

༄༅། །རྣལ་འབྱོར་ཆེན་པོ་དང་འབྲེལ་བའི་རྩོམ་ཐོས་སྒྲུ་
དགྲིལ་འཁོར་གསུམ་ལྟན།

**Possessing the Three Maṇḍalas:
A Spontaneous Vajra Song Related to
Mahāyoga**

Jamyang Khyentse Wangpo



KHYENTSE VISION
PROJECT

This text includes Vajrayāna content. Please be aware that some Vajrayāna texts may only be fully understood and appreciated through receiving the necessary empowerments, transmissions, or practice instructions from a qualified teacher.

mal 'byor chen po dang 'brel ba'i rdo rje'i thol glu dkyil 'khor gsum ldan

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Jamyang Khyentse Wangpo

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CONTENTS

TRANSLATOR'S INTRODUCTION	1
POSSESSING THE THREE MAṆḌALAS	3
NOTES	9
BIBLIOGRAPHY	11
GLOSSARY	13

TRANSLATOR'S INTRODUCTION

This is the first of a set of three spontaneous vajra songs sung by Jamyang Khyentse Wangpo in celebration of the experiential realizations of the three inner tantras. *Possessing the Three Maṇḍalas* details the practice and fruition of the first class of inner tantras, known as Mahāyoga or “Great Yoga,” which mainly emphasizes skillful means and the generation-stage practices of purification, perfection, and ripening. The Mahāyoga practitioner transforms ordinary body, speech, and mind into the deity’s body, speech, and mind through the three maṇḍalas: visualization, recitation, and pure perception. The purification of dualistic grasping results in the realization of the empty, nondual nature of appearances and the ultimate attainment of the vidyādhara level of unity.

Spontaneous vajra songs burst forth from the throats of realized masters in a creative and free-flowing style. These devotional songs evoke the masters’ meditative experiences and contain pith instructions for the path and explanations of how each stage of practice transforms and awakens us. The genre of vajra songs or *dohās* has a rich history within the Indo-Tibetan Vajrayāna tradition—Indian mahāsiddhas such as Saraha were famous for their songs of realization, and they inspired later Tibetan masters such as Milarepa, Longchenpa, Jigme Lingpa, Shabkar, and Mipham. Vajra songs are so called not because they are beautiful literary compositions but because they convey the special wisdom of the Vajrayāna.

In his vajra songs, Jamyang Khyentse Wangpo shares his dynamic inner wisdom in a deeply personal and direct way to give us a taste of his own experience and to encourage us to embody the spacious wisdom of nonduality within ourselves. We can read or sing these songs as a daily prayer, look to them for guidance and inspiration as we traverse the path, or share them during feast-offering rituals.

དགྲིལ་འཁོར་གསུམ་ལྔ།

Possessing the Three Maṇḍalas

How wonderful!

སྒྲིང་སྤྱིད་སྤྱོད་བཅུད་གཟུང་འཛིན་འབྲུལ་པ་ཡི་ཚོགས་ཀྱིན།།

nang si nö chü zung dzin trül pa yi tsok kün

The whole multitude of deluded subject-object fixations on the phenomenal world
and its beings

བྱུང་འཇུག་བདེ་ཆེན་གཉུག་མའི་དགྲིལ་འཁོར་དུ་བསྐྱམས་པས།།

zung yuk dé chen nyuk mé kyil khor du dam pé

Is bound within the maṇḍala of the unity of innate great bliss.

