

༄༅། །དབྱངས་ཅན་མ་དམར་མོ་གསང་སྒྲུབ་གྱི་
ཉམས་སྒྱུ་ལེན་ཚུལ་མདོར་བསྡུས་པ་སྟོ་གྲོས་ལྷན་ལྷན་གྱིས་པའི་ཉིན་བྱེད།

The Sun That Brings to Bloom the Utpala Flower of Intelligence: A Concise Practice of the Secret Sādhana of Red Sarasvatī

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KHYENTSE VISION
PROJECT

This text is intended to be read and practiced by those who have received the requisite Vajrayāna authorizations, transmissions, and instructions. If you are unsure whether you have received the appropriate permissions, please consult a qualified Dharma teacher of the relevant tradition.

*dbyangs can ma dmar mo gsang sgrub kyi nyams su len tshul mdor bsdus pa blo gros ut+pal rgyas pa'i nyin
byed*

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TRANSLATOR'S INTRODUCTION

Revered in the Indian subcontinent to this day, the goddess Sarasvatī is the embodiment of awakened knowledge and the arts—including music, literature, and poetry—and her blessing is believed to bring success in every field of learning. In the Hindu context, the name Sarasvatī is ancient, being mentioned in one of the oldest collections of hymns known to humankind, the *R̥gveda*, where the Sarasvatī River is an important object of worship. Later, in her embodied divine form, she is associated with the creator god Brahma, complementing his abstract creative force with precise knowledge and refined skills. In the Buddhist tradition, she represents the female reflection of Mañjuśrī and is regarded as his consort in a tantric context.¹

Several forms of Sarasvatī are practiced in the Buddhist traditions. The Compendium of Sādhana (Drubtab Kuntu),² compiled by Jamyang Khyentse Wangpo with the assistance of Jamyang Loter Wangpo and Jamgön Kongtrul Lodrö Taye, contains two main forms: White Sarasvatī and Red Sarasvatī. The practice of Red Sarasvatī is in turn preserved in various lineages recorded in the Compendium of Sādhana, the most famous of which is probably that of the Bodong tradition. This sādhana is taken from the collection entitled Texts on the Secret Practice of Red Sarasvatī, which includes sādhana and permission rituals.³ Composed and compiled by Guṇapa, Chatral Lhundrub, Könchok Jigme Wangpo, and Jamyang Khyentse Wangpo, the collection contains eleven texts, including prayers and supplications to the lineage, sādhana, a permission ritual, and manuals for the practice of approach and accomplishment in retreat, including tormas-offering texts.

According to several references in this collection, the origin of this secret practice of Red Sarasvatī is the *Black Yamāntaka Tantra*.⁴ The lineage of the Red Sarasvatī transmission begins with the unidentified Indian masters Vikṣaparama, Śrī Sugatarakṣita, Jayaka, and Prabhākara. Prabhākara then transmitted this lineage to his disciple Dānaśīla from Kashmir, who in turn was one of the Indian teachers of Sakya

Paṇḍita. This is how the practice was integrated into the tantric system preserved until today in the Sakya lineage.

The first part of *The Sun That Brings to Bloom the Utpala Flower of Intelligence* is the sādhana of Red Sarasvatī (referred to as Goddess of Melody), followed by detailed retreat instructions to approach and accomplish the deity.

སྒོ་གྲོས་ལྷུང་ལ་རྒྱས་པའི་ཉིན་བྱེད།

The Sun That Brings to Bloom the Utpala Flower of Intelligence

ན་མེ་མྱེ་མྱེ་གུ་རུ་སྒ་ར་སྒྱེ།

nama shrimam guru svarasvatyai

*Namah śrīmām guru svarasvatyai!*⁵

Those who desire to perfectly develop the light of discriminating wisdom based on this most profound secret sādhana of Red Sarasvatī must first correctly receive the permission for this practice. Then, having adopted the sattva posture on a comfortable seat, washing and observing the preliminary rites of purification, begin the session with the practice of taking refuge and generating bodhicitta.

