
■ THE VIEW OF DZOGCHEN--

“Using this secret instruction one can see one’s own face, one’s awareness which is the primordially enlightened Samantabhadra. The unitary path of primordial purity of awareness and emptiness spreads as the spontaneous wisdom free of all relative conditions.”

刹那当下：松坦临在的明觉之道

第一节

■ 佐钦（dzogchen）之见--

“依此秘密教法，可见自己本来面目——即我们的本初觉知（awareness），本自圆满的普贤王如来（Samantabhadra）。觉知与空性（emptiness）的本初纯净不二之道，刹那当下显化为超越一切相对条件的任运智慧。”

This first verse is such a wonderful verse because what it is saying is that from the very beginning this nature presence or awareness has been completely merged with emptiness. And the nature of this fusion of emptiness and awareness is completely pure. Each of these terms has many meanings and

I start to unpack them a little just now. When it says awareness and emptiness, rigtong (Rig sTong), this rigpa (Rig Pa) or awareness is our simple being when we just sitting here—somebody is here. Before we know who we are being here, this somebody who is just here gives us the beginning of the flavour of this term awareness or rigpa. We could just take a moment to observe ourselves. Here we are sitting, however we are sitting, whatever way our body is. We don't have to sit in a special way to look at it. Somebody is here. Without thinking about who you are being here just try to have the sense what is this presence that you are. Sit with that for a few minutes.

这第一个诗偈颂极为美妙，因为它揭示了这样一个实相：自无始以来，这种本然的临在或觉知，始终与空性（emptiness）无二无别。这种觉知与空性（emptiness）的融摄，本质上是绝对纯净的。每个词语都蕴含丰富意涵，接下来我会稍作解释。所谓觉知与空性（emptiness），即雪域语言“rigtong（Rig sTong：空明）”，这里的“rigpa（Rig Pa：明空）”或觉知，就是我们此刻静坐时的本然临在——此时此地，有一种“在场”。在我们还未思考“我是谁”之前，这种单纯的临在，就是对“觉知”或“rigpa”最初的体验。您可以花一点时间观察自己。无论您以何种姿势坐着，身体如何，都无需刻意调整。某种“在场”就在这里。无需思考“我是谁”，只需尝试体会，您所是的这种临在。静静感受片刻。

Okey. Something is there. You don't have to know what it is but something is there. And there is also a sense of change. There is some connection with energy. In the way that it is changing you can already get a sense. It is maybe difficult to say exactly what it is. This quality, this nebulous quality, this difficulty of grasping this natural presence as being any particular thing is a quality of its emptiness. So this presence is a noetic presence, a presence of awareness through which all the different aspects that we construct—ourselves and our world—arise. It is the medium of the experience that we have. And depending on our relationship with this medium the experience reveals itself as samsara or nirvana.

好的，确实有某种临在。您不必知道它是什么，但它确实在这里。同时，还会感受到变化，与能量有所关联的感受。您可以在这种变化中稍微体会到它，虽然很难准确描述它是什么。这种特质，这种精微模糊难以捉摸的特性，正是它空性（emptiness）的体现。因此，这种临在是一种认知性的存在，是觉知的临在，通过它，我们所建构的自我和世界的各种面向得以显现。它是我们一切体验的自体，本基，源头和媒介。根据我们与它的关系，体验会展现为轮回（samsara）——执着所编织的现实或涅槃（nirvana）——自由所显的实相。

The text says that awareness is pure from the very beginning. *Dodne dagpa* (*gDod Nas Dag Pa*) means this has always been pure. Time is very important. We experience our lives through the medium of time. We think about what we will do in the morning, we think about what we will do tomorrow. When we

meet somebody new, we introduce ourselves in terms of our past and if we like them, and we want to do something with them, we immediately start to make some fantasies or plans for the future.

教言指出，觉知自本初便是纯净的。“本初清淨”（*dodne dagpa, gDod Nas Dag Pa*）意味着它自始至终都未被染污。时间非常重要，我们通过时间来体验人生。我们会思考清晨要做什么，计划明天的事务。遇到新朋友时，我们会用过往经历介绍自己，如果喜欢对方并希望进一步交往，便会立刻开始幻想或规划未来。

Attachment is temporal. It is a quality of time. To be attached to things involves trying to stay with the particular people or objects as we move through time. And identity is also related very clearly to time. We are our history. But the text is talking about the nature of the mind, the real nature of mind as something which has been there for infinity without any beginning at all. That is before we were born, before our parents were born, before our countries came into existence, before the big bang, before the universe came into existence. That has always been there. Now clearly we are already aware of the Buddha's teaching on impermanence: that everything that is created moves towards destruction and change. But if this real nature that we have is infinite, it means it was before there was any beginning. And in not having a beginning it will not have an end. Without a beginning or an end it cannot be an entity. And this is not just an abstract concept. This means we are not entities. We are not things. So that means we are not who we think we are.

执着乃时间的产物。它是时间的一种品质。对事物的执着，实则是在时间长河中试图固守特定的人或物。而身份认同亦与时间密切相关。我们是自己的历史。然而，此教言所论及的，乃心灵的本质。心灵的真实本性，乃亘古不变、无始无终，超越时间的。我们的心性超越轮回

（samsara）——执着所编织的现实，超越国度兴衰，超越宇宙大爆炸，甚至超越宇宙的诞生。它本然纯然无始临在。诚然，我们早已熟知佛陀关于无常的教言：一切有为法，皆趋向毁灭与变化，皆苦，皆空，皆无我。但若我们心的真实本性是无限的，意味着在一切开始之前它就已然本然临在。既无始，则必无终。无始无终，则不可能是一个实体。这并非抽象概念，而是意味着我们本身并非实体，并非物象。因此，我们不是我们以为的那个“我”。

Going back to the refuge. When we take refuge in this nature of our mind, we are taking refuge in the true nature of our self, which we don't know. And we do that in order to get rid of the ordinary identity of who we know we are because we don't like that. That is really something to think about. If you are successful and you get enlightened you will not be who you are now. You will not get enlightened. The one who gets enlightened will not be You, as you know yourself to be.

让我们回到皈依的话题。当我们皈依于自心的本性时，实际上是皈依于我们尚未认领的真实自我。我们这样做，是为了超越那个我们习惯认同的普通身份，因为我们对那个身份不再满意。这值得深思。如果

“您”真的成功了，开悟了，那么您将不再是现在的“您”。“您”不会获得开悟。真正开悟的那一个，不会是您所熟悉的自己。

This nature of the mind, the text then goes on to say, is arising spontaneously free of any limiting points. These limiting points are the ways in which we start intuitively to have a sense that something exists as an entity and this state is suffused with wisdom. And the quality of wisdom is that it doesn't get tied in knots. We all have a sense with Rinpoche that it is very difficult “to pull the wool over his eyes”, or trick him. He has good sense of what is going on. That is a quality of wisdom.

