

Rakta Tare's Dance of the Six Yogas of Naropa – 21<sup>st</sup> Lesson Sadhana

# Rakta Tare's Dance of the Six Yogas of Naropa 21<sup>st</sup> Lesson Sadhana

*by Tertön Lama: Jigme Gyatso; Rime Drölmapa Rinpoche*  
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# I. Opening Material

## *A. Acknowledgments*

*This sadhana or practice text and its commentary was inspired by:*

*The termas or psychic instructions I received from:  
Avalokiteshvara, Arya Tare, and Padmasambhava,*

*the oral instructions of Bhakha Tulku Rinpoche, Chogyal Namkhai Norbu,  
Lama Chodrak Gyatso, and Lama Olé*

*meditation manuals composed by Gautama Siddhartha: the Buddha*  
*“Maha Satipatthana Sutta– the Greater Discourse upon the Four Bases of Mindfulness*  
*translated by Maurice Walshe,*

*“Satipatthana Sutta –the Discourse upon the Four Bases of Mindfulness”*  
*translated by Bhikkhu Nanamoli*

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**“Anapanasati Sutta – the Discourse of Mindfulness with Breathing”**

*also translated by Bhikkhu Nanamoli*

*a meditation manual composed by Ven. Dr. Madawela Punnaji Maha Thera*

**“Ariyamagga Bhavana – the Sublime Eightfold Way”**

*a meditation manual composed by Chagdud Tulku*

**“Red Tara Commentary,**

**Instructions for the concise practice known as**

**Red Tara: An Open Door to Bliss and Ultimate Awareness”**

*compiled by Chagdud Khadro*

**“The Yeshe Lama,**

**Jigme Lingpa's Dzogchen Atiyoga Manual”**

*a Radical Dzogchen Translation*

*by Keith Dowman*

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*one of the last meditation manuals composed by  
Dza Patrul Rinpoche, Jigme Chökyi Wangpo  
**“The Heart Treasure of the Enlightened Ones  
the Practice of View, Meditation, and Action;  
a discourse Virtuous in the Beginning, Middle, and End”**  
and the explanation thereof given by Dilgo Khyentse Rinpoche  
translated by the Padmakara Translation Group,*

*a meditation manual composed by Karma Chagme Rinpoche  
**“The Quintessence of Spiritual Practice,  
the Direct Instructions of the Great Compassionate One”**  
translated by Eric Pema Kunsang*

*a sadhana by Thangtong Gyalpo  
**“All Pervading Benefit of Beings  
The Recitation and Meditation of the Great Compassionate One”**  
translated by Tyler Dewar*

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*a meditation manual composed by Bokar Rinpoche*

**“Chenrezig: Lord of Love,  
the Principles and Methods of Deity Meditation”**  
*translated by Christiane Buchet*

*a sadhana compiled from traditional sources*

**“Praises and Requests of the Twenty-one Taras”**  
*translated by Ani: Thubten Chodron*

*a meditation manual composed by Atisha – Shrijana Dipamkara*

**“Sadhana of the Venerable Tara:  
Tara Battarika Sadhana”**  
*translated by Martin Willson*

*a sadhana composed by His Holiness Dudjom Rinpoche, Jigdral Yeshe Dorje*

**“The Daily Recitation of the Revered Noble Tara”**  
*translated by the Vimala staff*

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*a meditation manual composed by Lama Palden Drolma*

**“Love on Every Breath:**

**Tonglen Meditation for Transforming Pain into Joy”**

*a meditation manual composed by Lama Kazi Dawa Samdup*

**“Tibetan Yoga; and Secret Doctrines”**

*translated by Lama Kazi Dawa Samdup and edited by W. Y. Evans-Wentz*

*a meditation manual composed by Gyalwa Wensapa*

**“A Source of Every Realization:**

**Handprints of the Profound Path of the Six Yogas of Naropa”**

*translated by Glenn H. Mullin*

*a sadhana composed by Dudjom Rinpoche Jigdral Yeshe Dorje*

**“The prayer of Calling (the Lama) from Afar**

**A Spontaneous Son of the Original Nature”**

*translated by Yeshe Melong*

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*a meditation manual composed by Sogyal Rinpoche*  
***“The Tibetan Book of Living and Dying”***

*a commentary composed by His Eminence Chagdud Tulku*  
***“Ngondro Commentary:***  
***Instructions for the Concise Preliminary Practices of the New Treasure of Dudjom”***  
*Compiled by Jane Tromge*

*a sadhana composed by Dudjom Lingpa Rinpoche*  
***“Dudjom Tersar Ngöndro”***  
*translated under the direction of His Eminence Chagdud Tulku*

*a sadhana composed by Dudjom Jigdral Rinpoche*  
***“Calling the Lama from Afar:***  
***A Spontaneous Song of the Original Nature”***  
*translated by Yeshe Melong*

*and a meditation manual composed by Lama Surya Das*  
***“Natural Radiance: Awakening to your Great Perfection”***



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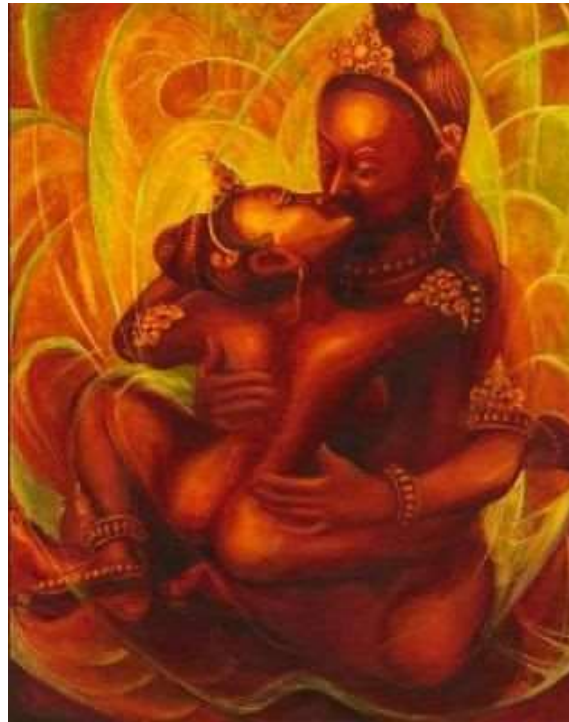
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Rakta Tare's Dance of the Six Yogas of Naropa – 21<sup>st</sup> Lesson Sadhana*C. Tantra's Treasure of Rakta Tare Recommended Reading*

Lesson	Volume	Chapters	Lesson	Volume	Chapters
1 <sup>st</sup>	A-na-pa-na-sa-ti	Sut-ta	9 <sup>th</sup>	8 <sup>th</sup> of 14	43 <sup>rd</sup> – 48 <sup>th</sup>
2 <sup>nd</sup>	1 <sup>st</sup> of 14	1 <sup>st</sup> – 6 <sup>th</sup>	10 <sup>th</sup>	9 <sup>th</sup> of 14	49 <sup>th</sup> – 54 <sup>th</sup>
3 <sup>rd</sup>	2 <sup>nd</sup> of 14	7 <sup>th</sup> – 12 <sup>th</sup>	11 <sup>th</sup>	10 <sup>th</sup> of 14	55 <sup>th</sup> – 60 <sup>th</sup>
4 <sup>th</sup>	3 <sup>rd</sup> of 14	13 <sup>th</sup> – 18 <sup>th</sup>	12 <sup>th</sup>	11 <sup>th</sup> of 14	61 <sup>st</sup> – 66 <sup>th</sup>
5 <sup>th</sup>	4 <sup>th</sup> of 14	19 <sup>th</sup> – 24 <sup>th</sup>	13 <sup>th</sup>	12 <sup>th</sup> of 14	67 <sup>th</sup> – 72 <sup>nd</sup>
6 <sup>th</sup>	5 <sup>th</sup> of 14	25 <sup>th</sup> – 30 <sup>th</sup>	14 <sup>th</sup>	13 <sup>th</sup> of 14	73 <sup>rd</sup> – 78 <sup>th</sup>
7 <sup>th</sup>	6 <sup>th</sup> of 14	31 <sup>st</sup> – 36 <sup>th</sup>	15 <sup>th</sup>	14 <sup>th</sup> of 14	79 <sup>th</sup> – 83 <sup>rd</sup>
8 <sup>th</sup>	7 <sup>th</sup> of 14	37 <sup>th</sup> – 42 <sup>nd</sup>			

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## II. Naropa's FIRST yoga of Tummo



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### A. Inner Heat Yoga

## Rakta Tare's Dance of the Six Yogas of Naropa – 21<sup>st</sup> Lesson Sadhana

### 1. Navel Wheel Resting

{ *Bindu in Sanskrit, and Tiklé in Tibetan* }

Observant inhalation: **Gut Ah** flame ...

**Relaxing** exhalation: **relaxing!** *one set of sixteen breaths*  
*touch tip of left thumb to left little finger's **lower** set of creases*  
*count four breaths upon each of the right: **little, ring, middle, and index** finger's:*  
*lower, middle, and higher sets of creases, as well as their tips.*



## Rakta Tare's Dance of the Six Yogas of Naropa – 21<sup>st</sup> Lesson Sadhana

### 2. FIRST climbing

# Rakta Tare's Dance of the Six Yogas of Naropa – 21<sup>st</sup> Lesson Sadhana

## a. Left Foot destination

*Observant inhalation:* ***Gut flame to Left foot...***

***Relaxing** exhalation:* ***relaxing!*** *one set of one breath*  
*touch tip of left thumb to left little finger's **middle** set of creases*  
*count one breath upon the right: **little** finger's:*  
*lower set of creases.*

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b. Right Foot destination

*Observant inhalation:* ***Gut flame to Right foot...***

*Relaxing exhalation:* ***relaxing!*** *one set of one breath*  
*touch tip of left thumb to left little finger's **middle** set of creases*  
*count one breath upon the right: **little** finger's:*  
*middle set of creases.*

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c. Heart destination

*Observant inhalation:* ***Gut flame to Heart...***

*Relaxing exhalation:* ***relaxing!*** *one set of one breath*  
*touch tip of left thumb to left little finger's **middle** set of creases*  
*count one breath upon the right: **little** finger's:*  
*higher set of creases.*

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d. Left Hand destination

*Observant inhalation:* ***Gut flame to Left hand...***

*Relaxing exhalation:* ***relaxing!*** *one set of one breath*  
*touch tip of left thumb to left little finger's **middle** set of creases*  
*count one breath upon the right: **little** finger's:*  
*tip.*

