

MICHAEL WALTER

JĀBIR, THE BUDDHIST YOGI

PART TWO

“Winds” and Immortality

Control, purification, and other procedures dealing with the “winds” and “elements” within the body are prerequisites for spiritual progress in both Hindu and Buddhist Tantra. To particular traditions within Buddhism these practices lead to the transformation of these “coarse” and “impure” constituents into subtle, glowing elements. Perfection of this practice leads to a physical body which diminishes, or disappears, at death, leaving only a few remainders behind. In the domain of Rnying-ma and Bon yogic practice, as well as among the Nāthas, as we here learn, this transformation leads to a ‘rainbow body’. The following is an edition and translation, accompanied by commentaries, of the most significant (at least to Tibetan yoga) of Jābir’s teachings, his ‘extraordinary teaching’ (*Gdams pa thun mong ma yin pa*) on control of these “winds” and “elements”, in particular the *bhru* wind, as it is called, to facilitate longevity to help the yogi pursue his practice of Buddhism and eventually to achieve this ‘rainbow body’. I have chosen this text because of its interest to later practitioners, and because it addresses some main points of hathayogic practice. However, this *is* a technical and specialized teaching (as are all texts in these cycles), and shouldn’t be taken as a comprehensive, practical guide to the practice in general.

This revelation to Mkhyen-brtse’i-dbang-phyug, rendered into a forty-two verse text (numbering supplied by me), is accompanied by Mkhyen-brtse’i-dbang-phyug’s commentary² in the BRGYUD PA BAR PA and GDAMS PA editions. Bzhad-pa’i-rdo-rje’s edition, in the SROG BCUD BUM BZANG, also contains the root text, along with his own commentary, which is likewise based on the tradition of Mkhyen-brtse’i-dbang-phyug.

The format of Bzhad-pa’i-rdo-rje’s commentary differs from that of Mkhyen-brtse’s; it shows the former’s desire to both present the teaching and arrange it for practice *in a written form*. (See bracketed

paragraph below.) Bzhad-pa'i-rdo-rje's commentary opens with a *lo rgyus*, by which here is meant, among other things, a justification³ of the correct Buddhist character of the teachings through a recitation of the generations of its teachers after the vision of Jābir was received by Mkhyen-brtse'i-dbang-phyug. (See the partial translation of this event in footnote 31 of Part One of this article.)

In the second part of his commentary, Bzhad-pa'i-rdo-rje presents, as Mkhyen-brtse had, his "text" of Jābir's teaching, and then reorders it to comment upon it as it is actually used in *sādhana*. He opens by presenting, as do the Mkhyen-brtse versions, the root verses as "Arranging the text of the basic teaching to put the substance of the instructions into practice, and the method of putting them into practice in accordance with that goal, (here is,) first of all, from the mouth of Mkhyen-brtse'i-dbang-phyug ..." [*gdams pa dngos nyams su blang ba la rtsa ba'i gzhung bkod pa dang / de'i don ji ltar nyams su blang ba'i tshul lo / dang po ni / khyad bdag Mkhyen-brtse'i-dbang-phyug gi zhal nas ...*]. The second part is a method for its practice which divides it into three stages, Preliminaries, Fundamentals, and Closing (*sngon 'gro, dngos gzhi, mjug*). Bzhad-pa'i-rdo-rje describes them as follows, quoting the appropriate root verses.

Preliminaries are composed of:

Meditatively creating the protecting circle (*bsrung 'khor bsgom pa*) (vv. 28–31)

Performing *sādhana* on the guru (*bla ma'i rnal 'byor*) (Bzhad-pa'i-rdo-rje here depends on Mkhyen-brtse's visualization procedure.)

Clearing up the "flavor" of the winds (*rlung ro bsal ba*) (vv. 5–6)

Adopting the "skeleton" *āsana* (*keng rus gdan gyi 'dug stangs*) (vv. 7–9)

Fundamentals are covered by root vv. 10–19.

Closing practices are composed of:

Clearing up headaches (vv. 20–23)

Clearing up illnesses of sight and the other senses (vv. 24–27)

Clearing up illnesses of the stomach (also depends upon using the teaching in v. 20)

Please remember this presentation of the teaching when reading Bzhad-pa'i-rdo-rje's commentary. The entire text of his commentary is

given here, and all but his commentary to verses 5 and 6, which are basically a conflation of Mkhyen-brtse's, are translated.

[Bzhad-pa'i-rdo-rje's presentation of this teaching and its use may be seen as – like the collection it is found in – a more “organized” approach to presenting Tantric teachings. This is seen in structured, written, collections of teachings, a trend which developed especially in mid-*phyi dar* (15th–17th centuries) Tibet. One purpose served by this trend was the archiving and preservation of practices representative of specific Tantric lineages, often along with one or more commentaries; these could then be disseminated to far-flung monastic centers, yogis, and lay practitioners. Among the Rnying-ma-pa and Bon-po, this was further stimulated by the need to compete with other, expanding traditions (most notably, of course, the Sa-skya-pa and Dge-lugs-pa) which stressed structured, written transmissions of teachings (e.g., their *yig cha* or ‘required readings’). Examples of such collectanea include the *Rin chen gter mdzod*, *Sgrub thabs kun btus*, *Lam 'bras slob bshad*, collected *rgyud* of the Rnying-ma and Bon tradition, and the efforts of individual authors such as Bzhad-pa'i-rdo-rje. Of course, the need to promote Jābir's ‘rainbow body’ teachings as truly Buddhist may also have prompted Bzhad-pa'i-rdo-rje to include them here. This must have been particularly important considering their Nāthist origins and the prominence of non-Buddhist teachers in their transmission lineages.⁴]

It goes without saying that a translation of a technical yogic text by a *phyi pa* such as myself cannot adequately deal with all the various significances and oral interpretation that accompany these teachings. The following translation merely tells something of what the text *says*, not all that it *intends*.

The root verses of Jābir's ‘extraordinary teaching’ and the accompanying commentary are found in the following texts:

GDAMS PA, root text on pp. 113.2–114.2; commentary on 115.4–129.2 of v. 11 of the *Sgrub thabs kun btus*.

BRGYUD PA BAR PA, root text on pp. 406.2–407.2; commentary on 408.3–414.1 of v. 48 of the *Rin chen gter mdzod*.

SROG BCUD BUM BZANG, root text on pp. 405.5–408.2; commentary on 409.4–421.5 of v. 7 of the *Gsang ba ye shes kyi chos skor*.

vv.1–4 *gang zhig 'chi med sgrub^a 'dod pas /
rnam shes gzhon pa^b dbang du bya /
de yi tshul yang bsam yas las /
tshegs chung don^c che 'di nyid longs^d /*

^a BRGYUD PA BAR PA & GDAMS PA: *bsgrub*

^b GDAMS PA adds as note: *rlung*

^c BRGYUD PA BAR PA & GDAMS PA: *'don*

^d SROG BCUD BUM BZANG: *long*

Whoever desires immortality should control the immature consciousness.⁵ Although the means to accomplish this are innumerable, take this one – it is only a little difficult, and offers great benefits.

Neither author comments on the first four verses.

v. 5 *rang nyid kun tu bzang por bsgom /*
Meditate upon yourself to be Samantabhadra.

