

A Tanjur Text on gTum-mo : Tôhoku no 2332 - I

Fabrizio Torricelli

In the Tantric section (*rgyud-'grel*), vol *zhi*, of the sDe-dge (D) and Co-ne (C) *bsTan-'gyur* there is a group of texts (*bka'-dpe*) which are missing in the editions of sNar-thang (N) and Peking (P). They pertain to *yoga* practices rallied by Tilopa from the masters of four different lineages of transmission (*bka'-babs bzhi*), and for the first time put into a system (Torricelli 1993) in his *Ṣaḍdharmopadeśa* (Tôhoku no 2330). Renowned in the Tibetan tradition as the *Nā-ro'i chos drug*, they are the practice of the so-called "fiery girl" (*caṇḍālī*; *gtum-mo*) viz the mystic heat, the illusory body (*māyā-deha*; *sgyu-lus*), the dream (*svapna*; *rmi-lam*), the radiant light (*prabhāsvara*; *'od-gsal*), the intermediate state between life and death (*antarabhāva*; *bar-do*), and the transference (*saṃkrānti*; *'pho-ba*), of which the entering corpses is an extreme procedure (*parakāyapraveśa*; *grong-'jug*).

In the collection of *bka'-dpe*, listed in the Tôhoku Catalogue under the no 2332 with the general title of *bKa'-dpe phyi-ma*, "Supplementary Texts," we can distinguish the following topics:

- I (D fol 273a.4-b.7, C fol 273a.4-b.7) the mystic heat,
- II (D fols 273b.7-274a.5, C fols 273b.7-274a.5) the illusory body,
- III (D fol 274a.5-b.1, C fol 274a.5-b.1) the dream state,
- IV (D fol 274b.1-4, C fol 274b.1-4) the radiant light,
- V (D fols 274b.4-275a.1, C fols 274b.4-275a.1) the transference,
- VI (D fol 275a.1-b.3, C fol 275a.1-b.4) intermediate state,
- VII (D fols 275b.3-276a.1, C fol 275b.4-7) the entering corpses,
- VIII (D fol 276a.1-7, C fols 275b.7-276a.6) the path of method (*thabs-lam*).

The title of Tôh. 2332 implies a connection with what precedes it. As a matter of fact, Tôh. 2331 is another work that belongs to the corpus of the *Nā-ro'i chos drug* literature, and is missing in N and P as well. The text does not deal with all the six practices. Since it focuses on the techniques associated with the training of the illusion-like body (*sgyu-ma lta-bu'i lus*) supporting the mystic heat and the radiant light practices, only instructions are given on the illusory body, transference, entering corpses, dream, and intermediate state. In spite of its title, *bKa' yang-dag-pa'i tshad-ma zhes-bya-ba mkha'-'gro-ma'i man-ngag*, it should be pointed out that, apart from few lines, it does not correspond with the "authoritative Tibetan text of the *bKa'-brgyud-pas*" (Guenther 1963: 54), as we can see for instance in Kong-sprul's compilation, the *gDams-ngag-mdzod*, vol V, pp.69-89.

The Tôhoku Catalogue ascribes no author to nos 2331 and 2332. How-

2 THE TIBET JOURNAL

ever, if we collate these two texts with the works on the Six Yogas of Nāropa arrayed in the second part (*Thun-min chos drug-gi skor*) of the first section (*gZhung rtsa-'grel-gyi skor*) of vol V of the *gDams-ngag-mdzod*, we might find a clue to their attribution. In fact, the first text (K1) with the same title as Tōh. 2331, and the third one (K3), the *Grub-chen Nā-ro-pa'i gdams-ngag chos drug skor-gyi bka'-dpe-tshigs-su bcad-pa*, present similarities with Tōh. 2331 and 2332. In particular, we can notice that most of Tōh. 2331 agrees with some passages of K3, while Tōh. 2332 - I, which is the subject of this article, shows interesting resemblances with both K3 and K1. Now, since K1 and K3 can be ascribed to the authorship of Nāropa, it is reasonable to assign these two anonymous texts in the *bsTan-'gyur* to a tradition very close to that *mahāsiddha*.

All the schools of Tibetan Buddhism regard the *Nā-ro'i chos drug* as a unique practice with specific focuses that can be traced back in tantras such as the *Hevajra* and the *Guhyasamāja*. As regards the practice of the mystic heat, which is traditionally known as the foundation of the path, it is mainly established on the *Hevajratantra*. So did, for example, Mar-pa account in a song before his second journey to India, as we read in gTsang-smyon He-ru-ka's hagiography of him, the *sGra-bsgyur Mar-pa lo-tsā'i rnam-thar mthong-ba don-yod* (Nālanda Translation Committee 1982: 54). The relevant passage of the song is cited and explained by Tsong-kha-pa in his *Yid-ches gsum-ldan*, fols 17b.6-18a.2:

Guru Mar-pa said: "From the gatekeeper Nāropa, the great scholar, I heard the profound tantra of *Hevajra* (*sgo-srungs Nā-ro pañ-chen-la // rgyud zab-mo dGyes-pa-rdo-rje thos*). I obtained the instruction which combines mixing and transferring (*bsre-'pho mtshams-sbyor-gyi gdams-ngag thob*). In particular, I received the mystic heat and the *karmamudrā*, [and] I was introduced into the core of the oral transmission (*khyad-par gtum-mo las-rgya zhus // snyan-brgyud-kyi gnad-la ngo-sprod byas*)". With these words, it is said that he received [instructions on] the mixing, the transferring, the introduction to the oral transmission, and in particular how to bring on the four joys through the mystic heat (*gtum-mo-la brten-nas dga' bzhi skyed tshul*) and the *karmamudrā* (*las-kyi phyag-rgya brten-nas dga' bzhi skyed tshul*) on the basis of the *Hevajra*: especially these two, mystic heat and *karmamudrā*, rely on the *Hevajra* (*gtso-bor Kye-rdor-la brten-pa-la gtum-mo dang las-rgya gnyis-so*).

The first chapter of the *Hevajratantra* - found after the list of the thirty-two energy channels (*nāḍī; rtsa*) and the four energy wheels (*cakra; 'khor-lo*) arranged in a *maṇḍala*-like context of correspondences within the subtle body of the *yogin* - gives the following *sloka* which summarizes the practice of the mystic heat (*HT* I.i.31):

Caṇḍālī ignites at the navel. It burns the five Tathāgatas, Locanā and so forth. Once burnt, it melts HAM, the moon (*lte-bar gtum-mo 'bar-ba-yis // de-bzhin-gshegs-pa lnga shing // spyan la-sogs-pa yang bsregs-te // bsregs-pas ri-bong-can ham 'dzag*).

