



# Crossing Over

## The Practices of Thögal

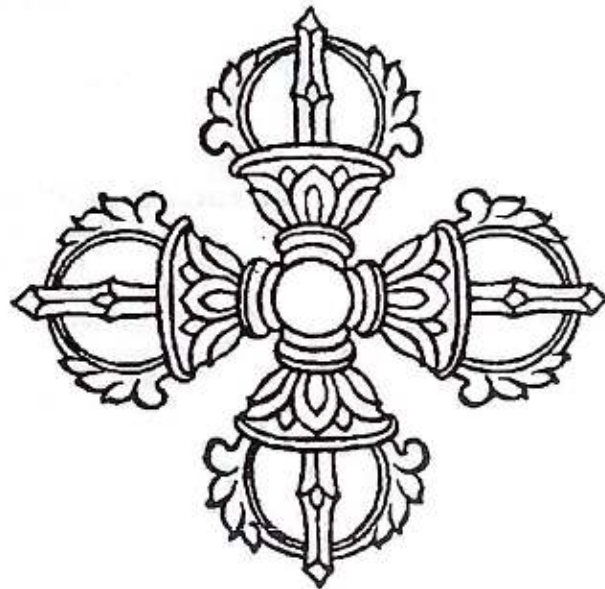
from *Karma Nyingthik (The Heart Essence of the Karma Kagyu)*

by the 3rd Karmapa, Rangjung Dorje,

*The Total Liberation of the Three Realms through Sampannakrama,*

by Jamgon Kongtrul Lödro Thaye

as taught by Khenpo Tsultrim Gyamtso





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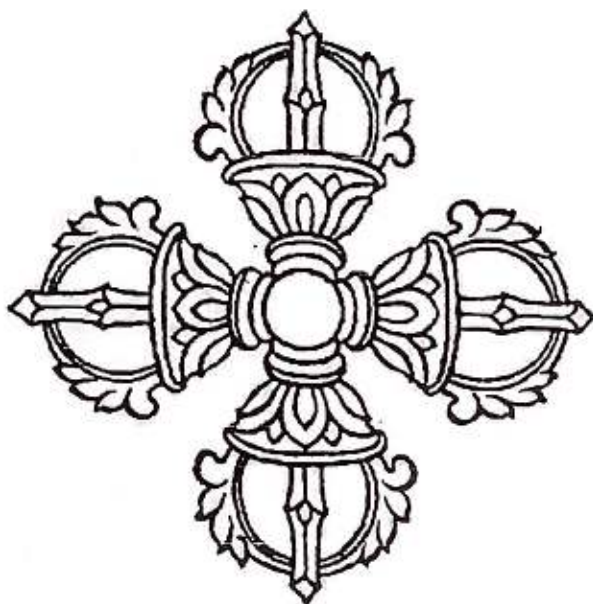
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## I. Khorde Rushen<sup>1</sup>

### A. View

1. Khorde Rushen is separating samsara from nirvana, which leads to awareness.
2. From The Penetrating Sound (Thal Gyur):

*If samsara is not separated from nirvana,  
The connection of the three realms  
With your body, speech and mind will not be cut through.  
Therefore, separate samsara from nirvana.*

### B. Meditation for Outer Khorde Rushen

1. To separate samsara from nirvana, first bring up the concepts of samsara and nirvana. Train in the various behaviors of the beings of the six realms with your body, speech and mind. Then cut through these behaviors. Then rest within the depths of the natural state.

Experience the practice fully. At first it may not be very clear, but when you really enter into it fully, it becomes very lucid for you and becomes a kind of one-pointedness, or samadhi. Train until you reach this state, until you're tired, exhausted and completely drained.

Then say a "Pe!" Which puts you into the natural state of the mind. Settle into the naturalness, rest within the nature of the mind itself, rest evenly within the dharmata.

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1. With all of these practices, it is essential to begin by generating the mind of bodhicitta.

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- a) *Hell realm* — The hell beings suffer from burning heat and freezing cold. If you were Tibetan, you would say, “A tsa tsa tsa!” when you were really hot, and “Ho ho ho ho ho ho ho ho ho ho ho,” very fast, if you were really cold. For yourself, you should say whatever comes naturally.
  - b) *Hungry Ghost realm* — The hungry ghosts suffer from extreme hunger and thirst. They have huge bellies and tiny necks, so they can never get enough to eat or drink, and spindly legs which stagger trying to hold up the weight of their great bellies.
  - c) *Animal realm* — Think of the behaviors of various types of animals: dogs, pigs, tigers, fish. Imitate what they do. Consider their suffering of being hunted, killed, eaten, and also of being not so bright. Reflect on what it would be like to be pursued, to be someone’s potential next meal.
  - d) *Human realm* — Imitate the various behaviors, languages, gestures and expressions of humans on this planet. Reflect on birth, sickness, old age and death, on the suffering we create for ourselves by our thoughts of the future, how things are going to be difficult, how good times are going to change, etc.
  - e) *Demigod realm* — Jealousy, belligerence, fighting.
  - f) *God realm* — Temporary bliss. They are very spaced out, dancing and singing and having an extremely pleasurable time.
2. Then train in the demeanor of the sugatas, which are the
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buddhas, and the emanations of the sugatas, which are the peaceful and wrathful deities. Do quick utpattikramas (visualizations and mantras) for all deities for which you've received abisheka. You become one. You drop it. You become another. You drop it. So you change rapidly through these various yidam deities.

### C. Meditation for Inner Khorde Rushen

1. Visualize the seed syllables outlined below, as well as .  
OM AH HUM in the head, throat and heart. Recite OM AH HUM three times. Then imagine a huge powerful fire that radiates from these six syllables to burn up the six realms. Imagine that all the wrongdoing and obscurations leading to birth in the six realms are burned away.

ཨྐྱ

- a) *A*. God realm, white, head. On top, a white OM. ཨྐྱ

ཨྐྱ

- b) *SU*. Demigod realm, yellow, throat. On top, a red ཨྐྱ  
AH. ཨྐྱ

ཨྐྱ

- c) *NRI*. Human realm, green, heart. On top, a blue ཨྐྱ  
HUM. ཨྐྱ

ཨྐྱ

- d) *TRI*. Animal realm, dark red, navel.

ཨྐྱ

- e) *TRE*. Hungry Ghost realm, dark red, secret.

ཨྐྱ

- f) *DU*. Hot and Cold Hells, black, one in the sole of  
each foot.

2. Having meditated in the above manner, recite the mantra

which cuts off the passageway to birth in the six realms:  
AH AH SHA SA MA HA. Repeat it as much as you can.

#### **D. Conduct (What to Discard)**

##### **1. Body**

- a) Outer: All mundane, deluded activity and diversions.
- b) Inner: Inferior wholesome activities, such as prostrations and circumambulations.
- c) Secret: All distractions and movements, or all movement of distractions.
- d) Discarding all these, remain alone.

##### **2. Speech**

- a) Outer: All variety of worldly, diverting talk.
- b) Inner: Chanting, repetition of mantras, and so forth.
- c) Secret: All verbal expressions
- d) Discarding all these, remain silent.

##### **3. Mind**

- a) Outer: All mundane, deluded thought.
- b) Inner: All the various ways of holding the mind through utpattikrama and sampannakrama.
- c) Secret: All arising and subsiding of concepts.
- d) Discarding all these, remain within the depths of nonconceptuality.

##### **4. Ultimately**

- a) Having discarded the above, you attain rest (outer),
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stability (inner) and release (secret). Having attained these, give up all outer and inner activities.

### **E. Fruition**

1. Elimination of clinging to the true existence of the six realms. Relative
2. Purification of habitual patterns laid down in previous lives, through various births we've taken, and purification of the karma of taking birth there in the future. Relative
3. Pacification of obstacles. Relative.
4. Purification of negative actions of body, speech and mind. Relative.
5. Counteracting of tenacious clinging. Relative.
6. Manifestation of dharmakaya. Absolute.
7. Awakening into vajra body, speech and mind. Absolute.
8. The attainment of awareness. Absolute.

## **II. The Postures and Gazes<sup>1</sup>**

### **A. View**

1. Thögal is spontaneous presence. It is the peak and goal of all the yanas, the ultimate view and meditation. There is nothing beyond, above, or after it.
2. All sentient beings have dharmakaya as the basis, but in

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1. Departing Wishes is a good song to sing before going to do these practices, because it is the song Marpa sang to Milarepa after giving him these instructions, whereupon Milarepa went up into the mountains and practiced.

order to review it, to make it visible, to make it manifest and present, one needs these key instructions.

3. In external space, the empty sky, the radiance of internal awareness, called the vajra chains, appears directly to the visual sense faculties, which are nonconceptual.
4. Therefore this practice does not depend on understanding. Whether you are smart or dumb, quick or slow, male or female, of high or low rank or class, young or old, endowed with good or bad karma, the appearances of thögal appear directly to the sense faculties, and that direct perception is without concept.
5. As soon as the spontaneously present thögal is seen, the whole process of liberation begins immediately.
6. The essence of this teaching are the four appearances: manifest dharma, increasing experience, awareness reaching fullness, and the exhaustion of dharmata. The supreme path of these four appearances, which is thögal itself, liberates the diligent person in three or six years. The mere assertions of the nine yanas cannot liberate you. You should bring to completion the exhaustion of dharmata.

