

# THE MIRROR

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## Upcoming Events with Chögyal Namkhai Norbu



### 2013

Crimea  
Kunsangar South  
July 19-26  
“Kunzang Monlam” (the  
Invocation of Samanta Bhadra)  
Open webcast

July 29-31  
Examinations of the Base of  
Santi Maha Sangha  
August 2-9  
Training of Santi Maha Sangha  
Level I

Romania  
Merigar East  
August 16-23  
“Man-ngag Tag-drol Tantra”,  
a precious Terma Teaching  
of Rigdzin Jyangchub Dorje  
Open Webcast

Germany  
Berlin  
August 30-September 1  
“The Evolution of Ati Yoga”  
Open webcast

Italy  
September 6-13  
Merigar West  
“Zhilam Drasbui Nadyig”,  
Terma of R. J. Dorje  
Closed webcast

September 28-30  
Zhitro practice and Jyangchog  
Open webcast

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Singing with Rinpoche in his home on Lower Khandroling.

Photo: P. Barry

# “Relax in Everything You Do.”

Margaret Jasinski

The weather was at times damp, but this condition did not dampen the spirits of the 250 or so retreatants who gathered at Tsegyalgar East in Conway, Massachusetts to be present at Chögyal Namkhai Norbu's 542nd retreat from the 7th through the 12th of June.

There were many practice opportunities available. Each morning started with a program entitled 'Breathe and Relax' led by Naomi Zeitz. Fabio Andrico offered an introduction to Yantra Yoga in the afternoons, during which there was also Vajra Dance for beginners led by Catherine Diamond. Jim Valby offered an explanation of Short Thun on Sunday. The Khandroling Paper Cooperative sold an array of beautiful hand made papers throughout the retreat.

After the Ganapuja for the New Moon, an auction was held on Saturday. In a half hour

many generous contributions were made to assist the in Community development. The auction was followed by an evening of Tibetan singing and dancing.

Rinpoche generously invited the Community to join in Tibetan singing and dancing. For this purpose he made a collection of 108 songs by contemporary Tibetan artists. The subject matter of the songs includes the themes of homeland, language, the reunion of Tibetans, and reverence for the Dalai Lama and Buddhist practices which are the foundation of Tibetan culture. Catherine Diamond and Matt Schmookler led the Community in the dances while Rinpoche sang along. Rinpoche was very encouraging and advised the dancers to move in a relaxed way. This was a first exposure to Tibetan dancing for many of the Community. The veterans were much appreciated by the

novices. This communal sharing of culture, movement and sound was a fun and light hearted occasion.

The subject of which was Khorde Rangdrol. The following is a summary of Rinpoche's teaching:

Rinpoche opened the retreat by saying that we live in the relative dualistic condition that is based on our sense of time. The state of Dzogchen is not in time and space; it is atemporal. Rinpoche's teacher, Changchub Dorje explained Dzogchen to Rinpoche in a conversation; this communication was very precise, yet delivered in a non-intellectual way. Rinpoche understood Dzogchen through this transmission with Changchub Dorje from which he understood, "You discover one, you discover all." This is the real condition for all dharma (phenomenon)

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# The Importance of Khandroling and the Vajra Dance

Tsegyalgar East Gakyil Meeting  
June 10, 2013

The Song of the Vajra is very important for Dzogchen practitioners. Particularly at Tsegyalgar East – this place is very much connected with the Song of Vajra. I want to explain just a little how important it is so that everyone knows.

The Song of the Vajra is related to one of the sixteen *tantras* of the Dra Thalgyur. The Dra Thalgyur is a very ancient teaching and the source of the Dzogchen teachings. In the Dra Thalgyur there is something called the Nyida Khajor *tantra* and in that *tantra* it explains that most practitioners realize in the state of the *bardo* of *dharmata*, in the state of Dzogchen. So in this case there is an explanation of the Song of Vajra and it says that the Song of Vajra is very important for knowledge to arise, to discover our real nature. Discovery of our real nature is very important for integrating in that state. When we succeed to integrate we have total realization.

So the Song of Vajra is really very important. All Dzogchen masters and practitioners know that very well. Also in this *tantra* it says that we need to sing and dance the Song of Vajra, and we need to integrate that with our physical body. But of course in this *tantra*, it does not say how we should sing and dance. In the Dzogchen teaching you know very well this should be our attitude, there are no rules. As with everything, we should work with circumstance and our experience as practitioners. There is nothing particular said in the *tantra* about the way to sing and dance.

When I was thirteen years old, I received this teaching of Dzogchen called Nyingthig Yazhi, this series of Nyingthig, and at that time I had a dream and in my dream I discovered there was the Song of the Vajra, with its singing and melody. In my dream I was with my Uncle Khyentse Rinpoche. The next day I told him I had this kind of dream and he asked what kinds of words this sound had. I didn't remember all and I only remembered a few words. I told him what I remembered and he said that my dream was a different kind of Song of Vajra, this we can find in the *tantra* of the *tagdrol*; there exist different kinds of *tantras* of *tagdrol*. Then I said that it really seemed like something very important – I asked him to teach me how to sing it. He said no he didn't know it. He said he knew this mantra and transmission of the teaching, and so I asked him to give me the transmission.

Then Uncle Khyentse gave some transmission of the *tagdrol*. That was first. But at that time I did not know how to sing, I had only heard singing. Sometime later I had this kind of dream and Uncle Khyentse said, "Maybe you can ask your Uncle Togden". Togden was a student of Adzom Drukpa. My uncle thought maybe they used the Song of Vajra. You know my Uncle Togden. I wrote a biography of him, which we published; he is the one who manifested rainbow body. See *The Rainbow Body, The Life and Realization of a Tibetan Yogin, Togden Ugyen Tendzin, Published by Shang Shung Editions and North Atlantic Books*.

Togden said he didn't know the melody, he had heard it sometimes when they were singing, so I asked how were they singing it and he said he did not know but something a little "like this", and he sang but it was not that melody. Then my Uncle Togden said maybe I could find some explanation of this song. Of course later, I discovered that one of the students of Adzom Drukpa wrote down the Song of Vajra, the melody, and also there was a method of the dancing, and a book. I read the book, but this is the more traditional way. In the monasteries they sing and dance in the traditional way, not in the direct way like we do. So I never found anyone who knew or taught me the Song of Vajra.

Then later my dreams slowly developed because I received the transmission of Dzogchen from my teacher Changchub Dorje and then I understood how to deal with *Guruyoga*, being in dreams with awareness and experiencing something concrete. In my dreams I had many occa-

sions to hear the Song of Vajra. Slowly, of course, I learned it in my dreams, and then I started to use and sing the Song of Vajra myself, because I discovered this is something very important. But I did not meet anyone who sang the melody like in my dream.

When we started the Dzogchen Community retreats and I was giving Dzogchen teachings, but I did not teach the Song of Vajra at the first retreat. At the second retreat I spoke about the Song of Vajra and said there is also a possibility to sing it. Then some of my students insisted, I agreed and taught it. [You know this retreat we are doing today is the 542nd retreat! [Applause] That does not include Dzogchen conferences, etc. these are precise retreats including the training of Santi Maha Sangha.] This is the principle of Dzogchen.

Later many people asked me where I learned this Song of Vajra and who taught me. At that period I did not explain my dreams and I kept them secret. For many years I did that. I did not say I found the melody in my dreams. I said, "Maybe I learned from someone, from the students of Adzom Drukpa" and maybe people believed that. [Laughter] That is the simpler way – otherwise people create things and ask more questions and then for me it becomes a problem. At that time I kept these things secret.

Later I had dreams with teachings of *longsal*, indicating that I can teach this melody and way of singing. For example, you might go to other Dzogchen teachers and they are giving courses and instruction, but no one is singing the Song of Vajra. Why is that? Everyone knows that the Song of Vajra is most important and the essence of the Dzogchen teachings, but there is not a traditional way of using the Song of Vajra. For me it is very important for developing knowledge, integrating that state, etc. For that reason, I use and teach the Song of Vajra.

Then later, the Dance of the Song of Vajra developed. This is another thing. Firstly, when I was in Singapore many years ago, I was invited to a Sakyapa Dharma Center, so I went there and explained the teaching of Mahamudra, also Dzogchen, and how the principle is the same. Among these people there were some old students of Kangkar Rinpoche. Kangkar Rinpoche was the teacher of the 16th Karmapa and also one of my teachers. He was a very good teacher.

Later these students asked me about the Mahamudra of Kangkar Rinpoche and I explained and these were the secondary causes from that day that caused this dream: I had a dream on a mountain there was a bright rock, lit with

sunshine and shining brightly. Then, in my idea, I am thinking this is a sacred place of the *dakinis* and we should go and visit this place. Then I am saying to all my students of Singapore, we should go and visit this mountain, this sacred place, and everybody was happy. And then we were walking, there were mountain roads and slowly we went to the top. We almost arrived half way up the mountain and I saw on the hill there was a very nice temple but to go to the temple there was a very long staircase and I thought, "Oh, this temple is wonderful, maybe we can visit it. I want to know how this temple is." I was looking near by and there was a young Chinese lady. Then I asked her, "Do you know what temple this is?" And she said that she knew that Kangkar Rinpoche built the temple. So that dream was something connected to that day I was with Kangkar Rinpoche.

Then I said, "Oh this is something important. Kangkar Rinpoche is my teacher and we need to see this temple." I asked her if we could go and visit it. She said of course we could go. Then we went. I turned and said loudly to all my students, "We go and visit this temple." Then I started to climb the very high staircase and when I arrived near the entrance, there was a fat Chinese lady sitting on the chair and when we got there she prepared a kind of a paper. She gave me the paper and I understood we should pay and I prepared money. Then she told me we didn't need money. She gave me the paper and on it were two or three very ancient Chinese words but I could not understand them. The fat Chinese lady said, "Enter, enter." I was happy we could go inside. Then we entered. We saw from the inner entrance of the temple immediately inside and there was a very big white statue and it seemed to be Tara, but not the White Tara I knew. Then I went directly inside and looked well at the statue and it was not Tara, but I did not know whom it was, I didn't know this statue.

Then I went a little ahead and I saw underneath there was writing. It said, "Goma Devi la namo", meaning pay homage to Goma Devi. And I thought it was strange that Kangkar Rinpoche used a statue of Goma Devi, because the *updesha* teachings he gave are not in this lineage of Goma Devi and there is no connection of these teachings to Goma Devi. I was very surprised. Then I went to the left side and there was a staircase, just like in Tibetan temples, and I went to the statue and put my head on the left knee of the Goma Devi statue and I did an invocation and then I thought I should go do a *guruyoga* for integrating in the state. But

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Photo: P. Barry



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when I did this I saw in the left hand there is a crystal ball, and in the crystal ball there was the complete letter of the *longsal*, and there was a very bright light of the five colors. All the lights were moving. And then I thought this statue is really living wisdom and something very important.

I sat in front of the crystal ball and started to do *Guruyoga* of the unification state. At that moment all our students arrived. They were sitting everywhere and when we pronounced A and did *Guruyoga* in the unification state, and in that state we sang the Song of Vajra. When we sang the Song of Vajra, there was a very strong sound and all integrated with the sound. When we arrived at half way through the Song of Vajra, immediately my aspect of feeling and seeing changed. After that I woke up. I didn't know why I had that dream of Goma Devi in that period, it was mysterious for me. Then I told my students about this dream and they asked me why Goma Devi and I said I had no idea. It was mysterious also for me. For more than two years I did not have a reason why I had this dream.

Then later when I arrived at Tsegyalgar East and I was doing a retreat on the land on the top, in my retreat cabin, and then I had the second Goma Devi dream. This was something important. I was somewhere walking in a very nice place with very nice trees. I have these dreams in general and when I have these dreams, they indicate the *longsal* teachings. There were many crystal rocks, many green trees, and little red flowers everywhere. When I have these dreams the *longsal* teachings appear in a rock or something. But in this dream I was there and I heard someone singing the Song of Vajra somewhere and I was going slowly ahead and singing the Song of Vajra. The song was almost to the end and it seemed there was no one around, but I integrated and was also singing. Then I went ahead and arrived near a rock. At that moment the Song of Vajra was finished and then I saw some movement and all these beings singing. These were not human beings, but a little strange beings. They looked like penguins – their way of walking – but the face was not a bird, it was human style, with long hair, and they were walking and moving. I saw these beings were in many places. Then two of them came near by. I wanted to ask who they were and where we were. In my dreams many times I can communicate in Tibetan and whoever replies in Tibetan. I am speaking Tibetan but they did not reply. I tried to speak English and Italian, but they did not reply. Then one of these beings, a little taller than me, held my hand, and I was not afraid, and I thought maybe he wanted to communicate something. I was with this one and the other one went away. And then some of them were flying. They also had wings.

I observed the being's hands and they were not like human hands, there were only four fingers and it seemed four eyes, but there were not really four eyes, there was something like eyes drawn on the forehead. Then another one was coming near by and he spoke Tibetan and said, "You are welcome here", and I spoke Tibetan but they didn't understand. And then I said, "I am very fortunate you speak Tibetan", and he said, "Yes my life before was in Tibet and I remember." Then he said that this is a little special place of Goma Devi. I was very surprised. Then I asked where Goma Devi was. He said, "Goma Devi is up there on the rock." I said, "I would like very much to see Goma Devi, can you help me?" He said of course he could help me. Then I was very happy and the other two beings that were with him went away.

Then we walked two or three steps and my guide started flying. I could not fly. He went a little ahead and then he returned and he said, "Oh I am sorry, I forgot you cannot fly." Then we walked. We walked slowly and the road seemed made of material like the inside of a conch shell. While we were walking I asked him how he knew Tibetan and he said, "Oh, when I was in Tibet, my name was Tennyi Lingpa." In Tibet there are two or three *tertons* with this name. One of the names of the famous *terton* Jamgon Kongrol the 1st, he was a *terton* and one of his *terton* names is Tennyi Lingpa. There is also a *terton* in the Bön tradition with the same name.

We were talking a little and going ahead and then once we arrived at the entrance of the rock, he said that inside was Goma Devi. I thought Goma Devi would be something like a person, but when we entered inside it was the same statue like in Singapore. I was very surprised and I remembered the dream of Singapore. Then I went and paid homage and then after this, the person who guided me said I should go and stay in front of Goma Devi, where there was a stone triangle. He told me to go and sit on this triangle and do *Guruyoga*. I said ok and I went there and sat on this triangle and I did *Guruyoga* practice with A and was in the unification state. In that moment, the guide began to sing the Song of Vajra. He sounded *ema kiri kiri* very loudly and

then from rocks, from everywhere, came this sound very loudly and integrated in all. Then I sang the Song of Vajra and remained.

We went ahead just a little singing Song of Vajra, each syllable, and that energy was turning in my physical body and I felt something, something concrete, which I had never experienced before. Then we sang the Song of Vajra and it was almost finished and I woke up. I thought, "This is fantastic." When the Song of Vajra finished he also told me, "Oh this is something very important, this teaching, knowledge, and experience you have had, in this dimension, in this place. We have had this kind of experience in the past, in our human condition. So this is something very important." He told me this and then I woke up.

So I thought this was something very important, but I still had no precise idea. Then once I had two important dreams during my retreat at Khandroling, which began the dreams of the Dance of the Vajra: I am in a place very similar to this place, and I am hearing the sounds of the Song of Vajra, then I am going somewhere, a kind of passing place, and then I arrived there and saw there was a mandala, and there was a group of dancers and then slowly, slowly I went because I discovered they were singing and that was the sound I heard. When I arrived there was a kind of teacher and students learning and the teacher was explaining. The teacher welcomed me very kindly and then they said, "We are applying the Dance of the Vajra." I was very interested and asked if I could participate and learn and they said of course you can learn, and they taught me some movements and explained a little how the mandala is. Then we danced. They told me about the correspondence of the inner and outer mandala, how we should pass, how it is connected with the Song of the Vajra, connected with the movements, different places, representing our channels and chakras in our inner mandala, etc.

Then I understood something, but I could not learn very well and I asked Joe, who was often coming to help, to bring me some ink or colors for making a mandala. There was a place in the woods we used for cooking and I thought I should make the mandala there. Then I more or less understood how the mandala should be. With the next dream I learned a little more and I went there early morning and the dreams and dance were developing more and more and I wrote everything down one by one to remember. So that means the Dance of the Vajra is developed here in this place. [Khandroling] This place is something very important for that.

For a long time we sang the Song of Vajra and it did not seem the timing was so important, but then when it became linked to the dance, to the movements, it came out that the timing is very important. Then the Song of Vajra became that thing, the melody, linked to the dance, and it became very precise. So all the dances I have tried to write down, but I have not completely finished. Later I returned to Italy and in Merigar the dreams continued again. Then later I discovered something interesting. For example, when we are dancing in the mandala, we start in the red line, everybody, male and female, all, and when we are combining the outer mandala, the outer mandala is here at Tsegyalgar East and also at Merigar West, and both places are on the red line. This is the origin of where the dance developed. There are many of these kinds of things we can learn.

It is important that you do not think that other teachers do not use the Song of Vajra singing and dancing like we do, and therefore it is not authentic. Sometimes people have this kind of idea. You must understand that this is something really very important. In the Dance of the Vajra, the mandala is corresponding. We have three kinds of mandalas, and the first mandala corresponds to this globe because we live on the globe. The mandala corresponds with the individual and the dimension, this is not only in the Dzogchen teaching, but you can see in Vajrayana also, when you learn Chakrasambhava. There are three kinds of Chakrasambhava introduced and for each of these there is an explanation. There are twenty-four places; most places are recognized in India, Tibet and China, because in ancient times we did not have much knowledge of the Western world and our globe. Today the world has become small. We can visit and communicate everywhere and we can understand everything. In ancient times it was difficult, we did not know very much. We have a word in Tibetan that means human, *gonami*, but literally it means black hair, and if a person does not have black hair, that being is not human. In ancient times they did not know non-black haired humans existed. We used this word so much in ancient writings saying *gonami, gonami*, and we translate it as human being. That is an example.

So this is our condition and we have not much knowledge. In the Song of Vajra it is really very important that it is correspondent, and not only in India and Tibet and 'sacred places'. Sacred places exist everywhere, so the dance

## Editorial

The first issue of The Mirror was printed in far off March 1990, just before the visit of H.H. the 14th Dalai Lama to Merigar in Italy for the opening of the Shang Shung Institute and the inauguration of the Merigar Gonpa. In that first issue the editors explained that the newspaper was called 'The Mirror' as a symbol of the essential practice of Dzogchen to which it was dedicated. It was in black and white, 16 pages on glossy paper and printed near Merigar and, in the very first issues, published information and articles from the Dzogchen Community mainly in Italy and Europe where the greater number of members were at the time.

For several years the newspaper continued to be produced in Italy until 1995 when the main editorial office moved to Tsegyalgar East in Massachusetts, USA and the paper was printed and mailed from there. The move also meant broadening horizons with more material coming in from the continuously expanding Dzogchen Community in the Americas and beyond. Paper copy still reigned supreme in the publishing world as the internet was just in its birth throes.

In 2004 The Mirror entered the electronic age with its first online issues at melong.com. The paper version was still printed and read since electronic publishing was in its early stages, most people were not ready to read a newspaper online and some did not even own a computer. The Mirror in paper form flourished and enjoyed readership throughout the growing DC.

In keeping with the times, in the last three years, we remodelled our website and currently have a complete archive of all the issues of the newspaper that have been published. Our homepage has the most updated program of Chögyal Namkhai Norbu's retreat schedule. We have a News section with recent and important news items regarding the International Dzogchen Community and we publish several recent teachings by the Master on our homepage. Our revamped website can also be easily accessed and read on mobile devices and, in addition, is available in English, Italian, Russian, Chinese and Polish. In other words, we – the staff and the many people who work with us around the world – are doing our best to bring you our Master's Teaching and Community News easily and in your language.