教言接着阐述，我们心的本性自发裸露，不受任何局限点束缚。这些局限点，其实是我们习惯上将某经验流视为实体的方式。而安住于本性的状态中，智慧自然而然流露。智慧的特质在于，它不会陷入纠缠。我们都能感受到，仁波切很难被欺骗或蒙蔽，他对事物的真相洞若观火，这正是智慧的体现。

Then the text goes on to say that our own awareness which is only natural presence, is the primordial buddha Kuntu Zangpo (Kun Tu bZang Po), Samantabhadra. When it says Kuntu Zangpo it is meaning both Samantabhadra and Samantabhadri, the couple. This couple has been there for a very long time and they form a little world of their own. They are like springtime lovers in Paris. This is very important because when we start to recognize the nature of our mind, we become distracted. Although we can have moments of being truly present and quite open, quickly we become

distracted or attracted to something else. We betray emptiness and go off seeking some busy lover who will leave us anyway. So ordinary love, ego love is fickle. But the love of this primordial awareness is very, very reliable. And this couple, being together, this is a real symbol of the possibility of attaining a state of complete integration with all that arises without leaving it for distraction.

随后，教言指出：我们自身的觉知，本然的临在，就是本初佛昆图桑波（Kuntu Zangpo, Samantabhadra）。这里的昆图桑波（Kuntu Zangpo），既指普贤王如来（Samantabhadra），也指普贤佛母（Samantabhadri），这是一对本初佛父佛母。他们自无始以来就同在，自成一个世界，如同巴黎春日的恋人。这一点非常重要，因为当我们开始认领自心本性时，很容易分心。尽管我们偶尔会体验到真正的临在和开放，但很快又会被其他事物吸引，忘记空性（emptiness），转而追逐那些终将离去的“忙碌情人”。世俗之爱、小我之爱总是善变，而本初觉知之爱极其可靠。这对本初佛父佛母的相依相守，象征着一种圆满不二的可能性：我们能够全然地，与一切现象完全融摄。

The text then goes on to say that this is a text which is designed to show you, to introduce you, to your own face, to your own nature. We are all sitting in this room with a face but we have never seen our own face. If you look around you can see other people's faces very easily. It is quite ridiculous that it is very easy for me to see, for example Robert's face, but I can't see my own. I mean that seems completely ridiculous, it is my face and I can't see it and I

spend all my life looking at other people's faces and not at my own face.

教言中继续阐述道，这段文字旨在向您展示，引导您见到自己的本来面容，父母未生之前您的本来面目——您的心性。我们虽然都坐在这个房间里，各自拥有一张面孔，却从未真正见过自己的面容。环顾四周，您可以轻易地看到他人的面孔。然而，颇为荒谬的是，我能轻而易举地看到，比如说罗伯特的脸，却无法看到自己的。这似乎完全不合情理，明明是我自己的脸，我却无法看到，而我一生都在注视他人的面容，却从未真正看到过自己的面容。

There are many terms in Tibetan around the sense of my face: rang ngo (Rang Ngo), rang she (Rang bZhin), rang sha (Rang Zhal). These terms are all on this point that this thing which is always there, which is us, is completely hidden from us although it is always there and it is us. And if you want to see your own face you have to look in a mirror. You see yourself as a reflection with the left-right inversion. And in seeing yourself in a mirror you see yourself as something other than yourself. Seeing ourselves in a mirror supports us in the sense of being an entity.

雪域语言中有许多关于“自我面貌”的术语：rang ngo（自面）、rang she（自性）、rang zhal（自相）。这些词都指向这样一个事实：那个始终临在、就是我们自身的存在，却又始终公开隐藏于我们的眼前。要见到自己的面容，必须借助镜子。镜中的自己是左右颠倒的镜像，通过镜子看到自己，其实是把自己当作一个与自身不同的存在来看待。通过镜

像观察自我，反而加深了我们作为独立实体的感觉。

In child-psychology there are many developmental theories which talk of how the ego sense of self develops through being mirrored by other people's eyes or by actually looking in a physical mirror. And even in the path of tantra, when we get an initiation and we get the teaching that now you are Tara, now you are Padmasambhava or Vajrasattva, you see yourself in another form. And that form in a sense reflects your own good qualities or possibility of transformation. But it is still one step removed—you become other than you are. But this text is saying that it will show us our own face, so that we will see our own face directly! This might indicate that in order to see our face directly we have to look in a different way.

儿童心理学中有诸多发展理论，探讨小我心智（ego）是如何通过他人眼中的映照或物理镜子的反射而逐渐形成。即便在坦特罗（密乘 tantra）修行中，当我们接受灌顶（initiation），并得授法教时，我们被告知，“您即是度母”、“您即是莲花生大士”或“您即是金刚萨埵（Vajrasattva）”，这时我们也在某种程度上看到了自己的另一种形象。这种形象在某种意义上反映了我们的善良品质或转化的可能性。然而，这仍然与我们的真我隔了一层——您成为了异于自己的存在。但这篇教言却宣称它将让我们直面本来面目，使我们能够直接看见自己的真实面貌！这或许暗示，为了直接看见我们的面目，我们必须以一种不同的方式观照。

Then the text moves on to preliminary practices which are designed to stop us looking at our face in the usual ways and then it starts to show how to look in a new way.

随后，教言转向前行修习，目的在于打破我们惯常观察我是谁的方式，继而开始指引如何以全新的视角观照自身。

So first we will discuss some of the general views in Buddhist practice and then go through the preliminaries, because I want to look at the preliminaries through the view of dzogchen. We can look at the preliminaries through the view they have of themselves but we also can look at it through the dzogchen view.

因此，我们首先将探讨佛教修行中的一些基本见地，然后再深入进入这些前行修习。之所以如此安排，是因为我希望通过佐钦（dzogchen）的视角来理解前行修习。我们既可以从前行修习自身的角度来理解它们，但同时也可以透过佐钦（dzogchen）的棱镜来重新审视。

Hinayana, Mahayana

Generally speaking, the Buddha's teaching begins with what is called the Hinayana path where the focus of attention is separating out from samsara. In this approach to the world you spend a lot of time reflecting on how horrible life experience is. We do that in order to subvert or disrupt the pattern of our usual investment of meaning in the ordinary things of our world. For example you might reflect that the body is full of pus and blood, disgusting substances,

worms and filth and by looking at other people as being a bag of such substances your desire for them would be diminished.

小乘，大乘

一般而言，佛陀的教法始于所谓小乘之道（Hinayana），其关注点在于摆脱轮回（samsara）——执着所编织的现实。按照这种世界观，您会花大量时间反观生命体验的痛苦与艰难。我们这样做，是为了颠覆或松动我们习惯性将意义投注于世间万象的执著模式。例如，您可能会观想身体充满脓血、不净之物、虫蛆与粪便；通过将他人视为包裹这些物质的皮囊，您对他们的欲望便会自然减弱。

If we want to give up samsara and want to get out of it, it is always much easier to think about the faults of others. In this part of renunciation all the things, all the objects that stimulate the senses and which pull us into desire or pull us into anger and rejection, anything which creates an intensification of our connection with the world needs to be stopped. Because the goal is to become cool and free of the heat of the passions, so that we just trickle over the edge and vanish.

