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བདེ་ཆེན་དངོས་གྲུབ་འབྱུང་གནས་ཞེས་བྱ་བ་བརྒྱགས་སོ།

Source of the Siddhi of Great Bliss:
A Guide to the Profound Path of the
Six Dharmas of Nāropa

མཛད་པ་པོ། རྒྱ་ཆང་སྤུལ་སྤྱུ་ལྷོ་བཟང་བསྟན་པ་དར་བྱས།

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Version 0.3 (22/09/2026)

Translated hastily by Shahar Tene for the use in teachings
using Sera Je Tibetan Buddhist Philosophical Series Book 49 (2008).

I am not an expert on the Six Yogas, so please forgive any errors and check thoroughly.

Square brackets are insertions by the translator.

Text titles and Tibetan words are italicised, Sanskrit is not.

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Source of the Siddhi of Great Bliss: A Guide to the Profound Path of the Six Dharmas of Nāropa

Lord Vajradhara, taking the form of the spiritual friends teaching the path,
The direct and lineage Lamas who teach the unmistakable, excellent path,
Please enjoy the lotus lake in the centre of my heart and
Open the door to the blessings of unchanging bliss.

The spontaneous great bliss is the unchanging Dharmakāya,
Dawning as the display of various emanations;
O yidam-deities, the treasury of countless accomplishments,
I request you to take care of me inseparably until enlightenment.

O Dākinīs, who cherish practitioners like your own children
And the hosts of oath-bound Dharma protectors and guardians,
As I set forth this profound and excellent path,
Grant your permission and cause all signs of virtue to increase.

Regarding this, I will write here the source of countless accomplishments, the trail blazed by
the Lords of the Siddhas, the oral instructions and pith advice of the common and uncommon
profound path of the Six Dharmas of Nāropa in the oral lineage of the Father Tsongkhapa and
his spiritual sons.

Having thoroughly trained the mental continuum through the common path and having been
ripened by the four fully-qualified empowerments, one becomes a suitable vessel by perfecting
either the coarse or subtle generation stages, or at least by having practiced them through glance
meditation.

The method for training in the uncommon preliminaries is as follows.

Take refuge and generate bodhicitta by reciting the following three times: “To the Three
Jewels...” and up to “...perfectly generate.”

Then, for the meditation and recitation of Vajrasattva: Recite “On the crown of one’s head,
from the syllable PAM...” and up to “...became perfect and abundant.” Then recite “om
vajrasattva samaya...” and up to “āḥ hūṃ phaṭ” twenty-one times. At the end, recite “Through
my ignorance and delusion,” and up to “In the Lord of migrators, I take refuge.” Vajrasattva
says, “O child of the lineage, your negative actions and obscurations...” and so forth, and he
becomes inseparable from oneself.

To practice the Guru Yoga: In the space before you, upon a precious lion throne and supported
by lotus and sun seats, is the essence of one’s own Lama in the form of Vajradhara, blue in
colour, with one face and two arms, holding a vajra in his right hand and a bell in his left, he
embraces a consort similar to himself. He wears upper and lower garments of divine silken
cloth and is adorned with precious jewel ornaments. He sits in the vajra posture.

At the crown of his head, which blazes with five-coloured light rays, is a white OM upon a moon disc. At his throat, a red ĀḤ upon a lotus. At his heart, a blue HŪM upon a sun disc, radiating light. As light rays radiate from the HŪM, starting from Vajradhara, the lineage gurus and the assembly of yidam-deities of the maṇḍala are invited and dissolve into him.

“Through whose kindness great bliss itself...” and “The body that is the nature of all the Buddhas.” and “Homage to the supreme Guru!” and up to “To the deities of the maṇḍala upon whom the flower first fell, I prostrate.”

“The Guru is Buddha, the Guru is Dharma...” and up to “I prostrate.”

Then, making offerings with the mantras from “om sarva tathagata argham” and up to “śabda.”

Make the outer offerings related to the vase empowerment with “om sarva tathagata maha sapta ratna pratīccha hūṃ svāhā.”

Make the inner offerings related to the secret empowerment with [v34] “Possessing the vibrant hue of saffron and a fine fragrance...” and up to “...I offer an ocean [of nectar].”

Make the secret offerings related to the wisdom-knowledge empowerment with [v35] “Possessing the glory of enchanting youth...” and up to “...I also offer the mudras.”

