

Addendum and Errata for *Vajrayoginī Sādhana Practice Manual* June 2008

Page references at the left margin refer to the Seventh Edition, second printing. "Up" means to count lines from the bottom of the page, not counting footnotes.

vii, 4 up here. Tom designed the seed-syllable color decals in consultation with Mark Nowakowski and myself. Tom is also . . .

viii, 8 . . . Patricia Kirigin transcribed . . .

31, 15 up . . . ("Sadhana Practice and Everyday Life")

40, 9 . . . Gaṇḍavyūha . . . [Add Sanskrit diacritics.]

40, 11 "Samantabhadra-charyā-praṇidhāna" . . . [Correct Sanskrit diacritics.]

41, 18 [Move the extracted quotation, which ends on line 5 of the next page, to the bottom of p. 43. To introduce the quotation, add this line:]

Here is another traditional description of the main visualization:

42, ftn. 14, l. 2: . . . Nyinje Wangpo.

71, ftn. 24, l. 2: Nyinje Wangpo . . .

80, ftn. 25, l. 2: . . . Nyinje Wangpo.

82, ftn. 27, l. 2: . . . Nyinje Wangpo.

84, ftn. 28, l. 2: . . . Nyinje Wangpo.

111, 17 up . . . of Situ Rinpoche's . . .

111, last . . . aspiration(s). [Add period.]

310, 4 July 14, 2002

Translator: Tyler Dewar

376, 2-8 Nearly all of the mantras and seed syllables in most sādhanas are in the Sanskrit language, but are written in the Tibetan texts and customarily visualized in the Tibetan script. Almost all of the non-English terms in our translations—kapāla, ḍākinī, vajra, and so on—are Sanskrit. The primary place where we leave a word in Tibetan is for proper names of Tibetan people and places. Our transliteration of Sanskrit has changed over the years, as we have moved away from the customary academic style to a modified, more user-friendly scheme of transliteration. Most of these differences are

- 376, 20 . . . *should* or *partial*, but with . . .
- 377, 12 . . . “*rig*” [Delete period.]
- 377, 19 . . . *sound* [Delete period.]
- 377, 21-22 Originally, Classical Sanskrit words did not have accents. However, some accentuation is common.
- 377, 25-26 . . . more consonants (not including *h*). [Delete the following sentence.]
- 377, 28 . . . ĀRALI . . .
- 377, 4 up . . . indicate spelling and pronunciation . . .
- 377, 1-2 up . . . And so we are encouraged to learn . . .
- 378, 1-2 up . . . HRĪḤ (see below) demonstrates many of the features used in Sanskrit syllables.
- 380, 3-4 . . . circles, called a *visarga* . . .
- 380, 12 up . . . *chha*, and *ja*.
- 380, 9 up . . . *chha* *ja*
- 381, 2 end of a . . .
- 381, 7-10 . . . developing one’s visualization, it would be good to learn how to write the Sanskrit mantras and seed syllables (using the Tibetan *uchen* script) and to practice writing them many times. For the same reason, it is recommended that all *sādhakas* learn the Tibetan syllabary. Here are the correct proportions and the stroke order for writing . . .
- 381, 6 up . . . writing the mantra of *Vajrayoginī*, which . . .
- 382, 1 . . . for writing *Vajrayoginī*’s . . .
- 382, 9-11 up . . . are often visualized as garlands of sixteen red vowels and thirty-four white consonants, though the colors may vary.
- 382, last [After this page, insert *Vajrayoginī Seed-Syllable Color Decals* and *Seed-Syllable Map and Placement Guide* (available for purchase).]
- 386, 16 [After this line, insert:]
Dorje, Dorje Loppön Lodrö. *Dancer in the Coemergent Mirror: Talks on Vajrayoginī Practice*. Halifax: Vajradhatu Publications, 2004.