## **B. Meditation<sup>1</sup>**

1. Lion Posture with Dharmakaya Gaze
  - a) Karma Nyingthik

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1. There are two systems, one from the Karma Nyingthik of the third Karmapa, Rangjung Dorje; the other that of Jamgon Kongtrul Lödro Thaye. It's good to train in both.





- (1) *Posture*: Sit with heels together. Make fists with your thumbs touching your ring fingers, then rest on the second knuckles of these between your legs. Chest not concave but bowed a bit. Chin a little in. Arms straight.
- (2) *Gaze*: Turned up, looking at the ushnisha.
- (3) *Breath*: Slow the breath's coming and going.
- (4) *Mind*: Hold the sense faculty unwavering and direct it one-pointedly

b) Lödro Thaye

- (1) *Posture*: Kneel with knees slightly apart, fists as in Karma Nyingthik but placed outside the knees. Head back slightly. Shoulders up a little. Back and spine lengthened. Chest not concave but bowed a little.
- (2) *Gaze*: Straight ahead. (Your head's back, so you're still looking up.)
- (3) *Breath*: Slow the breath's coming and going.
- (4) *Mind*: Hold the sense faculty unwavering and direct it one-pointedly

2. Elephant Posture with Sambhogakaya Gaze

a) Karma Nyingthik

- (1) *Posture*: Kneeling with body bent over legs, elbows resting on ground, palms along jawbone, spine lengthened.
  - (2) *Gaze*: Side to side, moving slowly, as if checking a
-

length of bamboo for straightness.

- (3) *Breath*: Slow the breath's coming and going.
- (4) *Mind*: Hold the sense faculty unwavering and direct it one-pointedly

b) Lödro Thaye

- (1) *Posture*: Same as for Karma Nyingthik.
- (2) *Gaze*: Looking up a bit.
- (3) *Breath*: Slow the breath's coming and going.
- (4) *Mind*: Hold the sense faculty unwavering and direct it one-pointedly

3. Rishi Posture with Nirmanakaya Gaze

a) Karma Nyingthik

- (1) *Posture*: Sitting with knees drawn to chest, stomach back toward spine, spine lengthened, chin tucked in a bit, hands interlaced around knees, knees together, ankles together.
- (2) *Gaze*: Level, slightly upward and outward to see the sky.
- (3) *Breath*: Slow the breath's coming and going.
- (4) *Mind*: Hold the sense faculty unwavering and direct it one-pointedly

b) Lödro Thaye

- (1) *Posture*: Same as for Karma Nyingthik, but with elbows on knees and palms along jawbone.
- (2) *Gaze*: Slightly down.

*@ eyebrow level*



(3) *Breath*: Slow the breath's coming and going.

(4) *Mind*: Hold the sense faculty unwavering and direct it one-pointedly

#### 4. Continuing the Practice

These postures need be maintained only for short intervals. To continue the gazes for longer periods, either use the rishi posture or your normal sitting posture.

### C. Conduct

#### 1. Speech

- a) Rest by speaking less. Thus kleshas will not increase.
- b) Gain stability by speaking even less.
- c) Attain transcendence by relying on mere signs.

#### 2. Breath

Quick breathing carries off your awareness. So train in extreme slowness of breath. Exhale and inhale slowly and evenly. Slightly extend your exhalation. Thus the coming and going of the winds will be cut off. Thus the arising and subsiding of thoughts will be extinguished. Thus there is the necessary abiding without the movement of space-awareness.

### D. Fruition

- 1. Lion: Purification of elements into their own ground.
  - 2. Elephant: Moving winds held.
  - 3. Rishi: Generation of warmth and balancing of the
-





elements.

4. Ultimate: Liberation into the three kayas, passing beyond suffering.





### III. The Vajra Chains

*Within space, the lamp of space,  
Awareness manifests as the chains.*

*from The Perfected Lion*

#### A. View

##### 1. The 8 Lamps

*The lamps that conduct the direct appearances of luminosity,  
which are the direct appearances of thögal, which are the vajra  
chains.*

- a) *The lamp of the basic ground* - the awareness which abides as the ground; the embodiment of essence, nature and compassion; pervading everything as emptiness and clarity.
  - b) *The inner citta flesh lamp* - Home of the lamp of the basic ground; the pure essence bindu in the heart.
  - c) *The white smooth nadi lamps* - The paths through which the appearances arise. One of these is the *kati crystal tube*, a nadi of light which connects the heart to the eyes like a white silk thread.
  - d) *The far-reaching water lamp* - The eyes. Includes the far-reaching lamp of the elements, which is the physical basis for the eye faculty; the far-reaching lamp of the sense faculty, which is the eye consciousness capable of apprehending forms; and the far-reaching lamp of wisdom, which is the actual door for the nadis of light.
-

- e) *The lamp of pure space* - The sky; the great, encompassing blue, an enclosure of five-colored lights.
- f) *The empty bindu lamp* - Circles with rims. Initially these appear in twos and threes, the size of peas, finally becoming countless and enormous.
- g) *The lamp of self-arisen prajna* - Which pervades the empty bindus; reflexively aware wisdom, which becomes increasingly clear and stable.
- h) *The lamp of final fruition* - The ground for liberation; inner space, original purity. To reach this lamp is called actualizing the lamp of the basic ground, or the youthful vase body.

## 2. The vajra chains

*Within the bindus of five-colored lights (space unfolding from itself into the primordial ornament of dharmata) is the appearance of the self-arisen, uncontrived deity, which is awareness (the vajra chains). Looking at suchness is the king of views.*

- a) The vajra chains are awareness, like the mind of a person whose image is reflected in a mirror.
- b) They manifest like garlands of pearls, coming and going slowly and quickly.
- c) Sometimes they look like a knot tied in a single horse hair.
- d) They are the bindus of five-colored lights, within which space unfolds; they are blue, yellow, white, red and green.



- e) They are empty while appearing, and appearing while empty. They are emptiness and appearance inseparable.
- f) When one begins to see the vajra chains, one could develop certainty, knowing that they are awareness's own expressive power, and in fact realizing that, Aha!, now I've come to the first door of the Buddha fields.
- g) "Open the door," says Khenpo Tsultrim Gyamtso Rinpoche.

## B. Meditation

*Drive the nail of awareness into empty space.*

*Within the inconceivable state free from apprehended and apprehender,*

*Rest evenly with one-pointed mind, eye, and prana;*

*Internally, the experience of the self-arisen prajna lamp -*

*Emptiness and clarity, transcending concepts, expression and conceptual elaborations, arises.*

1. Apply the techniques for the three doors.
    - a) *Body*: Don't move.
    - b) *Speech*: Don't speak.
    - c) *Mind*: Rest your mind without thinking about anything, and concentrate on a clear cloudless sky.
  2. Concentrate directly on the vajra chains with unmoving eyes. Thus the nail of awareness is driven.
  3. One-pointedly combine the three techniques that are to
-

be applied to the mind, the eyes and the prana.

a) *Mind*: concentrate on space.

b) *Eyes*: Concentrate on the sky. Sometimes put a lot of energy into your gaze in a way that's directed outside. Then sometimes let your eyes rest back within their own nature, especially when they feel strained.

Sometimes lead the appearances. Across the sky, up, down, from side to side. Then let them rest.

When conceptual labelling arises and prevails, close your eyes and rest, or even conclude the practice.

c) *Prana*: Let your prana (breath) rest naturally within itself. If you're resting your mind properly, your prana will become more subtle.

4. Relax into the natural state, without a relaxer, someone who's relaxing, or a place into which you relax.

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### C. Conduct

*Through this, subject and object mix inseparably  
and the appearances of luminosity spread from the point  
between the eyebrows.*

*The experiences of the four appearances arise gradually without  
any fluctuation.*

#### 1. The Four Appearances

- a) *Manifest Dharmata* - in which one experiences rainbows, bindus and small bindus.
- b) *Experience Increasing* - in which one experiences half-forms of deities, the upper bodies of deities.
- c) *Awareness Reaching Fullness* - in which one experiences the entire form of the deities. Deities in union. The five victorious ones and their consorts.
- d) *Exhaustion of Dharmata* - in which all these direct or manifest appearances dissolve into the space of original purity.

#### 2. The appearances of thögal are looked at but not thought of as being there nor meditated upon.

3. With your eyes you are looking at a brilliant sky and when the direct appearances of thögal manifest then you look at them without moving to anything else. Internally you will be able to let awareness rest within itself. Alternatively, by letting awareness rest within itself, the direct appearances of thögal will manifest.
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### D. Fruition

*Through this, on a temporary level,  
Since the wisdom of awareness manifests directly,  
You will be free from ignorance.  
At the end of your life, you will be liberated as the  
nirmanakaya.  
Ultimately, having perfected the four appearances,  
you will accomplish the state without remainder.*

1. Through resting in space and awareness inseparable, the confused intellect that operates on the level of apparent reality and which imputes various things is exhausted and brought to an end.
  2. When this confused intellect is brought to an end, delusive appearances are brought to an end.
  3. Through inconceivable arrays of bindus and light rays pervading all the pure realms that open out from yourself, you accomplish the abrupt cessation of delusive appearances and make offerings to the place of infinite purity.
  4. This is ultimate practice, because you work with appearances arising directly from dharmata. These appearances, these bindus, can also be known as empty forms, or "reflections of emptiness". One seals outer appearances with these, and also one's own body, because one perceives one's own body as filled and made of these reflections of emptiness.
  5. Through dissolving one's fixation on the ground appearances, the prana or wind mind dissolves into the
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space of pure primordial wisdom. All winds are turned into wisdom winds. Because of that, one is able to both benefit oneself and others in an infinite way.

