

Charya Dance and Meditation

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The Nepal Valley full to the brim with Buddhist culture established by Adi Buddhas like Dipankara is a land of glory graced by Swayambhu Mahachaitya, the self-emanating light, a vast array of Chaityas, temples, Jinalaya (monasteries), home of saints and sages. Nepal is a country with a long tradition of Sravakayana, Mahayana, and Vajrayana Buddhism since the ancient times to the present day accompanied by a continuous flow of rituals, cultural activities in the form of fairs, pilgrimages observed with piety and devotion. The august presence of Swayambhu Mahachaitya and a magnificent chain of monasteries has rendered the cultural tradition a meaning and a purpose.

It is this Swayambhu Mahachaitya which was the pivot of meditation, yogic practice and Buddhist rituals in the past. There is Sangha in each Vihar. Worship is done in each Agama. People carry on Buddhist ritual activities through meditation, yoga, and worship, praying for the attainment of Nirvana and Bodhisattvahood. People dedicate their lives to public welfare in every possible way in order to attain Nirvana. There is a tradition of doing welfare of the people by becoming siddhas and Bodhisattvas. Besides this, Vajrayana is practiced and Chachas are sung and chacha dances are performed to explain the meanings of various concepts of Vajrayana philosophy in a simple and delicate manner. By keeping each tradition alive, our ancestors living in bahas and bahis had living. The cultural history of Nepal bears witness to this fact. This very chacha tradition is still alive among the Vajracharyas and Shakyas. This is the main reason why Manjushri and Swayambhu Mahachaitya, the Builders of Nepal's glorious past, can never be forgotten. Both will continue to be objects of veneration and piety in the distant future.

Origin of the Kathmandu Valley

If we look back into the antiquity of the Kathmandu Valley, and its physical composition and geographical condition, the contribution of Swayambhu Mahachaitya and Manjushri becomes evident. In ancient times the Kathmandu Valley was Nagadaha, a big lake full of water to the brim with Nagaraja and other Nagas living there. It is surrounded all around by a ring of mountains called Jamacho, Dhinacho, Fucho and Siphucho.

As this Valley was an abode full of natural beauties, it was an enchanting land. Therefore, the saints and sages of the hoary past came to this place accompanied by their disciples and settled here.

In course of time Sri Vipaswri Tathagata of Bandhumati Nagara came to Jatmatrocha (Jamacho) with his team of disciples. He was enamored by the beauty of Nagadaha. He meditated and enhanced his power of thought. Then, he threw the seeds of the unearthly nectar-like Paleswan (lotus flower) over the Nagadaha. This holy act fell on the Full Moon Day of Lhutipunhi in the spring season. A few years after the Adhistan (initiation) the seed sprouted on the Full Moon Day of Katinpunhi in Aswin in the autumn and a lotus of thousand petals came forth. The radiance and splendour of Nagadaha increased further. The radiant light of the glittering lotus spread here and there lending mysterious enchantment to the already pleasant environment of Nagadaha.

Due to the radiance of the lotus in the form of mysterious light of Nagadaha Shikhi Tathagata of Arunpuri and Viswabhu Tathagata of Anupama Nagara accompanied by their disciples came to Nagadaha to pay obeisance and see the resplendent lotus. Realizing the things to come in future and with deep contemplation they passed into oblivion in that mysterious light.

In course of time, Guru Mahamanjushri came to the Nepal Valley with his disciples to pay obeisance to Jyotirupa lotus. He then contemplated that it would be better could be transformed into a place of human settlement. He then cut Nhasikapa with his (Chandras Khadga) sword and drained out the water of Nagadaha. The latter was then made worth inhabitable by human beings and was converted into a land of civilisation. Nepal Mandala (the Kathmandu Valley) came to exist with the help of devotees who came to the valley under the leadership of Mahamanjushri and the inhabitants of hills surrounding the valley. It is because of this deed of Guru Mahamanjushri for the welfare of mankind that Manjushri was given the epithet of Guru, Maha and Jinasiddhi.

Establishment of Vihars, Sanghas

After the Nepal Mandala was established by making it inhabitable, Sahyanga Vihar (Swayambhu Vihar) was constructed in order to facilitate the direct view of the lotus with Swayambhu Jyotirupa and to convey the mysteries of Swayambhu Jyotirupa. This was the first Vihar in the Kathmandu Valley. After the establishment of this Vihar Guru Mahamanjushri introduced a Sangha system and made Gunakara, his disciple, accompanying him, the first Sanghanayaka (leader or head of the Sangha) and also entrusted him the responsibility of maintaining the Vihar.

Later, with a view to protecting the land for continuing the auspicious activities uninterruptedly, Dharmakara was appointed king with the title of Chhetradhipati Bhumipati (Governor of the region in charge of the land). The land thus established was named Manjupattan (named after Manjushri) and its capital was named Rajpattan. After the naming of the valley and its capital, the development in agriculture and settlements, was made for the continuation of the lives of the people of the valley. Arts such as architecture, handicrafts, sculpture were developed to beautify the valley. Different kinds of people contributed in their own ways to develop and create unique art works. They involved the rituals and cultural traits suitable to the typical environment and sensitivity of the land hallowed by the presence of Buddhist divinities and birth of Gautam Buddha. Thus, along with the foundation of the Kathmandu Valley following the emanation of Swayambhu Jyoti, Manjushri saw the establishment of separate bahas and bahis, evolution of rituals and customs and thus laid the strong foundation of development presenting the Nepal Mandala as a specimen of civilisation.

In course of time Krakuchhanda Tathagata came to the Kathmandu Valley along with his disciples to pay obeisance to Swayambhu Jyotirupa. He was attracted by the magnificent beauty of pure environment of Swayambhu. He stayed here for some days before departing for Siddhi Phulocha (also called Siphucha) mountain. He ordained some disciples conferring Upasampada and also performed the Chudakarma (tonsure ceremony) there. After teaching yoga, Dhyana (meditation) and philosophy he initiated the disciples into monkhood. Thus, he added a new dimension in the history of Nepal Mandala (the valley) through the evolution monkhood.

Then, came Kanakmuni Tathagata from Shobhavati Nagara (city), Kashyapa Tathagata from Benares and Shakyamuni Tathagata from Kapilvastu Mahanagara (great city) to Swayambhu to have a look at Swayambhu Jyotirupa Paleswan. They were all influenced by the life style of the people and the culture and civilisation of Nepal Mandala built by Guru Manjushri. They found that the valley was full of spiritual feelings with healthy environment appropriate to the social climate of time. Among the Tathagatas, Shakyamuni Tathagata personally visited the spot of Swayambhu Jyotirupa with his disciples, Shakyamuni related the story of Swayambhu Jyotirupa to his disciples to the latter's satisfaction. He became very popular. The scripture remaining with us today in the form of collection of the teachings of Shakyamuni is Swayambhu Purana (also called Brihat Purana)

Prachandadeva of Gauda came to Swayambhu with Kasyapa Tathagata. He had Darshan and worship of Swayambhu Jyotirupa. He was in enamored by the splendid atmosphere of the area and decided not to leave the place. He received initiation from Bhikshu Gunakara who was then staying at Swayambhu. After receiving the Vajracharya Abhisheka, he became a Vajracharya. From then onwards he was known as Shantikaracharya.

Shantikaracharya transformed Swayambhu Jhotirupa into Swayambhu Mahachaitya. After this he gave it a shape of Sri Dharmadhatu Vagisvar Mahachaitya. Then, the name Sahyanga Mahavihar was changed to Dharma dhatu Mahavihar. Later, Shantipur, Agnipur, Basupur, Vayupur, Nagpur, etc were established there. Because of this virtuous activity, a host of wise men, siddhas, saints came there and did a variety of Sadhanas (propitiation). This has been the tradition that is still living.

