

# The Straw Man & The Archer



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version 1; Mar 28, 2010

The title of this work comes from the Jhana Sutta, where Buddha provides us with a most amazing analogy to show how dhyana is done:

*"Suppose that an archer or archer's apprentice were to practice on a straw man or mound of clay, so that after a while he would become able to shoot long distances, to fire accurate shots in rapid succession, and to pierce great masses."*

It is one of Buddha's great instructions untouched by Mara. The meaning of which is now lost to Buddhism. Nowhere in the three major schools of Buddhism is this instruction understood or known about. It is a complete secret to Buddhists, and for the first time in 2500 years this secret technique will see the clear light of day.

In 4<sup>th</sup> dhyana samadhi I had a similar vision and wrote it down, so that it would later become a booklet. After writing the Mahamudra booklets I was looking on my computer for another document and found my description of this vision. I knew I had already written a brief commentary on the Jhana Sutta in the booklet "What Buddha Taught", but when I found the description of my

old vision, I knew it was time this was written in more detail. It is extremely important. It is even more important for you to do it. It is the gateway to dhyana samadhi from beginning to end. If you do it, you will quickly finish beginning meditation, and realize the 4<sup>th</sup> dhyana.

Let me say this clearly. As Buddha has said, Buddha's teachings are gone. You do not find the 4<sup>th</sup> dhyana in any of the schools of Buddhism today. Almost everything Buddha said has been destroyed, or not grasped. What Buddha teaches is almost always in the analogies, and unless you have done it, you don't get it. It is just the way Mara likes it. In my booklets on Mahamudra, I chose the teacher with the highest advancement that I knew of, the 16<sup>th</sup> Karmapa. I thought I had seen him do Mahamudra, but I was mistaken about who was doing it.

When I wrote the commentary on his “Song of Mahamudra”, I realized he has not done Mahamudra and knows nothing of it. His experience of Mahamudra came when we meditated together, and he apparently did not retain the understanding of that experience. In his Song, he denies the existence of the fourth dhyana. He says it is nothing, and he experiences “emptiness” as the foundation of existence. This “emptiness” is just the emptiness created

by the mind as the space in which the dharmas of mind-consciousness occur. He doesn't know this is his Ego.

This realization of emptiness is found in all the schools of Buddhism, but predominates in the Mahayana and Vajrayana schools of Buddhism. To put it in perspective, any common person can investigate and see this mental space of “emptiness”. It is most likely that almost everyone has already experienced it, but does not consider it a holy state. Only some rare Buddhists re-create this half-awake state on a regular basis and consider it profound. It is profound only if the person is in dhyana, and it is the dhyana, which is profound, not the seeing of mental phenomenon as being in a mental field of “emptiness”. That state is experienced by everyone at one time or another.

Furthermore, when you read about the practitioners of emptiness, you see in their words that they are content with this as an ultimate experience. They believe they are liberated, because when they have sensory experience, there is the unconscious movement of consciousness (thought) and then their mind creates another thought-vision based on the previous thought, and they think they have knowledge of the previous thought occurring in emptiness. They are just thinking, and they think they are

having a spiritual experience! This is the head game. Everything is in and around their head and heart. Their head perceives and their heart knows. Microseconds have taken place. It is very fast. If you watch your body, you will notice that all of this is inside your body and mind. This is the state of a normal common person. If they were in dhyana, they seize the knowledge, and now they are out of dhyana. If talented, the person may flash quickly in and out of dhyana. This is the best Buddhism has to offer. Buddha is completely different. Buddha teachings have disappeared within Buddhism.

This little analogy is what Buddha taught. Buddhism does not know the meaning of this analogy, and thus does not have higher stages of dhyana and does not have liberation. The great Buddhists have become the very people Buddha ridiculed, and what Buddha teaches, is ridiculed by Buddhists. It is an upside down world in the dharma ending age. I myself will be ridiculed for stating this. My only hope is that one person reads and understands and does what Buddha taught. The others can waste their time believing and following, and do as I did for so many years, waste my precious time.

Here is Buddha's great secret. The archer and the archer's

apprentice are symbols for what I have described as “withdrawn attention” or the Soul. Buddha just says dhyana is based on withdrawal, but here he gives the great secret. Not only do you withdraw from the space, or emptiness, created by the mind, but you use that illuminative power to transform the body and mind, the straw man, into dhyana rapture.

If you can't withdraw the attention outside the space created by the mind, it is because you don't want to. You have rushed in, life after life, to enjoy the extravaganza of mind-consciousness. Death forces your withdrawal. So you have withdrawn forever and rushed into mind-consciousness an infinite number of times. Now you say you can't or don't know how. Trust me on this, you already know how, and your memories are there. The liberation from involuntary incarnation is not loved by the world. What Buddha taught was probably not understood by anyone around Him and his teachings probably died when He died. The evidence is there that this is true. I have not seen anything to contradict this. But there is one Chinese Chan Buddhist account of Buddha holding a flower into the air, staring at it, spinning it in his fingers, and Maha Kasyapa understands the teaching and is awakened. This is a great analogy and supports Kasyapa's awakening. I have

had these types of visions. They are silent teachings. If the visions are true representations of historical events, Buddha was a person of very few words, rarely speaking. This original teaching may have been told without words. Buddha may have just motioned the way with his hands, arms and body. Later people talked about it and created the words for the analogy. Then other people continued to add on all the other words and ideas over time.