Make the offerings related to the fourth empowerment, the word empowerment, with [v36] “The great spontaneous bliss free from obscurations...” and up to “...I offer to you.”

Offer medicine and oneself as a servant with [v37] “The four hundred and four afflictions...” and up to “...please take care of me.”

Then [v33] “Offerings actually arranged and mentally emanated...” and up to the dedications towards great enlightenment.

Then, offer either the elaborate or brief maṇḍala offering, [recite:] “Source of refuge of the three times...” and up to “I pray to you, spiritual friend!” and up to “Grant your blessings so that the general realisations of the two stages of the path and especially the bliss of the winds may arise. May the channels be supple...” and up to “Grant your blessings so that the extraordinary experiences and realisations of bliss and emptiness may swiftly arise!” Thus, offer strong supplications three times.

Then, recite three times: “In order to attain the state of Vajradhara for the sake of all sentient beings, I will practice inner heat.”

Recite three times [v53]: “You are the Guru...” and up to “Be my companion and protect me from obstacles.”

Then recite [v54]: “Requested as such three times...” and up to “Attaining the four kāyas, may the Guru Vajradhara, joyfully dissolving into me, grant his blessings.”

Then, straighten the physical posture on a comfortable meditation seat. When initially starting out, it is best to begin at dawn when awareness is clear. At the conclusion of the dissolution of the generation stage, while maintaining the pride of the deity in union, the entire interior of the body is an empty void, like an inflated bladder. Focus the mind for a short while on the hollow, translucent interior, reaching to the tips of the fingers and toes, and repeat this several times.

Then, regarding the main practice, there are two sections:

1. Inducing the four joys by meditating on inner heat
2. The method for meditating on the mixings in dependence on that

1. [Inducing the four joys by meditating on inner heat]

This has eight sections:

1. Expelling the stale air and meditating on the yogic exercises
2. Visualising the channels
3. Purifying the pathways of the channels
4. Visualising the syllables
5. Igniting the fire of inner heat
6. Stoking the fire of inner heat
7. The ordinary blazing and dripping
8. The special blazing and dripping

1.1 [Expelling the stale air and meditating on the yogic exercises]

This has two sections:

1. Expelling the stale air
2. Practicing the yogic exercises

1.1.1 [Expelling the stale air]

Press the thumbs against the bases of the ring fingers, form fists over them, and cover the knees. Gradually bring them upward and then stretch them out straight from the centre of the chest. Then, act as if drawing a bow and arrow toward the right side; when reaching the tip of the elbow, strike the right armpit with the back of the left fist. Block the left nostril with the back of the extended right index finger and inhale through the right. Then, block the right with the front of the index finger and expel the stale air through the left. Do this three times.

Again, with the same movements as before but reversing right and left, expel the stale air through the right three times. With both hands in fists over the knees, expel the stale air of the central channel three times.

This easy-to-apply practice was taught by the lineage Lamas.

1.1.2 Practicing the yogic exercises

While clearly visualising oneself as the yidam in union, “filling like a vase” is as follows. Sit on a comfortable cushion in whichever cross-legged posture is easiest, straighten the waist, and tuck the two thumbs inside the palms. Inhale the breath very slowly and deeply; swallow saliva without making a sound and press it down firmly to just below the navel.

After that, draw the lower wind lightly upward to below the navel and hold [the winds] together. Focus the consciousness on the centre of the navel cakra and hold it for as long as possible. When you can no longer hold the breath, release it gently through the nostrils without letting it escape through the mouth at all.

Perform the following five [exercises] while in that state:

1. Turning like a wheel: Positioning the right leg on the outside and the left on the inside while in the vajra posture, grasp the big toe of the right foot with the right hand and grasp the big toe of the left foot with the left hand. Keeping the waist straight, rotate the stomach and waist three times to the right and then rotate them likewise to the left. Then, bend from the left to the right, bend from the right to the left, push from the front to the back, and push from the back to the front.
2. Drawing in like a hook: Firmly bind the two hands into vajra fists. Place them on the knees and gradually bring them up with force from the tops of the thighs; when they reach the level of the chest, strike the side of the chest with both elbows and extend [the fists] straight forward at the level of the heart with great force. Then, extend both arms to the left, slowly and forcefully draw the right hand back to the top of the right shoulder, and strike the side of the chest with the elbow. Then, similarly, [extend both arms to the right,] draw the left hand back to the top of the left shoulder, and strike as before. Starting again, with the two hands formed into vajra fists, extend them straight forward from the level of the heart with great force, and then extend both arms to the right, draw them back and strike as before.
3. The vajra-bind mudrā cast to the sky and thrown downward: Kneeling on both knees with the body straight, interlace the fingers of both hands, [fingers on the] outside, in a hand-cuff bind, and lift them up with great force, gradually, until they reach the crown; then, turning both palms downward, lower and cast them gradually toward the ground.
4. Straightening the body like an arrow in the manner of a dog vomiting: Kneel on both knees and straighten the body. Then, form the two hands into fists, rest them on the ground, place the head between them, and gradually lift it upward, with the head bent back, as far as possible with great force, straightening the body. Once again, gradually lower to place the head between the hands, twist the torso while alternating lifting each hand upwards, and say the “ha” vomiting gesture. Finally, stand up and shake each of the feet three times.
5. Shaking the head and body and extending the joints: After pulling the joints of the fingers of each hand, shake the head and the entire body, and then rub the two hands together as if washing them.

1.2 Visualising the channels

At the centre of one's body clearly visualised as the deity (in the middle relative to the right and left, and slightly toward the back relative to the front and back), like a central pillar of the body (the upper end reaching the opening between the eyebrows and the lower end reaching about four finger-widths below the navel) is the central-channel [avadhūtī]. It is about the thickness of a wheat straw, smooth and flexible, its exterior is blue and its interior is slightly reddish, and it is a hollow tube.

To its right is the red right channel [rasanā], to its left is the white left channel [lalanā], and the two collude to entwine the central channel. Their upper ends reach the nostrils and their lower ends enter into the lower end of the central channel, visualised in the shape of the bottom part of the Tibetan letter *cha* [ཅ].

Then, the right and left channels each wrap around the central channel at the level of the chest three times; this knot gives rise to channel-petals in the four directions. From the eastern channel-petal, the southeast petal and so forth branch out, creating the four petals of the intermediate directions. This is the eight-petalled Wheel of Dharma, white in colour, circular in shape, like a parasol and its spokes.

At the throat, level with the larynx, the right and left channels each wrap around the central channel once; this knot gives rise to channel-petals in the four directions. From those, eight branch out as before and from each of those, two branch out. This is the sixteen-petalled Wheel of Enjoyment, red in colour, circular in shape, like an upside-down parasol and its spokes.

At the crown, below the skull and just above the brain, the right and left channels each wrap around the central channel once; this knot gives rise to channel-petals in the four directions. From each of those, two branch out, making eight; from each of those, two branch out, making sixteen; and from each of those, two branch out. This is the thirty-two-petalled Wheel of Great Bliss, multi-coloured, triangular in shape, like a parasol and its spokes.

At the level of the navel, the right and left channels wrap around the central channel once; this knot gives rise to channel-petals in the four directions. From each of those, two branch out, making eight; from each of those, two branch out, making sixteen; from each of those, four branch out. This is the sixty-four-petalled Wheel of Emanation, multi-coloured, triangular in shape, like an upside-down parasol and its spokes.

Moreover, one should think that the channels are clear, translucent, the nature of light, and are vivid, empty, and hollow; and that the channels of the channel-petals are attached to the central channel. Also, it is crucial to think that as the channel-knots are released, the interior of the central channel from its upper end to its lower end becomes a completely empty and unobstructed.

Even if a beginner in daily practice is unable to visualise each of the channel-petals individually, they should just think that their number, colour, and so forth are there and mainly visualise the three channels and, in particular, the structure of the central channel (from among those). In particular, it is important to visualise the emptiness of the central channel's cavity at the level of the knots of the four cakras.

1.3 Purifying the pathways of the channels

Visualise that within the central channel at the centre of the Wheel of Dharma at the heart, are the indivisible most subtle wind and mind appearing in the aspect of a brilliant, shimmering white drop with a reddish hue, radiating five-coloured light rays.

As it ascends inside of the central channel and arrives at the centre of the throat cakra, look into the openings of the channels and, just like looking at the treasures inside an unfamiliar house from the outside, think about how the channels are arranged. Through that, its light illuminates the channel openings and you see all the channel cavities as transparent, hollow, and vividly clear.