Among the early commentaries of the *Hevajra*, the *Yogaratanmālā* (Tôh. 1183) is particularly significant because it “deals with this verse fully” (Snellgrove 1959: 50). The commentator approaches the above *śloka* (fols 8b.7-9b.7) from the perspective of the developing stage (*utpattikrama*; *bskyed-pa'i rim-pa*), the meaning of the syllables (*akṣarārtha*; *yi-ge-don*), and from those instructions he had been personally granted (*sampradāya*; *yang-dag-par rab-tu sbyin-pa*). Every time, he begins with an analysis of the Sanskrit word “*caṇḍālī*”. His explanation may be summed up as follows.

“*Caṇḍā*” is interpreted as the consort, or the insight (*prajñā*; *shes-rab*) removing all defilements (*kleśa*; *nyon-mongs*); as the process combining the developing and fulfilment stages (*utpattyutpannakramasamādhi*; *bskyed-pa dang rāzogs-pa'i rim-pa'i ting-nge-'dzin*); as the syllable AM; as the ovulum from which the phenomena arise (*dharmodayā raktā*; *chos-'byung dmar-po*); as the left energy channel (*vāmanāḍī*; *g.yon-gyi rtsa*). “*Ālī*” is interpreted as Vajrasattva, or the method (*upāya*; *thabs*); as the essential thinking ensuing from the great compassion (*mahākāruṇāmāyacitta*; *snying-rje chen-po'i rang-bzhin-can-gyi sems*); as the syllable HŪM; as the original sound-syllable (*ādyakṣara*; *dang-po'i yi-ge*); as the right energy channel (*dakṣiṇanāḍī*; *g.yas-kyi rtsa*). Their union (*samyoga*; *yang-dag-par 'byor-ba*) - the consort with Vajrasattva, the insight with the method, voidness with compassion (*śūnyatākāruṇā*; *stong-pa-nyid dang snying-rje*), AM with HŪM - is the blazing *caṇḍālī*, which generates the experience of the same taste (*ekarasī*; *ro-gcig-pa*). *Caṇḍālī* ignites at the navel, where the two lateral energy channels join into the central one (*avadhūtī*), in the site of the radiant great seal (*mahāmudrāyām prabhāsvaramayalakṣaṇāyām*; *phyag-rgya chen-po 'od-gsal-ba'i mtshan-nyid-can*). Blazing up by means of the fire of the great passion (*mahārāgā*; *'dod-chags chen-po*), or by forcing and conveying the energy winds (*vāyūnābhramāya yatnataḥ*; *rlung-gis 'bad-nas bskor byas-pas*), the flame reaches the energy wheel of the great bliss (*mahāsukhacakra*; *bde-ba chen-po'i 'khor-lo*). It burns the five constituents of human personality (*skandha*; *phung-po*) associated with the five Tathāgatas, viz Akṣobhya, Vairocana, Ratnasambhava, Amitābha, and Amoghasiddhi; the elements (*bhūta*; *'byung-ba*) associated with the Goddesses Locanā, Māmaki, Pāṇḍarā, and Tārā; the five sense-faculties (*jñāna*; *ye-shes*). It burns the conceptions of the “I” and “my” (*ahaṅkāramamakārau*; *bdag dang bdag-gir byed-pa*) and dissolves them into the mind-only experience (*cittamātra*; *sems-tsam-nyid*). As for the syllable HAM, its actuality (*svabhāva*; *ngo-bo-nyid*) being the

4 THE TIBET JOURNAL

moon (*śaśin*; *ri-bong-can*, viz “containing a hare”), it is Vajrasattva or Vajradhara, or the *bodhicitta* (*byang-chub-gyi sems*). This intuitive awareness of the great bliss (*mahāsukhajñāna*; *bde-ba chen-po'i ye-shes*) drips from the *mahāsukhacakra* and, by means of the body of the *yogin* identified with Hevajra, it induces the experience of the co-emergent (*sahaja*; *lhan-cig-skyes-pa*): “Not otherwise is *sahaja* called (*nānyena kathiyate sahajam*; *gzhan-gyis brjod min lhan-cig-skyes*), nor elsewhere is it attained (*na kasmin api labhyate*; *gang-nas kyang ni rnyed mi-'gyur*)”.

As we read in the colophon, the author of the *Yogaratnamālā* is indicated in the Sanskrit text (p 159) as *paṇḍitācāryaśrīkāṇhapāda*, and as *rGya-gar-gyi mkhan-po Kṛṣṇa paṇḍita* in Tibetan (fol 63a.1). Thus, our commentator was a *paṇḍita* known as the *ācārya* Kāṇha, or as the *upādhyāya* (*mkhan-po*) Kṛṣṇa: the name Kāṇha being the Apabhraṃśa version of the Sanskrit Kṛṣṇa (Nag-po). As to the latter, when coupled with the title *ācārya* to form the compound Kṛṣṇācārya, it has sometimes been abbreviated to Cāryapa, for which Tsārya-pa or Tsarya-pa is the Tibetan transliteration. Since Tilopa's *Ṣaḍdharmopadeśa* closes the teaching on the mystic heat by informing us that “this is Cāryapa's instruction”; it would be proper to speculate upon a possible link between the two, namely the commentator of the *Yogaratnamālā*, and the master whose name marks one of the four *bka'-babs* of Nāropa's *guru*. Actually, the young Tilopa met a Cāryapa, as Mar-pa states in his biography of that *mahāsiddha* (fol 4a.4-5):

There is a cemetery called Sālavihāra in the South, which had been blessed by Maheśvara (*de-yang lho-phyogs-kyi rgyud-nas sa-la-bhe-ha-ra zhes-bya-ba dbang-phyug-chen-pos byin-gyis rlabs-pa'i dur-khrod yod-de*). That son of *brāhmaṇa* [Tilopa] got there while a *gaṇacakra* of outer and inner *ḍākinīs* was being performed, and received the instructions from Cāryapa (*der phyi-nang-gi mkha'-'gro-ma-rnams-kyi tshogs-kyi 'khor-lo-bskor-ba'i tshe bram-ze'i khye'us byon-te / tsarya-pa-la gdams-pa'ang zhus*).