如果我们渴望放下轮回（samsara）——执着所编织的现实、超越其束缚，往往会下意识地吧过错归咎于他人。然而，在出离心的修行中，所有能刺激感官、引发欲望或激起愤怒和排斥的事物，凡是坚固我们与世间联结的因缘，都需要加以止息。修行的目标，是让心灵趋于清凉、远

离激情烦恼之火，使我们如涓涓细流，悄然滑落边界，归于寂静。

However in Nyingma view that we try to practice, we take the key elements of this view of renunciation and integrate them. Rather than really believing samsara to be a difficult place, we use this idea as a tactical pressure to try to dislodge the pattern of our own attachment. That is to say we use the attitude as a method to help us be less involved in our ordinary obsessions so that we have more space to recognize something of the true nature of our existence. And then in the Mahayana path we are developing wisdom and compassion together and we do this again in order to create more space. If we commit ourselves to helping other people we will not be able to do this if we continue to be self-obsessed.

然而，在宁玛派（Nyingma）所倡导的修行观中，我们会将这些出离心要素加以整合。我们并不是真的把轮回（samsara）——执着所编织的现实视为坚固实在的苦境，而是将出离心作为一种策略性的提醒，帮助我们松动内在的执着。换句话说，我们用出离心作为方法，让自己不再被各种欲望和执念所困，从而有更多空间去体认存在的真实本质。进入大乘（Mahayana）阶段，我们则是同时培养智慧与慈悲，而这一切的目的，同样是允许更多空灵闪耀。若我们承诺帮助他人，却无法腾空自己身心，这种以小我身心为中心的努力结果，是非常有限的。

In the Hinayana path we are saying the world is bad and we want to get out of it so that the conflict is between ourselves and the world. But in the

Mahayana path we try to internalize the conflict so that our aspiration to be good and to help other beings is in conflict with our karmic traditional tendency to take care of ourselves. If we put other people first after a while we will start to hate them. It is one thing to think about saving all sentient beings, which is a very beautiful abstract concept. But if you are sitting in the puja and you are trying to meditate and the person next to you is bumping your knee or singing out of tune or banging the bell in the wrong rhythm you might feel some irritation. And the real issue in the Mahayana path is struggle, that one commits oneself through millions of lifetimes to engage in an ongoing process of helping others. That is to say direct engagement with the manifestation of limitation, and the purification of it through wisdom.

在小乘道中，我们认为世界是痛苦的，我们要远离它，因此内在冲突被投射到自我与世界的对立上。然而在大乘道中，我们试图将这种冲突内化，不与世界对立，而是用我们行善助人的愿望，来抵御我们根深蒂固的以自我为中心的惯性。如果我们将他人置于首位，久而久之我们可能会对他们产生怨恨。理想化拯救一切众生是一个非常美好的抽象概念。概念是一回事，但如果您正坐在佛堂里试图禅修时，而您身边的人却不断碰撞您的膝盖，或走调地唱诵，或不合诵奏地敲打法器，您可能会感到些许烦躁。大乘道中的真正挑战在于奋斗，在无数生世中立下誓愿，持续不断地投入帮助他人的过程。也就是说，直接投入对种种局限性的显现加以对治，并通过智慧来净化这些局限。

In the Hinayana path the basic motive or model is that of the renunciant, the

person who leaves their family, who leaves their home and goes off casting the world behind them. In the Mahayana path the main motive is that of the servant. One gives away one's freedom in order to become a servant for others. But at the same time this is a servitude which brings pleasure, because the key for entering into it is the understanding of emptiness. So we have to get some understanding of emptiness otherwise a real commitment to be at the service of other beings will simply be torture for ourselves and will in fact then cook up our own five poisons even more intensely. This is very important. If you are walking along the river and you see someone falling into the river if you jump in to save them this is very nice. But if you can't swim it is not very helpful. From this Mahayana buddhist point of view unless you have some understanding of emptiness it is all just empty words. The Dharma is just so many nice fairy tales where we pretend that we are all going to be good people and help others but actually we spend our time taking care of ourselves, and our fantasies.

小乘道（Hinayana path）的基本动机或模式，是一种出离心——一个人离开家庭、远离熟悉的生活，把整个世俗世界抛在身后。而在大乘道（Mahayana path）中，核心的动机是菩提心——愿意放下自己的自由，为利他而服务。但这种“服务”并不意味着苦行，因为进入这条道路的钥匙是对“空性”（emptiness）的领悟。因此，我们必须对空性（emptiness）有体悟。否则，即便我们真心想为他人付出，最终也只会变成对自己的折磨，甚至让内心的五种负面认知惯性（五毒 five poisons——无明，嗔怒，贪欲，嫉妒，傲慢——）愈发炽盛。这点非常

重要。就像您走在河边，看到有人掉进水里，若您跳下去救人，这是出于善心的行为。但如果您不会游泳，这举动就帮不上忙了。根据大乘佛教的见地，若缺乏对空性（emptiness）的体悟，那么所有美好的誓言都不过是空洞的言语。所谓的“法”（dharma），就沦为是一套动听的童话，我们假装自己是善良的人，愿意帮助他人，但实际上，我们多数时间仍是在维护自己与自己的幻想。

Tantra

In the path of tantra there are many different subdivisions. But as a general style of practice, the task that we are trying to do, the key task, is to transform the five poisons into the five wisdoms. And in order to bring about this experiential transformation, we use identification with the deity. We use the blessing power of the deity, the richness and complexity of meditation with all the aesthetic supports for that: Thangka, music, dancing, colorful clothes and so forth.

坦特罗（密乘 tantra）

坦特罗（密乘 tantra）修行之道分支繁多，但作为一种整体性的修习风格，我们所致力完成的核心任务，是将五种负面认知惯性（五毒 five poisons——无明，嗔怒，贪欲，嫉妒，傲慢——）转化为五智（大圆镜智——清晰洞察力；平等性智——情感的平衡与包容；妙观察智——细致入微的觉察力；成所作智——自发而有效的行动力；法界体性智——

对整体实相的融摄）。为实现这一体验性的转化，我们借助对本尊的认同来达成。通过本尊的加持力，以及禅修所承载的丰富象征与层次感——包括唐卡、音乐、舞蹈、色彩绚丽的服饰等美学辅助——来深化修行者的觉受。所有这些，皆是助缘，帮助我们深入地体验、并实现这场深层的内在转化。

Now if we want to transform these five poisons, we have to have the five poisons. Probably we could agree we all have the five poisons. But a lot of the time we don't know we have them. So they are difficult to transform. Even in the path of tantra, although a lot of the practice is through visualization and using the richness of the practice to support one-pointed attention, which starts to liberate us from the usual destructive preoccupations that we have, we still need to be able to see things as they are in order to transform them into something else. Because the task is a revisioning.