Bodhisattva and Bodhisattva charya

The tradition perpetuated by Guru Mahamanjushri, Dharmakar, Guanakara, and Shantikarachaya expanded further.

The tradition of granting recognition to the people who contributed to the public welfare by withholding Nirvana was prevalent in Nepal. These people who did welfare activities were called Bodhisattvas and were highly honored. This may be the reason why Mahamanjushri, the builder of Nepal Manadala, was given the ephthet of Bodhisattva. Bodhisattva charya is highly respected in Buddhist culture. To feel others' pains and suffering as own pain and suffering full of compassion for all sentient beings is called Bodhisattva charya.

Bodhisattvahood holds a place of great importance in Buddhist culture. Bodhisattvahood is very much significant in religious-cultural tradition of Nepal. This is manifest from the fact that the people of Nepal cherish the belief that one must contribute one's mite in all possible ways for the welfare of maankind. Therefore, the Boddhisattva is one who suspends his own Nirvana (salvation) for the liberation of other people and who remains always ready and active for the good of the society.

Among the Bodhisattvas, who made name by virtue of self-service to the mankind were Manjushri, Arya Avalokitesvara, Padmapani, Vajrapani, Maitreya, etc. They were among Ashta (eight) Bodhisattvas and Shodasa (sixteen) Bodhisattvas.

Worship of Vihar and its objective

It is because of the untiring efforts of Guru Mahamanjushri and Gunakara, the swayambhu Vihar was established for the specific purpose of preserving the Swayambhu Jyotirupa. Bahas and bahis were constructed specially for the creation of space for undertaking the activities of Bodhisattvas. The main objectives of the construction of bahas and bahis are to lend life to human values to sustain the continuity of the tradition of respecting the Buddhist life and culture, to impart right teachings for the welfare and happiness of mankind, to keep abreast with the pure Buddhist disciplined life.

Vihars, bahas and bahis are the seats of learning where education is imparted to enable the seekers of knowledge to take the path of pure and peaceful Sambodhi Marga (path of enlightenment). It is because of the living tradition of respecting the great people that the images of Shakyamuni Buddha and Bodhisattvas have been installed in the Vihars, bahas and bahis in a large number. Besides this, there are Agama Kuthi (room of Tantric worship) in the houses of Shakyas and Vajracharyas. In Agamakuthis, religious activities such as yoga practice, mediation and Tantric exercises are performed. It is in these rooms that various Samvaras like Heruka and Vajrayogini are invoked by various yogi practices. Then, there is the tradition of imbibing the spirit of Bodhisattvahood by holding the ideals of Vajrayana deities such as Heruka and other Samavaras and by fully practicing the ideals. There is the practice of performing various ritual activities and worships impregnated with mysterious and secret meanings followed by Tantric and Yantric meditation. In course of the ritual activities Chacha (song) is recited; chacha dances are performed; Panyata (a kind of musical instrument specially used by Vajracharyas) is played. All these activities combined together give a sense of Vajrayana Buddhism. This tradition continues unabated.

The worship ritual borne out of the Vajrayana Tantric tradition has been occupying a special place in the society of Newars. The typical ritual activities are invariably accompanied by specific important customs and activities. The tradition of Charya and Chacha may be taken as a living example. As mentioned above, charya and chacha is the embodiment of the feeling of wishing the good of all sentient beings in all possible ways. In other words, taking an initiative to do good to the world by becoming the Buddha by performing charya or chacha activities and cherishing the same is an important aspect of worship ritual of Vajrayana.

To do worship does not mean simply offering Nila (holy water), Swan (flowers), rice, accepting Tika (red powder mark) on the head and chanting stotra (hymns). It also includes paying respect and honoring the worthy people.

After the construction of the bahas and bahis to keep alive the practice of initiation, education and installation of the images of Buddha Shakyamuni and Bodhisattvas in their honour, Buddhism flourished. The linkage among vihars was established and along with this there was the promotion of Buddhism. Buddhist art flourished. Sacred scriptures were copied and exchanged. In addition to this, Puja Vidhi (worship ritual) activities were systematised and the order of initiation was upgraded and diversified.

There are many kinds of Puja. Puja done openly in public places, in temples, Vihars and pilgrimages, etc. are known as vibidha Puja miscellaneous worship. This worship also includes worship such as Sapta Vidhanutara Puja, Kala Puja, Homa Puja, etc. . Puja done in Agama collectively is called Agama Puja () Guhya (secret) Puja. Similarly, along with various rituals like Mansahuti () shosahuti (), there are other Chakhapujas (a cycle of Pujas) like Pancha bhiseka (), Kalasabhiseka (), Acharya abhisheka (initiation of Acharya), Dasaabhisheka (), Chaturdasa vabhiseka () Along with

the regulation of bahya (external) and guhya (internal, private) Pujas, the Puja ritual activities have been objects and instruments of worship. By all these means the tradition of bahas and bahis has been kept alive. The same tradition has been continued by Vajracharyas.

Introduction of Chacha

In order to perpetuate and preserve Vajrayana Buddhism bestowed by the Buddha, and Bodhisattvas through external and internal Pujas in their respective bahas and bahis, the former Acharyas had continued the practice in tune with the spirit of time. In this context, Charyagiti (Chacha song), Charya Nrtya (Chacha dance) constitute a potential treasure of the philosophy of Vajrayana Buddhism. This chacha does not exist simply in the form of a musical and poetic devotional song, but is also a medium of instilling the enthusiasts and devotees into the philosophy of Prajna, (Knowledge), Karuna (compassion) and Prajnaupaya (ways of Knowledge) through the knowledge like that of Pragaparamita being fully immersed in spiritual thinking and eternal truth. In this context, charya is one of the elements which is very much important in this external and internal tradition. There is the practice of chanting Chacha, Charya and cha: cha: the tradition of chachas like Vajragiti, Charyapada, etc within the Tantra tradition continues properly in the Nepal Valley, since the past.

The manifestation of the female deities of this tradition such as Heruka, Khaganana, Hevajra, Nairatna, Vajrayogini, etc. has taken place at the time of manifestation of Swayambhu Jyotirupa. In line with this tradition, after the Nepal Valley was made worthy of settlement by cutting of the ridge of Nagadaha with his Chandrahasa Khadga (sword named Chandrahasa) by Guru Mahamanjushri, a party of men who had seen Jyotirupa made a search of the spread of root of the lotus and eventually had the Darshan of Khagana Devi (Guhyes tiwari) After the Darshan of Khaganana Devi, Chacha of Hevajra Nairatnma (also called shodasabhujja chacha) was chanted and Puja was offered in full praise of Khaganana Devi. Similarly, he (Manjushri) had darshan of chakrasvara and Vajravarahi and also chanted chacha. This is still a popular belief among the Buddhist of Nepal.

After Manjushri, it was Shantikaracharya, who contributed to the development of swayambhu after establishing Shantipura, and performing sadhana (propitiation) of Vajrajogivni, composed a chacha called "Bama Khatpara" and himself chanted the same. ShantiKaracharya also, it is said, chanted the chacha called Manjunatha in memory of Manjushri. Looking at all these developments, it is evident that Guru Mahamanjushri was instrumental in evolving the Tantric tradition in the Nepal Valley. Swayambhu Purana is a living proof of this.

What is Chacha ?