MKHYEN-BRTSE'S COMM.: *rang gi lus gnas khang lung pa yul phyogs thams cad mi dmigs par stong par sbyang / stong pa'i ngang las rang Kun-tu-bzang-po {mchan rnying pa zhig tu: stong par bsgom pa yin gyi zhal phyag med ces snag} sku mdog sngon po gcer bu rgyan med pa zhig bsam pa'i spyi bor {mchan rnying du: rang the mal pa[r?] gsal ba'i spyi bor} drin can rtsa ba'i bla ma grub thob Dza-hā-bhūr sku mdog smug nag sha rgyus shing brjid chags pa / nyi ma bye ba'i gzi 'od can / gcer bu rgyan med zhabs gnyis mnyam pa'i mthil sbyar ba'i mtheb chen gnyis rtse sprad pa / rang gi tshangs bug zug pa / phyag gnyis spyi bor thal mo sbyar ba / dbu skra ral pa'i thor cog bcings pa skyabs gnas kun 'dus su mos la rang gi tshe 'khor ba thog ma med pa nas bsags pa'i nad gdon sdig sgrib ltung ba nyes pa myong bar nges pa'i las sgrib thams cad byang zhing dag par mdzad du gsol / snyam pas lus ngag yid gsum 'jug pa gcig tu bsgril nas gsol ba 'di ltar 'debs so / om āh hūm / dus gsum kun mkhyen Padma-saṃ-bha-wa / grub pa'i 'khor los sgyur ba Dza-hā-dhūr / dngos grub brnyes pa Bhra-ma-nā-tha la / gsol ba 'debs so 'chi med dngos grub stsol / snyan brgyud mdzod 'dzin Ma-ñi-nā-tha dang / nges par thams cad mkhyen pa Mkhyen-brtse'i zhabs / 'phags mchog Byams-pa Skāl-ldan-bzang-po la / gsol ba 'debs so 'chi med dngos grub stsol / 'chi med grub brnyes Dhang-phyug-rab-brtan dang / Rdo-rje-'chang dngos Khyab-bdag Zha-lu-pa / Ngag-gi-dbang-phyug Blo-bzang-rgya-mtsho'i-sder / gsol ba ... / Rig-'dzin-grub-pa'i-gisug-rgyan Padma'i mtshan / Slob-bshad-'dzin-mkhas Kun-dga'-blo-gros dang / Rig-'dzin Chen-po Phyogs-las-rnam-rgyal zhabs / bka' drin mthshungs med rtsa ba'i bla ma la / gsol ba 'debs so 'chi med dngos grub stsol / sngon 'gro gsum gyis rang rgyud legs sbyangs nas /*

dngos gzhi stong pa rngubs pa'i rnal 'byor gyis / tha mal snang ba'i sgrib pa kun byang nas / tshe 'dir mkha' spyod 'grub par byin gyis rlob / zhes brgya stong nas lan gsum yan chad brjod / de nas lag g.yas pa'i thal mo smin mtshams su dengs byas nas / na mas Dza-hā-bhūr / zhes lan gsum brjod pas bla ma dges shing 'dzum pas 'od zer dmar po bde ba chen po'i rang bzhin snum pa / 'tsher ba / 'dril ba zhig tu gyur nas rang gi spyi bor thim pas bla ma'i sku gsung thugs Mkhyen-brtse nus gsum dang rang

gi lus ngag yid gsum dbyer med du 'dres par bsams la phyag rgya chen po'i ngang du cung zhig bzhaḡ (BRGYUD PA BAR PA: 408.5–410.5; GDAMS PA: 115.4–116.6)

“Purify all fields – the body, the house, the valley, the region⁶ – into a void without any visualized images. From the state of that void comes forth the Siddha Jābir, your gracious root lama, who is beautiful (*brjid chags pa*) and whose body is dark purple and powerful (lit., corpulent: *sha rgyas pa*). He appears at the crown of the head of Samantabhadra, who is to be thought of as alone, unornamented, and blue in color. Jābir, possessing the brilliance of ten million suns, is (also) alone and unornamented, and has the tips of his thumbs, which are pressed to the two flat soles of his feet, touching. His *brahmarandhra* is pierced (*zug pa*). His hands, palms folded, meet at the top of his head, and his hair is braided into a tuft. [When this is accomplished,] request them then to clear away and to purify all perceivable polluting acts by experiencing faults, moral shortcomings caused by evil and polluting acts, and the illnesses and burdensome negative influences of countless previous lifetimes – to your joy – to be all the (possible) places of refuge gathered together (on which see MKHYEN-BRTSE’s commentary on verse 6, below). Make prayers to them as follows when, in meditation, one has concentrated in one (flow) an entering into the body, speech, and mind (of all those places of refuge, as described below) ... [The prayers are not translated.]

“As for the fundamental part (of this practice), through this yoga of inhaling the void, having cleansed everywhere the obscurations of ordinary appearances (in consciousness), one will be blessed with becoming a sky-goer (*khecara*, one of the *siddhis* or magical powers of accomplished yogis) in this life. Repeat the above prayer three more than one hundred thousand times, and, after that, when the yogi has made the palm of his right hand reach the spot between his eyebrows, he should say three times, *na mas Dza-hā-bhīr*. When Jābir is then happy and smiles at the yogi, red rays of light, the fair-colored and resplendent (*snum pa*, *'tsher pa*) intrinsic character of *mahāsukha*, having joined together, will dissolved into the top of the yogi’s head. Thinking then that the yogi’s body, speech, and mind has mixed⁷ into an indistinguishable unity with Mkyen-brtse’s three powers, the body, speech, and mind of himself as the *guru*, the yogi is placed somewhat into the realm of Mahāmudrā.⁸

v. 6 *nyi mar dbyung nas zla bar rngub^a /*

^a BRGYUD PA BAR PA: *rngubs*

After exhaling through the sun, inhale through the moon.⁹

MKHYEN-BRTSE’S COMM.: *sna bug g.yon bkag la g.yas nas phyir nad gdon sdig sgrib thams cad dud khung nas du ba thon pa ltar song / nam mkha'i dbyings su yal bar bsams la rlung shugs bskyed de 'bud / yang sna bug g.yas bkag la sangs rgyas byang sems bla ma yi dam sogs mdor na skyabs gnas yod do cog gi mthu stobs nus pa byin rlabs thams cad 'od zer sngon po'i rnam par byung / sna bug g.yon nas song / lus kyi nang thams cad gang bar bsams la cung zhig rlung 'dzin / yang sna bug g.yon bkag g.yas nas shugs bskyed de phyir 'bud pa sogs sngar ltar lan gsum song* (BRGYUD PA BAR PA: 408.5–410.5; GDAMS PA: 115.4–116.6)

“Block the left nostril; all illness due to *gdon* spirits and defilements from sinful actions will go out through the right, like smoke up a smoke hole. Meditate upon diminishing¹⁰ into the realm of space while building up a forceful wind. Expel that wind. Now block the right nostril and there will appear in the form of rays of blue light all the powerful blessings of Enlightened Beings, Bodhisattvas, gurus, tutelary deities, etc. – in short, of all beings in whom one takes refuge. These rays exit from

the left nostril. Think of the entire inside of the body being filled with wind and hold it a little while.

Again, block the left nostril and, building up a forceful wind, expel it through the right. Repeat this three times.”

BZHAD-PA'I-RDO-RJE'S COMM. ON VERSES FIVE AND SIX: *mi dmigs pa'i ngang las / rang nyid Kun-tu-bzang-po sku mdog sngon po gcer bu rgyan med mnyam par bzahg pa'i phyag rgya can du gsal btab la rdo rje khu mtshur las g.yas pa'i gung mo'i tshigs gsum par mdzub mo'i rtse btsugs pas sna bug g.yon pa mnan la / nad gdon sdig sgrib thams cad phyir sangs kyis 'thon pa'i dmigs pa dang bcas sna bug g.yas nas rlung drag 'bud gting phyin par bus pa'i mthar / rdo rje khu mtshur las g.yon pa'i gung mo'i tshigs gsum par mdzub mo'i rtse btsugs pas sna bug g.yas pa mnan te / sna bug g.yon nas rlung spu mi 'gul bar rngub / de lta bu'i rlung ro 'bud rngub lan gsum bya'o /* (SROG BCUD BUM BZANG: 411.4–412.5)

vv. 7–9 *keng rus gdan gyi 'dug stangs kyis /*

ka ling ka^a nas drag por gsum /

khong 'dar shin tu thon par dbyung /

^a GDAMS PA adds as note: *kha*

From the *āsana* of the skeleton seat, exhale violently three times through the mouth until one's inner shaking manifests itself strongly.

MKHYEN-BRTSE'S COMM.: {*pus mo g.yas btsugs lag gnyis rdo rje khu tshur brlar brten/britan*}^a / 'og sgo stan la ma reg par rkang mthil gnyis sbyar la rting pa'i steng du 'phongs bzahg la theb chen stan la gtad / lag gnyis kyi mtheb chen gyis srin lag gi 'dre rtsa mnan la khu tshur bsdams pa / pus mo gnyis kyi steng du bzahg la cung zhig sgur bar byas / kha nas hā zhes rlung drag tu bsrings la lus kun bsgril zhing khon 'dar thon par bya / yang ngal gso zhing slar yang de 'dra lan gnyis te gsum bya (BRGYUD PA BAR PA: 411.3–5; GDAMS PA: 117.2–4)

^a Both versions have added this material from an 'old note' (*mchan rnying*).