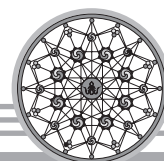
The Mirror has become part of membership in the IDC at almost all the Gars – if you are a member, you are entitled to free access to The Mirror online. For many years, the Gars also provided free paper issues of The Mirror to their sustaining and meritorious members, and some still do. In return for this service, the Gars have supported the newspaper financially. However, with the increasingly difficult global economy, some Gars have decided that they can no longer afford to provide paper copy for their members and are cutting back on their support. This means that we are printing and mailing fewer and fewer copies each issue.

This ongoing trend means that quite soon we may have to stop printing The Mirror and simply concentrate on the online version. However, before we reach this point, we would like our readers to be aware of the situation. If The Mirror is not included in your membership and if you would like to receive the paper version, you can subscribe on our website for 20 euro – just login with your username and password and click on Upgrade Subscription to Receive Paper Issues. You can also talk about the situation with your local Gakyil and consider ways in which your Ling or Gar could help.

We look forward to hearing your feedback and hope you enjoy this issue!

The Editors  
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is not only correspondent to the globe. The globe is in our solar system. Also corresponding with the solar system is our inner mandala. When we go a little more, we think of the universe. We don't know how the universe is. Also the universe corresponds to us. In the Dzogchen teaching most important is integration; how we integrate outer, inner, everything, being in the state of contemplation. For that reason, the Vajra Dance is very important. Also in the teaching, in the Nyida Khajyor *tantra*, it says, "In the Song of the Vajra there are the six liberations." The six liberations are that you sing, hear – those also make the cause of the liberation for sentient beings. If you are eating something empowered with the Song of Vajra, it is also the cause of liberation. ❁



## International Dzogchen Community Progress Report

**A**s recently announced in the Mirror online and by norbunet, the new International Gakyil is now operative. Enrico dell'Angelo has been joined on Red by Roberto Zamparo and Scott Townell, and Ricardo Kogel and Keng Leck have joined Mark Farrington on Yellow. Libor Maly and Julian King-Salter are on Blue. We met at Merigar West in April (in person or by Skype) to establish a base for working together and to prioritise and allocate the tasks to be done. We adopted this as our statement of purpose:

"In spirit of service to Master and Community, and in collaboration with all members of the Sangha, we endeavour to bring into practice Rinpoche's vision for the organisation of the International Dzogchen Community."

Our aim is to work with you and all members of the Community, to establish a functional and dynamic international organizational structure for the Dzogchen Community, operational to an effective level and able to provide relevant services; and to put in place the systems that will enable the DC to flourish as an organization founded on the principles of knowledge and awareness rather than on hierarchy and rules. We will try to enhance communication, participation, transparency and accountability.

### International Coordination Committee

We are a substantial Global Community, with local organisations in place. The role of this ICC is to establish clear channels of communication in both directions between the International Gakyil and the Gakyils of the Gars and Lings. Of course we can communicate by email with each other, but most important is to meet together, especially in the context of Practice and Teaching retreats with Rinpoche, so this (European) summer some members of the IG will participate in meetings at Merigar's East and West, and Kunsangar South (including then representatives from Kunsangar North) with representatives of the Gars and all their related Lings. In this way we can present in person, answer questions and discuss what needs to be done to bring the IDC into concrete existence. Julian in Australia, Keng Leck in Asia, and Scott and Ricardo in the Americas can also arrange to meet with the Gakyils and interested members in those areas in the same time frame, according to the possibilities.

### Renewals of Gakyils of Gars and Lings

We are in an exciting time for our Community, with the purchase

and development of the Global Gar, and with the creation of a legal and organisational structure for the International Dzogchen Community which aims to fully embody Rinpoche's image of the Mandala of the Community. Exciting times also to join a Gakyil, whether of Gar or Ling. As well as the usual range of skills needed for communicators, retreat organisers, project and financial managers – this time of bringing the IDC into being needs Gakyil members with particular interests and capacity,

the capacity to find enjoyment in understanding, adapting and registering legal statutes and documents, and in working with a greater level of organisational interaction amongst all the Gars and Lings,

and the capacity to understand that this legal structure and organisational framework is what will give our Community the freedom to grow and flourish as the Master wishes.

If you have the professional skills and life experience to deal with and enjoy this work, of establishing the bone structure and base of our Community, in collaboration with the International Gakyil, then please consider whether now may be the time to step forward!

As well as offering service through the Gakyil, it is always also possible to support in other ways, as so many already do!

### Membership

One key element of the transition to a fully global Community is the way in which we become members; so the plan is that in future we will become members and maintain our membership through the International Community itself, and through that will follow our membership of a particular Gar, and maybe also a particular Ling. The International Database, which is currently being brought up to date in collaboration with membership coordinators around the world, plays a fundamental role in this, and there is a separate article giving more detail on this. For example, it will be possible for all members to log in and access their membership details online. The timeline and the details of precisely how this will work in practice will need to be worked out in consultation with the Gars and Lings through the ICC.

### Statutes and protocols

It has been a monumental task to create the Statute of the International Community in a way that fits the law of the land and is compatible with the Principles of the Dzogchen Community which Rinpoche has given us. Also the precise protocols for becoming a member, and for the Gars and Lings to be established as branches or affiliates of the IDC, these are quite complicated documents, which can be quite daunting. But the essence can be more simple and straightforward, and alongside

the documents themselves (which need to be in that format to comply with legislation) we intend to put the meaning in more essential form for ease of understanding. This should all be ready very soon.

### Communication

We are very close to having a basic IDC website up and running. This will then become the main place where members can access up to date information on progress with the transition to a global organisation. All the documents will be accessible there, as well as the simpler explanations. In the meantime, we have already the Mirror, the Mirror online and norbunet for communicating directly with all members. The Database already contains a shared file with ICC contacts for each Gar and Ling and the structure of Lings and Gars world-wide (if you are aware that your Ling is not yet registered, please contact Roberto as soon as possible!) and this is the main channel for communications with the Gakyils of Gars and Lings. Your comments, feedback and input are always very welcome. Email addresses have been set up for direct communication with IG members, as follows:

**red@dzogchencommunity.org**  
**yellow@dzogchencommunity.org**  
**blue@dzogchencommunity.org**  
Also the IG Secretary can be contacted on **secretary@dzogchencommunity.org** ©

## Dzogchen Membership Database Project

**T**he membership database is an essential element in the preparation for and future smooth running of the International Dzogchen Community.

The database, located in the <http://dzogchen.me> site of International DC, currently has more than 8500 entries, many of which still do not correspond to present members. This is a stratification of the "old" (2007–2009) Community Database (Shang Shung Institute – Luigi Ottaviani) and recently uploaded excel files for 2012 and some 2013, supplied by Gar and Lings worldwide (some are still totally missing like China).

The project to create a new Database was an initiative of Merigar West Gakyil. It was compiled by Thinley Koblenky (till version June 2013) with contributions from Enrico Dell'Angelo and Roberto Zamparo (and maybe others). It was technically realized by Artur Żółkowski (Admin) and his staff.

The project, which was begun in October 2012, has suffered some delays, partly for checking entries and also making sure it aligns to the new IDC.

This database project now has a threefold purpose:

1. As a record of all International Dzogchen Community members, with their name, contact details, membership level, and

Gar and/or ling affiliation. This information can be accessed and revised by each members him or herself, or by the Responsible person nominated by the Gakyil of a particular Gar or Ling

2. As a central place for the provision of services to members, including The Mirror, closed Webcasts, webcast files and replays, other Community publications to members.
3. As a SkillSeek resource, where members can choose to register the particular skills they can make available to the Community from time to time, either as Karma Yoga or on some other basis.

To be successful this system will need to be fully used and implemented by the Gars and Lings as their primary membership database, and sole site for taking registrations for all retreats and events.

It is not intended to be a duplication of what already exists in the local organisations, but rather is intended to become fully available to replace existing systems.

In effect, each Gar and Ling has its share of one common resource

which at the same time provides all members with essential services.

### Current situation

After uploading the majority of members and cleaning up major mistakes, we can say we are still in **phase 2** of the plan, being in communication with the DB Responsible person from nearly all Gar/Lings.

The DB or Membership Responsibilities who are themselves present in the database as members are already authorized to access their files; that is, Merigar W & E, Namgyalgar, Singapore and Japan.

Data entry has not yet been completed by all Gars; data for the American Gars has not been revised since 2008. There is no data for China, and Taiwan. Kunsangar has its own DB and should be linked soon.

The Gars and Lings who have supplied new data could now be given access to correct and update the information they have supplied.

The underlying logic is a geographical coverage of Gars, with Lings referring to Gars (but not with their own precise geographical borders) accordingly to the shared excel file available to Gars and declared Lings.

Gar Responsibilities (=Gar Admin) can be given access to their own Gar members' data for local check and modification and Ling Responsibilities (=Ling Admin) can also be given access to their own Ling

members' data for local check and updating.

The responsibility of managing the database ID remains with the local Gakyils for privacy reasons.

The Courses and Events and Skill Seek sections are still empty.

### Future steps

After the check by Gars and Lings, aimed mainly to ensure correct membership type and presence of correct members in the Database, the system will be open to all members to log in to self-correct

and complete their own personal data and, possibly, complete the Skill Seek section, making their skills somehow available to the Community.

In parallel, the link with Services will be developed.

The formal passage to IDC membership is not precisely defined in time yet (legal and organizational aspects have to be settled), but the system can already be used. ©

## Chögyal Namkhai Norbu Schedule

» continued from page 1

**UK**  
London  
October 3  
Public Talk

October 4–6  
London, Camden Centre  
Dzogchen Teachings  
Longsal Ati Nadzer  
Open webcast

**Spain**  
Barcelona  
October 9–13  
Kyungchen Khading (Tib. khyung chen mkha' lding) of Vimala Mitra  
Closed webcast

Canary Islands, Tenerife

November 15–18  
Dzamling Gar Inauguration  
Open webcast

December 5–9  
Mandarava Chudlen retreat  
Open webcast

December 26–January 1, 2014  
Kyim Losar (zodiacal new year) retreat  
Anu Ati Kalachakra teaching and practice mainly according to Rigzin Changchub Dorje's Terma teaching  
Open webcast

## 2014

January 10–14  
Sorig Lhandus Tshogschen



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82131 Gauting  
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## Let's Get Them to School

To raise a child it takes a whole village

In October, we launched our Let's Get Them to School campaign which was designed to achieve two objectives: to support the studies of 500 Tibetan nomadic girls and raise the money needed to start work on the construction of a new cafeteria and a new kitchen for the girls at the Golok school.

The first objective was achieved successfully in March. Thanks to the contributions of many, and the activities of all our friends and supporters we were able to provide more than 500 girls with a "long distance parent" who will support them in their studies.

Now it is important to reach our second goal: to start the work of enlarging and renovating the Golok school.

The school is located 23 kilometers from the city of Raja and from the monastery of the same name, below the sacred mountain of Amnie Machen. It can be reached by a dirt road about 8 km from the main road. The buildings that have been constructed over the years cover an area of about 2918 square meters.

The school has 12 classes with 556 students, 25 teachers and 16 support personnel, guards, cooks, etc.. There are 16 rooms for the staff, 16 for the teachers and 40 rooms to accommodate the girls. Over the years the number of female students has increased greatly, and the extreme weather conditions have deteriorated structures, therefore a new intervention by ASIA can no longer be put off.

At this stage, the priority is to build a new kitchen that will

guarantee healthy and quality food, prepared in safe hygienic conditions and a new cafeteria that can accommodate the students and teachers during mealtimes but which can also be used as a place for meetings, games and group activities. We are planning to construct a building of 421 square meters using techniques of bio-architecture and passive heating using the energy produced by the sun. In order to be regulated, passive systems require the active participation of those using them and hence the development of an "energy consciousness" which should be transmitted by the project.

The local community, which gives a strong symbolic value to the girls' school and recognizes its importance and prestige, is very active in supporting each intervention and will be closely involved. The organization of the space will be discussed with the school management in order to respect local customs and the needs of students and teachers. The construction materials will have a quality certification and will be purchased on the local market. An Italian architect will oversee the work as well as carrying out a technical mission of on-site monitoring. A local technician will regularly monitor the



work and will coordinate it with the Italian architect. The local Tibetan community will participate in the work by giving a hand with the laboring and making their resources available in order to facilitate the transportation of construction materials and equipment. The work will be carried out in the spring and summer because the harsh Tibetan winter makes it impossible.

122 thousand euro are necessary to start the construction work, and, as of today (June), we have already collected around 25000, a large amount, especially in a difficult economic time like the one we are experiencing. But if we imagine ourselves as a large village that interacts with and is

committed to this project, the goal is not so far away and difficult to reach. In a village everyone knows each other and everyone is together. In a village everyone participates for the common good according to their possibilities and capacity. If we imagine ourselves becoming this village then each of us can put into play his/her ability, talents, ideas. In other words, to support this campaign, you can get involved with a donation or you can invent a way to become a small or a large village that is committed to helping these girls grow in a healthy environment. Some of our friends have enthusiastically embraced this idea and some small and large villages are springing up in Italy and in the

world. In Como, Modena, Venice, Cuneo, events and meetings have been organized that have been very different from each other yet all have as their common denominator the desire to do something concrete so that the Golok girls will have a canteen and a kitchen.

To participate in the campaign you can:

- Make a donation by credit card using the ASIA website: [www.asia-onlus.org](http://www.asia-onlus.org) or by bank transfer to ASIA Onlus  
IBAN: IT 27 M 01030 72160 000000389350;  
BIC/SWIFT: PASCITMMXXX
- Using your own energy to organize an event, a meeting, a fundraising dinner. ©

» continued from previous page

January 24–28  
Int. Ludroi Tshogschen

January 31–February 6  
Tibetan Culture Event  
at La Laguna

February 21–23  
Dzogchen Community  
Yantra Dagther conference

Feb. 28–29  
Festival for ending  
the Melo 3930

– Wood Horse Melo: 3931 –

March 2  
Losar Festival

March 7–11  
Ati Yoga retreat at Meriling  
Open webcast

April 4–10  
Longsal Thodgal teaching  
retreat

(For this retreat, those who really believe they have the base of the Tregchod should make a request to attend to the Dzamling Gar Gakyil who will coordinate the retreat.)

Italy  
Merigar West  
April 24–30  
Merigar West Retreat

May 7–13  
Guru Amitayus teaching and  
Chudlen practices

Romania  
May 23–31  
Merigar East retreat

Ukraine, Crimea  
June 6–14  
Kunsangar South retreat

Russia  
June 20–28  
Kunsangar North retreat

USA  
July 4–6  
New York retreat

Tsegyalgar East  
July 11–13  
Mandala Hall Inauguration

July 16–20  
Tsegyalgar East retreat

Italy  
Merigar West  
July 31–August 2  
Changchog retreat

India  
August 27–31  
Retreat at Doboorn  
Rinpoche's centre

Bhutan  
September 2–11

Singapore  
September 17–21  
Singapore retreat

PRC  
September 26–28  
Shanghai retreat of Ati Yoga

October 1–7  
Main Ati Yoga retreat at  
Samtenling

Australia  
October 20–26  
Namgyalgar North retreat

Argentina  
November 21–27  
Tashigar Sur retreat

Brazil  
December 5–9  
Sao Paulo retreat

Peru  
Lima  
December 17–21  
Peruvian retreat

Venezuela  
Dec.26–Jan. 1, 2015  
Tashigar Norte retreat

For the year 2014 there is not yet information about the Teachings. For that reason, we do not yet know about the nature of the webcasts.



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## Ka-Ter Tibetan Language Training

In 2013 it will be the 11th anniversary of the Ka-Ter Translation Project.

As project manager of the Ka-Ter Translation Project I am pleased to inform you about the upcoming Tibetan Language Training that will be held at Merigar West in summer 2013.

Everybody who is qualified is welcome to participate in this wonderful occasion to gain more information and insight into the meaning and value of Tibetan language.

Very best wishes,  
Oliver Leick

Director of the Shang Shung Institute Austria  
Project manager of the Ka-Ter Translation Project

**Ka-Ter Translation Project of the Shang Shung Institute Austria**  
**11th Training for Translators from Tibetan**  
**August 10th–September 4th 2013**

Tibetan is a sacred language and the sheer beauty of the Dharma is mirrored by the clarity and imaginative creativity of the Tibetan language. For this and many other reasons the study of Tibetan language represents a crucial step towards a closer relation with the Teachings.

To give the possibility to the practitioners of the Dzogchen Community to study Tibetan language, the Tibetan Language Trainings have become a major aspect and task of the Ka-Ter Translation Project of the Shang Shung Institute Austria for already more than one decade.

The Tibetan Language Training focuses on the classical Tibetan language and is divided into two levels: Intermediate and advanced.

A course for beginners will be taught separately in a more compact fashion, the dates are yet to be defined.

### 1. Intermediate level

The Intermediate level is intended for students who have already assimilated to a certain degree Tibetan grammar and are able to start translating.

They receive relatively simple texts and can analyze the text and formulate translations, individually or in groups.

Their work is checked and corrected in group sessions and everyone may ask the tutor for clarification. The purpose is to familiarize students with texts, grammatical structures, and syntax in their actual context.

Course fee: € 85,00  
Food and accommodation are not included in the course fee. All participants are requested to individually book their stay in the

area of Merigar, and are advised to do so early.

### 2. Advanced level

Advanced level students translate in groups with the tutor and focus on all aspects of the language as well as translating theories and techniques. They will read and translate straightforwardly one sentence each, the text is more complex both grammatically and in terms of content. The aim is to produce refined translations ready to be published.

Course fee: € 45,00

Food and accommodation are not included in the course fee. All participants are requested to individually book their stay in the area of Merigar, and are advised to do so early

### Instructor Dr. Fabian Sanders

After studying for more than twenty-five years the languages and cultures of China, India and Tibet in both academic and traditional ways Fabian teaches Tibetan Language and Culture at the Università 'Ca' Foscari in Venice. He has also been teaching language and translation courses for the International Shang Shung Institute for many years.

### Place

Like in the last years the courses or trainings of the Ka-Ter Tibetan Language Project will take place at the Shang Shung Institute Merigar, Italy.

### Requirements

As the Ka-ter Translation Project is managed and financed by

## Brief News from the Shang Shung Institute, Russia

We are happy to announce that Shang Shung Institute, Russia had been recently legally registered as a non-profitable association in accordance with the Russian law. This way the numerous ongoing projects of the Russian branch of the International SSI are getting the legal base, essential for the future development and the realization of the Institute's main goals: the preservation of the Tibetan cultural heritage and the promotion of the Tibetan culture in all its manifold aspects.

According to the wishes of our precious Master, Kunsangar North, one of the Gars of the International Dzogchen Community, beautifully located on the banks of the Klyazma river near Moscow, has become the main seat of the SSI, Russia.

Here, the School of Tibetan Medicine of SSI Russia, headed by Dr. Phuntsog Wangmo, started

to operate on May 29. More than 40 students of the 4-year Tibetan Medicine Program have just started to learn the Four Medicine Tantras and the basics of Ku Nye massage. Thanks to Dr. Wangmo's continuous effort, the International Shang Shung Institute is making the genuine ancient knowledge of Tibetan Medicine available to interested students on two continents.

There are still many things to do and many projects to realize for Shang Shung Institute, Russia. We continue to rely on the blessing of our Teacher, the support of our members and invaluable help from volunteers all over the world!