The Preliminaries: Refuge and Bodhicitta

བདག་སོགས་འགྲོ་ཀླན་བྱང་ཚུབ་སྒྱིང་པོའི་བར།

dak sok dro kün jang chub nying pö bar

Until the essence of awakening is attained, I and all beings

སྒ་མ་དཀོན་མཆོག་གསུམ་ལ་སྐྱབས་སུ་མཆི།

la ma kön chok sum la kyab su chi

Take refuge in the guru and the Three Jewels.

ཡིན་ཅན་སྲིད་པའི་མཆོ་ལས་བསྐྱལ་བའི་ཕྱིར།

yi chen si pé tso lé dral wé chir

In order to free sentient beings from the ocean of existence,

དོ་རྩ་སྒྲ་དབྱངས་ལྷ་མོ་བསྐྱོམ་པར་བགྱི།

dor jé dra yang lha mo gom par gyi

I will engage in this practice of the Vajra Melody Goddess.

Repeat three times.

The Main Practice: Visualization and Recitation

ཕྱོགས་དུས་རྒྱལ་བ་སྐུས་དང་བཅས་པ་ཀུན།

chok dü gyal wa sé dang ché pa kün

All the buddhas and bodhisattvas of the ten directions and three times

མདུན་གྱི་ནམ་མཁར་བཟོ་ས་ལྷ་ཙོ།

dün gyi nam khar benza samadza

I invoke here, in the space in front of me. VAJRA SAMĀJAH⁶ [354]

དངོས་སུ་འབྱོར་དང་ཡིད་ལས་བྱུང་བ་ཡི།

ngö su jor dang yi lé jung wa yi

I present you all with ocean-like clouds of offerings, both material and imagined,

ཀུན་བཟང་རྣམ་འཕྲུལ་མཆོད་སྒྲིན་གྱི་མཆོས་མཆོད།

kun zang nam trul chö trin gya tsö chö

Like the magical display manifested by Samantabhadra.

Offer with:

ཨོ་བཟོ་ཨརྒྱམ་ཨུཾ་ཧཱུྃ་ ། ཤཅ་ཨུཾ་ཧཱུྃ།

om benza argham ah hung... shabda ah hung

OM VAJRA ARGHAM *and so forth, up to* ŚABDA ĀḤ HŪM.

དཀོན་མཆོག་གསུམ་ལ་བདག་སྐྱབས་མཆི།

kön chok sum la dak kyab chi

In the Three Jewels I take refuge⁷

[སྒྲིག་པ་ཐམས་ཅད་སོ་སོར་བཤགས།]

dik pa tam ché so sor shak

[And disclose every single negative deed committed.

འགྲོ་བའི་དགེ་ལ་རྗེས་ཡི་རངས།]

dro wé g'é la jé yi rang

I rejoice in the wholesome deeds of all beings

སངས་རྒྱས་བྱང་ཆུབ་ཡིད་ཀྱིས་གཟུང་།]

sang gyé jang chub yi kyi zung

And hold fast in mind the awakening of the Buddha.

སངས་རྒྱས་ཆོས་དང་ཚོགས་མཆོག་ལ།]

sang gyé chö dang tsok chok la

In the Buddha, the Dharma, and the Sublime Assembly

བྱང་ཆུབ་བར་དུ་སྐྱབས་སུ་མཆི།]

jang chub bar du kyab su chi

I take refuge until awakening is attained.

རང་གཞན་དོན་ནི་རབ་བསྐྱབ་ཕྱིར།]

rang zhen dön ni rab drub chir

To accomplish the benefit of both myself and others,

བྱང་ཆུབ་སེམས་ནི་བསྐྱེད་པར་བགྱི།]

jang chub sem ni kyé par gyi

I give rise to bodhicitta, the heart of awakening.

བྱང་ཆུབ་མཆོག་གི་སེམས་ནི་བསྐྱེད་བགྱིས་ནས།]

jang chub chok gi sem ni kyé gyi né

Having generated this resolve to attain supreme awakening,

སེམས་ཅན་ཐམས་ཅད་བདག་གི་མགྲོན་དུ་གཉེར།]

sem chen tam ché dak gi drön du nyer

I invite all beings as my guests

བྱང་ཆུབ་སྦྱོང་མཆོག་ཡིད་འོང་སྦྱང་པར་བགྱི།]

jang chub chö chok yi ong ché par gyi

And engage in the sublime and pleasing ways of awakening.

