

The cuckoo as buddha-teacher is the source of **all** tantra.

The Cuckoo's Song of Pure Presence

Rigpa khu byug

Chapter 35, which evokes in barely disguised description the life and work of Sakyamuni buddha, the *Rigpa khu byug* is given as the essence of the 'great tantras' revealed on Vulture Peak in Rajgiri.

The Cuckoo's Song, also known as *The Six Vajra Verses*, is considered by some commentators to quintessentialize the Mind Series view.



The Cuckoo's Song of Total Presence

The Six Vajra Verses

*The nature of multiplicity is nondual
and things in themselves are pure and simple;*

*being here and now is thought-free
and it shines out in all forms, always all good;*

*it is already perfect, so the striving sickness is avoided
and spontaneity is constantly present.*

In Tibet's ancient shamanistic tradition the cuckoo was a magical bird, the king of birds.

As the cuckoo's first call is the harbinger of spring, so the six verses of the *Cuckoo's Song of Total Presence* introduce the total presence of the nature of mind.

The six lines of the Cuckoo's Song are also known as the *Six Vajra Verses*.

They are considered to be the root text of the Dzogchen Mind Series tradition out of which the entire view, meditation and action of Dzogchen may be extrapolated.

If the meaning of the verses in Tibetan is simple, the expression of that meaning in English is no simple matter.

Turned into prose, based on the *Dochu* commentary, it says:

All experience, the entire phantasmagoria of the six senses, the diverse multiplicity of existence, in reality is without duality.

Even if we examine the parts of the bodhi-matrix in the laboratory of the mind, such specifics are seen to be illusive and indeterminate.

There is nothing to grasp and there is no way to express it.

The suchness of things, their actuality, left just as it is, is beyond thought and inconceivable and that is the here and now.

Yet diversity is manifestly apparent and that is the undiscriminating, all-inclusive sphere of the all-good buddha, Samantabhadra.

Total perfection has always been a fact and there has never been anything to do to actuate this immaculate completion.

All endeavour is redundant.

What remains is spontaneity and that is always present as our natural condition.

Chogyel Namkhai Norbu and Adriano Clemente rendered the *Six Vajra Verses* in *The Supreme Source* like this:

*The nature of the variety of phenomena is non-dual,
Yet each phenomena is beyond the limits of the mind.*

*The authentic condition as it is does not become a concept,
Yet it manifests totally in form, always good.*

*All being already perfect, overcome the sickness of effort
And remain naturally in self-perfection: this is contemplation.*

Chogyel Namkhai Norbu's commentary divides the six verses into three verses of two lines.

The first couplet describes the ground of being and the view, relating to the Mind Series of instruction and to Garab Dorje's first Incisive Precept which is introduction to the nature of mind.

The second couplet describes the path, the nature of meditation, relating to the Space Series of instruction and Garab Dorje's second incisive precept which is conviction of the reflexive function of liberation.

The third couplet describes the product, which does not differ from the ground and relates to the Secret Precept Series and to Garab Dorje's third incisive precept which is confidence in the process.

Based on Chogyel Namkhai Norbu's commentary, John Reynolds (Vajranath), Nyingma scholar and yogi, made this discursive translation:

*Even though the nature of the diversity (of all phenomena) is without any duality,
In the terms of the individuality of the things themselves, they are free of any
conceptual elaborations.*

*Even though there exists no thought or conception of what is called the state of
being just as it is,
These various appearances which are created are but manifestations of
Samantabhadra.*

*Since everything is complete in itself, one comes to abandon the illness of efforts
And thus one continues spontaneously in the calm state of contemplation.*

Professor Samten Karmay found a version of the text amongst the cache of material that Sir Aurel Stein found in Tun Huang and which was concealed in the tenth century, thus validating its age and form.

His rendering is this:

*All the varieties of phenomenal existence as a whole do not in
reality differ one from another.
Individually also they are beyond conceptualization.*

*Although as "suchness" there is no mental discursiveness (with
regard to them)
Kun-tu bzang po shines forth in all forms.*

*Abandon all the malady of striving, for one has already
acquired it all.
One leaves it as it is with spontaneity.*

The first Tibetan Dzogchen master, Pagor Vairotsana, received the *Six Vajra Verses* in the eighth century from Shri Singha, his Indian Guru, in the land of Uddiyana.

This text was amongst the first translations he made at King Trisong Detsen's court at Samye in Tibet.

It is considered the root transmission text of the Mind Series of Dzogchen instruction and is the first in the list of the eighteen transmission texts of the Mind Series tantras.

The copy of it found amongst the stash of Tun Huang manuscripts hidden in the tenth century and recovered earlier this century, authenticates its age and form.

Here is the Tibetan text:

sNa tshogs rang bzhin mi gnyis kyang

Cha shas nyid du spros dang bral.

Ji bzhin pa zhes mi rtog kyang

rNam bar snang mdzad kun tu bzang

Zin bas rtsol ba'i nad spangs te

Lhun gyis gnas pas bzhag pa yin.

<http://keithdowman.net/dzogchen/cuckoos-song-of-total-presence.html>

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Reading through the
Glossary of English Dzogchen Technical Terms
— a selection —

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appearances: *snang ba*.

appearance, perception, vision, visionary experience, all translate the same Tibetan word. As a verb the same word can be translated as 'to shine'.

'Appearances' relate to the objective aspect of perception, inner or outer or in between, but the word happily connotes a sense of illusion and evanescence.