Even if it were neither the 8th century disciple of Jālandhari and author of a *Dohākoṣa* (Shahidullah 1928: 25-29), nor the presumably 9th century commentator of the *Hevajratantra* (Snellgrove 1959: 13-14), the Cāryapa who instructed Tilopa on the mystic heat must have been a 10th century spiritual descendant bearing the very name of that *siddha* lineage (Tāranātha, pp.82 ff).

In the last song of his *Dohākoṣa* (Tōh. 2281) Tilopa hints at this practice as follows (N vol *tsi* fol 137a, P vol *tsi* fol 148b, D vol *zhi* fol 137b, C vol *zhi* fol 137b):

Let the mind move wherever it wishes: confusion should not be made in that (*yiḍ ni gang-du 'gro 'dod-pa // de-la 'khrul-par mi-bya'o*). By means

of not closed eyes, [your] meditation [causes you to get] the abode (*mig ni mi-'dzum-pa-dag-gis / bsam-gtan-gyis ni gnas-par bya*; cf *Dohākoṣa*, no 35: *jahi icchāi tahi jāu maṇa etthu ṇa kijjāi bhanti / adha ughāḍyī āloane jjhāne hoi re thitti*).

The implication is made explicit in the Sanskrit comment to this "Treasure of *dohās*," the *Dohākoṣapañjikā* (p.71):

He [Tilopa] shows the path along which the mind moves (*manogama-namārga*). Situated beneath (*adhah sthita*), that is arising from the *nirmānacakra*; once opened the path of *avadhūtī* (*avadhūtimārgam ud-ghātya*); once cleared up (*muktikṛtya*) by the light of the [spiritual] vision (*ālokena*), i.e. by the meditation [called the] Blazing fire of the torch of intuitive awareness (*caṇḍāgnijñānolkayā*), here is the abode of the great bliss (*mahāsukhasya sthitirbhavati*). To sum up briefly, the meaning is: what induces to experience the co-emergent (*sahajasphuṭikarāṇa*) is actually the strengthening of the thinking activity (*cittasthirikarāṇa*) in the *mahāsukhacakra* by attending to the *yoga* of the mystic heat (*caṇḍāli-yogabhāvanā*).

A longer characterization of the mystic heat is given by Tilopa in his *Mahāmudropadeśa* (Tôh. 2303) with the following words (N vol *tsi* fol 145b, P vol *tsi* fol 157a, D vol *zhi* fol 244a, C vol *zhi* fol 244a, *gDams-ngag-mdzod* p.36; Tiso & Torricelli 1991: 220-221):

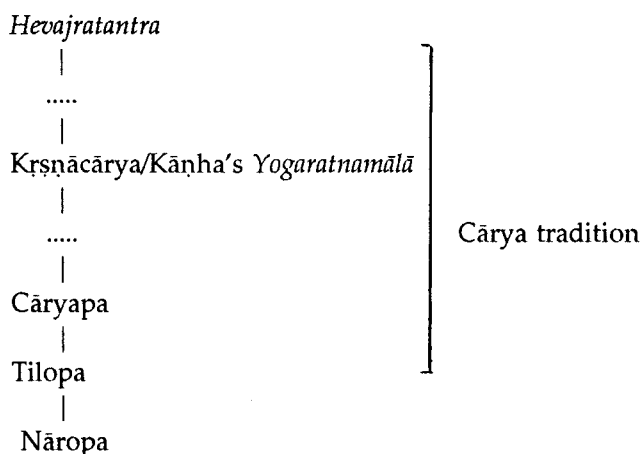
Having attained to the [guru's] sustaining grace of [both] method and insight (*thabs dang shes-rab byin-brlabs snyoms-par zhugs*), [the two] descend quietly, then reverse direction [to ascend] straight up in the middle (*dal-bar dbab cing dkyil bzlog drang-ba dang*). Once located [in the central channel], they are made to permeate the body (*gnas-su bskyal dang lus-la khyab-par bya*). Then, free from passion, the intuitive awareness of bliss and voidness arises (*de-la zhen-med bde-stong ye-shes 'char*).

As for his *Ṣaḍdharmopadeśa* (N vol *pu* fol 129b, P vol *pu* fol 134b, D vol *zhi* fol 270a, C vol *zhi* fol 270a, *gDams-ngag-mdzod* p.106) the practice is thus depicted:

[Visualize] the multitude of the energy channels in the body of the *yogin* (*rnal-'byor lus-kyi rtsa-yi tshogs*). [Both] the subtle and the coarse are possessed of the energy winds (*phra rags rlung dang ldan-pa ni*). Practise the miraculous rotation [exercises] as a method to control [them] (*dbang-du byed thabs 'khrul-'khor gyis*). [You are to practise the four:] exhaling, inhaling, maintaining, and forcing (*dbyung rngub dgang dang gzhi-ba ste*). [Here is] *lalanā*, *rasanā*, and *avadhūtī* along which [there are] the four energy wheels (*la-la-na dang ra-sa-nā // a-wa-dhū-tī'i 'khor-lo bzhi*). At the

navel, the fire of the mystic heat is very thin; it then increases; [eventually,] from *HAM*, a river of nectar [flows: this is] the passage along the four joys (*lte-bar tsaṅḍa lī-yi me // phra-rab-las 'phel haṃ-las ni // bdud-rtsi'i chu-rgyun dga' bzhi'i 'gros*). The four fruits, to begin with that corresponding [to its] motive, are to be augmented by means of the six miraculous rotation [exercises] (*rgyu mthun la-sogs 'bras-bu bzhi // 'khrul-'khor drug-gis rgyas-par bya*). This is Cāryapa's instruction (*tsārya-pa'i u-pa-de-sha'o*).