འགོ་ལ་ཕན་ཕྱིར་སངས་རྒྱས་འབྲུག་པར་ཤོག།

dro la pen chir sang gyé drub par shok

To benefit all beings, may buddhahood be accomplished.]

Repeat the seven-branch practice three times.

སེམས་ཅན་ཐམས་ཅད་བདེ་བ་དང་[བདེ་བའི་རྒྱ་དང་ལྡན་པར་གྱུར་ཅིག།

sem chen tam ché dé wa dang dé wé gyu dang den par gyur chik

May all beings enjoy happiness and [the causes of happiness.

སྤྱག་བསྐྱལ་དང་སྤྱག་བསྐྱལ་གྱི་རྒྱ་དང་བྲལ་བར་གྱུར་ཅིག།

duk ngal dang duk ngal gyi gyu dang dral war gyur chik

May they be free from suffering and the causes of suffering.

སྤྱག་བསྐྱལ་མེད་པའི་བདེ་བ་དང་མི་འབྲལ་བར་གྱུར་ཅིག།

duk ngal mé pé dé wa dang mi dral war gyur chik

May they never part from the well-being that knows no suffering.

ཉེ་རིང་ཆགས་སྤང་དང་བྲལ་བའི་བཏང་སྟོམས་ལ་གནས་པར་གྱུར་ཅིག།

nyé ring chak dang dang dral wé tang nyom la né par gyur chik

May they dwell in equanimity, free from attachment and aversion to those close and distant.]

In that way, cultivate the four immeasurables.

ཨོ་སྤ་བླ་མ་ཤུལ་སྤྱད་ཐམས་ཅད་ཐུགས་སྤྱད་ཤོག།

om svabhawa shuddhah sarwa dharmah svabhawa shuddho ham

OM SVABHĀVA ŚUDDHĀḤ SARVADHARMĀḤ SVABHĀVA ŚUDDHO 'HAM.

ཚོས་རྣམས་མི་དམིགས་སྟོང་པའི་ངང་ཉིད་ལས།།

chö nam mi mik tong pé ngang nyi lé

All phenomena dissolve in the state of nonconceptual emptiness.

པཎ་ཡིག་ལས་འབྲུངས་པར་དཀར་འདབ་བརྒྱུད་དང་།།

pam yik lé trung pé kar dab gyé dang

From within this state appears the syllable PAM, from which is born an eight-petaled white lotus.

ཨ་ལས་ནི་མེད་ཟླ་བ་འི་དཀྱིལ་འཁོར་སྟེང་།།

a lé dri mé da wé kyil khor teng

From A arises an immaculate moon disc,

རང་སེམས་ངོ་བོ་རྫོ་ཡིག་དམར་པོ་ལས།།

rang sem ngo wo hrim yik mar po lé

On which appears one's own mind in the form of the red syllable HRĪṂ.

འོད་འཕྲོས་འཕགས་མཚན་འགྲོ་ཀུན་སྒྲིབ་གཉིས་སྦྱངས།།

ö trö pak chö dro kün drib nyi jang

Light radiates, making offerings to the noble ones and clearing the two veils of all beings.

ཚུར་འདུས་ཡེ་ཤེས་མེ་ལོང་ཅིག་ཏུ་གྱུར།།

tsur dü yé shé mé long chik tu gyur

It returns and the syllable changes into the mirror of awakened awareness,

དེ་ཉིད་ཡོངས་གྱུར་སྒྲ་དབྱངས་ལྷ་མོ་ནི།།

dé nyi yong gyur dra yang lha mo ni

Which in turn transforms into the Goddess of Melody.