You are always welcome to participate in our activities; feel free to contact us at

[info@shangshunginstitute.ru](mailto:info@shangshunginstitute.ru)

The Shang Shung Institute,  
Russia board

©

the Austrian branch of the Shang Shung Institute, all participants have to be at least an *Ordinary Member* of the Shang Shung Institute Austria in 2013.

The membership-fee and the course-fee have to be sent to the Shang Shung Institute Austria before the end of July 2013.

Everybody needs to register first. Without registration and a valid membership we cannot accept students wishing to participate.

You can register and get your membership here:

<http://www.ssi-austria.at/shop/shopframee.php>

©

## Tibetan Intensive Course for Beginners

Merigar West  
June 22–28

Romain Piro

After three trips to the holy Himalayas Tibetan language was still a very hermetic and dark area to me and starting to properly learn the basics of it should have been a priority for a long time. But you know how it goes: priorities always find themselves put after other more important ones, and life goes on this way, and you never learn Tibetan.

But this time and for once, all secondary causes were united, and the "three samsaric compounds", work-time-money, were favorable and I could sign in to follow the course with Professor Fabian Sanders, who, previously, I just knew as the only person riding a high cylinder motorbike on the dusty dirt roads of Monte



Amiata, all year long! A true performance.

We were a dozen people attending the first meeting, where Fabian gave us this heavy 44 pages (front/back) document as a support for our week, obviously we were not going to use it all.

We were all more or less real beginners, and quite surprised to spend only 1 hour learning all together the 30 letters of the Tibetan alphabet, the accents/vowels,

and structure of a syllable, wow! Prof. Sanders was not kidding, he went fast and intense, no joke, and I thought he had made a mistake on the level of this course, thinking we had all had three months training already! But no, he knew perfectly what he was doing, a "crash course", a full deep immersion for eight days, that is his way! We were all very happy and excited with this idea, but would our brains stand the rhythm? Would

we make it following this crazy intensive way of learning?

Hours, sessions and days passed very fast, just as life flies, and we were all quite amazed that we were still there, listening, writing, asking, and sometimes understanding! Yes, the miracle was about to happen, the way Prof. Sanders was explaining to us was working and the grammatical construction of classical Tibetan was getting brighter, more "friendly". And even if, of course, we were not able to translate all the words in a sentence, now we were able to instantly see the important parts of the sentence - the verbs, the subject, the object and especially all the particles in between that show you what kind of sentence you have: a description of place, time, a location, a definition, etc. GREAT! We, I, tried to understand something, remember something, and trying to decipher beautiful magical Tibetan became so much fun!

Luckily, in the program and to help us to "relax" our minds a bit after four hours of attention, Prof. Sanders asked to one of his

most assiduous and reliable students, Giorgio Dallorto, to guide a one hour calligraphy class, teaching us how to draw the beautiful curves of Uchen script. So, at the end of the day, after having translated and almost understood how many sentences of traditional Tibetan texts are constructed - mainly all from ancient teaching, covering very deep and main subjects, such as: "the Bodhicitta which transcends the knower and the known", "to me, with trembling voice, the Mother asks permission", "through the power of previous Karma, afflictions emerge", "if you go to the land of Tushita, those on 2 legs are not considered as human", "from the Buddha the Dharma, from the Dharma the Sangha", "all phenomena from the beginning are completely pure!" etc. - we were even able to write them, with calligraphy pen, respecting the very precise proportions of any letters and characters. No need to tell you how proud we were! Feeling like wise students in a monastery in northern Kham!

» continued on the following page

## Dominic Kennedy

My first impression of Dominic was of an elegant and graceful man, elegant not only in his build but also blessed with a fine intellect. I first met Dominic in the mid '70's at the FWBO Buddhist centre, situated very near the romantic and overgrown Highgate cemetery. He became known as Kuladeva on becoming an Order Member of the Western Buddhist Order in 1977.

Later in 1993, Dominic contacted me wanting to come to a Mandarava practice at Princess Helena's where we met regularly in the '80's, and we renewed our friendship. The practice of Mandarava, connected with long life, became a pivotal practice for Dominic during his illness.

Subsequently Dominic, together with his wife Caroline and son Joe, went to a retreat with Chögyal Namkhai Norbu in September 1994, held in a colourful Mongolian yurt in Wales. Dominic lived locally and we would meet up and sometimes see each other out walking on Hampstead Heath.

I always admired Dominic for his calm and even demeanour. That admiration swelled to a profound recognition of the extraordinary qualities of courage and equanimity which he displayed over the last eighteen months since he was diagnosed with the most aggressive form of brain tumour. He was fearless facing his illness. Dominic had a refined sensibility and natural eloquence: that the tumour affected his linguistic skills was indeed tragic. Nonetheless he wrote copiously, often in a very articulate manner and it was always possible to follow what he was trying to communicate.

Over the last three years, I had the privilege and joy of working closely with Dominic. He had been involved with the inception of the Shang Shung Institute in London in 2010 and became a co-Director with myself and Oliver Leick in the summer. Dominic was also an Associate Lecturer with the Open University in Religious and Classical Studies. Through his academic connection with Dr Ulrich Pagel at SOAS, the School of Oriental and African Studies, (he and Dominic were at SOAS at the same time in the late '80's, doing post-graduate work in Tibetan and Sanskrit studies), a successful programme of talks organised by Shang Shung UK was instituted at SOAS in 2010 and is currently still running.

It was Dominic, in collaboration with Dr Nathan Hill of SOAS, who was responsible for inviting Chögyal Namkhai Norbu to be a keynote speaker in the 'Bon, Shangshung and Early Tibet' conference in September 2011. This conference proved very successful attracting top academics in the field. Later in 2012, Dominic once again issued an invitation to Chögyal Namkhai Norbu to come to London and participate in a conference on 'Padmasambhava. Different Aspects'. This talk will take place on the 3rd October at ASIA House and be linked to the conference now taking place at SOAS on 14th September.

Dominic's death is a great loss to us, not only personally but also professionally. He had a deep knowledge of Buddhism as well as of the Classical World and published a paper on 'Indo-Greek Links and Buddhism in Bactria and India', a talk he delivered to the Buddhist Society, the day before he went to hospital and was diagnosed with a brain tumour in early December 2011. Dominic was a remarkable man and the most gentle and peaceful of men. His total faith and commitment to Rinpoche and the teachings will surely carry him in good stead. He died peacefully at his home in the early hours of the morning. I quote the words of his long-standing friend, Dr Mike Thomas written shortly before he died.



DominiC "is sinking deeply into himself as the link between consciousness and biology weakens. He is very peaceful. His last act in this life is being played out in his beautiful and carefully prepared front room surrounded by striking images, hangings and thangkas. It's like a hermitage in Tibet, with his family and friends next door and good support from the NHS. So far it is a very good death... Caroline is magnificent."

Dominic, in the manner of your life and your dying, you have been an inspiration to us all! Our thoughts and love are with you, Caroline, Joe and Niall.

Born 6th February 1955  
Died 16th June 2013

## Shang Shung Institute Australia – First Year

Since our inauguration in 2012, we have registered as a Not for Profit Incorporated body in Queensland, and have now registered with ASIC in order to be able to have activities in all States and territories of Australia. The regulatory framework is changing here at the moment and it seems our third step will be to register with the Australian Charities and Not for Profit Commission, which will become the only body we will have to report to in future. When the time comes, it should be fairly straightforward for us to adopt the Statute of the International Shang Shung Institute as the basis for our Australian rules, and formally become the Australian branch of an International organisation.

Our courses have got off to reasonable start, and have covered costs. This is a good foundation for building on. The next Thangka painting weekend with Karma Phuntsok will be in October. We are currently in the middle of an introductory Tibetan Language course over 6 Sundays with Tsering Wangchuk, which has 4 participants at Namgyalgar North, and 6 others around Australia by webcast. For the time being it is

best for us to use local teachers, due to costs of bringing SSI teachers from overseas.

We were asked (by Dzogchen Community of Namgyalgar) to organise an event in Brisbane, as part of Elio Guarisco's highly successful visit to Australia; it featured an introductory song from Tenzin Choegyal, a talk by Elio on Awakening on Dying, and a showing of My Reincarnation. This was reasonably well attended and very well received by those who came, but did not quite cover costs - a good learning experience for our organising Committee all the same.

We had been hoping to bring Topgyal and Tsering to Australia in Dec/Jan 2013-4 to enjoy their wonderful dance workshops, but sadly it seems we cannot raise enough sponsorship to make it happen this time.

Carey Idle is establishing a good working relationship between the Australian Tibetan Medicine Association and SSIA, and it may be that in due course ATMA will provide the regulatory framework while SSI provides the training in Tibetan Medicine for Australia. Watch this space! ©

## Religions Special Issue Dzogchen

Costantino M. Albin has just published the article On Dealing with Destructive Emotions through the "Path of Self-Liberation" in the Special

Issue dedicate to Dzogchen in the international scholarly peer review journal *Religions*.

You can cost-free download and share/post the full-text open access from here <http://www.mdpi.com/2077-1444/4/2/306>

Best regards

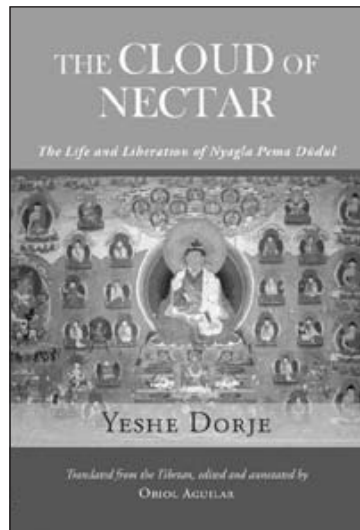
Paolo Roberti di Sarsina

## The Cloud of Nectar

By Yeshe Dorje  
Translated from Tibetan  
by Oriol Aguilar

The *Cloud of Nectar* is Oriol Aguilar's annotated translation of the biography of Nyagla Pema Dūdul, a 19th century master, tertön, and well-known exponent of the practice and realization of Total Perfection (Dzogchen) written by his direct disciple and contemporary, Yeshe Dorje. Born in the rugged eastern Tibetan region of Khams, despite an auspicious birth accompanied by miraculous signs and prognostications, like the great 11th century mystic Milarepa, as a fatherless youth Padma Dūdul suffered great personal loss, severe deprivation, and repeated violence. A social outcast, his early attempts to obtain spiritual instruction were cruelly thwarted.

Time and again, following a vicious beating as he struggled to avoid the starvation that claimed his brother's life, with an astonishing display of empathy even



toward his attackers, he would renew his quest for bodily and spiritual sustenance. Increasingly recognized for his spiritual attainments, he sought and exchanged teachings with some of the region's leading figures of Buddhist and Bön learning and practice. Generously sharing his spiritual treasure with rich and poor, he gathered a large number of followers and founded Kalzang monastery, which survives to this day. But despite his fame and considerable spiritual influence, Pema Dūdul never held a position

in any religious hierarchy, choosing instead the austere yet joyous lifestyle of a wandering yogi and remaining in solitary meditation retreat for extended periods until, upon his passing, he attained the Rainbow Body.

In this important scholarly work, through his substantial Introduction Oriol Aguilar precisely places his subject in that fertile time and place in which both the struggle to preserve traditional learning and practice and excep-

tional spiritual creativity flourished against a backdrop of social and political unrest. Although the biography is filled with descriptions of wondrous visions and dreamlike encounters, its vividly frank presentation of the life of Pema Dūdul conveys a sense of proximity and relevance rarely found in works of this genre.

Available now from [www.shangshungstore.org](http://www.shangshungstore.org) ©

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By the end of the seven days, in addition to having successfully read, learnt and translated almost all the 44 pages of the manual, the miracle occurred: we were now very familiar with traditional Tibetan scriptures! And we all had this great feeling of understanding and knowledge - what was dark became brighter, and a fantastic new field of study was now in front of us. So thanks a lot to Prof. Fabian Sanders and his great method of teaching how to read Tibetan, also to Giorgio, maestro of calligraphy, and to all those from SSI who organized the course, Carla Gnechi and Kamil Selwa.

At the very end of the course I came to Prof. Sanders to thank him again and tell him how much benefit I had got out of this course and he told me that having understood this will also help us a lot for understanding and memorizing all the practices that we are using in the Dzogchen Community. ©

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## A Night at the Rubin

Chögyal Namkhai Norbu Presents the North American Edition of *The Light of Kailash*

Paola Zamperini

On Wednesday, May 27, 2013, a colorful crowd of museum goers, scholars, dharma practitioners, and art lovers convened at the Rubin Museum of Himalayan art on West 17th Street in New York City for the book launch of the North American edition of Chögyal Namkhai Norbu's *A History of Zhang Zhung and Tibet, Volume One*, published by North Atlantic Books in May 2013. Originally released in English by Shang Shung Editions in Arcidosso in 2009 with the title *The Light of Kailash*, this text is the first part of a three-volume revolutionary work about the origins of the Tibetan Culture. More than 1,900 pages in length in the original Tibetan, it was originally based on a series of lectures that Rinpoche gave in 1988 at the University of Nationalities in Beijing. Countering the long-held idea that Tibet's pre-Buddhist indigenous culture was primitive and undeveloped, *A History of Zhang Zhung and Tibet* illuminates the rich cultural



Photo: D. Zegunis

origins of the kingdom of Zhang Zhung – a vast area of Western and Northern Tibet in an area that includes Mount Kailash.

In this first tome Chögyal Namkhai Norbu investigates, with academic precision and erudition, the mysteries of Zhang Zhung's Bon religion, a set of shamanistic and animistic beliefs and practices only recently studied by a handful of academic scholars. Offering a critical analysis of a vast array of literary and primary sources, Chögyal Namkhai Norbu discusses the role of the Bon traditions within Zhang Zhung's lineages, dynasties, and culture, unveiling the roots of Tibetan Buddhist culture as well as of modern-day Bon religion. Among the objects of his inquiry

we find Zhang Zhung's written language, sacred ornaments, rock carvings, healing practices, music, and magical divination techniques. The two remaining volumes are not yet available in English, though their translation is ongoing. The second installment focuses on the so-called intermediate period in Tibetan history, from the origin of the first Tibetan human clans and tribes, all the way to the arrival of Buddhism in Tibet. Lastly, Chögyal Namkhai Norbu in the third volume researches the later historical period. His discussion and analysis of the complex interactions between Bon, Tibetan and Chinese and Indian historical and cultural exchanges and interactions is truly fascinating and ground breaking.

According to the original schedule for the event, Chögyal Namkhai Norbu was supposed to give a twenty-minute introduction to the book, to then open the floor for a Q & A session followed by book-signing. But Rinpoche decided to give a very precise and detailed overview of the entire trilogy, and treated his audience to a fifty-minute lecture that dazzled everyone with its details and precise historical references and quotations. It was a rare treat especially for his dharma students, who appreciate his work and generosity as a Dzogchen teacher, but do not necessarily know him for



Dr Phuntsog Wangmo thanks former director Paola Zamperini at the end of the Tsegylgar East Retreat, June 12, 2013. Photo: P. Barry

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Many, many thanks to the outgoing director, Paola Zamperini for her many years of dedicated service. ©

Rare footage of Chögyal Namkhai Norbu's 1988 journey to discover the ruins of the Zhang Zhung Kingdom <http://www.youtube.com/watch?v=8CMLxwvjFEU>

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» *Relax...* continued from page 1

whereas in dualistic vision we are constantly in cycles of acceptance and rejection. From this teaching with Changchub Dorje, Rinpoche became dedicated to Dzogchen.

Dzogchen has three paths, which correspond to body, speech and mind; these are the three existences. There are Dzogchen teachings for each path; yet the most fundamental and important practice is Guru Yoga. The sounding of "Ah" in the practice of Guru Yoga corresponds to the primordial potentiality that everyone possesses. Guru Yoga helps practitioners get familiar with this potentiality. Sound is the origin of all emptiness. From sound emanates light from which emanates the

five elements that form all manifestations.

Rinpoche requested that practitioners do Guru Yoga. The term 'Guru Yoga' translated from Tibetan means understanding our real nature. The practice of Guru Yoga puts the student and teacher in the same state (true nature) at the same moment. In the same moment there is no duality; this is the precise alignment of the Dzogchen method. All practices are governed by the state of Guru Yoga. Any kind of movement is practice. Everything can be integrated into Dzogchen. Guru Yoga functions through transmission because it develops our capacity to be in our real nature and to be relaxed in this state. We use our minds to develop capacity. We use

all experience to find the limits of the mind. When we arrive at this limitation we have the potential to break this limitation in the confidence of Dzogchen.

There are neither rules nor vows in Dzogchen. The teacher directly transmits the essence of Dzogchen which is beyond the mind. Using Dzogchen method there is no confusion because the mind is not involved in evaluation. We notice our condition. When thoughts arise we notice we are conditioned because we are referencing something in the past that has made an impression on our mind; whereas in our primordial potentiality our mind is like a mirror. It can reflect infinitely, but it is not affected; there is no impression made on a mirror.

In Dzogchen we notice through observing our experience. As we get more familiar with experience, we become less distracted because the mind is more relaxed; in this relaxation it is less inclined to go after ideas and concepts. When we are relaxed enough to be in a state of contemplation we can observe without evaluation how each phenomenon is naturally integrated into its own condition. In this natural state the mind is not disturbed because it, too, is integrated in its own condition. This direct experience is not intellectual, it is something alive. For example, if we do not know the taste of sweetness we cannot ask someone to explain it. It is through experience that we discover sweetness which speaks

directly for itself. In our dimension there are many 'sweets.' When we discover one, we discover all.

The following comes from Rinpoche's teaching on The Rushen of the Dra Thalgyur Tantra. The methods of this tantra don't rely upon specific method. The Dra Thalgyur Tantra advocates being relaxed with body, voice and mind.

The mind depends on the physical body and on energy. When we are familiar with the physical body we also get familiar with our energy and in this way we also get familiar with the mind because mind and body are connected. For example, the tantra suggests finding the limit of the body through physical exertion. When fatigue sets in the mind does not func-

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## Jan Cornall Writer/ Performer

My earliest contact with anything Tibetan would have to be the Lobsang Rampa books I read as a teenager. Of course we all believed they were written by a real Tibetan Lama, not the son of a plumber from who had never been out of England, let alone been to Tibet. Nevertheless, his stories left a strong impression on me.

When I was 21, I had my first shocking experience with impermanence when my boyfriend of 6 months died from a drug overdose. With great foresight or perhaps premonition (and without ever discussing it with me), he had asked another friend that if he were ever to die, to please do the readings from "The Tibetan Book Of The Dead". The friend came and performed some rituals in our bedroom, and left the book with me. I did the prayers and readings for the forty-nine days and at the end of that time received clear signs that his transition was complete. While this must count as my first real contact with a significant Tibetan Buddhist teaching, and it seemed like a nice idea at the time, it remained simply that, I was juggling teacher training by day and life as an actor in an underground theatre group by night. A few months after Paul's death, I gave them both away and went to live in a banana shed with my brother in the tropical north, at a place called Mullumbimby, where a decade later Rinpoche was to give his first Australian teachings.

It seems I was quite good at turning up at places where Tibetan Lamas were coming and going. When I traveled to the USA in the mid 70s one of the places I headed for was Boulder, Colorado, but finding nothing there continued on to Mexico. Unbeknownst to me, Chögyam Trungpa had set up his Vajradhatu Centre in 1973 and opened Naropa University there in 1974. I even visited one of his meditation centres in Vancouver, hoping to learn how to meditate, but no instructors were around that day; I sat on a cushion until I got bored, then left. But I carried Chögyam Trungpa's book, "Cutting Through Spiritual Materialism", around with me for several years, never really reading it, but guarding it as one of my prized



possessions, before leaving it behind somewhere.