Then, ascending straight up inside the central channel, look as before inside the crown cakra, thereby clearly seeing it. Then, continuing to ascend straight up inside the central channel, when it reaches the point between the eyebrows, the drop emerges such that it is half inside the channel and half outside. Look at what the external structure of your own vajra body is like, thereby seeing the body's colour, ornaments, and so forth, vividly and clearly. Its light illuminates the external objects.

Then, return upward and remain briefly at the point between the eyebrows. From there, proceed sequentially to the crown, the throat, and the heart, seeing them clearly by looking as before. Then, imagine seeing as before inside the navel cakra.

In this way, repeatedly bringing up the clear appearance of the visualisation is the purification of the pathways of the channels. It is said that at the conclusion of the session, one should place that drop in the centre of the heart cakra.

1.4 Visualising the syllables

In the central channel at the level of the channel-knot in the middle of the crown cakra, upon a small moon-disc seat, is a white syllable HAM hanging downwards. In the central channel at the level of the channel-knot at the throat cakra, upon a small moon-disc seat, is a red syllable OM that is upright. In the central channel at the level of the channel-knot at the heart cakra, upon a small moon-disc seat, is a blue syllable HŪM hanging downwards. In the central channel at the level of the channel-knot at the navel cakra, upon a small moon-disc seat, is a short-A in the form of an upside-down *shad* (𑖦), with a crescent moon, a bindu, and a nāda.

Visualise these clearly.

All four syllables are seated upon moon-seats and the heart syllable is blue; this is according to [Je Rinpoche's] *Threefold Conviction*. In other instructional manuals, the short-A at the navel and the OM at the throat are described as having sun-seats, while the HŪM at the heart is white or sometimes described as white with a reddish tone. Since these also appear in Je Rinpoche's commentaries on the Cakrasaṃvara and Guhyasamāja Tantras as well as those on the generation and completion stages, they are the intent of the tantras; therefore, whichever one is used makes no difference.

Since the HAM at the crown and the HŪM at the heart are the locations where the white bodhicitta increases, contemplate them as being the essence of bliss, with the bindu on the verge of dripping. Since the OM at the throat and the short-A at the navel are the locations where the red bodhicitta increases, contemplate them as being on the verge of igniting the fire of inner heat.

Visualise the moon-seats as being about the size of a split pea and the syllables as the size of a mustard seed. Contemplate all four as being the nature of bliss and as transparent, clear, and radiant with light rays. Contemplate them as being the nature of the indivisibility of the deity and one's own mind. Rather than looking outward at them, one must contemplate as if one's mind has entered into the visualised-object.

Although it is said that one should focus the mind on the three syllables for one-third of the session and on the short-A at the navel for two-thirds of it, for beginners it is said that it is important to focus on the other three syllables briefly while primarily focusing the mind on the short-A at the navel.

According to the notes on the teachings of Je [Tsongkhapa], one can add subsequent visualisations whenever an experience arises in which the mind feels as though it has mixed with the [current] visualised-object.

1.5 Igniting the fire of inner heat

Focus on the visualised-object at the navel (i.e. the short-A that is hot, vivid, and on the verge of bursting into flames) as if the mind is entering into it. Slowly inhale through both nostrils in a subtle and long manner; the air descends through the right and left channels and rises upward into the central channel through its lower end, like the smoke from an incense stick. By dissolving into the visualised-object, imagine that just as a bellows fans a charcoal fire, the visualised-object becomes even more red than before and emits multiple flickering red sparks. This is the igniting of the fire of inner heat.

1.6 Stoking the fire of inner heat

As such, through greater and longer winds entering into the lower end of the central channel as before and dissolving into the visualised-object, the visualised-object becomes even hotter than before and a subtle flame resembling a needle, orange-red in colour and extremely hot to the touch, arises from the visualised-object. One should visualise its size as being between two and four finger-widths, whichever is preferred. Repeatedly focusing the wind and mind upon that together with the visualised-object is the stoking of inner heat.

Although this and the previous [visualisation] do not actually function to unite the air inhaled through the nostrils, it is excellent and involves few obstacles to mentally gather all the upper and lower winds into the location of the visualised-object and imagine that this new wind moves through the junction of the three [channels], arrives at the location of the visualised-object, completely dissolving into it and thereby nourishing and blazing the fire of the visualised-object. This also appears to be the intention of Je Rinpoche.