སྐྱུ་མདོག་བྱེ་རུ་འི་རྩལ་བཙུགས་ལྷན་པོ་ལ།།

ku dok jé rü dül tsek lhün po la

One's body blazes with a brilliant red color,

ཉི་གཞོན་སྟོང་གིས་འཁྲུད་པའི་གཟི་བྱིན་འབར།།

nyi zhön tong gi khyü pé zi jin bar

Like a mountain of coral particles illuminated by a thousand rising suns.

རབ་མཛེས་ཞི་འཇུག་བརྒྱད་གཉིས་ལང་ཚོས་སྒྲེག།

rab dzé zhi dzum gyé nyi lang tsö gek

Gorgeous, peaceful, smiling, most charming, sixteen years of age,

བྱལ་གཡས་འདོད་འབྱུང་ཡིད་བཞིན་ནོར་བུ་དང་།།

chak yé dö jung yi zhin nor bu dang

One holds a wish-fulfilling jewel in the right hand,

གཡོན་པས་དྲངས་གསལ་ཡེ་ཤེས་མེ་ལོང་བསྒྲམས།།

yön pé dang sal yé shé mé long nam

And in the left the crystal-clear mirror of awakened awareness.

ཞབས་གཉིས་གཡས་བརྒྱུངས་གཡོན་བསྐྱམས་པད་ཟླར་རོལ།།

zhab nyi yé kyang yön kum pé dar röl

With the right leg stretched out and the left drawn in, one sits playfully on the lotus and moon.

ཡིད་འཕྲོག་དར་དང་རིན་ཆེན་རྒྱན་གྱིས་མཛེས།།

yi trok dar dang rin chen gyen gyi dzé

Adorned with exquisite silks and jewel ornaments,

སྤང་སྟོང་བྱུང་འབྱུག་ཅུ་ཟླའི་གཟུགས་བརྟན་ཏྟར།།

nang tong zung juk chu dé zuk nyen tar

One's form is the union of appearance and emptiness, like the reflection of the moon in water.

གསལ་བའི་གནས་གསུམ་ཡི་གེ་འབྲུ་གསུམ་དང་།།

sal wé né sum yi gé dru sum dang

The three places are marked with the three syllables. [355]

སྤྱགས་དབྱུས་རྩྱུ་ལས་བྱུང་བའི་འཇུམ་ཟེར་གྱིས།།

tuk ü him lé jung wé dzum zer gyi

From the HRĪM in one's heart center emanate hooking rays of light,

ལྷོ་ཕྱོགས་རིག་འཛིན་དབྱུས་པའི་དགའ་ཚལ་ནས།།

lho chok rik dzin gyé pé ga tsal né

Invoking from the Pleasure Grove Delighting Vidyādhara in the south

ཡེ་ཤེས་སྤྱན་དྲངས་གཉིས་སུ་མེད་པར་ཐིམ།།

yé shé chen drang nyi su mé par tim

The wisdom aspect, which merges inseparably with oneself.

ཨོ་ཤྲི་སྐ་ར་སྐ་བྱི་བཛྲ་ས་མུ་ཛཿ

om shri svarasvatyai benza samadza

OM ŚRĪ SVARASVATYAI VAJRA SAMĀJAḤ

ཨོ་བཛྲ་ཨརྒྱུ་ ། ཤལ།

om benza argham [...] shabda

From OM VAJRA ARGHAM and so forth, up to ŚABDA.

ཇུམ་བུ་ཨོཾ་

dza hung bam ho

JAḤ HŪM BAḤ HOḤ

ཐུག་ཀར་དཀར་མིའི་མཐར་པོ་ཏར།

tuk kar da teng hrim yik mar pö tar

On the moon disc in one's heart is the red syllable HRĪM.

སྒྲིམ་ཐང་ཡོན་དུ་འཁོར་བའི་འོད་ཟེར་གྱིས།

ngak treng yön du khor wé ö zer gyi

Surrounded by the mantra garland written counterclockwise, light radiates from it,

སྒྲིབ་སྒྲིབ་ཀླན་སྒྲུངས་ཤེས་བྱ་ཐམས་ཅད་ལ།

dik drib kün jang shé ja tam ché la

Purifying all negative deeds and obscurations,

ཐོག་པ་མེ་པེ་ལོ་དྲོ་གླེ་པར་གྱུར།

tok pa mé pé lo drö gyé par gyur

And bringing into bloom an unobstructed intelligence regarding all objects of knowledge.