“{With the right knee raised, fix both hands, made into *vajra*-fists,¹¹ on the thighs.} The soles of the feet are joined together so that the anus is not touching the mat. Buttocks are placed on the heels and thumbs pressed against the mat. Then, press the thumbs against the 'dre vein (?) in each ring finger and make fists. Place them on the knees and bend a little. While saying *hā*, stretch the wind out as long as possible, rolling the entire body into a ball. Hold this until an inner trembling shakes the body. Do this three times, resting between efforts.”

BZHAD-PA'I-RDO-RJE'S COMM.: *rdo rje rtse gsum pa'i 'dug stangs la du mar mchis kyang / 'dir lag pa gnyis gru mo sbyar te thal mo spyi gtsug to sbyar / rkang mthil gnyis sprad cing pus mo gnyis phyir bgrad pa'i rting pa gsang gnas la zug par gtad de rlung kha nas har sgra dang bcas khong 'dar shin tu 'thon par drag 'bud lan gsum du bgyis te rlung ro ma lus par phyungs pas bum pa can lam du 'gro zhing nad mi 'jug pa'i dgos pa yod /* (SROG BCUD BUM BZANG: 413.1–413.4)

“Although there are many three-pointed *vajra* postures, here (it means): Join the two hands and the elbows, then join the palms at the crown of the head. Bring the soles of the feet together; the heels, with the knees open wide, should be fixed to the secret place (i.e., the spot behind the genitalia) in a gliding movement. Now blow three times violently through the mouth in a sharp voice until the inner trembling comes forth strongly. Because the flavor of the wind has now been entirely removed, one proceeds to practice *kumbhaka*¹² and illness must not be allowed to enter.”

vv. 10–13 *ci bder 'dug pa'i rnal 'byor pas /*

bya lam^a za^b zhing drag por rngub^c /

ji srid lto ba ma khengs par^d /

de srid tshod dang sbyar^e zhing bya^f /

^a BRGYUD PA BAR PA has note: *bya lam: nam mkha'*;
GDAMS PA has note: *nam mkhar*

^b GDAMS PA: *bza'*

^c GDAMS PA: *rngubs*

^d Both have *pa* here, but SROG BCUD BUM BZANG has *par* in the quote of the root text in its commentary.

^e BRGYUD PA BAR PA insets *kha* here, which makes no sense and adds an extra syllable.

^f GDAMS PA has *za* in the root text, but *bya* in its quote of the root text in its commentary. All other editions have *bya*.

The yogi, now sitting as he pleases, eats the sky path¹³ and inhales violently. Measuring his practice to the degree that his stomach doesn't become completely full, he should pursue this practice.

MKHYEN-BRTSE'S COMM.: *lus gang bde bar bsdad nas / sems kyis khams gsum gyi nam mkha' sngo me re re byung nas / lus sngo mer gyis gang bar bsams la / 'og rlung cung zhig 'then / kha nas rlung sgra bcas su hub kyis drangs shing lto ba ldir gyis khengs pa dang / steng rlung mnan te rlung kha sbyar / mi thub tsa na dall'ngal bus btang / bsgom bya'i dngos gzhi yin pas lan gang mang bya / yang skabs 'gar skom pa sogs byung na / rang gi mdun 'dom gang gi nam mkhar grub thob Dza-hā-bīr sku mdog smug nag zhabs gnyis mthil sbyar ba [phyag ngyis] phus mo'i steng du sa gnon gyi phyag rgya mdzad pa zla ba nya gang ba'i rgyab yol can / sku'i ba spu'i bu ga thams cad nas bdud rtsi dkar la dmar ba'i mdangs chags pa grub pa'i dngul chu lta bu zil pa phrom phrom yod par bsams la / kha nas rlung rngubs pa bdud rtsi thams cad skya nur nur byung / lus kyi nang thams cad 'chi med ye shes kyi bdud rtsis mer gyis gang / 'chi ba med pa'i tshe / rgud pa med pa'i lang tsho / rtag brtan gzhom gzhig dang bral ba'i rdo rje'i lus su gyur cing lus kyi ba spu'i bu ga thams cad kyang bdud rtsi'i zil pa phrom phrom yod par bsams la rtung 'dzin pa lan 'ga' re bya (BRGYUD PA BAR PA: 411.6–412.5; GDAMS PA: 117.5–118.2)*

“With the entire body seated in whatever way is comfortable, imagine that blue fire appears in the skies of each of the three realms¹⁴ and that the body has been filled to overflowing by it. Then, pull the lower wind up a little bit, draw in wind noisily by the mouthful, and when the stomach is so full as to be distended, press the lower wind down. These winds will then be united. If this cannot be done, let the air out slowly. Because this is the basis for performing this meditation, repeat it as many times as necessary until successful. Now, when on occasion thirst, etc., occurs visualize the Siddha Jābir six feet in front of you. He will have a dark purple body, the soles of his feet joined and his hands on his knees. He will make the earth-subduing *mudrā*. A full moon will be his background. A glow of red and white *bdud rtsi* will be born from all the pores of his body; they are globular drops like perfected mercury. When the yogi inhales air through his mouth, all these drops will appear pale in color, and oblong; the whole interior of the body will be brimming with this *bdud rtsi* of the immortal wisdom of deathlessness. At this moment of deathlessness, becoming a body of youthfulness unending – a *vajra*-body eternally firm and free of being conquered or destroyed – consider also that all the pores of your body have globular drops of *bdud rtsi* emanating from them. Visualize this each time you hold your breath.”

BZHAD-PA'I-RDO-RJE'S COMM. ON VERSES TEN TO NINETEEN: *lus drang por bsra[ng] / ol mdud non tsam du mgrin pa dgug / lce rtse cung zad gyen du ldog / so mchu rang babs su bzahg / rkang pa skyil krung gang bde / lag pa gnyis mnyam gzahg gam rdo rje khu tshur las pus mo gnyis kyi steng du bkab / 'og rlung cung zad bskum / phyi rol gyi nam mkha'i bcud thams cad rlung dang mnyam du sngo nar gyis byung ste lus kyi nang khens par bsma la g.yon nas g.yas su mchu cung zad 'gul ba hub sgra dang bcas te nang du brngubs la lte 'og por bzhi'i thad du bzung nas steng rlung chil gyis mnan te rang babs su 'jog / lag pa g.yas kyi sor mo lngas pus mo g.yon nas g.yas su bskor ba'i mthar snying ga'i thad du se gol re gtog pa la grangs gcig tu rtsis pa drug cu rtsa bzahir bum can 'bring du bzahg pa'i yun gyi bar 'dzin par gsungs kyang / gsar bu'i ring yun thung la rim gyis yun bsring bar byed pa phyag lenno*

'gro bar rtsom na cung zad mnan / zhes gsungs pas / brngub chung zhig bgyis te mnan pa'i mthar sna rtse nas spu mi 'gul ba'i tshul gyis phyir gtong kho bo cag la zab khrid phyag bzhes su gnang dus khrid yig bsdu pa zur du bshad pa bzhin byung mod / 'dir Kun-mkhyen / Lnga-pa / Chen-pos mdzad pa'i zin bris kyi don bzhin bkod pa yin la rgyas bsdu kyi lag len gnyis gang byas kyang 'dra ba yin no / (SROG BCUD BUM BZANG: 414.1–416.2)

“Straighten the body. Bend the neck to press the adam’s apple a little. Turn the tip of the tongue up a little and let the teeth and lips remain in their natural positions. Completely comfortable in a cross-legged position, cover the knees with the two-hand meditative equipoise¹⁵ or [what is otherwise known as] the *vajra*-fist (*mudrā*). Draw in the lower wind a little. The entire essence (*bcud*) of the external ether element (*nam mkha'*) will become green immediately, together with the wind. When the body is conceived to be filled with that, vibrate the lips a little from left to right. Taken in a mouthful of air, inhaling it noisily, and hold it in a straight line from the intestines to the anus. Press down the upper wind in waves (*chil gyis*); the winds will then assume their natural place in the body. After describing a circle in a clockwise direction with the fingers of the right hand on the knee, snap the fingers in front of the heart to count each circling. Although it is said that a medium-length *kumbhaka* will last sixty-four counts, handbooks say that a short duration, the period for a novice, can be lengthened by degrees (over time).