Rakta Tare's Dance of the Six Yogas of Naropa – 21<sup>st</sup> Lesson Sadhana

e. Right Hand destination

*Observant inhalation:* ***Gut flame to Right hand...***

*Relaxing exhalation:* ***relaxing!*** *one set of one breath*  
*touch tip of left thumb to left little finger's **middle** set of creases*  
*count one breath upon the right: **ring** finger's:*  
*lower set of creases.*

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f. Throat destination

*Observant inhalation:* ***Gut flame to Throat...***

*Relaxing exhalation:* ***relaxing!*** *one set of one breath*  
*touch tip of left thumb to left little finger's **middle** set of creases*  
*count one breath upon the right: **ring** finger's:*  
*middle set of creases.*

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g. Crown destination

*Observant inhalation:* ***Gut flame to Crown...***

*Relaxing exhalation:* ***relaxing!*** *one set of two breaths*  
*touch tip of left thumb to left little finger's **middle** set of creases*  
*count one breath upon each of the right: **ring** finger's:*  
*higher set of creases and tip.*



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h. Crown resting

*Observant inhalation:* **Grin to Crown Ham...**

*Relaxing exhalation:* **Relaxing!** *one set of eight breaths*  
*touch tip of left thumb to left little finger's **middle** set of creases*  
*count one breath upon each of the right: **middle** and **index** finger's:*  
*lower, middle, higher sets of creases and tips.*

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## B. Central Channel Yoga

# Rakta Tare's Dance of the Six Yogas of Naropa – 21<sup>st</sup> Lesson Sadhana

## 1. FIRST sinking

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## a. Throat destination

*Observant inhalation:* **Grin to Throat Om...**

***Relaxing exhalation:*** **relaxing!** *one set of one breath*  
*touch tip of left thumb to left little finger's **higher** set of creases*  
*count one breath upon the right: **little** finger's:*  
*lower set of creases.*

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b. Heart destination

*Observant inhalation:* **Grin to Heart Tam...**

*Relaxing exhalation:* **relaxing!** *one set of one breath*  
*touch tip of left thumb to left little finger's **higher** set of creases*  
*count one breath upon the right: **little** finger's:*  
*middle set of creases.*

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c. Navel destination

*Observant inhalation:* **Grin to Gut Ah...**

*Relaxing exhalation:* **relaxing!** *one set of one breath*  
*touch tip of left thumb to left little finger's **higher** set of creases*  
*count one breath upon the right: **little** finger's:*  
*higher set of creases.*

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 d. Pelvic destination

*Observant inhalation:* **Grin to (Tip **Bë** or Root **Dë**) ...**

*Relaxing exhalation:* **relaxing!** *one set of one breath*  
*touch tip of left thumb to left little finger's **higher** set of creases*  
*count one breath upon the right: **little** finger's:*  
*tip.*

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 e. Pelvic resting

*Observant inhalation:* **Grin to (Tip **Bë** or Root **Dë**) ...**

*Relaxing exhalation:* **Relaxing!** *one set of twelve breaths*  
*touch tip of left thumb to left little finger's **higher** set of creases*  
*count one breath upon each of the right: **ring, middle, and index** finger's:*  
*lower, middle, higher sets of creases and tips.*



## Rakta Tare's Dance of the Six Yogas of Naropa – 21<sup>st</sup> Lesson Sadhana

### 2. SECOND climbing

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### a. Navel destination

*Observant inhalation:* **Grin to Gut Ah...**

*Relaxing exhalation:* **relaxing!**

*one set of one breath*

*touch tip of left thumb to left little finger's **tip***

*count one breath upon the right: **little** finger's:*

*lower set of creases.*

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### b. Heart destination

*Observant inhalation:* **Grin to Heart Tam...**

*Relaxing exhalation:* **relaxing!**

*one set of one breath*

*touch tip of left thumb to left little finger's **tip**  
count one breath upon the right: **little** finger's:*

*middle set of creases.*

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c. Throat destination

*Observant inhalation:* **Grin to Throat Om...**

*Relaxing exhalation:* **relaxing!**

*one set of one breath*

*touch tip of left thumb to left little finger's **tip***

*count one breath upon the right: **little** finger's:*

*higher set of creases.*

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d. Crown destination

*Observant inhalation:* **Grin to Crown Ham...**

*Relaxing exhalation:* **relaxing!**

*one set of one breath*

*touch tip of left thumb to left little finger's **tip**  
count one breath upon the right: **little** finger's:  
**tip.***

Rakta Tare's Dance of the Six Yogas of Naropa – 21<sup>st</sup> Lesson Sadhana  
e. Crown resting

*Observant inhalation:* **Grin to Crown Ham...**

*Relaxing exhalation:* **relaxing!** *one set of twelve breaths*  
*touch tip of left thumb to left little finger's **tip***  
*count one breath upon each of the right: **ring, middle, and index** finger's:*  
*lower, middle, higher sets of creases and tips.*

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## C. Spontaneous Awareness Meditation

through WATCHING the Play of Mind and

RELAXING into its Release

{ *Sati Passaddhi in Pali, Mahamudra or Mahasandhi in Sanskrit, and  
Trekchö<sub>a</sub> in Tibetan Dzogchen* }



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## Watching the Play of Mind

Observant inhalation: *Notice this ...* {This...

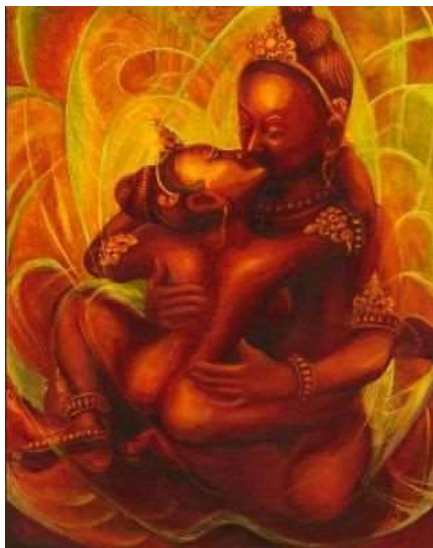
**Relaxing exhalation:** *relaxing!* yes!} *one set of sixteen breaths*  
*slide left thumb over tip of left little finger until comes to rest upon the **higher knuckle***  
*count the four breaths upon the right: little, ring, middle, and index finger's:*  
*lower, middle, and higher sets of creases, as well as their tips.*



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## D. The Concise Union of Love & Letting-go

*{ Metta in Pali, Vajrayana in Sanskrit, and  
Tokal in Tibetan Dzogchen }*



Rakta Tare's Dance of the Six Yogas of Naropa – 21<sup>st</sup> Lesson Sadhana  
*Circumstantial Love*

Observant inhalation: *Boon for each lot...*

*Relaxingly* exhalation: *relaxing!*

*One set of four breaths*  
*slide left thumb further down back of left little finger until comes to rest upon the **middle knuckle***  
*count the four breaths upon the right **little** finger's:*  
*lower, middle, and higher sets of creases, as well as its tip.*

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*Physical Love*

*Observant inhalation: **Health for each form...***

***Relaxingly** exhalation: **relaxing!***

*One set of four breaths  
slide left thumb over tip of left little finger until comes to rest upon the **higher knuckle**  
count the four breaths upon the right **ring** finger's:  
lower, middle, and higher sets of creases, as well as its tip.*

Rakta Tare's Dance of the Six Yogas of Naropa – 21<sup>st</sup> Lesson Sadhana  
*Interpersonal Love*

*Observant inhalation:* ***Love for all speech...***

***Relaxingly** exhalation:* ***relaxing!***

*One set of four breaths  
slide left thumb over tip of left little finger until comes to rest upon the **higher knuckle**  
count the four breaths upon the right **middle** finger's:  
lower, middle, and higher sets of creases, as well as its tip.*

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*Mental Love*

*Observant inhalation: Wise for each mind...*

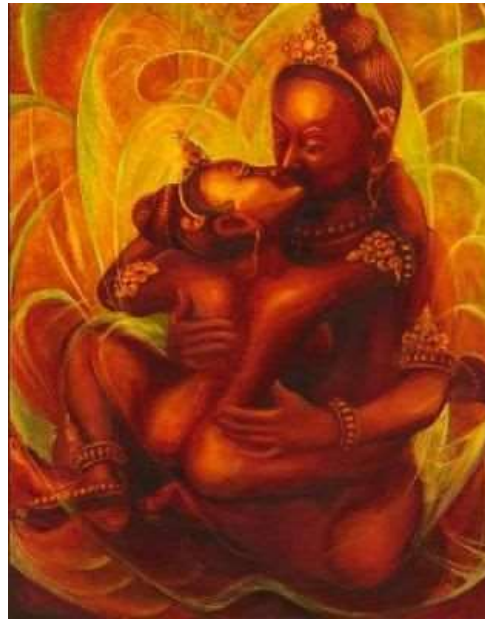
***Relaxingly** exhalation: **relaxing!***

*One set of four breaths  
slide left thumb over tip of left little finger until comes to rest upon the **higher knuckle**  
count the four breaths upon the right **index** finger's:  
lower, middle, and higher sets of creases, as well as its tip.*

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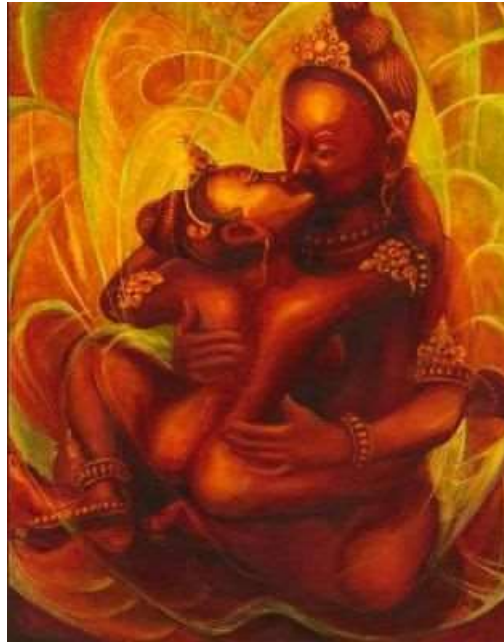
### III. Naropa's **SECOND** yoga of Empty Body

{*Tantra = Sutra + Mantra + Metaphor*}



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## A. Love Mantra Contemplation



Rakta Tare's Dance of the Six Yogas of Naropa – 21<sup>st</sup> Lesson Sadhana  
*Circumstances' Love*