Recite and visualize the above.

ཨོཾ་སྐ་ར་སྐ་ཏི་ཏྲི་ཏྲི་ཏྲི་ཏྲི་སྐ་ཏྲ།

om svarasvatyai hrim hrim hrim svaha

OM SVARASVATYAI HRĪM HRĪM HRĪM SVĀHĀ

Recite the mantra as much as possible while reading the visualized syllables. Regarding the amount of practice of the approach, it is explained that one will develop powerful intelligence if one focuses on mantra recitation for the duration of one week.

To conclude the session:

ཐུག་སོག་འོད་གྱིས་རྒྱལ་བ་སྐུས་བཅས་དང་།

tuk sok ö kyi gyal wa sé ché dang

Light issues from the seed syllable at one's heart, gathering the supreme knowledge of all buddhas, bodhisattvas,

མཁས་རྒྱམས་མཁྱེན་རབ་ཏྲི་ཏྲི་ཏྲི་ཏྲི་པར་བསྐྱུས།

khé nam khyen rab hrim yik nam par dü

And learned scholars in the form of HRĪM syllables.

སྒྲིང་གར་ཐིམ་པེ་འོ་ཀྱི་ལུ་ཀུན་བྱམ།།

nying gar tim pé ö kyi lü kün khyab

They are absorbed in one's heart and light fills the entire body.

ལོ་དྭོ་པེམོ་ཅོཅ་ཀུ་གྱེ་གྱུར་ཅིག།

lo drö pemo chok tu gyé gyur chik

May the lotus of intelligence thus bloom to perfection.

Recite the above and repeat the visualization over and over again.

Dedication

དགེ་བ་དེ་ཡིས་བདག་སོགས་སེམས་ཅན་ཀུན།།

gé wa di yi dak sok sem chen kün

By this virtue, may I and all sentient beings,

སྒྲ་དབང་སྣ་མོ་གསུང་གི་དབང་ལྷག་མས།།

dra yang lha mo sung gi wang chuk mé

Be inseparable from the Goddess of Melody, the Lady of Enlightened Speech.

ཚེ་རབས་ཀུན་དུ་འབྲལ་མེད་རྗེས་བབྱང་ནས།།

tsé rab kün tu dral mé jé zung né

Throughout all our lives, may she always hold us in her care,

ཐམས་ཅད་གཟིགས་པའི་གོ་འཕང་ལྷུར་ཐོབ་ཤོག།

tam ché zik pé go pang nyur tob shok

So we may swiftly attain the level of omniscience. [356]

Conclude with this and other dedication prayers and verses of aspiration before engaging in off-session activities.

Instructions for Approach and Accomplishment

To perform the combined approach and accomplishment for this practice, carefully anoint with cow dung the floor of your dwelling, which should be located in an isolated and pleasant place. On a square mandala plate, draw with powder an eight-petaled lotus with a white center. Place a jeweled or terracotta kalāśa vase in the center of the lotus. The vase must be filled with clean water fetched by a virgin girl. Then place the following substances on a mirror and pour them into the vase: five precious substances,⁸ five grains,⁹ six medicinal spices,¹⁰ and sindhūra powder. Cover it with a square piece of red cloth and beautifully arrange the offerings and tormas, and so forth.

Begin by cleansing the offerings with OM AMṚTE HŪM PHAT and purify them with SVABHĀVA. From the state of emptiness appears OM, which transforms into a jeweled vessel, wide and spacious. Inside it, a syllable OM melts into light and transforms into clouds of offerings of divine substances, pristine and unobstructed, filling the whole of space. Bless them with OM VAJRA ARGHAM ĀḤ HŪM and so on, until ŚABDA ĀḤ HŪM.