Such is what Kṛṣṇācārya/Kāṇha/Cāryapa passed on to Tilopa, and the latter to his disciple Nāropan in an unbroken lineage:



Before the edition, translation and some further glosses of the Tanjur *bka'-dpe* on the mystic heat in the Nāropan tradition (i.e. Tōh. 2332 - I), let us see again how Nāropan himself provides instruction on the same practice in another text present in the *bsTan-'gyur*, the *Karṇatantravajrapada* (Tōh. 2338; N vol *pu* fol 135a, P vol *pu* fol 140b, D vol *zhi* fol 303a, C vol *zhi* fol 303a, *gDams-ngag-mdzod* p.90):

The mystic heat, [being] the self-igniting warmth of bliss, is the foundation of the path (*gtum-mo bde drod rang 'bar lam-gyi gzhung*). [When] you are [settled] in the sevenfold posture [of Vairocana], the main point is [to visualize] the body [one with that] of the deity in its hollowness (*lus gnad bdun-ldan lha sku'i stong-ra gnad*). [You imagine] *avadhūti*, *lalanā*, *rasanā*, and the four energy wheels (*dhūti la-la ra-sa 'khor-lo bzhi*). A ignites and *HAM* melts. By constraining your life-giving breath, you move downward and cast out (*a haṃ 'bar 'dzag srog-rtsol thur-sel gcud*).

In an adamantine recitation you attend to the five root energy winds (*rdo-rje bzlas-pa rtsa-ba'i rlung lnga bsgom*). Once done [it] and firm [in that], you are absorbed in an equalizing insight (*zin dang brtan-nas shes-rab snyoms-par 'jug*). When you are accustomed in the four joys, the root energy winds and the drops are mixed (*dga' bzhi goms-pas rtsa rlung thig-le 'dres*). When the thinking essence [merged] with the energy winds enters into *avadhūtī*, you do not discriminate [any longer] (*dhū-tīr rlung-sems tshud-pas mi-rtog-pa*). [As] the defilements rest in themselves, [there is] an endless current of the light of bliss (*nyon-mongs rang-zhi bde-gsal rgyun mi-'chad*). Since you perceive the truth of being, you dwell in the essentiality of the *Dharmakāya* (*ngo-bo mthong-nas chos-sku'i ngang-du gnas*).

Tôhoku 2332 - I

Text Translation and Glosses

Symbols used in the edition

[273a.4] : pagination of D

(273a.4) : pagination of C

< > : to be added

[] : to be removed

<i>bla ma chen po nā ro pas</i>	1
<i>bde mchog 'khor lo'i gsang sngags ni</i>	2
<i>'bum phrag gcig tu bzlas pa yis</i>	3
<i>sa ni g-yo zhing lung bstan thob</i>	4

[1] The great master Nāropa, [2] as for the secret *mantra* of Cakra-saṃvara, [3] muttered [it] a hundred thousand [times]. Thanks to that, [4] the earth shook, and [he] got a prophecy (*vyākaraṇa*):

<i>shar phyogs ngogs gyi te lo pa'i</i>	5
<i>zhal sngar gdams pa mnos pa ni</i>	6
<i>dngos po'i gnas lugs lam dang ni</i>	7
<i>'bras bu skye ba'i rim pa'o</i>	8

[5] "To the East, [on] the bank of a river, [there is] Tilopa..." -, [6] here is the reminiscence of his instructions [about] [7] the status of what is existent (*vastu*), the path (*mārga*), and [8] the stages of arising fruit (*phala*).

Lines 7-8 are cited by IHa-btsun-pa in his hagiography of Nāropa, the

mKhas-grub mnyam-med dpal-ldan Nā-ro-pa'i rnam-par thar-pa dri-med legs-bshad bde-chen 'brug-sgra. Guenther's translation of them (1963: 54) is: "Being and the Path / And the Stages in the realization of the goal". Guenther (*ibid*, n 1) explains the term "Being" (*dnegos-po'i gnas-lugs*) as "being-there as possible Being-in-itself".

<i>de la dnegos po'i gnas lugs ni</i>	9
<i>lus ni byang chub rnam lnga dang</i>	10
<i>rtsa dang byang chub sems dang ni</i>	11
<i>mi gtsang rdzas dang rnam rtog gi</i>	12
<i>lus kyi chos ni gnas pa yin</i>	13

[9] Among them, as for the status of what is existent, [10] it is the body (*deha*). Fivefold perfect enlightenment (*abhisambodhi*), [11] energy channels, enlightened thinking essence (*bodhicitta*), [12] impurities, and interpretative concepts (*vikalpa*): by means of them, [13] you dwell in the modalities of existence (*dharma*) of the body.

<i>de la sems kyi gnas thabs ni</i>	14
<i>lus gnas ye shes chen po ste</i>	15
<i>skye 'gag bral ba'i ngo bo yin</i>	16
<i>lam la bskyed dang rdzogs pa'o</i>	17

17 *bskyed D* : *skyed C*.

[14] Among them, as for the method of dwelling of the thinking activity (*citta*), [15] it is the great intuitive awareness (*mahājñāna*) dwelling in the body, [16] that is the truth of being (*bhāva*) which is free from production and cessation. [17] On the path there are [both] the developing [stage] (*utpattikrama*) and the completion [stage] (*sampannakrama*).

Lines 14-15 can resound in Nāropa's concise verses on the mystic heat in his *rDo-rje'i mgur* (p.108.2), where we read "*sems kyi gnas thabs lta ba'i gding // lus kyi gnas thabs sgom pa'i gnad*"; these two verses are rendered in English by the Nālanda Translation Committee (1982: 95) thus: "The method of resting the mind is confidence in the view. / The method of resting the body is the pith of meditation." For line 15 see also *HT*, I.i.12a: "*dehastham <ca> mahājñānam*" (*lus-la ye-shes-chen-po gnas*), translated by Snellgrove (1959: 48) as "Great knowledge abides in the body".

<i>de la gnad ni rnam gsum ste</i>	18
<i>lus dang dus dang yul dang gsum</i>	19

18 *gnad D* : *gnas C*

[18] There are three points in them: [19] the body, the moments and the sphere of activity (*viṣaya*), [these] three.

<i>de la lus kyi gnad bshad pa</i>	20
<i>chu shing bzhin du bsrang bar bya</i>	21
<i>re mig bzhin du bsnol bar bya</i>	22
<i>nor bu rin chen drang por rtsar</i>	23
<i>mnyam par gzhag pa'i phyag rgya ni</i>	24
<i>lte ba'i 'og tu btsir bar bya</i>	25
<i>mgul pa bsrang la nor bu sba</i>	26
<i>'phel ka nam mkha' ltar yangs bya</i>	27

21 *bsrang* D : *bgrang* C.

