekajaṭī** in the north.

In the New Translations of the Tārā Sadhana, White Usnīṣavijayā is in the east, and Sorrowless **Mārīcī** In the west, the **Mahāmāyūrī (Maja Chenmo)** Great Peacock Lady is red. In the north, the **Ekajaṭī / Rel-chigma** Single-Locked Lady is black. This also appears to be a system of arranging them in the four directions.

In the Five-Deity Practice translated by Vairocana and found in the Collected Works of Dusum Khyenpa it states: "In front, **Mārīcī**. To her left, **Ekajaṭī**." This also seems to be a system of arranging them in the four directions.

Although it is not explicitly clear in the main text how to arrange the Mahāmāyūrī (Maja Chenmo) Great Peacock Lady and the Jāṅgulī (Dugselma) Poison Dispeller in the other two directions, according to the footnote regarding Jāṅgulī, which states "behind her," it appears as if Marici should be in front or the east, Ekajaṭī / Rel-chigma to the left or north, Jāṅgulī (Dugselma) behind or west, and the Mahāmāyūrī (Maja Chenmo). Great Peacock Lady to the right or south.

However, in the Mandala Ritual of the Five Goddesses by Lord Pawo Tsuklak Trengwa and the *Precious Garland of Practice Methods for Peaceful Yidam Deities*⁴⁷ by the Ninth Karmapa, Wangchuk Dorje, it states:

"In front, Marici (Ozer Chenma). On the right, Ekajaṭī (Rel-chigma). On the left, Jāṅgulī (Dugselma); and behind, Mahāmāyūrī (Maja Chenmo)."

The first two correspond to those found in [First Karmapa] Dusum Khyenpa's collected works, while the third differs. Perhaps the annotation for the third from Dusum Khyenpa's collected works was misplaced. In any case, the current practice tradition is according to the Ninth Karmapa's *Peaceful Garland*. Therefore, here it should be done in that way.

4. Resolving doubts

Generally, due to the different pure visions of the deities and mandalas experienced by the previous lamas during meditation and the arrangement of deities, there appear to be various different ways of visualizing even a single deity or mandala. In many old stone statues from India and authentic Tibetan thangkas, there are practices of placing deities that should be arranged in front and back among the retinue on the right and left sides.

Regarding the identification of right and left, there are two ways: the right and left in relation to the main deity of the mandala, and the right and left in relation to oneself facing the mandala.

Depending on the distinction between left and right and other factors relative to the meditator themselves, there seem to be various ways of understanding [this]. However, it appears that slight confusion between left and right does not cause major problems.

In earlier Tibet, among the many relics of great tantric yogis that appeared as manifestations of the yidam deities, sometimes due to differences in deity meditation during their lifetimes, the way the deity forms appeared on the bones did not match exactly what is described in the texts.

For example, the 50th Ganden Throne Holder, the first Gungthang Tulku, Trichen Gendun Phuntsok⁴⁸, regularly practiced Chakrasamvara. When his body was cremated, his mind transformed into Chakrasamvara and consort. Among the various self-arisen forms of the 62 deities of Chakrasamvara that appeared on his bones, it is said that the way the deities were arranged for the two hip bones was incorrect.

Not only that, according to previous oral traditions, an elderly man with faith went before a lama. The lama saw a white parasol spinning and whirling above the old man's head. Wondering what this meant, the lama asked the old man, "What prayers are you

reciting?" The old man replied, "I am reciting *Dukar* (White Parasol)." The lama said, "Then recite it once for me." When the old man recited it, there were many incorrect mantras. The lama said, "That's not it. Many impure things will appear." it was said.

The old man, feeling regret, thought, "I have spent my whole life reciting impure things. Now what should I do?" He became distressed. Following the lama's instruction, he continued reciting. The lama looked back and saw that the white parasol on the head had disappeared. He called the old man back and said, "I was mistaken. Recite as you did before." The old man, delighted, continued reciting as before. The lama also looked back and saw that the white parasol was again circling above the old man's head, as before. Such wondrous tales exist. Therefore, if the primary deity arises directly from oneself, there is no need to doubt whether afterwards the remaining deity will be held or not.