There are differences worship rituals in the Vajrayana tradition. The difference is because of the important role chacha song and dance plays in the Vajrayana ritualism. The word chacha is itself derived from the combination 'cha' of charya and 'cha' of charcha Propitiation of gods and goddesses following the rituals in accordance with the dictates of scriptures for the fulfillment of desires and also performance of the religious ceremonies of the same are itself known as charya Similarly, the composition and intonation of Mantras required to be spelt for the propitiation of gods and goddesses in chacha. It can, therefore, be said that chacha and charya are complementary to each other.

In the very act of hearing from the ears, seeing from the eyes and talking from the mouth and thinking by the mind and the possibility of attaining meditation without any effort through the concentration of Tana (body) vaka (speech) and chita (mind) is embedded in chacha song and chacha dance. The chacha dance required for charya activity such as havzd postures, acting, movement of feet and spelling of mantras support the performance of chacha, Then, the chanting of chacha lends meaning to the charya activity. If a group of devotees sing chacha songs another group of devotees dance doing various gestures and postures, movement of hands and feet, in strict rhythm concentrating the body, speech and mind lost in Raga rapt attention and tune. The tune of Tin Chhun (av kind of cymbalv instrument), the loud-beating of Dabdaba (a kind of Nepali musical instrument) by the singers chachapa (singers of chacha) lend enchantment to already joyous environment. The environment becomes so much sanctified that it gives the impression that it was a gathering of gods and goddesses manifesting themselves in the form of singers and dancers.

In course of the analysis of the chacha in this manner, it is to be recalled that the noted Tantric master Vakrajra had composed a chacha in red letters. He had written that Agama is equivalent to Veda and Purana, the sacred scriptures of the Hindus. The idea deserves attention and thought. The Veda as mentioned here is a treasure of knowledge. Therefore, chacha is storehouse a of the knowledge of Agama Guhya Gyan (secret knowledge of Agama), or shunyata a viod. In order to fully understand it, yoga and meditation are necessary and the knowledge of yoga and meditation can be understood only by the instruction of Gurus. Therefore, chacha dance may be taken in the form of a Guru who gives instruction of Vajrajana. Similarly, Tantric master Suratavajra in chacha called Dinmani Mandita mention has been made of Mangal Gita which literally means auspicious song. This also confirms that chacha is essentially sung on an auspicious occasion and for welcoming an auspicious hour. It is convenient say that chacha means providing instruction to the pursuers of charya and to those who go ahead absorbed in charya.

Place of Chahca in Tantra

In the Vajrayana Puja rituals which have been in vogue in the form of a Sadhana to oneself realis the external truths by dedicating one's life to meditation and spirituality, there are chakrapuja and various worship rituals of Sadhana. According to Tantricism, the Yoginis must perform worship activities accompanied by music and dances. In Sambarodaya Tantra, it has been said that the worship of Vajrayogini must be accompanied by hymns and psalms Similarly, in Hevajra Tantrarajaya, it was written :

Vajra Dharmastha Buddhai Yoginischa Matribhi.
Abhyangita Nratyabhyan Giyeta Nratyata Parama

It is also said that, there are various Charyagiti (Charya songs) in Tantras. They are called Charyagita Vajragiti. For example, there are Tribhuvan Jawalati (lighting the three words) and Hudun deha in Chatupitra tantra, Kolai and Paramrato chachas in Hevajra Tantra and Uthamrand chacha in Krishna Yamari Tantra. Sticking to this tradition, our ancestors living in their Agama, caves, valley and mountains kept the words of the Tantra in their mind and did Puja (repeating the prayers) Dhyana (meditation), Sadhana. in accompaniment of all these sacred activities and has kept alive the chacha song and dance. This tradition still continues.

In course of singing chacha and composing chacha, not only Acharyas, Siddhas, Vajracharyas, Brahmins but also Bhikshuns had composed chachas and recited them. This is mentioned in the book of chachas.

There is a legend popular among the Buddhists of Nepal that the Tantric siddha Vakvajra went to Kashi (Benares), sang chacha eulogizing the Kasyapa chaitya (also called Sigha Dyo) and brought to Nepal by air. Tantric Gurupuratvajra sang the chacha called Jayanwachhali and crossed the Brahmasutra river while coming to Nepal from Tibet. It is also said that Manjuvajra (popularly known as Jamana Gubhaju) prostrated on the ground, fed his sheep the twigs of the tree by catching the branches of the very tall tree by the fingers of his feet while singing the chacha song. Similarly, Bandhudatta Acharya did Padhyamtaka Sadhana, sang chachaha, and draggedby tying with a thread called Pashuka. This thread is usually used for auspicious occasions. Similarly, there are numerous stories of the supernatural miraculous powers performed by ancestor Acharyas. The sadhana done with the accompaniment of the Tantric based chacha, Raga and tune is an important aspect of chacha and Vajrayana tradition. For the people who follow the same line, it is a daily activity.

Variety of Chacha

In the course of singing and composing chacha is used in different situations and for different objectives suitable to various motives and feelings of pujas. This may be described in the following words :

1. Puja chacha : Chacha sung within the certain limits following certain rules and practices.
2. Dya chacha : Chacha sung for certain gods and goddesses specially consecrating to the Mula deity (the presiding deity).
3. Bhwaya chacha : Chacha sung after feasting during ordinary puja, Guhya Puja or Ganachakra Puja, or Dhyogu Puja (Puja of patron deity).

It is not necessary that all chachas must be accompanied by dances. Chachas which are made systematic in accordance with Puja ritual are sung accompanied by dance. In other words, chacha that is tied up with the Puja rituals follows dramatic performances.

Thus, we come across a variety of chachas. For example, (1) chachas symbolising the Dhyana gesture of deities, (2) chachas demonstrating the purity of a thing, (3) Chacha expressing beauty full of romantic love (4) Chacha giving sense of the philosophy of transitoriness of life, and (5) chacha displaying the spell of mantra.

Authors and singers of chacha have composed chachas for various purposes. The list of chachas is a witness to this fact. The following may give a hint to the above statement.

1. Chachas composed by Acharyas (Vajracharya Gurus) at the request of yajmans (clients) for fulfilling the wishes of Danapati (a generous person offering charity).
2. Chacha that comes out of the outburst of feelings of Acharyas,
3. Chachas that are composed when seeking refuge of Ishta Devata (tutelary deity), Kuldevata (guardian deity.)
4. Chacha replete with in imfeelings of the good of sentient reverence the prays for the Guru.
5. Chacha expressing the feelings of the good of all sentient beings full of compassion

The role Raga (order of sound) in chacha :ñ Raga is an integral part of music, As to the requirement of Raga in accordance with the limitation of Raga chacha is sung by modulation of sound by balancing the high and low sound of steps of Raga Charya. There are also many chachas which have to be sung by mixing the two different kinds of raga.

Rvagas of this kind are 42 in number. Out of them, more popular ones often used are : Nata Bhairab, Bhairabi, Kamoda, Bibhasa, etc.

Tala (Rhythm, tune) of chacha

As Raga is an integral part of music, Tala is equally an important and indispensable part of music. Raga and Tala are two sides of music, just like two sides of a coin. Music is inconceivable without Raga and Tala. It is because of this, that in the chacha song. Tinchhu is used in the form of a musical instrument. In some chachas Dabdaba (Damaru like musical instrument) is also used in some chacha songs as a musical instrument. Similarly, there is also the practice of playing a musical instrument called Panyata during a special worship or chakra puja. This is a special characteristic of chacha. So far, 12 kinds of Tala have been identified. Out of them, more popular Talas are Jati, Matha, Khatankar, Trihura, Jhapa, Durjaman, etc.