Then perform the self-generation, from taking refuge up to merging oneself with the wisdom being. After this, cleanse and purify the kalaśa vase. From the state of emptiness appears the syllable BHRŪM, which transforms into a jeweled kalaśa vase, complete with all the characteristics. In its center is PAṂ, from which there appears a white lotus. On that is A, which transforms into a moon disc. [357] On top of that appears the life force in the form of the red syllable HRĪM. Light radiates from it, making offerings to the noble ones and clearing away the two veils of all beings. After that, proceed as in the self-generation, up to JAḤ HŪM BAṂ HOḤ. Then, focusing on the offerings before you, recite:

དངོས་སྤྱ་འགྲོར་དང་ཡིད་ལས་བྱུང་བ་ཡི།།

ngö su jor dang yi lé jung wa yi

I present to you laid out and mentally created offerings—

མཚོད་ཡོན་ཞབས་བསིལ་མེ་ཏོག་བདུག་སྒྲིམ་དང་།།

chö yön zhab sil mé tok duk pö dang

Drinking water, foot-bathing water, flowers, incense,

མར་མེ་དྲི་ཆབ་ཞབ་ཟས་རོལ་མོ་སྒྲགས།།

mar mé dri chab zhab zé röl mo sok

Lamps, perfume, food, and music,

ཀུན་བཟང་རྣམ་འཕྲུལ་མཚོད་སྒྲིན་རྒྱ་མཚོས་མཚོད།།

kün zang nam trül chö trin gya tsö chö

Like the ocean of cloud-like offerings magically displayed by Samantabhadra.

Make the offerings with OM SVARASVATYAI ARGHAM PRATĪCCHA SVĀHĀ, and so forth. Offer praise with:

མཐའ་ཀླས་སྤྱས་བཅས་རྒྱལ་བ་ཐམས་ཅད་ཀྱི།།

ta lé sé ché gyal wa tam ché kyi

Your form epitomizes the wisdom of all buddhas

ཡེ་ཤེས་སྤང་པོ་གཅིག་ཏུ་བསྐྱས་པའི་གཞུགས།།

yé shé pung po chik tu dü pé zuk

And their countless heirs.

དྲན་པ་ཙམ་གྱིས་སྒོ་བྲོས་མཚོག་སྟུལ་བའི།

dren pa tsam gyi lo drö chok tsöl wé

Merely thinking of you grants supreme intelligence.

དེ་རྩེ་དབྱངས་ཅན་མ་ལ་ཕྱག་འཚུལ་ལོ།

dor jé yang chen ma la chak tsal lo

Homage to you, Vajra Svarasvatī!

On the moon disc in your heart and that of the deity generated before you is a red syllable HRĪṂ surrounded by the mantra garland, and so forth. [From here, proceed as in the self-generation.] Then, focus clearly on the visualization for the mantra recitation, and recite it as many times as possible.

In the end of the session, focus on both yourself and the deity generated before you and say the following words while performing the visualization: "Light issues from the seed syllable at the heart, gathering the supreme knowledge of all buddhas, bodhisattvas," and so forth.

To conclude, cleanse and purify the torma. From the state of emptiness appears the syllable BHRŪṂ, which transforms into a jeweled vessel, wide and spacious. Inside it, the three seed syllables melt into light and transform into the torma, an ocean of nectar. Bless the torma by reciting OM ĀḤ HŪṂ three times, [358] then offer it by saying OM SVARASVATYAI HRĪṂ HRĪṂ HRĪṂ IDAM BALIṂTA KHA KHA KHĀHI KHĀHI three or seven times. Then, make offerings and offer praises as above. To pray for the fulfillment of your wishes, recite:

བཅོམ་པ་ལྡན་པ་འདས་མས་བདག་སྐྱེགས་སེམས་ཅན་ཀུན།

chom den dé mé dak sok sem chen kün

Bhagavatī, remove the shackles of dark ignorance

མ་རིག་མུན་པའི་འཆིང་བ་རབ་བསལ་ནས།

ma rik mün pé ching wa rab sal né

That bind myself and all beings,

ཤེས་བྱ་ཀུན་ལ་ཐོགས་པ་མེད་པ་ཡི།

shé ja kün la tok pa mé pa yi

And let the light of intelligence shine forth,

སྒོ་བྲོས་སྟངས་བ་རྒྱས་པར་མཛད་དུ་གསོལ།

lo drö nang wa gyé par dzé du söl

Unobstructed, toward all that is to be known.