“If (the wind in the *kumbhaka*) has begun to wander, press it down a little,” means: Make a small inhalation, and when you have finished pressing it down, allow it to escape in such a way that the hair in the nose doesn’t move. This is indeed

as the abridged commentaries (*khrid yig bsdus pa*) incidentally explained it when it was given to us as a profound *khrid* practice.¹⁶ Here it is presented according to what the Fifth Dalai Lama wrote about it in two handbooks, extended and abridged, which organized the important points of notes he had taken.”

vv. 14–19 *so ma sindhe^a ci bder bzhag /*
'gro bar brtsams^b na cung zad mnan /
'di ltar brtson pa'i rnal 'byor pa /
nad kyi rnam pa kun byang shing /
zag med bde ba rab rgyas nas /
'chi med go 'phang nges par thob /

^a BRGYUD PA BAR PA and GDAMS PA have noted: *lto ba*.

^b SROG BCUD BUM BZANG; *rtsom*.

The stomach may remain in any comfortable position. If (the wind in the *kumbhaka*) has begun to wander, press it down a little. The yogi who exerts himself in this way, ridding his form totally of disease, will develop an inexhaustible bliss and then will really achieve the rank of deathlessness.

MKHYEN-BRTSE'S COMM. has nothing to say about verses 14 and 15, and combines commentary on verses 16–19 with verses 32–42: *thog mar zhag bdun lia bu zas skom gyi spros pa bcad la thun grangs dang tshad med par bsgoms pas nad thams cad byang ba ni nyams su myong / de nas goms par byas nas zla drug btang na nges par 'chi med kyi dngos grub thob par 'gyur ro /* (For translation, see commentary on vv. 20–27, below.)

BZHAD-PA'I-RDO-RJE'S COMM., as transcribed and translated above, combined verses 10–19.

vv. 20–27 *sgo bzhi bkag pa'i sbyor ba dang /*
dgu phrugs 'phrul^a 'khor sbyor ba yis /
mgo^b bo'i nad rnams kun byang nas /
skra li nag cing 'khyil bar 'gyur /
yun ring bsdoms^c nas shugs drag par /
mthong lam nas byang^d 'khrul^a 'khor bya /
mig gi rab rib mtha' dag sel /
de bzhin dbang po gzhan la'o /

^a SROG BCUD BUM BZANG: *'khrul*.

^b SROG BCUD BUM BZANG: *'go*.

^c GDAMS PA: *bsdams*.

^d GDAMS PA & SROG BCUD BUM BZANG: *dbyung*.

Through the application of the practice of closing the four doors and the yogic technique of the group of nine,¹⁷ illnesses of the head being completely removed, curly hair becomes black and coiled. Having bound (the doors of the body) for a long time, practice yogic techniques of purification with great force through the path of seeing.¹⁸ All dimness of the eyes will be cleared up, and similar improvements will be had for the other senses.

MKHYEN-BRTSE'S COMM.: *mtheb chen gnyis kyis rna ba gnyis / mdzub mo gnyis kyis mig gnyis / gung mos sna gnyis / srin lag gnyis dang mthe'u chung gnyis kyis kha ste sgo bzhi bkag cing rlung bzung nas g.yas su lan gsum / g.yon du lan gsum / yang g.yas su gsum re bskor / mig lta bu la mtshon na ling tog rab rib sogs mig nad thams cad du ba'i rnam pas mig nang nas 'thon zhing rlung gis ded par bsams la mig phye / gzhan rnams ma bsal bar bzhaq / ma thub na bsal la sna nas dal bus btang / des gzhan la yang 'gres shes par bya'o / de ltar bsgoms pa'i phan yon ni gzhung las /*

'di ltar brtson pa'i rnal 'byor pa / nad kyi rnam pa kun byung zhing / zag med bde ba rab rgyas nas / 'chi med go 'phang nges par thob / zhes dang / bhru rlung 'di nyid bdun phrag gsum / zas gzhan spangs te bsgom par bya / de nas rim gyis zla ba drug / bsgom na 'chi med 'grub po gsungs / kho bo'i bla ma nub phyogs pas / 'di nyid zla ba drug bsgoms pas / me dang chu yis mi gnod pa'i / rdzu 'phrul mchog la mnga' brnyes gyur / kho bo blo zhan brtson 'grus dman / 'on kyang zhag bdun nyams blangs pas / yid ches ngo mtshar mang du byung / zhes gsungs pa ltar thog mar zhag bdun lta bu zas skom gyi spros pa bcad la thun grangs dang thun tshad med par bsgoms pas nad thams cad byang ba ni nyams su myong / de nas goms par byas nas zla drug btang na nges par 'chi med kyi dngos grub thob par 'gyur ro (BRGYUD BAR PA: 412.6–414.1; GDAMS PA: 118.3–119.1)

Close the four doors – the ears with thumbs, eyes with forefingers, nostrils with middle fingers, and mouth with ring and little fingers – and, having seized the wind (in *kumbhaka*, circulate it three times to the right, then three to the left, then three to the right again. If the sign that appears then is like an eye, meditate upon all sorts of eye diseases, cloudiness, cataracts,¹⁹ etc., emerging from the eyes in the form of smoke, being driven by the wind (*rlung*); then open your eyes. Remain in meditation like that until the other senses are likewise cleared up. If you can't do it, let the breath out slowly through the nose while they are clearing up. This method is also known to others as *'gres* (*parivarta* or circulation).²⁰

(The merit for having meditated like that is explained in verses 16–19.)

“One ought to cultivate this *bhru* wind for three weeks, remaining in meditation and avoiding other food. It is said that the yogi will become immortal by degrees if the meditation is continued for six months. As it has been said, “When my lama, a westerner, meditated this way for six months, he achieved control of the excellent magic of not being harmed by the fire and water elements.²¹ I am weak in intellect and deficient in effort; nevertheless, when I practiced this yoga for a week, many marvelous things happened because I had faith in it.” (These are verses 32–42.) First, stop the activity of eating and drinking for such a seven-day period and meditate without

regard for the number or duration of the periods of meditation; you will experience the clearing up of all diseases. Skilled in this meditation, then, the *siddhi* of immortality will be achieved in reality when you give yourself up to this practice for six months.”

BZHAD-PA'I-RDO-RJE'S COMM. ON VERSES 20–27: [*dang po ni*] *mgo gcong la sogs pa'i mgo bo'i nad sel bar 'dod na /dngos gzhi'i nyams len gyi rlung rngub dang mnyam du / mthe bong gnyis kyis rna ba / gung mdzub gnyis kyis mig / srin lag gnyis kyis sna bug / mthe'u chung gnyis kyis kha bkag bum can dang sbyar nas mgo bo g.yas skor gsum / g.yon skor gsum / rgyab mdun du sgya [rd.: rgya] dgu lan gsum ste dgu phrugs kyi 'khrul 'khor yin nam snyam yang / deng sang gsum pa'i tshe dbus su g.yas skor gsum byed ces gsung pas de ltar na g.yas g.yon gnyis kyi tshe phyogs so sor skor thengs gsum re dang / gsum pa'i tshe dbus drang por bskor bar rig so / de yang bum can gyis 'khyongs na dgu phrugs kyi 'khrul 'khor bum can gcig gi thog la lan mang du byas chog gsung /*

mthar 'bud na / sgo bzhi bkag pa glong ste sgo bzhi so so nas mgo bo'i nad dang mi bde ba thams cad na bun gyi rnam par sngo sang sang song bar bsams te rlung 'bud / de ltar lan mang du bsgoms pas mgo bo'i nad rnams 'byang zhing yon tan 'phel bar 'gyur ro /

gnyis pa mig sogs dbang po'i nad sel ba ni / yun ring bsdams nas zhes pa nas gzhan la'o zhes pa'i bar gyis bstan te mig nad sel na /

sngar ltar las / rlung 'bud pa'i tshe / mtheb mdzib bzhi'i mig bkag pa glod / sgo gzhan rnams bsdams te mig gi nad thams cad mig nang nas sngo sang sang phyir song bar bsams pa'i mthar rlung 'bud / de bzhi du dbang po gzhan la yang 'dra'o /

gsum pa la gnyis las dang po yan lag dang stod smad spyi'i nad sel na sngar ltar sgo bzhi bkag nas 'bud pa'i tshe / gang na ba'i thad nas bu ga har byung ngu dod nas nad gdon thams cad sang sang song bar bsams pa'i mthar rlung 'bud /

gnyis pa bye brag lto ba'i nad sel na / dngos gzhi'i bum can gyi mthar keng rus gdan stabs kyi dmigs gdan rlung sbyor dang bcas pa bgyis te lto ba'i nad thams cad phyir sangs kyis dag par bsams pa gang mang bya'o / mthar stod 'tshang gi bgegs mi 'jug pa'i phyir bum can ci nus su 'dzin pa man ngag yin gsung / da ltar 'bad rtsol chen pos nyams su blangs na 'chi med kyi rig 'dzin 'grub pa dang / nad gdon thams cad byang zhing dag par 'gyur ba sogs yon tan bsam gyis mi khyab pa 'byung ngo (SROG BCUD BUM BZANG: 418.2–421.5)

