



Padma Raja Society (U.S.A.)

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An Introduction to *Vajra Dance* | Notes from the Teaching

Padma Ati Buddhist Institute is delighted to share the full compiled teaching by Rigzin Chenpo Rinpoche on the practice of Vajra Dance.

1. An Overview of Vajra Dance

We have been promoting Vajra Dance for nearly seven or eight years. Vajra Dance is an important practice within Vajrayana Buddhism, and every monastery in Tibet maintains some tradition of it. Vajra Dance broadly divides into two kinds: the peaceful dance (requiring no prerequisites beyond faith) and the wrathful, obstacle-clearing dance (requiring prior empowerment, retreat, and personal visualization). What we practice today belongs to the peaceful category.

Every school of Tibetan Buddhism maintains its own tradition of Vajra Dance: the Kagyu, Nyingma, and Sakya traditions have dances of the hundred peaceful and wrathful deities and the eight manifestations of Guru Rinpoche; the Vajrakīlaya dance is especially valued across the Nyingma, Sakya, and Kagyu; distinct Nyingma traditions include the dance of Mahākāla and Mañjuśrī Yamāntaka; the Kagyu and Gelug traditions maintain the Kālacakra and Yamāntaka dances. Although Chan Buddhism has songs of realization, it has no tradition of dance — leading many to wonder whether dancing belongs to Buddhist practice at all, which is why understanding its true purpose matters.

2. Distinguishing Buddhism from Non-Buddhism

2.1 The Tradition of Guru Rinpoche: Tibetan Buddhism identifies a Buddhist practitioner through the teacher (taking the Buddha as refuge), the view (the correct view of emptiness), and the practice (the Four Foundations of Mindfulness).

2.2 Two Accounts from Longchenpa: The Treasury of Philosophical Systems offers a simple identification — taking the Three Jewels as refuge and upholding the Four Seals of Dharma. The Precious Treasury of the Wish-Fulfilling Dharmadhātu offers a more expansive identification across five aspects: refuge, view, practice, conduct, and fruition.

2.3 Conduct Alone Cannot Determine Whether One Is a Buddhist: Buddhism is fundamentally a path grounded in view and conviction, not merely external conduct. Atīśa once noted that one of his own teachers had taken refuge yet had not yet realized the Buddhist view. Buddhism and Jainism share considerable similarity in conduct, showing that the true, defining difference lies in refuge, the Four Seals, and the Four Foundations of Mindfulness.

3. Vajra Dance as Meditation in Motion

Dancing poses no obstruction to Buddhist practice — it is meditation in motion, cultivating stability through movement, much like singing songs of realization. When the body's channels become blocked, one often finds oneself unable to understand or progress. Vajra Dance is a skillful means for purifying and opening these channels through movement.

4. Skillful Means and the Wisdom Method

Buddhist practice divides into the wisdom method (contemplating emptiness, the ultimate path) and skillful means (generosity, discipline, and so forth). For beings still attached to appearances, skillful means are often more effective than the wisdom method alone. Even monastic discipline is a skillful means — however perfectly kept, without renunciation it brings only the fortune of rebirth among gods or humans, not liberation.

Skillful Means Requires Correct Motivation: what allows a skillful means to truly guide beings toward liberation is whether the motivation is correct. The same act becomes merely worldly virtue, rather than a true means to liberation, if the motivation is mistaken.

5. Liberating Animals as an Example

One should not wish for a liberated animal to remain forever in the animal realm, but pray for its swift liberation from the lower realms. The Kadampa masters aspired that “those who commit wrongdoing may have a short life” — meaning they might leave this world before compounding further harm. Any skillful means performed with incorrect motivation risks becoming negative karma instead of virtue; the same holds true for Vajra Dance.

6. The Merit of Vajra Dance and Correct Visualization

As exercise, Vajra Dance benefits bodily health; dancing joyfully benefits mental well-being too. Danced with an offering mind, it enhances compassion and “the wisdom of great bliss.” The sequence of visualization: the pure land, the refuge field, accumulating merit through voice and movement, generating bodhicitta, and — at a higher level — resting in a state inseparable from bliss and emptiness.

7. King Gesar and Guru Rinpoche

The “Ling dance” (King Gesar dance) takes King Gesar's story as its narrative. Rigzin Chenpo Rinpoche offered his own view that King Gesar is a manifestation of Guru Rinpoche, echoing Mipham Rinpoche's teaching that the three protectors — Mahāsthāmaprāpta, Mañjuśrī, and Guru Rinpoche — merged their aspirations to manifest as this bodhisattva and protector.