Amount the indispensable things required for the chacha song are -text, Tinchhu (it is also called Ta) and Dabadaba. But, for the worship of most secret Pujas, Panchatala (also called Payantajwalan) musical instruments are also used. Payantajwalan consists of Kwata, Tinchhu, Panyanta 10 pieces and Babhu (Khwalmali).

Chacha dance

Among various aspects of Vajrayana Buddhist rituals, Chacha dance occupies an important place Chacha is very popular dance performed in tune with the spells of mantra. The platform or Babu (a kind of platform). This dance is well preserved by Vajracharyas and Shakyas or the Kathmandu Valley. The practice of chacha songs and practices is still continued to attain eternal truth with full of spiritual fervor accompanied by Navarasa, Tribhangi Mudra, being seated in Agama in Tandava beautiful, pensive and graceful posture followed by various kinds of Chakarapujas, Ahoratra day and night) Puja and Guhya Puja.

The specialty of chacha dance is that it is inextricably linked with yoga, dhyana, japa (repetition of mantra), samadhi (deep meditation) in pursuit of swarapada (word), charya pada (in degree of charya), Hasta mudra (hand gesture), control of movement bound by the shastra (science) of chacha dance. The experience of Mahasukha (supreme happiness) from chaturananda (four kinds of joy) such as Ananda (joy), Parmananda (supreme joy) Birmananda (joy emanation from brave deed) and Sahajananda (joy that comes without any effort) that can be experienced is a specialty of the chacha dance.

Role of gesture in chacha dance

Chacha song, chacha dance, gesture, movement of steps, etc are mainly functions connected with worship. This has already been said above. There is also a compulsion to do worship with the expression of feelings

within the seat of Mantra without singing chacha and striking Ta. During the Gurumandala Puja which is indispensable for all important pujas, feelings have to be expressed through the movement of hands. The Bhavamudra includes Garuda mudra, Chakramudra, triangular Dharmodaya Mudra, Mudra called "Ja hun wan ho" or Akarshan Mudra, Praves Mudra, Bandhan Mudra, Toshan Mudra. Apart from this, there is also a tradition of Hetuakarshan Mudra, Alinganamudra, etc to be accompanied in the above ritual activity. Again, along with the presence of sodasa Lasya (sixteen enamouring postures of sodasa goddesses of worship, the postures of sixteen Dikpalas have to be gathered, Thus, according to the difference of worships, basis of postures continue to change in their number. Therefore, in some worship if posture makes its presence felt when standing upright and moving steps, in some postures posture makes its presence felt by meditation with legs tied to the ground. There is no connection of Raga and Tala in these things. Even then, it is not a lyrical ballad. It is very much like a charya nrtya.

The entire Mudra to be used in charya dances can be divided into two parts. Samyukta (mixed) Hasta mudra and Asnauyukta (unmixed) Hastamudra. Samyukta Hastamudra is one in both hands have to work. For example, Samadhimudra, Bodhyongamudra, Padma mudra, etc. Asanyukta Hastamudra is the mudra done with only one hand. The examples are Samadhimudra, Bodhyangamudra, Padma Mudra, etc. For example, Abhaya Mudra, Bara Mudra, Bhunisparsa Mudra, etc. It is these mudras which lend chacha dance a life.

Looking at Mudras from these angles, meditation is done in Samadhimudra, accepting chaturbrahamvihar and cherishing Parmartha (eternal truth) like Dasaparamita. If Bhumisparsha (ground touching) Mudra is the Mudra for standing, Bodhyangamudra is the mudra which makes one realise what one has already known. Abhayamudra is one which frees one from suffering, fear and tension. Bara mudra is one which only offers without expecting anything in return. It is in these. It is in these Mudras and feelings that Bhawan (Lord), attained Bodhihood, took the path of Nirvana and showed mankind the path of salvation. The Buddha could attain supreme enlightenment by freeing himself from the bondage of suffering by sitting in Samadhi Mudrasitting in bhmisparsha Mudra and by destroying Mara (the evil temptations).

After this, in order to propagate the supreme knowledge he has gained through meditation Shakyamuni Buddha once again sat himself in Bodhanga, Mudra and did Dharmachakra Pravartana for turning the wheel of the cycle of Dharma. Shakyamuni Buddha strictly practised the feeling of compassion and was happy to devote time to the service of mankind full of compassion and contempt for mis-doings in the world. Then, the Buddha assumed the Baramudra for relieving the world from sufferings.

It is not only that Tantras have defined the Mudras categorically but also that the paths leading to results in cognition of the uses of various Mudras. If the rupa (form), which is indestructible like vajra as described in Yoga, Ratna, Mala is itself called Mudra, Mudra is itself a gateway to Nirvana. A Mudra has various Rupees (forms) and various Arrthas (meanings). If Mudras are used without the correct use of forms and meanings, the meaning of Mudra will be distorted. The result will turn to be a fiasco.

In the text called Guhyasamaja Dhyatona Vyakhyana the entire Mudras have been divided into Dharma Mudra, Chinha and Mahamudra. Mudra which makes use of symbolic words of Mantra is known as Dharmamudra. Similarly, if Mudra is employed making use of symbols it is called Chinha Mudra. And if Mudra is used to meditate on gods and goddesses is called Mahamudra. This shows that chacha dance not accompanied by Trimudra (Three Mudras) along with Tribhanga aha. This shows that chacha dance not accompanied by Trimudra along with Tribhanga Mudra cannot be complete.

Some facts about identifying chacha dance

Dikchhya (initiation) is necessary to have the knowledge of chacha song and chacha dance (which is, as previously noted, full of special characteristics.) It is only through this initiation that one can have a full grasp of chacha song and dance. The act of imparting knowledge includes the act of initiating by offering the mantra of Padma Nritya Lokeshvara. The disciple or pupil that is willing to be initiated must not only be devoted to Vajrayana Buddhism but also be able to delve into the subjectmatter of Vajrayana Buddhism.

Chacha song and dance are quite different from other songs and dances. The maiden step to have a grasp of the knowledge of chacha song and dance is to do Guruvandana (salutation to the Guru) and then to propitiate Padmanrtyesvara. For this, worship has to be done with the offering of Kalasha (a metal pot for holding worship materials) and grant mantra. Purificatory rites have to be done prior to performing the above-mentioned worship rituals. Then one's mind is purified in front of Padmanrtyesvara after the institution of the ritual of the offering of Kalasha. In this ritual, at first body, speech and mind are united by offering salutation of the elderly and venerable Gurus. Then, invoking the Vajrasatva Manadala symbolic of body, speech and mind, concentration is aspired to the extent as wished. After this, the entire Dikpalas (guardian deities), Yakasas (demi-gods, or attendants of Kubera), Gandharvas (celestial musicians, singers), Nagas, Kindarvas of all the four directions with love and compassion and Guru Mandala (the main Mandala) is laid to rest. At last, lamp is offered and Diwakar Devala (sun-god) is invoked. This is all intended as part of acquisition of energy to receive the light coming from Sukunda (a pot to hold oil) into the very inner part of the body.