I spent 3 years in Oregon, writing songs and playing percussion in an all women Latin jazz band called Baba Yaga. We made an album and went on tour on the west coast. When I came back to Australia with a bag full of songs, friends encouraged me to apply for the position of writer in residence at the Pram Factory, a theatre collective which was instrumental in changing the face of Australian theatre. The musical I wrote, called *Failing In Love Again*, was a big hit, and the piano player and I toured a cabaret version of it around Australia. It was the end of the 70s; the sexual revolution and feminism had left their indelible mark, spirituality was becoming popular and various gurus were visiting Australia. Muktananda, the Reverend Moon, Ananda Marga, Maharishi and Bagwan Shree Rajneesh, all had big followings, but theatre was my temple. We had plenty of meaningful and mystical moments in darkened spaces experimenting with light, atmosphere, sound, ideas and taking our audiences and ourselves on magical mystery tours. It required total commitment and we put our art before all else. Not surprisingly when I met my director/performer partner, Brian Joyce, we wrote a part for our daughter who was then only eleven weeks old, and later went on tour with 5 shows between us.

After the tour we settled down in Newcastle, and with my son Louie on the way, I found Trungpa's book again, promising myself this time I would actually read it. That moment didn't come for another couple of years, when in the grip of a personal crisis I pulled his book off the shelf. This time, the timing was right. Trungpa's

words spoke to me as if he was sitting before me. I'd given up performing and was concentrating on writing, working on a surreal comedy about a couple trapped in a room trying absurd and ingenious means to escape their domestic reality. I used Trungpa's story of the monkey imprisoned in an icehouse in my play. As long as Monkey batters against the walls they remain hard and impenetrable. As long as he screams and complains and carries on, there is no way out. But when he gives up the struggle and falls down exhausted, he finds the wall is not solid after all and his arm can penetrate it as if it was air. In the play, the househusband character, enthusiastically explains to his career woman partner, how while doing the housework, he discovered the concept of emptiness. "This is not, not, a chair, this is not, not, a table" he goes about pointing at objects, trying to explain, hoping she will share his excitement. She is not impressed, as the house is still a mess.

The character was voicing my own euphoria and relief at finally finding a way off the dualistic treadmill of pleasure/pain, happiness/sadness, good/bad etc. at a time when I was finally ready to hear it. I read more of Trungpa's books, learned how to meditate (TM style) and began searching for a spiritual teacher.

In 1988 I took myself and my kids to a Sogyal Rinpoche retreat and there met some Dzogchen Community people who said if: you like Sogyal, you're going to love Namkhai Norbu! I met Rinpoche the following year in Kyenton and the rest is history.

I continued to work in community theatre, writing plays and musicals and working in film. In 1998 I was approached by Tenz-

Rinpoche avowed that there are many secondary conditions yet we relax, do our best and enjoy life. As he carefully opened the gift presented to him by the Community he said,

"You relax in everything you do."

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which I can continue my own creative work.

When I began teaching writing in the late 90s, I was inspired by Natalie Goldberg, whose classic text, "Writing Down The Bones", combines the wisdom of Zen Buddhism with creative writing techniques. I took Natalie's ideas a step further developing a method called meditative writing, designed to take writers deep into sense memory. From there they are able to evoke all the elements needed in the craft of writing: the confidence of voice, the descriptive detail of scene and setting, interesting characters and a page turning story.

As well as leading retreats and workshops I run mentoring programs for writers and each year a number of them land publishing contracts with major publishing houses. While I became more involved in supporting other's creative process, I enjoyed writing in the short form again, returning to writing songs and spoken word and performing them at festivals in the Asia Pacific.

Taking part in the "Joy Of Being Here" Festival at Merigar in 2011 has to rate as one of my best festival experiences. It was such a great opportunity to collaborate with other DC artists and to experience a creative meeting of minds within the Sangha. One of those collaborations came to fruit recently when singer/songwriter and DC member, Gabriela Arnon and I led a workshop, "Singing Up Story" together in Paris.

As for the future, I'm working on a travel memoir set in Vietnam and Cambodia, which follows the footsteps of the French writer Marguerite Duras, publishing a book called "Archipelagogo" – songs, poems and stories penned during my travels in Indonesia, and planning new creative adventures for *Writer's Journey*. I have a Spirit of Writing retreat that I hope to run at Namgyalgar North and South and would be happy to offer it to other gars, lings and communities.

I finish writing this in Morocco on our writer's retreat at the Fes Sacred Music Festival. Practicing guruyoga in my room before our busy day begins, thigles explode from the mosaic walls, the Tibetan knot design graces intricate plaster cornices and light and rays of the elements stream through the coloured glass windows. Everything is fine in the state of Kuntuzangpo!

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tion in its familiar way; it does not dominate. After physical work we do the corpse pose, nyalwa, to relax. In this pose breath is natural and the mind is like space.

With the voice we sound Hum many times; the mouth is not too opened or too closed. We do this in a relaxed way. We do the sounding of Hum until we feel presence so that we realize without thinking that everything is emptiness and everything is unreal. When

we sound Hum our dimension is integrated and obstacles related to voice are purified in their own condition.

Slowly, slowly as we gain capacity our doubts begin to disappear as we are in complete confidence and integration with all phenomenon. If we lack in confidence in our capacity we use the mantra Om A Hum both mentally and verbally and we use Vajra breathing to integrate breath and vital energy.

## A Garland of Letters

Scripts and symbols of the Merigar Gonpa

Giorgio Dallorto

To *Chögyal Namkhai Norbu*, who is different from but identical to the divine architect *Vishwakarma*.

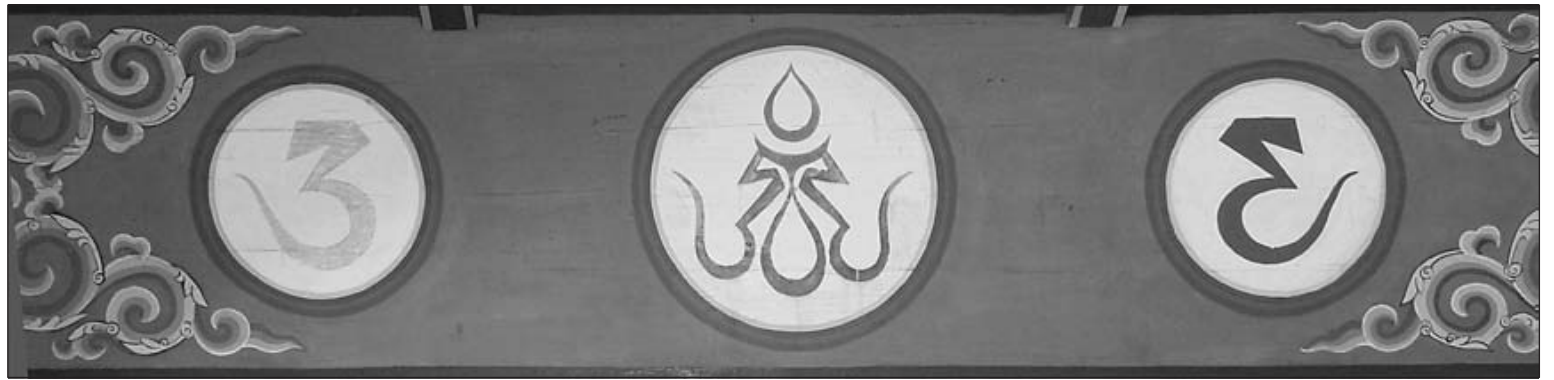
Outwardly it is called the Gonpa, *dgon pa*, a Tibetan word that means 'a silent place' or 'place where people meet to practice'.

Inwardly it is called the Temple of Great Liberation Through Seeing', '*du khang mthong grol chen mo*.

Ultimately it is known as the Temple of the Great Contemplation, '*du khang ting nge 'dzin chen mo*.

The purpose of this article is to make known and to deepen knowledge of the beauty and wisdom represented by the writing and symbols in different calligraphy within and without the Gonpa. This wonderful structure was designed and created in all its finest details – each with its own precise meaning – from the mind of *Chögyal Namkhai Norbu*.

The uniqueness of the Gonpa at Merigar lies in its octagonal



The Unique Golden Syllable more commonly known as the Longsal letter.

Photos: L. Granger

of self-liberation of the six *lokas* in Lentsa script, an ancient

transmission, the Master of the whole Dzogchen Community.



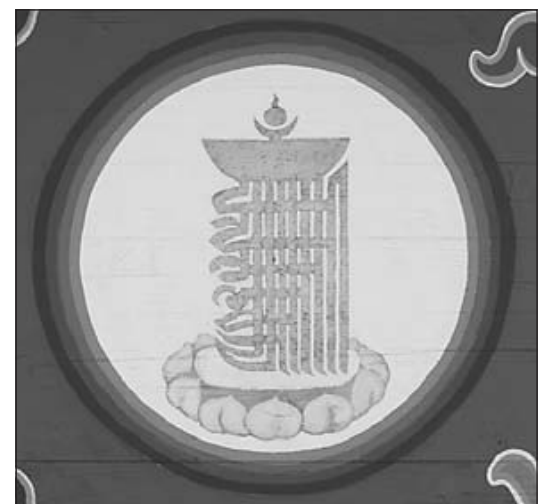
The east portico, the main entrance.

Indian decorative writing called *Raṅjanā*. This written form derives from Guptan *Brāhmī* script, which evolved in Kashmir in the eighth century and was diffused among the Newars during the eleventh century. According to *Jamgon Kongtrul* there are sixty-

Then the letters of the three lower realms of existence start with a vermilion red *SHA* representing the perfectly pure space of animals, *SA* in a white transparent colour like a crystal symbolising the perfectly pure space of the *pretas* or hungry ghosts,

right, there is a stack of protective talismans made up of protective seals and diagrams, including symbols such as the *phurba*, parasols, jewels and treasure vases. These symbolic diagrams of the *sipaho* (*srid pa ho*) have the function of harmonising aspects

essence of all the wisdom *dakinis*, the fourteen syllable *mantra* of *Simhamukha*, written in Sanskrit Lentsa script, in vermilion red. On the right of the main mantra there is a blue letter *NA*, in Lentsa script, representing the class of *Naga* (*klu*), the gods of the water



Kalachakra monogram.

linked to the year, the month, the day and the hour and liberating from adverse conditions.

Turning in a clockwise direction around the Gonpa, we come to the south-east side of the building where, once again, we find the same *Dharani mantra* in Lentsa script that is depicted on the beam over the top of the stairway. On the right of the *mantra* there is also the black and white letter *RU* in Lentsa script because this cardinal point – south-east – represents a class of beings called *Rukṣi* or *Tsen* (*btsan*) that are linked to the fire element and the fire divinity *Agni* (*me lha*). On the left is the complete Longsal symbol.

Continuing around the Temple in the same direction we come to the south side where we find the *Dharani mantra* repeated on the beam over the entrance, with the blue syllable *YA* in Lentsa, representing the class of *Yama* or Shin-

element. The Longsal symbol is on the left.

On the north-west side we find the *Dharani mantra* once again, with a dark blue *MA*, corresponding to the class of *Mamo*, on the right. This side is the direction of the deity of the wind, *Vāyu* (*rlung lha*). The Longsal symbol is on the left.

On the north side, in the centre of the panel, we find the astrological diagram of the Wheel of Temporal Existence containing the twelve animals in the outer circle, the eight *parkha* in the middle circle and the nine *mewa* in the centre. On the right there is the monogram, *OM Ā HŪM*, painted in gold in Lentsa script while on the left there are the All-Powerful Ten syllables of the *Kalachakra* monogram.

Then on the north-east side we find the *Dharani mantra* with the red letter *TSA*, in Lentsa, cor-



The six syllables with Longsal and Gakyil above.

form, which distinguishes it from the traditional rectangular form of Tibetan meditation halls. From the eight petalled lotus flower ornamenting the centre of the ceiling, eight great beams or rays spread out delineating the points of the octagon and representing the four cardinal and four intermediate points. The glass pinnacle, rising above the lotus, represents the zenith, while the lotus flower in-laid in the floor below, indicates the nadir. Altogether they make up the ten directions that indicate the entire universe in Buddhism.

Our description of the Gonpa, which starts from the broad stone stairway in the east, follows a precise route and makes an outer *khora* (circumambulation) in clockwise direction around the outer *Mandala*, an inner *khora* within the inner *Mandala*, and finally enters the centre of the *Mandala*, the main inner hall.

### The outer Mandala

Arriving at the Temple we climb up the 'Stairway to Liberation' leading to the main portico facing east, the direction in which Lord Buddha was gazing when he reached enlightenment. Adorning the crossbeam at the top of the stairs we can observe the letters

four types of traditional ancient scripts, among which the *Raṅjanā* and the *Vartula* are supreme. *Raṅjanā* is still utilized for the inscription of Sanskrit texts, particularly in Nepal and Tibet.

At this point it is important to point out that in describing the scripts and symbols in the Gonpa we will consider them from the view of the observer. Hence, the six letters of self-liberation start on the left of the observer: the first letter 'A' is white and represents the perfectly pure space of the divinities. The second letter A, turquoise green, symbolises the perfectly pure space of the *asuras*. The third letter *HA* is sapphire blue and corresponds to the perfectly pure space of human beings. These three represent the higher realms of existence and are separated from the three lower by the symbolic letter of the luminous clarity of the universe. This symbol, called the 'unique golden syllable' and commonly known as the Longsal letter, is similar to a *BAM* joined on the right and left by letters similar to a *CA* and a reversed *CA*. It symbolises the absolute condition and represents the essence of the heart of the *dakinis*, the *Rigdzin* of the direct, symbolic and oral

and finally *MA* in brown, corresponding to the perfectly pure space of hell beings. Each of these letters, as well as the symbolic letter at the centre, is portrayed inside a five-coloured *thigle*.

Below the six letters in shining gold we find the *Ushnishavijaya-Dharani mantra*, *OM PADMOṢṢĪṢA VIMA LE HUM PHAT* (*tsug tor nampar gyalma*) written in Sanskrit Lentsa characters. This is the *mantra* that we can place above



Golden Dharani.

a doorway in order to receive a blessing and for protection, and by walking under it even a single time, we purify the negativity of the obstacles that have accumulated over a thousand eons. Above each and every entrance to this Temple we will see this *mantra*.

Directly ahead at the main entrance to the Gonpa, we find once again the six letters with the central symbolic letter. On each of the supporting pillars to the left and

*je* (*gshin je*), on the right and the complete Longsal symbol on the left.

After this we come to the south-west entrance with the usual *Dharani mantra*, the letter *SHA*, in a dark red colour, symbolising the class of *Rakṣasa* (*srin po*) or *Shaksha*, on the right and the Longsal symbol on the left.

On the west side, the *mantra* on the main beam is no longer the *Dharani* but that of the vital

responding to the class of the *Tzati* and the *Jungpo* (*byung po*) on the right and the Longsal syllable on the left. As we have seen, six of the eight sides of the Gonpa have the *Dharani mantra* because they are main entrances through which people pass.

With this we conclude the description of the calligraphy and symbolic signs on the external *Mandala* of the Gonpa and return

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back to the main entrance in the east at the top of the stairway from where we began.

### The inner Mandala

Since the construction of the Temple in 1991, the building has been enlarged while maintaining its original octagonal form, and so we find that the same *mantras* and syllables that were painted on the external part of the original structure were repeated on the corresponding external sides when the building was enlarged.

Passing through the sliding glass doors of the main entrance in the east, on the beam directly



Vermilion red Dakini mantra.

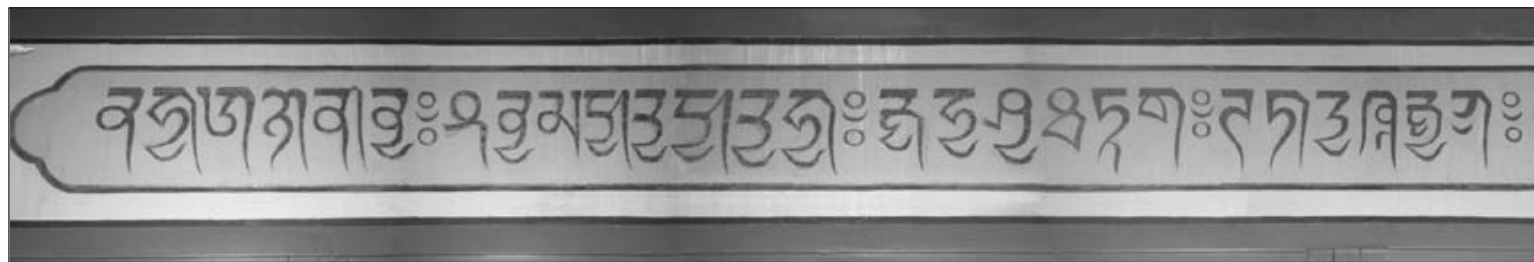
Mandala correspond respectively to those in the same cardinal directions on the outer Mandala described above, that is, the multi-coloured RU in the south-east, the blue YA in the south, the red SHA in the south-west, the blue NA in the west and the dark blue MA in the north-west.

side where on the east side of the cross beam enclosing the north vestibule we find the six letters of self-liberation of the six *lokas* in Lentsa script. On the main beam we the Dharani *mantra* in golden letters is repeated just as on the external corresponding beam, with the Longsal symbol on the

central axis of the Gonpa, we find once again the eight syllables – 'A RU YA SHA NA MA DU TSA' – in Lentsa script, corresponding to the eight classes, inside eight perimetral panels. At the base of the pinnacle, there is a multi-coloured eight petalled lotus, four petals of which point in the car-

nephew of the famous Sakya Pandita. After the death of the latter, Phagpa took his place at the court of the Emperor Khubilai Khan as his spiritual advisor. The Emperor wished to create a new script that could be utilised throughout his Empire and ordered Phagpa to create one, issuing an edict to this end in 1269. Phagpa set about the task immediately. Since he was Tibetan, he turned to the script that he knew best and on the basis of the form of the Tibetan letters and the Yuguri script he devised what has been variously known as the 'square' script or Phagpa. He changed the form of the Tibetan graphemes to a square box-like shape and adjusted the script to be written from top to bottom and from left to right. Phagpa script was used officially for a hundred years during the Yuan dynasty.

The ceiling can be divided into three sections: the upper, the



24 golden syllables in symbolic script.

in front of us we find the by now familiar Dharani *mantra* in golden letters, with the syllable A, the first syllable of the eight classes of the universe representing the vital essence of the *devas*, in shining silver in Lentsa script on the right, and the Longsal symbol in gold on the left. We are in the inner Mandala of the Gonpa, in the east section, and facing left, on the cross beam, we can observe three symbols, each inside a five-coloured *thigle*: in the centre the symbol of the Longsal, on the left a symbol resembling the Tibetan letter CA or the Latin number 3 in bright silver that represents the essence of all the aspects of method, the *pawo* or male principle, while on the right the same symbol as if in a reflection in vermilion red, symbolising the intimate aspects of energy, the *pamo* or female principle.

Turning to the right, on the crossbeam there are three *thigles* with a larger one in the centre containing the letter HŪM in Sanskrit Lentsa, bright blue like a sapphire, symbolising the *vajra* of the Mind of all victorious Rigdzin (*rig 'dzin*). In the *thigle* on the left we see the syllable OM in Sanskrit Lentsa, bright silvery white in colour, symbolising the *vajra* of the Body of the victorious Rigdzin. In the *thigle* on the right is the syllable Ā, vermilion red in Lentsa script, symbolising the *vajra* of the Voice of all the victorious Rigdzin.