B) Establishing the relevant lineage for this occasion

As for showing the relevant lineage on this occasion, of the well-known set of five practices of the five deities of the Dharma Lord, Dusum Khyenpa, the lineage of the Tārā of the Acacia Forest (Sengdeng Nagdrol) according to the ninth [Gyalwang Karmapa] in the *Knowing One Liberates All*:

Tārā, Nāgārjuna, Nagabodhi, Nanda Vajra (Gawai Dorje), Vajrasana (Dorje Denpa), Abhayakara, Vairocana, Dusum Khyenpa [1st Karmapa], Rechenpa⁴⁹, [Pomdrakpa](#)⁵⁰, Karmapa [2nd, Karma Pakshi], Nyenre Gendun Bum, Rangjungpa [3rd Karmapa], Ritropa, Khadropa, Deshegpa [5th Karmapa], Chopal Yeshe, Thongwa Donden [6th Karmapa]⁵¹, Goshri Paljor Dondrub [2nd Goshir Gyaltsab], Lord Chodrag Gyatso, Sangye Nyenpa, Mikyo Dorje [8th Karmapa], Konchok Yenlag [5th Zhamarpa]⁵², Wangchuk Dorje [9th Karmapa], Shamar Sixth Chökyi Wangchuk, Chögopa Lungrik Nyima, Khedrub Karma Chagme, Dulmoba Dargye Phuntsok, Palchen Chökyi Dondrub, Situ Chökyi Jungne [8th Tai Situpa], Gyalwang Dödül Dorje [12th Karmapa], and Situ Chokyi Tu Pema Nyinje Wangpo [9th Tai Situpa], Samtrul Karma Thegchog Tenzin, Kongtrul Yonten Gyatso [1st Jamgon Kongtrul], Situ Pema Wangchok [11th Tai Situpa], Gyalwang Rigpe Dorje [16th Karmapa], Situ Pema Donyo Drup [12th Tai Situpa] and Gyaltsab Dragpa Mingur Gocha [12th Goshir Gyaltsab].

It is from both of these latter masters that I have received it with their kindness.

[After the extensive explanation of the actual practice, the 17th Karmapa gives a dedication and conclusion to his personal situation and connection with Tāra and how and why he composed this text.]

Dedication/conclusion

In general, I am someone whose attainment of the deity's blessings, the warmth of experiential realization, and the breadth of knowledge of both sutras and tantras are as rare as hairs on a tortoise. I fear that attempting to compose rituals of the profound Secret Mantra would likely incur the fault of profaning the Dharma.

However, due to the fragility/scarcity of the teachings and oral instructions of this lineage, I have no choice but to take on the responsibility of preserving, maintaining, and spreading them. It has become like the situation where a donkey has to keep the time when there is no bird [to do so]. May the noble beings forgive me.

In particular, I recall that when I was a child, all the members of my family, led by my parents, always recited the Twenty-One Praises to Tārā as part of their evening recitations. At that time, I had nothing but a child's perspective, yet it seems that from around that time onwards, I developed a faith that followed after this renowned deity.

Shortly before escaping to India, I managed to complete a count recitation retreat of White Tārā at Tsurphu Monastery seat, as practised by the previous Gyalwang [Karmapas]. On the day of completing the retreat, an artist from a foreign country arrived, and gave me a thangka painting of Tārā, which I considered to be an auspicious sign and good omen.

Later, upon arriving in India, I received from the great protector Vajradhara [12th] Tai Situ Pema Nyinje Wangpo all the empowerments and permissions for both the peaceful and wrathful garlands through the *Knowing One Liberates All* approach of the Ninth Karmapa. Within this, I also properly received the empowerment for the Five-Deity Tārā Practice of 1st Karmapa, Dusum Khyenpa.

From the great [12th] Goshri Drakpa Gyaltzen, the regent of the Victorious One and secret lord Vajradhara, I joyfully received many empowerments and permissions, including those for the Five-Deity Tārā.

Additionally, in the presence of these two glorious and sacred gurus, I gradually received various empowerments and permissions related to Venerable Tārā, such as the Marpa tradition's Green Tārā, the Jowo tradition's White Tārā, and the Jonang tradition's Tārā Yoginī Mahāmudrā empowerment. In the presence of the big leader of gods and humans, the 14th Dalai Lama, I have received the kindness of the empowerment of Tārā Cittamaṇi from Takpu (ཐག་པུ་)’s pure vision, among other blessings.

In brief, even though I have not even a hundredth part of a horse-hair of the qualities of abandonment and realization in my mind-stream, due to being lovingly cared for by the gurus

and supreme deities, I have the inestimable fortune of enjoying the glory of the profound Vajrayana.