Feeling of Padmanrtyesvara

Immediately after the offering of mantra of Padmanrtyesvara (god of lotus dance), the mantra is uttered and Padmanrtyesvara is invoked or conceived. The method of conceiving is as follows:

Look at the Padmanrtyesvara seated brightly and brilliantly at the lotus with dibya (divine) eyes. Padmanrtyesvara is seated in a lotus. The god is seated calm, beautiful and quiet. His complexion is white. He has ten hands. In five hands in the right side he is holding Abhaya (a weapon for safety), lotus flower, an arrow, wreath of beads, tarjani (forefinger). And in his left side are pick, bow, bell, stick and bhumisparsha (ground touching) mudra. Padmanrtyesvara is therefore seated above the lotus in dancing posture. He has a crown of jewels. He has two brilliantly shining eyes. And dressed in multi-colours, he is casting glances with compassionate eyes in a joyous mood. He is worshipped every month with faith flowing incessantly from heart. It is felt that the devotee's breath is the breath of Padmanrtyesvara's own and it is felt that Padmanrtyesvara himself entered into the body of the devotee. After the attainment of this mental state, the devotee dances in a peaceful and joyous mood imbibing the very spirit of Padmanrtyesvara. After this, the ritual of dancing practice ends. Thus, the continuation of this practice following Bidhibidhana (the rules and formula) in a disciplined manner constitutes a proof of success.

Practice of chacha dance

Prior to starting the dancing act, the person performing the dance must be lost in thought with cheerful mind. If mind is not prepared for this act, the visualisation of the god or goddess in mind and the feeling matching with his or her character cannot be attained. In the absence of this, the dance loses delicateness and matching flexibility and as a result the dance does not become natural and charming as desired.

While performing the chacha dance, the dancer stands awry, moves the entire body in an artistic manner, equips himself or herself with spiritual and devotional feelings. After composing with all these qualities, the god or goddess in whose name the dance is to be performed has to be imbibed in spirit. Dancing is initiated by Samapada (equally balanced foot) which means that when standing both the feet have to be raised erectly turn by turn. After standing thus, back of foot is joined to have the Vajra seat. After having the Vajra seat, she must sit in the seat of Mandala by bending the legs a little. After occupying this seat, chacha dance is started in the awry position by bending head and body a little. In this dance, legs removed in four different stages. Legs must be moved in such a way as to move all the parts of the body. The sequence of dance follows with Alindhapada (embracing pose), Pratyalindhapada achita (suchipada), Kachita (vajrasuchipada). And after the ceaseless movement of feet dancing is performed with Lalitasana, Vajrasana, Padmasana and various other poses. This is the way, the tradition, of chacha dance.

Creators of chacha so far

Chacha song and dance is an ocean in itself containing the very philosophy of Vajrayana Buddhism because it expresses the highest truth in poetic and musical style demonstrated in the form of dances on the occasion of Chakra puja, Ahoratra puja, Sadhana puja in Agama puja. For perpetuating the tradition of gunya puja, chacha singing and dancing, and introducing most mysterious Agama puja, we cannot never forget the contribution made by our ancestors. Forty years ago, this tradition was displayed to the people. Those who took the unprecedented step were Sanukaji. Vajracharya Chinikaji Vajracharya, Saptamuni Vajracharya, Guhyaharsa Vajracharya of Kathmandu and Pandit Vaidya Ashakaji Vajrachaya of Lalitpur. Late Pandit Chaityaraj Vajracharya of Lalitpur and Ratnakaji Vajracharya of Kathmandu followed their footsteps.

It is because of their meritorious efforts chacha dance gained in popularity in Nepal and in the world. For this, we must extend heart-felt thanks and gratitude to them. It was indeed a case of their encouraging patience and initiative. Their contribution in the history of chacha will be written in golden letters. The exposition of the rich culture and the treasure of Vajrayana Buddhism contained in the chacha and chacha dance in the face of damaging criticisms is indeed their invaluable contribution. It is happiness to note that the tradition is still alive. There are Vajracharyas in the Nepalese society who even now criticize the steps taken for promoting chacha.

It is a matter of joy that it is because of the involvement of the leaders of chacha movement that the chacha has been included in the curriculum of the arts campus and the University. Organisations and institutions have been established to launch programmes for demonstrating chacha songs and dramas in clubs and theaters. In spite of this, if we look at the future of chacha, there is no room for satisfaction. There is a

feeling that chacha programmes have been held to suit the taste of the audience, even though much of the content of the programme is far fetched from the true spirit of Vajrayana Buddhism.

Conclusion

Considering the sad condition of the Chacha in the Kathmandu Valley, a group of enthusiastic Varacharyas and Shakyas established a Dance Mandala. This Mandala was established in Nepal Samvat 1116 (1996) with the objective of introducing the chacha in its original spirit truly representative of the essence of Vajrayana Buddhism.

In fact, in this fast changing work 40 years is a long period. Even then, chacha has not become popular among the people to the desired extent. It would not be too far to say that the Vajracharyas and Shakyas have remained away from taking initiative in this direction due to social criticism. The political and economic disparities and incongruities in Nepal are not less responsible for the decline of popularity of Chacha.

In order to preserve and protect the historic tradition of chacha in the Kathmandu Valley, Vajracharyas and Shakyas have kept alive the chacha, the worship of bahas and bahis and the ritual activities connected with the chacha. They have to guard against further deterioration of this tradition. It is time that chacha must not be confined to Agama ritual but it must be improved and preserved employing its various positive aspects as far as possible. The bahas and bahis which have a pride of place in Nepal must be developed as seats of Buddhist learning and culture as in the past. For this, Vajracharyas and Shakyas have to move ahead thinking the ways and means of developing their rich cultural heritage in tune with the challenges of time. It is only through this outlook that the Buddhist cultural heritage of the Kathmandu Valley can be preserved for years to come.

REFUGE PRAYER DANCE

OM GURU BUDDHA GURU DHARMA GURU SANGHA TATHAI BACHA

GURU VAJRADHARA-SCHAIVA TASMAI SHRI GURUVE NAMO (3X)

Panch Buddha

Atashi kusumarana sankasha deha purba mukha sri dira dasanam

soft arose smell every where body east face elephant riding

Dhura dantaka bigna birgita namami sri achheve muriti

far obstacles destroys victory homage to Achheve face

Sugata sumarana mahoratram

buddha remembering great having

Baradha krita nara lokesham moche banchitta manasham

blessing head men all liberation dividing all men

swami charana ratna sri

supreme on feet diamond

dachhina mukha sri ratnasambhava bivaba sampadha dayakam

south face sri ratnasambhava this world equal giving

Udita subarna sankasha deha namami sri turanga bahanamm

mid day sun golden light body namami sri horse riding

Naba udita rabi kirana deh yoga muruti dharita

risen sun bright light body yogic face having

Mayur bahana dhyana muruti namami sri amitabham

peacock riding meditation face homage to Amitambha

Saptya phanimaya alankrita harita barna biragitam

seven snake around the body green color having

Utara mukha sri Amoghasiddhi namami sri garuda bahana

north face sri Amoghasiddhi homage to garuda riding

Indu kumuda bikasha deha tridasha bhubana pratipalita

lily flower smell every where body three ten take caring (give food)

Singha bahana dhyana murti namami sri bairochana

lion riding meditation face homage to Bairochana

Gagana bindu kumara bandana batsara sri nepalikam

sky(0) drop (0) bachelor (6) face raining in nepal

Gita granthita kumuma mala namami sri dharmadhatu sarana

song compose flower garland homage to dharmadhatu on feet

Manjushri

Raga (melody): Nata

Tala (meter): Jati

Sri maha Manjushri maha china bijaya

Great manjushri great china coming

Nepal mandala majhhe padma giri nibasita

Nepal mandala center flower mountant dwells

Namami namami sri manjughosha

Homage homage to who speck universal

Kumkuma barna deha ekashya chatura bhujja?