Then, dedicate the merit and make aspirations. Practice in this way with four sessions a day for one full week. At the end of the final session, invite the wisdom being in the kalāśa vase to leave with VAJRA MUḤ. Think that the pledge being dissolves into red light in the vase water and use it to cleanse yourself.

It is sufficient to perform this combined practice of approach and accomplishment for one week. After this, one may continue with the daily practice of the self-generation alone to accomplish the practice.

I, the Śākya bhikṣu Jamyang Khyentse Wangpo, composed this so that the innate intelligence of my disciple named Mañju¹¹ would blossom and bloom. By this merit, may all beings develop to perfection the light of discriminating wisdom. Sarvadā śreya bhavatu!¹² Virtue!

NOTES

1. Two variants of her Sanskrit name are attested in Tibetan texts: the common Sarasvatī (literally, “she of the pool of water”) and Svarasvatī (“she who possesses melody”). The latter, which corresponds to the common Tibetan rendering of her name—Yangchenma (*dbyangs can ma*)—is the one used in the Tibetan title of the current text. Sakya Paṇḍita Kunga Gyaltsen (*Entrance Gate for the Wise*, 94) notes this as an early translation mistake, stating that the correct Tibetan rendering of Sarasvatī should be *mtsbo las byung ba* (“lake-born”). See Gold, *The Dharma’s Gatekeepers*, 32.
2. *sgrub thabs kun btus*.
3. *dbyangs can ma dmar mo gsang sgrub kyi sgrub thabs rjes gnang dang bcas pa’i skor rnams*.
4. *gshin rje’i gshed dgra nag gi rgyud*.
5. “Homage to the glorious guru Svarasvatī!”
6. Literally, “vajra assembly!”
7. Below is appended the rest of this standard prayer recited during sādhanas and before empowerments. For an early Sakya source, see Sonam Tsemo, *dpal kye rdo rje’i mngon par rtogs pa yan lag bzhi pa*.
8. These are gold, silver, turquoise, coral, and pearl.
9. These are barley, rice, wheat, pulses, and sesame.
10. These are nutmeg, bamboo juice, saffron, cloves, cardamom, and *kakola* (black cardamom).
11. Among Khyentse Wangpo’s most prominent disciples who carried the word *’jam* (Skt. *mañju*) in their name were Ngor Pönlob Jamyang Loter Wangpo (*’jam dbyangs blo gter dbang po*, 1847–1914) and Ju Mipham Rinpoche, upon whom Khyentse Wangpo himself conferred the name Mipham Jamyang Namgyal Gyatso (*mi pham ’jam dbyangs rnam rgyal rgya mtsho*, 1846–1912). However, we cannot be certain for whom this text was composed.
12. “May there always be good fortune!”

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GLOSSARY

Bodong

བོ་དོང་། • *bo dong*

The Bodong tradition dates to 1049 with the establishment of its seat the Bodong E monastery in central Tibet by Geshe Mudrapa Chenpo. Its most prominent master is Bodong Panchen Chokle Namgyal (*bo dong paN chen phyogs las rnam rgyal*, 1376–1451).

Chatral Lhundrub

ཐུ་བླ་ལྷུན་གུབ། • *bya bral lhun grub*

It has not been possible to identify this individual.

four immeasurables

ཚད་མེད་བཞི། • *tshad med bzhi* • catvāryapramāṇāni

The practice of extending loving kindness (*maitrī*; *byams pa*), compassion (*karuṇā*; *snying rje*), sympathetic joy (*muditā*; *dga' ba*), and equanimity (*upekṣā*; *btang snyoms*).

Goddess of Melody

སྒྲ་དབྱངས་ལྷ་མོ། • *sgra dbyangs lha mo*

Epithet for Sarasvatī.