Observant inhalation: *Boon for each lot!*

*Relaxingly whisper:*

*Om Ta-re Tam Sö-ha! Om Ta-re Tam Sö-ha!*

*Om Ta-re Tam Sö-ha! Om Ta-re Tam Sö-ha!*

*One set of four breaths*

*touch tip of left thumb to left little finger's **lower** set of creases*

*count the four mantras upon each of the right: **little, ring, middle, and index** finger's:  
lower, middle, and higher sets of creases, as well as its tip.*



Rakta Tare's Dance of the Six Yogas of Naropa – 21<sup>st</sup> Lesson Sadhana  
*Bodies' Love*

Observant inhalation: *Health for each form!*

*Relaxingly whisper:*

*Om Ta-re Tam Sö-ha! Om Ta-re Tam Sö-ha!*  
*Om Ta-re Tam Sö-ha! Om Ta-re Tam Sö-ha!*

*One set of four breaths  
touch tip of left thumb to left little finger's **middle** set of creases  
count the four mantras upon each of the right: **little, ring, middle, and index** finger's:  
lower, middle, and higher sets of creases, as well as its tip.*

Rakta Tare's Dance of the Six Yogas of Naropa – 21<sup>st</sup> Lesson Sadhana  
*Communications' Love*

Observant inhalation: *Love for all speech!*

*Relaxingly whisper:*

*Om Ta-re Tam Sö-ha! Om Ta-re Tam Sö-ha!*  
*Om Ta-re Tam Sö-ha! Om Ta-re Tam Sö-ha!*

*One set of four breaths  
touch tip of left thumb to left little finger's **higher** set of creases  
count the four mantras upon each of the right: **little, ring, middle, and index** finger's:  
lower, middle, and higher sets of creases, as well as its tip.*

Rakta Tare's Dance of the Six Yogas of Naropa – 21<sup>st</sup> Lesson Sadhana  
*Minds' Love*

Observant inhalation: *Wise for each mind!*

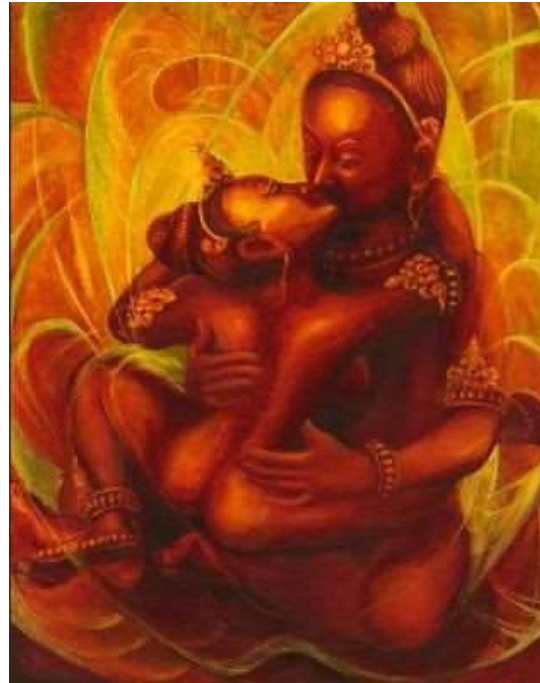
*Relaxingly whisper:*

*Om Ta-re Tam Sö-ha! Om Ta-re Tam Sö-ha!*  
*Om Ta-re Tam Sö-ha! Om Ta-re Tam Sö-ha!*

*One set of four breaths  
touch tip of left thumb to left little finger's **tip**  
count the four mantras upon each of the right: **little, ring, middle, and index** finger's:  
lower, middle, and higher sets of creases, as well as its tip.*

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## B. Wisdom Mantra Contemplation



Rakta Tare's Dance of the Six Yogas of Naropa – 21<sup>st</sup> Lesson Sadhana  
*Circumstances' Emptiness*

Observant inhalation: *How lots, like Ta-re's,  
seen yet void?*

*Relaxingly whisper:*

*Om Ta-re Tam Sö-ha! Om Ta-re Tam Sö-ha!  
Om Ta-re Tam Sö-ha! Om Ta-re Tam Sö-ha!*

*One set of four breaths  
touch tip of left thumb to left ring finger's **lower** set of creases  
count the four mantras upon each of the right: **little, ring, middle, and index** finger's:  
lower, middle, and higher sets of creases, as well as its tip.*

Rakta Tare's Dance of the Six Yogas of Naropa – 21<sup>st</sup> Lesson Sadhana  
*Bodies' Emptiness*

Observant inhalation: *How forms, like Ta-re's,  
felt yet void?*

*Relaxingly whisper:*

*Om Ta-re Tam Sö-ha! Om Ta-re Tam Sö-ha!*

*Om Ta-re Tam Sö-ha! Om Ta-re Tam Sö-ha!*

*One set of four breaths  
touch tip of left thumb to left ring finger's **middle** set of creases  
count the four mantras upon each of the right: **little, ring, middle, and index** finger's:  
lower, middle, and higher sets of creases, as well as its tip.*

Rakta Tare's Dance of the Six Yogas of Naropa – 21<sup>st</sup> Lesson Sadhana  
*Communication's Emptiness*

Observant inhalation: *How speech, like Ta-re's,  
heard yet void?*

*Relaxingly whisper:*

*Om Ta-re Tam Sö-ha! Om Ta-re Tam Sö-ha!  
Om Ta-re Tam Sö-ha! Om Ta-re Tam Sö-ha!*

*One set of four breaths  
touch tip of left thumb to left ring finger's **higher** set of creases  
count the four mantras upon each of the right: **little, ring, middle, and index** finger's:  
lower, middle, and higher sets of creases, as well as its tip.*

Rakta Tare's Dance of the Six Yogas of Naropa – 21<sup>st</sup> Lesson Sadhana

*Minds' Emptiness*

Observant inhalation: *How minds, like Ta-re's,  
clear yet void?*

*Relaxingly whisper:*

*Om Ta-re Tam Sö-ha! Om Ta-re Tam Sö-ha!*

*Om Ta-re Tam Sö-ha! Om Ta-re Tam Sö-ha!*

*One set of four breaths  
touch tip of left thumb to left ring finger's **tip**  
count the four mantras upon each of the right: **little, ring, middle, and index** finger's:  
lower, middle, and higher sets of creases, as well as its tip.*



Rakta Tare's Dance of the Six Yogas of Naropa – 21<sup>st</sup> Lesson Sadhana

## C. Spontaneous Awareness Mantra Meditation

through WATCHING the Play of Mind and  
RELAXING into its Release

{ *Sati Passaddhi in Pali, Mahamudra or Mahasandhi in Sanskrit, and  
Trekchöa in Tibetan Dzogchen* }



Rakta Tare's Dance of the Six Yogas of Naropa – 21<sup>st</sup> Lesson Sadhana  
*Spontaneous Awareness Mantra Meditation*

Observant inhalation: ***How relax into  
the awareness of this?***

***Relaxingly whisper:***

***Om Ta-re Tam Sö-ha! Om Ta-re Tam Sö-ha!***

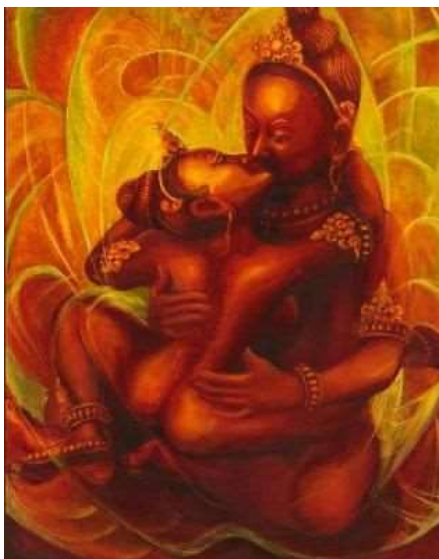
***Om Ta-re Tam Sö-ha! Om Ta-re Tam Sö-ha!***

*Eight sets of four breaths  
touch tip of left thumb to left middle and index finger's **four** sets of creases and tips  
count the four mantras upon each of the right: **little, ring, middle, and index** finger's:  
lower, middle, and higher sets of creases, as well as its tip.*

Rakta Tare's Dance of the Six Yogas of Naropa – 21<sup>st</sup> Lesson Sadhana

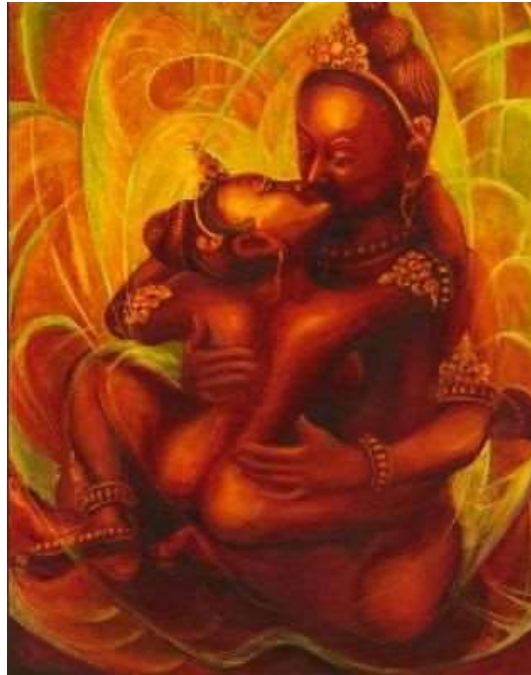
## IV. Naropa's THIRD yoga of Clear Light

{ *Vajrayana, Anu-yoga or Mahamudra in Sanskrit, and  
Tokal and Trekchöd in Tibetan Dzogchen* }



