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དཔལ་མོ་དབྱིས་པའི་མཆོད་སྤྱོན།

Clouds of Offerings to Delight the
Glorious Magnetizing Lady:
In Praise of Bhagavatī Kurukullā

Jamyang Khyentse Wangpo



KHYENTSE VISION
PROJECT

bcom ldan 'das ma ku ru kul+le la bstod pa dbang mdzad dpal mo dgyes pa'i mchod sprin

B25

Kabum, vol. 1 (ka), 113.5–115.5, Dzongsar 2014.

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Khyentse Vision Project: Translating the Works of
Jamyang Khyentse Wangpo

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INTRODUCTION

Kurukullā is a female buddha known for her powers of attraction and subjugation. While she can appear in various forms, the most common is the one described in this praise: red in color, holding a lotus bow and arrow, a hook, and an utpala flower, and standing in a dancing posture.

The textual sources for the practice of Kurukullā are diverse. While the *Āryatārākurukullākalpa* is the only known Sanskrit work devoted specifically to this deity, other texts, such the *Siddhaikavīraṇtra* and the *Hevajraṇtra*, also teach her mantra and rites. Being identity-fluid, Kurukullā is sometimes regarded as a form of Tārā and sometimes as an emanation of Hevajra, and at other times she is treated as an independent deity in her own right. Today, her practice is spread among all lineages of Tibetan Buddhism.

Clouds of Offerings to Delight the Glorious Magnetizing Lady is found in the first volume of Jamyang Khyentse Wangpo's collected works, along with many other prayers and eulogies. It is also part of the Compendium of Sādhana,¹ the fourteen-volume compendium of tantric practices compiled by Jamyang Khyentse Wangpo and his disciple Jamgön Loter Wangpo, where it is included in the cycle of teachings on Kurukullā, as one of the three magnetizing deities of Nyen Lotsāwa Darma Drak.²

In this poem, Khyentse Wangpo expresses his devotion for Kurukullā with six stanzas of praise, followed by verses asking for her blessings. As the master notes in the colophon, the first stanza is drawn from an ancient source, while the remaining lines are his own.

དབང་མཛད་དཔལ་མོ་དབྱེས་པའི་མཆོད་སྤྱོན།

Clouds of Offerings to Delight the Glorious Magnetizing Lady

*Namo Kurukulle pādābhyām!*³

Lotus-born, you took the form of a sixteen-year-old.
With right leg extended, the left raised, an utpala in hand, you offer refuge.
The light of your compassion magnetizes all three realms—
Liberating Lady of Spontaneous Activity, at your feet I bow.⁴

The radiant play of the light of your pristine wisdom, [114]
Kindled by your loving affection for us all,
Is a magical dance of appearances that tame in whatever way is needed,
Captivating the minds of all beings—to you I bow!

You glow with scarlet splendor,
Like a mountain of coral powder kissed by the morning sun.
You seduce with a dance of the ten million expressions of the marks and signs,
Abloom with sixteen-year-old youth and charm—to you I bow!

With the single face of the dharmakāya and arms of the four immeasurables,
Ablaze in the glow of great bliss, intensely passionate, you display a most seductive
air.

Your three eyes of the three liberations gazing left,
You dance on your two legs of the two truths—to you I bow!

Your two main hands hold to your ear a lotus bow and arrow
To shoot at ignorance,
And with the hook and utpala held in your other hands
You irresistibly summon all assets of saṃsāra and nirvāṇa—to you I bow!

A crown of skulls, a garland of freshly severed heads,
And ornaments of bone you wear, all qualities sublimely perfected.
On a lotus and moon you stand amidst ten million crimson lights,
Served by hosts of ḍākinīs—to you I bow!

I raise my lute to play this soothing eulogy
With single-minded faith.
By any good gained through this elixir of wisdom sight,
May the lotus of benefit and bliss bloom forever, I pray!

Grant your blessing so that the adept—well-trained, with pure samaya,
And prepared through practices that focus on a support— [115]
May accomplish the yoga of approach
Of the goddess Swift and Courageous, her mantra, and her wisdom pristine!

Lady Kurukullā, sovereign of saṃsāra and nirvāṇa,
The gods⁵ bow in awe of your profound accomplishment.
Grant your blessing that I may outshine the world and beings
With the blazing youth of vajra strength!

Effortlessly you gather the wealth of humans and non-humans.
Fiercely you sever harmful ways.
You shower upon us a great rain of material riches, fulfilling all our wishes.
Grant your blessing, so I may accomplish limitless activities!

In brief, O Glorious Magnetizing Lady,
Bless my three doors of body, speech, and mind with your pristine wisdom,
That I may gain infinite siddhis, both common and supreme,
To accomplish my own and others' benefit, just as we wish!