Guṇapa

གུ་ཏཱ་པ། • *gu Na pa* • guṇapa

Most probably Jamgön Kongtrul, whose ordination name included the name Yönten, which is *guṇa* in Sanskrit. The text signed by Guṇapa included in the collection of teachings on the *Secret Sādhana of Red Sarasvatī* is a lineage prayer for this practice composed for its inclusion in the Compendium of Sādhanas (*sgrub thabs kun btus*). Since Jamgön Kongtrul was partially responsible for compiling this collection after Khyentse Wangpo's passing, it makes sense to assume that this prayer was indeed composed by Kongtrul.

Jamgön Kongtrul Lodrö Taye

འཇམ་མགོན་ཀོང་སྤུལ་རྒྱུ་གྲོ་མཐོན་ལཱ་ཡེ། • *'jam mgon kong sprul blo gros mtha' yas*

Jamgön Kongtrul (1813–1899) was, together with Khyentse Wangpo, largely responsible for the nonsectarian activities of the Rimé movement that would preserve an enormous amount of Buddhist lineages and teachings in Tibet. He was both a teacher and a disciple of Jamyang Khyentse Wangpo, and famous for his work on the *Five Treasuries* (*mdzod lnga*).

Jamyang Loter Wangpo

འཇམ་དབྱངས་རྒྱུ་གཏེར་དབང་པོ། • *'jam dbyangs blo gter dbang po*

Jamyang Loter Wangpo (1847–1914) was a student of Jamyang Khyentse Wangpo and an important Rimé figure, known especially for his Compendium of Tantras (*rgyud sde kun btus*), based on teachings and practices from a wide range of schools in Tibet.

kalaśa vase

བུམ་པ། • *bum pa* • kalaśa

A ritual vase with a pouring spout used for empowerments and other ritual purposes.

Könchok Jigme Wangpo

དཀོན་མཆོག་འཇིགས་མེད་དབང་པོ། • *dkon mchog 'jigs med dbang po*

The Second Jamyang Zhepa, Könchok Jigme Wangpo (1728–1791), was a renowned Gelukpa scholar. See [Treasury of Lives](#).

Lady of Enlightened Speech

གསུང་གི་དབང་ཕྱག་མ། • *gsung gi dbang phyug ma*

Epithet for Sarasvatī.

maṇḍala

མཎྟལ། • *maN+Dal* • maṇḍala

Literally, “circle” or “disc.” In tantric rituals, the maṇḍala is diagram or three-dimensional structure used to signify the pure environment of a deity.

pledge being

དམ་ཚིག་པ། • *dam tshig pa* • samayasattva

The form of the deity created in meditation.

Samantabhadra

ཀུན་བཟང་། • *kun bzang* • samantabhadra

Samantabhadra is one of the eight great bodhisattvas in close attendance of Buddha Śākyamuni, and is renowned for his vast offerings and aspirations.

Sarasvatī

མཚོ་ལས་བྱུང་བ། དབྱངས་ཅན་མ། • *mtsho las byung ba, dbyangs can ma* • sarasvatī

The female embodiment of awakened knowledge, the arts, and wisdom.

sattva posture

མེས་ས་དཔའི་སྒྱུ་ལ་མོ་ཁུང་། • *sems dpa'i skyil mo krung* • sattvaparyāṅka

Informally referred to as “half-lotus,” this posture involves one leg fully folded and the other slightly extended.

sindhūra

སིནྱུ་ར། • *sin+dhū ra* • *sindhūra*

A powder obtained from red earth, considered an auspicious substance and used for tantric rituals.

Svarasvatī

སྐྱ་ར་སྐྱ་བླ། • *swa ra swa tI* • *svarasvatī*

This alternative spelling of the name of the goddess Sarasvatī literally means “she who possesses melody.”.

torma

གཏོར་མ། • *gtor ma* • *bali*

Ritual food offering.

two veils

སྐྱེ་བ་གཉིས། • *sgrib gnyis*

The veil of mental afflictions (*nyon mongs pa'i sgrib pa*) and the veil of cognitive obscurations (*shes bya'i sgrib pa*).

wisdom being

ཡེ་ཤེས་པ། • *ye shes pa* • *jñānasattva*

The wisdom aspect of the deity, invoked to merge with the form of the deity created in meditation, called samayasattva, or pledge being.