- 387, 1 [Delete this line.]
- 387, 18 [After this line, add:]
 _____. *The Treasury of Knowledge: Systems of Buddhist Tantra*. Ithaca, NY: Snow Lion Publications, 2005. Chapters 13 and 14 (pp. 239-272) present utpattikrama and sampannakrama.
- 387, 9-10 up . . . Rinpoche. *Vajrayogini Tris 1992-2003*. Halifax: Vajradhatu Publications, 2005.
- 388, 13-15 up Vajradhatu Publications, 2003.
 _____. *Vajrayogini Teachings, Volume 2: Advanced Training Seminars*. Halifax: Vajradhatu Publications, 2005.
- 390, 19 . . . goblin or ghost; a fairly generic term for a class
- 391, 19 [After this line, add:]
 45 **chaṇḍālī** (San.; Tib. tummo; gtum mo; “fierce lady”). The name of the heat-yoga practice within the six dharmas of Nāropa.
- 392, 8-11 up . . . (San.; “dharma seal”). One of the four mudrās of anuttarayoga-tantra, which also include samayamudrā, karmamudrā (q.v.), and mahāmudrā (q.v.). (For Jamgön Kongtrül’s presentation of the four, see *The Treasury of Knowledge: Systems of Buddhist Tantra*, pp. 245-247.) According to Khenpo Tsültrim Gyamtso Rinpoche, there . . .
- 392, 4 up . . . fixation. This is also called “sustaining whatever arises without fabrication in its naked state.”
- 394, 12 up [After this line, add:]
five ingredients of a cow (Tib. pajung nga; ba byung lnga). See “ingredients of a cow.”
 102 **five kāyas**. The trikāya (q.v.), with the addition of the svabhāvikakāya, which is their unity, and the mahāsukhakāya, which is the inseparability of the first four.
- 394, 1-2 up DA dantin elephant . . .
 HA haya horse . . .
- 396, 17 [Delete this line.]
- 398, 14 up practice of karmamudrā (q.v.):
- 399, 7-8 . . . bzhi). The trikāya (q.v.), with the addition of the svabhāvikakāya (q.v.), which is their unity.

- 403, 6 [After this line, add:]
karmamudrā (San.; Tib. le-kyi chag-gya; las kyi phyag rgya; “action seal”). The yogic practice of sexual union, associated with the prajñā-jñāna abhiṣheka, which gives rise to the four joys (q.v.). Ultimately, it leads to the realization of mahāmudrā. Karmamudrā also refers to one’s actual consort in the practice.
- 406, 7 [After this line, add:]
 3 **mudrā** (San.; Tib. chag-gya; phyag rgya; “symbol, seal, gesture”). In general, a mudrā is any type of symbol. For example, the hooked knife is a mudrā of Vajrayoginī. In sādhana practice, mudrās are symbolic hand gestures. Mudrā can also refer to the visualized form of a deity or to an actual consort employed in the yogic practice of union.
- 408, 13 . . . khrag; “blood”). Rakta is one of the three inner offerings, the other two being amṛita and tormā. Rakta substance is a special preparation, usually containing thirty-five ingredients, which is added to black tea.
- 409, 11 18 **sampannakrama** . . . [Add page reference.]
- 410, 13 [After this line, add:]
 67 **Shrī Mati Devī** (San.; Tib. lhamo pal-gyi lodrö; lha mo dpal gyi blo gros; “glorious intellect goddess”). According to *Masters of Mahāmudrā*, the stories of the eighty-four mahāsiddhas, Virūpa received abhiṣheka directly from Vajrayoginī and attained the realization of mahāmudrā through her practice. Therefore, this is likely one of her epithets.
- 412, 17 [After this line, add:]
 74 **svabhāvikakāya** (San.; Tib. ngowo nyi-kyi ku; ngo bo nyid kyi sku; “self-nature body”). The essence or unity of the three kāyas. See also “trikāya.”
- 414, 4 up [After this line, add:]
 1 **tormā** (Tib. gtor ma; San. bali; “food offering”). A sculpture, traditionally made of barley flour and molded butter, used as a shrine offering, a feast-offering substance, or as a representation of deities. There are traditional designs for each of the many types of tormas.
- 415, 17 enlightenment itself. In vajrayāna, the root guru’s body, speech, and mind are regarded as the trikāya.
- 416, 16 up 18 **utpattikrama** . . . [Add page reference.]
- 418, 8 . . . one of the eighty-four mahāsiddhas . . .