BZHAD-PA'I-RDO-RJE'S COMM. ON THE CONCLUDING PRACTICE, DIVIDED INTO THREE PARTS, BASED ON VERSES 20 TO 27: Clearing up diseases of the head; clearing up the same for the eyes and other organs of perception; and, clearing up illnesses of the limbs and stomach. In commenting on verses 20 to 23, he says, “After sealing the four doors with the fingers (as described above), and *kumbhaka* has been achieved, the winds are circulated in the head three times to the left, three to the right, and three times back to front (*rgyab mdun du*), making nine seals (*mudrā*) performed three times. And, although this is, or is considered to be, the ‘yoga of the group of nine’ (*dgu phrugs kyi 'phrul 'khor*; see fn. 17), nowadays it is said that you make three half-turns from the right to the middle at the time of the third rotation; if you go by that (latter interpretation), when you turn your head to the left and right twice you do that three times in each of those directions, and the third time the head is understood to be turned straight to the middle. Furthermore, they say that you may perform the “yoga of the group of nine” many times during one *kumbhaka* if it can be borne by your *kumbhaka*.

“At the end of this practice, when you blow out the wind, loosen your *mudra* over the four doors and exhale, imagining that all illness and discomfort in the head are passing out those four doors, in the form of a mist, to the distance of a *sang*

sang.²² When you have meditated like that many times, all illnesses of the head will be removed and your powers (*yon tan/guṇa*) will be expanded.”

Commenting on verses 24 to 27, he says that: “Picking up at the point of exhaling, as described above, relax a *mudrā* over the eyes made this time with the thumbs and index fingers. Sealing the other four doors, visualize illnesses of the eyes leaving in the manner described above. Proceed with the same *mudrā* and visualization for the other senses.

There are two parts to removing other illnesses. The first deals with removing illnesses in general from the upper and lower parts of the body and the limbs. When you are exhaling from the four doors, sealed as described above, exhale the wind after visualizing all illnesses and *gdon* passing out the distance of a *sang sang*. They will have appeared quickly, floating up through the pores right in front of the affected region.

The second part deals with illnesses of the stomach in particular. At the conclusion of *kumbhaka* in the main part of the practice (*dnegos gzhi*) described above, practice making the stomach the object of concentration (*dmigs gtad*) while in the skeleton-seat *āsana*, and practice mixing the winds there. However many stomach ailments you have, they should be visualized as cleansed through their outward removal. When that is complete, it is taught, you ought to hold your *kumbhaka* to whatever extent you are able so that obstruction (*bgegs*) of the upper '*tshang* (?) will not enter. Now, if you cultivate this practice with great intensity, the state of holding the knowledge of deathlessness will be achieved; all illnesses will be purified (i.e., removed); you will be cleansed, etc., and countless spiritual powers (*yon tan*) will appear.”

vv. 28–31 *sgo dgu bkag^a pa'i bsam gtan dang /*
rdo rje'i^b gar dang bcas pa'i^c glu /
khro bos^d bgegs dpung nges 'joms pas /
thun gyi thog ma mtha' mar bsgom /

^a BRGYUD PA BAR PA: *bgag*

^b GDAMS PA & BRGYUD PA BAR PA have note: *pad kor*

^c GDAMS PA & BRGYUD PA BAR PA have note: *dmigs bsal med*.

^d GDAMS PA & BRGYUD PA BAR PA have note: *gang rung*.

[Accompanied by] a *dhyāna* which closes the nine doors and a *vajra*-dance with accompanying song, [the yogi] ought to meditate from the beginning of one meditative period to its end after one has really conquered a host of *bgegs* demons with his anger.²³

MKHYEN-BRTSE DOES NOT COMMENT ON THESE VERSES.

BZHAD-PA'I-RDO-RJE'S COMM.: *sngon 'gro dnegos gzhi mjug las la sbyor ba dang gsum dang po la / bsrung 'khor bsgom pa / bla ma'i rnal 'byor / rlung ro bsal ba / keng rus gdan gyi 'dug stangs dang bzhi /*

dang po ni / sgo dgu bgag pa'i bsam gtan dang / rdo rje'i gar dang bcas pa'i glu / khro bos bgegs dpung nges 'joms pa / thun gyi thog ma mtha' mar bsgom / zhes gsungs pas / rab tu nam mkha' mthong rgya che sa / de liar min yang bla gab med pa'i gnas su bde lugs su 'khod / rang lus Gsang-ye lia bu yi dam khro bo'i rigs pho mo gang rigs shigs tu bsgoms te / kha mig rna ba sna bshang lam dang / chu lam te bu ga dgur būm yig kha dag sngon po dbu can gyi rnam pa re res mtshan par bsams la / de las 'od zer 'phros pas bar chad kyi bgegs gang gis kyang mi tshugs pa'i rang bzhin can du bsams te hūm glu blangs shing lag pa pad kor bya'o /

gnyis pa ni / rang lus tha mal du gnas pa'i spyi bor Grub Chen Dza-hā-bhīr A-tsa-ra gcer bu rgyan med kyi rnam pa / sku mdog mi sha kha ral pa'i thor cog can / phyag gru mo gnyis brgyangs nas spyi gtsug tu thal mo sbyar ba / zhab pus gnyis bgrad de mthil sbyar ba'i rdo rje rtse gsum pa'i 'dug stangs kyi bzhugs pa skyabs gnas kun 'dus kyi ngo bor bsams te lag pa g.yas kyi sor mo lnga smin mtshams kyi thad kar deng [read: then] tsam re dang bstun nas / Dza-ha-bhir zhes pa lan gsum brjod /

gsum pa [ni /] rlung ro bsal ba ni / rtsa bar / rang nyid Kun-tu-bzang-por bsgom / nyi mar dbyng nas zla bar rngub (SEE HIS COMM. ON VERSES 5–6)

bzhi pa ni / keng rus gdan gyi 'dug stangs kyi / ka ling ka nas drag por gsum / khong 'dar shin tu thon par dbyung (SEE HIS COMM. ON VERSES 7–9) [SROG BCUD BUM BZANG: 409.2–413.5]

“There are four preliminaries to this practice: Meditatively creating the protective circle, *sādhana* upon the guru, cleansing the flavor of the mind, and assuming the *āsana* of the skeleton seat.

As to the first, ... ‘Creating the protecting circle’: Verses 28–31 above mean: Settle yourself in a comfortable position in a place with an expansive view of the sky, a place without a roof or anything similar. Meditate upon your body as being in the family of a fierce *yi dam* such as *Gūhyajñāna*, either a male or female form. Consider yourself to have marked the nine orifices of the body – the mouth, eyes, ears, nasal passages, anus and urinary tract – each with the form of a blue *hūm*. Think now that you are in a state of being insusceptible to injury through any kind of hurtful hindrance because of the rays of light emanating from them. Giving voice to the *hūm* song, the yogi ought now to make the *mudra* of the round lotus.²⁴

Sādhana upon the guru means, while the yogi is seated in the usual way, to visualize the Mahāsiddha Jābir, the Ācārya, at the crown of the head, alone and unornamented, flesh-colored and with plaited hair, Jābir sits in the *āsana* known as the “three-pointed vajra.” His elbows and hands are spread while his palms are pressed together over the top of his head; his knees are opened wide while the bottoms of his feet meet. Thinking him to be the very presence of all places for refuge in one, and having brought the five fingers of the right hand straight to the spot between the eyebrows with each repetition, say three times the name *Dza-ha-bhir*.