'Vision' on the other hand, as a function of the eye, is primarily related to the subjective aspect and only secondarily does it become a projection 'out there'.

So long as dualistic perception pertains, the 'vision' is an 'appearance', but when the distinction between subject and object is obviated, self-envisionment dawns, and vision is nondual.

awareness of the now: *ye shes*:

The prefix *ye* elevates perception (*shes pa*) into an ineffable, inexpressible, nondual space, which conventionally has been translated as 'primordial'.

'Primordial' evokes the beginning of time on earth, which is a mistaken connotation of *yeshe*. *Yeshe* has also been understood as 'timeless', which is better than 'primordial', but tends to abstract awareness from 'the here and now'.

'The now' is right here-and-now and brings us back to nondual experience of the moment.

'Yeshe' is nondual awareness of the now, not discursive 'wisdom':

The egregious error that demoted the yogin's nondual perception was spread by lamas semi literate in English in the early days of propagation of Vajrayana in the English language - perhaps it is too late to rectify that mistake.

'Wisdom' in every English dictionary (as well as in common usage) is defined as a discursive quality.

If indeed a nondiscursive aspect to wisdom exists, it is inseparable from its discursive expression.

Even the wise old owl ('idiot' in Hindi) expresses wisdom verbally.

—> All moments of sensory consciousness, a stream of awareness, are nondual experience of the magical nirmanakaya mandala, dressing transparent (naked) present awareness with the colorings of the objective sensory field.

buddha body, speech and mind: *sku gsung thugs*:

The difference between ordinary body speech and mind (*lus ngag yid*) and honorific (buddha-) body, speech and mind (*sku gsung thug*) is the difference between

—> apperceptive analytic thought and direct perception in the now.

—> 'To tame' the mind by recognizing its nature



discursive thought: *rnam rtog*.

As a rule of thumb *rnam rtog* can be translated as (conflicting- confused-) discursive thought or 'discursive elaboration', *rtog pa* as 'mental constructs' or 'conceptual thought', and *rtogs pa* as 'realization' as in the triad 'understanding' (*go ba*), 'knowing' (*shes pa*) and 'realization' (*rtogs pa*).

Dependent upon this simplistic definition it would appear impossible to confuse conceptual thought (*rtog pa*) with preverbal (or post-verbal) realization or direct perception (*rtogs pa*). But the confusion arises frequently enough in blockprinted texts to indicate that the distinction in the minds of block carvers is blurred to say the least.

Or is it that Tibetans, like *Injes* [foreigners or *English*], believe that nondual realization must be somehow verbalized to be valid?

In Dzogchen, '**phenomena**' as an objective reference is the product of a delusive function of the relative mind, implying karmic attachment.

What in the lower approaches in a dualistic view is denominated 'phenomena' in Dzogchen must be reviewed in the unitary light of the dharmadhatu.

The English word that may mean 'whatever arises', or does not arise, is simply 'experience'.

—> All experiences are the nondual phenomena of perception, where subject and object, inner and outer, mind and its objects, are an inseparable unity.

—> Thus, 'experience' is 'dharma', and 'intrinsic spaciousness' (dharmadhatu) is 'the ground of all experience'.

In **nonmeditation** there is nothing to stabilize, no one to stabilize anything and no way to bring stability.

To seek stability implies a choice, an egoic act of will, with the goal of ridding oneself of current experience and seeking another that is more stable.

—> An act of will surely precludes buddha.

'To flow naturally' is congruous with the signs of Dzogchen realization.

gnostic compassion: *thugs rje:*

'nondual compassionate responsiveness'.

Gnostic compassion is without an object, subject, or action.

It refers to spontaneous effulgent expression informed by nondual nonconceptual experience in the now.

Relative compassion is a compassionate action towards an object or person by a subject.

It refers to deliberate energetic action that a person takes toward another being under the conceptual delusion that a dualistic 'other' needs help.

ignorance: *ma rig pa:*

ignorance, diminished presence, absence of presence.

the **Dzogchen commitment** (samaya) is inalienable,
the path is inalienable,
mahamudra is inalienable.

instantaneous: *skad cig ma:*

nondual realization is attained either gradually (by stages) or instantaneously (immediately).

The great perfection is attained instantaneously or not at all.

The word '*cig car*' denotes an even faster process, so although usually translated as 'instantaneously' or 'immediately' it can also be translated as 'simultaneous', 'co-emergent' or 'awakened recognition (of what has always been there and known to have been there)'.