Rakta Tare's Dance of the Six Yogas of Naropa – 21<sup>st</sup> Lesson Sadhana

## A. Syllable Meditation



## Rakta Tare's Dance of the Six Yogas of Naropa – 21<sup>st</sup> Lesson Sadhana

{ *Drop in English, Bindu in Sanskrit, and Tiklé in Tibetan* }

*IN-breath:*

*Grin to heart **Tam**...*

*OUT-breath:*

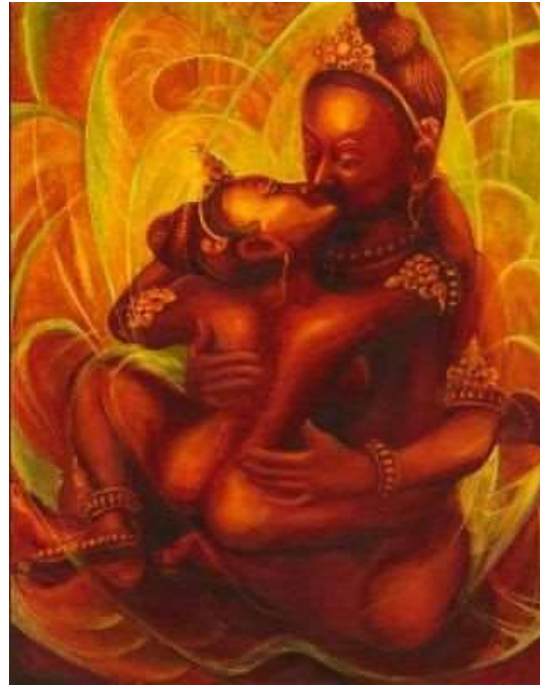
*relaxing!*

*one set of sixteen breaths*

*touch tip of left thumb to left little finger's **lower** set of creases  
count four breaths upon each of the right: **little, ring, middle, and index** finger's:  
lower, middle, and higher sets of creases, as well as their tips.*

Rakta Tare's Dance of the Six Yogas of Naropa – 21<sup>st</sup> Lesson Sadhana

## B. Concise, Silent, Empty-body



Rakta Tare's Dance of the Six Yogas of Naropa – 21<sup>st</sup> Lesson Sadhana  
*Minds' Wisdom*

*Observant inhalation:* ***Minds, like Ta-re's, ...***

*Relaxingly exhalation:* ***clear yet void!***

*One set of four breaths  
touch tip of left thumb to left little finger's **middle** set of creases  
count the four breaths upon the right **little** finger's:  
lower, middle, and higher sets of creases, as well as its tip.*

Rakta Tare's Dance of the Six Yogas of Naropa – 21<sup>st</sup> Lesson Sadhana  
*Communication Wisdom*

*Observant inhalation:* **Speech, like Ta-re's, ...**

*Relaxingly exhalation:* **heard yet void!**

*One set of four breaths  
touch tip of left thumb to left little finger's **middle** set of creases  
count the four breaths upon the right **ring** finger's:  
lower, middle, and higher sets of creases, as well as its tip.*



Rakta Tare's Dance of the Six Yogas of Naropa – 21<sup>st</sup> Lesson Sadhana  
*Bodies' Wisdom*

Observant inhalation: *Form, like Ta-re's, ...*

*Relaxingly* exhalation: *felt yet void!*

*One set of four breaths  
touch tip of left thumb to left little finger's **middle** set of creases  
count the four breaths upon the right **middle** finger's:  
lower, middle, and higher sets of creases, as well as its tip.*

Rakta Tare's Dance of the Six Yogas of Naropa – 21<sup>st</sup> Lesson Sadhana  
*Circumstances' Wisdom*

*Observant inhalation:* ***Lots, like Ta-re's, ...***

***Relaxingly** exhalation:* ***seen yet void!***

*One set of four breaths  
touch tip of left thumb to left little finger's **middle** set of creases  
count the four breaths upon the right **index** finger's:  
lower, middle, and higher sets of creases, as well as its tip.*

Rakta Tare's Dance of the Six Yogas of Naropa – 21<sup>st</sup> Lesson Sadhana

## C. Change Contemplation

{ *Nagarjuna's middle way (Madhyamaka in Sanskrit)*  
*reconciling interdependence with impermanence* }

Rakta Tare's Dance of the Six Yogas of Naropa – 21<sup>st</sup> Lesson Sadhana

*1. Universal*

*Observant inhalation:*      *All beings melt...*      *impermanence*  
*Relaxing exhalation:*      *into worlds!*      *interdependence*

*Observant inhalation:*      *All worlds melt...*      *impermanence*  
*Relaxing exhalation:*      *into earthlings!*      *interdependence*

*One set of one breath each  
touch tip of left thumb to left little finger's **higher** set of creases  
count the breaths upon the lower and middle set of creases of **right** little finger.*

Rakta Tare's Dance of the Six Yogas of Naropa – 21<sup>st</sup> Lesson Sadhana

2. Global

*Observant inhalation:*      ***Earthlings melt...***      *impermanence*  
*Relaxing exhalation:*      ***into earth!***      *interdependence*

*Observant inhalation:*      ***Earth now melts...***      *impermanence*  
*Relaxing exhalation:*      ***into neighbors!***      *interdependence*

*One set of one breath each  
touch tip of left thumb to left little finger's **higher** set of creases  
count the breaths upon the higher set of creases and tip of **right** little finger.*

Rakta Tare's Dance of the Six Yogas of Naropa – 21<sup>st</sup> Lesson Sadhana

## 3. Local

*Observant inhalation:*      *Neighbors melt...*      *impermanence*  
*Relaxing exhalation:*      *into here!*      *interdependence*

*Observant inhalation:*      *Here now melts...*      *impermanence*  
*Relaxing exhalation:*      *into form!*      *interdependence*

*One set of one breath each  
touch tip of left thumb to left little finger's **higher** set of creases  
count the breaths upon the lower and middle set of creases of **right** ring finger.*

Rakta Tare's Dance of the Six Yogas of Naropa – 21<sup>st</sup> Lesson Sadhana4. *Physical*

*Observant inhalation:*      *Form now melts...*      *impermanence*  
*Relaxing exhalation:*      *into speech!*      *interdependence*

*Observant inhalation:*      *Speech now melts...*      *impermanence*  
*Relaxing exhalation:*      *into mind!*      *interdependence*

*One set of one breath each  
touch tip of left thumb to left little finger's **higher** set of creases  
count the breaths upon the higher set of creases and tip of **right** ring finger.*

Rakta Tare's Dance of the Six Yogas of Naropa – 21<sup>st</sup> Lesson Sadhana

5. Mental

*Observant inhalation:*      *Mind now melts ...*      *impermanence*  
*Relaxing exhalation:*      *into void!*      *interdependence*

*Observant inhalation:*      *Infinite ...*  
*Relaxing exhalation:*      *emptiness!*

*One set of one breath each  
touch tip of left thumb to left little finger's **higher** set of creases  
count the breaths upon the lower and middle set of creases of **right** middle finger.*



Rakta Tare's Dance of the Six Yogas of Naropa – 21<sup>st</sup> Lesson Sadhana6. *Vast expanse*

<i><u>Observant</u> inhalation:</i>	<i>Infinite ...</i>	<i>{ Vast...</i>
<i>Relaxing exhalation:</i>	<i>emptiness!</i>	<i>void!}</i>

*One set of two breaths  
touch tip of left thumb to left little finger's **higher** set of creases  
count the breaths upon the higher set of creases and tip of **right** middle finger.*

Rakta Tare's Dance of the Six Yogas of Naropa – 21<sup>st</sup> Lesson Sadhana

## 7. Voidness

*Observant inhalation:*      *Infinite ...*      {Vast...

*Relaxing exhalation:*      *openness!*      void!}

*One set of one breath  
touch tip of left thumb to left little finger's **higher** set of creases  
count the breaths upon the three sets of creases and tip of the **right** index finger.*

Rakta Tare's Dance of the Six Yogas of Naropa – 21<sup>st</sup> Lesson Sadhana

## D. Spontaneous Awareness Meditation

through WATCHING the Play of Mind and

RELAXING into its Release

{ *Mahamudra or Mahasandhi in Sanskrit, and*

*Trekchöa in Tibetan* }

Rakta Tare's Dance of the Six Yogas of Naropa – 21<sup>st</sup> Lesson Sadhana

Watching the Play of Mind

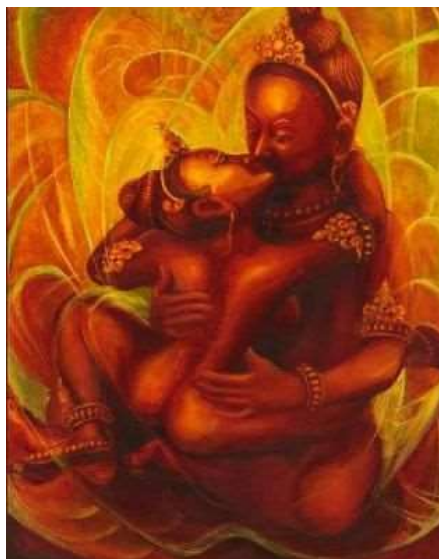
*IN-breath:*                      *Notice this ...*      {*This...*

*OUT-breath:*                    *relaxing!*                      *yes!}*      *one set of sixteen breaths*  
*touch tip of left thumb to left little finger's **tip***  
*count the four breaths upon the right: little, ring, middle, and index finger's:*  
*lower, middle, and higher sets of creases, as well as their tips.*

Rakta Tare's Dance of the Six Yogas of Naropa – 21<sup>st</sup> Lesson Sadhana

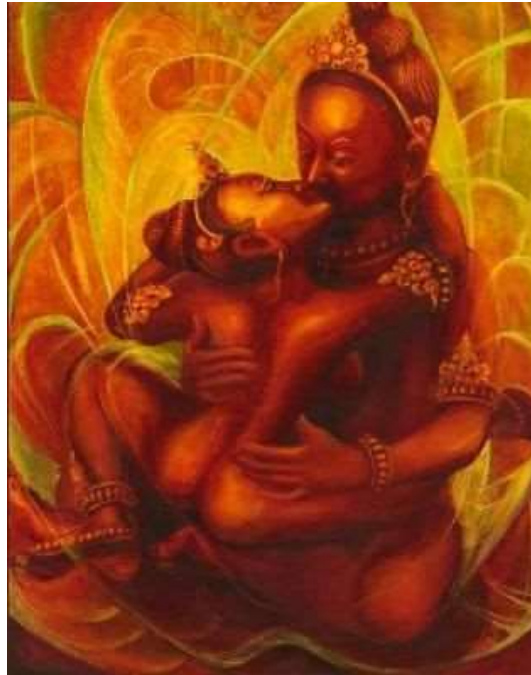
## V. Naropa's FOURTH yoga of Pho'wa

*{ Anu-yoga and Mahamudra in Sanskrit, as well as  
Tikle and Trekchöd in Tibetan Dzogchen }*



Rakta Tare's Dance of the Six Yogas of Naropa – 21<sup>st</sup> Lesson Sadhana

## A. Verbal Transference of Consciousness



Rakta Tare's Dance of the Six Yogas of Naropa – 21<sup>st</sup> Lesson Sadhana

## A. Verbal Transference

*Observant inhalation:* ***Mind shoots out crown...***

*Fierce exclamation:* ***Phë!*** *{snap fingers overhead}*  
*one set of four breaths*  
*touch tip of left thumb to left little finger's **lower** set of creases*  
*count four breaths upon the right: **little** finger's:*  
*lower, middle, and higher sets of creases, as well as their tips.*