Continuing in a clockwise direction around the inner Mandala of the Gonpa, looking up at that part of the ceiling that was once the roof of the original Temple, we see the shining golden letters that resemble the Tibetan CA, the mirror image of the CA and a letter that is similar to the Tibetan BAM, resembling a drop of water, with a crescent moon ornament on top repeated many times and scattered on a blue background that is luminous like the sky.

The *mantras*, syllables and symbols that we find on the different beams around the inner

When we enter the vestibule in the north with the stairway that goes to the lower floor, we find four panels, one in each direction, decorated in different ways. On the cross panel in the north-west, there are three *thigles*, with the blue HŪM in the centre, the white OM on the left and the red Ā on the right in Lentsa. Opposite, on the cross panel in the north-east, within three *thigles* we find the complete Longsal symbol in gold in the centre, the symbol resembling a CA in silvery white on the left and the reversed CA in red on the right.

On the panel in the south, over the stairs, on the left we see the Longsal symbol in bright gold within a *thigle*, and in the middle of the panel the *mantra* of the vital essence of millions of wisdom *dakinis* written in fourteen syllables in Sanskrit Lentsa characters in bright vermilion red on a blue background. On the right is the letter DU in black which represents the vital essence of the Rudra or *dūd* demons, support of the dominion of the Yaksha, in a *thigle*.

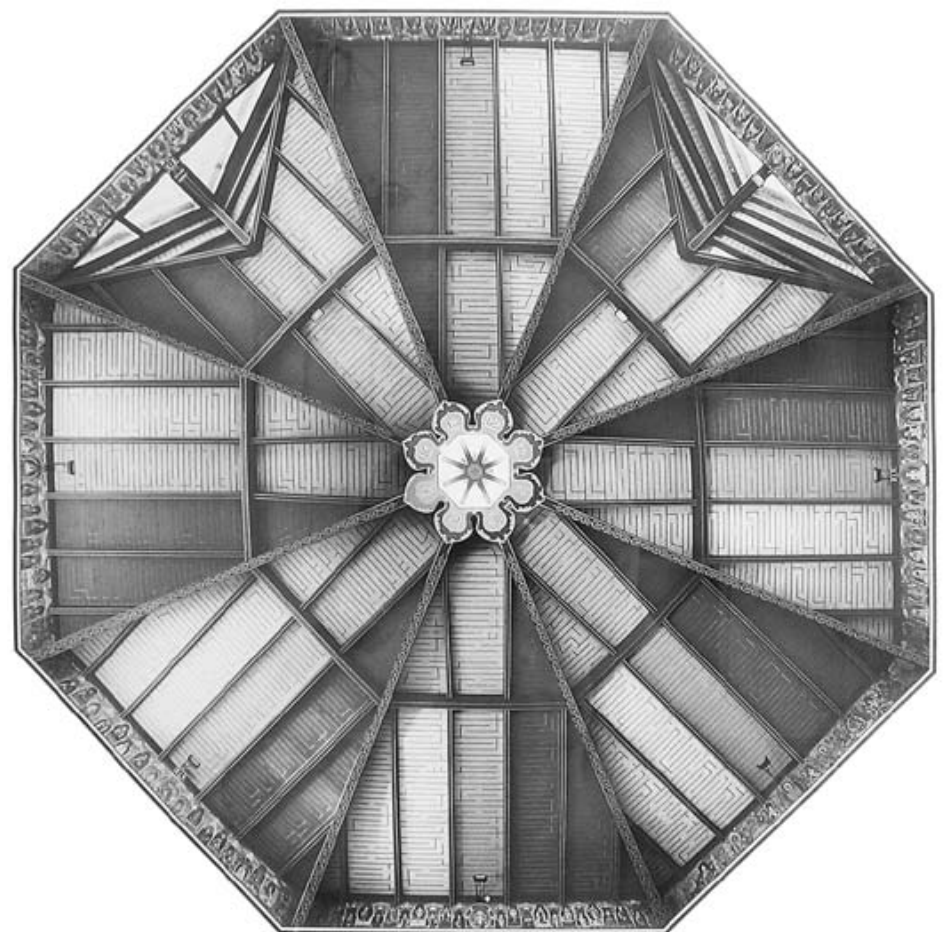
Opposite in the north direction, in the inner part of the panel, the *mantra* of 'total liberation through seeing' that the glorious Vajrasattva transmitted directly through a vision to the great *terton* (treasure finder) Mingyur Dorje when he was twelve years old is depicted in symbolic script in twenty-four syllables painted in gold. The *mantra* is taken from the supplementary text of the Yoga of the Peaceful and Wrathful Manifestations (*shitro*) of the Namchö teaching of Mingyur Dorje.

Symbolic script can be expressed in a variety of languages such as Sanskrit, Tibetan and Dakini symbolic language, and consists of a symbolic coded form which clearly awakens the mind of the *terton* who will understand it suddenly and spontaneously while it remains incomprehensible to an ordinary person.

We conclude the circuit of the inner Mandala on the north-east

left and the letter TSA in vermilion red on the right in Lentsa. On the cross beam just before the east entrance we find the six letters of self-liberation repeated once again.

dinal directions while the other four point in the intermediate directions. Each petal displays a syllable in gold in Lentsa script – the blue petal in the east depicts the syllable E, the red petal in the



Phagpa script on the octagonal ceiling of the Gonpa

At this point we have returned to the east cardinal axis where we see the Longsal symbol and the six letters of self-liberation with a three coloured Gakyil in blue, yellow and red, painted on the glass window high above the entrance. The three colours of the Gakyil symbolise the 'three doors' of body, voice and mind of those who are on the path, of the three Vajras of body, voice and mind of realised beings as well as those of the three dimensions of Dharmakaya, Sambhogakaya and Nirmanakaya.

### The Centre of the Mandala

Entering the centre of the Mandala, the main hall of the Temple, within the pinnacle or zenith, the

west MA, the yellow petal in the south WAM, and the green petal in the north YA. The colours of these four petals correspond to the directions and colours of the four Buddha families while the syllables are associated with the perfection or completion stage of the practice of Ngöndzong Gyalpo.

The petals in the intermediate directions display the syllable 'A' in the south-east, HO in the south-west, HA in the north-west, and YE in the north-east, which represent the ultimate principle of the four Da of the Longde teaching.

The ceiling of the entire Gonpa is beautifully ornamented in Phagpa script, also known as Horyig, which takes its name from Chögyal Phagpa (1235–1280 AD), the

middle and the ceilings of the two main vestibules in the north and east. On a background of three colours, white, turquoise and red, symbolising the three active elements of water, air and fire, the *mantra* of the Song of the Vajra winds around the upper section of the ceiling. The *mantra*, in the version used by the Venerable Adzom Drugpa, starts in the west at the panel of the twelve Primordial Masters and is written from top to bottom, left to right, in a counter clockwise direction to cover the entire upper section of the ceiling. After completing the round of the upper section, it continues from the same point in the middle section in the west to finish in

» continued on the following page

Focus on a Garland of Letters

>> continued from previous page
the centre of the middle section
in the north-east. In other words,
the mantra starts from the figure
of Samantabhadra in the panel of
the Primordial Masters and ends
over the figure of Sachen Kunga
Nyingpo in the Sakyapa panel.

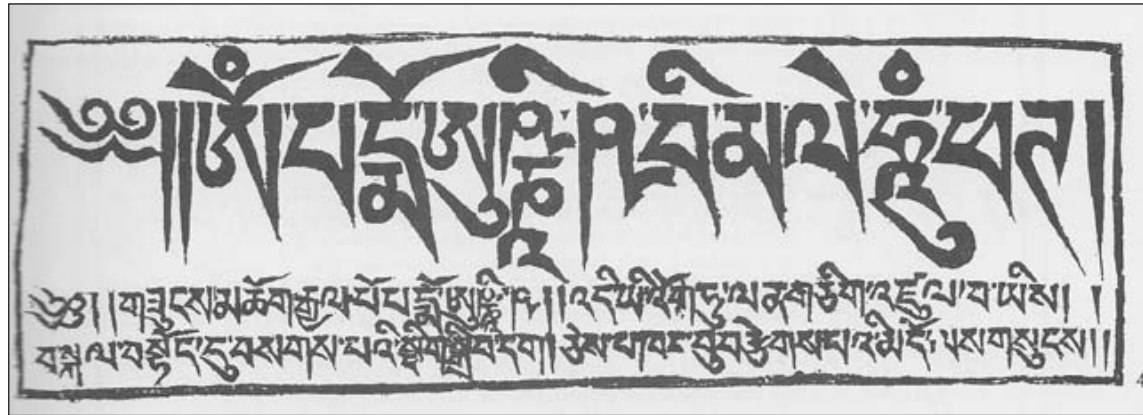
Where the Song of the Vajra
finishes, the Phagpa script contin-

of the Buddha accessible in Tibet-
an, since the pre-existing writ-
ten form was difficult to employ
and its grammar was inadequate.
Uchen is mainly used for book
script for Buddhist texts, often
carved in wood for printing.

We can note this Uchen elegantly
written below each and every
figure depicted in the pan-

horse and the precious general as
well as the eight auspicious sym-
bols united in a single symbol.

Finally on the right side of the
figure of Samantabhadra on the
west panel of primordial masters,
a careful eye may notice the tiny
dedication in the words of Naga-
juna for increasing merit and wis-
dom, written in beautiful Khyuyig,



Dharani mantra from a woodblock in Uchen script.

ues with the first mantra of the
Thos-grol terma of the twenty-
five thigles that Chögyal Namkhai
Norbu received from his root mas-
ter Changchub Dorje. The other
twenty-four mantras that liberate
through seeing are depicted on
the remaining part of the middle
section in the main hall and contin-
ue on the ceilings of the two
vestibules, concluding with the
twenty-fifth mantra and the OM Ā
HŪM in the outer vestibule of the
east entrance.

In the outer vestibule in the
north with the stairway going to
the lower floor, we find the mantra
of the Six Spaces of Samantabhadra
– 'A A HA SHA SA MA – and the
mantras for reversing the condi-
tions of the beings of the Six Lokas
– the divinities, the asuras, human
beings, animals, the pretas and the
hell beings. The Phagpa script ends
with the mantra AŌM, the essence
of the seed syllable that is linked
to the master Ngöndzong Gyalpo,
concluding with the symbolic syl-
lable PHAT, known as the syllable
of instantaneous liberation. At this
point we conclude our description
of the Phagpa script.

Up to here we have seen many
mantras and syllables in Lentsa,
the Namchös Mingyur Dorje terma
in symbolic script, and the Phagpa
square script covering the ceil-
ings. Finally we come to the most
important and most used form of
writing used in the Tibetan world:
Uchen or Tibetan capital letters.

The Tibetan Uchen script is aes-
thetically one of the most pleasing
of the Indic scripts. The graphs are
called Uchen, 'with a head', refer-
ring to the horizontal line at the
top of many of them. This system
of writing was created at the time
of Tsongtsen Gampo (617–699 AD)
by his minister, Thonmi Sambhota,
who went to Kashmir to study
Sanskrit and Buddhist literature.
Thonmi learned the Lentsa and
Wartula Gupta scripts from the
master Devavidyasimha and when
he returned to his homeland, he
devised a Tibetan alphabet consist-
ing of 30 consonants, 4 vowels and
6 extra letters for writing the
translated Buddhist texts. He also
composed a grammar text based
on Sanskrit grammar in order to
make the vast and deep teaching

els dedicated to the main mas-
ters of the various Indo-Tibetan
traditions. Therefore, under each
of the masters of the different lin-
eages and the Guardians connect-
ed with them, we find their names
in Uchen followed by the classical
expression of homage, la namo,
which means 'I pay homage to'.

There are also very large Uchen
letters on the sides of most of the
eight main columns supporting
the roof. Observing the columns
from the centre of the Gonpa and
starting from the west near the
throne in a clockwise direction, on
the left side of the first column we
can see the famous white A that
we use in Guruyoga, on the left
side of the second the red BAM,
on the right side of the third the
blue HŪM, on the left side of the
fourth the red HRĪ, on the right
side of the fifth the green TĀM,
and on the left side of the seventh
the five-coloured syllable AŌM.
Each of the seed letters is depicted
within a thigle of five colours.

On the same eight support-
ing columns, we can find the very
diffused and famous Eight Auspi-
cious Symbols:

- the Parasol representing power, royal status and general protec- tion from the elements;
- the Golden Fishes that symbol- ise the two sacred rivers, the Ganges and the Yamuna, as well as happiness and abundance;
- the Wish-Fulfilling Vase, symbol of long life and prosperity;
- the Lotus which stands for pu- rity especially spiritual;
- the Conch Shell spiralling to the right represents the Buddha's teachings spreading in all direc- tions;
- the Endless Knot, a sign of the interconnectedness of all;
- the Banner of Victory standing for victory over obstacles and disharmony;
- the Wheel which represents the Buddha's teaching.

On the exquisitely carved gold
painted throne from which the
Master gives teaching, on the
front panel are depicted the sev-
en emblems of royalty: the pre-
cious golden wheel, the precious
wish-fulfilling jewel, the precious
queen, the precious minister, the
precious elephant, the precious

a cursive 'Umed' or 'quick writing'
used for notes, letters and gener-
al use, painted by Dugu Chögyal
Rinpoche, the master artist who
painted the panel dedicated to the
twelve primordial masters.

So to sum up, we can find sev-
eral different scripts in the Gonpa,
namely Lentsa used principally
for the mantras, Uchen, used to
identify and render homage to the
Masters, and Phagpa square script
over the ceiling for the Song of the
Vajra, the Twenty-Five Thigles,
the Six Spaces of Samantabhadra
and the mantras for reversing the
condition of the Six Lokas. In addi-
tion the mantra of 'total liberation
through seeing' of Namchos Min-
gyur Dorje can be seen in sym-
bolic terma script.

To bring this article to its con-
clusion, we would like to recall all
the Masters who have come to this
precious Temple to give teaching,
starting from our precious master
Chögyal Namkhai Norbu and His
Holiness, Tenzin Gyatso, the 14th
Dalai Lama, who inaugurated the
Gonpa by giving the first teach-
ing there, the Sangwai Gyachen
(gSanga-ba rgya-chen) or 'Great
Secret' from a collection of the 5th
Dalai Lama. They were followed
by many other masters from vari-
ous lineages of the Tibetan tradi-
tion among whom we would like
to remember in particular H.H.
Sakya Trizin and the late H.H. Pe-
nor Rinpoche, heads of the Sakya
and Nyingma schools respectively.

May this Temple continue to
be blessed by the Lotus Feet of
the Masters and enriched in the
present and in the future by the
practice of innumerable yogis and
yoginis of the whole Dzogchen
Community. ©

English translation and editing
by Liz Granger

Errata

On page 16 of the last issue of The
Mirror, issue 121, we mistakenly
published the Tibetan text of 'The
Song to our Root Master' by Top-
gyal and Tsering Dolker instead
of the 'Dzamling Gar Song' as the
caption indicated. Our apologies
for our poor Tibetan. ©

Song to our Root Master\*
Venerable Chögyal Namkhai
Norbu

།། ལྷུ་ལ་བ་རྒྱལ་པའི་མཚན་ཕྱིན།།

༡ །། དི་ན་ཚེ་ན་ཙ་བའི་སྤྲ་མ།། ལུ་ལ་འདུས་ཡིད་བཞིན་ཚོར་བྲ།།
ཨ་འཛོམ་འབྲུག་པའི་རྣམ་སྤྲུལ།། རིག་འཛིན་ཚོས་ལྷུ་ལ་ཚེ་
པོར། །

སྐོ་གསུམ་གྲུ་པ་ཚེ་ན་པོས།། ཙ་གཅིག་གསོལ་བ་བདེ་ཡོད།།
༢ འཛིག་རྟེན་མཁས་པའི་གཙུག་རྒྱུ་ལ་མཁས་གཉིས་ཀྱིས་
མཛོམ་པ།། རྩོགས་ཚེ་ན་བཟླ་བའི་གཙུག་རྒྱུ་ལ།། ཚོས་ལྷུ་ལ་རྣམ་
མཁའི་ཚོར་བྲ།།

སྐོ་ཚེ་བསྐལ་བརྒྱུ་བརྟན་ཤོག། །
༣ མཚན་དཔེ་བཟང་པོས་བརྒྱན་པའི་།། མཚན་སངས་རྒྱལ་
དབྱེ་མེད།།

འགོ་རྒྱལ་འདྲེན་པའི་སྐོ་མེ།། ང་ཡི་ཙ་བའི་སྤྲ་མའི།།
གྲགས་བཞེས་ལྷུ་ལ་ལྷུ་ལ་འབྲུག་ཤོག།།

༤ ཚོས་རྩེ་ཙ་བའི་སྤྲ་མས།། སངས་རྒྱལ་བཟླ་བའི་སྐོ་པོ།།
ཨ་ཏི་རྩོགས་པ་ཚེ་ན་མོ།། ལྷུ་ལ་དང་སྤྲིང་རྩེ་ལྐོ་ནས།།

སྤྲིགས་དུས་འགོ་བར་བསྐྱལ་མོང་།།
༥ ལ་རྒྱའི་ཙ་བ་བརྟན་པོས།། རང་རིགས་རིག་གཞུང་སྤྲུང་ཚེད།།

གནའ་བོའི་ཤེས་རིག་ལོ་རྒྱུས།། ལྷུ་ལ་ཞེན་བྲལ་བའི་སྐོ་ནས།།
ཉམས་ཞིབ་མཐར་ཕྱིན་མཛད་མོང་།།

༦ དི་ན་ཚེ་ན་ཙ་བའི་སྤྲ་མའི།། ལྷུ་གསུང་གྲགས་ཀྱི་འཕྲིན་ལས།།
བདག་ཅག་གདུལ་བྱའི་ཞིང་སར།། བདུད་ཚིའི་སྤྲུང་ཆར་འབབ་
ནས།།

སྤྲུང་དུ་སངས་རྒྱལ་ས་ལ་འགོད་པར་ཤོག།།
ཕན་སྐོབ་མ་སྐོབ་ས་རྒྱལ་དང་ཚེ་རིང་གིས་

ཕུལ།།

1. To you, my very kind Root Master, union of all masters and enlightened ones, wish-fulfilling jewel Emanation of Adzom Drugpa and awareness-holder, sovereign of the Dharma I pray with fervent devotion of body, voice and mind.
2. Crown ornament of the sages of the universe, You are graced with the beauty of knowledge and realization, Crown of the Dzogchen Teaching Chögyal Namkhai Norbu May you live for hundreds of eons.
3. My Root Master, light that liberates the six kinds of beings One and the same as the glorious Enlightened One Adorned with the excellent major and minor signs: May all your wishes be spontaneously realized.
4. My Root Master, Lord of the Teaching With love and compassion you have bestowed the Ati, Total Perfection, The essence of the Teaching of the Enlightened One, On the beings of the Kali Yuga.
5. With the firm foundation of loyalty, In order to protect the culture of our people, without any prejudice, You have thoroughly researched The history of our ancient civilization.
6. Kind Root Master, Through your all-seeing activities That cause a rain of nectar to fall upon us May we swiftly be in the state of enlightenment.

Composed by Topgyal Gontse and Tsering Dolker, at Merigar West 2012 and sung in Tenerife in December 2012. For original lyrics in Tibetan please contact us. tibet4you@gmail.com

Our heartfelt thanks to Saadet Arslan, Elio Guarisco and Susan Schwarz for their kind translation into English. If anyone in the Dzogchen Community would like to translate the Song in their own native language then they are most welcome. You can even create music for the Song in your own style.

