

Errata and Addendum to the  
*Vajrakīlaya Sādhana Practice Manual*  
August 2017

*Page and line numbers (p, l) at the left refer to the Third edition, second printing. Corrections issued in the January 2016 Errata and Addendum (see <[www.nalandatranslation.org/publications/errata-and-addenda](http://www.nalandatranslation.org/publications/errata-and-addenda)>) are not repeated in this document.*

- viii, 1      ... <https://www.nalandatranslation.org/publications/errata-and-addenda>.  
Please ...
- xiv, 13 up      After this line, add:  
10, 13      ... BΛM HŪM PHAṬ
- 13, 5      Move “c” to the left edge of the shrine diagram; move “g<sup>p</sup>” to the right edge.
- 15, 3 up      ... *Sādhana* (optional)
- 15, 2 up      tojang ...
- 16, 11      ... from the Shambhala Office of Practice and Education [SOPE] and ...
- 17, 12      ... from SOPE and ...
- 17, 13      ... from SOPE and ...
- 17, 3 up      ... Rinpoche (Rangjung Yeshe Publications, 1988)
- 17, last      After this line, add: “For other suggestions, see Appendix XII”
- 20, 7 up      *Setting Up the Tojang*
- 20, 6 up      ... tojang ...
- 20, 5 up      ... tojang ...
- 20, 2 up      tojang ...
- 21, 1      ... tojang ...
- 21, 3      ... tojang ...
- 21, 19      ... tojang.
- 22, last      ... Prayer” (see <[www.ktgrinpoche.org/songs/guru-rinpoche-prayer](http://www.ktgrinpoche.org/songs/guru-rinpoche-prayer)>).
- 28, 15      ... from <[www.kalapamedia.org](http://www.kalapamedia.org)>. See ...

35, 11–12 Chakrasaṃvara practice (see Appendix II). The meaning of the mantra, however, is similar to the understanding presented in Chakrasaṃvara practice. JAḤ is connected with **invoking**, drawing in the jñānasattvas: light rays go out to the buddha fields in the ten directions and invite the jñānasattvas into the space above. HŪṂ is connected with **entering**, which means that jñānasattva and samayasattva are essentially the same self-manifestation of the dharmakāya. BAṂ is connected with **binding**, which occurs when the jñānasattvas and samayasattvas mix, becoming inseparable, like water poured into water. HOḤ is connected with **pleasing**: when the samayasattva and jñānasattva are inseparably mixed, unconditioned great compassion, the delight and joy to accomplish the benefit of sentient beings, arises.

To elaborate . . .

38, 16–20 . . . which are a manifestation of the three *sattvas*, or “beings.” The samayasattva is the deity visualized by the practitioner. The wisdom sattva, or *jñānasattva*, is connected with the transcendental aspect or nondualistic state [or, the confident aspect of the nondualistic state]. The meditation sattva, or *samādhisattva*, is associated with a completely restful state of mind, which creates the various divinities.<sup>1</sup>

45, 2–3 . . . 1998). Gönpö [delete reference to website]

47, 10-12 up . . . SHĀSANA- . . .). (Roughly translated, this mantra means “OM great black one, in regard to the destruction of the teaching, here at this timely hour, if there is harm to the three jewels, then remember your vow: eat, eat, consume, consume the vicious as food offering [torma]; kill, kill, seize, seize, bind, bind, strike, strike, burn, burn, cook, cook, in one day HŪṂ PHAṬ.”) This mantra . . .

65, 9 *Taking Down the Tojang*

65, 14 . . . tojang . . .

65, 17&25 tojang . . .

68, 19–21 . . . in all). First, sit up very straight. It is best to do full lotus posture, if possible. Your hands rest on your knees. For the first three breaths, close the right nostril using your right index finger. Gently breathe out of the left nostril very slowly, without making any sound. Inhale also very gently, not making any sound. Then, exhale and inhale again through the left nostril—this time slightly harder. Exhale and inhale a third time through the left nostril—harder than the last time. In general, the out-breath can be a little bit more forceful than the in-breath, which should be very slow and relaxed. But neither exhaling nor inhaling should be so forceful as to make any noise.

During each exhalation, stretch out your left fingers and arm (hand extending slightly beyond the knee) and think that you are exhaling any negativity,

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<sup>1</sup> *Milarepa: Lessons from the Life and Songs of Tibet's Great Yogi*, by Chögyam Trungpa (Boulder: Shambhala Publications, 2017), p. 226.

nonvirtuous action, kleshas, or confusion through your left nostril and fingertips. This can be visualized as a light blue light going out from the nostril and fingertips. During each inhalation, curl your left fingers around the thumb.