6. Not transgressing the key point of no borderlines to be kept, nor going beyond the vast expanse of release from the net of perceived and perceiver, you bring to perfection samayas which lead you to the single place of the exhaustion of phenomena, and the binding of all phenomena in the empty space of the great spontaneous presence. These samayas are four:
  - a) The nonexistent samaya, which is the nonexistence of borderlines.
  - b) The samayas of the vast expanse, liberated from the net of perceived and perceiver, the net of dualistic perception. That space is *sangyewa*, and *salewa*<sup>1</sup>.
  - c) The single samaya, the samaya of the single place of the exhaustion of dharmata, where the fabricating mind and object have become extinct.
  - d) The samaya of the great spontaneous presence, of the empty space of the great spontaneous presence.

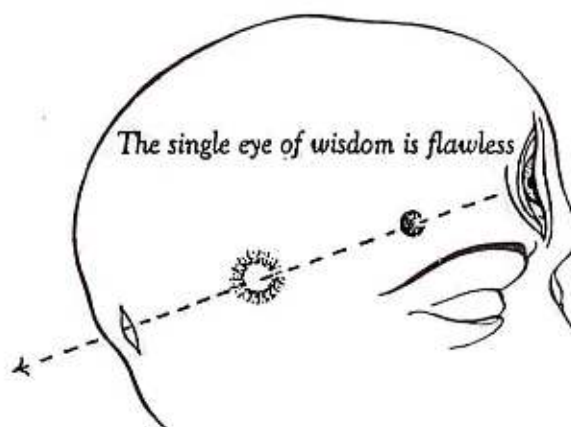
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1. In Tibetan, *sangyewa* and *salewa* are experiential words, having no meaning but conveying realization. They are sung rather than spoken.

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#### IV. The Black Yang Ti

*Here are the steps involved in visualizing the Black Yang Ti of Mahasandhi. It is called, "The single stainless eye of pristine wisdom awareness."*





### A. The Brain Conch Palace

*Think of your own brain conch palace as being clear,  
whether seen from within or without.  
It appears but is devoid of substantial nature.*

This cuts attachment to the head and brain as literally and truly existent, made of atoms, very important, performing all kinds of functions. The palace is like a brightly lit white silk tent, emptiness and luminosity inseparable.

### B. The Single Eye of Wisdom

*At the forehead in the place between the eyebrows,  
visualize a single wrathful wisdom eye, round, dark blue,  
surrounded by five-colored light,  
glaring fiercely into the conch palace.*

This cuts preoccupation with dualistic delusions based on ordinary eyes and their orientation outwards, where they are busy seeing forms and so straying into dualistic confusion. The wisdom eye looks in at the essence, free of all delusion.

### C. The Bindus of Bliss and Emptiness

*Behind it, a radiant red bindu the size of a pea.  
Behind that, a white bindu radiating five-colored light.  
Behind that a hole at the base of the skull  
about the size of the hole in a straw.*

The red tige symbolizes the yum, or female partner; the white, the yab, or male. Or bliss and emptiness. The hole at the back of the skull symbolizes emptiness as the single nature of all phenomena. Being immaterial, they are all seen at once, none blocking or obscuring the others.

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**D. Results**

Done in darkness, with the eyes closed, the eye of wisdom sees the conch palace as being completely illuminated. Which cuts attachment to 1) the appearance of darkness, 2) the thought of darkness, and 3) the physical process of the eyes seeing things as dark.

In doing Black Yang Ti practice, empty forms or various visions or hallucinations will begin to appear. The conch palace will begin to appear in various visionary forms. Visions will appear within it. The bindus will be seen as empty forms. When this occurs, rest relaxed within awareness. This is how to relate to the visions.

Do very short sessions, about the time it takes to go to the toilet. Do many brief sessions like that.

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## **V. The Key Instructions for the Four Sessions**

### **A. The Self-Sealing of Appearances During The Day**

*Disengage from stopping or producing appearances by recognizing the inseparability of appearance and emptiness, so that appearances are sealed with their own nature. Likewise recognize the inseparability of appearances and mind.*

### **B. The Withdrawal of the Senses into Themselves in the Evening**

1. As the senses are being gathered into themselves (as you are falling asleep), focus on an internal visualization of your guru, of Samantabhadra, of Vajradhara, or the letter AH.
  2. Or, if practicing dream yoga, concentrate on a letter visualized at your throat.
  3. Or, if practicing the yoga of luminosity, concentrate on your heart center.
  4. When beginning this practice of the dissolving senses, it's helpful not to sleep for a few days in a row, and then to have a dharma friend there who can tell you when you're starting to fall asleep. Then look directly and rest relaxed.
  5. You can also extend your nonsleeping schedule gradually. First stay awake one night and then sleep on the second night. Gradually extend till you stay awake three nights in a row.
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6. These instructions apply also to the time of death. Have someone remind you then of the words and instructions of mahamudra and dzokchen, so that you don't forget them at that point.

### **C. The Placing of the Objects of Knowledge in a Vase at Midnight**

1. At the time of sleep, when all objects of knowledge, the reflexive appearances of your own mind, the self-expression of your own mind, are gathered internally, rest in luminosity.
2. On waking in the night, look directly at the essence of your mind and relax into its clarity and emptiness, its awareness and emptiness. Then fall back to sleep.
3. Other times, on waking in the night, look upward with your eyes. Roll your eyes back and you will see a great variety of empty forms which are changing and manifesting in different ways. Direct your attention to these empty forms. Then again fall back to sleep.

### **D. The Self-Clarifying of Wisdom at Dawn**

1. On waking in the morning, you should intensify the clarity or brilliance of the mind, you should look directly, nakedly at the essence of the mind and increase the power of the radiance of the mind. Bring out the alertness of mind and body. Then you can go to the bathroom. Then you should do trulkhor, or the physical exercises. Then you could shower.
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2. Sometimes during the day you should do such things as reciting prayers such as calling the guru from afar.
3. The three-pointed vajra exercise enables us to meditate at the time of death. When you've stood in the position for a while and your legs begin to hurt, concentrate on the feeling of pain. By doing this, it will decrease and vanish. This enables us to practice even when we are sick. And when you are about to fall over, as when you are about to die, look at the essence of your mind, then say a PEH.

## VI. The 7 Nails of Sri Simha<sup>1</sup>

### A. Drive the nail of luminosity where samsara borders nirvana.

*What is there between samsara and nirvana? There isn't anything. They are inseparable. That's where the nail is to be driven. There is nowhere else it could be driven.*

### B. Drive the nail of the lamp of reflexive appearance between object and mind.

*Both being empty, how can they be two? The space between them is their not-twoness. That's where the nail is to be driven. Thus awareness engages the objects of clear light.*

### C. Drive the great nail of the nature pure in itself between mind and things.

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1. When Sri Simha died, his student Jnanasutra fainted from grief. On recovering, he found the text of the seven nails in a small box in his hands. Reading them, he realized the view. And then he relaxed.





*Like a precious jewel, the sky, or pure water, sugatagarba was never defiled. Drive the nail of this mind of self-arisen, originally pure wisdom into the point between what seems to appear and what seems to notice appearances.*

**D. Drive the nail of the view unleashed and set free between existence and nonexistence.**

*When the view of existence and nonexistence collapses, the view that is unleashed and set free arises in its place. The mind that is relaxed and open and spacious arises. Drive this spacious nail into the space beyond existence and nonexistence.*

**E. Drive the nail of awareness, the absolute itself, between the relative and the absolute.**

*Only thought differentiates the relative and the absolute. To collapse the thought, drive into it the nail of absolute awareness.*

**F. Drive the great nail of the senses unbound between dullness and wildness.**

*Only thought differentiates dullness and wildness. Dullness and wildness are merely the movement of thought. Set the thought free and the dullness and wildness set themselves free into the same freedom. Drive the great nonconceptual sense nail into this same freedom.*

**G. Drive the great nail of primordially complete dharmakaya between appearance and emptiness.**

*Appearance and emptiness differ in the way they appear, not in the way they are. Drive the nail of the naturally pure into the natural purity of appearance and emptiness that is the same.*

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*Only thought differentiates the relative and the absolute. To collapse the thought, drive into it the nail of absolute awareness.*

**F. Drive the great nail of the senses unbound between dullness and wildness.**

*Only thought differentiates dullness and wildness. Dullness and wildness are merely the movement of thought. Set the thought free and the dullness and wildness set themselves free into the same freedom. Drive the great nonconceptual sense nail into this same freedom.*

**G. Drive the great nail of primordially complete dharmakaya between appearance and emptiness.**

*Appearance and emptiness differ in the way they appear, not in the way they are. Drive the nail of the naturally pure into the natural purity of appearance and emptiness that is the same.*



## *Three Yogas Of Tsultrim Gyamtso*

The following Mahamudra physical exercises were taught by Khenpo  
Tsultrim Gyamtso Rinpoche  
at Karne Choling, Vermont, in July, 1993

The exercises are:

1. Purifying with 3 Breaths
2. Shooting the Arrow
3. Thrusting the Spear
4. Swinging the Swords

These exercises should be done for fifteen minutes to half an hour as soon as one gets up in the morning. There are preparations which precede them, and a number of minor exercises which follow them. Here we will discuss the preparations first, followed by the main three exercises, and end with the minor concluding exercises.