1.7 The ordinary blazing and dripping

Once the mind has gained some stability upon the previous visualisation, a subtle flame blazes forth from the nāda of the visualised-object at the navel. This flame travels like a flash of lightning and encircles the seed-syllable at the heart three times anticlockwise, causing the HŪM at the heart to melt and produce a stream of nectar that is on the verge of flowing down. Again, that subtle flame travels upward and encircles the OM at the throat three times anticlockwise, making the seed-syllable at the throat even hotter and clearer than before. Then, travelling upward, bodhicitta melts from the HAM at the crown of the head, it descends inside the central channel like spider-silk and dissolves into the seed-syllable at the throat, thereby giving rise to a vivid sensation of bliss and warmth. Then, it descends and dissolves into the seed-syllable at the heart, thereby giving rise to bodhicitta that is serenely blissful. Then, it descends and dissolves into the short-A in the centre of the navel cakra, thereby producing bliss and warmth even more vivid than before.

Practice as if the mind is entering into the short-A at the navel together with the fire, hold the winds for as long as possible and repeat this process again and again; this is the meditation on blazing and dripping.

When the visualisation has gained some stability, visualise the upward-moving fire becoming somewhat thicker. Also, at that time, just like a single butter-lamp illuminates many storehouses, when the fire at the navel reaches the centre of a cakra, visualise its light illuminating the inside of the channels. If mentally able, repeatedly meditate on the visualisation of all seventy-two thousand channels being illuminated by the light of the fire.

It is said that while meditating in this way, one may be able to prophesy various hidden phenomena based on meditative experiences, but these are not clairvoyance.

1.8 The special blazing and dripping

The fire at one's navel rises upward inside the central channel as before, pervading the pores of the skin, the tips of the hair, and the limits of the forehead. It heats the three cakras, the aggregates, and so forth, and then emerges from the ūrṇā hair-treasure and the right nostril. Pervading the ten directions like a flash of lightning, it touches all sentient beings and transforms them into Buddhas. It enters through their left nostrils, as well as those of already established Buddhas and the heroes [vīra] and ḍākinīs of the twenty-four places. As it travels to their crown, throat, heart, and navel, bliss is generated in their mental continua. Their minds' uncontaminated bliss is distilled into white drops that return, entering through one's own left nostril. Imagine that the syllables at the crown, throat, heart, and navel are satisfied. Focus the mind repeatedly on the short-A at the navel together with the fire.

It is said that this acts as a profound method for being cared for by those Buddhas and Bodhisattvas. Even if the visualisations are not stable, it is important to engage in the visualisations again and again.

If one wishes to combine these visualisations with the practice of vase-breathing: Without inhaling through the mouth, gently and slowly inhale through both nostrils in a subtle and long manner. By pressing it inward, imagine that it travels through the right and left channels with a reverberation, completely filling the two channels like inflated intestines. Then, imagine that all the winds from the two channels enter into the central channel and dissolve into the short-A at the navel. Swallow saliva silently and press the upper wind into that location. Then, draw a gentle wind from the two lower doors to the location of the short-A, dissolve it there, focus on the visualisation and hold the winds together until discomfort arises. When you can no longer hold it, imagine the wind blissfully rising up through the central channel and exhale the air through the nostrils with a reverberation. At that time, do not imagine it exiting from the crown of the head; rather, suppress it while shaking the upper body until the breath becomes somewhat gentle. Do not exert excessive force in drawing or pressing the breath; it is important to only hold the breath so long as pain does not arise.

It should be understood that the duration can be extended once the winds naturally remain in the centre of the cakra through the force of meditation. As for the time for practice: practice while on an empty stomach or if after eating, once the stomach has become comfortable. Do not practice for excessively long periods without interruption; take occasional rest.

The measure of proficiency in vase-breathing is explained as follows. Rubbing the hands together three times and snapping the fingers six times counts as one unit. The best is one hundred and eight units, the middling is seventy-two, and the least is thirty-six.

When practicing vase-breathing, use a wind-cloth with a blue fringe to represent the wind, and a red loincloth and belt to represent the inner heat. From among the two – the inner and outer [layers of the] loincloth – the inner should be slightly thicker. The outer represents the triangular junction of the three [channels]; its two ends each have a loop to which a cord is attached. This cord is drawn through the openings of the belt and tied tightly around the waist, ensuring that no harm is done to the genitals, the testicles, and so forth.