Cleansing the favor of the wind, which refers specifically to verses five and six of the root text means that, when holding his *mudrā*, Samantabhadra will be “clearly recollected”²⁵ by the yogi, who is in a state of imagining neither external nor internal phenomena [*mi dmigs pa'i ngang*]. The yogi, now in this purified meditational situation, may safely contemplate the exhalation of noxious things, etc., as described above.” (SROG BCUD BUM BZANG: 409.2–413.4)

By its position, Bzhad-pa'i-rdo-rje shows that this practice is subsequent to that given in the instructions in vv. 32–35, and his note just above helps explain the *mchan* reading *gang rung* above. Bzhad-pa'i-rdo-rje says then that the main portion of the rite concludes here with the dedication of merit gained by it to other sentients [*dge ba bsngo'o*].

vv. 32–42 *bhru rlung 'di nyid bdun phrag gsum /*
zas gzhan spangs te bsgom par bya /
de nas rim gyis zla ba drug /
bsgoms^a na 'chi med 'grub pos gsungs /
kho bo'i bla ma nub phyogs pas^b /
'di nyid zla ba drug bsgoms pas /
me dang chu yis mi gnod pa'i /
rdzu 'phrul mchog^c la mnga' brnyes gyur /
kho bo blo zhan brtson 'grus dman /
'on kyag zhag bdun nyams blangs pas /
yid ches ngo mtshar mang du byung /

^a GDAMS PA: *bsgom*; SROG BCUD: *goms*

^b GDAMS PA: *pa*

^c SROG BCUD: *phyogs*

[Practice *this bhru* wind for three weeks; avoiding other sustenance, meditate that way. Then, gradually, if one meditates that way over a period of six months, they say that deathlessness is attained. When my lama, a westerner,²⁶ meditated this way for six months, he achieved control of the excellent magic of not being harmed by the fire and water elements. I am weak in intellect and deficient in effort; nevertheless, when I practiced this yoga for a week, many marvelous things happened because I had faith in it.

MKHYEN-BRTSE'S COMM. ON THESE VERSE (FOR TEXT, SEE VERSES 14–19 ABOVE): When the yogi meditates upon his meditational periods to be measureless, and cuts off taking food and drink for something like a week, he will experience the removal of all diseases. When he has become skilled in this procedure, the *siddhi* of deathlessness will really be achieved if the yogi gives himself over to it for six months.

BZHAD-PA'I-RDO-RJE'S COMM. ON VERSES 32–35 (NO COMM. ON VERSES 36–42): *'di nyid la chig sgril gyi nyams len byed tshé / dang por bdun phrag gcig gi bar du zas skom gyi rgyu ba thams cad bcad de / zas skom thams cad kyi tshab du nam mkha'i dangs bcud la rol zhung rlung bzung / de nas bdun gnyis gsum sogs rim gyis bsnan te lobs pa na zla ba drug gi bar du spal* [read: *spel*] *te bya ba gzhan gyi bar ma chod par bsgom /* (SROG BCUD BUM BZANG: 416.4–417.2)

“When the yogi is pursuing (this yoga), rolling all these separate practices into one, in this way, he first – for one week – cuts off all continuation of food and drink and in their place “plays” in the pure essence (*rasa*) of the ether and [doing that] fixes his vital power (*prāṇa*). Following that, he presses the wind down gradually over a period of two, three, or more weeks. The yogi should increase his efforts

at this meditation over six months' time, not interrupting his efforts to do anything else."

NOTES

* I refer the reader to Part One of my article, published in this journal, volume 20, 1992, pp. 425–438, for the abbreviations used here, as well as for a general discussion of the collection of texts and their ordering.

¹ In Part One of my article, on p. 430 and note, I stated that the texts translated here would make up Part Three of this article. Rather, those works (BRGYUD PA BAR PA, texts 1 and 2 (= GDAMS PA, texts 1 and 2 and SROG BCUD BUM BZANG, text 1) are presented here.

Also with regard to Part One, more material may be brought forward which shows both that Buddhism endured considerably longer in Iran, under Islam, that is often believed, and that – with such an overlap of religions – the likelihood of the scenario described in Part One increases greatly. The masterful study by Assadullah Souren Melikian-Chirvani, "L'évocation littéraire du Bouddhisme dans l'Iran musulman" (*Le monde iranien et l'Islam* 2, 1974, pp. 1–72) explores many facets of Buddhist civilization in Iran. Concentrating on Buddhist terminology, symbolism, and the recollection of Buddhist sacred places in the Iranian world, the article makes clear that the permeation of the Iranian world by Buddhism was not to be summarily rejected with the coming of Islam; the author concludes, in part, "Dans son art pictural, l'Iran islamique a poursuivi l'entreprise de l'Iran bouddhique comme si aucune rupture n'avait eu lieu, et cette emprise parallèle fait elle-même paraître bien naturel le legs littéraire" [p. 65]. The principal reason for this, of course, is that Buddhism there had been long *Iranized*. If we also accept that the Barmakid family was perhaps the most visible social manifestation of Buddhism in early Islamic Iran [*ibid.*, pp. 19–22], their interconnection with Jābir ibn Ḥayyān and others to create a syncretistic system of some sort – certainly with some Buddhist elements – deserves even closer attention and reflection. We can even see that the Barmakids' study of the Qur'ān was a source of criticism for more 'orthodox' Muslims; q.v. A. Tafazzoli, "Observations sur le soi-disant Mazdak-nāmag," in *Acta iranica* 23, 1984, p. 509. The *Weltanschauung* of Buddhism in Iran (and we should probably speak of *Buddhisms* in Iran) at this time can, on the whole, thus be fairly described as little known and even less well acknowledged, subject until now to undeserved Indianizing and "normativizing" according to current conceptions of Buddhism. Conversely, we may point to Eric Holmyard's "An essay on Jābir ibn Ḥayyān" (*Studien zur Geschichte der Chemie; Festgabe Edmund O. v. Lippmann*. Berlin: Springer, 1927, pp. 28–37) as an example of Islamic studies where students of the area studiously avoid considering Buddhist or Indian influences on Jābir and the Barmakids, even as they explore the relationship between them, usually preferring to orient Jābir's sources of inspiration westward.

² The versions of Mkhyen-brtse' i-dbang-phyug's commentary in GDAMS PA and BRGYUD BAR PA contain only minor variations; the text given here is a "better reading" text, not a critical edition, with only a few significant corrections noted in brackets.

³ The gnostic approach of the Rnying-ma tradition legitimizes many "hidden teachings" – if transmitted through Padmasambhava – by fitting them into a scheme of cosmic disintegration. "A garland of falsehoods and illusions" (*Srang 'khrul rdzun tshig phreng ba*, text 20 of the BRGYUD PA PHYI MA) presents this view concisely. Ekajātī, in a vision to Nyi-zla-klong-gsal (1625–1692? On these dates, see Tulku Thondup's *Hidden teachings of Tibet* [London: Wisdom Publications, 1986], p. 194), explains why Jābir's teachings have been hidden by outlining the terrible

things which will befall Tibet in these evil times of the decline of the Dharma. In addition to natural disasters, a poisonous ocean of shamelessness will manifest itself to Tibetans; there will be no opportunity for happiness (*sukha*) in the regions of Tibet [*mgo nag mi la khrel med dug msho brdol / Bod yul khams na skyid pa'i go skabs med* (534.6)]. Heartfelt prayers to Padmasambhava will then cause him to reveal the way to their refuge, his blessed hidden land [*Padmas byin brlabs shas yul*].

Instructions no how to flee to these "hidden lands" have been a fixture of Rnying-ma teachings for perhaps six hundred years. Explicit in these materials is a degenerate Tibet, ruled by demons, where the Dharma is not respected and therefore not effective; thus, Tibetans are misled in their religious practice [*deng sang Gangs-can Bod yul 'dir / bdud dang 'gong po'i sprul pa mang / chos byed dmod cing sdig byed stod / rdzun dang zog gis 'gro ba bslu* (535.4)]. Only those in Padma's hidden land enjoy being fixed in a continuous realization of Avalokiteśvara, preserving the true essence of Rdzogs chen [*Thugs-rje Chen-po'i sgrub rgyun tshugs / Rdzogs-pa Chen-po'i gnas lugs skyongs* (536.2–3)].