The first stanza of these verses of praise and supplication to the Glorious Lady Kurukullā, renowned as She with the Golden Rope for the Heart, comes from an ancient text.⁶ The remaining verses were composed by the knowledge-holder Mañjuḥoṣa. May there be virtue!

NOTES

1. See mkhyen brtse'i dbang po and ngor pa dpon slob blo gter dbang po, *sgrub thabs kun btus* (1970; 2015). The term “sādhana” (*sgrub pa'i thabs*) can be translated literally as “means of accomplishment.” In a narrower sense, the term refers to practice liturgies centered around tantric deities. It can also be understood in a wider sense as a whole system of practice, involving recitation, rituals, and other practices.
2. Nyen Lotsāwa Darma Drak (gnyan lo tsA ba dar ma grags, eleventh century; [BDRC P2614](#)) was a contemporary of the translators Ngok Lotsāwa Loden Sherab (rngog blo tsA ba blo ldan shes rab, 1059–1109; [BDRC P2551](#)) and Ra Lotsāwa Dorje Drak (rwa lo tsA ba rdo rje grags, 1016–1128; [BDRC P3143](#)), with whom he journeyed to India in search of teachings.
3. “I bow at the feet of Kurukullā!”
4. Note the inversion of Kurukullā’s dancing stance in this stanza, compared to how it is more commonly described with her left leg extended and right leg raised.
5. The Tibetan *legs bris* (*lekha*)—literally “that which is well written”—is a poetic synonym for gods.
6. This first stanza is the opening verse for the cycle of teachings on Kurukullā drawn from the three magnetizing deities of Nyen Lotsāwa Darma Drag (*snyan lo tsA ba dar ma grags*, eleventh century; [BDRC P2614](#)). See mkhyen brtse'i dbang po and ngor pa dpon slob blo gter dbang po, *sgrub thabs kun btus* (1970; 2015).

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GLOSSARY

approach

བསྟེན་པ། • *bsnyen pa*

The means to approach the realization of a particular deity, commonly referring to mantra recitation and retreat practice.

dākinīs

མཁའ་འགྲོ། • *mkha' 'gro*

In the context of the Vajrayāna teachings, dākinīs are female embodiments of enlightened wisdom, or female practitioners who have attained accomplishment through the tantric path. The term is also used to refer to the female principle viewed from an enlightened perspective.

dharmakāya

ཆོས་སྐུ། • *chos sku*

Literally “dharma body,” dharmakāya refers to the perfectly accomplished wisdom mind of a buddha, free of the two veils of mental afflictions and cognitive obscurations. Often mentioned in tandem with the rūpakāya, or two types of form bodies, which are the physical manifestation of a buddha.

four immeasurables

ཚད་མེད་བཞི། • *tshad med bzhi* • catvari apramāṇāni

The four meditations of love, compassion, sympathetic joy, and equanimity, cultivated towards all—that is, limitless sentient beings.

Kurukullā

ཀུ་རུ་ཀུ་ལ། • *ku ru kul+le*

A female buddha known for her powers of attraction and subjugation.

marks and signs

མཚན་དཔེ། • *mtshan dpe* • lakṣaṇa vyañjanāni

The thirty-two major and eighty minor physical marks characteristic of either a buddha or a “wheel-wielding” universal emperor (*cakravartin*).

pristine wisdom

ཡེ་ཤེས། • *ye shes* • *jñāna*

Generally, *ye shes* refers to the nonconceptual wisdom of an awakened being. Depending on the context, however, the term can have a wide range of meanings, from the luminous awareness primordially present in the mindstream of all sentient beings, to specific kinds of wisdom of the path, to the resultant, nonconceptual wisdom of a buddha.

samaya

དམ་ཚིག། • *dam tshig*

The sacred bond and commitment upheld by practitioners of the Vajrayāna.

siddhis

དངོས་གྲུབ། • *ngos grub*

The accomplishments gained through tantric practice. Two types of siddhis are distinguished: the supreme siddhi, which is perfect awakening, and the common siddhis, which are various types of accomplishment such as supernatural abilities.

three liberations

རྣམ་ཐར་གསུམ། • *rnam thar gsum* • *trivimokṣa*

The three doors to liberation from saṃsāra: emptiness, signlessness, and wishlessness.

three realms

ཁམས་གསུམ། • *khamsgsum* • *tridhātu*

The three types of existence comprising the whole saṃsāra. They are the realms of desire, form, and formlessness.

utpala

ལྷ་འདྲེ། • *ut+pal*

A blue lotus or waterlily.