Regarding the wind-descents, there are the small, middling, and great descents. Regarding the first, press the thumb against the base of the ring finger. While sitting in the vajra posture, grasp the right and left big toes. While holding the breath, leap straight upward; this is the small descent. With the same physical posture as before, clench the hands into vajra fists and extend them forcefully forward and leap forward; this is the middling descent. Sitting in the vajra posture, extend the arms forcefully upward and leap into the air. Break the cross-legged posture, strike the feet with the two heels, and then return to the vajra posture and sit as before; this is the great descent, or the Vajra Descent.

For these descents, use a thick, soft mat and a red meditation cushion four finger-widths thick, elevated about one span higher than the mat on all four sides. Perform the small and great descents on this; for the middling descent, use a soft flat mat. If in a secluded mountain valley without people, remain inconspicuous using soft materials such as grass, leaves, or sand.

It is said that the length of meditation belt should be such that it can be held [in both hand] and wrapped around the head, doubled-up.

Regarding the six yogic exercises and the descents, no more than these are necessary but if fewer are used, not everything is included; therefore, one must ensure that the practices of Je [Rinpoche] and his spiritual children remain free from adulteration.

If one wishes to combine this with vase-breathing, perform the visualisations of the blazing and dripping as explained above together with practicing vase-breathing. Even if not combined with vase-breathing, if hook-like light rays are emanated from the short-A at the navel (the visualised-object) into all the channels, all the upper and lower winds will be completely gathered and if one repeatedly holds the mind immovably as it dissolves into the short-A at the navel through focusing on it, obstacles will be few and the purpose will be achieved.

The way the four joys are induced based on those visualisations is as follows. By meditating repeatedly on the blazing and dripping in that way, then through the force of the ceasing of the winds at the junction of the three [channels], new winds will arise inside of the lower end of the central channel. In dependence upon the inner heat blazing through the force of that, bodhicitta melts from the HAM syllable at the crown and descends inside the central channel.

As it descends, joy arises while progressing to the centre of the throat cakra. Then, supreme joy arises while progressing to the centre of the heart cakra. Then, special joy arises while progressing to the centre of the navel cakra. Then, innate joy arises while progressing to the tip of the jewel. These are the four descending joys.

Then, the bodhicitta returns upward through visualisation. Joy arises while progressing from the tip of the jewel to the navel. Then, supreme joy arises while progressing to the heart. Then, special joy arises while progressing to the throat. Then, innate joy arises while progressing to the centre of the crown cakra. These are the four ascending joys.

At present, beginners should meditate by way of mere visualisation. It is very important to elicit some experience of bliss and remember the view that all phenomena lack inherent existence, thereby practicing the yoga of bliss and emptiness again and again.

2. The method for meditating on the mixings in dependence on that

By meditating in that way, the three stages of the winds entering, abiding, and dissolving in the central channel occur. As a sign of their entering, the breath has a regular flow with equal strength and evenness through the two nostrils. As a sign of their abiding, its movement through the nostrils ceases and the abdomen does not move. As a sign of their dissolving:

- Through the dissolution of earth into water, a mirage-like appearance arises.
- Through the dissolution of water into fire, a smoke-like appearance arises.
- Through the dissolution of fire into wind, a sky-lights or firefly-like appearance arises.
- When wind begins to dissolve into appearance, an appearance like a burning butter-lamp arises.
- When wind has dissolved into appearance (at the time of appearance), an appearance of a vivid white voidness, like a pristine autumn sky pervaded by moonlight at night, arises.
- Through the dissolution of appearance into increase (at the time of increase), an appearance of a vivid red voidness, like a pristine autumn sky pervaded by sunlight, arises.
- Through the dissolution of increase into near-attainment (at the time of near-attainment), an appearance of a vivid black voidness, like a pristine autumn sky pervaded by thick darkness of evening, arises. In the earlier part of near-attainment, one is conscious, while in the later part, there is a state of unconsciousness like fainting.
- Immediately following that, all other conceptions cease and an appearance of a vivid voidness of clear light, like the sky free from the three obscuring defects, arises.