བདེ་སྟོང་སྤྱུ་འབྲུལ་དུ་བའི་རང་བཞིན་དུ་ཤར་བའི།།

dé tong gyu trül dra wé rang zhin du shar wé

I bow to the coemergent, primordially pure essence,

ལྷན་སྐྱེས་ཀ་ནས་དག་པའི་ངོ་བོ་ལ་འདུད་དོ།།

lhen kyé ka né dak pé ngo wo la dü do

Dawning as the nature of the magical net of bliss-emptiness! [567]

སྒྲིང་གཞི་ཀྱན་ཁྱབ་བདེ་གཤེགས་སྦྱིང་པོ་ཡི་གནས་ལུགས།།

jang zhi kün khyab dé shek nying po yi né luk

The ground of purification is the natural state of the all-pervasive buddha nature;

སྤྱད་བྱེད་དཀྱིལ་འཁོར་གསུམ་ལྷན་བསྐྱེད་རིམ་གྱི་སྤྱིང་པོ།

jong jé kyil khor sum den kyé rim gyi nying po

That which purifies is the essence of the generation stage possessing the three maṇḍalas;

སྤྱད་བྱ་སྒྲོ་བུར་འབྱུལ་པའི་རྟོགས་ཚོགས་ཀྱི་བྱ་བ།

jang ja lo bur trül pé tok tsok kyi dra wa

The object of purification is the net of temporary deluded conceptual thoughts;

སྤྱདས་འབྲས་དག་རྫོགས་སྒྲིན་གསུམ་གོ་འཕང་དུ་སྦྱར་རོ།

jang dré dak dzok min sum go pang du jor ro

And the fruition of purification is reaching the three levels of purity, perfection, and maturation.

སྒོང་མངལ་བག་ཆགས་སྤྱད་ཕྱིར་སྒྲོས་བཅས་ཀྱི་དཀྱིལ་འཁོར།

gong ngal bak chak jang chir trö ché kyi kyil khor

To purify the habitual propensities for birth from an egg or womb, train in the elaborated maṇḍala,

བདག་སྤུས་གཞན་སྤུས་རྣམ་པར་རིམ་སྒྲེས་སུ་བསྐྱབས་ཤིང་།

dak sé zhen sé nam par rim kyé su lab shing

Gradually generating the aspects of the “my child–other child” visualization.

ས་བོན་ལས་སྒྲེས་སྒྲོ་བུར་རང་བྱུང་གི་ལྷ་སྤྱུས།

sa bön lé kyé lo bur rang jung gi lha kü

Through the form of the deity spontaneously arising in an instant from the seed syllable,

དྲོ་གཤེར་སྒྲེས་ཀྱི་བག་ཆགས་མ་ལུས་པ་ཟད་དོ།

drö sher kyé kyi bak chak ma lü pa zé do

The habitual propensities for birth from warmth and moisture are completely exhausted.

གསལ་སྤྱད་གང་ཤར་ལྷ་ཡི་དཀྱིལ་འཁོར་དུ་རྫོགས་པས།

sal nang gang shar lha yi kyil khor du dzok pé

By perfecting whatever appears as the deity maṇḍala,

སྐད་ཅིག་མཛོན་གྱུར་རྩུམ་སྒྲིམ་བག་ཆགས་ཀྱན་སྦྱང་རོ།།

ké chik ngön gyur dzü kyé bak chak kün jang ngo

The habitual propensities for the instantly manifesting miraculous birth are completely purified.

དེ་ཏྱར་གཞི་ལ་བརྟེན་པའི་ཉམས་ལེན་གྱི་ལམ་དུ།།

dé tar zhi la ten pé nyam len gyi lam du

Thus, on the path of experiential practice based on the ground,

གཡོ་ཐོབ་གོམས་བརྟན་མཐར་ཕྱིན་རྣམ་ལྔ་རུ་ཚྲོགས་པས།།

yo tob gom ten tar chin nam nga ru dzok pé

By perfecting the five aspects of movement, attainment, proficiency, stability, and mastery,

འབྲུལ་པའི་ཆོས་ཀྱན་བྱང་འཇུག་དཀྱིལ་འཁོར་དུ་སྦྱང་དེ།།

trül pé chö kün zung juk kyil khor du dü dé

All delusory phenomena are gathered within the maṇḍala of unity,

ཉྱར་ལེན་སྲིད་པའི་འབྲུལ་འཁོར་རང་རྩ་དག་པོ།།

nyer len si pé trül khor rang ngo ru dak go

And the ever-spinning wheel of existence is purified as one's true nature.