[20] Among them, the point of the body is explained. [21] You will make [it] straight like a plantain. [22] You will interlace [your limbs] symmetrically. [23] The [vertebrae of the spine, those] precious jewels, will be straight [as if tied in] a garland. [24] The hands, in the equilibrium posture, [25] are to be pressed below the navel. [26] You will make the throat straight, and hide the [upper door's] jewel. [27] You have to make [the chest] wide like the sky when you expand [it].

As for this instruction, the text of K3 (p.97.2-3) differs:

*de la lus kyi gnad bshad pa // rin chen rtsar la brgyus pa ltar // shin tu bsrang
la dgugs par byed // le'u bzhin du khong bsgrim bya // rgya mdud lta bu'i tshul
du gnas // 'phel ka shin tu bskyed par bya // mnyam bzhag rgya yis btsir bya
zhing // re'u mig ltar ni bsnol bar bya //*

It is worth comparing the two, Tôh. 2332 and K3, with the relevant passage in K1 (p.70.5-7), because it is quoted by Padma-dkar-po (fol 4b.1-4) as coming from the "original text" (*gzhung*) on this matter:

*lus ni rdo rje skyil mo krung // sgal tshigs rin chen rtsar la rgyus // mthongs
kha rgyun du yangs pa dang // steng sgo shin tu sba bar bya // lce ni yar rkan
nyid du gtad // mnyam bzhag phyag rgya lte 'og brtsir // mig dang shes pa
ma 'gyur bar // rlung sems dril la drag tu gcun // rdo rje skyil krung
rdzogs sangs rgyas // yang na lus ni tsog bur bsdad // re'u mig
bzhin bsnol bar bya//*

For an English rendering of this last passage see Evans-Wentz (1935: 184-185).

On the basis of the above excerpts, the term *re-mig* (line 22) is to be understood as *re'u-mig*, which is explained in the *Bod-rgya* Dictionary as "dra mig gi dbyibs can gyi ri mo".

If we compare line 23 with "sgal tshigs rin chen rtsar (*gtsar*) la (*b*)rgyus" (K1

and Padma-dkar-po) and “*rin chen rtsar la brgyus pa ltar*” (K3), we could integrate these enigmatic directions as follows: “*sgal tshigs nor bu rin chen drang por rtsar la brgyus pa ltar*,” where *rtsar* (or *gtsar*) could be for *tshar*, ‘rosary, garland’.

The “jewel” to be hidden (mentioned on line 26) could be the same as the upper door (*steng-sgo*) we read of in K1 and Padma-dkar-po, that is the oesophagus, as explained by Evans-Wentz (1935: 185), because it is hidden “by letting the chin touch it”.

The reference to the “chest” (*mthong-kha*, or *mthongs-kha*) in the translation of line 27 is explicit in K1 and Padma-dkar-po.

<i>yul gyi gnad ni gnyis yin te</i>	28
<i>phyi yi dkar dmar nam pa can</i>	29
<i>nang du 'khor lo nam pa bzhi</i>	30
<i>[273b] de la (273b) thabs lam bgrang mi lang</i>	31

[28] As for the points about the sphere of activity, they are two: [29] the external [lateral energy channels,] white and red respectively, [and] [30] internally, [along the central channel,] the four energy wheels. [31] As to them, the methods are numberless.

See Nāropa's *rDo-rje'i mgur* (p.108.2): “*nang na rtsa gsum 'khor lo bzhi*”. The central energy channel, *avadhūtī* (*rtsa dbu-ma*) is to be visualized as going straight from the *brahmarandhra* (*tshangs-bu-ga*) to four inches below the navel. To the right and left of it, *rasanā* (*ro-ma*) and *lalanā* (*rkyang-ma*) go from the two nostrils up to the top of the head and then, down to the lower end of *avadhūtī*, they turn round upwards entering into it. Both *rasanā* and *lalanā* coil around the central channel as to form the image of a parasol, or of a wheel (*cakra*; *'khor-lo*), at the level of the crown of the head, throat, heart, and navel. Thirty-two subsidiary channels radiate downwards from the head *cakra*, sixteen upwards from the throat, eight downwards from the heart, and sixty-four upwards from the navel, as we can read in Padma-dkar-po (fols 5b.5-6a.3):

*lus stong ra'i dbus su rtsa dbu ma ngo bo chos nyid mtshon pas stong pa / kha
dog bde ba mtshon pas dmar ba / byed las sgrib pa dag pas gsal ba / mtshan
nyid srog shing mtshon pas drang ba ste mtshan nyid bzhi ldan / tshangs bu
ga nas lte 'og sor bzhiir zug pa'i sna gnyis bcad khar yod pa / g.yas g.yon du
ro brkyang gnyis lug rjud kyi rgyu ma lta bu klad rgya'i steng nas mdun du
'khyogs shing sna'i sgor zug pa / mar sna dbu ma'i nang du chud pas yi ge
cha'i phongs lta bu / rtsa gsum 'dus mtshams spyi bor rtsa 'dab sum cu rtsa
gnyis kha 'og tu lta ba / mgrin par bcu drug yar lta ba / snying gar brgyad
mar lta ba / lte bar drug cu rtsa bzhi yar lta bas gdugs kyi rtsib ma lta bu'am
/ shing rta'i 'khor lo dang rgyud bzhin du bsgom mo//*