若想转化五种负面认知惯性（五毒 five poisons——无明，嗔怒，贪欲，嫉妒，傲慢——），我们或许都能同意，每个人都有这五种倾向。然而，大多数时候，我们并未觉察它们的存在。这也使得转化变得困难。即便是在坦特罗（密乘 tantra）修持中，虽然我们主要借助观想，并通过形式丰富的修法来锚定专注力，从而将我们从惯常的破坏性执念中逐步解脱出来，但若要真正完成转化，我们仍必须具备如实照见的能力。因为这项任务，本质上是一个重塑愿景的过程。

For example in the Big Rigdzin (The Vidyadhara Guru Sadhana, terma of

Nuden Dorje) practice towards the end there is a section that comes from the Leudunma (gSol 'Debs Le'u bDun Ma) where it says: “Regarding all these objects that you see, good things and bad things, our practice is to see these are the form of the guru’s body, form of Padmasambhava’s body...”. And we hold to that. But clearly this also a path of effort because we will have a habitual tendency to see things as we are accustomed to seeing them. When we look around the room we say: “Oh, I know you. I met you before. You are Robert.” You don't immediately think: “Oh, this is Vajrasattva.”

例如，在“大持明法（Big Rigdzin）”（《持明上师修法》，为努登多杰（Nuden Dorje）所传伏藏）中，尾声部分引述自《祈请七支经》（gSol 'Debs Le'ubDunMa）的一段开示：“您所见的一切现象，无论善恶，皆为上师之身形，莲花生大士（Padmasambhavas）之身形……”。我们需对此信念坚定持守。但这显然也是一条需要不断努力的修行之路。因为我们习惯于以固有方式去看待事物。当我们环顾四周时，会自然地说：“哦，我认识您。我们以前见过面。您是罗伯特。”而不是立刻认知：“啊，这是金刚萨埵（Vajrasattva）。”

So, what we have is the flow of our karma. In Tibetan it is called rang gyud (Rang rGyud). Rang means ourselves and Gyud just means like a stream or a flow, the same word that we use for tantra. This stream of our own ordinary perceptions is what ties us into this world. In tantric practice as this is manifesting, we are putting another identification onto it. So, it is as if karma or our past is bringing meanings to us and we are transforming these meanings

into the mandala on the moment of their arising. And then whatever appears as resistant to this transformation that we try to make, we understand this is a demon. And that is why in Tibetan Buddhism there is a lot about demons.

我们所拥有的，是自我心念动量惯性（业 karma）的流动。在雪域语言中，这被称为“然炯”（Rang rGyud）。其中，“rang 然”意为我或自身，而“gyud 炯”则意味着像溪流或河流一般的持续流动。与我们用于坦特罗（密乘 tantra），“tantra”的词同根同源。我们习惯性的感知流动，正是将我们束缚于此世的纽带。在坦特罗（密乘 tantra）修持中，当这种感知流动显现时，我们会赋予它另一种身份认同。仿佛心念动量惯性（业 karma）或我们的过去的经历，源源不绝地向我们输送意义。而我们则在这些意义初现之际，将其转化为坛城（mandala）。凡是对这一转化过程有所抗拒的现象，我们称之为“魔障”。这也正是为何雪域灵性传承中有大量关于“魔”的修法与教言。

Some of you have just been on a Vajrakila retreat and Vajrakila is very concerned with putting the nail in. So wherever there is a demon or an entity Kila goes into that and dissolves it. I don't know if it happens in Europe but certainly in Canada, in the old days when they were cutting down the forest they would run tree trunks into the river. And there would be men who would stand on these tree trunks with a stick and they would keep pushing at the logs to keep them turning so that they would flow down the river. This is essentially the function of Vajrakila because when we become Vajrakila we keep the river free, we keep the stream of life going. This is the practice of

tantra. Everything keeps manifesting in this light, free form, and wherever the logs could come together, wherever the river of experience could get blocked and we start to build up something, give it a “bang” and it moves on again. And in the Big Rigdzin there are many moments where you have a similar kind of thing where we use different kinds of positioning, threatening, beseeching, bribing to try to get our demons to move on.

您们中有些人刚刚参加了金刚杵（Vajrakila）的闭关修行。金刚杵（Vajrakila）非常注重“钉入”。无论何处出现魔障或扰动意识的实体，金刚杵（Vajrakila）都会直刺其核，将其化解。我不确定欧洲是否有此风俗，但在加拿大，昔日伐木时，人们常将原木推入河中，让其顺流而下。有些工人会站在这些浮动的树干上，手持长棍，不断推动木头转动，以防止其堆积堵塞水道。这正是金刚杵（Vajrakila）的功用——因为当我们修行完全认同为金刚杵（Vajrakila）时，便是在护持这条生命之流畅通无阻。这，正是坦特罗（密乘 tantra）修行精髓——一切现象持续在这光明中以自在的形态中显现。无论那里有树干聚集阻塞，无论生命之河何处可能被阻塞，无论我们开始构建某阻塞念头，我们便赐以一击，“砰”的一声，让它重新启动流动起来。在大持明法（Big Rigdzin）中，也有许多类似的修法情景：我们运用不同的姿势、威慑、祈请、贿赂，试图让我们内在的魔障让步、退散，使心的河流继续前行。

Dzogchen

So we can maybe see that throughout these different levels, the hinayana, the mahayana and the tantra that the key concern is with dynamic movement and the key enemies are points of stasis around which constructed senses of self and world are build up.

佐钦 (dzogchen)

由此我们或可洞见，贯穿小乘、大乘与坦特罗（密乘 tantra）这三种修行体系，其核心关切，始终在于实相的动态流变；而最大的障碍，则是那些僵滞不动的凝结点——正是这些凝结点，构筑出我们对有限分裂的小我心智（ego）与看起来的外部世界的种种概念投射与执著认定。

Now the practice of dzogchen is rather different. Although it is often woven in with these three, the particular position it takes up is different. Because it starts with this view, as we described from the first verse, that from the very beginning everything has been perfect. This is the meaning of the name of this wonderful couple [Samantabhadra, Samantabhadri], “always good”. And because it is always good therefore it is never bad. Very simple. So if you think it is bad that is because you have not realized that it is always good and when you recognize that it is always good it stops everything bad. The proof of enlightenment in this path is that you end up having a real good time. That is very important because at the heart of the dzogchen practice is the notion that there is no need to make any effort because things are already perfect.