With many Tashi Delegs!!!!!!!
Topgyal and Tsering Dolker ©

## Borobudur: Adventures of a Pilgrim

(Part III)

Lynn Newdome

On a month-long pilgrimage to ancient Borobudur in Java, Indonesia, Lynn continues studying its thousands of panels of relief sculpture. Viewing them one by one, she has reached the Third Level Gallery, where seeker Sudhana meets his final teacher, Samantabhadra.

For more information: <http://www.borobudurpark.co.id/temple/borobudurTemple>.



A Javanese man sweeping the third level asked about my book. When I showed him the *Gandavyuha*, he smiled, and said, "Buddha good." I replied, "Mohammed good." Using few words, we communicated: I was Buddhist, he was Muslim, his friend was Catholic, and in Indonesia all religions were at peace. Of like mind, we spoke: "*Buddha, Mohammed, Jesus...all teach to make us good... All teach peace, so there is not conflict.*"

source of that dream was now actually happening...

The following day I'd intended to re-view the third level, but before I knew it, was already in the Fourth Gallery, having been inexplicably drawn through its open archways of flames and magical creatures. I found myself kneeling before each panel of innumerable bodhisattvas and Buddhas, scenes of Samantabhadra's vows.<sup>1</sup> Curiously, I noticed a guard, then several guards, always staying within

I wasn't about to wait until the next day to get to the top. Pausing at the highest East Gateway, I noticed that its latticed pattern was the same as Maitreya's palace on the Third Gallery, entry to the primordial realm.

Beaming at the guards, I rose to the magnificent Upper Terrace. Before me was the grand central stupa, surrounded by rings of smaller stupas. As I turned to *pradaksina*, vajra bells marked the boundary to the outer world, volcanic peaks came into view, and all above was vast sky. I slowly circled, moving around the border of heaven and earth.

The next day I spent hours on the Upper Terrace, circumambulating its three raised platforms holding bell-shaped stupas. It was only then, by standing right next to a stupa and looking directly into it, that I could see the seated Buddha within. Not all of the statues remained whole, but by peering closely into a diamond-shaped opening, I could see a Buddha's hands in *dharmacakra*, wheel-turning mudra.

The evening of August 18 marked the end of Ramadan. It was a clear and beautiful night, and from all the mountains I heard fireworks and a thousand voices raised in praise, prayer and joy. For the remainder of my stay, Borobudur would be alive with the sight and sounds of tens of thousands of people. Each day I joined a continuous parade of Indonesians in colorful clothing, scarves and umbrellas, climbing to the top. Children peeked into the stupas and reached out their hands to try to touch the Buddhas. Families posed for photos, spreading their arms wide as if to express, "What a beautiful world!"

Over the next two weeks, each morning I started at the East Gate and retraced the path through the Galleries before ascending to the top. At first referring to my notes and books, I'd eventually put them away. My *pradaksinas* became leisurely strolls as I'd gaze to the left and right, appreciating the sculptures anew for their beauty and detail. Approaching the top, the clarity of the upper stupas increased, the central stupa, the form of perfection.

I spent my afternoons walking among adjacent villages, meet-

ing shopkeepers, children, artists. During the evenings I feasted on music of the gamelan, standing right next to it, where I could hear, see and feel the sparkling layers of sound. Enchanted by the elegant Javanese dance, I was aware



it had been performed this same way for thousands of years. This truly felt like a wondrous dream, and I knew that when I left Indonesia, it, more clearly than other dreams, would disappear.

I grew to love the Javanese people, warm, generous and eager to share their heritage: my hosts at Manohara, who greeted me daily and encouraged my fledgling *Bahasa Indonesia*; the gamelan musicians who, with patience and humor, tried to teach me not only their instruments, but also Javanese, the traditional language of their island; Robertus, a Catholic artist, who heard the Islamic prayers as Gregorian chant; Agus, guard at the *candi*, who pointed out and demonstrated the *dharmacakra* mudra of Indonesia's Buddha; and Tami, a batik artisan's friend, who explained the Javanese way to me – that although we can't control what happens to us, we can choose how to respond, and to "smile."

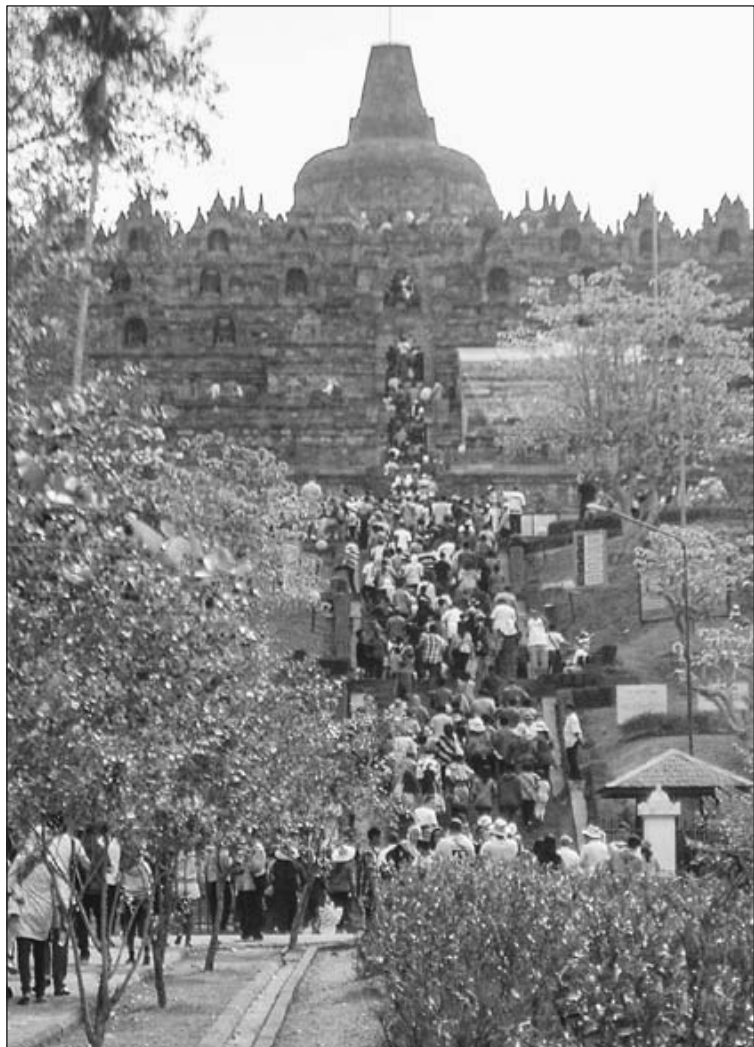
Indonesians had always told me, "You can't meditate at Borobudur," meaning, I think, that it wasn't isolated or quiet. But on my next-to-last day, I finally felt comfortable enough to practice meditation on the Upper Terrace. I found a relatively quiet spot among the stupas and gradually took off my shoes, crossed my legs, and placed my hands in meditation mudra. Next to me were the Buddhas,

before me the vajra walls, beyond the mountains, and all about, the colorful movements of people, their voices like music. With quiet mind, I experienced this vivid display with contentment and joy.

What I hadn't realized was that I'd positioned myself right next to a stairway and was in the middle of traffic. People stopped at the sight of me, sitting in the same posture as the Buddhas. Many took my photo, others tried out my meditation position, and women handed me their sweet babies to hold on my lap.

On my last day I visited the *candi* for a final *pradaksina*, ambling along, not caring what relief went where, or how it related to what. The sculptures were so exquisite to me that even the stones' porous texture was beautiful. I reached the Upper Terrace, where a guard recognized me and cheerfully called out, "*Satu bulan!*"

Walking among the stupas, I felt that these Buddhas, whether perfectly formed or eroded down to a pebble, were manifest in this world



Having a mutual understanding of world peace was easier than deciphering the rest of the Third Gallery. Sections were closed off for restoration, so I repeatedly had to go back down to the second level, then climb up again at another gateway. Reaching the crescendo of my exhaustion, my legs became too tired to lift my heavy body. Nearly overcome with weakness, I grabbed the rail and started dragging myself up. Suddenly and strangely, I recognized the experience: it was my life's recurring dream of pulling myself up stairs in utter fatigue. Somehow, the

my sight. Were they watching me because I'd peeked into closed areas of the third level? Or was this just the quietest place for their break? Regardless, we were friendly, and it felt appropriate to have guardians accompanying me here. That day, for the first time, I wasn't tired when I reached the South Gate. At ease with myself and my surroundings, I simply observed, not particularly trying to understand.

That afternoon, August 14, after two rigorous weeks, I at last finished all 1,460 narrative and 1,212 decorative reliefs, and

as anchors of the dharma. I found a spot to meditate (this time *not* next to a stairway). Knowing that I'd soon leave, part of me wanted to firmly imprint the view in my mind forever. I gently let it go.

Later that afternoon, I ventured for the first time to the western landscape of Borobudur Park, an area I hadn't been aware of. To my surprise, there were great open-air pavilions, perfect for large group meditation and, farther along, winding pathways leading to smaller, more isolated pavilions. I realized that as much as I'd experienced at Borobudur, there was yet more to discover.

On August 29 I returned home, feeling vital and enriched. Of course that afterglow couldn't last indefinitely. In fact, on the morning I returned to work, my Indonesian glasses fell off and broke. But in so many ways, Borobudur continues to be with me. From the open-air pavilions, I recognize that surrounding walls don't truly obstruct limitless space. From the Islamic calls to prayer, I've established four meditation sessions which shape my daily life. And from the leap which began as my unlikely impulse to travel to a far-away place, I've given wings to my dreams and learned to soar. ©

<sup>1</sup> The *Bhadracari*, or Ten Vows of Samantabhadra.

## The Golden Longsal Day

Interview with Jim Smith about the making of the golden longsal symbol

**W**hy was the Longsal Symbol chosen for the Vajra Hall spire or what does it mean in our lineage?

**J Smith:** In our lineage the Longsal symbol represents the Termas of Chögyal Namkhai Norbu. Some years ago, he said that maybe we should place the Longsal symbol at the top of the Vajra Hall. He asked that we have a Longsal made of



Photo: P. Barry

plate. We made three copies of this wooden template – one copy for the welder to work from, the



The golden Longsal Symbol was installed on the Vajra Hall on Khandroling in Buckland Massachusetts on June 7 2013.

Photo: P. Barry



Ganapuja on the day of the installation of the longsal symbol on the Vajra Hall at Khandroling.

Photo: N. Zeitz

iron and gold. That was many years ago before we started building.

Can you explain the design challenges of creating an iron and gold spire of the Longsal symbol and how you arrived at the present design?

other copy for myself [Jim Smith] to create the foam dimensional aspect. The third copy went to make the letters or wings of the symbol.

The interior circles represent thigles while the two wings indi-

and had the idea to go with fiberglass which is very strong with some flexibility that could easily encompass these forms. We ended up finding a company in Cleveland, Ohio. Originally, I thought, we were going to supply them with just a drawing but then I agreed to supply the foam and wooden forms to make moulds from. So we sent all the templates to Cleveland – the three different pieces consisting of metal frame, foam core, and wooden letters. There were some issues at first but in the end everything was resolved very nicely – they file (ed) the foam off the plywood and then they sandwiched it to the metal framework and then applied the fiberglass skin over it. They then sanded the surface smooth which was afterwards gold-leafed in 24 carat gold sheets of 4 x 6 inches applied to the fiberglass in a traditional manner and then coated. Finally, the company shipped the finished spire back to us. Once Rinpoche was in residence at Tsegyalgar East, we found an auspicious date to hoist the Longsal spire to the top of the Vajra Hall with a crane.

What was your experience like working on this project?

**J Smith:** I went through a gamut of emotions primarily pure joy to have the skills in order to participate. It was sort of like really beautiful to be in the time and place to make an offering—with the intention to adhere to proportional consideration and for the spire to last as long as possible.



Drawing by Jim Smith.

**J Smith:** Well, years went by after our initial conversations with Rinpoche and the actual construction of the Vajra Hall project. When we began to consider the over all design for the spire, the Vajra Hall team sent Rinpoche blueprints of the building with various sizes of the Longsal so that he could see the actual scale. We asked him to choose among the various options between four to ten feet. He chose the eight-foot version. I then made a wax model to show him. Once we came up with a scaled drawing of the Longsal that Rinpoche had chosen, we then put it on the computer and made a two dimensional drawing exactly to scale, in order to create a plywood tem-

plate. We made three copies of this wooden template – one copy for the welder to work from, the other copy for myself [Jim Smith] to create the foam dimensional aspect. The third copy went to make the letters or wings of the symbol. The interior circles represent thigles while the two wings indi-

What was the actual production process?

**J Smith:** To produce the final piece we investigated fabricators

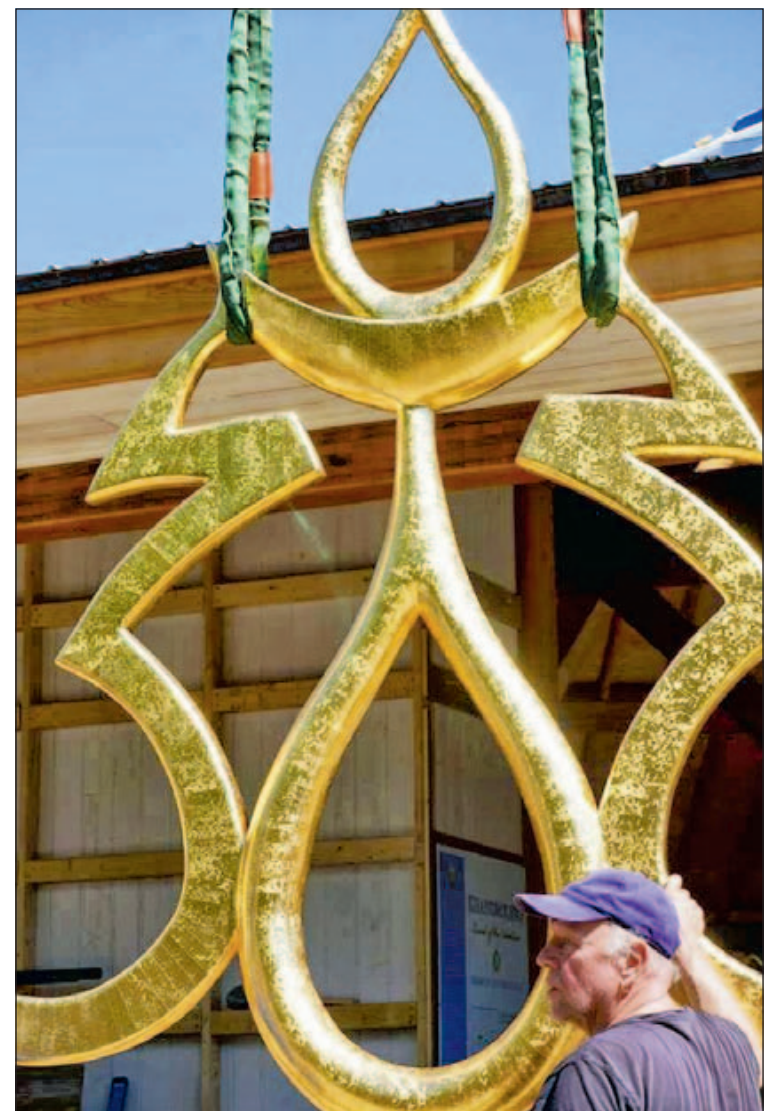


Photo: P. Barry

Everyone did an incredible job with heartfelt dedication – even the welder. Everywhere it's been seen it has initiated something

in people. When it was installed, many people were crying. Jacqueline Gens for The Mirror Tsegyalgar East, June 2013 ©



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## Tsegyalgar East and West

An Excerpt from the Introduction to

## Chögyal Namkhai Norbu One Hundred and Eight Tibetan Songs

I was born and grew up in Tibet, where my opportunity to study Tibetan culture was good.....

While I was living on the delightful island of Tenerife in Spain in the year of the female metal hare (Western year 2011), in the *mewa* year 3928 that marks the beginning on this planet of the history and culture of the Tibetan people, I was watching videos of Tibetan songs on the internet when by good fortune I heard a pleasing modern Tibetan song called "Melodies of Truth" sung by Sherpen, a singer of new songs living in eastern Tibet, and another singer, the young girl Tsewang Lhamo .

Hearing this song, I realized that not only was it pleasing, but that these new Tibetan melodies also have the special value of communicating in words the aspirations and the happiness and suffering of the Tibetan people and that this expression is perfectly connected to the authentic nature of Ati Dzogpa Chenpo, which is endowed with a power beyond limitation. From that time onward I clearly understood the importance of taking a serious interest in the new Tibetan songs and the new dances related to them, and I started to act accordingly.

Having taken this strong interest in current Tibetan music, I listened to the songs again and again and clearly recognized that most of the male and female Tibetan singers concentrated on several distinct and important points, for example:



Dancing in the Gonpa at Tsegyalgar East. Photo: P. Barry

a great love of and loyalty to their country; a commitment to the Tibetan people; the importance of preserving the major and minor fields of knowledge, above all the spiritual teaching that is the essential wealth of Tibetan people; the preservation of the environment in which Tibetans live; the preservation of knowledge of ancient and contemporary history; and the hope that before long the Tibetan people, each individual living inside and outside Tibet, first among them the sacred great holders of the Tibetan teachings, may reunite based on the firm commitment of unity among all the people of the three regions of Tibet.

... as a result, I selected the words of 108 songs, and wrote them down according to my capacity in an orthography in standard usage for the Tibetan language.

I express my deep gratitude to all the male and female singers for popularizing many songs that have the great value of expressing the important concerns listed above.

Regardless of whether one is Tibetan or not, if all those who have a love for Tibetan culture can take an interest in these new Tibetan songs, this attitude will certainly be of help to the Tibetan culture; therefore I earnestly request all such people to keep this in mind. ❀

From Dzamling Gar  
Chögyal Namkhai Norbu

## The Base for the Gar Development

Monica Patiño and Giorgio Minuzzo

After a long time of countless visits to the land, meeting with local people, professionals, collaborators, Gakyil meetings to understand the land where it is located Tsegyalgar West in Mexico; after listening many times to the words of Rinpoche, his comments, his vision and that of Khyentse Yeshe, finally with the help of the com-



Making plans for Baja land.

Photo: H. Mao

"nomadic camp", Baja California Sur style, a big white tent mounted on the beach of one of the best spot of the Sea of Cortez. Perfectly organized by Hortencia the manager of Hotel Buenavista, happy to meet again with Rinpoche, to see him so strong and in good condition, enjoying swimming in the natural hot waters of the pool of the hotel, enjoying the taste of Mexican food. Five long days of retreat on "*Zhinang Yeshe Dronme* (Tib. *gzhi-s nang ye-she sgron-me*) *The Wisdom light of the Base*", enriched by a public presentation from Juan Rovalo of the feasibility study for the development project of the Gar, a very choreographic presentation of the authorization exam of six new instructors from North America and Costa Rica that received the Fist Level Yantra Yoga Certificate from the Master, a group visit of more than one hundred at the Gar with Ganapuja led by the Master, and evening training on "traditional and pop" Tibetan Songs and Danc-



pany TOA (Taller de Operaciones Ambientales, a collective of multidisciplinary people directed toward issues of project design focused on integration with ecology and environment), the Dzogchen Community of Mexico and the West Coast managed to make a great presentation of what this vast land of the Gar of Tsegyalgar West, which qualities, advantages, the environment, even including the erosion done by the passage of cows, is.