8. Guidance for Beginning Practitioners

Beginners need only trust and begin to move; technical precision matters little at first, and can be refined gradually with practice.

9. A History of Promoting This Practice

Rigzin Chenpo Rinpoche was the first to promote Vajra Dance in Taiwan, and later in New Zealand as well. The dance is said to derive from a mind-treasure of Mipham Rinpoche, first promoted at Larung Gar, with Kyabje Jigme Phuntsok Rinpoche as its principal advocate.

10. The Historical Origins of Vajra Dance

Guru Rinpoche is regarded as the founding patriarch of Buddhist Vajra Dance. Thangtong Gyalpo, the Iron Bridge Master, later spread the Dharma through eight dramas. India, too, has precedent in Aśvaghoṣa, who propagated the Dharma through song.

11. Requirements and Attire

The Vajra Dance presently promoted carries no requirement of empowerment. Attire features white sleeves for men and red sleeves for women, with monastics wearing orange or yellow.

12. Tibetan Dance and Buddhism

Roughly ninety percent of Tibetan dance is connected to Buddhism, with the remainder linked to Bön and folk custom.

13. View, Meditation, Conduct, and Special Practice

Within Dzogchen's triad of view, meditation, and conduct, conduct determines the pace of progress. When practice stalls, singing vajra songs, performing Vajra Dance, and practicing Chöd — forms of restrictive conduct yoga — help break through obstacles and deepen wisdom.

These notes have been compiled by a disciple from an audio recording. Should any error be found herein, we offer our sincere repentance.



金剛舞介紹 | 開示學習筆記



貝瑪阿諦佛學院歡喜與大家分享仁珍千寶仁波切關於金剛舞的完整開示整理。

一、金剛舞概說

我們已推廣金剛舞將近七、八年。金剛舞是金剛乘中一項**重要修法**，藏地各寺廟皆有金剛舞傳統。

金剛舞大致分為兩種：

寂靜舞（祥和的舞，無太多條件，只要有信心即可跳）、

威猛除障舞（凶猛的除障舞，須曾受灌頂、須閉關，個人也須具備一定觀想基礎）。

目前所跳者屬於**寂靜舞**一類。

藏傳佛教各派皆有相應的金剛舞：

噶舉派、寧瑪派、薩迦派多有**寂靜尊**～文武百尊舞、蓮師八變舞；

忿怒尊～普巴金剛舞（寧瑪、薩迦、噶舉三派皆重視）；

不共之舞寧瑪有如～瑪哈嘎拉舞、文殊閻魔舞等；

噶舉派、格魯派另有～時輪金剛舞、大威德金剛舞。

金剛舞與金剛歌在藏傳佛教中並不陌生。

禪宗雖有**證道歌**（如憨山大師、永嘉大師等道歌），但無舞蹈形式，因此常有人質疑跳舞是否屬於佛教徒的行為～跳舞的人應理解跳舞的用意，須先釐清「什麼是佛教、什麼是非佛教」。

二、佛教與非佛教的差異

2.1 蓮師的傳規：

藏傳佛教判別**是否為佛教徒**，主要從導師、見地、修持三方面認定：

導師（皈依對象是否為佛陀）、

見地（是否具足**熄滅煩惱**的空正見）、

修持（是否修持**四念處**）。

2.2 龍欽巴大師的兩種論述：

《宗派寶藏論》**簡易**認定——**皈依三寶**為**皈依處**，並修持**四法印**，即屬**內道**；

《如意寶藏論》**廣義**認定，分五個層面：

- ① 皈依（對象是否為佛法僧）、
- ② 見解（是否符合四法印）、
- ③ 修行（是否修持八正道、三十七道品）、
- ④ 行為（是否以利他、不害眾生為主）、
- ⑤ 果位（是否以證得阿羅漢、菩薩、解脫等果位為目的）。