Implicit in this position is, among other things, a distrust of written tradition and the state of Buddhism in Tibet at the time the texts of the Jabir cycle and other Rnying-ma teachings were collected. The ultimate defense of the *ger ma* system of hidden teachings is the preservation, withdrawn from the world, of the "real" teachings of enlightened beings, those communicated by Padmasambhava, which become actually just more "false words" when they themselves are written down [*gang byung rdzun tshig tu bris pa* (536.3); this phrase explains the ironic title of this short work]. We can see here a reaction against the more "scholastic" approach of the Dge-lugs-pa and Sa-skya-pa, even at a time when the Rnying-ma-pa were themselves deliberately creating a similar environment in their monastic establishments.

⁴ Is this the basis of Mkhyen-brtse'i-dbang-po's criticism of Nyi-zla-klong-gsal's revelations as given in Tulku Thondup, *op. cit.*, p. 130f?

⁵ The "immature consciousness" (*rnam shes gzhon pa*) is the uncontrolled winds. This metaphor reminds us of the vital wind (*vāyu*) as "the wind horse of the mind" (*sems kyi rta rlung*) of Mkhas Grub-rje (in Lessing and Wayman's text, *Introduction to Buddhist Tantric systems*, p. 172), or as the "wind-mounts (of the mind)," *gzhon pa'i rlung*. The analogy between these would be even closer if we read *zhon pa*, 'mount,' for *gzhon pa*, 'young.'

⁶ That the mandala and the body are to be realized as identical is well known (for example, Erberto Lo Bue's edition and translation, *The Dharmamaṇḍala-sūtra by Buddhaguhya*, in *Orientalia Iosephi Tucci memoriae dedicata*, Rome, 1987, v. 2, pp. 787–818). I would assume that "the house, the valley, the region" are similar terms for macrocosmic-microcosmic correspondences. 'The rainbow body manifest' ('*Ja' lus mngon 'gyur*: CHIG BRGYUD MA, text 27*), speaks, during the process called 'Spreading (the wind) out to be a seat' (*gdan du 'ding ba*), which is one of a set of practices whereby the yogi comes to live on the power of the *prāṇas* (vital winds) of the elements, as follows:

"(During the eating of the element winds [see fn. 13 for an example]) ... because one has condensed the essences of the five elements into the nature of the colors of the rainbow, the entire three thousand (-fold world system) will be concentrated by degrees in the four continents, Jambudvīpa, regions, and homes like an widespread summertime fog." [397.6–398.1: ... "*byung ba lnga'i bcud rnams 'ja' sna lnga'i rang bzhin du bsdu pas / dbyar dus sa rlangs rgyas pa liar stong gsum gang ba thams cad rim gyis gling bzhi dang / 'dzam gling dang / yul phyogs gnas khang rnams su 'dril*]

⁷ 'dres, "mixing," is also described succinctly in 'The rainbow body manifest' ('*Ja' lus mngon 'gyur*: CHIG BRGYUD MA, text 27*) as follows:

"When the guru at the top of the head dissolves into Mahāsiddha Jābir, who is between the eyebrows, the yogi has achieved meditative equipoise (see fn. 15) in

whatever *āsana* he chooses. If the wind (sustaining the yogi at that time) is held in *kumbhaka* (see fn. 12), then, when the yogi's *gurus* have dissolved into the yogi in the form of a rainbow, his body, speech and mind are mixed in an indistinguishable unity with theirs, and he has achieved meditative equipoise in a rainbow body which is luminous both without and within." [*399.6–400.1: *spyi bo'i bla ma smin mtshams kyi Grub-chen Dzā-bīr la bstim zhing ci gnas su mnyam par bzhaḡ / rlung de nyid bum pa can du 'dzin na bla ma rnams 'ja' tshon gyi rnam par rang la thim nas bla ma'i sku gsung thugs dang rang gi lus ngag yid gsum dbyer med du 'driś (rd.: 'dres) 'ja' lus phyi gsal nang gsal du mnyam par bzhaḡ]*

⁸ On residing in Mahāmudrā, see the chapter 'Fruition Mahāmudrā' in the translation of Sna-tshogs-rang-grol (*Lamp of Mahāmudrā*, as translated by Erik Pema Kunsang (Boston/Shafesbury: Shambhala, 1989), pp. 63–68. Continually developing this practice will lead to complete realization of the indivisibility of the three bodies (*trikāya*) and constantly dwelling in the unconstructed, natural mind.

⁹ In Buddhist Tantra the right nostril is the path for sun breathing, the left for moon breathing; these channels may be conceived to be situated to the right and left of the central channel (*avadhūti*). Repeated inhaling and exhaling through these will balance the winds and loosen knots in the nerve centers, allowing the yogi to practice *kumbhaka* (q.v. below). The process is very similar in Nātha yoga, but reversed (GRIGGS: 303, in his translation of the *Gorakṣaśataka*).

¹⁰ *yal ba* carries with it the idea of de-substantiation, as clouds or smoke "evaporating" (BOD RGYA TSHIG MDZOD CHEN MO: 2560). Physical shrinkage, at death, is a concrete manifestation of this meditation process; see the account of the passing on of Namkhai Norbu's uncle in his *The crystal and the way of light* (New York/London: Routledge & Kegan Paul, 1986), p. 127.

¹¹ *rdo rje khu tshur / vajramuṣṭi*. The meaning and use of this *mudrā* are described in by Mkhas Grub-rje in Lessing and Wayman, *op. cit.*, pp. 244–47.

¹² *kumbhaka* is the process of suspending the vital wind, which can only be accomplished without harm to the yogi, as stated here, by preliminary purifications. This is done in the 'vessel' (*kumbhaka*) of the mid-section of the body. Texts such as the *Haṭhayogapradīpika* described *kumbhaka* at length.

¹³ The process of eating 'the sky' or 'space' (*ākāśa*, the double meaning is played on here) is described in 'The rainbow body manifest' ('*Ja' lus mngon 'gyur*: CHIG BRGYUD MA, text 27*) as follows:

"The fourth step, lengthening one's life, is eating the *ākāśa* as food. Directing a meditational gaze (*dgṣṭi / lta stangs*) toward the sky and saying *hūm*, when the yogi has eaten his wind (i.e., is practicing *kumbhaka*), [and] all the regions of the heavens of Jambudvīpa have emerged as *vaidūrya*-colored rainbows, a dark-blue *hūm* about the size of the distance between the raised thumb and the little finger of a fist will appear. One should then consider that the roots of the winds have been cut and, because the inside of the body is filled with the blue *amṛta* of life which is these winds melted, that the yogi has achieved the state of being a knowledge-holder of endless life." [*398.2–4: *bzhi pa tshes bsring ba nam mkha' zas su za ba ni / nam mkha' la lta stangs gtad de / hūm zhes brjod nas rlung zos pas 'Dzam-gling gi nam mkha'i khamś thams cad 'ja' bai durya'i mdog lta bu byung ba mdun gyi nam mkhar hūm mthing ga mkhyud gang tsam du gyur ba rlung zabs gcod pa dang / mnyam du byung bas tshes'i bdud rtsi sngon por zhu nas lus kyi nang thams cad gang bas 'chi med tshes'i rig 'dzin thob par bsam mo]*

¹⁴ *khamś gsum / tridhātu*, the realms of desire, form, and formlessness. The purifying fires which sweep through these three modalities, all of which are bound within *samsāra*, help destroy one set of attachments to phenomena.

¹⁵ *leg pa gnyis mnyam gzhag*. Of *mnyam gzhag/samāhita*, Kamalaśīla says, in his first *Bhāvanākrama*, that it is the single-mindedness that results from the harmony and equal

control over both tranquility (*zhi gnas/samatha*) and insight (*lhag mthong/vipaśyanā*) meditation. Pure awareness arises thereby, thus allowing the absence of self-nature of any object arising in meditation. (See the quote and interpretation by Dwags-po Bkra-shis-mam-rgyal as translated by Lobsang Lhalungpa in *Mahāmudrā: the quintessence of mind and meditation*. Boston/London: Shambhala, 1986, p. 76.) Thus, the *vajramuṣṭa mudrā* may be said to be the physical component of this process of non-differentiation between the yogi and the guru through balancing the winds within the body; see the description of applying the *vajramuṣṭi mudrā* in SROG BCUD BUM BZANG: 412.1–5.

¹⁶ *zab khrid* are teachings based on a root text, its commentaries, and explanations of lineage teachers on profound interpretations of practice.