如今所谈的佐钦（dzogchen）的修行，却与前述路径大不相同。虽然它时常与三乘交织，但其所立之见，别具一格。它从一开始便指出：从无始以来，一切皆已圆满。这正是那对本初尊——普贤王如来与普贤母——名号“恒常善妙”（Samantabhadra, Samantabhadri）之真正意涵。既然恒常善妙，便无所谓败坏；如此简单。若您觉得某事“不好”，那只是因为您尚未体悟其“恒常善妙”的本质；一旦您认出它的本然圆融无碍，一切所谓“坏”的现象便不再成立。在这条道上，证悟的明证之一，便是：您真正开始享受生命。这一点极其重要，因为佐钦（dzogchen）之核心主旨在于：一切本自圆满，一切无需小我身心的刻意，一切无为任运。

Our habitual tendency is to imagine that our duty is to improve things, to improve ourselves, to improve the world and as we looked in these other systems, the hinayana, mahayana and tantra, there is still this tendency that if you don't do something it is not going to improve. But dzogchen begins with this statement that from the very beginning everything has been perfect so there is nothing to improve. If you are involved in any creative arts, I think you will find that when you do a painting or you write a poem or make a pot and you want to improve it then you make it a mess. We need to trust our intuitive relation where we see: “Oh, that’s fine!” and stop there. Dzogchen is about developing an intuitive aesthetic relationship with the world. And here the world includes ourselves in which we try to be our relaxation, to let everything go free. But of course we don’t need to let things go free because

things are already free but we imagine that they are not free so we are going to set them free. Learning to give up unnecessary effort is difficult because so much of our identity is based on activity, on doing things.

我们的惯性倾向，是试图以小我心智（ego）“改善”——改善自己，改善他人，改善世界。正如在小乘、大乘、坦特罗（密乘 tantra）中所见，这种改造的冲动无处不在，仿佛“若不做点什么，一切便无从改善”。而佐钦（dzogchen）却一开始就说：没有什么需要小我心智

（ego）刻意改善，因为从最初起，一切已然如是。若您从事创作艺术，也许会熟悉这种体验：当您画完一幅画、写完一首诗或烧好一个陶罐，若试图进一步“修饰完善”，往往弄巧成拙。我们需要信赖那种直觉式的关系，在心中浮现“啊，这就很好”之刻，便安住于此，不再多做。佐钦（dzogchen）修行的关键，正是发展我们与世界之间的直觉审美关系。这个“世界”也包括我们自己——我们练习着成为放松本身，让万事万物自然自在流动。当然，我们其实不需要“让它们自由”，因为它们本来就自由。只是我们误以为它们不自由，于是才去努力“解放”它们。学会放下那些不必要的努力并不容易，因为我们多数人的身份认同，正是建立在“行动”和“去做”之上。

The key issue is how can we get into the direct experience of this flow of reality in which there is nothing to do. And not only to enter into it but also to enter into it with the confidence that by relaxing control we will in fact be increasing our ethical relationship with the world and our manifestation will of

itself be good without our trying to be good. But of course good here doesn't mean good in relation to bad. It is talking of an infinite quality of simple perfection and it will take us perhaps some time just to get the flavour of it.

关键在于：我们如何直接体验这无需造作的实相之流？我们不只是进入它，还要全身心信赖地进入——笃信放下小我心智（ego）的控制，并不会导致堕落或混乱，反而会自然增强我们与世界之间的伦理连结。我们的一切显现将自然流露出“善”，而无需努力成为“好人”。当然，这里的“善”并非与“恶”相对而言，而是指一种无限的、天真质朴的圆满本性。想要真正领会这种风味，也许需要时间去慢慢涵泳。

But I suggest we take a short pause now and get some fresh air and maybe in that if you are just walking in the air just try to very gently have this felt sense: “What does it mean to be me?” It is not a question to ask round and back on yourself but just from the inside out. “What does it feel like to be me? What is this ‘me-ness’ of me?”

不过，接下来我们不妨稍作停歇，去呼吸一点新鲜空气。若您只是安步于自然之中，也可以轻轻带着这个感受：“成为我，是种什么样的体验？”这并非一个要绕回自己身上反复思索的问题，而是一个从内而外、由觉受自然浮现的体问：“作为‘我’，是什么感觉？”“这种‘我性’，究竟是什么？”

Function of Ritual

One of the things we do when we come into the room we make prostrations. Even if there is a break in the puja, people go out and when they return they make prostrations because when we begin a retreat this space becomes constituted as mandala of the guru and in this sense it becomes a sacred space. And by gaining initiation and by gaining devotion and appreciation one is able to attune oneself to the sacred quality of the space that is established, to the energy that is created here and you use that in the practice of transformation. This is perfect in the practice of tantra.

仪轨 (ritual) 的功能

当我们走进这间房时，首先做的一件事便是顶礼。即便法会中途稍作休息，人们出去再回来时也会再次顶礼。因为一旦闭关开始，这片空间便被确立为上师的坛城（mandala），从这个意义上说，它就成为一个神圣的领域。通过接受灌顶（initiation）、培养虔敬与感恩，我们的身心逐渐调谐，与这个被确立的神圣性与能量相互呼应，并以此能量作为修持转化的资粮。这种方式在密续修行中堪称圆满。

In the practice of dzogchen, there is a slightly difference. If we say that from the beginning everything has been perfect and that is the view we seek to hold, if you then make one space sacred then by definition and other space is profane, and so you are causing a split and a judgement in that which is from

the very beginning always being perfect everywhere.

在佐钦（dzogchen）修行中，则略有不同。如果我们立足于“从一开始一切皆已圆满”这一见地，那么一旦我们将某一空间视为“神圣”，便意味着其他空间成了“非神圣”，如此一来，便在本来处处皆圆满无缺的显现中人为地制造了分裂与评判。

There is a lot to think about the function of ritual when we come to hold a view which is definitely nondual and grounded in a notion of natural perfection. But of course since we anyway make the meditation of prostrations in the state of emptiness, we ourselves are empty, the guru we prostrate to is empty and the act of making prostrations is empty, it does not really matter too much. If you don't have the view and the real understanding of that emptiness then you have potentially some problems. It is just important to be aware of this because the mood and the attitude in tantra are very much about respect. In tantra vows there is a great deal about respect for the guru, respect for women as a principal of the dakini, for many, many things in order to build up this rich sense that this world is already an enlightened mandala. That is to say: In tantra we are imbuing, we are filling activities with added significance, added meaning. We are enriching them from the source of the symbolic.

若我们仅仅概念化抓着于非二元、本然圆满的见地之见，那么关于仪轨（ritual）的功能，确实有许多值得深思之处。然而，既然我们本就在空性（emptiness）中修持顶礼——我们自身是空的，我们所礼敬的本觉心友（guru）亦是空的，顶礼的行为本身亦是空的——那么它是否重

要，其实也就无关宏旨了。但如果缺乏这一见地，对空性（emptiness）缺乏真实体悟，那就可能生起误解甚至障碍。因此，重要的是要保有觉察，因为坦特罗（密乘 tantra）的整体氛围与修行态度高度强调“尊重”：在坦特罗（密乘 tantra）誓言中，强调对上师的尊敬、对女性作为空行母之尊敬，以及对诸多显现事物的尊敬，这一切共同构建出一种深层的领会——此世本即觉悟坛城（mandala）。换言之，在坦特罗（密乘 tantra）中，我们是在不断地赋予行动以更深的象征意义与内涵，将之从象征的源头中充盈饱满。

But in dzogchen we are trying to experience the nakedness. The simplicity of the natural perfection of things is the reason that they are without need for alteration in any way. So the mood is more relaxed and that may appear to some people as being not so respectful and even more disrespectful. But at the heart of dzogchen practice is awareness and if we are aware in what we do, it doesn't matter too much what we are doing. Because from the view of dzogchen the value of anything that occurs doesn't lie in the quality of its content but in its ground and because the ground of everything is pure, everything is pure and has equal value.