སྟོག་སྒྲོམ་གཟེར་བཞིའི་གནད་ཀྱིས་ལྷན་སྒྲིམ་སུ་གོམས་པས།།

sok dom zer zhi né kyi lhen kyé su gom pé

By becoming familiar with coemergence through the four key nails that secure the life force,

དོ་རྩེ་གསུམ་དང་ཕྱིན་ལས་དཀྱིལ་འཁོར་ལ་དབང་ཞིང་།།

dor jé sum dang trin lé kyil khor la wang zhing

The three vajras and the activity maṇḍalas are mastered;

བསྐྱེན་སྦྱབ་ཡན་ལག་བཞི་ཡི་རིས་པ་ཡི་ཁོངས་སུ།།

nyen drub yen lak zhi yi rim pa yi khong su

Within the stages of the four branches of approach and accomplishment,

ལམ་ལྔ་རིག་འཛིན་རྣམ་བཞིའི་གོ་འཕང་ལ་སྦྱར་རོ།།

lam nga rik dzin nam zhi go pang la jor ro

The five paths and the four vidyādhara levels are traversed.

སྒྲ་རྟོང་ལུས་ཀྱི་འཁོར་ལོ་གདན་གསུམ་གྱི་རང་བཞིན།།

nang tong lü kyī khor lo den sum gyi rang zhin

The wheel of the body, apparent yet empty, has the nature of the three seats;

སྒྱུ་འཕྲུལ་དྲ་བའི་དཀྱིལ་འཁོར་ཉག་གཅིག་དུ་རྫོགས་པས།།

gyu trül dra wé kyil khor nyak chik tu dzok pé

By perfecting it within the single maṇḍala of the magical net,

དག་བྱ་དག་བྱེད་དག་འབྲས་ར་རྒྱལ་ལ་བསྐྱབས་ཤིང་།།

dak ja dak jé dak dré nga gyal la lab shing

And training in divine pride regarding the object, agent, and fruition of purification,

[568]

སྒྲ་ཡུལ་ལྟ་སྒྲིའི་ཁྱེར་སོ་རོལ་པ་རུ་ཤར་རོ།།

nang yül lha kü khyer so röl pa ru shar ro

Apparent objects arise in the manner of the deity.

འགོ་འོང་རླུང་གི་རང་བཞིན་གསང་སྤྲུགས་སུ་གོམས་པས།།

dro ong lung gi rang zhin sang ngak su gom pé

By becoming familiar with the natural movement of the breath as secret mantra,

སྒྲིན་བཅུ་སྤངས་ལ་ནམ་གསུམ་བཟླ་ཚུལ་གྱིས་སྤྲས་ཏེ།།

kyön chu pang la nam sum da tsül gyi tré té

The ten faults are relinquished, and sounds, adorned with the three recitation styles,

སྒྲ་གྲགས་ཐབས་ཤེས་མཉམ་སྦྱར་དཀྱིལ་འཁོར་དུ་ཤར་བས།།

dra drak tab shé nyam jor kyil khor du shar wé

Arise as the maṇḍala of means and knowledge in union.

མཐར་ཐུག་སློག་ཚུལ་ཡིད་བཞིན་འཁོར་ལོ་རུ་སྒྲིན་ནོ།།

tar tuk sok tsöl yi zhin khor lo ru min no

Ultimately, the vital life force ripens as the wish-fulfilling wheel.