Having been slightly touched with the blessing of the name of the Venerable Karmapa. The glorious lord, Rangjung Orgyen Gyalwe Nyugu Drodül Trinley Dorje Tsal Chokley Nampar Gyalwe De Pal Zangpo, on the fifth day of the first month of the Wood Dragon year (January 4, 2025), when the two planet were in a good conjunction this composition was successfully completed.

May the virtue of this also cause the precious teachings of the practice lineage to flourish and spread. May all unfavourable obstacles be peacefully resolved without a trace, and may the abundance of Dharma flourish endlessly like a summer lake. Sarvadā maṅgalaṃ bhavatu. Shubham.

¹¹ Tibetan script of the verse: སྒྲུབ་མ་དཀར་མོར་བསམས་བྱས་ནས། ཁི་སྒྲུབ་ནི་འབྱུང་བ་རྒྱས་སོ། །སངས་རྒྱལ་རྟག་པའི་སྒྲུབ་ལས་
བྱུང་། ཡིད་གཞུངས་མ་སྟགས་བཞི་དང་ལྔ། །

¹² According to the Introduction by scholar, David Templeman in his translation of Je Tāranātha's Text on the *Origin of the Tārā Tantra* (LTWA, 2007):

“The great Tibetan historian Taranatha (Tib. Kn dga' snying po) was born in 1575 AD and studied at the monastery of jo mo nang, seat of the jo nang sect, situated about 40 miles north of the monastery of sa skya in the gtsang district of Tibet. During his time in gtsang (approx. 1575-mid 17th century) Taranatha rebuilt the temples of dga' ldang phung tshogs gling and the jo mo nang itself, and in the later period of his life he went to Mongolia, where he died. He is believed to have been reborn in the person of the Lama Reincarnate of Urga (Mongolia) known as Jetsun Dampa (Tib. Rje btsun dam pa).

Prof. Tucci records that according to legend Taranatha's mortal remains are said to be enshrined at dsing ji (Tib. Rdzing phyi) about 65 mile east of Lhasa. At the time of Taranatha's life in gtsang the jo nang pa were regarded as a mildly unorthodox sect, and many savants considered them to be an aberrant subsect of the bka' brgyud pa. Taranatha was in fact the last famous person to emerge from the jo nang sect for, soon after his death, the 5th Dalai Lama, ngag dbang blo bzang rgya mtsho (1617-1682), closed all their monasteries and later converted them to dge lugs pa institutions. This intolerance probably stemmed from two main causes, one metaphysical, the other political.

Taranatha's accounts of swift conversions to Buddhism (often coerced), the defeat of heretics and the details of Siddhas' lives make for interesting reading as a background to India of the 7th to 12th centuries AD for the general reader, but it is in the accuracy of the Siddhas' lineages and details of the ministry that the work has its prime importance. The work itself is similar in style to the so-called *bka' babs bdun ldan* of Taranatha, written in 1600, inasmuch as it is largely anecdotal and deals with the lives of Siddhas. The major difference, however, is that the Siddhas in the present work are renowned as Tārā worshippers and passed on her Upadesas, revelations and her Tantra.

Despite Taranatha's reliance on legend, etc, the work has about it a strong feeling of historic time, and proves to be fairly satisfactory as an aid to the study of Indian religious history in the period, as well as giving a background to the masters of the Tibetan Siddhas who grew from India's rich tantric soil.”

¹³ *Kumudākaramati. “sGrub thabs kun las btus pa zhes bya ba.” bsTan ’gyur (sde dge), edited by Zhu chen tshul khriims rin chen, translated by Lotsawa Dragpa Gyeltshe (Lo tsā ba grags pa rgyal mtshan, vol. 77, Delhi Karmapae Choedhey, Gyalwae Sungrab Partun Khang, 1982–1985, pp. 122–33. Buddhist Digital Resource Center (BDRC), purl.bdrc.io/resource/MW23703_3400.

¹⁴ In Tibetan the title is: སྒྲུབ་ཐབས་ཀྱན་བཏུས་ཀྱི་ནང་དུ་གྲུབ་ཆེན་དགྲིས་མཛད་པའི་ཆོས་རྒྱུ་རིན་པོ་ཆའི་བླ་མ་སྒྲུབ་མ་དཀར་མོར་སྒྲུབ་ཐབས་ལས་ཆོགས་དང་བཅས་པ་ཞེས་བྱ་བ་ཞིག་བཞུགས་པ་ Citation for this text online is: Ngor pa dpon slob blo gter dbang po, and mkHyen brtse'i dbang po, editors. “Chos rje rin po che'i thugs dam sgrol ma dkar mo'i sgrub thabs las tshogs dang bcas pa (mar ngog dang jo bo lugs bka' brgyud kam tshangs bka' babs pa).” sGrub thabs kun btus, vol. 4, Indo-tibetan Buddhist Literature Publisher, Dzongsar Inst. For Advanced Studies, pp. 449–70. Buddhist Digital Resource Center (BDRC), purl.bdrc.io/resource/MW23681_2AD807.

