

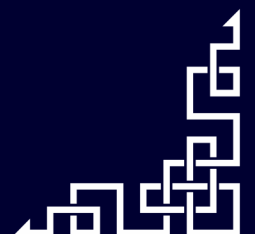
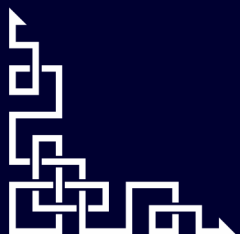
Abstract from
"The Spontaneous Manifestation
of the Three Bodies of Great Perfection"

by Shardza Tashi Gyaltsen.

**Instructions regarding concentration
on a material object.**



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Abstract from "The Spontaneous Manifestation
of the Three Bodies of Great Perfection"

by *Shardza Tashi Gyaltzen*.

1.2 Instructions regarding concentration on a material object.

1.2.1. Here there are two parts:

1.2.1.1) actual instructions regarding concentration on the material object;

1.2.1.2) instructions regarding concentration on the sound.

1.2.1.1. [Actual instructions regarding concentration on the material object].

Here there are four parts:

1.2.1.1.1) points regarding establishing the position of the body;

1.2.1.1.2) points regarding the gaze;

1.2.1.1.3) points regarding the state of mind;

1.2.1.1.4) points regarding the rules of conduct.

1.2.1.1.1. Points regarding establishing the position of the body.

The disciples should be gathered in a large house, they must reside on a comfortable seats. There should be no people or dogs making sounds nearby. With faith and devotion we should take refuge, generate aspiration for enlightenment and recite prayers. We put a torma in front of us¹, write the white syllable A on dark blue paper and set it not too high or too low.

Next, we should do as it is written in *Tsewang Nyengyu (tshe dbang snyan rgyud)*: "With the body assume a posture possessing the five seals:

1) legs crossed, this is the mind of Kunnang Khyabpa, purifying from ignorance and realizing the space, free from any elaborations;

2) hands in a mudra of equilibrium, this is the mind of Jedrag Nome, purifying from passionate attachment and realizing discriminating wisdom;

3) spine straightened, this is the mind of Salwa Rangjung, purifying from anger and realizing the mirror-like wisdom of clarity and emptiness;

4) the shoulders are straightened and the neck is bent², this is the mind of Gelha Garchug, purifying from pride and realizing the wisdom of equanimity devoid of sensations;

5) eyes slightly slanted towards the tip of the nose, mouth open so that a barley grain can pass between the lips, we breathe freely. This is the mind of Gawa Dondrub, purifying envy and realizing all-accomplishing wisdom."

By diligently adhering to these key points we should not slouch nor fidget, we should sit still, like a dead person whose breathing has stopped. If we will remain in this position, our five elements will become balanced, our five poisons will be subdued, the five wisdoms will manifest effortlessly and the state of the Five Enlightened Bodies will be realized in our stream of consciousness.

¹**We put a torma in front of us.** Traditionally, the drawing of "A" syllable, on which we contemplate, is attached to a stick that is stuck into the torma.

²**neck is bent.** This means that the chin is moved a bit backwards.

1.2.1.1.2. Points regarding the gaze.

Gongdzod Chenpo (*dgongs mdzod chen po*) said: "If the eyes are opened too wide, the mind will not hold the object; if they are closed, you will fall into drowsiness." We should not look up or down, right or left. We should look straight ahead and not blink. The gaze should be like a spear set against a shield. It should be like a gaze of a person threading a needle, or like a gaze of an aiming archer. The syllable "A" must be looked at with complete clarity. If together with such a gaze our eyes will not move, the mind also will not move. If the mind will not move, there will be a clarity of contemplation, which will lead to a vivid vision of one's own naked *rigpa*.

1.2.1.1.3. Points regarding the mind.

The mind should not waver thinking about the past, about external things, nor should it generate evaluations of its own thoughts, dividing them into good and bad, accepting or rejecting something. The consciousness should be united with the gaze and directed forward to the "A" syllable following the principle of one-pointed concentration. The mind should be as free and centered as water flowing through a pipe, as straight as the shaft of a spear, as taut as the bowstring of a bow. It should not be distracted, it should be unaffected by the thoughts, uncontaminated by any constructs, it shouldn't be remembering any instructions but should be all in the gaze, not distracting even for a single moment from the object of contemplation. If we will look in this way, the movement of thoughts will cease and the vision of the naked essential natural state (*gnas lugs*) will arise.