Yellow color having once face four hands

Dahina bhujaya khargha sara dhari

Right hand sword arrow holding

Baame bhujaya pustaka dhanu dhari

Left hand book bow holding

Achhetu mandala sri manju kumara

Indestructible Mandal manjusri youthful

Subarna paduka bandita puja

Golden feet bow offering

Sata guru prasadhe riddhi shiddhi data

Lineage guru offering wisdom accomplishment giving

Bhanayee sri swota vajra gita charita

Speck by swota vajra song compose

Lokeshvara

Raga (melody): Nata

Tala (meter): Jati

Sita barna eka mukha dwoya netra

White in color one face two eyes

Bibidha ratna mauli laungkrita deha

Splendid jewels crown on head having

Namami namami sri karunamaye

Praise praise to compassionate

Loka udharita dukha nasita

All beings liberator sorrow destroyer

Sirasa amitabha dharita

On head amitambha Buddha having

Bichitra bastra kati bestita dhara

Brilliant garments waist having

Dahine bhuje abaya kara dhari

Right hand bestows gesture

Baame bhuje nilot pala dhari

Left hand blue lotus holding

Lokeshwor charane bandita pade

Lokeshwor take refuge bow feet

Bhanayee kulisa ratna gita charita

Singer vajracharya ratna song compose.

RAGA:- GUNJALI

TALA:- JATI

URANGA ABHARANA SRI RITU TANU SHOBHA//

Snake wearing who season young beauty

INDRA NILA DUTI PNINGALA KESHA// DHU//

Heaven blue long curly hair

JAGATA ANUKAMPA KRIPA GUNA DEVI//

All keep in heart love acknowledging goddess

DUSTA MARA BIGNA NASANI DEVI// DHU//

Wild enemy destroy goddess

RAKTA NAYANA TRINIRUDRA MALA//

Red(bloody) eyes three powerful garland

KHARGA KARTI KAPALA NILOTPALA // DHU//

Sword cheaper skull cup blue lotus

BYAGRA CHARMA BASTRA PRATYALINDHA//

Tiger skin dress pose

KHARBA LOMBODARA SAWA KRANTA// DHU//

Sort big belly negative stamping

CHARANA SHARANA SRI UGRA TARUNI MATA//

On the feet bow to wrathful form of mother

BHANA AMOGHA VAJRA GITA CHARITA// DHU//

Spoken by Amogha vajra song compose

BIDHYADHARI DEVI/ AKAASH YOGINI (Sky Dakini)

RAGA: Trabali

TALA: Trihura

BHANU MANDALA MAJHE VIRASANI DEVI/
blazing light mandala middle herione goddess

NAGNA KIRITA SHOVA TRINA LOCHANA//
naked crown beauty three eyes

NAMAMI NAMAMI SRI BUDDHA DAKINI DEVI/
bow and take refuge in splendidous buddha dakini goddess

HRIDDHI SIDDHI MOCHHA PHALA PRASADA//
wisdom skillful means liberation fruit I offer

DAHINE KARTI BAME KHATAPARA DHARI/
right hand chopper left hand skull cup I hold

RAKTA RUPI DEVI GAGANA VASINI//
blood-red face goddess in sky I live

RATNA NAUPURA DHARI ODHIYANA PITHE/
jeweled ankle bells I wear (I come from) cremation grounds

SRI BIDHYADHARI DEVI SURANARA BANDHITA//
Splendidous Holder of Knowledge goddess all creatures I am bound to

SATAGURU CHARANE SRI KULISHA GITA/
all the gurus bow to their feet (with) sri kulisa's song

JANMA JANMA MORU SIDDHI PHALA PRASADA//
life time after life time forever accomplishment fruit is bestowed

Nairatma

Raga (melody): Mangalbasanta

Tala (meter): Khantankhara

Nira atma sri nairatmna

Blue soul nairatmna

Nira sama deha dwoya buja

Blue equal having two hand

Hevajra alingana sukha sayala

Hevajra embration joy pleasure

Jagata mata gina janani

World mother Buddha earth

Mokhuta kirita sukla mundha

Crown on head skull garland

Vajra karti dara dahine

Vajra chopper having right hand

Baame khatpara khatwangha dhari

Left hand skull cup staff having

Nara charma pratyalingha deha

Man hide dancing pose

Tandaba bhahaba sawa kranta

Trampling corpse negative forces

Kulisha taba chadane sadanam

Kulisa(vajracharya) take refuge in feet.

KHARGA YAGINI

RAGA:- GUNJALI

TALA:- JATI

URANGA ABHARANA SRI RITU TANU SHOBHA//

Snack wearing who season young beauty

INDRA NILA DUTI PNINGALA KESHA// DHU//

Heaven blue long curly hair

JAGATA ANUKAMPA KRIPA GUNA DEVI//

All keep in heart love acknowledging goddess

DUSTA MARA BIGNA NASANI DEVI// DHU//

Wild enemy destroy goddess

RAKTA NAYANA TRINIRUDRA MALA//

Red(bloody) eyes three powerful garland

KHARGA KARTI KAPALA NILOTPALA // DHU//

Sword cheaper skull cup blue lotus

BYAGRA CHARMA BASTRA PRATYALINDHA//

Tiger skin dress pose

KHARBA LOMBODARA SAWA KRANTA// DHU//

Sort big belly negative stamping

CHARANA SHARANA SRI UGRA TARUNI MATA//

On the feet bow to wrathful form of mother

BHANAI AMOGHA VAJRA GITA CHARITA// DHU//

Spoken by Amogha vajra song compose

Akasha Yogini shloka

DAKINIYA SARVA BUDDHA SAKALA BAIHARA BYAPINI BISWO MATA
Dakini all Buddhas every fear known earth mother

EKASHA RAKTA BARNNA TRINAYENA MUDITA KECHARI SHRESTHA SOBHA

One face red color 3 eyes face Dakini's sky abode great beauty

PRAJWALLA DIBYE DEHA GAGANA KRITA PADA DWOYA BUJA MUKTA KESA
Blazing great form sky head feet 2 arms crown hair

KATVANGHA BAME PATRA DAHINE KARTIKA DHARINI SWORGA RUPA
Katvangha staff left hand bowl (skullcup) right vajra chopper holds heaven form



Vajra Yogini

RAGA: Godagri TALA: Matha

BAMA KHATAPARA DHARI DAHINE KARTI DHARA

Vajra yogini holds a skull bowl in her left hand and crescent- shaped knife in her right.

PAYALA NAUPURA MUNDHA MALLA BHUSITA

She wears a garland of skulls, and on her ankles are bells

TRINI LOCHANA DEVI TRIBHUBANA PRABISE

She is the goddess with the third eye of omniscience and pervades the universe.

NACHAI AKA JATI VAJRA YOGINI

// DHU//

Dancing vajra yogini who have only one top knot

STHULA SUCHHAMA DEVI NIRANJANA DEVI

Like an subtle essence she pervades the cosmos.

SUNYA PATRA DEVI SUNYA SWOBHABE

Her very nature is that of emptiness.

AKALA MRITYU DWAYAPASENA BANDIRE

She banishes disaster and death

RAGA DWASHA MOHA KARATINA CHHEDITA

She destroys envy, hatred and lust.