Rakta Tare's Dance of the Six Yogas of Naropa – 21<sup>st</sup> Lesson Sadhana

## B. Spontaneous Awareness Meditation

through WATCHING the Play of Mind and  
RELAXING into its Release

{ *Sati Passaddhi in Pali, Mahamudra or Mahasandhi in Sanskrit, and  
Trekchöa in Tibetan Dzogchen* }





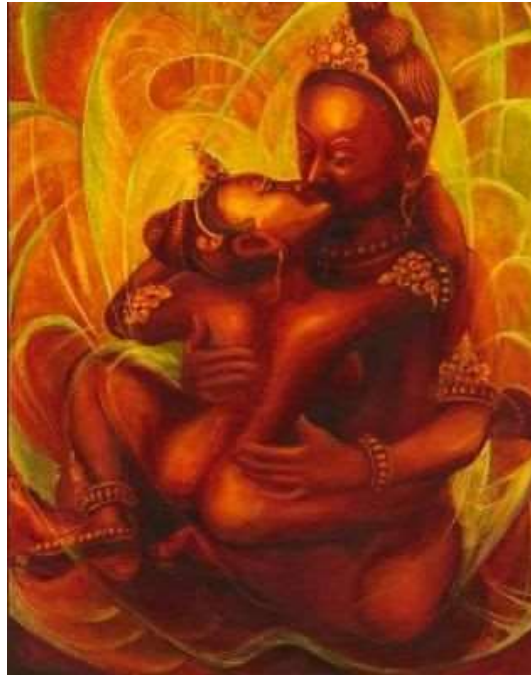
Rakta Tare's Dance of the Six Yogas of Naropa – 21<sup>st</sup> Lesson Sadhana*Watching the Play of Mind*

*Observant inhalation:* **Notice this...** {This...

*Relaxing exhalation:* **relaxing!** yes!} *one set of twelve breaths*  
*touch tip of left thumb to left little finger's **lower** set of creases*  
*count the four breaths upon the right: ring, middle, and index finger's:*  
*lower, middle, and higher sets of creases, as well as their tips.*

Rakta Tare's Dance of the Six Yogas of Naropa – 21<sup>st</sup> Lesson Sadhana

## C. Silent Transference of Consciousness



Rakta Tare's Dance of the Six Yogas of Naropa – 21<sup>st</sup> Lesson Sadhana

C. Silent Transference

*Observant inhalation:* ***Mind shoots out crown...***

*Relaxing exhalation:* ***relaxing!*** *one set of four breaths*  
*touch tip of left thumb to left little finger's **middle** set of creases*  
*count four breaths upon each of the right: **little** finger's:*  
*lower, middle, and higher sets of creases, as well as their tips.*

Rakta Tare's Dance of the Six Yogas of Naropa – 21<sup>st</sup> Lesson Sadhana

## D. Spontaneous Awareness Meditation

through WATCHING the Play of Mind and  
RELAXING into its Release

{ *Sati Passaddhi in Pali, Mahamudra or Mahasandhi in Sanskrit, and  
Trekchöa in Tibetan Dzogchen* }



Rakta Tare's Dance of the Six Yogas of Naropa – 21<sup>st</sup> Lesson Sadhana  
*Watching the Play of Mind*

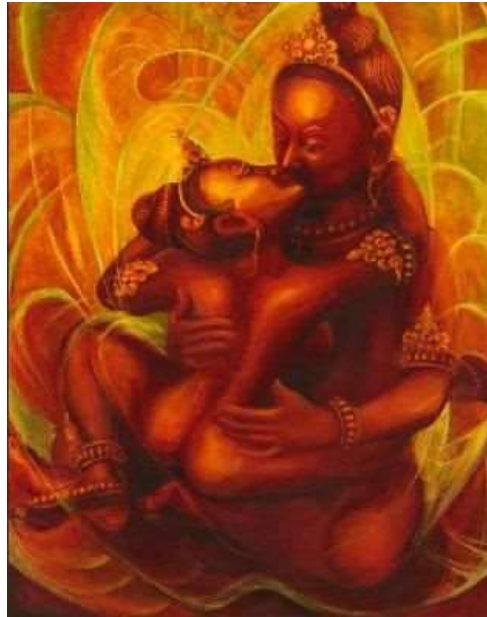
*Observant inhalation:* **Notice this...** {This...

*Relaxing exhalation:* **relaxing!** yes!} *one set of twelve breaths*  
*touch tip of left thumb to left little finger's **middle** set of creases*  
*count the four breaths upon the right: ring, middle, and index finger's:*  
*lower, middle, and higher sets of creases, as well as their tips.*

Rakta Tare's Dance of the Six Yogas of Naropa – 21<sup>st</sup> Lesson Sadhana

## VI. Naropa's FIFTH yoga of Bardo

*Also known as the Three Bringings:  
a veritable smorgasbord of all the techniques we've covered*



Rakta Tare's Dance of the Six Yogas of Naropa – 21<sup>st</sup> Lesson Sadhana

## A. Change Contemplation

{ *Nagarjuna's middle way (Madhyamaka in Sanskrit)*  
*reconciling interdependence with impermanence* }

Rakta Tare's Dance of the Six Yogas of Naropa – 21<sup>st</sup> Lesson Sadhana*1. Universal*

*Observant inhalation:*      *All beings melt...*      *impermanence*  
*Relaxing exhalation:*      *into worlds!*      *interdependence*

*Observant inhalation:*      *All worlds melt...*      *impermanence*  
*Relaxing exhalation:*      *into earthlings!*      *interdependence*

*One set of one breath each  
touch tip of left thumb to left little finger's **lower** set of creases  
count the breaths upon the lower and middle set of creases of **right** little finger.*



Rakta Tare's Dance of the Six Yogas of Naropa – 21<sup>st</sup> Lesson Sadhana

2. *Global*

*Observant inhalation:*      ***Earthlings melt...***      *impermanence*  
*Relaxing exhalation:*      ***into earth!***      *interdependence*

*Observant inhalation:*      ***Earth now melts...***      *impermanence*  
*Relaxing exhalation:*      ***into neighbors!***      *interdependence*

*One set of one breath each  
touch tip of left thumb to left little finger's **lower** set of creases  
count the breaths upon the higher set of creases and tip of **right** little finger.*

Rakta Tare's Dance of the Six Yogas of Naropa – 21<sup>st</sup> Lesson Sadhana

3. Local

*Observant inhalation:*      *Neighbors melt...*      *impermanence*  
*Relaxing exhalation:*      *into here!*      *interdependence*

*Observant inhalation:*      *Here now melts...*      *impermanence*  
*Relaxing exhalation:*      *into form!*      *interdependence*

*One set of one breath each  
touch tip of left thumb to left little finger's **lower** set of creases  
count the breaths upon the lower and middle set of creases of **right** ring finger.*

Rakta Tare's Dance of the Six Yogas of Naropa – 21<sup>st</sup> Lesson Sadhana

4. *Physical*

*Observant inhalation:*      *Form now melts...*      *impermanence*  
*Relaxing exhalation:*      *into speech!*      *interdependence*

*Observant inhalation:*      *Speech now melts...*      *impermanence*  
*Relaxing exhalation:*      *into mind!*      *interdependence*

*One set of one breath each  
touch tip of left thumb to left little finger's **lower** set of creases  
count the breaths upon the higher set of creases and tip of **right** ring finger.*

Rakta Tare's Dance of the Six Yogas of Naropa – 21<sup>st</sup> Lesson Sadhana

5. Mental

*Observant inhalation:*            *Mind now melts ...*            *impermanence*  
*Relaxing exhalation:*            *into void!*                            *interdependence*

*Observant inhalation:*            *Infinite ...*  
*Relaxing exhalation:*            *emptiness!*

*One set of one breath each  
touch tip of left thumb to left little finger's **lower** set of creases  
count the breaths upon the lower and middle set of creases of **right** middle finger.*

Rakta Tare's Dance of the Six Yogas of Naropa – 21<sup>st</sup> Lesson Sadhana6. *Vast expanse*

*Observant inhalation:*      ***Infinite ...***      { *Vast...*

*Relaxing exhalation:*      ***emptiness!***      *void!}*

*One set of two breaths*  
*touch tip of left thumb to left little finger's **lower** set of creases*  
*count the breaths upon the higher set of creases and tip of **right** middle finger.*

Rakta Tare's Dance of the Six Yogas of Naropa – 21<sup>st</sup> Lesson Sadhana

## 7. Voidness

*Observant inhalation:*      *Infinite ...*      {Vast...

*Relaxing exhalation:*      *openness!*      void!}

*One set of one breath  
touch tip of left thumb to left little finger's **lower** set of creases  
count the breaths upon the three sets of creases **and** tip of the **right** index finger.*

Rakta Tare's Dance of the Six Yogas of Naropa – 21<sup>st</sup> Lesson Sadhana

## B. Awareness Meditation

through WATCHING the Play of Mind and  
RELAXING into its Release

{ *Zen in Japanese, Ch'an in Chinese, Sati Passaddhi in Pali,  
Mahamudra, Ati-yoga or Mahasandhi in Sanskrit,  
and Trekchö<sub>a</sub> in Tibetan Dzogchen* }

Bringing the Swoon of Death into the Path of the Dharmakaya

But what do we mean by the Truth body?

LITERALLY: the one mind of omniscience shared by each Buddha

OR

FIGURATIVELY: the mastery of AWARENESS and **letting-go**

Rakta Tare's Dance of the Six Yogas of Naropa – 21<sup>st</sup> Lesson Sadhana

## Watching the Play of Mind

*IN-breath:*                    *Notice this ...*    { *This...*

*OUT-breath:*                *relaxing!*                    *yes!}*    *one set of sixteen breaths*  
*touch tip of left thumb to left little finger's **middle** set of creases*  
*count the four breaths upon the right: little, ring, middle, and index finger's:*  
*lower, middle, and higher sets of creases, as well as their tips.*



Rakta Tare's Dance of the Six Yogas of Naropa – 21<sup>st</sup> Lesson Sadhana

## C. Syllable Meditation

Bringing the Dream State of the Bardo into the Path of the Sambhogakaya

But what do we mean by the Bliss body?