### **I. The Preparations**

#### **A. Purifying with Three Breaths:**

The purpose of the three breaths is to rid the lungs of stale air which is not removed by normal breathing. The breaths may be done in bed upon first waking, or in a standing position. The inhalation of each breath is accompanied by a mudra in which the thumb of each hand touches the base of the ring finger, after which the fingers are folded over the thumb. During the exhalation, one holds arms, hands, fingers and thumbs straight out, as if spraying out from the tips of the fingers the



following:

1. With the first breath, all sickness
2. With the second breath, all demons and obstructions
3. With the third breath, all obscurations

One should continue with each exhalation until all air in the lungs is completely eliminated, as if the lungs were a toothpaste tube from which one is squeezing the very last bit of toothpaste. Afterwards, if one does these breaths while lying in bed, one could follow with a short period of vase breathing, during which it would be good to rotate the vase.

## II. The Main Exercises

Each of the main exercises has a focus, an experience, and a method, and is described below on this basis.

### A. Shooting the arrow

1. *Focus:* On the pointing fingertip of the outstretched arm. Never look away.
  2. *Experience:* Appearance/Emptiness.
  3. *Method:* With the feet pointing straight ahead, the right arm goes out to the side like an arrow placed in a bow, with the index finger pointing outward like the tip of the arrow. One then draws the bow by placing the left hand's index finger alongside the right hand's index finger and pulling the left hand back across one's chest till the imaginary bowstring is pulled back as far as possible. One should imagine the bow as being very strong and difficult to draw. A good deal of tension is exerted in the drawing hand. As the drawing hand is retracted, the body weight shifts to the leg on the same side of the body as the drawing hand. When the drawing hand is fully retracted, the arrow hand describes an arc halfway across one's chest, till one is pointing straight ahead. At that point the drawing arm swings out naturally
-





to become the arrow arm, and the arrow arm (at this point the right arm) becomes the drawing arm. As the two pointing fingers touch, the gaze "hops" from the old arrowhead fingertip to the new arrowhead fingertip, and the process is repeated. Twenty-one repetitions would be good, if you can manage them.

**B. Thrusting the Spear**

1. *Focus:* Between the two outstretched fingertips and intensely into space.
  2. *Experience:* Luminosity/Emptiness.
  3. *Method:* There are two motions, one for the upper and one for the lower body. As for the lower body, one leg is extended in front of the other so that when the back leg bends, the knee should just brush the heel of the extended foot. As for the upper body, one starts with the arm outstretched that is on the same side of the body as the extended leg. The first and fourth fingers of the outstretched hand are extended, while the second and third fingers fold under the thumb in the palm of the hand (the Longhorn victor y symbol). The other arm is pulled straight back, using the same hand mudra of the spear. One throws the spear by shooting this arm straight forward while bending the knee on the same side of the body as this arm. The aiming arm meanwhile simultaneously retracts to a drawn position. As one straightens the bent leg and comes once more to a full standing position, the aiming arm goes forward again to its aiming position, at the same time as the throwing arm retracts for another throw. While one is aiming, the gaze is between the outstretched fingers of the aiming arm; while one is throwing, it is between the outstretched fingers of the throwing arm that one gazes.
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Again, twenty-one repetitions would be good. One should alternate the stance, throwing several times with one leg extended and several times with the other extended.

### C. Swinging the Swords

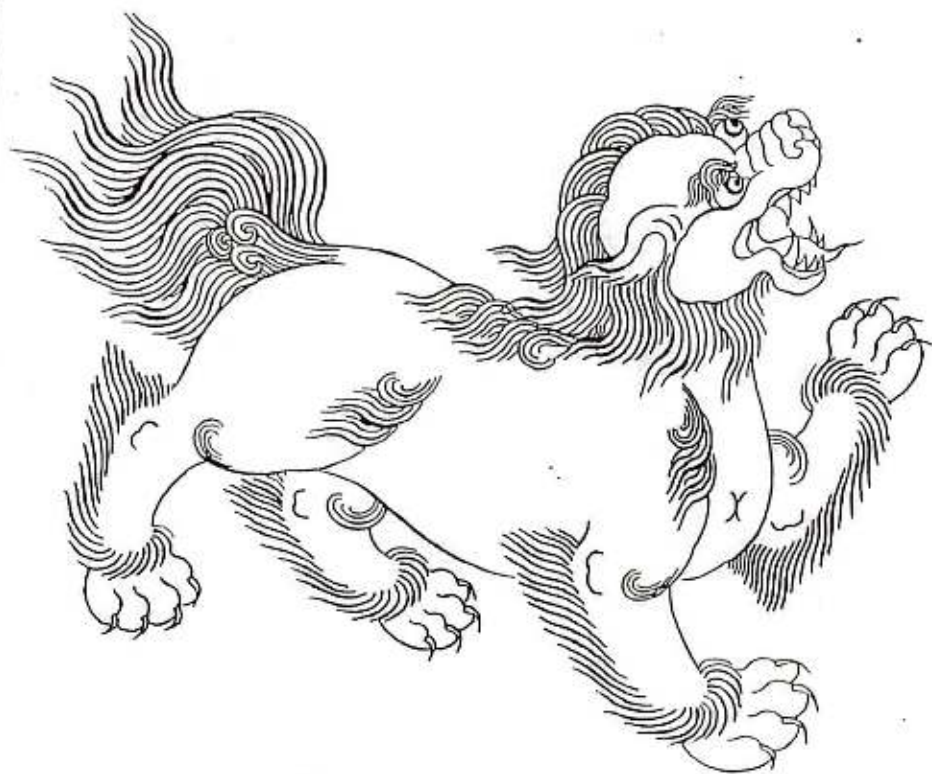
1. Focus: Look inward and close the lower gates. Hold the lower breath while using the upper breath to inhale and exhale. Don't hold the lower gates closed too long at first. With practice you may keep them closed longer.
2. Experience: Bliss/Emptiness will shoot up from the prana connected with the lower gates.
3. Method: There are two motions, one for the upper and one for the lower body. The motion for the lower body is the same as in Throwing the Spear. As for the upper body, the arms are held bent and stiff from elbow to fingertips, like swords. Use a swimming motion in conjunction with the movement of the lower body. The right arm swings with an overhead motion as the right knee bends, and so with the left arm and knee. Continue in this manner. Again, twenty-one repetitions would be good. One should alternate the stance, swinging the swords several times with one leg extended and several times with the other extended.

These exercises can be alternated with sitting focal reference Mahamudra practices.

Acquaint yourself well with these experiences of Mahamudra. Carry them into every facet of your everyday life, even into your dying. In this way, you will be able at the time of death to rest in the luminosity. In which case you won't die. You'll be resting in Mahamudra.

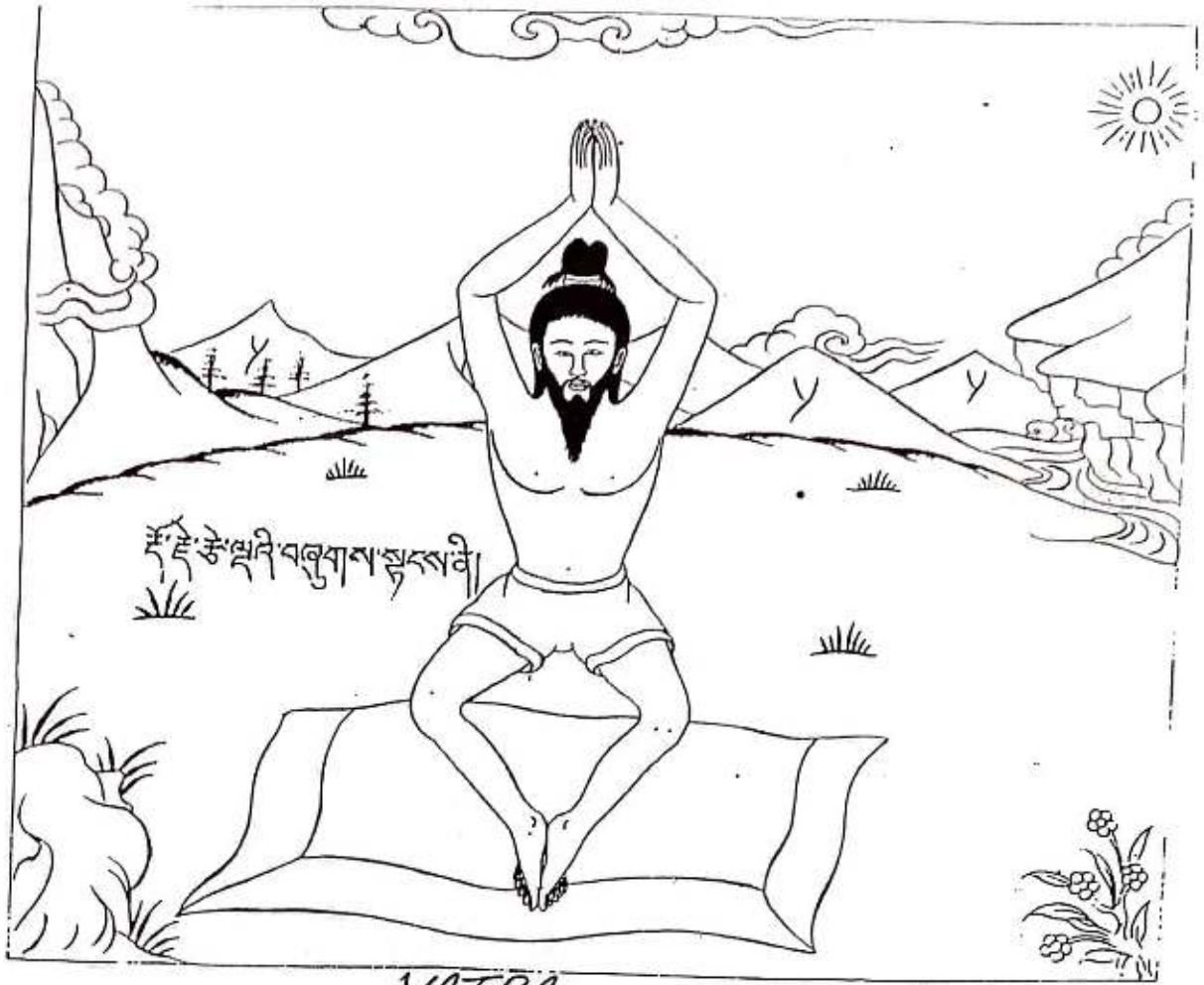
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don't show  
without permission this picture to somebody,  
a Root Teacher,