This presentation was made to the Master Chögyal Namkhai Norbu one day before starting the retreat in Baja California on the sea of Cortez. "It was a good move", the Master commented, when he saw the impeccable model which realized the enormity of the land, the streams, the downspouts, the orientation, the glens, the levels of the mountains and hills, etc., and also performed a large study of the fauna and flora of this land rich with endemic species, demonstrating that we have a great

responsibility to both the International Dzogchen Community as well as to the preservation of the environmental legacy. The Master expressed his vision of living the land, to cultivate where is conducive, make retreat cabins, the protection form the hot climate to spend a few hours protected from the sun to carry out certain practices.

The first step will be to review with the International Gakyil the legal status of the Gar to adapt it to the new international legal

structure of the Dzogchen Community, while a Development Committee organized by Carol Fields with expert collaborators like Juan Robalo and his "TOA's" colleagues will integrate a team of experts and hopefully of karma yoga collaborators in coordination

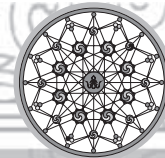


with the Gakyl of Tsegyalgar West and the International Gakyil. There will be many small and large projects, opportunities in which we all can participate.

An auspicious beginning of a wonderful retreat, a journey at a

es under the tent on the beach.

All in all, it was a very auspicious visit of the Master to help all of us to understand better the Base for the Development of the Gar. ©



# Merigar West

**Merigar West**  
Arcidosso 58031 phone: 39 0564 966837 office@dzogchen.it  
GR Italy fax: 39 0564 968110 www.dzogchen.it

## Works in Progress

In recent weeks Merigar West has been full of workites in our attempt to make it more welcoming and functional. There are several teams that are working led by Migmar, and anyone who wants to come and help is welcome as there is so much to do.

As everyone who comes to Merigar knows, Merigar was really lacking a large common room where various types of activities could take place or even just a place to meet and socialize. The climate in Merigar means that we can only stay outdoors a few weeks during the year and for this reason we needed a closed space that is warm. This project is to meet this need. Work is already coming to an end and this summer the new space will be ready for use.

The three retreat huts are a bit shabby – one needs regular maintenance work, another needs the roof redoing and the third to be completely redone. We did some fundraising for this project and now, thanks to generous donations we have the money to get all three huts in working order. Two will be ready by the end of July, the third hopefully by the end of the summer.

We have started the construction of the first cinerarium of the Dzogchen Community, a small building near the Gonpa, where there will be a place for several hundred urns with the ashes of practitioners. The cinerarium will house the ashes of practitioners, and become a reference



Migmar and the team working on the new common room.

Photo: L. Granger



Painting the Gonpa ceiling.

Photo: R. Nani

for practices such as Changchog or ritual purification for the dead. At the moment the foundations have been laid. When there are more donations we will be able to move forward to complete the construction.

Finally we have started the restoration of the paintings in the Gonpa. This year will be a first part during which we will begin to restore the ceiling and the large beams of the inside of the Gonpa. We will be using watercolors and natural pigments. The ceiling will have more opaque shades and the current colors will be lightly sanded to allow for greater adherence of the new paintings.

These are different types of work whose goal is to make Merigar friendly and suitable for practicing all together, for doing individual retreats and even getting together in an informal way. In short, a real meeting place for old and new practitioners.

## Summer at Merigar West

This summer at Merigar West we will have different types of activities, addressed to different kinds of people with different needs.

In September we will have two retreats with Chögyal Namkhai Norbu. This year our Master will also be holding retreats at different Merigar West Lings (Berlin, London, Barcelona), so for Europeans there will be great opportunities to be able to receive teachings and meet him.

On the occasion of the first retreat with the Master in September we will be organizing a meeting between the Lings and the Merigar West gakyil. In particular, we will have a meeting with the International Gakyil who will present the new statute and different protocols that will help to realize Chögyal Namkhai Norbu's project regarding the International Dzogchen Community. In addition we are also working on a series of small

workshops between different gakyils based on their color in order to go more deeply into some topics and share experiences.

During the summer we will have three Teacher Training courses (two on the Vajra Dance and one on Yantra Yoga), several courses/retreats to deepen certain practices such as Mandarava, Yantra Yoga Kumar Kumari, the practice of the Twenty Five thigle, and the Namkha. This is in the hope of meeting the needs of many practitioners to follow explanations and practice a little more in the summer, when it is easier for everyone to have days off.

We are also continuing with our "alternative" holidays with a week dedicated to Vajra Dance and another to Yantra Yoga, open to all who want to have a first experience and also to those who want to do days of intensive practice and days of holiday with the family. ©

We look forward to seeing you at Merigar West!

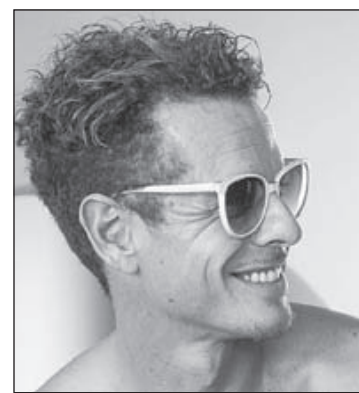
## Meeting MW Gakyil and Lings

A meeting between the Merigar West Gakyil and the MW Lings is being organised and will be held at the end of the September retreat with Chögyal Namkhai Norbu, most probably on Saturday September 14 and Sunday September 15.

During the meetings, there will be several workshops on the main issues concerning the Dzogchen Community at the moment which will be in collaboration with all the west European Lings and the International Gakyil. Contact: merigarwest@dzogchen.it

# Dzamling Gar

**Dzamling Gar** Urbanización Playa Paraiso  
Avenida Adeje 300, 38678 Adeje, Tenerife phone (+34) 635 21119  
Parcelas 12 and 13 Spain gakyil@dzamlinggar.net



## Update on Developments at Dzamling Gar

After our days of cleaning and Karma yoga at the Gar in February and March we set to work to prepare the new project to be submitted to the Public Administration for various permissions. At the end of May, we presented the project and on June 20th in the city hall of Adeje, we met with the mayor and administrators in charge of examining and approving projects in Playa Paraiso and they gave approval for the first phase of construction to begin.

While we are still waiting for Rinpoche to define the program for his next visit to Tenerife, we will be going ahead with preparing the infrastructure for the retreat.

We would like to express our gratitude to the Enric Mirallies Foundation of Barcelona for the valuable

contribution they have given to the design of the new project, in particular Benedetta Tagliabue as designer of the project.

We have arranged for a survey of the current state of the water supply and electric grid, contacted local businesses and done various cost estimates of the works necessary for the first phase of the work.

The first phase will consist of the finishing of the Geko's house and preparing an area suitably equipped to put up a large tent, where we will hold our first retreat at the Gar. Our plans are to have this phase completed before the end of September 2013.

The second phase will be making a house inhabitable for the Master, another for catering and one to serve as a guesthouse.

Contributions from practitioners, either in terms of money or actual work, will be very welcome. In this regard, we

## Dzamling Gar New Gakyil

We would like to present the Gakyil of Dzamling Gar:

- Blue: Ana Sánchez [blue.gakyil@dzamlinggar.net](mailto:blue.gakyil@dzamlinggar.net)
- Red: Michele Salvatore [red.gakyil@dzamlinggar.net](mailto:red.gakyil@dzamlinggar.net)
- Yellow: Sol Cañero [yellow.gakyil@dzamlinggar.net](mailto:yellow.gakyil@dzamlinggar.net)

.....  
have decided that, through the company Meriling sl, we will also be able to put our members to work in order to reduce costs as much as possible.

So if among our experts in this field we have someone who wants to take the time (I suggest at least a month) to work for us at the Gar, he or she should send his/her resume and conditions and we will answer as soon as possible. Please send them to Giovanni Boni [bonig1950@gmail.com](mailto:bonig1950@gmail.com).

This is a very special moment for all of us, when the great enthusiasm for manifesting our beloved Master's dream for Dzamling Gar also has to be tempered by practical considerations and waiting for all the bureaucratic procedures which need to be fulfilled before the construction continues.

Meanwhile, we are also looking forward to the program of activities for the next season of retreats in Tenerife. We hope the organization of these events can be an exercise in manifesting the essence of the Global Gar, in representing the whole Dzogchen Community.

So, in this moment, we would like to present ourselves and also invite you to participate with us in all these activities. The organization of the retreats involves a lot of work and dedication, and if you can offer your help, it will be most welcome! We will

share together not only the challenges, but also the capacity for integration in practice, the generous smile of our Master, and also His greatness and gentility, the comfort of His presence.

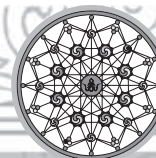
We are all very fortunate to live in such times, and we would like to express our commitment in manifesting and consolidating Rinpoche's vision for the Dzogchen Community and Dzamling Gar.

In the Dzamling Gar song, our Master has given as a complete teaching. Practicing it, we sing along:  
*Come to Dzamling Gar!*

*We want to enjoy this happiness together!*

Sending warm regards and many tashi delegs,  
The Gakyil  
[gakyil@dzamlinggar.net](mailto:gakyil@dzamlinggar.net)  
[www.DzamlingGar.net](http://www.DzamlingGar.net)





## Merigar East

Merigar East	23 August 907005	phone: 0040 746 26 08 61
Asociatia Culturala	Constanta	office@dzogchen.ro
Comunitatea Dzog-Chen	Romania	www.dzogchen.ro

### Preparations for the summer retreat at Merigar East

The Merigar East Gakyil is in the middle of the preparations for the summer retreat with our beloved Rinpoche! This was the main topic of our 4th meeting in the Gar end of March.

We still are looking for karma yogis and team leaders for the Gonpa and Meribar!!!

Our newest initiative *Fund Raising for Merigar East – Virtual Bricks* starts with the retreat on 16th August. All participation in the development works of Merigar East is very welcome!

Virtual Bricks – these high quality printed cards have been thought as an on-going fund raising campaign to enable all Merigar East members and friends to take part in the realization of Chögyal Namkhai Norbu and Khyentse Yeshe's vision.



Dedicated to the construction of a dormitory, 2 stupas, 2 sang khangs and the extension of the Gonpa roof at Merigar East and for the benefit of all sentient beings.

Virtual Bricks are offered in the value range of 10 euro, 20 euro, 50 euro and 100 euro cards.

Additionally, 20% of your donation will go to support Merigar East's participation in the Global Gar in Tenerife.

Thank you so much for your choice to support our Community – together we can make it happen!

August 24th–25th, just after the retreat with Rinpoche, Merigar East invites you all to the retreat with Alexander Pubants.

"Guru Yoga, Being Aware and Collaborating with Circumstances: Integrating Daily Life as a Path"

During the retreat we will discuss diverse circumstances of our life, understand how we can organize our life being the context of the path, how we use concrete practices etc. And we will resolve doubts and difficulties through intensive dialogue.

This is a perfect opportunity for newcomers and all those who want to deepen their understanding of the path.

Registration via our website soon available! [www.dzogchen.ro](http://www.dzogchen.ro)

#### News in brief

Last weekend we participated in the Body Mind Spirit Festival in Constanta. It was the first time that this event was organized in this near city.

Our Gar is growing more and more beautiful: during springtime the Longsal drop behind the Gonpa was completed just as the water sprin-

#### Estonia

A new Gakyil of Thadrulling, Estonia has been elected and approved by Rinpoche.

Below you can find our contact details:

Maaja Zelmin – blue gakyil  
[blue@dzogchen.ee](mailto:blue@dzogchen.ee)

Kristina Rahumeel – blue gakyil assistant

Alar Kukk – red gakyil  
[red@dzogchen.ee](mailto:red@dzogchen.ee)

Katri Ojasoo – red gakyil assistant

Elerin Uibu – yellow gakyil  
[yellow@dzogchen.ee](mailto:yellow@dzogchen.ee)

Merike Soome – yellow gakyil assistant

.....  
kling infrastructure and a storage room were built. ©

#### Slovakia >>Wangdenling

### Stupa in Wangdenling

As stated in the Mahaparinirvana sutra (Pali version): "And why, Ananda, is a Tathagata, an Arahata, a Fully Enlightened One worthy of a stupa? Because, Ananda, at the thought: 'This is the stupa of that Blessed One, Arahata, Fully Enlightened One!' the hearts of many people will be calmed and made happy; and so calmed and with their minds established in faith therein, at the breaking up of the body, after death, they will be reborn in a realm of heavenly happiness. And so also at the thought: 'This is the stupa of that Pratyekabuddha' or 'This is the stupa of a disciple of that Tathagata, Arahata, Fully Enlightened One' or 'This is the stupa of that righteous monarch who ruled according to Dharma' – the hearts of many people are calmed and made happy; and so calmed and with their minds established in faith therein, at the breaking up of the body, after death, they will be reborn in a realm of heavenly happiness. And it is because of this, Ananda, that these four persons are worthy of a stupa."

A stupa promotes peace and harmony by purifying and subduing negative forces. In the Buddhist tradition, it is believed that the construction of stupas, with the sacred vases and other precious materials and



relics placed within them, has the power to restore the earth's energies and to help balance the elements. In this way, the construction of stupas helps to prevent natural disasters, wars, famine, and diseases and they help to balance the natural forces that promote health, prosperity and well being. It is said that developing a positive attitude and praying for the peace and happiness of all sentient beings in the presence of such a sacred object can help to extend one's life and to pacify sickness.

Visiting and venerating stupas, e.g. by circumambulating them in a clockwise direction, also ripens one's potential to attain enlightenment. They create a peaceful environment

and inspire well-being and joy for the whole region in which they are built.

According to the indications of Chögyal Namkhai Norbu, work on the Stupa will start on 1st July 2013. Preparations such as cutting the tree of life (sogzhin) were done last year and this year we have started to coordinate the project, collect the necessary substances, relics, texts, making tsa tsas. If the circumstances are auspicious, we will manage to build the stupa in the early autumn of this year. If not, the late autumn or in any case next year. We are going to collaborate with other Buddhist groups in preparatory weekend workshops such as the preparation of several hundred tsa tsas. For consecration we have invited

Chögyal Namkhai Norbu. In case he is not able to come, then it is possible that H.H. Taklung Tsetrul Rinpoche, head of the Nyingma school, will come and consecrate both gonpa and stupa in Wangdenling in the autumn of this year. Regarding the process of construction we are in touch mainly with Rinpoche, then Giovanni Boni, Migmar, Artem and Natasha from Izhevsk, Russia and Merigar East.

- stupa main supervisor: Migmar Tsering, Merigar, Italy
- stupa main sponsor: Marek Riesz, Bratislava, Slovakia
- project coordinators: Marek Guga and Lukas Chmelik, Slovakia
- architectural project: Giovanni Boni, Italy and Marek Guga, Slovakia
- Slovak architect in charge: Marek Guga, Slovakia
- Donors of relics: Chögyal Namkhai Norbu, Merigar, Italy. Ven.Dhamma-dipa (Thomas Peter Gutmann), Czech Rep., Ngagpa Karma Lhundrup Rinpoche, Dharamsala, India, Tibetan association Slovakia / Lubomir Ondrus, Slovakia, Bratislava, etc.

For more info please visit our website: [www.wangdenling.sk](http://www.wangdenling.sk)  
[stupa-slovakia.blogspot.com](http://stupa-slovakia.blogspot.com)  
or you can join our Facebook Group: [stupa / slovakia / wangdenling](https://www.facebook.com/stupa/slovakia/wangdenling)

#### Summer 2013 Program for Wangdenling, Slovakia

June 28–30

SMS base retreat with Steven Landsberg July 11–14

Chöd retreat with Nina Robinson Autumn

H.H.Taklung Tsetrul Rinpoche **Shitro empowerment** according to Namcho tradition and other transmissions and empowerments. Date and time to be announced.

For people who would kindly be willing to support the stupa project in Wangdenling, you can do so via Paypal on [www.wangdenling.sk](http://www.wangdenling.sk) / please indicate: offering for stupa or on Wangdenling bank account:1018129026 / 1111. IBAN: SK251111000001018129026 SWIFT: UNCRSKBX, Account name: Dzogchen, Adress: Bystrický rad 1, 96000 Zvolen, Slovakia

Thank you and all the best. May the merits from your good intentions and actions help you and all beings, and be the cause of temporary and ultimate hapiness. Anybody who has a wish to contribute an authentic relic or a gift or donation or karmayoga work is most welcome.

For any ideas, suggestions and comments please write to the coordinators: [lukas.chmelik@gmail.com](mailto:lukas.chmelik@gmail.com) or [marek.guga@gmail.com](mailto:marek.guga@gmail.com) ©

## Kunsangar North

Kunsangar North	phone +7(985) 769-18-52	<a href="mailto:kunsangar.blue@gmail.com">kunsangar.blue@gmail.com</a>
Moscow region,	+7(916) 213-97-50	<a href="http://kunsangar.org">http://kunsangar.org</a>
Pavlov Posad, Bolshie Dvory		

### New Gakyil

On Saturday July 6, 2013, after the sang and serkyem practice with Rinpoche, the new Gakyil of Kunsangar North was elected.

Blue: Yana Bekshibeava, Ellen Hertz, Olga Orlova

Red: Jury Gatsuk, Romario Grachev, Olga Mitiguz

Yellow: Andrey Mitin, Tatiana Zolotareva, Christina Maikova



The gakyil with Rinpoche. Photo: L. Vasilyeva



### Camp Kitchen

by Elena Fokina

The camp kitchen at Kunsangar North was organized by 5 people, including Irina Nabivacheva, Dmitry Bednin and Roman Metlin. The very same team was here last summer. The food is varied, cheap and very tasty. From time to time people come here for karma yoga to help cooking and stay for the rest of the retreat because the kitchen workers are friendly and it is a pleasure to work with them.

The Gakyil of Kunsangar South has invited this team to organize a similar kitchen for Rinpoche's retreat there. ©



## Buryatia &gt;&gt; Namselling

Namselling Retreat Centre,  
Buryatia

Dear friends!

**D**o you know that the International Dzogchen Community owns land on Lake Baikal?

It is a small area (1200 m<sup>2</sup>) in Bezi-myanka village, on the east coast of the lake, 180 km from Ulan-Ude. This beautiful place is perfectly situated 200 m from the coast of shallow Noname Bight. The bight warms easily in the summer, is closed from northern winds and just 15 km from the open Baikal shore, with its sandy dunes and pines. Also there is Goryachinsk resort, famous for its thermal sources and healing mud, 13 km from Bezi-myanka village.

The area was acquired and presented to Rinpoche in 2001, and received the name Namselling from our Teacher. Since then we have gradually equipped it with the necessary facilities. You can see it in the following album.

<https://plus.google.com/u/0/photos/104628003279287620525/albums/5878967583793002945?authkey=ClyxhLm57In4Vw>



We plan to make the Retreat Centre available for accommodating 30 people and collective practices in summer and 15 in winter, respectively. The complex includes:

- Gonpa with Mandala (another Mandala might be outside under the sky) without heating
- residential houses partially ready for living, they require inner finishing, and the winter house is a bare framework under the roof.
- soon there will be a bath-house and summer kitchen also.

In spite of these severe conditions several retreats have been held here –

two Dance retreats with Yana Sokolova, a Yantra yoga retreat with Zhenya Rud and some various small group and personal retreats during the last years.

There is a lot of work to make the Ling fully efficient and comfortable for practitioners. The basic tasks are: finishing and revetment, construction of beds in the summer houses, provision of the necessary facilities for the bath-house, summer-kitchen construction and storage building, heating and insulation in the Gonpa, boring a water well, with the greater number of tasks being interior works



in the winter house (oven, floors-ceilings, doors-windows etc).

To complete everything, we need approximately 500,000 RUR (11,650 €)

We have this amount partially, and it would be nice if our Vajra Kin find opportunities to support this project with their contributions. We really appreciate any amount you can contribute!