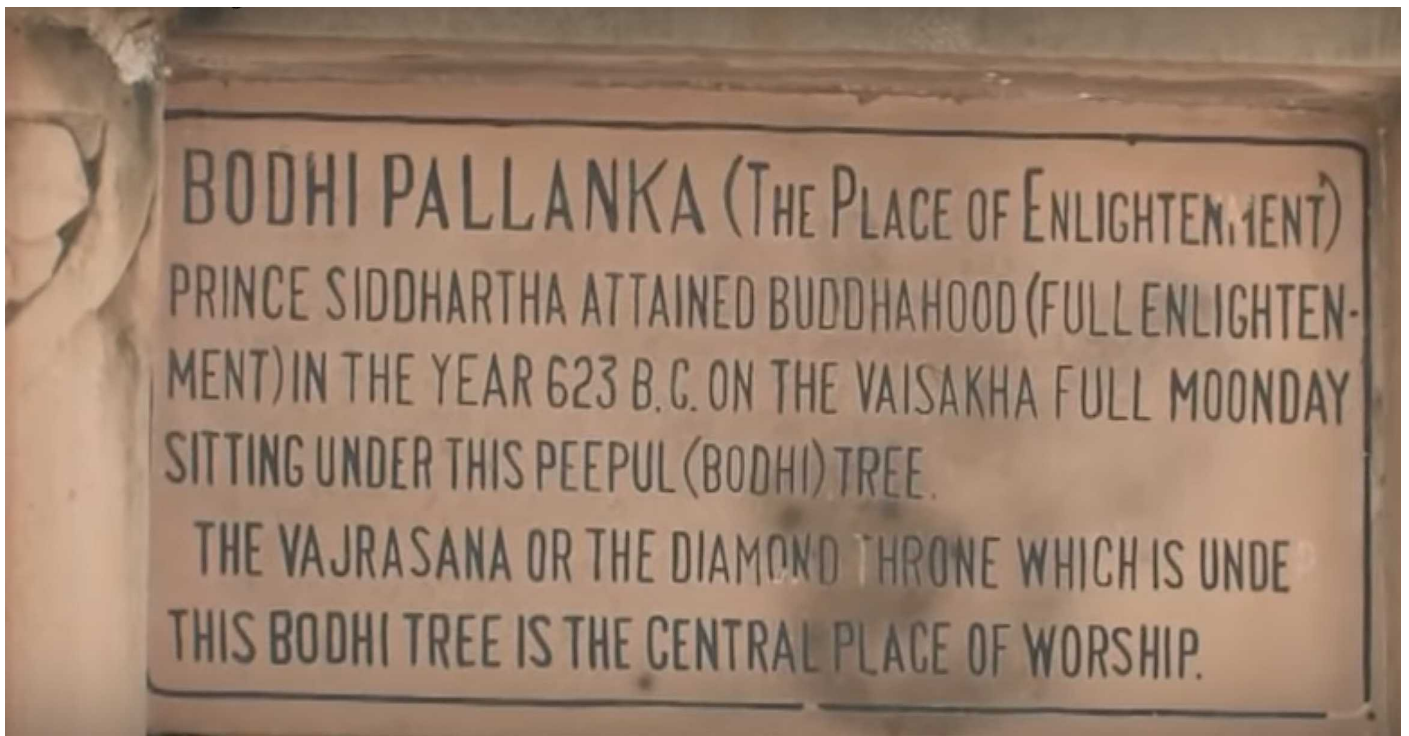
Intellect:

'*vid*', the relative mind, which can only express itself as thought.\l

In the timeless moment of awareness of the now a kalpa is a dimension of being.

The intermediate kalpa is a dimension of the here and now;

a kalpa is a sensory field. See chapter 21.



light-seed: '*thig le*': pronounced 'tiklay'.

If a tiklay is conceived of as a zero-point, utterly unstructured, experientially it is a point-instant or a holistic totality.

Because that zero is composed of light it may be called 'light-seed', or 'nucleus', an unbounded sphere or circle, or a 'pixel'.

In the first togal vision it is a kind of floater, a pixel mandala;

in the second vision it is a rainbow medallion or part of a pixelated field of appearances;

in the third vision it is a buddha mandala (*'tshoms bu*);

in the fourth vision it is the nondual totality field.

In trekcho, as a synonym of dharmadhatu, it is 'the sole all-inclusive megapixel' (*'thig le nyag gcig'*).

In tsalung, it is a seminal nuclei, either red or white bodhichitta (nanopixels), flowing in the channels.

—> A tiklay is 'the universe in a grain of sand'.

matrix: '*klong*'.

'Matrix' is used in its original Greek sense of 'womb', the place of origin where everything is created and resides in potential.

In the sublime Dzogchen vision:

—> there is nothing but the matrix.

It is an all-inclusive vastness of the boundless nonspatial nontemporal space of the here and now.

It transcends space-time.

It is sunyata; it is spaciousness-presence.

It is also a point instant of experience (a 'dharma').

It must not be confused with the vast expanse of space in which the cosmos manifests, which the conventional translation of '*klong*' - 'expanse' - tends to denote along with the 'matrix' of materialism which consists of a formula that controls and manipulates, like God, or the DNA.

—> There is, experientially, no nondual 'state', no authentic state to attain or to lose, no fixed state.

Whatever is referred to as a 'state' is a condition of the relative mind, a changing state.

The authentic natural disposition is beyond words to express.

nondual, nonduality: *gnyis med*:

Reality is ineffable nonduality and 'all enlightened experience of multiplicity is nondual.'

Primarily 'nonduality' expresses:

—> the intrinsic union of 'knower' and 'known', subject and object, and by extension also inside and outside, self and other, as well as here and there, and past and future.

path: '*lam*':

In Dzogchen the path is a metaphor for an instantaneous process of unfoldment - a timeless moment of experience, unless the referent is the place from which we have escaped, which is a space-time trap.

As a timeless moment of awareness, it is a 'mode' or 'modality', or 'a way of perception'.

potentiation, to fully potentiate: '*rtsal rdzogs pa*':

As in homeopathy, 'potentiation' carries the sense of making effective or potent, in this case by including or sustaining the creativity of pure presence within the scope of awareness of the now.

'To increase potentiation' means to increase the sense of insubstantiality, baselessness, through attention to whatever mode of expression constitutes experience in the moment.

The power of potentiation is naturally carried by creative expression, or creativity ('*rtsal*'), and thus constantly un-reifies itself.

present awareness: '*ye shes*':

Yeshe is better translated as 'awareness of the now' (see above), but frequently the context is better served by the term 'present awareness'.