然而，在佐钦（dzogchen）中，我们追求的是回归对赤裸本然之境的直接体验。万法天然圆满的纯净本质，正是它们无需修饰或更改的根本理由。因此修行的氛围更显轻松随顺，甚至在某些人眼中可能显得“不够庄重”或“缺乏敬意”。但在佐钦（dzogchen）修持的核心，是觉知

——若我们在所行所为中保有觉知，所做何事便不再重要。因为从佐钦（dzogchen）的见地看，万事万物的价值并不在于其内容的“好坏”，而在于它们的“本基”。既然一切本基皆为清净光明，那么一切现象也皆为清净，皆具等同价值。

Meditation of ‘A’

Now we will do a simple meditation using the sound ‘A’. The Tibetan alphabet like the Sanskrit alphabet has ‘A’ as a vowel present in all the consonants. So ‘A’ is seen as being the mother of all sounds with all other sounds being modifications of ‘A’. ‘A’ is seen as primary and basic and as the letter which represents emptiness. When babies are born they often made the sound of ‘A’ and then later develop this as “Mama” and “Papa”. And when the Mama and the Papa were making the baby they also make the sound: “Aah, aah ...” So ‘A’ is really quite important. ‘A’ is what brings us into the world. And when we die we go out of the world with the ‘A’.

‘A’（啊）字不二禅修

现在，我们将进行一个简单的不二禅修修习，围绕‘A’（啊）这个音展开。雪域文字与梵文的字母体系皆以‘A’为首，‘A’是所有辅音中的母元音。因此，它被视为一切声音的源头，其他声音皆为其衍生与转化。‘A’是原初、根本的声音，亦象征空性（emptiness）。婴儿呱呱坠地时，往往首先发出的便是‘A’音，之后才渐渐发展出“妈妈”

“爸爸”的称呼。而当父母在创造生命的那一刻，也往往会自然发出“啊，啊……”的声音。可见，‘A’确实意义非凡。‘A’既是我们进入世间的起点，也是我们离世时最后的呼息。

In dzogchen there is a great deal of attention to energy and to the felt sense that everything in the universe has a particular vibration and sound. By using this sound ‘A’, which is seen as having a very root vibration, a vibration of the very basis of consciousness, it helps to shake the other vibrations back into the line. Because from this view everything which manifests is a variation on ‘A’. If we can see the link back into ‘A’, we can see how everything arises out of this sound ‘A’ and so can be brought back into this ground nature by allowing the sound ‘A’ to spread out. So we can use the sound of ‘A’ to radiate out and to make connection with everything. For everything is a manifestation of the potentiality of the ground nature of the inseparability of awareness and emptiness.

在佐钦（dzogchen）教法中，非常重视能量以及对每种现象所具独特振动与音响的觉受。‘A’（啊）音被视为最原初的振动——意识本源的律动。借由持诵‘A’（啊）音，我们可将散乱多变的能量震回本位，因为在佐钦（dzogchen）见地中，万有皆为‘A’（啊）音之变体及延伸。如果我们能够回溯一切到‘A’（啊）这一声，就会明见万法皆由此声而生起；而只要让‘A’（啊）的声韵舒展散布，万法亦可归复于此本然自性。由此，我们便能以‘A’（啊）的声音向外放射，与一切建立连结。因为一切现象，皆是本基中觉与空不可分离的潜能之展

现。

In this practice we can visualize in our heart the white letter ‘A’ (using either the Tibetan form or the capital A) and in the space in front of us another white letter ‘A’ and then we recite “Aaaaa” together and in that we keep our awareness on these two letter ‘A’. Then after some time you just let these ‘A’s relax until one is simply unified whatever is there. Ordinarily we exist in the little world of our sense of being a separate self and this sense of separation has a particular vibration that we return to again and again. But now we use ‘A’ to return to our deeper home. I think we often can experience this around Rinpoche. Sometimes when we hear his voice or even just feel his presence it can put a little shaking in us so that things settle down. So we try this practice with the goal of being very relaxed and present. There is nothing really to achieve here. It is more like a return ticket. You have already gone somewhere, so we use the ‘A’ as the second bit of the ticket just to get back to where we started from.

在这个修习中，我们可以在心中观想一个白色的‘A’（啊）字（可用雪域文字母或英文大写字母‘A’），同时在我们面前的虚空中观想另一个白色的‘A’字。然后我们一同发长音诵念“Aaaaa”，将觉知轻轻安住在这两个‘A’字上。片刻之后，让两个‘A’字自然松融，直至与周遭的所有融为一体。与当下不二。我们平日活在“我是某某”的念头中，这种分离感本身就带有一种特定的振动——我们一次次地，不知不觉地回到那个小我身心自限的世界。但现在，我们借由‘A’（啊）

的振动回到无垠无限，无底更深的本源之家。我们许多人在仁波切身边也曾体验过类似的感觉。有时，仅仅听到他的声音，或仅仅感受到他的临在，心中便会泛起一丝震动，使内在沉静、归位。所以我们试着这样修习，目标不在获得某种特别的状态，而是保持放松、敞开与临在。此中无须追求任何成就，它更像是一张返程票。我们已经向外旅行了一段，现在借由‘A’（啊）作为往返票根的返程部分，踏上回归我们本初之路。

Sitting comfortably not straining the body with this very relaxed sense of the ‘A’s we recite together. You are not looking at the wall in front of you, you are just letting your attention hover in the space in the middle and imagine this ‘A’ there. If it is difficult to imagine an ‘A’ then just let your attention hover in the space in the middle. When we relax into this space it is not our space. Nobody has appointed you to be a policeman for this space. So if thoughts come you don't like, you have no right to ‘arrest’ them. If some feelings come and ‘park themselves illegally on your pavement’, just let them stay there. Whatever comes is not your problem.

(Recitation of the three ‘A’s, then silent meditation for a while)

请自然地安坐，身体放松，不费力地进入这个修习。让我们一起发长音诵念‘A’（啊）。念诵时，不需盯视前方的墙壁，而是让觉知悬浮于正前方的空中，想象那里有一个明亮的‘A’（啊）字。如果不容易

想象‘A’（啊），那就让觉知自然悬浮于中间的空间即可。当我们放松地安住于这片空间时，请记住——这空间并不属于您。您并非被委任为此地的警察。因此，即便有您不喜欢的念头升起，您也无需“逮捕”它们。若有情绪“非法停靠在您的人行道上”，就让它们在那里待着。任何出现的内容，都不是您需要解决的问题。

（诵念三遍‘A’（啊）音，随后静坐不二禅修片刻）

With this kind of practice it is not an issue of having a good meditation or a bad meditation. It is just something that we do. We often have a great desire to have a good meditation, to be very fresh and very clear, and then we are upset if we have bad meditation which is sleepy and unclear and full of thoughts. To find ourselves worrying about our meditation is a sign that we don't know how to meditate. Patrul Rinpoche has a very nice text on the faults of meditations in a chapter in the collection ‘Simply Being’.