བསྐྱོམ་བྱ་འཛོག་བྱེད་བྲལ་བའི་སྒྲོས་བྲལ་གྱི་ངོ་བོ།།

gom ja jok jé dral wé trö dral gyi ngo wo

Since the unelaborated essence, with nothing to meditate on and nothing to achieve,

མཐའ་ལ་མི་གནས་དབུ་མའི་རང་བཞིན་དུ་དག་པས།།

ta la mi né u mé rang zhin du dak pé

Is the naturally pure center that does not dwell in extremes,

ཚོགས་རྩལ་འཁྱལ་པའི་བདེན་ཞེན་རང་རིག་ཏུ་གྲོལ་ཏེ།

tsok druk trül pé den zhen rang rik tu dröl té

Deluded fixations on the six sensory perceptions are liberated into one's awareness,

ཤར་གྲོལ་དུས་མཉམ་སྐྱེ་མེད་ཆེན་པོ་རུ་སྒྲིན་ནི།

shar dröl dü nyam kyé mé chen po ru min no

And ripen as the great state of non-origination, where whatever arises is simultaneously liberated.

དེ་སྐད་ནལ་འབྱོར་ཆེན་པོའི་དཀྱིལ་འཁོར་གྱི་ཐོལ་སྟུ།

dé ké nal jor chen pö kyil khor gyi töl lu

By virtue of this spontaneous song of Mahāyoga maṇḍalas,

མགིན་པ་ལོངས་སྟོད་འཁོར་ལོའི་དཀོར་མཛེད་ནས་སྒྲངས་པས།

drin pa long chö khor lö kor dzö né lang pé

Which bursts forth from the treasury of my throat cakra of enjoyment,

གཟུང་འཛིན་བདེན་ཞེན་འཁྱལ་པ་ཐབས་མཆོག་གིས་བཟུང་སྟེ།

zung dzin den zhen trül pa tab chok gi zung té

May the delusion of fixation on the true existence of grasped and grasper be arrested through supreme skillful means

བདེ་སྟོང་མཚན་དཔའི་དཀྱིལ་འཁོར་སྒྲིན་པ་རུ་ཤོག་ཅིག།

dé tong tsen pé kyil khor min pa ru shok chik

And ripen as bliss-emptiness in the maṇḍala of major and minor marks.

*May virtue prevail!*¹

NOTES

1. “May virtue prevail!” (*dge'o*) appears only in the Kabab Dun edition.

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GLOSSARY

five paths

ལམ་ལྔ་། • *lam lnga*

The paths of accumulation, joining, seeing, cultivation, and no-more-learning. These five paths cover the entire process from sincerely beginning Dharma practice to attaining complete awakening.

four branches of approach and accomplishment

བསྟེན་སྒྲུབ་ལན་ལག་བཞི། • *bsnyen sgrub yan lag bzhi*

(1) Approach (*bsnyen pa*) entails visualizing and supplicating the deity by reciting the mantra, (2) near approach (*nye bar bsnyen pa*) entails receiving the blessings that transform body, speech, and mind into the three vajra seed-syllables, (3) accomplishment (*sgrub pa*) entails absorbing accomplishments from the deity, who embodies all the sugatas of the ten directions, and (4) great accomplishment (*sgrub chen*) entails merging inseparably with the deity, attaining ultimate realization of primordial purity, and enacting the all-encompassing activities for the benefit of beings through elaborate ritual ceremonies.

four key nails that secure the life force

སྒྲོག་སྒྲོམ་གཟེང་བཞིའི་གནད། • *srog sdom gzer bzhi'i gnad*

(1) The nail of all appearance as the deity (*snang ba lha yi gzer*), (2) the nail of all sound as the mantra (*sgra grags sngags kyi gzer*), (3) the nail of the activity of shining forth and reabsorbing (*'phro 'dus phrin las kyi gzer*), and (4) the nail of the unchanging wisdom mind (*dgongs pa mi 'gyur ba'i gzer*).