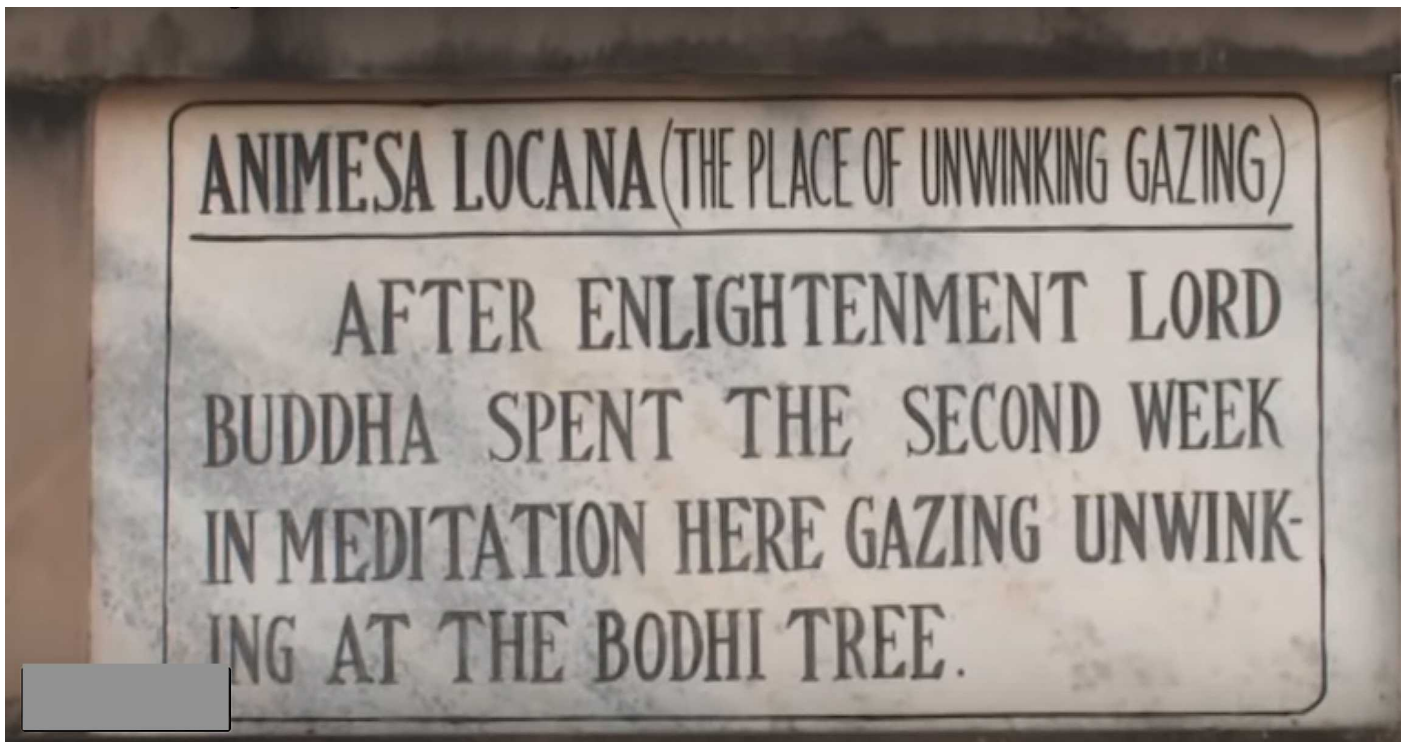
In the phrase 'awareness of presence ('*rig pa'i ye shes*')', awareness of the now ('*ye shes*') is inherent as our own intrinsic presence ('*rang rig*') (see chapter 6).

'*Ye shes nyid*' is 'awareness of the matrix' ('the original mother').

It is the primal ground as cognitive light, which recognized as such is release (chapter 96).

primal ground: *gzhi, kun gzhi*. skt. *alaya*:

The ground of samsara and nirvana, 'trikaya is inherent in the primal ground' (chapter 29), so envisionment is also within the primal ground (chapter 29).



No distinction is made herein between 'the primal ground (*gzhi*)' and 'the universal ground (*kun gzhi*)', between the nondual essence of being and a relativistic substratum. The universal ground consciousness (see below) is a consciousness that at this level of Secret Precept exposition is not distinguished from it. See 'three aspects of the primal ground'.

pure luminous mind: *byang chub sems*:

bodhichitta: *byang* means 'pure',

chub means 'luminous',

sems means 'mind': sometimes translated in Mahayana contexts as 'enlightened mind'.

'Pure luminous mind' (*byang chub sems*) is also explained as the ground (*sems*) and its creativity (*byang chub*). See chapter 96.

pure presence: *rig pa*:

'It is dhannakaya' (chapter 96).

'In pure presence, which is free of dualistic perception, the intrinsic radiance of present awareness shines out' (chapter 87).

'The five characteristics of pure presence are the emptiness of dharmakaya, intangibility, indivisibility, noncrystalizing wisdom that knows itself as such, freedom from obstacles (chapter 41).

It is 'total presence', 'nonconceptual knowledge', 'ultimate awareness', 'the unity of antic and cognitive aspects of sensory perception with an accent on the antic aspect.'

It could be 'gnosis' or 'gnostic awareness' so long as 'gnosis' brings no baggage.

'Intrinsic awareness' is the equivalent of *rang rig* but its contrary, 'extrinsic awareness', tends to burden it.