1







2

स्युदसः श्रुतिः वल्लभासः सुदसा

ELEPHANT - Sambhogakaya



(3)

स्युदसः श्रुतिः वल्लभासः सुदसा

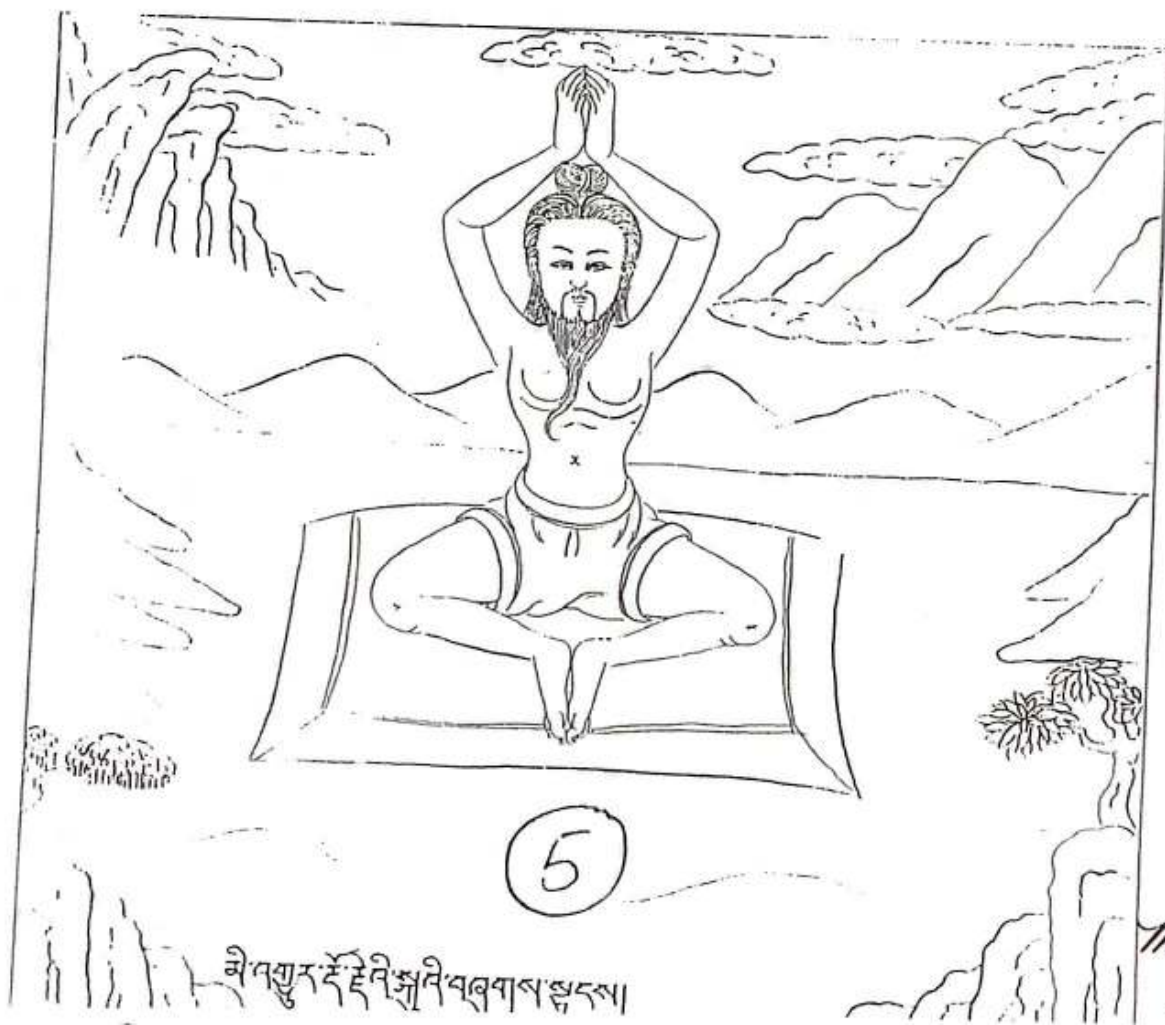
Rishi -  
Nirmanakaya

(To relax or change position. Do very little)