2.3 行為不能完全判定是否為佛教徒：

佛教是以「信念、見地」為核心的解脫觀，而非單純以外在行為判定。

阿底峽尊者曾述及自己某位上師

「已皈依佛門故為佛教徒，然見地尚未證悟佛教見地」之例。

佛教與耆那教在行為、戒律層面頗多相似，說明僅憑行為難以判定佛教與非佛教之別；真正的核心差異在於「皈依三寶、承許四法印、修持四念處」。

三、金剛舞是「動中禪修」

金剛舞的行為本身不妨礙佛教修行，是一種動中禪——在動的狀態下修持禪定，與唱歌性質相同。

從氣脈明點的角度而言：人身氣脈阻塞時，容易出現想不通、學不會等狀態。跳金剛舞、修幻輪，如同大禮拜一般，是一種透過身體動作淨化、疏通氣脈的方便法。

四、方便法與智慧法

佛教修行方法可分兩類：

- ① 智慧法（解脫法，六度中的智慧度，觀修空性，是究竟法）、
- ② 方便法（布施、持戒、忍辱等，範圍極廣）。

對於仍執著於顯分的眾生而言，方便法往往比智慧法更為有效。

戒律本身也是方便法：持戒雖好，若無出離心，僅得人天果位，未必導向解脫。

方便法需發心正確：方便法之所以能引導眾生趨向解脫，

關鍵在於發心是否正確～同樣是持戒、放生、布施等行為，

若發心不正確，便流於世間善法，而非真正契入解脫道的方便法。

五、以放生為例：方便法需發心正確

放生本為保護生命、培養慈悲心的善舉，然發心須正確：

不應祈願其「永遠停留於畜生道」，而應願其早日脫離三惡趣、脫離輪迴。

噶當派祖師曾發願「願造罪者短命」，意指願造惡業者盡早離開此世、免於繼續造業。

結論：方便法若發心不正，反而可能造業；

金剛舞亦然，只要發心正確，便有百利而無一害。

六、跳金剛舞的功德與正確觀想

作為運動，金剛舞有益身體健康；以歡喜心跳舞，也有益心理健康。

以**供養之心跳舞**時，一舉一動皆與**自身中脈相應**；

金剛舞能**提升慈悲心**與「**大樂智慧**」～以歡喜心供養諸佛菩薩，是最殊勝的供養。

觀想次第：

- ① 觀**淨土**（認定跳舞之處即是淨土）、
- ② 觀**皈依境**（觀想面前有諸佛菩薩）、
- ③ 以**聲音身姿修福**、發**菩提心**、更高層次**心入禪定**，安住於**樂空無別**之狀態而舞。
- ④ 依此**善念而跳**，金剛舞即成為一種**儀軌**，也是一種**禪修次第**。

七、格薩爾王與蓮花生大師

目前所跳之「**岭舞**」（**格薩爾王舞**，「岭」為格薩爾王家鄉之地名）

以格薩爾王的故事為主線。

仁珍千寶仁波切提出個人見解：

格薩爾王是蓮花生大師的化現，是一位菩薩——毋須考證其出生地或家族源流。

麥旁仁波切亦曾開示：

三怙主（**大勢至菩薩**、**文殊菩薩**、**蓮花生大士**）願力融合，
化現為格薩爾王這位菩薩、護法。

八、學習心態的建議

- ① 初學者只需相信、動起來即可，動作是否標準不必執著。
- ② 待熟練之後，可再逐步講究動作標準、
- ③ 深入了解觀想內容與唱誦歌詞的**含義**。

九、推廣歷史

仁珍千寶仁波切曾是台灣第一個推廣金剛舞的團體負責人；

後於紐西蘭亦為首倡者。

目前所跳的舞蹈，據傳是麥旁仁波切意**伏藏法**，

每一字皆具**語金剛加持力**；

此舞最初於**喇榮佛學院**推廣。

法王如意寶是此一簡易跳法的主要推廣者，

此外貝諾法王、頂果欽哲法王等亦曾推廣。

十、金剛舞的歷史源流

蓮花生大師被視為佛教金剛舞的祖師。蓮師之後，對整個藏傳佛教影響最深遠者，當推唐東嘉波大師（約三百多年前，鐵橋大師，壽至約一百二十五歲，創作八種戲劇弘法）。印度亦有以歌舞弘法之先例：馬鳴菩薩以歌舞方式弘揚佛法。

十一、跳舞的條件與服裝

目前所推廣的金剛舞並無灌頂等條件限制，凡具信心、樂於參與者皆可跳。

服裝：男裝袖子為白色，
女裝袖子為紅色；
出家眾著橙色或黃色。

十二、藏地舞蹈與佛教之關係

藏地舞蹈約九成與佛教相關，約百分之五與苯教相關，另有百分之五左右與民間節慶相關。

十三、見修行與「特殊行為」對修行的助益

大圓滿教法所言「見、修、行」三者中，行為是修行進展快慢的關鍵。

當修行陷入停滯、無法突破之時，可藉由「特殊行為」尋求突破——

唱金剛歌、跳金剛舞、修薈供、修施身法等，皆屬禁行瑜伽，
對提升智慧有極大助益。

弟子以音頻整理，任何錯誤誠心懺悔，祈請上師與諸佛菩薩、諸道友慈悲寬宥、不吝指正。🙏