Presence (of mind?) is close to the notion of 'attention', which is the meaning of *rig pa* in common parlance.

Rig pa is not a state (of mind) that we can enter and leave.

purity: *dag pa*: emptiness

Wherever in the text 'pure' or 'purity' appears, 'empty' or 'emptiness' should be inferred.

'Immaculate' is an intensification of 'pure and empty'.

Yang dag (vishuddhi) as the name and description of the heart chakra

'*yi dam*' buddha-deity likewise implies emptiness.

'Empty' and 'emptiness' are employed sparingly in the tantra, implying an extreme of expression that is to be questioned.

quality, qualities, immanent quality: *'yon tan'*:

Qualities of present awareness or pure presence such as the forty-two sublime forms are buddha-qualities and can be denominated 'potential', or 'enlightened potential' because never crystalizing all qualities remain unborn in dharmakaya.

The qualifier 'immanent' signifies buddha-qualities.

In the form dimension 'quality' is the ground as well as the 'immanent' ground, but there it can be identified as specific quality.

radiance: *gdangs*:

In chapter 96 'radiance' is defined as 'self-envisionment' (*rang snani*), which indicates light with form and color.

This technical - and descriptive - term refers to the radiance of awareness in the now that appears in five-colored light either unmixed (sambhogakaya) or mixed (nirmanakaya).

—> So not only are visual appearances 'radiance', but also all the manifestations of all the sensory fields.

'Manifest perception' consists only of its own radiance.

In universal all-inclusive awareness, perception consists of transparent, self-envisioned, lightform, the very radiance of present awareness, which reveals awareness of pure reality (see chapter 82).

Naturally pure, intrinsic radiance is like the night sky;

the radiance of pure reality in the now is like the sky at dawn;

the radiant light of spontaneous awareness is like sunrise (see chapter 42).

Cognates: *mdangs* is 'brilliance', 'brightness', 'efflorescence', 'an exuberant radiance';

dwangs (ma) is 'distilled essence' or simply 'essence', after leaving the dross behind;

rang gdangs is 'intrinsic radiance';

rang gdangs chen po is 'ubiquitous effulgence'.



Cancamana (Cloister Walk): Lord Buddha spent the third week here walking up and down in meditation. On the platform lotuses indicate the places where lords feet rested while walking.

real space: *ngang:*

'Whereas in later historical usage the little word *ngang* has little significance, in this tantra it refers quite definitely to the space of the nondual awareness matrix of the here and now (*klong*), the spaciousness of the field of reality (*chos nyid*) or dharmadhatu itself (*chos dyings*).

It is definitely not three dimensional space.

The qualifier 'real' refers to 'reality' itself and in no way can it be interpreted as conventional reality (illusion) and must be given status equal to the spaciousness of the dharmadhatu (*dbyings*);

—> real space is the cognizant emptiness of the dharmadhatu with the accent on its empty spaciousness.

—> The 'reality' of the space is derived from the essence of experience of any event, of all phenomena (*chos nyid*).

reality: *chos nyid*. skt. dharmata: also 'spacious reality', 'phenomenal reality':

—> Reality is 'the essential nature of all experience' and therefore synonymous with Dzogchen itself.

—> 'Reality' is 'all-inclusive envisionment', 'the primal ground', 'present awareness', 'pure presence' and 'buddha'.

In this text reality is always to be understood as 'ultimate reality', never as 'concrete appearances' or 'phenomena'.

'Reality, which is like the sky, and dharmakaya, which is like the sky, are 'nondual transprence' (chapter 91).

'Ordinary individuals are not "released" until they realize that:

—> the ultimate nature of phenomena - reality itself - is inconceivable' (chapter 41).

Conventionally translated as 'the true nature of phenomena', 'ultimate nature' or a similar phrase, such translation tends to propel the reader into an analytic, dualistic frame of abhidharma.

—> What needs to be inferred is always the nondual nature of ordinary experience of the here and now that is best simply termed 'reality'.

release: *grol ba*: also 'liberation' and as an adjective sometimes 'unconfined'. It is defined as 'release from striving and delusion' in chapter 89 or frequently 'liberation from the round of rebirth'.

As a transitive verb it can be rendered as 'release', 'free' or 'liberate'.

samadhi: *ting nge 'dzin*: contemplation:

To distinguish between samten (*bsam gtan* —dhyana) and tingnedzin (*ting nge 'dzin*), although often employed interchangeably, the first is better exclusively used for meditative absorption on the graduated path and *ting nge 'dzin* for the contemplation that is nonmeditation.

It is defined as 'clarity' or 'one-pointed soft-focus' in chapter 96.

secret precept: *man ngag*. skt. upadesha:

This phrase has three distinct uses.

- 1) It denotes a literary style in dialogue form usually found as the Sanskrit upadesha in the triadic context of 'tantra, agama and upadesha'.
- 2) It denotes a class of ati yoga tantra belonging to the *man ngag sde* series where it is evident that the Secret Precept Series is implied.
- 3) Specifically in this tantra, it denotes a string of Sanskrit mantric syllables that have some logical meaning.
- 4) In general, a 'secret precept' is a pithy instruction, originally delivered orally, pointing at the nature of mind or teaching on the Dzogchen view and meditation, and, particularly, relating to the Secret Precept Series.

self-envisionment: *rang snang*.

Self-envisionment or intrinsic envisionment provides the primary description of spontaneous all-inclusive envisionment of the ground (*gzhi snang chen po*).