Auxiliary  
&  
complementary  
positions



Vulture



Mingyur  
Doye

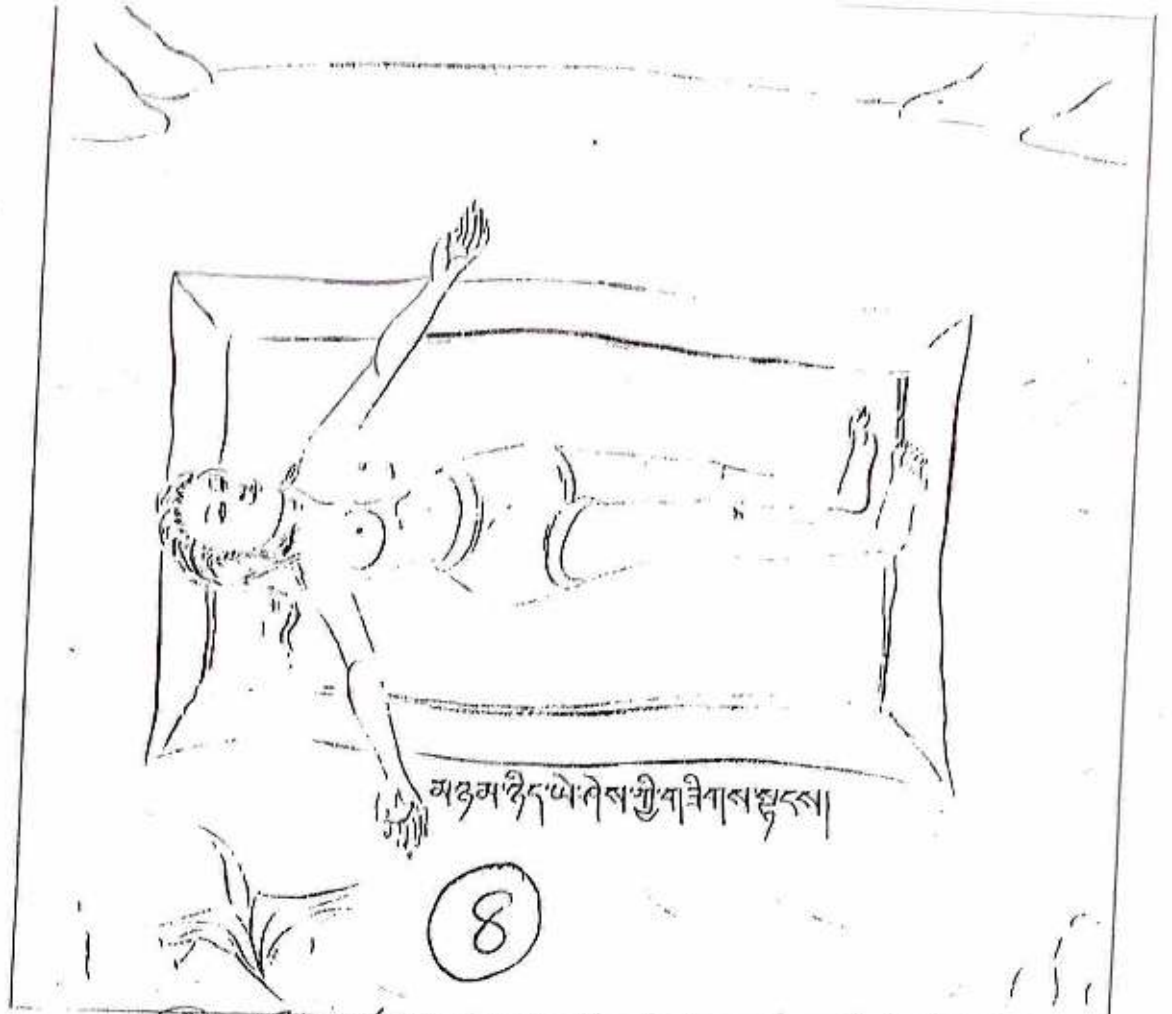


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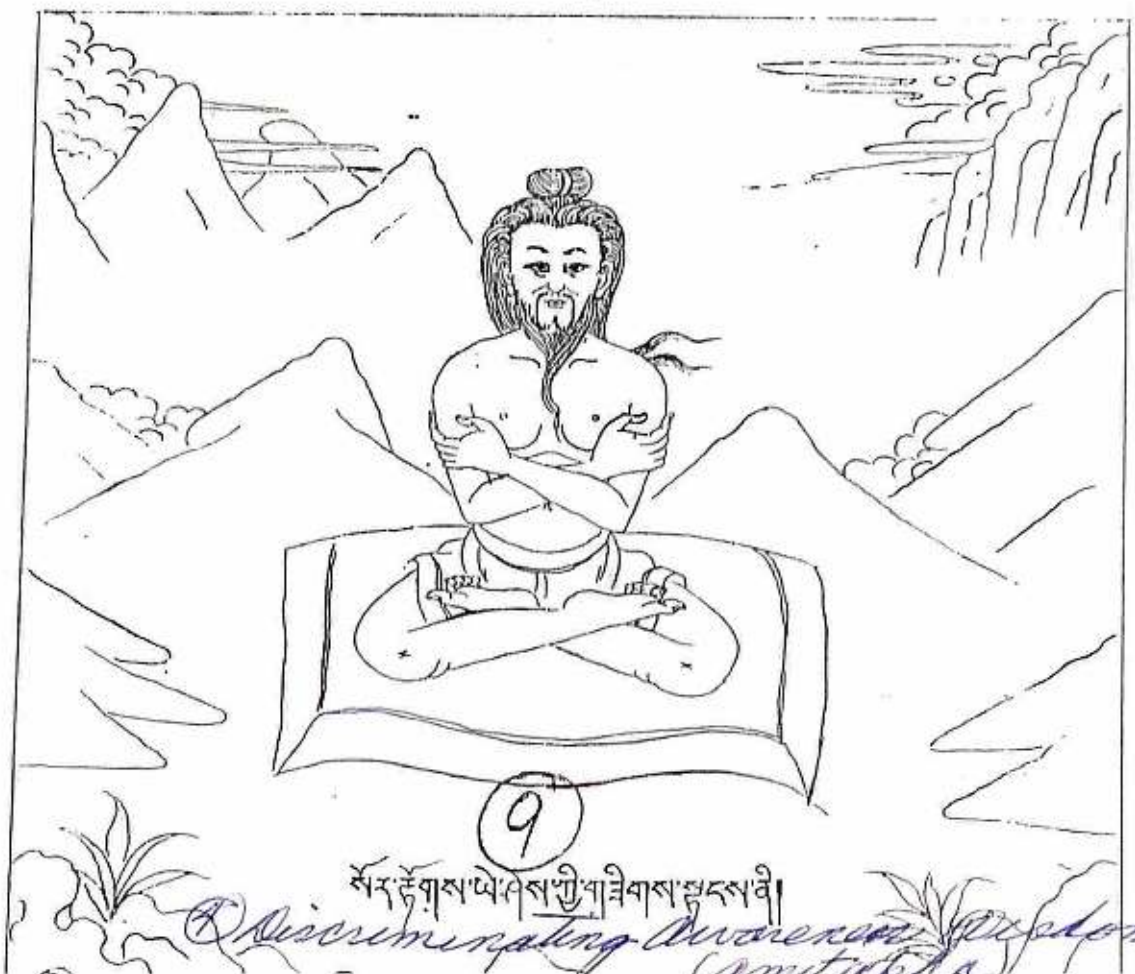
མཆོད་ཀྱི་མཚན་མཛེས་ཀྱི་འཇུག་པ་སྤྲེལ།

A black and white line drawing of a man lying on his side on a mat, looking towards a landscape with mountains and a river. The man is positioned in the foreground, facing right, with his head resting on his hand. He has dark hair and a beard. The landscape in the background features a river or path winding through a valley, with several mountains in the distance. Some mountains have small trees or plants on them. The sky is simple, with a few small dots representing stars or distant lights. The overall style is minimalist and illustrative.

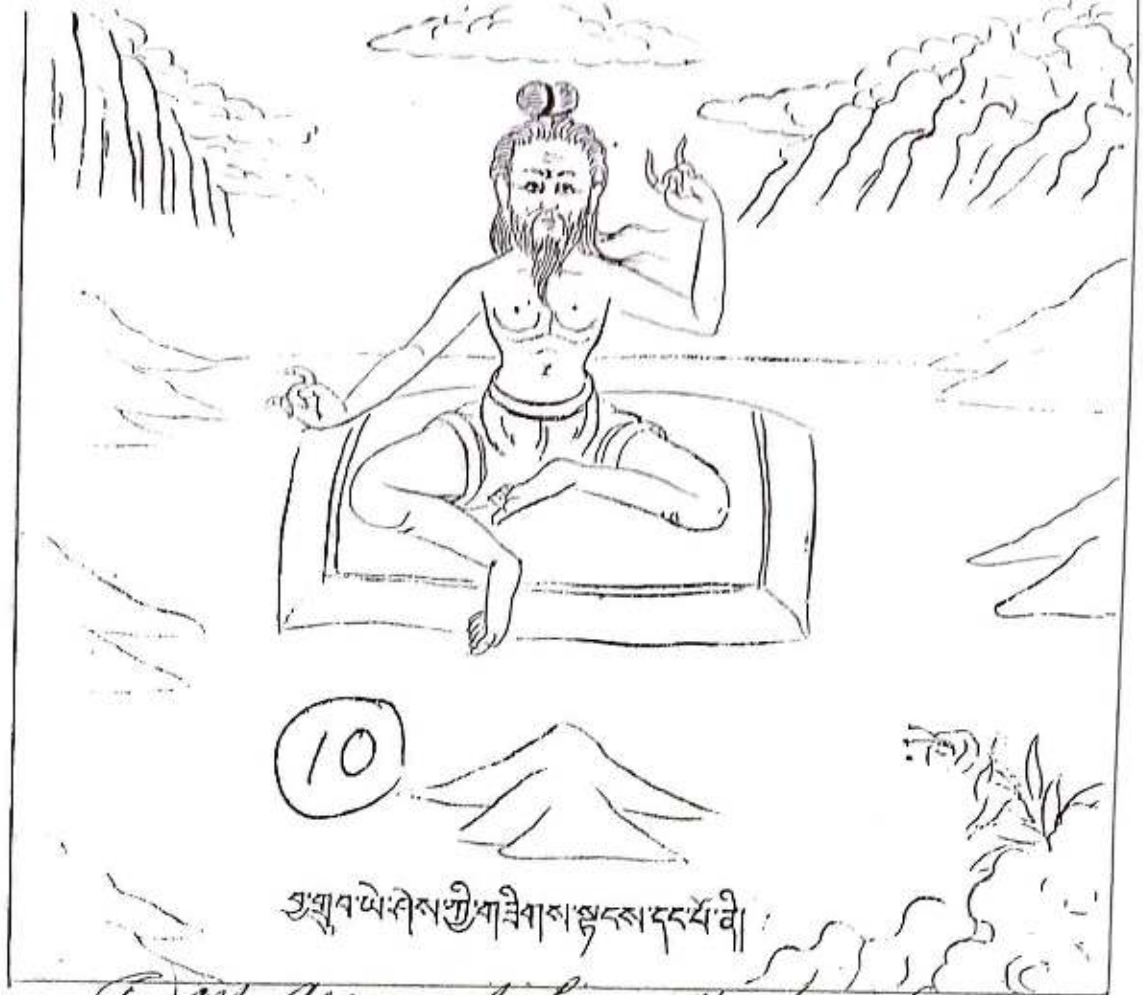
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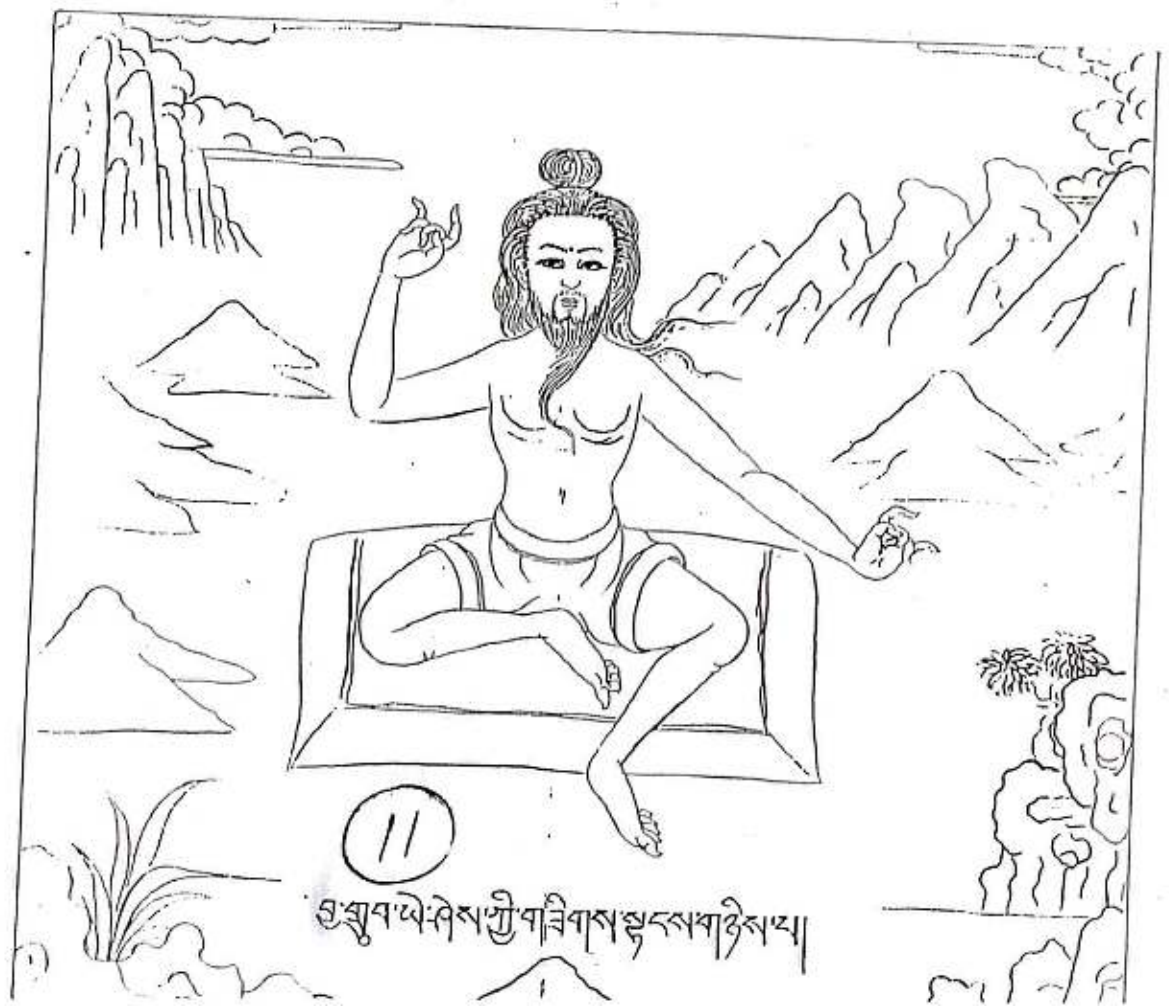
③ Wisdom of Equanimity (Ratnasambhava)