These are the 120 “coarse” (*rags*) energy channels mentioned in the *Ṣaḍdharmopadeśa*. In addition to these, a description of the “subtle” ones (*phra*) is given by lHa-btsun-pa (Guenther 1963: 55, 254), who describes those of the energy wheel at the level of the heart as branching out into three ($8 \times 3 = 24$), again into three ($24 \times 3 = 72$), then into a thousand so that the multitude of the subtle energy channels reaches the total of 72,000. Tilopa says in his *Ṣaḍdharmopadeśa* that all these energy channels are run by the energy winds (*vāyu*; *rlung*). These are distinguishable between five “root” (*mūla*; *rtsa-ba*) and five “branch” (*aṅga*; *yan-lag*) ones. As stated by lHa-btsun-pa (Guenther 1963: 56, 254-5) each root energy wind is associated with a *buddha* family, a colour, an element, a seat, and it regulates a particular bodily function, namely (1) *apāna* (*thur-sel*), Amoghasiddhi, green, *vāyu* (*rlung*), anus and sex, defecation, etc; (2) *samāna* (*me-mnyam*), Ratnasambhava, yellow, *prthivī* (*sa*), navel, digestion; (3) *prāna* (*srog-'dzin*), Akṣobhya, blue, *ap* (*chu*), heart, breathing; (4) *udāna* (*gyen-rgyu*), Amitābha, red, *tejas* (*me*), throat, salivating, etc; (5) *vyāpaka* (*khyab-byed*), Vairocana, white, *ākāśa* (*nam-mkha'*), head and limbs, movement. As for the branch energy winds, (1) in the eyes, *carāṇa* (*rgyu-ba*) is responsible for sight; (2) in the ears, *samudācāra* (*yang-dag-par rgyu-ba*) for hearing; (3) in the nose, *avicārata* (*mngon-par rgyu-ba*) for smelling; (4) in the tongue, *upacāra* (*rab-tu rgyu-ba*) for tasting; (5) in the skin and the sex organs, *vicarāṇa* (*shin-tu rgyu-ba*) for sensitivity. As denoted in the *Karṇatantravajrapada*, attending to the root energy winds (*rtsa-ba'i rlung lnga bsgom*) is the technical task of the practice. So, for example, we read in Nāropa's *rDo-rje'i mgur* (p.108.3): “*ming yang gtum mo'i gdams ngag zer // rlung gnad du chud dam lo tsā ba*,” rendered by the Nālanda Translation Committee (1982: 95) as “This we call the oral instructions of *caṇḍālī*. / Lotsāwa, have you captured *prāna* with precision?”.

In lHa-btsun-pa (Guenther 1963: 254) the names of the four *cakras* are explicit. The *mahāsukhacakra* (*bde-chen-gyi 'khor-lo*), mentioned in the *Yoga-ratnamālā* and in the *Dohākoṣapañjikā* as the site of the syllable *HAM*, is at the crown of the head; *sambhogacakra* (*longs-spyod-kyi 'khor-lo*), at the throat; *dharmacakra* (*chos-kyi 'khor-lo*), at the heart; the *nirmāṇacakra* (*sprul-pa'i 'khor-lo*), mentioned in the *Dohākoṣapañjikā*, at the navel, is the location of the syllable *A*.

<i>de la dus kyi gnad bshad pa</i>	32
<i>g-yas g-yon 'pho dus zer ba yod</i>	33
<i>gnyid dang rmi lam snyoms 'jug dang</i>	34
<i>tha mal dus dang rnam pa bzhi</i>	35
<i>de la dus bzhi'i nyams len ni</i>	36

bla ma'i zhal las shes par bya

37

[32] Among them, the point of the moments is explained. [33] There is the so-called moment of turning right and left: [34] [since it occurs during] the sleep state, the dream state, the equipoise, [35] and the ordinary moments, it is fourfold. [36] In it, as for the practice of the four moments, [37] you are to know [it] from [your] master.

Either K1 and K3 give the same instruction, but K1 (p.72.2-3) omits line 33, whereas K3 (p.97.4-7) adds it in smaller script as a gloss to the text:

*de ni dus kyi gnad bshad la // gnyid dang rmi lam snyoms 'jug dang // tha mal
dus dang rnam pa bzhi // de la dus bzhi'i nyams len ni // bla ma'i zhal las shes
par bya // de la dus kyi gnad brtag go // thabs lam khyad par 'phags pa ste //*
<g-yas g-yon 'pho dus zer ba'ang yod mtshan> ...

rlung gi gnad la bzhi yin te 38

rngub dang dgang dang gzhi ba dang 39

mda' ltar gyen du 'phangs pa ste 40

40 gyen : gyan D : khyen C.

[38] As to the point of the energy winds, they are four: [39] inhaling, maintaining, forcing, and [40] ejecting upwards just like an arrow.

See K1, p.70.7, and K3, p.97.3. Both K1 and K3 omit line 38 and append lines 39-40 to the above cited passage (gloss to lines 20-27), as a part of the *lus-kyi gnad*. Padma-dkar-po (fol 5a.4-5b.1) quotes K1, "(b)rngub dang dgang dang gzhi ba dang // 'phang bar bya dang rnam pa bzhi," and explains these directions as follows:

Inhaling: [the *vāyus*] enter through the two nostrils, without any sound, from a distance of about sixteen fingers (*sor bcu-drug tsam-gyi thad-nas sgra-med-du sna gnyis-kyi nang-du gzhug-pa brngub-pa*). Maintaining: these [vāyus] are pressed down to the bowels, the lower *vāyus* are drawn up a little while, then they are held so as to merge (*de lte 'og-tu mnan / 'og-rlung cung-zad 'then-nas kha-sbyor-du 'dzin-pa dgang-ba*). Forcing: having stopped when it is impossible [to do it any longer], short breaths are taken, then [the *vāyus*] move to the right and left so as to equalize the two parts (*mi-thub-la khad-pa dang brngub chung byas / g.yas bcag / g.yon bcag / cha mnyam-du bcag-pa gzhi-ba*). Ejecting: having stopped when it is impossible [to do it any longer], [the *vāyus*] are expelled through the two nostrils, with small strength at the beginning and at the end, with greater energy in the middle, just like an arrow (*de-nas mi-thub-la khad-pa dang sna gnyis-nas / dang-po dang mjug-tu shed chung zhing / bar-du shugs che-bar dbyung-ba mda'-ltar 'phang-ba'o*).

Padma-dkar-po describes the fourfold technique of *prāṇāyāma* in two other places. In the first short passage (fol 3a.4) it is said that the dead *vāyus* are pulled out (*bsal*) in three times, the upper *vāyus* are pressed down (*mnan*), the lower ones are drawn up (*then*), and then both are held (*'dzin*) as long as possible. The other passage (fols 9a.6-9b) is a sort of definition of the vase-breathing technique (*kumbhaka*; *bum-pa-can*): “*rlung gnad ni steng mnan / 'og bsdam pa'i bum pa can no*,” freely transposed by Evans-Wentz (1935: 203) as “... one must press down the inhalation to the bottom of the lungs and then contract the diaphragm below the lungs so as to form the Pot-shaped”.

<i>srog rtsol gyis ni sbyor ba yis</i>	41
<i>lte ba'i a las me sbar te</i>	42
<i>'khor lo bzhi bsregs rtsa kha dbye</i>	43
<i>me lce ham la reg pa yis</i>	44
<i>byang chub sems kyi <s> rtsa rnams dgang</i>	45
<i>a la[s] babs shing thigs pa chad</i>	46
<i>bde stong dbyer med don la gzung</i>	47

41 *gyis* C : *gyi* D.