¹⁵ Pawo Tsuglag Threngwa (དཔའ་བོ་གཙུག་ལག་མཛད་པ་ 1504–1566), the second Nenang Pawo, was a Tibetan Buddhist master of Karma Kagyu. He was a disciple of Mikyö Dorje, 8th Karmapa and was the author of the famous *Scholar's Feast* (mkhas pa'i dga' ston) addressing history of Buddhism in India and its spread in Tibet, as well as the history of Tibet.

¹⁶ Vairocanavajra (also known as Vairocana and Vairocanarakṣita) was a 12th-century Indian Buddhist master and alchemist who studied at the monastery of Nalanda. He is known in particular for his work in the translations of the Charyapadas which have been described as "having a lasting effect on the literary history of Tibetan Buddhism. Eight original works and twenty translations have been attributed to Vairocanavajra. He is best known within the Tibetan tradition, for his translations of the Charyapada songs of the mahasiddhas. His translations

include the work of Tilopa, Virupa and Saraha. In particular, his translation of the Dohākosa of Saraha was studied in much detail many centuries later by Tāranātha.

¹⁷ Ocean of Tārās (Drolmai Gyatso ལྷོལ་མ་གླུ་མཚོ་).

¹⁸ Gyaltsab Je Darma Rinchen was one of the chief disciples of Tsongkhapa. He was a prolific writer, composing on Madhyamaka and tantric topics, most famously a commentary on the Bodhicaryāvatāra. He served as the second abbot of Ganden Monastery, following the death of Tsongkhapa in 1419, and occupied the position, known as the Ganden Tripa, until the year before his own death.

¹⁹ The *Rinjung Gyatso* is a collection of sadhanas and initiations of 305 unique meditational deities spanning all four classes of Buddhist Tantra, compiled in the sixteenth century by the Tibetan master Jetsun Taranatha.

²⁰ Thoyon Lhatsun Yeshe Dondrub ཐོལ་ལ་ལྷ་ས་ཡེ་ཤེས་དོན་གྲུབ་. I was unable to find any details about this person on BDRC or Treasury of Lives.

²¹ In Tibetan, the *Knowing One Liberates All* གཅིག་ཤེས་ཀྱིས་གྲོལ་ནང་གི་རྗེས་གནང་ collection by 9th Karmapa, contains many short sadhanas for different deities and Dharma protectors. For my research report (2019) about getting these empowerments and transmission from 12th Gyaltsab Rinpoche, see: <https://dakinitranslations.com/2019/11/06/he-12th-gyaltsab-rinpoche-liberating-all-by-knowing-one-and-kalacakra/>.

²² Chandragomin (Skt. Candragomin; Tib. ཅན་གྱི་མེན་ 600-650 A.D) was a famous Indian master and scholar who was a lay practitioner, or upasaka, who dressed in white robes and upheld the five lay vows and famously challenged Chandrakirti to a debate in Nalanda that lasted for many years. His writings include *Twenty Verses on the Bodhisattva Vow* and *Letter to a Disciple*. Chandragomin was a teacher at Nalanda Monastic University during the 5th century.

²³ The *Rinjung Gyatso* is a collection of sadhanas and initiations of 305 unique meditational deities spanning all four classes of Buddhist Tantra, compiled in the sixteenth century by the Tibetan master Jetsun Tāranātha.

²⁴ The 7th Gyalwang Drukchen Thrinley Shingta (རྩོན་ལས་ཤིང་རྟ། 1718-1766), was one of a trio of the Sarma patriarchs of that era, along with Gyalwa Karmapa, and Tai Situ Rinpoche of the Karma Kagyu lineage. He mastered all the Shangpa Kagyu teachings and was extremely active in assuring the preservation and promulgation of both the Nyingma and Sarma traditions. Thrinley Shingta wrote six volumes of philosophical commentaries and precise meditation instructions, and established many monasteries. As counselor to the king of Nepal, in 1758, he was responsible for finishing the reconstruction of the Swayambhu Stupa, which had been begun by Kathog Rigdzin Tsewang Norbu who passed away before completion.