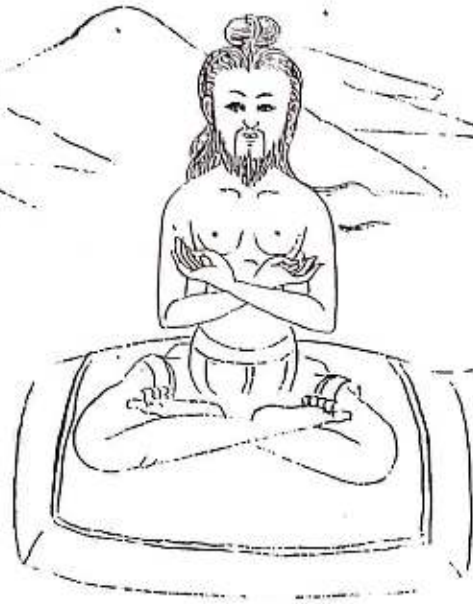




(All Accomplishing Wisdom) (Amoghasiddhi)



Surrounding  
Positions



12

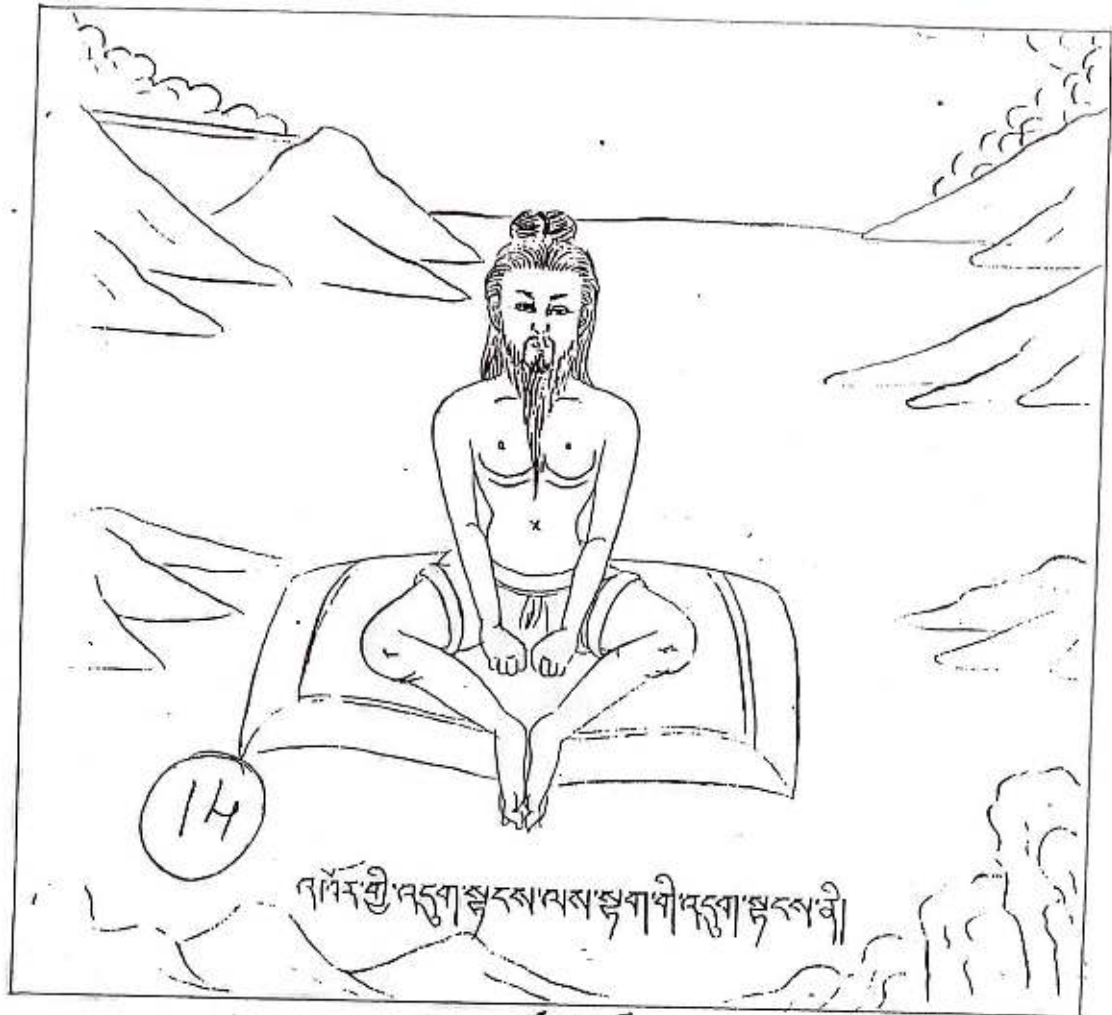
ପ୍ରସ୍ତାବ୍ୟେ ମେଷାନ୍ତ୍ରୀ ସମୀପାତ୍ ସ୍ଥାନେ ବାସୁଭ୍ୟା