43 *bzhi* D : *bzhis* C.

[41] Thanks to [your] application in constraining the life-giving breath (*prāṇāyāma*), [42] a fire is ignited from the [seed-syllable] *A* at the navel. [43] It burns the four energy wheels, [and] opens the channels. [44] The flame touches the *HAM* [syllable at the crown of the head and melts it]. So, [45] the channels are filled up with the [dripping] *bodhicitta*. [46] As it has fallen down to *A*, the drop is dissolved, [and] [47] you will grasp the meaning of the inseparable bliss and voidness (*sukha-sūnya*).

As stated in the cited Tilopa's *Mahāmudropadeśa*, the blazing and dripping process culminates in the intuitive awareness of bliss and voidness (*bde-stong ye-shes*). Accordingly, Nāropa's *rDo-rje'i mgur* (p.108.2-3) mentions all the main points of the practice, at the apex of which the experience of bliss and voidness is set: “The mystic heat - below, the *A* mark (*'og-na a shad tsaṅḍā-li*); above, the letter *HAM* (*steng-na ham yig rnam pa can*); above and below, the energy wheels of the energy winds (*stod-'og rlung-gi 'khor-lo ni*). By means of the practice of constraining the life-giving breath, [that is] the vase-breathing technique, [you will have] the radiant experience of bliss and voidness between [*A* and *HAM*] (*srog-rtsol bum-can nyams-len-yis // bar-na bde-stong gsal-ba'i nyams*)”.

The instrumental case, *byang chub sems kyis* (line 45), attested by K1 (p.72.4), is to be preferred.

The text has here (line 46) “*a las babs*,” instead of a more exact “*a la babs*,”

which is supported by K1 (p.72.5). Cf Snellgrove 1959: 36-37; Kelsang Gyatso 1982: 62.

It is worth noticing that, after the verse corresponding to line 43 of our text, K1 (p.72.4-5) reads "*nam kha'i ba ni rim bzhi bzho*," which has been quoted by Padma-dkar-po (fol 6b.4) and translated by Evans-Wentz (1935: 193) as "Gradually milk the 'Cow of the Heavens'".

<i>sbyor ba bzhi ldan ma shes na</i>	48
<i>yon tan skyon du 'gyur ba'i nyen</i>	49
<i>'byung bzhi ro snyoms ma shes na</i>	50
<i>bsgoms kyang bogs ni mi 'byung ste</i>	51
<i>bcos thabs bgrang ni mi lang gis</i>	52
<i>gtum mo'i go cha gtsigs su che</i>	53

[48] If you do not know what has the four applications, [that is the *prāṇayāma* practice,] [49] you are in danger of turning [its] virtue into fault. [50] If you do not know the sameness of taste (*samarasa*) of the four elements (*bhūta*), [51] even if you meditate, no experiences would arise. [52] The methods of curing are innumerable, but [53] the tool of the mystic heat is very crucial.

We can find lines 48-49 in K1 (p.71.1) and in Padma-dkar-po (fol 5a.5); as for lines 50-53 see K1, p.72.5.

<i>de las 'bras bu 'char ba ni</i>	54
<i>dang po dro ba lta bu 'byung</i>	55
<i>gnyis pa du ba lta bu 'byung</i>	56
<i>gsum pa srin bu me khyer dang</i>	57
<i>bzhi pa mar me lta bu ste</i>	58
<i>lga pa nam mkha' lta bur 'char</i>	59
<i>de nas bde ba 'char ba dang</i>	60
<i>rnam par rtog pa shugs kyis 'gag</i>	61
<i>smig rgyu srin bu me khyer dang</i>	62
<i>skya rengs shar ba lta bu 'byung</i>	63
<i>'byung bzhi gcig la gcig thim nas</i>	64
<i>tsaṅḍa lī ni shugs kyis 'bar</i>	65
<i>shu kra nges par 'bab par nges</i>	66
<i>nang gi tsha grang 'dres pa'i rtags</i>	67
<i>nam mkha' sprin dag lta bu rnam</i>	68
<i>rim pas grangs kyis 'byung bar gsungs</i>	69

54 'char ba C : 'char pa D.

60 bde D : bad C.

[54] Then, as for the arising fruit, [55] something like heat will come forth at first; [56] second, something like smoke will come forth; [57] third, fireflies, and [58] fourth, something like [the glow of] a butter lamp; [59] fifth, something like the sky will arise. [60] Then, the bliss (*sukha*) will arise, and [61] the dichotomic notions (*vikalpa*) will be automatically suppressed. [62] Mirage, fireflies, and [63] something like dawn will come forth. [64] The four elements will be absorbed the one into the other: then [65] the very mystic heat will ignite spontaneously. [66] The white drop (*śukra*) will certainly fall. [67] [That is] the sign of the mixing of the inner heat and [outer] cold. [68] Those appearances, similar to a cloudless sky, [69] arise in successive stages: [so] it has been said.

K1 (p.73.4-5), once again followed by Padma-dkar-po (fol 7a.2-3), puts the experiences occurred during the breathing practice under the heading "common stage [of experience]" (*thun-mong rim-pa*), and lists them as follows: "dang po dro ba lta bu 'byung // gnyis pa bde ba 'char ba dang // gsum pa mi rtog skye bar 'gyur // de nas rnam rtog shugs kyis 'gag // du ba smig rgyu me khyer dang // skya rengs shar ba ji bzhin dang // nam mkha' sprin dag lta bu 'byung'".

<i>seng ge dkar mo'i 'o ma de</i>	70
<i>gser skyogs dngul skyogs ma yin pa</i>	71
<i>snod ngan phal du mi blugs 'tshal</i>	72
<i>brgya la gal te blugs pa na</i>	73
<i>snod kyang chag la 'o ma 'bo</i>	74

[70] The milk of a white lioness [71] is to be poured in golden or silver vessels, and not otherwise. [72] I beg not to pour [it] into a common vessel! [73] [In fact, even] if you were to pour it into hundred [common vessels,] [74] the vessels will also crack and the milk be spilled.