This is the awareness of presence where sublime form and present awareness are unitary in the now.

—> This term evokes a single timeless moment of experience of the now with its empty, insubstantial, nondual coloring of pure presence, the entire cosmos in a grain of sand.

'Self-envisionment refers to nondualistic perception in which the (subjective) source of the envisionment is not different from the (objective) envisionment itself.'



Ratanaghara (The Place of Basic Contemplation): Lord Buddha spent the fourth week here in meditation reflecting on the Patthana or The Causal Law.

Clearly self-envisionment does not imply ego-projection into one of the six realms, but on the contrary implies that the appearances in our sensory fields are inseparable from awareness of the now and therefore the vehicle of release.

selfless activity: *'phrin las:*

Acting spontaneously out of present awareness of the now, universal necessity is served by one of four skillful means - pacifying, enriching, controlling or destroying.

The rituals involving these four functions comprise a major component of lower tantric ritual magic.

six kinds of wandering mind: *rigs drug.*

In order to preclude the possibility of an involuntary reification of the six beings of the six realms and eradicating the tendency to conceive of them as anything but momentary neurotic states, the word 'mind' defines the common basis of the syndromes called 'human', 'god', 'demon', 'hungry ghost', 'animal' and 'devil', and provides an ontological status similar to hobbits, auks or elves.

To identify the six kinds simply as mythic beings is to run the risk of peopling one's head with them and/or identifying with a particular type - an even more pernicious kind of reification.

sky: *nam mkha'*:

In Tibetan the same word serves for both sky and space.

Sky is preferred herein because it is closer, warmer and made more intimate by the three skies total meditation.

sole holistic essence: *thig le ,ryag dg.* or sole all-inclusive megapixel, the universe in a seed of light, or William Blake's 'universe in a grain of sand', 'the essence is the appearance.'
See 'light-seed' above.

space, sky and spaciousness: *nam mkha'* and *dbyings*:

No distinction exists in Tibetan between sky and space, where space is the fifth of the great elements.

Sky, worshipped by the Mongols, brothers of the Tibetans, from time immemorial, as the ultimate divinity, evokes an etheric absolute more user friendly than the cold reaches of space that separate galaxies.

Anyhow, such space is the space of our space-time dimension of the third kalpa (see chapter 21) in which samsara and nirvana manifest and must be differentiated from the real space (see above) of the matrix of the here and now, which has been referred to constantly as spaciousness herein.

Whether or not it is the spaciousness of awareness (*dbyings*) or the spaciousness of reality (*chos dbyings*), it is the same spaciousness.

spaciousness: *dbyings*, *chos dbyings* (pronounced 'choying'): skt. dharmadhatu: literally, 'the sphere of dharma', 'the sphere of reality'.

'Spaciousness' or 'intrinsic spaciousness' has been used here as the English equivalent because the Dzogchen context requires an existential and experiential sense.

'Basic space' too easily allows the inference of a concrete attribute, lending itself to reification - as Longchenpa asserts, 'the dharmadhatu does not actually exist'.

See Keith Dowman 1910 (*Chos dbyings mdzod* of Longchen Rabjampa).

spontaneity: *lhun grub*:

Rather than the clumsy and often ill-suited 'spontaneously present', or 'spontaneous presence', simple 'spontaneity' works, but the inference of 'instinctive' or 'impulsive' must be left behind.

—> No better word than 'spontaneity' describes the absence of any causal base in time or space for the awareness of rig pa, because in direct experience it is neither a continuum (wave) nor a series of nano-instants (particles).

spontaneous all-inclusive envisionment: *gzhi snang chen po*:

This phrase denotes the ultimate nondual experience of being that is intrinsic to pure presence (*rig pa*).



Lord Buddha spent the fifth week under this tree in meditation after enlightenment. Here he replied to a brahmana that only by ones deeds one becomes a brahmana, not by birth.

This is how awareness of the now appears in the very moment.

This is how nondual experience is articulated in its ineffable reality.

This envisionment is neither relative nor absolute; it is the ultimate as a union of relative and absolute and also of cognitive and ontic aspects.

Existentially, absolute truth is not to be distinguished from relative truth, except in the intellects of analytic philosophers.

Experientially, absolute and relative cannot be separated in the same way that emptiness cannot be separated from form.

Reality is nondual.

To utilize a technical term from another discipline, 'the universal gestalt' could denote all-inclusive envisionment.

'Mahamaya', Universal Illusion, is another useful notion bearing upon the experience of universal self-envisionment.

It is spontaneous insofar as it has no cause.

It is all-inclusive insofar as it incorporates everything that arises out of the timeless spaciousness of its ground.

It is the 'ground appearance' insofar as it never leaves its source.

state: as in 'the state' (of *rig pa*), 'the natural state' (*gshis, gnas lugs*), 'state' or 'space' (*ngang*).

The word 'state', never appropriate when referring to *rig pa*, generally evokes the notion of a fixed condition, a fixed state, a trance state, a samsaric fixation and, moreover, tends to reify

the attribute.

As Longchenpa says, 'The view is without basis and meditation is not a "state"' (*Spaciousness*, canto 9, verse 23).

No state exists; we are all completely stateless.

States by definition are always relative and temporary, from solid and gaseous chemical states to political states, to states of mind — 'What a state she's in!' — and certainly even the most prestigious, long-lasting and blissful states in the formless realms of the gods, all are on the wheel of time, in samsara.

Conversely, if pure presence were a state, it also has a place on the wheel of temporal experience.