At that time, from within the state of clear light, the four joys are induced in reverse order. One should remain in equipoise on the yoga of bliss and emptiness as long as one is able to.

Moreover, during the mirage-like appearance, it is important to recognise it as the sign of earth dissolving into water and to set the intention, “I must recognise this occurring also during sleep and at the time of death.” Apply the same reasoning to the subsequent stages, such as the smoke-like appearance and so forth. This is called the mixing of the Dharmakāya during the waking state.

When starting to arise from that clear light, one should set a strong intention, “I will arise separately from the old aggregates in the form of the yidam-deity, father and mother, adorned with the major and minor marks and signs, together with the celestial mansion and its inhabitants.”

Together with arising from clear light, one arises separately from the old aggregates in the aspect of the complete maṇḍala of the yidam-deity, father and mother, white in colour, together with the celestial mansion and its inhabitants. Simultaneously with that, the appearance of vivid black voidness of the reverse-order near-attainment dawns and is recognised. Set the intention, “Since such appearances also occur during dreaming and the intermediate-state, I must recognise them.” Apply the same reasoning to the appearances of the vivid red, the vivid white, the burning butter-lamp, the sky-lights or firefly-like, the smoke, and the mirage. This illusory body practitioner performs the visualisations of the dissolution process and so forth. This is called the mixing of the Saṃbhogakāya during the waking state.

When wishing to arise from that meditative equipoise, view the old aggregates as the commitment being, father and mother, and enter their heart as the wisdom being. Simultaneously with that, the breath flows through both nostrils, the five sensory consciousnesses engage their objects; whatever appears is emptiness that is the lack of inherent existence, emptiness is bliss, and bliss dawns as the deity's body. In this way, one trains in the practices of subsequent attainment. This is called the mixing of the Nirmāṇakāya during the waking state.

When that yogi is about to fall asleep, they identify the clear light of sleep and mix it with the Dharmakāya, arise in the dream as the Saṃbhogakāya, and set a strong intention, "Upon waking, I will mix with the Nirmāṇakāya." They enter single-pointed equipoise on the visualised-object at the heart, due to which the winds enter, abide, and dissolve in the central channel and the signs arise just as before. One meditates by joining the clear light of sleep with bliss and emptiness. This is called the mixing of sleep with the Dharmakāya.

When starting to arise from that clear light, one arises separately from the old aggregates as the dream body in the aspect of the Saṃbhogakāya, father and mother, together with the celestial mansion and its inhabitants. Simultaneously, the signs from the reverse-order near-attainment and up to the mirage arise. The illusory body practitioner meditates on the dissolution process at the heart and so forth. This is called the mixing of sleep with the Saṃbhogakāya.

When wishing to wake up, one views the old aggregates as the commitment being, father and mother, and the dream Saṃbhogakāya enters their heart as the wisdom being. Simultaneously with that, one wakes up, whatever appears is emptiness, emptiness is bliss, and so forth; one strives in the practices of subsequent attainment. This is called the mixing of sleep with the Nirmāṇakāya.

If it happens that the yogi should die before the aforementioned realisations have been actualised, they should mix the clear light of death with the Dharmakāya, arise in the intermediate state as the Saṃbhogakāya, and set a strong intention, "I will take birth in a special support for the practice of Secret Mantra." In dependence upon practices such as meditating by striking the vital point at the heart at the time of death, one puts the mixings of the time of death into practice.

These have merely been a concise way of teaching; the subtle and detailed points should be understood from the teachings of the authentic lineage-holding masters.

These instructions on inner heat are highly praised in many tantras and were the essential-practice of the past Indian and Tibetan masters; therefore, their benefits and blessings are immense. If one practices in connection with these instructions on the three cycles of the mixings, it becomes the complete practice of the tantras.

This is the system of the Lord Marpa, father and sons, and the Great Je [Tsongkhapa], father and sons. Therefore, if one practices it daily without interruption, even by means of glance meditation and a minimum of just one session, in connection with any suitable Highest Yoga Tantra generation stage such as Cakrasaṃvara, Guhyasamāja, or Yamāntaka, it is an incredible method for taking the essence from this support of leisure.

Dedications and Colophon

O friends endowed with discernment,
If you wish to act meaningfully and with sincerity,
Then practice the good explanations of my Lamas,
Which are peerless from whatever perspective one considers them.