LITERALLY: the body of bliss and light that each Buddha manifests upon enlightenment

OR

FIGURATIVELY: the mastery of BLISS and **letting-go**

Rakta Tare's Dance of the Six Yogas of Naropa – 21<sup>st</sup> Lesson Sadhana

{ *Bindu, or Anu-yoga in Sanskrit, and Tiklé in Tibetan* }

{ *Bringing the Bardo into the Path of the Sambhogakaya – the Union of Bliss & Emptiness* }

*IN-breath:*

*Grin to heart **Tam**...*

*OUT-breath:*

*relaxing!*

*one set of sixteen breaths*

*touch tip of left thumb to left little finger's **higher** set of creases  
count four breaths upon each of the right: **little, ring, middle, and index** finger's:  
lower, middle, and higher sets of creases, as well as their tips.*

Rakta Tare's Dance of the Six Yogas of Naropa – 21<sup>st</sup> Lesson Sadhana

## D. Empty Body Contemplation

Bringing the Awakening of Rebirth into the Path of the Nirmanakaya

But what do we mean by the Emanation body?

LITERALLY: the bodies of flesh, blood, and bone that Buddhas emanate to guide others

FIGURATIVELY: the mastery of LOVE and **letting-go**

*Vajrayana, Tantrayana, or Maha-yoga in Sanskrit, and Tegal in Tibetan Dzogchen*



Rakta Tare's Dance of the Six Yogas of Naropa – 21<sup>st</sup> Lesson Sadhana  
*Minds' Love*

*Observant inhalation: Great wisdom...*

*Relaxingly exhalation: for each mind!*

*One set of four breaths  
touch tip of left thumb to left little finger's **tip**  
count the four breaths upon the right **little** finger's:  
lower, middle, and higher sets of creases, as well as its tip.*

Rakta Tare's Dance of the Six Yogas of Naropa – 21<sup>st</sup> Lesson Sadhana  
*Minds' Letting-go*

*Observant inhalation:* *Minds, like seed **Tam**, ...*

*Relaxingly exhalation:* *clear yet void!*

*One set of four breaths  
touch tip of left thumb to left little finger's **tip**  
count the four breaths upon the right **ring** finger's:  
lower, middle, and higher sets of creases, as well as its tip.*

Rakta Tare's Dance of the Six Yogas of Naropa – 21<sup>st</sup> Lesson Sadhana  
*Speech Love*

*Observant inhalation:* **Compassion...**

*Relaxingly exhalation:* **for all speech!**

*One set of four breaths  
touch tip of left thumb to left little finger's **tip**  
count the four breaths upon the right **middle** finger's:  
lower, middle, and higher sets of creases, as well as its tip.*

Rakta Tare's Dance of the Six Yogas of Naropa – 21<sup>st</sup> Lesson Sadhana  
*Speech Letting-go*

*Observant inhalation:* ***Speech, like Man-tra, ...***

*Relaxingly exhalation:* ***heard yet void!***

*One set of four breaths  
touch tip of left thumb to left little finger's **tip**  
count the four breaths upon the right **index** finger's:  
lower, middle, and higher sets of creases, as well as its tip.*

Rakta Tare's Dance of the Six Yogas of Naropa – 21<sup>st</sup> Lesson Sadhana  
*Bodies' Love*

*Observant inhalation: **Profound health...***

***Relaxingly** exhalation: **for each form!***

*One set of four breaths  
slide tip of left thumb over left little finger's tip, down to its **higher** knuckle  
count the four breaths upon the right **little** finger's:  
lower, middle, and higher sets of creases, as well as its tip.*



Rakta Tare's Dance of the Six Yogas of Naropa – 21<sup>st</sup> Lesson Sadhana  
*Bodies' Letting-go*

Observant inhalation: *Form, like Ta-re, ...*

*Relaxingly* exhalation: *felt yet void!*

*One set of four breaths*  
*slide tip of left thumb over left little finger's tip, down to its **higher** knuckle*  
*count the four breaths upon the right **ring** finger's:*  
*lower, middle, and higher sets of creases, as well as its tip.*

Rakta Tare's Dance of the Six Yogas of Naropa – 21<sup>st</sup> Lesson Sadhana  
*Circumstances' Love*

*Observant inhalation:* **Good fortune ...**

*Relaxingly exhalation:* **for each lot!**

*One set of four breaths  
slide tip of left thumb over left little finger's tip, down to its **higher** knuckle  
count the four breaths upon the right **middle** finger's:  
lower, middle, and higher sets of creases, as well as its tip.*

Rakta Tare's Dance of the Six Yogas of Naropa – 21<sup>st</sup> Lesson Sadhana  
*Circumstances' Letting-go*

Observant inhalation: *Lots, like Va-ti, ...*

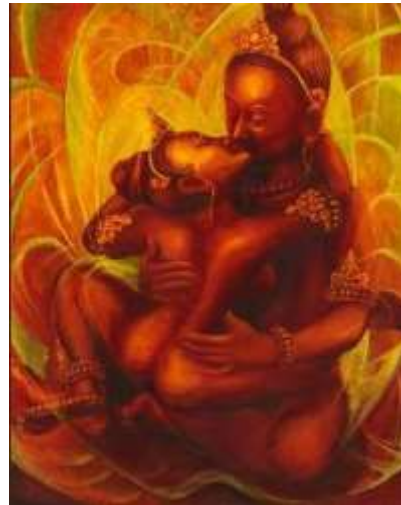
*Relaxingly* exhalation: *seen yet void!*

*One set of four breaths*  
*slide tip of left thumb over left little finger's tip, down to its **higher** knuckle*  
*count the four breaths upon the right **index** finger's:*  
*lower, middle, and higher sets of creases, as well as its tip.*

Rakta Tare's Dance of the Six Yogas of Naropa – 21<sup>st</sup> Lesson Sadhana

## 2. Spontaneous Awareness Meditation through WATCHING the Play of Mind and RELAXING into its Release

*{ Zen in Japanese, Ch'an in Chinese, Sati Passaddhi in Pali,  
Mahamudra, Ati-yoga or Mahasandhi in Sanskrit,  
and Trekchö<sub>a</sub> in Tibetan Dzogchen }*



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# Watching the Play of Mind

*Observant inhalation:* **Notice this...** {This...

*Relaxing exhalation:* **relaxing!** yes!}

*first set of sixteen breaths*

*slide left thumb further down the back of left little finger until comes to rest upon the **middle knuckle**  
count the four breaths upon the right: little, ring, middle, and index finger's:  
lower, middle, and higher sets of creases, as well as their tips.*

# VII. Appendix

Rakta Tare's Dance of the Six Yogas of Naropa – 21<sup>st</sup> Lesson Sadhana

# A. Padawan Training

Rakta Tare's Dance of the Six Yogas of Naropa – 21<sup>st</sup> Lesson Sadhana

# 1. Parable of the Movie Concessions

It was 1971 and I was in first, or second grade.  
A class mate's mother had taken many of us  
to see "Willy Wonka and the Chocolate Factory"  
for his birthday.

My family did not often go to movies  
so this was very exciting for me.

Timid, and uncertain, and polite,  
I did what I was told,  
and gratefully accepted what I was offered.



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I was offered hot buttered popcorn  
and what seemed like a huge vessel  
of Dr. Pepper,  
a soda I had heretofore never tasted.

So there I sat,  
in the darkened theater,  
with my class mates  
and several hundred strangers;

eating my popcorn,  
and sipping my Dr. Pepper,  
and all the while enjoying the movie,  
which I still remember, to this day.

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Upon first consideration  
one could understandably assume  
that the movie could distract me...

from my snacking and sipping  
and thus undermine  
my enjoyment of them.

But I experienced the opposite  
to be true:  
that the movie enhanced my enjoyment  
of the popcorn and the soda...

and the popcorn and the soda  
enhanced my enjoyment  
of the movie.

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And this could be very much  
like our practice of meditation...

where during our inhalation  
we silently, and mentally recite,  
*“Notice this...”*

and during our exhalation  
we silently, and mentally recite,  
*“relaxing!”*...

while actually physically relaxing  
as best we can.

For just as I was able to observe the movie  
while snacking and sipping  
we can notice our mind  
while noticing and relaxing.

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We could notice sensations,  
and flavors, and scents,  
and sounds, and sights...

as well as our emotions,  
and intentions, and reasonings,  
and recollections, and imaginings.

And we could notice  
all those things  
passively and non-conceptually.

And as we physically relax  
into each exhalation,  
*for that is what our bodies  
have evolved to do,*

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all that we noticed as we breathed in  
could feel a little less graspable  
and a little easier to mentally release  
as we relax into our out breath.

And just as the snacking  
and the sipping  
did not undermine

my enjoyment  
of the movie  
but rather enhanced it...

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likewise our silent and mental  
recitations of “Notice this...” and “relaxing!”  
in harmony with our breathing...

does not undermine our ability  
to watch the play of mind  
or relax into its non-graspable nature  
but rather facilitates it.

More than two millennia ago  
a Jewish carpenter  
is said to have explained

that man was not made  
for the Sabbath,  
but Sabbath for man.

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Likewise, I tell you  
that we do not sit in meditation  
that we might more efficiently  
recite “Notice this...” and “relaxing!”

but rather  
that we silently and mentally recite  
“Notice this...” and “relaxing!”  
that we might more efficiently meditate

so that our passive and non-conceptual  
observation of the play of mind

and our physical, and visceral,  
and mental relaxation  
into its non-graspable nature....

might be more easy,  
and effective,  
and transformative.

## Rakta Tare's Dance of the Six Yogas of Naropa – 21<sup>st</sup> Lesson Sadhana

Recall Darth Bane's rule of two,  
wherein there must be a master  
to have power,  
and a student to crave it.

This is a form of elitism  
and manipulation.

And over the millennia  
many so-called spiritual teachers  
have used cryptic meditation  
instructions, and techniques...

to reinforce a rule-of-two-like  
elitism and coercion.



## Rakta Tare's Dance of the Six Yogas of Naropa – 21<sup>st</sup> Lesson Sadhana

Some deliberately chose  
obfuscation and coercion  
because they embraced elitism  
and power, and prestige...

others chose the same obfuscation and coercion  
because they lacked the mental acuity  
to know better.

But I am here to tell you  
that something does NOT  
have to be difficult  
to be effective.

## Rakta Tare's Dance of the Six Yogas of Naropa – 21<sup>st</sup> Lesson Sadhana

I'm telling you the opposite.  
I'm telling you that  
something must be easy  
and intuitive....

if it is to be sustainable,  
no less effective.