²⁵ Jamyang Khyentsé Wangpo (Tib. འཇམ་དབྱངས་མཆོན་བརྩེ་དབང་པོ་) (1820-1892), also known as Pema Ösal Do-ngak Lingpa (Tib. པདྨ་འོད་གསལ་མཛད་སྤྱན་གླིང་པ་) was a major treasure revealer—the last of the Five Sovereign Tertöns—and one of the most eminent masters of the nineteenth century. He was a contemporary of Chogyur Lingpa (1829-1870) and Jamgön Kongtrul the Great and was regarded as the combined reincarnation of Vimalamitra and King Trisong Deutsen. He was a prime mover and source of inspiration behind the flourishing of the Rimé, non-sectarian, approach in Tibet.

²⁶ If Robert Vitali is correct, then Mel Lotsāwa is the same as Melgyo Lotsāwa (mal gyo lo tsA ba), see biography here: <https://treasuryoflives.org/biographies/view/Mel-Lotsawa-Lodro-Drakpa/P3088>

²⁷ Abhayākara Gupta (Jigme Jungne Beypa འཇིགས་མེད་འབྱུང་གནས་ལྷན་པ་) was a Buddhist monk, scholar and tantric master and the abbot of Vikramaśīla monastery in modern-day, Bihar in India. He was born in somewhere in Eastern India, and is thought to have flourished in the late 11th-early 12th century CE, and died in 1125 CE. Abhayākara Gupta's magnum opus, the *Vajravalī*, is a "grand synthesis of tantric liturgy" which developed a single harmonized tantric ritual system which could be applied to all Tantric Buddhist mandalas.

²⁸ Bari Lotsawa Bari Lotsawa (བ་རི་ལོ་ཙ་མ།, ba ri lo tsA) aka Rinchen Drak (rin chen grags) (1040-1111) was the second throne holder of Sakya school. At the age of 63, he retained the seat of Sakya for a period of eight years (1102-1110). He is one of the main lineage figures in the transmission and translation of the White Tārā practice and tantras that originate from the Indian master Vagishvarakirti.

²⁹ Compendium of Sadhanas (Tibetan: ལྷུབ་ཐབས་ཀྱན་བཅུས་, Drubtab Küntü) also named *The Collection of All Methods of Accomplishment* — a collection of major sadhanas and instructions belonging to the four classes of tantra from various Tibetan Buddhist lineages compiled by Jamyang Khyentse Wangpo (1820-1892) and his disciple Jamyang Loter Wangpo (1847-1914).

³⁰ Patshap Tsultrim Gyaltsen (པ་ཙམ་ཙུལ་ཁྱེད་ཀྱི་མཆོན་) (eleventh–twelfth c.) was a Tibetan translator of *Saddharmasmṛtyupasthāna* (The Application of Mindfulness of the Sacred Dharma). He studied the text with Subhūticandra at Vikramaśīla.

³¹ Tibetan: སྐྱབ་ཐབས་བརྒྱ་ཅར་གྲགས་པ་ནི་འབྲིང་བ་

³² Yarlung Lotsawa Dragpa Gyaltsen (ཡར་ལུང་ལོ་སྟ་བུ་གྲགས་པ་རྒྱལ་མཆོན་ 1242 – 1346) was a translator of over twenty texts preserved in the Tibetan canon, in both the Kangyur and Tengyur.

³³ The *Ocean of Sadhanas* (སྐྱབ་ཐབས་རྒྱ་མཚོ་) can be found in the Tengyur.

“sGrub thabs rgya mtsho’i kha skong gi chos tshan bdun cu rtsa gcig po’i dkar chag.” bsTan ’gyur (pe cing), vol. 88, [Pe cing pho brang], 1724, pp. 416–19. Buddhist Digital Resource Center (BDRC), purl.bdrc.io/resource/MW1KG13126_5177.

³⁴ *Historical Account of the Empowerment Conferral of Yidam Deities* ཡི་དམ་རབ་འབྱམས་ཀྱི་དབང་བསྐྱར་བའི་ལོ་རྒྱུས་ See: gNas mdo karma chags med. “Yi dam rab ’byams kyi dbang bskur ba’i lo rgyus.” gSung ’bum karma chags med (gnas mdo dpe rnying nyams gso khang), vol. 22, gNas mdo gsang sngags chos ’phel gling gi dpe rnying nyams gso khang, 2010, pp. 17–128. Buddhist Digital Resource Center (BDRC), purl.bdrc.io/resource/MW1KG8321_23EC9B.