So Buddha makes a straw man out of leaves and grass on the ground. He indicates that this pile of dead grass is his body. Then He pretends to be an archer drawing back his arrow, and shooting an arrow into the straw man. He takes a stick and pokes the straw man, as if his arrow hits the straw man. He acts like He goes further away and shoots another arrow into the straw man. He pokes into the straw man deeply with the stick. Then he shows that he does it on all sides. Then he goes further back and destroys the straw man, as the arrows pierce right through. Another time he does the same thing with a man made of clay to illustrate His point. Each time He was making the same demonstration. In this way he would show each dhyana and how it was done, silently.

His silence and activity pointed to the fact that this is not a

head game, not words. It was a specific activity. The archer and his shooting of arrows was completely outside the straw man, His body and mind. He must have silently made motions to show that something went from inside the mind-body space, outside and was looking back at the body, and had the ability to penetrate deeply into the straw man's body. Then people tried to do what He indicated.

Here's how it is done. First you need to remember and practice the art of moving outside the mental space. You have to withdraw. This not a mental activity. Your Intent moves and then your attention follows, then your mind creates a space to encompass this event. You have to drop both the attention and the mind space and you will feel dislocated from your body. You will feel that something is beside you, and that which is beside you sees your body like an x-ray and it does this from a short distance. The place on your body, which your “illuminative withdrawal” “sees”, that place on your body will tingle and become numb. For instance, yesterday I played a game of dhyana psychic remote viewing with a friend who wanted some information on business. He withdrew to his right, and the right side of his face and neck tingled and became numb. He was not intending to look back at his body, but the withdrawn, illuminitive attention point automatically looks

back. We were not trying to do dhyana samadhi, but just used the illuminative power to get knowledge.

If you drop the mind-body, you become the illuminative withdrawal, and you will automatically be looking back at the body-mind from a short distance. You will be able to know, see, feel the thinking process as separate from you. The body is separate from you, but you are bound by illumination to the center of it. This is the posture for the archer apprentice to begin. It is like shooting arrows. You strike the body with the withdrawn attention, just like shooting an arrow into your body and penetrating as deeply into it as you can. What was numb starts to tingle. You strike and withdraw over and over again.

At first you can only penetrate to the center of the body, but you will shortly become intensely aware that where you penetrate the body, bursts of rapture appear there. The burst of rapture are the beginning of dhyana. You can penetrate and withdraw and create rapture everywhere in your body, on all sides. When you did it on one side of your body, that side feels intensely different than the other side of your body. The rapture will get intense and leave behind a strong feeling of pleasure and relaxation in the body. You may find pains in your body you weren't aware

of. Use this penetration on those points of body pain until they are eradicated and become rapture and pleasure. Make sure you do this on your head and the thoughts you find there. Shoot arrows of rapture everywhere. This is the apprentice stage, and your whole body is penetrated with rapture and bliss happiness.

Progressing with practice, withdraw the illumination further and penetrate the straw man deeper. The arrows leave your withdrawal but your withdrawal does not need to move. The rapture intensifies and you often feel like you will swoon, faint, or collapse. Rapidly, all over your body rapture is exploding. This is dhyana. Withdrawing to the limits of mental space, the arrows your withdrawal is shooting at your body are too numerous to know. The body is rocking in a wave of ecstasy from head to foot, from foot to head. Everything is being done automatically. Then staying at the edge of mental space, the arrows penetrate from everywhere. You find the arrows go right thru the straw man, totally to the other side of mental emptiness. You feel like you can travel right through your body, and when you do it is just an explosion of ecstasy, and your body feels like a liquid as you pass through with ease. You soon realize the dharma chakra, the wheel of life is you, your mental consciousness, and everything in this world is

bliss and happiness.

This when you take the big leap. At the top of the circle, above your head, you go there and begin shooting arrows straight down through your body and you withdraw up and at a distance firing arrows entirely through your body. If you do this well, you see the arrows start at a point below you. The arrows shooting down will stop, and the “container of consciousness” is below you. This will be the beginning of the 4<sup>th</sup> Dhyana. You are just stepping out of existence. Below you is the Ego, Mind-consciousness, the World, continuing to spin away without you.

None of these things exists in within the schools of Buddhism. The Theravada has a mind-game from Ashvagosa that they play with. There is nothing outside thinking for them, so they don't get dhyana or liberation. What they do have is the hindhu fakir technique of enduring pain and trying mentally to end pain. Eventually, like the fakirs of India, some get a little first dhyana rapture and pleasure and think they have become Buddha.

In the Mahayana they have an immense variety of Sutras, which appear to say, “We are the greatest, we have all the Buddhas and Bodhisattvas, nobody knows what we know,

worship us.” So there is nothing there for a serious student, so the Chinese Gurus have to teach some technique, so like the Hinayana, they have several mind games you can play to get nowhere. My Chinese teacher, who I greatly respected, did the pain game, sought power through mantras and mudras, and got 1<sup>st</sup> dhyana, but struggled for the second. He was one of China's greatest, but he used pain to gain 1<sup>st</sup> dhyana like a hindhu fakir.

The Vajrayana school may actually have something beyond the hindhu fakir trick of using pain to induce pleasure and power. Reading the Karmapa's Song I see he may intermittantly be in 3<sup>rd</sup> dhyana, but denies existence of 4<sup>th</sup> dhyana, which is just the last step to Buddha's beginning meditation. Then he prefers to stay attached to his mind, sees the empty field generated by his mind and calls it “emptiness”, doesn't realize he has a minor insight, and thinks it is an ultimate experience. Any common person on waking from sleep sees this emptiness of the mind field. If Buddha were there, he would laugh at such false claims, and explain what he needs to do to complete beginning meditation. Such is the state of Buddhism in the dharma ending age.

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