But do not take  
my word for it;  
put it to the test.

Play with these techniques  
every morning and every evening  
that you,  
like Rey Skywalker...

might meditate  
like a Jedi.

Rakta Tare's Dance of the Six Yogas of Naropa – 21<sup>st</sup> Lesson Sadhana

## 2. Karezza Tantra's Mental Panacea

One can not gaze at an image of Dröl-ma Mar-mo Yab Yum without noticing that she is sporting in Tantric union.

Just as the Baskin Robins franchise of ice cream parlors claims to offer thirty-one flavors likewise there many flavors of sexual tantra.

As with all things, there are also patriarchal as well as matriarchal takes on what the Buddhist Tantrikas refer to as Karma Mudra in Sanskrit, or Yab Yum if you prefer Tibetan.

## Rakta Tare's Dance of the Six Yogas of Naropa – 21<sup>st</sup> Lesson Sadhana

In the book “Cupid’s Poisoned Arrow”

the author Marnia Robinson does an outstanding job explaining the flavor of sexual tantra that could be described as: matriarchal, or valley, or yin, or bonding , or oxytocin-oriented,

through the lenses of anthropology, and genetics, and neuroscience, and trenchant pragmatism.

Oh how I wish that her text was required reading in every junior high school Sexual Education class for the way we choose to make love or masturbate, and our choices in pornography, and erotica, and even fantasy

have a profound effect upon each of our midbrain’s dopamine pathways, and oxytocin pathways, and our mental health, and our physical health, all our relationships, as well as our educational and vocational well-being.

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The endocrino-neurological, and emotional, and intellectual, and romantic, and social, and educational, and vocational, and developmental healing made available

by the subtle and often G-rated techniques of Karezza tantra are a virtual panacea.

Purchase this book from Amazon dot com tonight either as a paper back or read it through the FREE kindle app on the digital devise of our choosing.

Read it with your partner aloud before bed. Apply its teachings, for no less then twenty-eight consecutive days, and watch your life change.

**FULL DISCLOSURE:** the Buddha Joy Mediation School makes NO money from your purchase of Marnia Robinson's "Cupid's Poisoned Arrow."

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## 3. Parable of the Movie Patron

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## 4. Panic Attack

<i>Observant inhalation:</i>	<i>What notice?</i>	
<i>Tranquil hold-breath:</i>	<i>What notice?</i>	
<i>Relaxing exhalation:</i>	<i>Relaxing!</i>	
<i>Tranquil pause-breath:</i>	<i>Relaxing!</i>	<i>three to sixteen breaths</i>

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# 5. Ptolemy's Twelve Elemental Permutations

Number	Finger	Mode	Element	Archetype	Body part
First	Right little	Cardinal	Fire	Warrior	Head
Second	Both ring	Fixed	Earth	Dance Club Doorman	Throat & Neck
Third	Left index	Mutable	Air	Spontaneous Play	Shoulders, Arms & Hands
Fourth	Right middle	Cardinal	Water	Mother	Nipples
Fifth	Both little	Fixed	Fire	Natural Leader	Heart
Sixth	Left ring	Mutable	Earth	Profound Consideration	Guts
Seventh	Right index	Cardinal	Air	Beauty and Love	Kidneys
Eighth	Both middle	Fixed	Water	Vault of Mystery	Crotch
Ninth	Left little	Mutable	Fire	Philosopher – Benefactor	Thighs
Tenth	Right ring	Cardinal	Earth	Father	Knees - Bones
Eleventh	Both index	Fixed	Air	Laidback Philanthropist	Calves
Twelfth	Left middle	Mutable	Water	Surrendered Sage	Feet



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## 6. Lethargy

*Squeezing* inhalation:

*1, 2, 3, 4,*

*Releasing* exhalation:

*yes!*

*This performed while making the “thumbs up” gesture with one hand while squeezing the nail into its thumb with the thumb and index-finger of the other hand in rhythm to the counted breaths.*

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## 7. Whole-food Veganism's Physical Panacea

Buddhist tantra is the path of love and letting-go.  
Love is more than just a feeling.

Compassion is an intention that effects our choices,  
and our behaviors, and the ripples that we generate  
that, in turn, effect the world around us.

Choosing a cruelty-free diet  
is one of the easiest ways  
to diminish the suffering created  
by our consumer choices.

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The benefits generated  
by embracing a whole-food vegan diet  
are not limited to non-human animals  
with whom we share this planet,

nor even this planet itself,  
the only place in the known universe  
that we are certain sustains life (for the time being).

The physical, and endrocrinological,  
and neurological, and psychological benefits  
that we could savor on a whole-food vegan diet  
have been observed in peer reviewed scientific journals.

In the parody song “White and Nerdy”  
Weird Al Yankovic sings of a fellow  
who “...does calculous just for fun...”.

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Which reminds me of Dr. Michael Greger, M.D.  
whose full time job is to analyze  
EVERY peer-reviewed, nutrition-oriented study  
published in English, every year.

This man is no ideologue,  
content to twist the facts  
in order to support his world view.

For his top priority is to discover the dietary interventions  
that could prevent disease, reverse disease,  
and increase quality of life as well as longevity.

And towards that end  
he uses meta analysis to follow the facts  
wherever they lead;  
like a contemporary, medical Sherlock Holmes...

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if Sherlock was so geeky  
as to name his book  
after a Monty Python skit.

“How NOT to Die”

first explores the top fifteen causes of premature death in America,  
secondly shares a dozen things we could do  
to prevent and reverse these disorders,

and thirdly contains hundreds of citations  
to peer-reviewed studies.

This book is a virtual panacea of all medical disorders.

It is available on Amazon dot com

and the Buddha Joy Meditation School

receives NO remuneration for your purchase of this life-saving book.

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## 8. Two Paths

*In the Tao Te Ching we read of two paths in any endeavor,  
Lao Tzu warned against the former and encouraged the latter:*

*the path of yang or the path of yin,  
the path of patriarchy or the path of matriarchy,  
the path of rigidity or the path of flexibility,  
the path of elitism, or the path of egalitarianism,*

*the path of control or the path of permissiveness,  
the path that craves certitude or the path that embraces ambiguity,  
the path with authority as the source of truth  
or the path with truth as the source of authority,*

*the direct path or the circuitous path,  
the active path or the passive path,  
the path of competition or the path of cooperation,  
the path of cruelty or the path of compassion...*

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*the path of pride or the path of love,  
the path of ego or the path of NO-self (aka NOT-self),  
the path of scatteredness or the path of centeredness,  
the path of contrivance or the path of spontaneity,  
the path of effort or the path of ease.*

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## 9. Essence of the Four Vows

*Karma Chakme Rinpoche was a brave soul who received sky treasures, or Ter-ma in Tibetan, from Chen-re-zik, the archetype of enlightened compassion, guiding him to begin the journey out of sectarianism and fundamentalism.*

*In his effort to transcend sectarianism he embraced the teachings and practices of both the Kagyu as well as Nyingma sects as best he could.*

*In his effort to transcend fundamentalism he strove to simplify Highest Yoga Tantra or Ut-ta-ra Tan-tra in Sanskrit, as well as essentialize the hundreds of Hinayana, Mahayana and Vajrayana vows.*

*Towards the latter: he taught that the essence of all the Refuge vows was to simply trust in the Buddha, Dharma and Sangha, he taught that the essence of all the Pratimoksha vows of morality is NON-violence,*



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*he taught that the essence of all the Bodhisattva vows of compassion was to share all our good karma with all beings,*

*and he taught that the essence of the Tantric Samaya of wisdom was to see ourselves as Chen-re-zik and see our teacher as Chen-re-zik's teacher, A-mi-ta-bha.*

*Many centuries later Lama: Jigme Gyatso received sky treasures, or Ter-ma in Tibetan, from Chen-re-zik, guiding him to journey further out of sectarianism, fundamentalism, and patriarchy.*

*In terms of sectarianism he was led to explore the teachings and practices of each sect of Buddhism and in terms of transcending fundamentalism, which is one of patriarchy's symptoms,*

*he was taught further simplify the four sets of vows thusly: the essence of the Refuge vows is to simply **rely** upon the example of Buddha's life story, **apply** the instructions of the Dharma,*

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*humbly **rely** upon the support offered by fellow Sangha members,  
as well as lovingly support Sangha members with our skill set as best we can;*

*the essence of the Pratimoksha vows of morality  
is still NON-violence which includes a whole-food, vegan diet;*

*the essence of the Bodhichitta vows of compassion  
is to set compassionate intention before meditation,  
blend our practice of the four bases of mindfulness  
with our awareness of all local, global, and universal beings, real or imagined,*

*as well as to seal our practice  
by sharing our positive energy with all beings;  
the essence of the Tantric Samaya of wisdom  
is to enthusiastically apply our teacher's instructions  
and follow his example as best we can.*

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# 11. Good night and Wake up Channels

*In Buddhist Tantra it is often taught  
that within our bodies of flesh, blood and bone,  
lay energy channels*

*that fundamentalists inordinate amounts of time and energy  
visualizing as tubes comprised of light.*

*It is said we have a blue central channel,  
the width of an arrow shaft,  
that begins in the lower abdomen,  
ascends about a thumb's width before the spine,*

*piercing the horizontal bladder wheel  
(or chakra if you prefer Sanskrit),  
navel wheel, heart wheel, and throat wheel*

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*as it ascends into the skull  
where it arches forward brushing against  
the crown wheel at the fontanel  
before terminating between, and just above the eyebrows.*

*There are two side channels.  
The moon, or left, side-channel is red,  
the width of hay or straw  
and begins at our urethra,*

*brushes past the most sensitive part  
of either our citreous or our penis,  
climbs up the left of our central channel,*

*looping once around the central channel  
just below the bladder wheel  
and then just below the navel wheel,*

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*looping thrice around the central channel  
just below the heart wheel,*

*looping once again just below the throat wheel,  
and then just below the crown wheel  
before terminating in the left nostril.*

*The sun, or right, side channel is white,  
also the width of hay or straw  
and begins in our rectum,*

*brushes past either our G-spot or prostate,  
climbs up the right of our central channel,*

*looping once around the central channel  
just above the bladder wheel  
and then just above the navel wheel,*

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*looping thrice around the central channel  
just above the heart wheel,*

*looping once around the central channel  
just above the throat wheel  
and then once again just above the crown wheel  
prior to terminating in the left nostril.*

*As liberals upon the path of matriarchy  
none of this needs to be memorized or even visualized.*