这样的修习，并无“好”与“不好”的分别。它只是我们当下所做的一件事。我们常常渴望一次“成功”的禅修，希望状态清新、觉知明澈；而当坐中昏沉、混乱、杂念纷飞时，又会感到失落与沮丧。但若我们发现自己在忧虑“这次禅修好不好”，这其实正是一个信号：我们尚未真正明白禅修的要义。帕楚仁波切（Patrul Rinpoche）在《本来如是》（Simply Being）一书中，有一章精妙地阐述了禅修的种种偏差与误区，

非常精彩。

I suggest we do this three ‘A’s again and whenever you are ready to, come out of the state of ‘A’ and get on with doing something else. But whatever you are going with, if you take the ‘A’, the flavour of the ‘A’ with you, the practice will not end.

我建议我们再次修习一下这三声 ‘A’ （啊）。当您准备好走出不二禅修时，就从 ‘A’ （啊）的状态中自然回到日常，继续做您需要做的事情。但无论您接下来要做什么，只要您带着 ‘A’ （啊）的韵味和余光同行，这场修习便从未真正结束。

It is always interesting to see where your mind is when you are waiting for things to begin. So check out what you are doing at the moment.

观察您在等待事物开始时的心境总是很有趣的。所以现在，请觉察一下：此刻的您，正在做什么？

Who Am I? - General Principle of Dzogchen

The problem that we try to resolve throughout the Dharma and particularly in dzogchen is the problem of location. What is the nature of the site of being? Generally speaking we have the sense that: ‘I am living here. I am inside my body. My body is here in this room.’ And what is the status of this site? What

is it constructed from? If it does not have a solid construction then the notions of self that we rest on it and all the actions that arise out of it will be unreliable.

我是谁？——佐钦（dzogchen）的基本原则

在佛法修行中，尤其在佐钦（dzogchen）体系里，我们探索的核心命题是关于“定位”的智慧——究竟“安住”何处。存在的场域本质为何？我们惯常的认知是：“我生活在这里——我的身体是居所，身体又居于房屋中。”那么这个作为立足点的存在状态究竟是什么？它的构成本质如何？若其本无实性，我们据此构建的自我概念及所有衍生行为，都将成为空中楼阁。

There are many exercises which have to do with this but the first thing is to investigate the nature of ourselves. In dzogchen we are always trying to observe ourselves. Now observing oneself may seem easy. Linguistically it sounds quite easy. It is like: “Observe yourself, observe your feet.” And so if we want to observe our feet it is quite easy. We look down and there they are. But if you want to observe yourself, you first have to find yourself in order to observe it. So in order to find ourselves we have to look for it and if we are going to look for it what are we looking for?

相关修持法门众多，但首要在于审视自心本性。佐钦（dzogchen）修行始终强调自我观照。表面看来，观察自己似乎轻而易举。就像说“看

看您的脚“那么简单——低头可见。但若要观察“自我”，您必须首先找到您自己，才能进行观察。那么，为了找到自己，我们必须去寻找。而如果我们要寻找它，我们要寻找的究竟是什么？

If we accept that we have never seen our own face then what we are looking for is simply a construct of representations and so we may end up looking for our assumptions and then fulfill them. We are used to observe things. And if we observe ourselves in the manner of observing things we will, no doubt, present ourselves to our self as a thing because that is what we have been doing from the very beginning of samsara. That is what samsara is.

若我们承认从未真正目睹自己的面容，那么我们所寻觅的不过是一系列概念拼图。最终只是在寻找验证关于自己的假设。人类习惯于客体化观察。若以观察客体事物的方式观察自己，自然会将自我物化。这便是轮回（samsara）——执着所编织的现实的根本模式，也是轮回（samsara）——执着所编织的现实的本质。

So what we really have to do is to develop a new form of observing the self, one which is more like hanging out with yourself. Just being there while you ‘self’ yourself, observing this process of ‘selfing’ yourself. Because if You are not ‘selfing’ yourself, who is? In dzogchen this is called: “Staying with the one who is doing whatever is going on.” If thoughts are arising stay with the one who is thinking the thoughts that are arising. If feelings arise stay with the one who is feeling the feelings. If no thoughts and feelings arise stay with the one who is completely dull and stupid. Because the one who is doing this

activity is existing somewhere. Where does it exist? If you watch carefully you will be able to see self coming into existence. But if you don't observe carefully then this point of manifestation of the one who is doing will always present itself as if it is an eternal site of self: "I am me!" And my grasping at this one closes the door to liberation.

因此我们真正需要的，是开启一种全新的自我认知方式，更像是与自己的共处。安住当下，观察这个看似分离有限的“自我感”生起的全过程。如果不是您在“小我化”自己，又是谁在作为？佐钦（dzogchen）称之为“与当下的行者同在”：念头生起时，与生念者同在；感受涌现时，与觉受者同在；无念无感时，与混沌者同在。因为行动者必有所依处。若足够清晰敏锐，您能看见这个小我心智（ego）的自我概念建构过程。如果不觉，那个正在行动者的显现点，就会固化成为看似永恒的“小我”据点：“我就是我！”而对这个“小我”的执着，正是解脱的障碍。

The key problem is that from the beginning the mind has been open, very relaxed, unborn, uncreated and yet the experience of the mind has been: "I am me. I am not you. Leave me alone. Give me what I want!" From the very beginning we have not known who we are. Thinking "I am me" means I have not realized who I am. The "me" is the objectified refined point of self, which appears like the cursor point on a computer, the little arrow, the thought that shows you where you are and like this little point on the computer it is not anywhere, it has not true existence. It is on the screen. The screen is not

anywhere. It is like liquid crystal, a dot matrix revealing the illusory realm of cyberspace.

问题的核心在于：心性本是开放的、全然松坦的、无生的、无造的，然而我们对心的体验却是“我是我。我不是您。别管我。给我想要的！”从无始以来，我们从未认识真正的自己。认为“我是我”恰恰意味着尚未觉悟本心。这个“小我”是自我客体化的精微焦点，如同电脑屏幕上的光标箭头——那个指示您所在位置的小小念头。就像屏幕上那个并不真实存在的像素点，它不在任何实存之处。它显现在屏幕上，而屏幕本身也不在任何具体方位。这就像液晶点阵，展现出网络空间的虚幻领域。

Or in a traditional example: if you look in the sky and you see a bird flying across you see the point of the nose of the bird. But where is that point? The bird is there moving through the sky. It leaves no trace in the sky and you cannot catch the point where it is because it is always moving on. What we call: “Oh, there is a bird flying through the sky!” is a movement. We construct the notion of the bird. What we observe is a movement.