But it is not a state and can never be so.

—> Pure presence is by definition timeless, nonspatial and nondual.\

sublimation: *'pho ba:*

To use 'transference' as an equivalent of phowa is an egregious error in Dzogchen parlance — no place exists to be transferred to.

'Sublimation into the jeweline hollow' is illustrated by the metaphors of a chick hatching from an egg and or snake freeing itself from its skin' (chapter 90).

The old alchemical notion of sublimation (sublimation of lead into gold) indicates a dissolution on the spot into another dimension.

'Sublimation' is a more pertinent and exact rendition of phowa than 'transference'.

No entity exists to be 'transferred', and no place exists as a point of departure or of arrival.

What occurs is

—> an immediate, spontaneous, refinement of corporeal embodiment into a body of light.

That momentary process is called 'sublimation'.

sublime form: *sku: kaya:*

The quest for a single appropriate English equivalent of 'kaya' has met with only partial success - currently it is often left untranslated.

The difficulty lies in its ambiguity; it denotes the form of nondual being, which may be described as holistic vision; it is conceived as threefold, in three aspects of that vision, which may be denominated 'dimensions'; it also denotes the symbolic anthropomorphic representation of the visions and dimensions in sculpture or painting.

Rather than denominate this visionary experience as 'buddha-imagery', 'deities', or 'representations', 'sublime form' seems to cover the scope of both the symbols (the five buddha images) and its unpacked existential significance, a direct visionary experience.

The word 'body' or 'buddha-body' is the conventional equivalent in the suppositional approaches.

In Dzogchen, the dimensions of the vision are all subjective, any objectivity demeaning the vision; if it is objectified it disappears.

Sublime form, although perceptible, is best indicated as 'felt'.



Mucalinda Lake (The Abode Of Snake King): Lord Buddha spent the sixth week in meditation here. While he was meditating, severe thunder broke out. To protect him from the violent wind and rain, even the creators came out for his safety.

To demonstrate the inseparability of the 'felt' reality of sublime form from its representations, the visions of the third total level are all described in terms of symbolical sublime form, and in the mandala of Vairochana the forty-two deities likewise are 'sublime forms' as well as 'immanent qualities'.

The qualifier 'sublime' has the connotation of 'beyond the threshold of ordinary consciousness' - 'sub-liminal'.

Since 'sublime-form' defines a nondual dimension it should not, in general, be pluralized. This rule is broken when referring to the deities of a mandala, for instance.

Sublime form and present awareness: *sku dang ye shes*:

This phrase evokes both the ontic and cognitive aspects of nondual awareness.

The word *sku* points at the ultimate existential nature of the form of being and *ye shes* denotes present awareness in the now (primal or primordial awareness, or alpha-pure or pristine awareness).

Both *sku* and *ye shes* are nondual counters, so the phrase may be apprehended as an evocation of inexpressible nonduality.

However, technically, it denotes the sambhogakaya dimension of lightform in the third total vision, where nondual vision is optimized.

It vanishes in the ineffable fourth vision.

But returns as buddha-body-in-the-world working for all sentient beings; it is an attainment in the bardo of dying in the cavern of clear light.

Sublime vision: *dgongs pa:*

In Dzogchen the vision is perfect as it is and no tendency to change or transform or convert can be discovered .

Those functions may only occur spontaneously.

Any movement towards change is counterproductive, indicating a rejection of the now, seeking something better elsewhere.

It may be true that transformation occurs through nonaction, but that is actualized by any tendency or preference intrinsic to nonaction.

—> The vision is impartial, unbiased without preference, which is to say nonspatial and nontemporal, which implies nondual.

It is neither 'intentional' nor 'extentional';

it is absolutely unmotivated and unmoving;

it is all-inclusive envisionment.

∨

synchronicity:

This word is used to define immanent moments of experience that are free of all cause and condition, timeless moments of unfoldment, simultaneous cause and effect, moments of universal responsiveness (*rten 'grel*), or a moment of total detachment without union or separation (*'du'bral med pa*), a nondual, luminous event.

'Synchronicity' in the Jungian definition is experience of two or more events that are apparently causally unrelated or unlikely to occur together by chance, experienced as occurring together in a meaningful manner.

The Now, in or of the now, also pristine: *gdod ma'i, gdod nas; ye, ye nas:*

gdod nas is conventionally translated as 'original' or 'primordial' and thus implying a throwback in time to its beginning, which means the distant past (Jurassic? or at the time of the Big Bang?).

In Dzogchen, the origin is the matrix (*klong*) of the here and now, which is accessed by direct experience.

Direct experience is a timeless moment of awareness and thus has no temporal extension, no past, present or future, no temporal beginning or end.

If *gdod ma'i* is understood to mean the root of the timeless moment, an origin that lies deeper than the surface of experience, then the unity of trikaya can be adduced to indicate that only a single, zero-dimension can be located in direct experience.

Note that *gdod nas* is a close synonym of *ka dag*.

Further, the little word *ye* peppers Dzogchen texts and is often ignored.

If it is translated as 'timeless', we have 'timeless awareness' (*ye shes*) or 'timeless matrix' (*ye klong*), which allows easy reification.

But 'Ye!' like 'Eh!' is an onomatopoeic evocation of the now and can be translated as such: 'awareness in the now' for *ye shes*, and 'matrix of the now' for *ye klong*.