¹⁷ *dgu phrugs 'phrul 'khor* is a practice dealing with the 'flavor,' i.e., the coloration, of the element *prāṇas* [cf. notes 6 and 13]. It is also known as *rlung ro dgu phrugs*, 'The group of nine (practices dealing with) the flavors of the winds.' The 'Rainbow body manifest' (CHIG BRGYUD MA: text 27*) also mentions this practice in the sixth stage of its yoga, 'Drinking the winds for thirst' (*skom du btung ba*):

"(When the red and white elements have entered the right and left nostrils and have been established at the base of the central channel [*avadhūti/dbu ma*], they fix the *cakras*, which begin to glow.) At the lower part within [or: at the foot of] the central channel, above the sun *maṇḍala*, an indestructable short 'a' (the letter *a chung*: ཨ), about the size of the tip of a hair, enters into the central channel. The yogi points his consciousness toward its fire, a glowing, globular light. From this situation, he blows out in a nine-fold practice the flavor of the wind, and then draws the wind within; they are (thus) brought into a unity below the navel."

[*400.6–401.1: ... *dbu ma de'i nang du mar snar nyi ma'i dkyil 'khor gyi steng du / mi shigs pa'i a thung skra rtse tsam dbu ma'i nang* [or: *rkang*] *du tshud pa me 'od phrom phrom 'bar ba la shes pa gtad / de'i ngang nas rlung ro dgu phrugs su 'bud cing / de nas rlung nang du rngub ste / lie 'og tu kha shyar bzung ngo*]

¹⁸ *mthong lam*, Skt. *darsanamārga*, is the third of the five paths of enlightenment in the Prajñāpāramitā school of Mahayana Buddhism. The Ninth Karma-pa discusses the union of this philosophical analysis with Mahāmudrā practice, as translated by Alexander Berzin, in *The Mahāmudrā eliminating the darkness of ignorance* (Dharamsala: Library of Tibetan Works and Archives, 1989), pp. 125–7.

¹⁹ *ling tog*, or *ling thog*, is defined thus in TSHIG MDZOD CHEN MO: a pimple on the eye whose secondary cause (i.e., earlier presentation) is a spreading over the eyes, etc. [*mig 'grams pa sogs kyi rkyen las byung ba'i mig gi steng du thor pa*]. In other words, it may not be so much a single disease as a group of diseases, or a manifestation of various conditions; thus, the *Rgyud bzhi'i brda bkrol rnam rgyal* of *Lung-rigs-bstan-dar* (Pe-cin: Mi-rigs Dpe-skrun Khang, 1986, p. 238) prescribed the same treatment for it as for *ling ro*, which is a family of illnesses dealing with swelling of the eye.

²⁰ This is probably the same process, explained in an outline fashion as the process of expelling winds, holding them, etc., to purify their flavors, "Which inferior practitioners know as 'gre,' as described by Shar Bla-ma Kun-dga'-dpal-ldan [... *rkang pa rdo rje'i skyil krung / khu tshur snying gar bsnol ba / rlung ro 'bud pa / rlung bzung ba sogs ... 'og ma rnam la'ang 'dis 'gre shes par bya'o*] in his *Lus shyong dang 'phrul 'khor gyi lag len* (p. 161 in the collection *Gsang chen thabs lam nyer mkho rnal 'byor snying nor*. Pe-cin: Mi-rigs Dpe-skrun Khang, 1991).

²¹ "Overcoming death by fire and water" covers two of the five elements, and two of the three which influence mortality; once the elements of earth, fire, and water are conquered, the yogi cannot die an "earthly death," nor by the two other elements. This passage points therefore to a "provisional" immortality, as fire and water are the first two of the elements that proceed from wind (= *prāṇa*), which is the real creator of all (*sarvakarmakṛt*; cf. Alex Wayman's *Yoga of the Guhyasamāja*).

Delhi/Varanasi/Patna: Motilal Banarsidass, 1977, 198–203, leaving the question of death through earth not discussed). This accords also with Hathayoga practice (Jean Varenne, *Yoga and the Hindu tradition*. Chicago/London: The University of Chicago Press, 1973, p. 157f.).

I suspect there is more to the phrase, “overcoming death by fire and water,” which occurs twice in this text, than simply interpreting these elements as just described. There is a complex of beliefs associated with microcosmic/macroc cosmic and yogic principles dealing with health which surround water and fire; cf. Willibald Kirfel’s *Die fünf Elemente, insbesondere Wasser und Feuer* (Walldorf-Hessen: Verlag für Orientkunde, 1951, pp. 16–18 and 26 in particular).

²² *sang sang*: I haven’t found this term in the dictionaries at my disposal, but it probably intends to represent the distance a voice could conceivably be heard at; cf. Dge-bshes Chos-kyi-grags-pa’s *Brda dag ming tshig gsal ba* (various editions) under *sang sang po*.

²³ The *bgegs*, Skt. *vighna*, are psychic obstructions existing within the yogi which may be dispersed by him in rituals involving a display of his divine pride (*nga rgyal*). There are also practices (*phrul ’khor*) for removing the “upper” and “lower” *bgegs* (dealt with by “upper” and “lower” winds), which manifest as illnesses and other problems (CHIG BRGYUD MA, text 22, p. 370f).

²⁴ This *mudra* “seals in” the spiritual beings of meditation belonging to the Lotus Lineage, of which Padmasambhava is the chief representative in the Rnying-ma tradition. This *mudrā* and its function are illustrated and discussed in the The Dalai Lama’s and Jeffrey Hopkin’s translation of Tsong-kha-pa’s *Sngags rim chen po* (*Deity yoga*. Ithaca: Snow Lion, 1981), pp. 79f and 243f.

²⁵ *gsal biab*, lexically, “memory restored; (something) made remembered” (BOD RGYA TSHIG MDZOD CHEN MO: *dran gso byas pa’am dran par byas pa*). Literally, “fixed clearly,” it is rendered sometimes “imagines clearly/vividly;” however, the derived lexical meaning carries weight: the ‘original’ or ‘natural’ mind is ‘re-collected’ through the stages of *sādhana*, such as on one’s guru.

Through a visualization process centering on Jābir, ‘recollecting’ or ‘clearly visualizing’ his nature in our consciousness cannot be dependent on memory or any other association, nor, of course, on external phenomena. The ‘Profound oral transmission of Jābir’ (CHIG BRGYUD MA, text 22*) sketches a five-step teaching on development of imagining eating the element winds for food. The second step is the heart of its guruyoga, the ‘clear recollection’ of the element winds and their colors (earth, yellow; water, white; fire, red; wind, green; ether, blue), and their union: Saying “Jābir” three times, the yogi rubs spit on his eyebrows with his ring finger. His basis for meditation at that spot is Jābir, dressed as a religious ascetic. The yogi directs his mind to Jābir, who resides in shining brightness and is about the size of a finger or a barley corn. His hands, joined at the palms, touch the crown of his head, and the soles of his feet are touching. Then the yogi clearly recollects the element winds from this presence (*ngang*) of Jābir to be the essence (*ngo bo*) of all external phenomena and, when inhaling, these five-colored winds are immediately drawn in and should be conceived of as filling the yogi’s body. [*365.6–366.4: *gnyis pa ni / ngag tu om na mo na mo na mo / Dzā-hbīr Dzā-hbīr Dzā-hbīr zhes brjod / srin lag g.yas la mchil ma biab ste smin tshams su byug go / dmigs pa ni smin tshams su grub chen Dzā-hbīr de nyid rab byung gi cha byad can / phyag gnyis dbu’i gtsug tu thal mo sbyar zhing zhabs gnyis mthil gnyis sprad de bzhengs pa’i sku tshon gang ba’am nas ’bras tsam pa lam mer bzhugs pa la sems gtad / de’i nang las phyi rol gyi snang ba’i dngos po thams cad kyi ngo bo sa rlung ser po / chu rlung dkar po / me rlung dmar po / rlung gi rlung ljang gu / nam mkha’i rlung sngon po rnams gsal biab la / rngub pa’i tshes rlung kha dog lnga ldan nar gnyis drangs nas lus khengs par bsgom mo]*

²⁶ Does this phrase refer to his lama’s place in the mandala, or to his lama’s

actual geographical origin? If we are to take this as a reference to Jābir's teacher, is Mahānātha, presented as an incarnation of Padmasambhava (BRGYUD PA PHYI MA, text 22, p. 550), meant?

Department of Central Eurasian Studies
Indiana University, U.S.A.