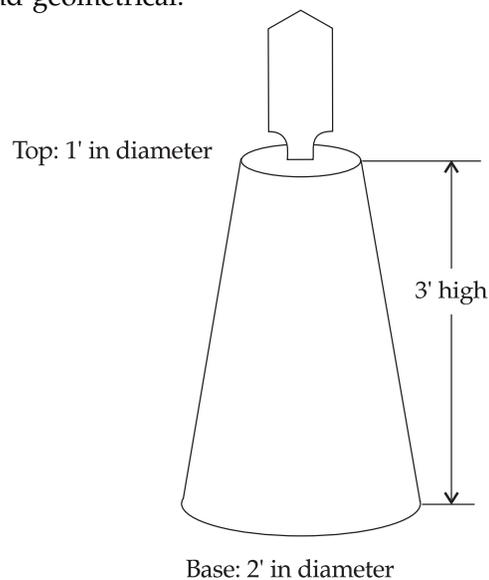
Put your right hand back on your right knee. Close the left nostril using your left index finger. Do three exhalations and inhalations, just as before. Put your left hand back on your left knee. Now breathe out and in through both nostrils three times, as above. Then rest in . . .

90, 12	. . . tojang . . .
94, last	. . . tojang
140	After this page, add Appendices XI (Setting Up a Cairn and Tojang) and XII (Vajrakīlaya Resources)
184, 2 up	. . . -VIGHNĀN BAṂ
211, 7	. . . -VIGHNĀN BAṂ HŪṂ . . .
221, 2 up	. . . -VIGHNĀN BAṂ HŪṂ . . .
222, 1	. . . -VIGHNĀN BAṂ HŪṂ . . .
222, 4	. . . -VIGHNĀN BAṂ HŪṂ . . .
222, 20 up	. . . -VIGHNĀN BAṂ HŪṂ . . .
223, 15	BAṂ is . . .
223, 12 up	VIGHNĀN BAṂ HŪṂ. . .
223, 8 up	. . . BAṂ?
223, 7 up	. . . BAṂ is . . .
225, 14	. . . -VIGHNĀN BAṂ HŪṂ . . .
225, 17	VIGHNĀN BAṂ HŪṂ . . .
226, 19	. . . -VIGHNĀN BAṂ HŪṂ
226, 20	. . . -VIGHNĀN BAṂ HŪṂ . . .
226, last	. . . -VIGHNĀN BAṂ HŪṂ . . .
227, 13 up	. . . -VIGHNĀN BAṂ HŪṂ . . .
229, 7	. . . -VIGHNĀN BAṂ HŪṂ . . .
229, 25	. . . -VIGHNĀN BAṂ HŪṂ . . .
238, 2	BAṂ HŪṂ . . .

After p. 140, add:

## Appendix XI: SETTING UP A CAIRN AND TOJANG

The white cairn (Tibetan: to) could be a permanent construction near the door of your retreat cabin. If there is a roof overhang, the cairn should be located under it to protect it from the weather. The shape of the cairn should be a truncated cone about waist high, made of a heap of rocks and mud (traditionally) so that the outside surface is smooth; it should be painted white. Actually, the cairn may be made of any suitable material. The top should be flat, about one foot in diameter, so as to provide a place to put the tojang (which is inserted into a hole, perhaps 6-8" deep). The bottom could be about two feet in diameter. The following illustration shows the proportions of the cairn, but is not meant to imply that it needs to be perfectly smooth and geometrical:



If you cannot have a cairn outside your retreat place, you may hang the tojang on the outside of your door. The tojang should be about 5" x 16" and the bottom of the main portion (with the mantras) should touch the top of the cairn. It would be best to have small drawings of the four great kings at the top, arranged as follows: Virūḍhaka, top left; Virūpākṣha, top right; Dhṛitarāṣhṛa, bottom left; Vaishravaṇa, bottom right. Below them are their mantras (same order as shown in the tojang illustration). Below this is the mantra: OM SUPRATIṢṬHA VAJRA SVĀHĀ. You should write the mantra of each king behind his picture. You can substitute a HŪM for the drawing of the four kings. (Students of the Tibetan language should note that in writing the mantras, there is no dot [Tib. tsek] separating the syllables—just as in visualizations of mantras.) The tojang should have a white silk khata around it, tied at the base. It can also have juniper or pine boughs around or behind it, though this is optional. It should face outward, as the kings protect against obstacles from outside the cabin. See figures 1 and 2 below.

If you know how to do them, you may perform the various offering liturgies found in *The Wish-Fulfilling Branch* by Khakhyap Dorje, just as for a Chakrasaṃvara retreat.