<i>bla ma grub thob man ngag 'di</i>	75
<i>slob ma skal ldan ma gtogs pa</i>	76
<i>snod ngan rnam la byin gyur na</i>	77
<i>dam tshig nyams nas dmyal bar 'gro</i>	78
<i>des na sbyangs pa'i las can gces</i>	79

[75] This is an instruction (*upadeśa*) of a *guru-siddha*. [76] Apart from a blessed disciple, [77] if it were bestowed upon common vessels, [78] the[ir] commitments would degenerate and [they] would go to hell. [79] Therefore, [only those] who are possessed of practice are beloved.

bsgoms pas sangs rgya ba gtum mo'i tshig // sbram brtson 'grus can tshe

'di la sangs rgya ba'i gdams pa'o

This is what could be said in words regarding the mystic heat, [that is how] to gain enlightenment by means of meditation: an instruction useful to get the Buddhahood in this very life for [those] who have [great] zeal.

References

- Bagchi, P.C., *Dohākoṣa (Apabhraṃśa Texts of the Sahajayāna Schools). Part I (Texts and Commentaries)*, Calcutta 1938.
- Bod-rgya* = *Bod-rgya tshig-mdzod chen-mo*, Beijing 1986.
- gDams-ngag-mdzod* = *Gdams niag mdzod. A Treasury of Instructions and Techniques for spiritual realization. Compiled by 'Jam-mgon Kōi-sprul Blo-gros-mtha'-yas. Reproduced from a xylographic print from the Dpal-spuis blocks, N. Lungtok and N. Gyaltsan, vol V, Delhi 1971.*
- Dohākoṣa* = *Tilopādasya dohākoṣa*, in Bagchi 1938.
- Dohākoṣapañjikā* = *Tilopādasya dohākoṣapañjikā sārārthapañjikā*, in Bagchi 1938.
- rDo-rje'i mgur* = *mkhas-grub chen-po Nā-ro-tā-pas rnal-'byor-gyi dbang-phyug Mar-pa lo-tā-la gdams-pa'i chos drug dril-ba rdo-rje'i mgur*, in *gDams-ngag-mdzod*, pp.108-109; English translation in Nālanda Translation Committee 1982.
- Evans-Wentz, W.Y., *Tibetan Yoga and Secret Doctrines, or Seven Books of Wisdom of the Great Path according to the Late Lāma Kazi Dawa-Samdup's English Rendering*, London 1935.
- lHa-btsun-pa* = *lHa-btsun Rin-chen-rnam-rgyal, mKhas-grub mnyam-med dpal-ldan Nā-ro-pa'i rnam-par thar-pa dri-med legs-bshad bde-chen 'brug-sgra*, in Guenther 1963, pp.53-86 (pp.253-265 for the Tibetan text).
- HT* = *The Hexajra Tantra. A Critical Study*, by D.L.Snellgrove, vol II, Sanskrit and Tibetan Texts, London 1959.
- K1* = *bKa' yang-dag-pa'i tshad-ma zhes-bya-ba mkha'-'gro-ma'i man-ngag*, in *gDams-ngag-mdzod*, pp.69-89.
- K3* = *Grub-chen Nā-ro-pa'i gdams-ngag chos drug skor-gyi bka'-dpe-tshigs-su bcad-pa*, in *gDams-ngag-mdzod*, pp.95-106.
- Kelsang Gyatso, *Clear Light of Bliss. Mahamudra in Vajrayana Buddhism*, London 1982.
- Guenther, H.V., *The Life and Teachings of Nāropa*, London 1963.
- Mar-pa* = *Mar-pa Chos-kyi Blo-gros, Ti-lo-pa'i lo-rgyus*, in *Bde mchog mkha' 'gro sñan rgyud (Ras chun sñan rgyud). A manuscript collection of orally transmitted precepts focussing upon the tutelaries Cakrasamvara and Vajravārāhī, representing the yig-cha compiled by Byañ-chub-bzani-po, reproduced from a rare manuscript in the library of Apha Rimpoche, New Delhi 1973, vol. I, pp.8-28; English translation in Torricelli & Naga 1995.*
- Nālanda Translation Committee under the direction of Chögyam Trungpa, *The Life of Marpa the Translator, Seeing Accomplishes All, by Tsang Nyön Heruka*, Boston 1986.
- Padma-dkar-po* = *Kun-mkhyen Padma-dkar-po, Chos drug bsdu-pa'i zin-bris*, in *Collected Works (gSung-'bum) of Kun-mkhyen Padma-dkar-po. Reproduced photographically from prints from the 1920-1928 gNam 'Brug Se-ba Byang-chub-gling blocks,*

- Darjeeling 1974, vol XXII, pp.265-301.
- Shahidullah, M., *Les chants mystiques de Kāñha et de Saraha. Les Dohā-koṣa (en apabhraṃśa, avec les versions tibétaines) et les Caryā (en vieux-bengali)*, Paris 1928.
- Snellgrove, D.L., *The Hevajra Tantra. A Critical Study*, by D.L.Snellgrove, vol I, Introduction and Translation, London 1959.
- Tāranātha = D. Templeman, *Tāranātha's Life of Kṛṣṇācārya/Kāñha*, Dharamsala 1989.
- Tiso, F. & Torricelli, F., "The Tibetan Text of Tilopa's *Mahāmudropadeśa*," *East and West*, vol XLI, 1-4, Rome 1991, pp.205-229.
- Tôhoku = H. Ui, M. Suzuki, Y. Kanakura & T. Tada, *A Catalogue-Index of the Tibetan Buddhist Canons (bKa'-gyur and bsTan-'gyur)*, Sendai 1934.
- Torricelli, F., "Chos drug and bKa'-babs bzhi. Material for a Biography of the *Siddha* Tilopa," *East and West*, vol XLIII, 1-4, Rome 1993, pp.185-198.
- Torricelli, F. & Naga, S.T., *The Life of the Mahāsiddha Tilopa, by Mar-pa Chos-kyi Blo-gros*, Dharamsala 1995.
- Tsong-kha-pa, *Zab-lam Nā-ro'i chos drug-gi sgo-nas 'khrīd-pa'i rim-pa yid-ches gsun-ldan, gSung-'bum*, bKra-shis-lhun-po blockprint edition, vol *ta*, fols 1-62a.
- Yogaratanmālā = dGyes-pa rdo-rje'i dka'-'grel rnal-'byor rin-po-che'i phreng-ba zhes-bya-ba (*Yogaratanmālā-nāma-hevajrapañjikā*), Co-ne bsTan-'gyur, vol *kha*, fols 1a-62b; Sanskrit text in *HT*, pp.103-159.