Transform even the winds of idle chatter into the recitation of mantra,
The various modes of conduct into supreme enhancing practices, and
Tea, meat, as well as food and drink into the substances for the inner fire offering;
May your experiences and realisations increase like the [Mahāsiddha] Luipa.

Since the supreme essence of the Tathāgata's teachings
Is difficult to hear even in name in this final age,
Strive in practice right now, right now,
So you will be free from fear during sickness, old age, and death.

Adorned with the view of the intended meaning of Pāramitā
And the Bodhisattva conduct of the six perfections; and
With the great bliss of the sixteen descending and ascending drops,
May you sever the ignorance that is the root of mistakes.

Gather the sacred sites of Tsari and so forth within your body;
Ignite the sun of radiating heat at the junction of the three [channels];
Apply the practice of the abandonments and their antidotes, like the jasmine-wind;
May experience and realisation dawn vividly in your continuum.

Hold the unique characteristics of the Yellow Hat teachings in your heart.
Constantly invoke the devouring buffalo-faced deity.
Shorten the mental preoccupations with this life's business.
May you come closer to the amazing supreme siddhi.

Upon this earth encircled by a vajra fence,
Though there is much grandiosity throughout the many valleys and ridges,
What else is there to fulfil the hopes of the beings of the three realms
Other than this method for achieving Union with this body of flesh and blood?

The excellences of saṃsāra, which are like demonic poison,
And the excellent path of definite goodness, the unborn meaning of A:
Since these two are utterly contradictory and difficult to reconcile,
Act according to the profound intent of Atiśa and Mañjuḥṣa.

Like a breeze carrying the fragrance of sandalwood,
May you be beautified by the joyful ornaments of experience and realisation.
Through this illumination clarifying the profound and excellent path,
May it become the cause for all beings to attain omniscience.

This experiential guidance and oral instruction was requested to be written down during the teachings given to the Supreme Protector Chogtrul Rinpoche and the Kangyurpa. It was set forth by the dharma-less indolent one named Nagtsang (birth-name: Losang Tenpa Dargye), who has received many profound and extensive oral and pith instructions on this system through the kindness of the three masters: the All-Pervasive Vajradhara Jamphel Tsultrim, the Kālacakra-Paṇḍita Gelek Sangpo, and the Lord of Siddhas Jampa Gyatso. I have recorded these sacred pith instructions without any additions or corruption; as such, it is vital to keep this strictly secret from those who are not suitable vessels.

If practiced correctly, siddhis will undoubtedly be easily attained; therefore, all the major and minor practices of the beginning, middle, and end are clearly detailed here. However, since there are many points that must be understood directly from a qualified, lineage-holding Lama, make sure that there are no personal fabrications.

Having properly pleased the Lama, the Supreme Siddha,
Through many hardships of extreme difficulty,
May the lotus feet of the glorious Nāropa, gone to the state of Vajradhara in a single lifetime,
Rest upon the crown of my head.

Through these profound instructions that condense the profound teachings of
The glorious Guhyasamāja, Cakrasaṃvara, Hevajra, and Catuḥpīṭha into one,
The Siddhas of India and Tibet have flown like flocks of birds;
This is the kindness of the Supreme Siddha Nāropa.

Having purified the continuum through the common path, ripened it
With the four empowerments, and stabilised the experiences of the generation stage,
If one applies oneself one-pointedly to this supreme path,
The level of Union in a single lifetime will not be far off.

By striking the vital points of inner heat as the foundation of the path and
Forcefully gathering the winds and mind into the central channel,
The hundred treasures of experience and realisation – such as the illusory body, clear light,
Transference, inhabiting corpses, and so forth – will burst forth from space.

May this direct experiential instructions on this profound advice
Be published by the Gyume Ngagram Losang Khedrup,
Dedicated as root virtues for his mother, Dorje Drönma.
Through the force of this white virtue,
May the sponsor, his mother Dorje Drönma,
And all mother sentient beings pervading space
Please and be cared for by the Lama, the Supreme Siddha,
And quickly traverse the grounds and paths like Nāropa.

Through the skilful means of yogic exercises to blaze the short-A,
May skill in the clear light and illusory body of the sleep and waking states be trained,
And may the festival of actualising the resultant sphere
Of the three bodies of great bliss be quickly attained.

This prayer for the publication was spoken by Phabongkha.