*Our right channel could be stimulating,  
so we impeded it when its time to go to sleep,  
by closing our right eye and reading through our left  
and by sleeping on our right side.*

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*Conversely, our left channel could be sedating,  
so we impeded it is time to start our day,  
by rolling over to our left side*

*and laying in the fetal position for a few moments  
as thoughts of the day's tasks begin to clarify  
like friends emerging from a fog bank.*

*Upon rising, we could also close our left eye,  
and read though our right  
as we sit upon the toilet  
to further wake our bodies.*

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## 12. Walking Meditation

*After fifteen weeks of twice daily sadhana practice you should have automatically memorized the 33 meditations of Dzogchen's Contemplation, Compassion, and Meditation.*

*Which should come in handy, as this week you could begin training in brisk, walking meditation.*

*Its simple, just perform the 33 meditations you've already grown accustomed to while briskly walking through your neighborhood.*

*This is especially useful during times of emotional upset or even PTSD episode.*

*Of course if you're so upset as to experience disorientation then please limit your walking course to just going around your block, that way you won't get lost, or walk into traffic.*



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*Blending the 33 meditation techniques you've already learned  
with brisk walking*

*allows us to bilaterally stimulate our hippocampus and amygdala  
which aids in the processing of difficult events and emotions.*

**REMEMBER:** *upon this path*

*we do not practice rigid concentration which stimulates our sympathetic nervous system,  
but rather relaxed mindfulness which access our parasympathetic nervous system;  
the quick path to the light sight, or eager youngling.*

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## 13. Sky Gazing

*In “Red Tare’s Treasure” the phrase “queen of the sky” could remind us literally of the practice of sky-gazing,*

*where we perform the contemplation, compassion, and meditation that we are taught in the sixteen week series of meditation classes while gazing into the sky.*

*Any time of day we could gaze into the sky while meditating, but it could be especially poignant to gaze at the sun, doing so only during the first hour of sunrise, or the last hour of sunset.*

*In Sanskrit this practice is sometimes referred to as Surya Chaku.*

*Common sense prevails:*

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*1 – remove your corrective lenses or contact lenses,  
gaze with the left eye for four breaths,  
then with the right eye for four breaths,  
alternating back and forth;*

*2 – only do this for as long as it feels comfortable,  
giving yourself permission to progress gradually  
such as adding seven seconds per day,  
or seven minutes, or more every day.*

*3 – relax the tissues of your face, especially around the eyes,  
allowing the eyelids to close somewhat,  
viewing the sun through one's eyelashes  
thus occasionally giving rise to the illusion of subtle rainbows encircling the sun;*

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*4 – don't wander into traffic,  
for your vision will be dazzled after completing this exercise,  
thus while it is fine to practice this during opening verbal contemplation & compassion,  
as well as the silent meditation...*

*I recommend turning away from the sun  
during the practice of the closing silent contemplation and compassion  
thus allowing one's eyes to recalibrate  
to the ambient lighting.*

*5 – I recommend the lion posture Simha asana,  
feet flat on earth or floor,  
resting one's tuchus upon one's calves,  
forearms resting upon knees.*

*Neither mysterious nor occult  
this practice could act as a subtle tonic to your body.*

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## B. Jedi Knight Training

Rakta Tare's Dance of the Six Yogas of Naropa – 21<sup>st</sup> Lesson Sadhana

# 1. Four Levels of Practice

*Browsers – come to class but do NO homework  
and see NO transformation.*

*Students – come to class AND do their homework every morning AND every evening;  
they evolve.*

*Yogis – students who perform one-day retreats  
every quarter, month or week,  
practicing four times that day (i.e.: 6am, 10am, 2pm & 6pm).*

*Monastics – students who live as if on permanent retreat,  
practicing four times every day (i.e.: 6am, 10am, 2pm & 6pm).*

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**Twenty minutes of formal silent meditation**

*for First Level Students – those who are seeking a “life lubricant”*

**Forty minutes of formal silent meditation**

*for Second Level Students – those who desire a “profound evolution”  
such as healing PTSD, overcoming a tragic past,  
or transcending a disempowering and oft repeated pattern*

**Sixty minutes of formal silent meditation**

*for Third Level Students – those who yearn to rapidly master  
enlightenment's Blissful-mindfulness, Peaceful-insight and Spontaneous-compassion.*

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## 2. The Path of Mastery

*Unconscious Incompetence*

*Conscious Incompetence*

*Conscious Competence*

*Unconscious Competence*

*When have we mastered the archetypical Dakini's  
vulnerability, non-grasping,  
compassion and centered spontaneity?*

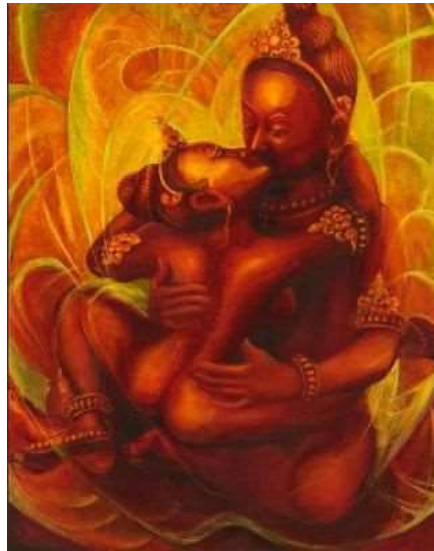




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*When we practice their techniques:  
spontaneously, habitually, easily and effectively;  
and their practice has so defined us  
that we no longer chase a goal...*

*but are so content to practice the path  
that we no longer even feel the need  
to ask whether or not  
we have mastered it.*



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### 3. The Means of Mastery

*Ten thousand hours of regular, lucid, strategic practice is often the minimum required to accomplish mastery needed to teach others. Any student who enthusiastically practices their homework every morning AND every evening for sixteen consecutive weeks could be considered an apprentice.*

*A Journeyman is an apprentice who has accumulated 5,000 hours of study and 5,000 hours meditation; ideally for eight hours daily over the course of three and a half years...*

*and has demonstrated intellectual comprehension and emotional **evolution**.*

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*A Master is a journeyman who has accumulated an additional 5,000 hours of study and an additional 5,000 hours of meditation; ideally for eight hours daily...*

*over the course of an additional three and a half years and has demonstrated intellectual and emotional **mastery**. The 10,000 hours is a minimum, for some folks require 20,000 hours, 30,000 hours or more to demonstrate intellectual and emotional mastery.*

*Although this path of mastery can be long, it is neither mysterious nor occult.*

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## C. End Notes

Rakta Tare's Dance of the Six Yogas of Naropa – 21<sup>st</sup> Lesson Sadhana

<b>Week</b>	<b>Rumination</b>	<b>Supplementation</b>	<b>Meditation</b>	
<b>First</b>	Anapanasati Sutta and its Commentary	<b>Youngling Training</b> Parable of the Movie Concessions	1 <sup>st</sup> 16 Trekchöd, Tokal Circumstance	
<b>Second</b>	Tantra's Treasure 1 <sup>st</sup> – 6 <sup>th</sup> Chapters	Romantic Panacea	2 <sup>nd</sup> 16 Trekchöd, Tokal Body	
<b>Third</b>	Tantra's Treasure 7 <sup>th</sup> – 12 <sup>th</sup> Chapters	Parable of the Movie Patron	3 <sup>rd</sup> 16 Trekchöd, Tokal Speech	
<b>Fourth</b>	Tantra's Treasure 13 <sup>th</sup> – 18 <sup>th</sup> Chapters	Panic Attack	4 <sup>th</sup> 16 Trekchöd, Tokal Mind	
			<b>Padawan Training</b>	
<b>Fifth</b>	Tantra's Treasure 19 <sup>th</sup> – 24 <sup>th</sup> Chapters	Ptolemy's Twelve Elemental Permutations	Madhyamika, Trekchöd 2 <sup>nd</sup> , 4 sets of 16 breaths,	
<b>Sixth</b>	Tantra's Treasure 25 <sup>th</sup> – 30 <sup>th</sup> Chapters	Lethargy Physical Panacea	Bliss and Sensation, Trekchöd 3 <sup>rd</sup> , 4 sets of 16 breaths	
<b>Seventh</b>	Tantra's Treasure 31 <sup>st</sup> – 36 <sup>th</sup> Chapters	Two Paths	Trekchöd, 4 <sup>th</sup> , Fourth, 4 sets of 16 breaths	
<b>Eighth</b>	Tantra's Treasure 37 <sup>th</sup> – 42 <sup>nd</sup> Chapters	Essence of the Four Vows	Mantra Circumstance	
<b>Ninth</b>	Tantra's Treasure 43 <sup>rd</sup> – 48 <sup>th</sup> Chapters	Good Night & Wake-up Channels	Mantra Body	
<b>Tenth</b>	Tantra's Treasure 47 <sup>th</sup> – 54 <sup>th</sup> Chapters	Walking Meditation	Mantra Speech	
<b>Eleventh</b>	Tantra's Treasure 55 <sup>th</sup> – 60 <sup>th</sup> Chapters	Sky Gazing	Mantra Mind	
<b>Twelfth</b>	Tantra's Treasure 61 <sup>st</sup> – 66 <sup>th</sup> Chapters	Four Levels	<b>Jedi Knight Training</b>	
<b>Thirteenth</b>	Tantra's Treasure 67 <sup>th</sup> – 72 <sup>nd</sup> Chapters	Path of Mastery		
<b>Fourteenth</b>	Tantra's Treasure 73 <sup>rd</sup> – 78 <sup>th</sup> Chapters	Means of Mastery		
<b>Fifteenth</b>	Tantra's Treasure 79 <sup>th</sup> – 81 <sup>st</sup> Chapters		Penultimate Q&A	
<b>Sixteenth</b>			Final Q and A	

## Rakta Tare's Dance of the Six Yogas of Naropa – 21<sup>st</sup> Lesson Sadhana

Their nudity reminds us  
of mindfulness' vulnerability,  
their bodies comprised of light  
remind us of non-graspability,

their beauty reminds us  
of love's energy,

the stability with which he sits  
reminds us of centeredness, and  
the abandon with which she sports  
reminds us of spontaneity.

**MEDITATE LIKE  
A JEDI**



## Rakta Tare's Dance of the Six Yogas of Naropa – 21<sup>st</sup> Lesson Sadhana

May love and insight  
drive our veganism.

The love that yearns to minimize  
our participation  
in the exploitation of others;

and the insight that seeks  
sustainability,  
both ecological and medical.

MEDITATE LIKE A JEDI