1.2.1.1.4 Points concerning behavior.

While practicing, do not move your eyes, do not blink, do not move your body, do not swallow saliva, and let the fluids from your mouth, nose, and eyes flow naturally. At first the length of the meditation session should be approximately equal to the time needed to repeat two rounds of Saleo mantra. It is necessary to practice in this way for some time, then the duration of the session must be increased up to the time of repetition of three hundred of Saleo mantras, and then it should be continuously lengthened further. The practice should be done until the signs appear.

For practitioners with higher abilities the signs of realization of practice appear in full immediately after directing the mind to the object. The rest of practitioners can achieve the result within two days. In *Gabpa* (*gab pa*) it is said: "If for three or four days you will subdue the winds with your mind, the result will appear. It is necessary to do the morning and afternoon sessions again and again. It is very important to be conscious of this point ."

1.2.1.2 Instructions regarding meditating on sound.

If, however, it is difficult to succeed in doing it in this way, then the disciples should sit down in a semicircle on an elevated place. If there are many, the disciples can be seated in several rows.

The points concerning the body are same as before. The gaze should be directed into space. The mind should concentrate on the sound without distraction. By the speech we make a long "A-a-a-a-a-a-a-a" sound, similar to the sound that a *piwang*³ makes when been struck by a bow. You can also chant "HUNG, HRI," "HUNG, HUNG, HUNG," "HA, HING", and other suitable neutral sounds, making a

³*piwang*. A type of bowed musical instrument.

minimum of one hundred and a maximum of one thousand repetitions, as many as you can. It is said that if we do so, it is impossible for the signs of realization not to arise.

The instructions on sound are suitable for people of lower castes, blind, and old. Through them all members of the lower castes can attain higher states.

There are many different classifications of signs of realization arising from the quality implementation of instructions on meditating with the object and instructions on meditating on sound, but they can all be condensed to two types: external and internal signs.

It is said that eight essential internal signs regarding the mind arise:

- 1) ***turtle hiding in its shell***. A feeling appears that you cannot change the position of your body.
- 2) ***fledgling in the wind***. Even small movements are calmed down, consciousness becomes steady.
- 3) ***scattered grapes***. The body as well as the mind are in a state of fullness and lightness.
- 4) ***fire starter***. There is a constant alternation in the sessions: signs either arise or do not arise.
- 5) ***water flowing down an iron pipe***. The mind becomes more and more subtle, free and centered.
- 6) ***bee desiring the nectar***. It is impossible to detach ourselves from the object of contemplation and to stop the practice.
- 7) ***fish swimming in the ocean***. The mind does not leave the state of concentration.
- 8) ***wind blowing in the space***. The state of absence of clinging to objects arises.

It may happen that some [5] of these signs will manifest fully and some will not.

In such a case, orientation onto external signs, such as sensation of complete immobility of the body, is the best. There may also appear spontaneous crying, laughing, dancing, running, tumbling over on one's back, inability to close the eyes and mouth, numbness of the body, sweating, trembling, and falling to the ground. All this is believed to be a sign that the mind has been brought under control and the gentle wind has entered the *avandhuti* (i.e., the central channel).

If Earth and Water elements are predominant in practitioner, the signs of realization will appear after a long time, but then they will become his constant companions. If Fire and Wind elements are predominant, the signs of realization will appear quickly, but later will become an obstacle to practice. In addition, if at the beginning of the session concentration is good, and at the end is poor – this is a bad sign, a sign that the achievement will be difficult and it is necessary to show diligence in concentration on the object. If the beginning of the session is bad and the end is good, it means that things will get better and better, that the disciple's mind is fresh, the attainment will come easily and there will be no need to meditate forcing oneself.

If a disciple is not good at meditating with an object, but is good at meditating without an object, he is a person of superior ability for whom meditation with an object is not necessary. If meditation always goes well, it is a sign of realization of the practice. If the instructions regarding meditation on a material object, meditation on sound, searching the mind, could not be realized at the first time, it is necessary to accumulate merit, to purify oneself from obscurations, to ask the lama to bestow the *wang* initiation, and then to make a new attempt to realize the received

instructions. One should also recite prayers that generate faith and devotion, change the distance to the object of meditation, practice wind control, mantra recitation and *tulkhor* exercises which remove obstacles.

Such are the principles according to the texts.

*Translated from Tibetan by Yundrung Rapgye (Taras Merkotan), April 2025.
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