SRISTI SHANHAR DEVI TARUNI DEVI

She is the creator and she is the destroyer, crossing the samsara

Vajra yogini

Raga :- Vibhasa

Tala:- Matha

Nagna makuta kesi lohita varna deha

Necked crown hair blood color have

Tribhuvana Vyapita dahine karti

three world known right karti

Namami Sri vajra yogini saranam

namaste sri vajra yogini bow

Vame khatpara karvanga dhari

left skull cup staff holding

Trinayogi prajwalita sthita

three world blessing light

Kutangara manohara mandala

staff joy mandala

Taruni mandala majhe prajwalita deha

young manual meddle light having

Sahajanada rupini sri vajrayogini

4 joy form sri vajrayogini

Namami sri vajrayogini

namami sri vajrayogini

Kurukula

Raga:- Jati

Tala:- Nata

Tribhuban janani sri kurukula devi//

3 world mother Rakta barna makuta kesi trina yana// Bhu//

red color crown hair 3 eyes

Namami devi sri kurukula tara//

Namami goddess sri Kurukula Tara//

Chatura bhuja karti katpara sara dhanu dhari// Bhu//

4 arms chopper skull cup arrow bow holding//

Rahu mastaka sthita nritya padha dhari//

negative forces blissful stay dance feet having

Natha sodasa bhujā alingana chuban//Bhu//
leader 16 arms embracing kissing

Tribhubana byapita nila barna deha//
3 world famous blue color having
Tumah brana devi annutara sagram//Bhu//
universal color path purity victory battle

Piwairē maha rasa sud stri deha//
Highest nectar great(internal) eyes having
Namami sri devi loka udharita // Bhu//
I bow everyone liberation

Bhanai kulisa ratna gita charita//
composer vajra jewels song compose
Janma janma sri kurukula sarana// Bhu//
life time 2 to kurkula bow

Singha Mukha (Lion Faced Dakini)

Raga (melody): Travali

Tala (meter): Trihura

Shingha Mukhi devi sweta barna nila tri netra
Lion face goddess white color blue three eyes
Eka mukha urdha ganala rakta kesa
One face flying curly red hair

Tena hung hung tena hung hung
Stomping and dancing Rhythm of the mantra
namami namani sri shingha mukhi devi
Homage homage great lion face goddess

Dwoi bhujā dahine vajra karti dharita
Two hand right hand vajra chopper holding
Baame bhujē pancha mrita rasa patra
Left hand five nectar taste skull cup

Chapaye khatwangha baame kare sawasanam
Crook of the hand staff left hand stomping negativity
Gharjeeta gunjana trasana ripu haranam
Thunderous roar fear pervasive destroys

Nara cherma naga chearma byagra charma
Human hide snake hide tiger hide
Bhushita digambhara rakta barna
Having on body naked red color

Yogini mandala mahje nachahire
Dakini mandala center dancing
Sawa hidaye pari tandaba bhahabe
Negative heart on stomping emotions

AA ga waya kulisa acharane gita charita
This song kulisa(vajracharya) song compose
Janma janma yogini mandala padam
Life time after life yogini mandala being
Amoghasiddhi Arya Tara

Raga (Melody): Lalita
Tala (Meter): Japa

Harita barnaghi yeka mukha dwoi nayena
Green color one face two eyes

Bibida bastra abarana gyana rupa
Difiere dress wearing knowledge face

Namami sri Amoghasiddhi sri Arya Tara
Homage to Amoghasiddhi and Arya Tara

Pragyunpaye murti sunye sobhawa hetu
Union face emptiness nature having

Pindhapatra dharani abaye dayeni deva
Beging Bowl holding blessing giving god

Sapta phanimaye vajrasana sthita Daiana
Seven snaks full lotus pose meditation

Nilot-pala dhari bara dahini devi
Blue Lotus holding bestowing goddess

Lalitasana sthita akala mrityu nasani
Confortable pose untine death destroyer

Pragyanpaye hetu sunye sobawa murti dyana
Wisdom path emptiness nature feger meditation

Nirvana hetu karuna gawonti kulisa sadanam
Enlightment path compasi3n singer vajracharya blow.

Basundhara

Raga:- mangalbasanta **Tala:-** khatankara

gandha mandal maghya ban kara sanjata
smelling middle BAM appear
dwai bhujayeka mudha prithibi devi
two hand one face earth devi

eyehehi mahadevi prithibi mata
only one great goddess earth mother
sarba ratna sampurna bhudita
all jewel everything wearing

pita barna samerupi devi
yellow color charming face devi
sabe abhaya kara lokasan tarani
right giving hand all beings to cross

kanaka bhadra gata bame kara dhari
right hard blessing all being ocean of suffering
hara noupura nirghosa basundhara
jewel ankle bells indescribable Basundhara

sloka

Ba sundhara sada nytwa dharidra namatarani

Basundhara always bowl bad / suffering people crossing
desa yami manushana sarba dukha pramochni
country abide humans sentient being all suffering liberation

Pancha Tara

Raga:- Nata Tala :- Jati

Yan kara sanjata sri lochani tara //

Yan bij mantra appering eyes tara

Shukla barna sara chadra kara dhara //Bhu//

white color like clear moon having in body

Namami namami sri Arya Tara janani //

Namami namami sri mother tara

Asta maha bhaya tarani devi// Bhu//

eight great fear destroy goddess

Ban kara sanjata sri mamaki tara //

yellow tara

Kanaka barna gata dhanyan manjuri dhara //Bhu//

yellow color vessel meditation softly having

Man kara sanjata sri padhmani tara //

flowers tara

Lohita barna dhana bahana kara dhara // Bhu//

red color meditation face who have

Yan kara sanjata sri arya tara devi //

Harita barna nilotpala dhara devi //Bhu//

green color blue lotus having goddess

Mun kara sanjata sri puspa tara devi //

flowers goddess

Nila barna rupa bakra kara dhara //

blue color beautiful face having

Janama janama sri bairochana sharane //

life time and life time bairochana bow

Bhanayee sri kulishacharya gita charita// Bhu//

singer sri vajra master song compose

Sapta Lochani Tara

Raga :- lalitagujali Tala :- Jati

Sapta Nayan Eka Bakra Vajrasana

Seven eyes one face vajrasana

Makuta Keshi Ratna Lankrita Deha

Crown hair jewel on head having

Namami Namami Sri Lochani Devi Tara

Namami Namami eyes goddess Tara

Dwoya bhuja Abhaya Nilotpala Dhari

Two arms bestowing blue lotus holding

Panch Suchelak Bastra Dhari Devi

Five flying dress having goddess

Akala Mritya Nasani bhava Bhaya Harani

untimely death destroy any fear passed through

Buddha Sashaka Rachheka Eka Janani Devi

Buddha times protected one mother goddess

Hima Barn Devi Tribhubana Dyapita

Snow color goddess three world known

Anutara Gyana Dayani Devi charane

Sacred knowledge giving goddess feet

Gawanti kulisa Ratna Janma Janma Sarane

Singer Kulisa Ratna life time after life time bow



Arya Tara/ Green Tara

HARITA VARNALALITASANA EKA BAKRA/
 Green color comfortable ease pose one face

DUOYE DRISTI KIRITA RATNA MANI MANDITA//
 Two eyes crown jewels sparkling like diamonds crown

NAMAMI NAMAMI SHRI ARYA TARA DEVI/
 Bow /honor Bow /honor splendid Noble Tara Goddess

AKALA MRITYU NASANI TRIBUBHANA BYA PITA//
 Untimely death cuts through three realms known

DAHINE PRABYASTE ABHAYA PRADATA/
 Right hand fearless giving

VAAMA BHUJAYE NILOTPALA DHARITA//
 Left hand blue lotus holding

PANCHA CHIRA BASTRA SUCHELAKA DHARITA/
 Five colors clothing flowing scarves wearing

JINA GYANA DAYANI MOCHA PRADATA//
 Buddhas' wisdoms giving liberation giving

ARYA TARA CHARANE JANMA JANMA SARANAM/
 Noble Tara feet lifetime lifetime bow

GAWONTI KULISHA RATNA GITA CHARITA//
Composer vajra ratna song written

Shloka

NAMASTARE TURE VIRE TUS TARE BHAYA NASANI
Bow to Tara the one powerful (soft and gentle Tara) fears cut through