Rajayatana (A Kind of Forest Tree): After enlightenment Lord Buddha spent the seventh week here in meditation. At the end of the meditation, two merchants Tapussa and Bhallika, offered rice cake and honey to the lord and took refuge — Buddham Saranam Gacchami, Dhammam Saranam Gacchami (Sangha was not founded then).

Ye nas is 'in the here and now'.

three existential dimensions: *sku gsum*: see 'trikaya'.

trikaya: *sku gsum*: 'three existential dimensions':

'Trikaya is the intrinsic clarity within present awareness of the now, like a butter-lamp inside a vase' (chapter 41).

This intrinsic clarity belonging to a single experientially indivisible, ineffable, reality of being is recognized in **three aspects**:

the formless dharmakaya, and the dimensions of form, sambhogakaya and ninnanakaya.

In this context 'kaya' may be translated as 'dimension', and trikaya as three dimensions; but in the context of the bardos and in togal it is inadequate.

Thus, employing 'the three dimensions' is a manner of labeling aspects of unitary reality; reality is uni-dimensional or zero-dimensional, dependent merely upon linguistic preference.

Thus its denominations are threefold:

dharmakaya in the dimension of empty essence,

sambhogakaya in the dimension of clarity and

ninnanakaya in the dimension of emanation.

uncrystalizing: *ma 'gags*, *'gag pa med*:

This word is often translated as 'unimpeded' or 'unceasing,' but it rarely fits the context and

so makes the mind crash.

"What in Dzogchen is 'unimpeded' or 'unstopped' is not usually an objective phenomena, a moving or flying object; it is the essential medium of experience, such as spaciousness or awareness or creativity, that is unimpeded.

The meaning therefore is more like 'uncrystalizing', 'unreified' and 'intangible', and because it denotes absence of attributes it is 'indeterminate', 'nonspecific', etc.

Uncrystalizing, it is also 'transparence'.

It is unmanifest and therefore 'pure potential'.

unthought: *rtog med:*

Tokme is also 'unconceived', 'nonconceptual', 'concept-free', 'thoughtless', 'unthinking', 'implicit': when thought or conceptualization has dissolved, dualistic consciousness is lost, but not awareness.

Present awareness and clarity, for example, are 'implicit in all experience'.

One difficulty with 'unthought' is its implication of what the mind prefers not to conceive, rather than what cannot be conceived of due to its intrinsic unconceivability, like clarity or emptiness, for example.

vase-body of youth: *gzhon nu bum sku:*

The vase is a metaphor for the skin of lightform on top of open-ended spaciousness or, rather, since the skin of lightform and the open-ended spaciousness cannot be separated, it is a unity of lightform and spaciousness.

The vase-body is alpha-pure inner space.

See Keith Dowman 2014, Appendix 4.

view: *lta ba* skt. darshana:

In conformity with the conventional usage in Buddhist philosophy, where it is an intellectual perspective (darshana) upon reality, *lta ba* is rendered 'view' herein.

In Dzogchen, since the view is also the meditation, finally no intellectual element is contained in the consummate view, and the view is nondual and spontaneous and always the same, almost identical to *dgongs pa*, (guru-) vision.

vision, *dgongs pa*, *snang ba:*

The word 'vision' appears herein in two senses, which are not interchangeable.

The first sense is found in the translation of *dgongs pa* (see 'sublime vision' above), which in Vajrayana is frequently rendered as 'enlightened intent' — 'buddha intentionality'.

Tulku Thondup, for one, uses *dgongs pa* to signify what we 'see' in the moment as the Great Perfection, which is 'vision'.

Where the context does not explicate 'vision' as a synonym of Dzogchen, the adjective 'sublime' has been added - 'sublime vision'.

The second sense is as a secondary translation of *snang ba*, the primary meaning of which is

'appearance', and which is found in *snang bzhi*, 'the four visions', where the first vision is a flash of *dgongs pa* and the last vision its fulfillment and consummation.

In Dzogchen the vision is the actuality of the now. See 'vision'.

vision: *snang ba*: see 'appearance'.

wisdom: *shes rab*: skt. prajna:

This word is usually avoided in later Dzogchen texts, presumably because it evokes the prajnaparamita ('perfection of wisdom') of the Mahayana.

In this tantra, however, *sherab* is used widely and has been translated as wisdom.

(How is it to be translated if 'wisdom' has been employed to render *ye shes*?).

In English, wisdom connotes discursive knowledge; in this tantric context 'unchanging wisdom' is always nonconceptual wisdom and virtually synonymous with present awareness (*ye shes*).

'Spaciousness, awareness of presence and unchanging wisdom are the same, without distinction' (chapter 88 p.208).∨

'Wisdom' can thus describe the attributes of present awareness; the five aspects of awareness are also denominated herein as 'the five wisdoms'.

'Discriminating awareness' (see chapter 88) particularly is 'discriminating wisdom', but also 'complete awareness' or 'perfect awareness' is nondiscriminate.

wisdom (see chapter 88).

Thus attributes of *ye shes* are relegated to the faculty of wisdom, which, however, is nondiscursive and does not relate to the relative mind.

zero-dimension: *ngo bo nyid kyi sku*: skt. svabhavikakaya:

the one, all-inclusive, existential dimension (which may be the equivalent of 'the original face').

Zero dimension refers to the dimensionless experience of nonduality, where time and space dissolve together with all cognitive superimpositions (the source of illusory fragmentation) and only the unified dimensionless field of awareness remains.

Because awareness cannot be divided into dimensions, it may be termed 'zero-dimension.'

zero-essence: *ngo bo nyid*: the cognitive essence (cognitive emptiness).

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