four vidyādhara levels

རིག་འཛིན་རྣམ་བཞི་གོ་འཕང་། • *rig 'dzin rnam bzhi go 'phang*

The vidyādhara of maturation (*rnam smin rig 'dzin*), the vidyādhara with power over the lifespan (*tshé dbang rig 'dzin*), the vidyādhara of the great seal (*phyag chen rig 'dzin*), and the vidyādhara of spontaneous presence (*lhun grub rig 'dzin*).

major and minor marks

མཚན་དཔེ། • *mtshan dpe*

The thirty-two major and eighty minor marks of a perfect *nirmāṇakāya* buddha.

purity, perfection, and maturation

དག་ཇོགས་སྒྲིན་གསུམ། • *dag rdzogs smin gsum*

For the generation-stage practices of the inner tantras, these three must be complete. Purity: meditations that correspond to samsaric birth, death, and the intermediate state, the four modes of birth, and so on, purify the confused perceptions of the three levels of existence. Perfection: through meditations related to the three meditative absorptions, the buddha fields, deities, and so on, the qualities of the three *kāyas* are perfected in the ground and the special ability to manifestly awaken emerges. Maturation: one strikes the key points of the channels, winds, and essences and gives rise to the example wisdom and ultimate luminosity of the completion stage.

six sensory perceptions

ཚོགས་དྲུག། • *tshogs drug*

The six modes of consciousness, which include the five sense consciousnesses (sight, smell, sound, taste, touch) plus mind consciousness.

ten faults

སྟོན་བཅུ། • *skyon bcu*

This refers to the ten faults of mantra recitation: too loud, too feeble, too fast, too slow, too fierce, too attached, with degraded syllables, while distracted, while talking, and interrupted by yawning.

three maṇḍalas

དཀྱིལ་འཁོར་གསུམ། • *dkyil 'khor gsum*

According to Longchenpa (1308–1364), the three maṇḍalas refer to the gradual transformation of body, speech, and mind through visualization, recitation, and freedom from ordinary perception.

three recitation styles

རྣམ་གསུམ་བསྒྲུ་ཚུལ། • *rnam gsum bzla tshul*

The three styles of reciting mantras: (1) verbal recitation, which is reciting the mantra audibly with vocalization; (2) silent recitation, which is reciting the mantra internally without vocalization; and (3) vajra recitation, which entails synchronizing the mantra recitation with the breath.

three seats

གདན་གསུམ། • *gdan gsum*

The three seats are (1) the aggregates (*skandha*) and elements (*dhātu*), which are the seats of the five male and five female buddhas, called the “seats of the buddhas”; (2) the sense faculties and their objects, which are the seats of the eight male and eight female bodhisattvas and the six munis, called the “seats of the bodhisattvas”; and (3) the four limbs, which are the seats of the four male and four female gatekeepers, called the “seats of the wrathful deities”.

three vajras

རྩི་རྩེ་གསུམ། • *rdo rje gsum*

Awakened body, speech, and mind.

wish-fulfilling wheel

ཡིད་བཞིན་འཁོར་ལོ། • *yid bzbin 'khor lo* • cintāmaṇīcakra

The wish-fulfilling wheel continuously satisfies the deepest needs of beings and is represented by Avalokiteśvara and Tārā. The associated emanation of Tārā is white in color, holds a white utpala flower, has a sixteen-spoked wish-fulfilling wheel at her heart center, and is surrounded by rainbows. She dispels obstacles to long life and bestows longevity, health, and healing.

“my child—other child” visualization

བདག་སྤྱི་གཞན་སྤྱི། • *bdag sras gzhan sras*

According to Mahāyoga, one purifies the habitual tendency for egg birth by means of the extensive visualization known as “taking others as one’s own child and taking oneself as another’s child” (*bdag sras gzhan sras*). This is taught in the sādhana of the *Embodiment of the Sugatas of the Eight Heruka Sādhana*s (*bka’ brgyad bde gshegs ’dus pa*) and the *Peaceful and Wrathful Deities of the Magical Net* (*sgyu ’phrul zhi kbro*).