³⁵ Karma Chakmé (ཀལ་ཆག་མེད་ (1613-78), aka Raga Asé (Skt. rāgāśya; Tib. ར་ག་ཨ་སེ་) was one of the most highly realized and accomplished scholar-yogins of Tibet. An important Karma Kamtsang teacher, he was recognized by many as the incarnation of the ninth Karmapa (but not selected.) His teachers included the most famous masters of his time, both Nyingma and Kagyu. He was both the teacher and student of Tertön Mingyur Dorje.

³⁶ Tibetan: ལྷ་ཀྱི་ཉི

³⁷ Amoghavajra, Tibetan: རྫོག་པར་ལྷ་མཚན་པ་, bdr:P8224. Between 1050-1099.

³⁸ Vajrapañjara Tantra (Skt. dākinī-vajra-pañjara-tantra; རྫོག་པར་གྱི་རྒྱུད་, rdo rje gur) or Indestructible Tent Tantra is a Yogini or Dakini Tantra, and is said to be an explanatory tantra of the Hevajra Tantra. It includes several instructions on how to follow a guru,

³⁹ Tibetan: ལྷ་མོ་དངོས་གྲུབ་བརྟན་གཟིགས་ཀྱི་རྒྱུད་

⁴⁰ Five crimes with immediate retribution (Skt. pañcānantariya; Tib. མཆོམས་མེད་པ་ལྷ་, mtshams med pa lnga): 1) killing one's father 2) killing one's mother, 3) killing an arhat, 4) maliciously drawing blood from the body of a tathagata, 5) creating a schism in the sangha.

⁴¹ Vipasyin (or Vipasyī) refers to one of the seven mortal Buddhas (*mānuṣī*) whose names appear last in the list of thirty-two Buddhas in Mahāyāna Buddhism.

⁴² Buddha Krakucchanda, Tibetan: འཁོར་བ་འཇིག་ lit. "breaker of transmigratory existence, [the fourth buddha in this aeon, kalpa].

⁴³ Buddha Kanakamuni, Tibetan: ཀལ་མེ་ལུ་ is the name of the fifth Buddha in this kalpa.

⁴⁴ Buddha Kāśyapaḥ, Tibetan: འོད་སྤང་

⁴⁵ Jāṅgulī (Tibetan: Dugselma དུག་སེལ་མ་).

⁴⁶ Tibetan: གདོན་དང་རིམས་དང་དུག་གིས་གཟིར་བའི། ལྷག་བསྐལ་ཚོགས་ནི་རྣམ་པར་སྤངས་ཏེ་

⁴⁷ Tibetan: ཡི་དམ་ཞི་བའི་སྐྱབ་ཐབས་རིན་ཆེན་ཐང་བ་

⁴⁸ The Fiftieth Ganden Tripa, Gendun Puntsok (b.1648 - d.1724). It is said that Lhazang Khan (d.1717), the grandson of Gushi Khan and the last Khoshut-Oirat king of Tibet offered him the ownership of the forcibly stolen Tsel Gungtang ('tshal gung thang) Monastery. This monastery to the south of Lhasa, had been founded in the twelfth century by Zhang Yudrakpa Tsundru Drakpa (zhang g.yu brag pa brtson 'grus grags pa, 1123-1193), better known as [Lama Zhang](#) (bla ma zhang). Forcibly converting the stolen Tselpa Kagyu monastery to Geluk, it is said Gendun Puntsog undertook a considerable restoration and renovation and later handed-over the monastery to the government of Tibet for its proper maintenance. His control of the monastery earned him the name Tri Gungtangpa (khri gung thang pa). His later incarnations were known as the Gungtang Lamas."

⁴⁹ Drogon Rechen (1148-1218) is one of the masters in Karma Kagyu lineage tree. He was also entrusted by the first Karmapa the prediction concerning the first Karmapa's next rebirth.

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⁵⁰ Pomdrakpa Sonam Dorje (པོ་མ་དྲཀ་པ་སངས་ཏོག་པོ་ 1170 - d.1249) was a student of 1st Karmapa's spiritual heir, Drogon Rechen, and teacher of 2nd Karmapa, Karma Pakshi.

⁵¹ 6th Karmapa, Thongwa Donden (1416–1453).

⁵² 5th Zhamarpa, Konchog Yenlag (1526-1583) who played a major role in cataloguing and preserving the 8th Karmapa's Collected Works.