(2x) TURE SARBARTHA TURE TARE SVAHA KARAM NAMA MEHAM
the one throughout the world the one Tara she destroys[all harmful things] bow

Annapurna

Raga (melody): Karnadi

Tala (meter): Jhapa

Urangha asana sweta annana tri netra

Snake rides white in color three eyes

Kirita mani ratna langkrita deha

Crown diamond on head having

Jagata anukampa kripa annapurna devi

Universe all beings love Annapurna goddess

eka mukha asta buja visanam

one face eight hands rat full

Dahine patra karga vajra ache sutra

Right hand skull sword vajra mala

ame bindu phetaka ghata kalasa

Left perfume sealed bell vase

Dusta mara chedani riddhi siddhi dayeni

Enemy temptation destroys wisdom and compassion giving

Pancha mudra abharna nara sila mala

Five ornament wearing human head garland

Twon devi sri prajwalita sthita
That goddess blessing light having
Taruni mandala maaje pramudita
Young mandala center joy full

Annapurna devi jagata palita
Annapurna goddess world nourishes
Gyane swori janma janma sadanam
Knowledge mother life life pray

Mayan Jala

Raga:- Deshasa Tala:- Matha

Mayan Jala Binbu Sadrisa Sarira
Moha Maya Daharpa Chadire Maya Moha
Ehe Sansara Asara
Raga Dowasa Moha Chhadiyare Nira Asha
Anamisa Nayana Drida kuruya
Umamari Kkrita Dustra re Punyadu
Sahaja Ravabana Uda Nagata Dhariya
Yaswoya Parame Sawa Sare Kurupe
Awaa Tuba Udaya Chandra Paya Prasade
Gawanti Niradukha Papa Bhaba Chakratori Bore.

This dance is not dedicated to any specific deity. It is the expression of the reality of samsara. The Sanscrit term “MAYA JALA” means literally net of confusion. We have to be free from all negative attachment and realize that this body and everything surrounding us is but a reflection that we see in the mirror. This song is sung during the annual memorial celebration for the dead.

The network of confusion appears as a reflection before our eyes beware of the delusion that deceives our bodies like a reflection in the mirror.

The world is empty when hatred, greed and ignorance have disappeared from our hearts.

Our eyes, fully of rainbow colors, only want to see the good and nice.

Whatever negative things bodily exist; they can be a teaching for humanity.

Whatever distortions may exist, they are not the right way.

If you take refuge to the divine energy, you will see the beauty of the world.

Like the moon rising in the sky, full of peace and compassion

If your speech is sincere, all sufferings and sins will be overcome, say the writer of this song.

Rakta Ganesh:

Raga (melody): Danasri

Tala (meter): Jaspati

Gaja mukha trinayani tandhabha padam, nritya di pati Ganeshswora

Elephant face three eyes dancing feet lord of dance ganesh

Mani mukuta ratna abharana taruni kirana sankasa

Diamonds crown Jeweled wearing young luminous light.

Mariya bigna mariya darpana mariya dukha binasita

Temptation corruption temptation mirror sorrow destroys

Mariya mara santrasa meruwo dukha nasita

Temptation of fear Mt.meru sorrow destroys

Bichitra bastra kaachuka kati besa

Splendid dressed shimmering on waist

Jata mokuta mani mandita

Topknot crown diamond on head

lombodhara dhrita lombodhara swobha payela

big belly endowed large belly beauty on feet

Ghili ghili basante

Chime and sound

Ratnakara dharita ratna jolita mukhika muka ati sundura

Jewels having jewels spending beautiful face unexpected beauty

Dhina dhatwa sama sukha data namastu namastu gana dipati

All timer equal happiness giving homage homage leader ganesh/

Vajrabir Mahakal

Raga (melody): Hindol

Tala (meter): Khatankar

Bhagawana bira vajrabira mahankala,

Magnificent and potent powerful mahankal

krisna barna trinayana Urda pingal kasha

dark blue color three world flying Corley hair

kirita achheve dwoya kara dhari

crown achheve two arms having

karti khatpar kharba lombodhara

chopper skull short big belly

namami sri sababhaya haranam sangrame

parachakra dusta nasanam

homage to all fear destroys battle victory enemy destroys

pralayagni ribota bhasham jolita sabanga visanam

milting body burning flam all body woeful

sandajdha kutilakara karkasha dharane sthula grataye pralambita

flashes different angel grotesque figure huge coming out belly

mohadaram

joyful

jaghoru hastaya sarbanga sundaram, bikata rupaya dustra karaline

small hand all body beautiful ugly face enemy control

tribhaye harana asta shidhi pradana janma janma saranagata

three fear keep far away eight boon giving life life bow

vajrabira charane

powerful homage

sataguru charane shilegata dhari, bhanai kulisa gita karane

great master feet on head keek say by vajracharya compose.

Vajrapani

Raga: Kamoda

Tala: Khatankara

kristan barna deha dwoya bhuja

drak blue color having two hand

dratra pidita vishama badana

bar teeth dreadful face

urdra kesha ulamanta vesa chaumara trasana bira

flying hair terrifies enemies four temptations victor

Buddha sasaka rachheka yuge guhe vajrapani namami

Buddha time protection eons sacred vajrapani bow

dahine vajra bame ghanta, khatapara prajolita sthita

right hand vajra left bell skull crown stamping pose

nagabharana bibidha ratna linkrita deha kati byagra charma

snakes adorned different diamond on head wast tiger skin

bahubala dharya ripugana marthana satwaprani udharita maha deva

extraordinary power all being libration great god

Pancha Buddha- The Five Buddhas

Buddha	Vairochana	Akshobhya	Ratnasambhava	Amitabha	Amoghasiddhi
Family	Buddha	Vajra	Ratna	Padma	Karma
Color	White	Blue	Yellow	Red	Green
Direction	Center	East	South	West	North
Element	Water	Space	Earth	Fire	Air
Wisdom	Complete Understanding of Reality	Mirror-like	Equality of All Things	Discriminating	All-Accomplishing Action
Poison	Delusion	Hatred	Pride	Desire	Jealousy
Mudra	Dharmachakra (Teaching)	Bhumi-sparsha (Earth-touching)	Varada (Giving Blessings)	Dhyana (Meditation)	Abhaya (Fearlessness)
Symbol	Chakra (Wheel)	Vajra (Indestructible)	Ratna (Jewel)	Padma (Lotus)	Vishva Vajra- (double vajra) (Indestructible Reality)
Vehicle	Lion	Elephant	Horse	Peacock	Garuda



VAJRASATTVA 100 syllable mantra

OM VAJRASATTVA SAMAYA MANU PALAYA

Om Vajrasattva! I am committed to your practice

VAJRASATTVA TENO PRATISTHO

You are the indestructible one

DRIDHO ME BHAVA

Please guide me and empower me

SUTO SHYO ME BHAVA

May I be satisfied

SUPO SHYO ME BHAVA

May everything be clear to me

ANU RAKTO ME BHAVA

May I be receptive to your infinite blessings

SARVA SIDDHI ME PRAYENCHA

May I be fulfilled with all attainments

SARVA KARMA SU CHA ME

May I understand the effects of my karma

CHITTA SHRIYAM KURU

and live in a true way from the heart!

HUNG HA HA HA HA HO BHAGAVAN

Oh Vajrasattva, Master of all, may I always rejoice!

SARVA TATHAGATA VAJRA MAME

All those who are indestructible,

MUNCHA VAJRI BHAVA

may I understand that you are always with me.

MAHA SAMAYA SATTVA AH

This is the blessing of the Great Commitment Being