或举一个传统例证：当您仰望天空看见飞鸟掠过时，您注意到鸟喙的尖端。但那一点究竟在何处？飞鸟划过天际，空中不留痕迹，您永远无法捕捉它确切的位置，因为它始终在移动。我们所谓“看，有只鸟在飞！”其实是一个运动过程。我们建构了“飞鸟”的概念，实际观察到的只是运动本身。

In the same way the nature of the mind is to be very creative. Thoughts, feelings, sensations are ceaselessly arising and we ourselves put these into positions and locations, juxtaposing one to another and through that creating the illusion of the separation of self and other. Although we can say generally speaking that samsara began a very long time ago, if you really want to see the point where samsara arises, look in your own mind! And the point where samsara arises is the point where there is no one being aware of the one who is doing the thinking, the feeling, the sensation. Who is doing it? Well, I could say who is talking now: I am talking! And it is very simple. It is me! I know I am talking because I like talking. So I have been talking enough to know what is the sound of my own voice coming out and going back here into the ear. But it would be much better for me not to know who I am! Because by knowing who I am, I become very lazy and assume that who I think I am is who I am. And so I stop observing. And in that way I pass my life as a friend of samsara.

同样，心灵的本质是极具创造力的。念头、情绪、感受，持续不断，同时即时地涌现，而我们自己将其安立在不同位置，相互参照，线性延续，由此制造出自我与他者，主客分离的幻相。虽然笼统而言轮回

（samsara）——执着所编织的现实始于久远之前，但轮回（samsara）——执着所编织的现实真正的生起点，那便是，刹那当下，在于没有觉察那个正在思考、感受、觉知的“行动者”。谁在行动？比如当下谁在说话？当然是我在说话！这似乎很简单——就是我！我知道是“我”在说话，因为我喜欢说话。我说得足够多，以至于熟悉自己声音发出又传回

耳朵的过程。但不知道“我是谁”反而更好！因为自以为知道时，我就会变得懈怠，把想象中的自己当作真实，从而停止观察。就这样，我作为轮回（samsara）——执着所编织的现实的挚友度过一生。

So who is doing this? Nobody can tell me because the doing of it is an experience, it is not an entity. If it is just a case of finding out who the guilty person was you could carry out an investigation. But with this kind of investigation the guilty person doesn't exist. So you need a different kind of investigation and this investigation is unlike a police investigation. It is a friendly investigation! Because if you can make friends with yourself, kiss yourself and tickle yourself you start to relax. And then if you become very good at it you can 'make love' with yourself and you will become all dissolved and then you don't cause yourself anymore trouble. This is the general principle of dzogchen and that pleasure, relaxation, letting go, ease, trust, spontaneity, these delightful qualities are the path.

那么究竟谁在行动？无人能指认，因为这“行动”本身是一种体验而非实体。若是追查罪人般的调查，根本找不到嫌犯。您需要的是另一种探索——这不是警方侦查，而是友善的自我探询！当您能够与自己为友，亲吻自己、逗乐自己，您开始放松。进而，如果您臻于娴熟，便可与自己“相爱”，最终消融自我，不再自寻烦恼。这就是佐钦

（dzogchen）的根本原则：愉悦、放松、放手、安然、无造作——这些美好品质本身就是道路。

Refuge and the Practice of 'A'

In the mahayana tradition when we think about the bodhisattva vow it is generally divided in two sections. The first is the intention to act for the benefit of all beings and the second is to actually act for the benefit of all beings. So we start with an idea that: "Yes, I am going to help all beings" and then we actually start to engage in ways which do bring some benefit to others.

皈依与“A”（啊）的修习

在大乘（mahayana）传统中，菩萨戒通常分为两部分：首先是利益一切众生的愿心，其次是真正利益众生的行动。我们始于“是的，我要帮助一切众生”的意愿，继而实际开展利他之行。

There is a similar pattern in relation to refuge in dzogchen. We can say: "I take refuge in the buddha." Or "I take refuge in the guru." The buddha is there and the guru is there and now I am making some relation to them in hope that they will provide some protection. The structure of this is about an intention in which the very structure of the intention creates the separation, because you and the thing you are taking refuge in are separate. But what we can also do is to unify ourselves directly with the object of refuge.

佐钦（dzogchen）的皈依也有类似结构。我们可以说“我皈依佛陀”或“我皈依上师”。佛陀在那里，上师在那里，我与之建立联系以期获得庇护。这种意向结构制造了分离——皈依者与被皈依者是分开的。但

我们还可以直接与皈依境不二。

So we can do this short practice of saying the ‘A’ three times and visualizing ‘A’ in our own heart and in the space in front of us. The ‘A’ that we visualize in front of us is the essence of all the refuges, of our own teachers, of all the possible refuges there have ever been. It is the unification of all teachers. The first teacher and the most important teacher is our mother who teaches us usually how to walk and how to speak and how to eat. And then we go to school and we have people who teach us all that we have learned as a basis for being able to come into the Dharma. A basic principle in Buddhism is that all phenomena are connected together through dependent co-origination. And so we want to avoid separating out some of our teachers as being very special and other teachers as having been not that important at all.

我们可以进行这个简短的修持：诵三遍“啊”（A）字，同时观想“啊”（A）字在自己心中及面前虚空中。面前观想的“啊”（A）字是一切皈依境、所有师长、一切可能皈依处的精髓，是所有师长的统一体。第一位也是最重要的老师是我们的母亲，她教会我们行走、说话、饮食。之后我们进入学校，那些传授知识的人都是我们得以接触佛法的助缘。佛法的基本原则是缘起（dependent co-origination）——一切现象缘起互融。因此我们应避免将某些师长视为特别重要，而轻视其他老师。

We do this practice now, just allowing ourselves very gently to unify with

the presence of all the refuges. When we relax the ‘A’s’ and rest in that state, we are actually in the state of ultimate protection, which is the unification of our own state with the ground state of all appearance.

(Saying the three 'A's'...) —

现在我们来实修。让自己轻柔地与一切皈依境的临在合一。当我们放松“A”（啊）声，安住于此境时，我们实际上处于终极庇护之中——这就是我们本然纯觉与一切现象本基的融合不二。

(念诵三遍“啊”声...) ——

Just relax. It's not so bad having a child playing in the middle of the meditation because if our own mind is playing it is probably causing a lot more trouble and in dzogchen we try to integrate whatever is arising. It is not that we have to hold a stable fixed kind of meditation but to provide some space for experience to arise and pass though. Okey, we return to the text now.

放松些。不二禅修时有孩童玩耍并非坏事，因为若我们的心识戏耍起来，恐怕制造更多麻烦。在佐钦（dzogchen）修行中，我们学习融摄一切生起现象。这不是要维持某种固定的不二禅修状态，而是为所有体验的生灭流动留出空间。好，现在让我们回到教言。