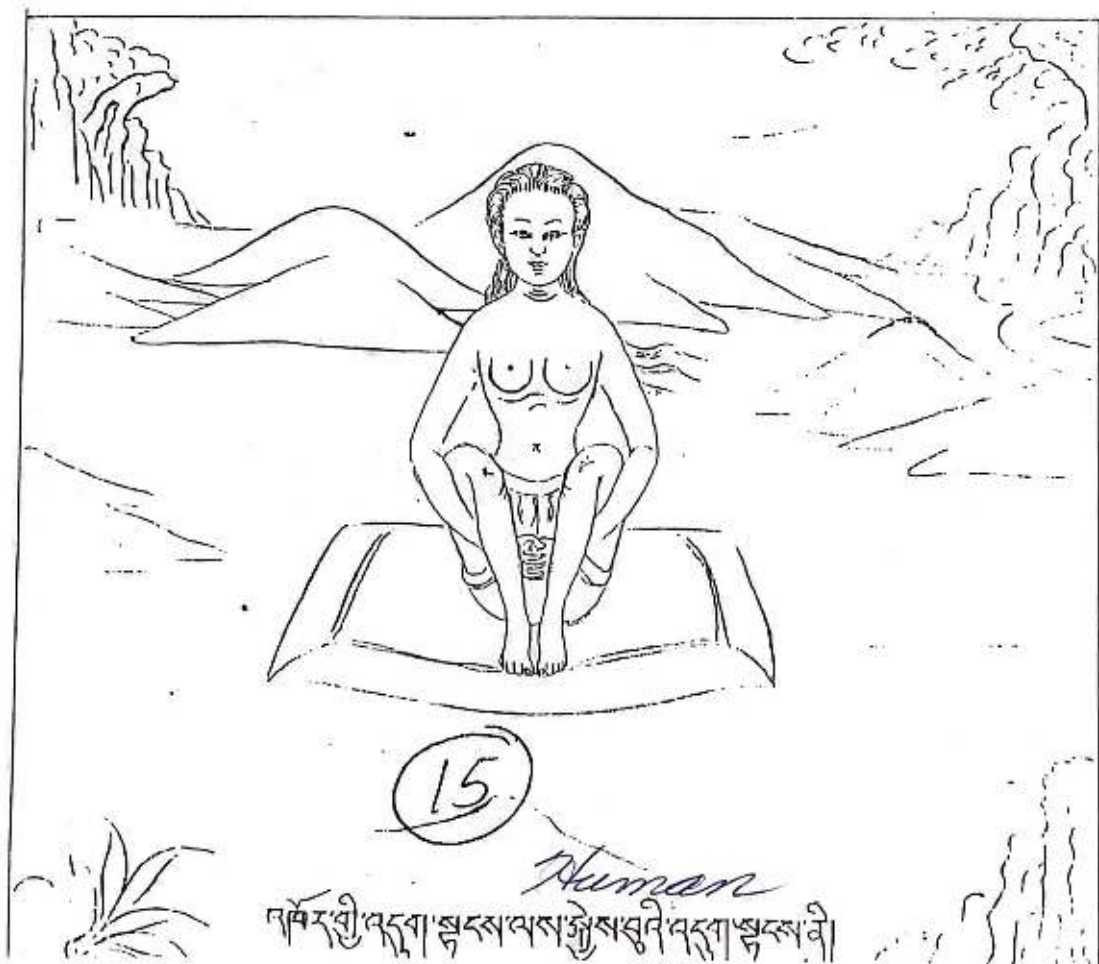
13

ବର୍ମେନ୍ଦ୍ରୀ ମନ୍ତ୍ରା ସ୍ଥାନେ ଶ୍ୟାମା ପ୍ରଦେଶୀ ମନ୍ତ୍ରା ସ୍ଥାନେ ବି

Sanda



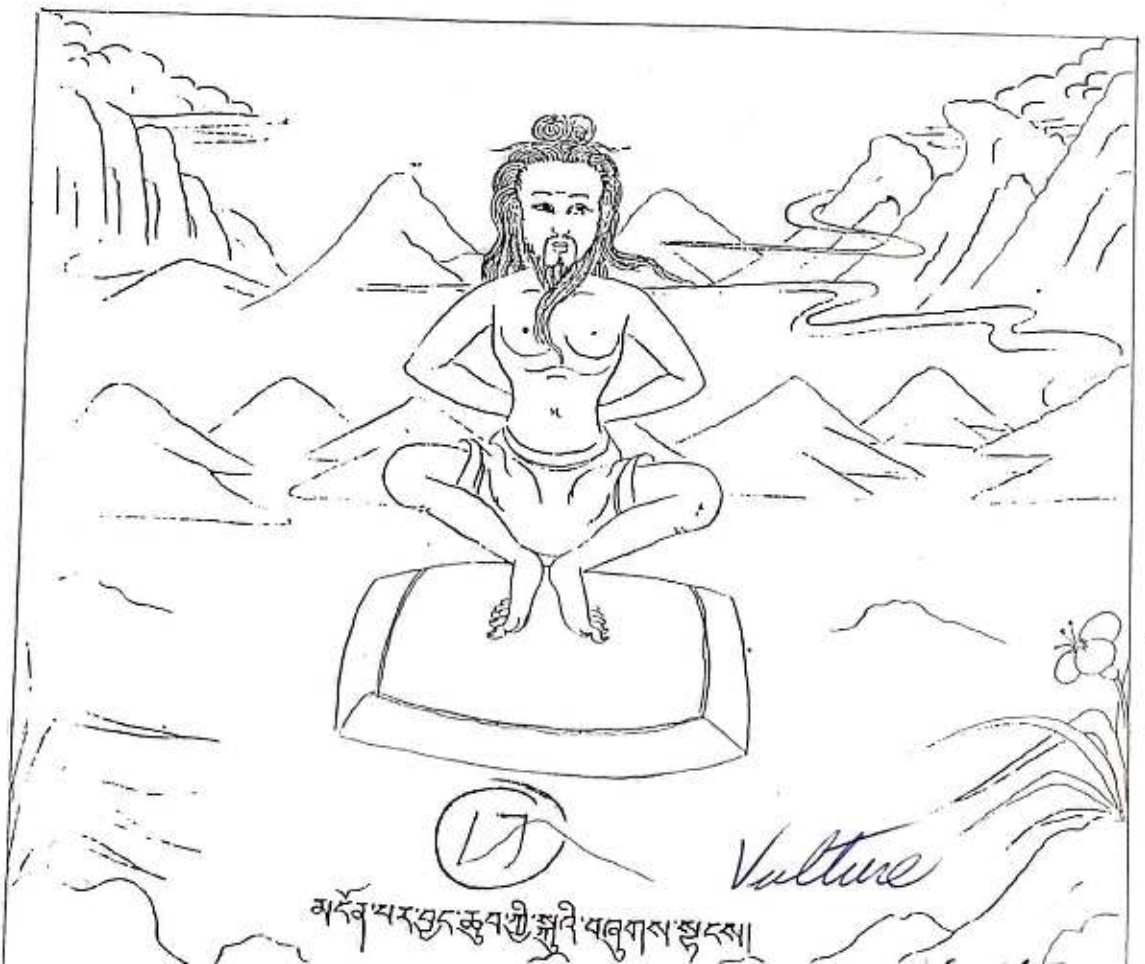
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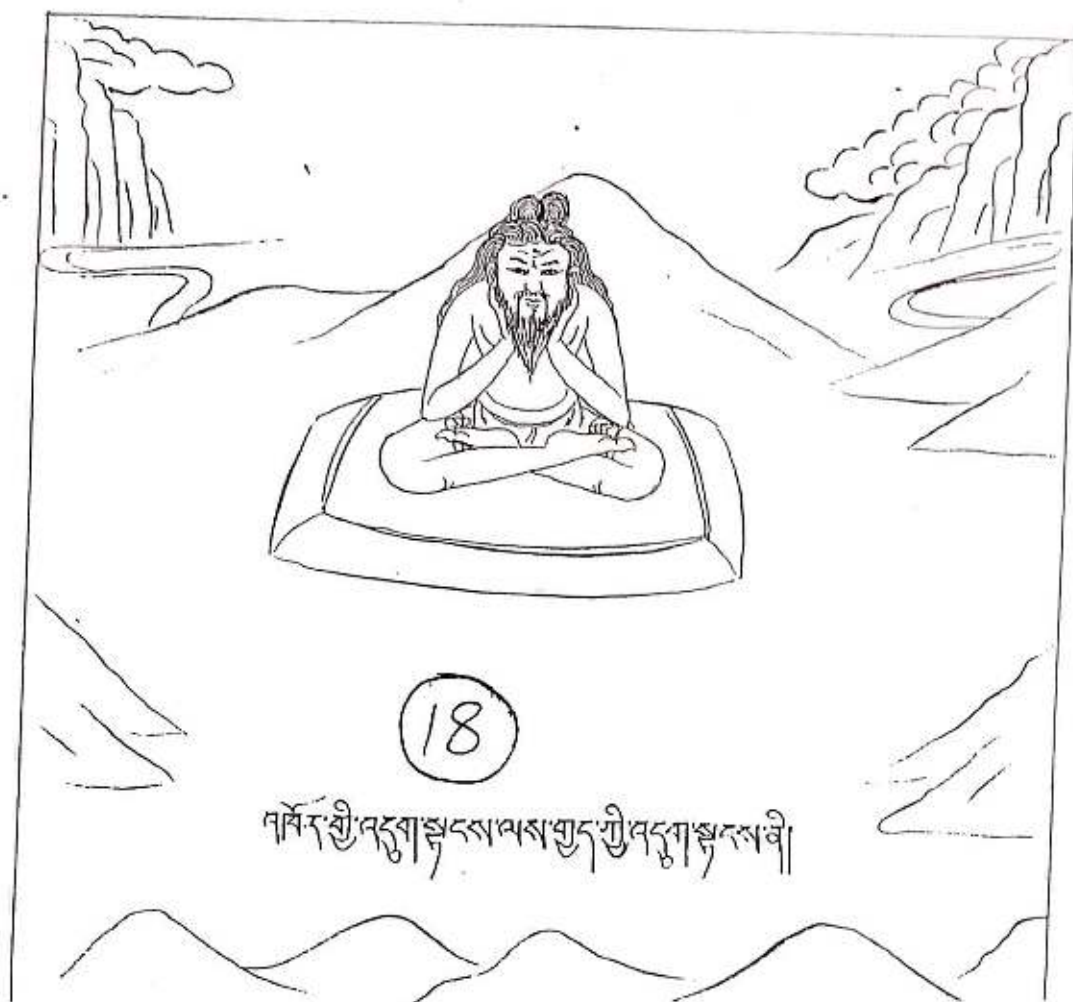






Tiger





ཁོ་འདྲི་འདྲི་སྒྲུག་སྒྲུག་ལས་ཀྱང་འདྲི་འདྲི་སྒྲུག་སྒྲུག་གི།

*über-mensch*



ཁོ་འདྲི་འདྲི་སྒྲུག་སྒྲུག་ལས་ཀྱང་འདྲི་འདྲི་སྒྲུག་སྒྲུག་གི།

*Crocodile*