Figure 1: Tojang

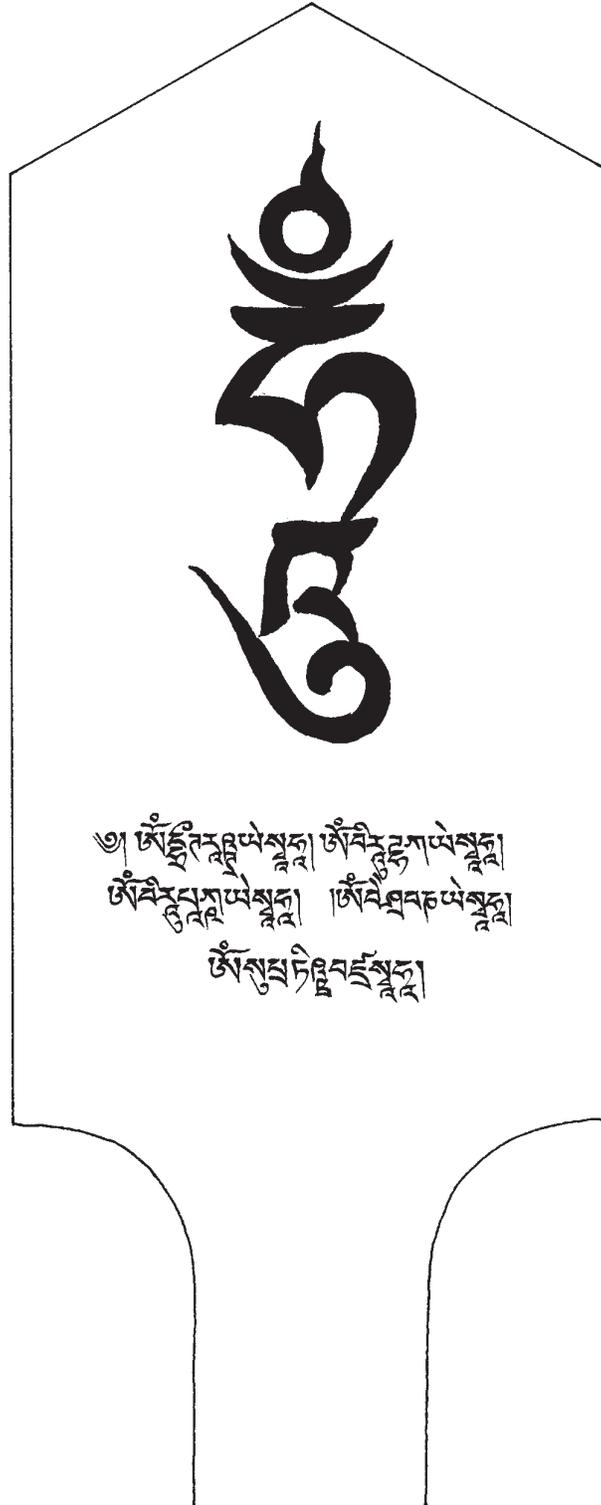


Figure 2: Four Mahārājas

Here are line drawings of the four mahārāja lokapālas, which you may use on the tojang instead of the HŪM calligraphy. Starting at the lower left and circling clockwise, they are Mahārāja Dhṛitarāshra, Mahārāja Virūdhaka, Mahārāja Virūpākṣha, and Mahārāja Vaishraṇa, located in the east, south, west, and north, respectively.



## Appendix XII: VAJRAKĪLAYA RESOURCES

*The Small Golden Key*, Thinley Norbu (Shambhala Publications, 1993)

*Vajra Heart*, Tulku Urgyen Rinpoche (Rangjung Yeshe Publications, 1988)

### Books on Utpattikrama

*Creation and Completion*, Jamgön Kongtrül, with commentary by Khenchen Thrangu Rinpoche (Wisdom Publications, 2002)

*Creation and Completion*, commentary by Khenpo Tsültrim Gyamtso Rinpoche (Vajravairochana Translation Committee, 1998)

*Deity, Mantra, and Wisdom: Development Stage Meditation in Tibetan Buddhist Tantra*, Jigme Lingpa, Patrul Rinpoche, and Getse Mahapandita (Snow Lion, 2006)

*Light of Wisdom*, vol. II, Padmasambhava & Jamgön Kongtrül (Rangjung Yeshe Publications, 1998)

*Vajra Wisdom: Deity Practice in Tibetan Buddhism*, Kunkyen Tenpe Nyima & Shechen Gyaltsap IV (Snow Lion, 2012)

### Books on Vajrakīlaya

(or with significant sections on Vajrakīlaya)

*A Bolt of Lightning from the Blue: The Vast Commentary on Vajrakīla That Clearly Defines the Essential Points*, Martin J. Boord (Edition Khordong, 2002)

*The Cult of the Deity Vajrakīla*, Martin J. Boord (Institute of Buddhist Studies, Tring, UK, 1993)

*A Roll of Thunder from the Void: Vajrakīla Texts of the Northern Treasures Tradition*, Rig-'dzin rdo-rje (Wandel Verlag, 2010)

*Tibetan Treasure Literatures*, Andreas Doctor (Snow Lion, 2005)