Everyone is welcome to participate in this the realization of this opportunity – welcome for practices and rest, to enjoy the unique purity and freshness of these places, and be inspired by the magical energy of Baikal.

**For contributions:**

- QIWI-valet No. 9246526885;
  - Yandex Money, account No. 410011656213926;
  - Account Sberbank Maestro No. 67628009 9003490281 (acc/holder PAVEL GALKOV, expires 03/14)
- Please inform us about any financial contribution made  
Contact details and queries  
+7-924-652-6885  
[pavel.galkov@gmail.com](mailto:pavel.galkov@gmail.com)

Kundrolling Gakyil, Ulan-Ude and Geke retreat centre Namselling ©

## Russia, Sochi



## Welcome to Sochi!

By Ekaterina Nubaryan

**O**nce, on a lovely summer day a group of practitioners from Sochi city went to a training retreat on Vajra Dance with the instructor Lyudmila Kislichenko. It was the first substantial introduction to dance. By the end of the retreat, we were eager to have a mandala in our own city. Many of the retreat participants expressed a desire to help us,

thus, miraculously, we had the money needed for its purchase.

In a month the mandala was delivered to Sochi. This brought up the question: where are we going to dance? After unsuccessful searching for premises we decided to build a temporary structure on a piece of land belonging to one of the practitioners. We discussed a lot of options: what kind of building it should be? At last we settled upon a yurt, only with slightly modernized construction.

We estimated the costs, it was quite a sum for us and we thought about taking a loan. We wrote to Rinpoche about our idea and he answered: "It is very good. You try to do things relaxed way and then things go better".

We decided to begin little by little and act according to the circumstances. We created a webpage. The more people learned about the project the more attention we got. People began to get involved, some gave financial support, others helped personally and up to this day we have done without a loan.

We started with clearing the area, and we wanted to order the frame itself to be delivered from Mongolia. But then one more miracle happened: a man came up and proposed the construction project and was ready to manage it. We were able to do everything with our own hands.

It was a wonderful time when we could communicate with each other, share one space where different people worked together – practitioners and non-practitioners, people of different social status and age. After

work, on warm evenings we went to the sea to relax and enjoy the sunset.

Now the gonpa construction is coming to an end. We only have to install windows and doors, tread paths, tidy up the area around and put up a fence. In the future we plan to paint the gonpa.

So volunteers still have a great opportunity to participate in the realization of this project.

Our Facebook Group: [www.facebook.com/groups/395621830493752](http://www.facebook.com/groups/395621830493752) ©

## NamgyalgarSouth

Namgyalgar  
Dzogchen Community  
in Australia

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Phone/Fax: 61 02 4473 7668

[secretary@dzogchen.org.au](mailto:secretary@dzogchen.org.au)  
[www.dzogchen.org.au](http://www.dzogchen.org.au)

“...Westerners have not much  
experience with Dharma, and  
the SMS scholarship changes  
their life...”

Interview with Thubten Rabgyi on the 27 of May 2013 about SMS Scholarship

**Arnaud:** Hello Rabgyi, could you tell us when did you start the Santi Maha Sangha Scholarship please?

**Rabgyi:** Hello Arnaud. Yes, it was in April 2003, coming from Nepal, after being invited by Rinpoche.

**Arnaud:** Were you the first scholar to do this program?



**Rabgyi:** I am not sure but I think so. I don't know anybody who did it before me. At that time I was still studying the Base Level of SMS. I came for the scholarship program with 2 other Tibetan Monks. They left the Gar after 6 months. I stayed alone then for another 6 months.

**Arnaud:** How was your study while there were the 3 of you?

**Rabgyi:** We mostly studied between us, because our English was very limited. We worked with the Tibetan version of *The Precious Vase*. However, some people wished to help us with our English and our study of SMS in

English. But it brought more confusion, we didn't really understand what they were talking about, we had really poor English skills at that time. Otherwise people came at the Gar mainly to do retreat, not to study SMS.

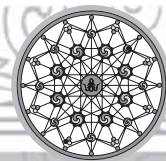
**Arnaud:** Could you tell me how was integration within the Dzogchen Community at Namgyalgar?

**Rabgyi:** It is a long story. But first you need to know how was our situation. We came from Tibet, and it was a hard life there. Even when we exiled to Nepal and India, it was still a very difficult life. Many Tibetans are dreaming of a peaceful place to live in. So you

see we didn't just come for the SMS Scholarship Program, but also to get a better life. That is different from Westerners who have already a safe place to live and come to do this program only for spiritual reasons.

When we arrived in Australia, we were really happy, thinking that it was a Great Country! We stayed quite a while with Rinpoche and it helped us communicating with the Australians. But as soon as he left, we faced a lot of difficulties due to the language. After my 2 friends left, the Geko left as well, and in the same time the few practitioners who helped us at the

» continued on the following page



» continued from previous page

beginning went traveling. I was alone then and had a great time studying and practicing in this wonderful land. At that time people didn't come very often to the Gar for practice. When the year finished I was concerned that I couldn't stay in Australia and had to go back to Nepal. Happily some practitioners around the Gar like Jean, Johanna, Angela,... supported me financially, and Jean sponsored me fully to become Australian citizen.

**Arnaud:** What do you think now about the year you spent as SMS scholar?

**Rabgyi:** There is two different aspects to this.

The first is about practice. It was very good. Even though I trained a lot in Tibet for months and years about Lojong, Rushen, Mahayana principles,... I had to prepare well since I had to do exam with Rinpoche. Because of my training as Monk, it was not really difficult. But you know, it was not only SMS Base, but the whole way Rinpoche is Teaching that I was immersing myself into. And that really was a powerful change in my way of seeing and living. What I considered complicated Words and Teaching, Rinpoche made them easier to understand.

The second aspect is my life in Australia. It was bit hard, due to language and culture. Even the 6 months on my own was better, what remained

hard was to go shopping, transport and all these things.

Generally it was really a good year for me.

**Arnaud:** Was this year a particular starting point for you?

**Rabgyi:** Not really. Because I told you Westerners have not much experience with Dharma, and the SMS scholarship changes their life. They go in new directions. Usually Westerners study and then work, do business,... If they start going into a spiritual path, then their life changes a lot. For me, Tibetan, since birth a spiritual path is very present. Most people consider a spiritual path is very important. I was a monk since I was very young, so my work was to practice, keeping monks vows,... SMS Base was in the same direction, so my life didn't change much. But what really changed my life a lot was meeting with Chögyal Namkhai Norbu. SMS also, but not the Base particularly. I changed a lot my way of thinking and behaving since I met him.

**Arnaud:** You have been living at Namgyalgar from that time until a year ago. So you had the opportunity to see the development of SMS scholarship during the years and to live with all different scholars. Based on what you saw, do you have any vision how this program could continue in the future?

**Rabgyi:** The continuation of the SMS Scholarship brings a lot of benefit for people. Also, I think that Rinpoche's main aim is SMS. So if we can continue it is better. For that, I think what we need the most is money. And then if we continue to develop the SMS scholarship as we are doing here at Namgyalgar South, we need more accommodations. Students need their own space in order to practice and study well. I believe that it is more internationally that we can support this program. Every one on this planet has benefit because this scholarship exists, and to develop it well we need money.

**Arnaud:** What could you say to interested donors or applicants of the SMS scholarship?

**Rabgyi:** I want to say to people who want to donate something: "Donate to the scholarship", rather than construction, building, statue. Especially if someone is concerned about their spiritual path. It is really helping someone's life on the path, to give the opportunity for people who have no money nor time to practice. This person can do something concretely with SMS study. This kind of donation is a great gift. Other donations are not useless, but personally if I have some money to give, it will be towards the SMS scholarship.

For people who want to apply, even if it is a personal decision, I think it needs to be understood as a serious

Linking Community Internationally and Integrating Knowledge of the Teachings:

### The Santi Maha Sangha Scholarship Program

The SMS Scholarship began 10 years ago with Chögyal Namkhai Norbu's guidance and the support of Mark Farrington. Thupten Rabgyi was among the first 3 refugee scholarship holders.

The SMS Scholarship has supported 10 scholars over this time, including 6 international students.

### "Each individual's contributions are like the many drops that make an ocean"

(Chögyal Namkhai Norbu, "The Song of the Vajra", SSE, 2004, p113)

commitment. People who want to apply need to think very well. They need to know very precisely the situation and commitment of the SMS scholarship. Make sure that any decision is something neither the applicants nor the committee running the program regret afterwards. I encourage anyone old or young, but they need to be aware of the commitment.

Also the people on the committee that decide which applicant to accept, need to think seriously. Some people donate a lot of their personal income for that. So you need to make sure

### You can be part of this program

AU\$ 600 supports a practitioner for one month  
If 16 people each gave AU\$ 50 or  
If 25 people each donate AU\$ 312 or  
If 7 people gave AU\$ 1115  
That is one person's support for a year!

### Bank details

Commonwealth Bank of Australia  
IBAN: 06265210032135  
BIC/SWIFT: CTBAAU2S  
BSB/Account: 06 2652/10032135  
Recipients Name and Address:  
Dzogchen Community of Namgyalgar  
Inc Operating Account  
131 Wagonga St  
Narooma NSW 2546

Please contact us at:

[scholarship.sms@dzogchen.org.au](mailto:scholarship.sms@dzogchen.org.au)

the applicants are really serious and dedicated. Not just to accept any application in order to bring energy for the Gar. The applicant should be able to carry on SMS study in a very correct and serious way. Is it clear, are my answer right or not?

**Arnaud:** Thank you very much Rabgyi, it is perfect!

©

## USA, New York City

### Introduction of the State of Ati Series of Longsal

The Retreat with Chögyal Namkhai Norbu in New York City from May 31-June 2, 2013

*Our real condition is perfected in all dimensions – even in New York City*

by Margaret Jasinski

New York City is very much the reflection of the continuous energetic flow of *nirmanakaya*. This natural excitation was complemented by the presence of our precious teacher, Chögyal Namkhai Norbu, as the New York Dzogchen Community from May 31st to June 2nd hosted him.

Through the course of the weekend, Paola Zamperini made a presentation on the Shang Shung Institute and ASIA. In addition, an explanation of Ganapuja was given by Dr. Jim Valby and an introduction to Yantra Yoga with Fabio Andrico. On Saturday there was a Ganapuja followed by the Dzogchen Community Auction. Members of The Tibetan Institute followed this up with a performance for Performing Arts and following that, a demonstration by some Community members of one or two of our Tibetan Dances. It seems the Tibetan performers really enjoyed that!

On the first evening after Rinpoche arrived in NYC, the Community participated in Tibetan singing and dancing at Kundrolling, and on the last day, Sunday, as the venue was being broken down, Rinpoche joined us again for some Tibetan singing and dancing.

Rinpoche's teaching was entitled, 'Introduction of the State of Ati Series of Longsal.'



Tashi Kaiser requesting the Teachings from Rinpoche.

Photo: P. Barry

The following is a summary of this teaching:

Dzogchen is not an idea for the mind to evaluate; it is the essence of an ancient teaching that is neither scientific nor intellectual. Rinpoche's teacher, Changchub Dorje taught that in Dzogchen we are not analyzing which is an activity of the mind; furthermore, in the cycle of life we are very much involved in accepting and rejecting; this behavior is like two legs moving left and right. If we are not aware of what we are doing, if we are not aware of our condition, then we are rotely moving like soldiers trained to march.

Through Dzogchen we discover our inner condition. On the path of discovery we use our senses. Our senses are equipped for dualism; we have two nostrils, two ears, two eyes and the ordinary experiences of our senses is duality; this dualistic manner of perception blocks potentiality because it functions through the mind which continually validates itself through various forms of analytical thinking. When we go beyond the limits of the mind we enter the dimension of clarity; we use our senses

to gain this capacity. All potentiality is related to the senses, the chakras, and the subtle energy channels of the body. We develop the 'third eye' and 'third ear' etc. as we coordinate body, speech and mind. Noticing how the senses function helps us to gain insight into our primordial state which is beyond the usual dualistic and analytical functioning of the mind.

Our real condition is perfected in all dimensions. There is nothing to accept or reject.

Our real condition is like sunshine which eliminates all dark. It is like the lotus flower that emerges pure and clear. It is like the depth of the ocean. Like the uninterrupted flow of the river. Like the unmovable nature of the mountain and like a wave in continuous motion. We understand these metaphors. A furtherance to these metaphors is the profound understanding that in the real condition everything is perfected in all dimensions. While all phenomena are different, in the self perfected state natural differences do not create disturbance because in this state we are comfortable with all manifestations. In pure dimension, *dharmakaya*, there is no

color, form, idea or differentiation because the mind does not dominate; it is not conditioned; it has no cause. Our mind in its true nature is like a mirror. The mirror is not disturbed or changed by the myriad of reflections that are produced on its surface. When we are relaxed in this profound understanding our minds reflect space. In the attitude of Samantabhadra we can make contact with all manifestations without attachment and without the experience of rejection or acceptance. In Dzogchen we use our experience, whatever it is, we use everything. Rinpoche emphasized the importance of this. He said experience is the perfect condition to discover our real nature. As we discover our real nature we work with circumstance; circumstance is the teacher. As we work with circumstance, we also pay respect to the dimension of others.

Rinpoche emphasized the 'Song of the Vajra' as a very important method because this song supports the discovery of our true nature. Through the 'Song of the Vajra' we integrate body, speech and mind as each syllable of the song resonates our inner and outer mandala. These syllables resonate through space and time. The 'Song of the Vajra' is a method for receiving wisdom. The benefit of having wisdom is that wisdom increases clarity. With increased clarity we can more easily enter into a state of contemplation in which we integrate our state with all sentient beings.

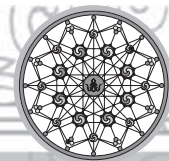
Throughout his teachings, Rinpoche stressed the importance of presence in any moment. As we learn presence, we develop our capacity. Presence is for all thoughts and activities; it helps us not to be distracted. Rinpoche stated that ordinary presence is very close to instant presence

(*rigpa*) and for this reason it should be cultivated. We are always free to be present even though life is busy. As long as we breathe, we have the possibility of ordinary presence. As we dedicate ourselves to presence it becomes effortless. Through presence, we know everything directly through direct recognition, not through the filter of the mind; supported by presence the mind can become more relaxed- this is self-liberation. As Rinpoche has said many times, in the cultivation of presence we always work with circumstances and we do our best.

Rinpoche spoke of Guruyoga as the practice of supreme purification. Transmission is the empowerment that creates the potentiality to be in contact with our primordial condition or true nature. There are many practices, yet Rinpoche encouraged the practice of Guruyoga. He also spoke of Night Practice. In the movement of natural light, presence continues; and so as we sleep we have the potential to discover our true nature because in the sleep state we are not conditioned by the mind. Through the practice of dream yoga we have a further opportunity. The senses are not aggregated with the sense organs while we are asleep and so clarity is magnified through working with dreams. In the day we integrate the awareness learned through dream yoga. Rinpoche indicated that dreams and day time living are not so different; we learn this as we practice and gain capacity.

Rinpoche mentioned that people often wonder how the future will be. To this he replied:

See how we are in this moment. Everything is possible. We notice our condition. ©



Mexico » Pelzomling, Wandusling

**Rinpoche Visits Mexico City and Tepoztlán**

April 24–28, 2013

Pelzomling (Mexico City) and Wandusling (Tepoztlán) welcomed Chögyal Namkhai Norbu to Mexico City on April 24th. The next day the Master visited Casa Drolma, a beautiful colonial house in the center of Mexico City, which Pelzomling shares with a yoga school. After touring the house, Rinpoche led a Guru Yoga practice in the Gonpa. Then he asked us where we do the Vajra Dance. In spite of the steep iron stairs he wanted to climb to the roof where he immediately encouraged us to perform some modern Tibetan dances.

Later that evening, Rinpoche gave a public lecture entitled Dzogchen, the Real Condition of the Individual, to almost a thousand persons in a venue in the bustling city. Many of the people who attended the lecture were so impressed that they registered for the upcoming weekend retreat at Tepoztlán and many were also interested in going to the May retreat near the local Gar, Tsegylgar West in Baja California. The selling of dharma publications was also a success; we sold almost all of them...so interest had been aroused!

The following day we travelled to Tepoztlán, in the State of Morelos. It is a village surrounded by amazing mountains with a small pyramid on the highest peak, which Mexicans consider to be a magical power place.



The three-day retreat of teaching and practice was held there in the Hotel La Isla. On Saturday Rinpoche gave us two sessions. His teachings were on Longsal Atii Nadzer, The Main Points for Discovering Rigpa, a *terma* revealed to Rinpoche through his dreams and so, belonging to his Longsal series. There were also Vajra Dance and Yantra Yoga demonstrations.

Almost four hundred persons attended the retreat. Most of them were new and there were also many young people. They were very enthusiastic about the Teaching, the Yantra, the Dance and everything. About fifty more people attended the Ganapuja on Saturday evening.

Then, naturally, we had Tibetan songs and dances! Rinpoche told us of his reasons for encouraging us to use this peaceful means to spread awareness of the plight of young Tibetans who want to save their valuable culture. Afterwards, accompanied by

videos and Rinpoche's transcriptions of modern Tibetan songs performed by young Tibetan artists, we sang and danced. The whole group joyfully participated, amongst laughter and nervousness, as this was a new experience for most.

After the retreat a local group performed a traditional Mexican shamanic Fire Ceremony. We all participated, honoring the four directions and the elements and mostly having fun.

We are all looking forward to the next Mexican retreat in the Hotel Buena Vista, in Baja California, May 8th–12th when Rinpoche will teach on The Wisdom Light of the Base – *Zhinang Yeshe Dronme (Wylie. g.zhi-s nang ye-she sgron-me)* and also will be visiting Tsegylgar West's uniquely vast and splendid land.

**Beyond Hope and Fear**

The Dzogchen Community in Mexico is relatively young and small: thirty-

six members and a Gakyil of six. So how did they manage to attract so many participants and organize such successful events? Preparations for the retreat began many months ago. Many Mexicans have a great interest in spiritual paths but few know about our Master. So the Gakyils of Mexico City and Tepoztlán did their best to spread information – not only through all the usual Internet channels but also by placing posters two and half meters high by three wide in strategic points, pamphlets everywhere, posters on bicycles and information by word-of-mouth to everyone they met – not only about the events in Mexico City and Tepoztlán but especially about Tsegylgar West in Baja California and the retreat to be held near there in May. They also invited some instructors to try to inform people and promote interest in the teaching and in the Gar. They employed professional help for things they were not able to do and also received generous donations from members of the Community. As well as providing the possibility to buy tickets for the public talk on-line, a group of people personally sold tickets and registered participants. Obviously, all this was achieved with the collaboration of all willing members of the Dzogchen Community. Financially they had to be quite daring—in fact beyond hope and fear.

As usual, at the beginning there were difficulties and obstacles to be overcome, including a last minute change of venue for the public talk

– with 600 tickets already sold – and also fire on the mountains around Tepoztlán that lasted more than two weeks due to lack of rain. But a small, very dedicated and fearless group of people turned these seemingly negative circumstances into opportunities. Their attitude was: OK! So we have to change the venue—that means more information has to go out, more work – Ah! But also more people will know about it. OK. There is fire on the mountains so we'll do Sang and Serkyem. There is a possibility that the local authorities will not allow the retreat to take place as planned in La Isla Hotel. OK. So we'll make direct contact with the town council and offer help for the fire fighters to acquire some more adequate equipment. They did it and it made for a better relationship and collaboration with the local people. And, of course, just before Rinpoche's arrival in Mexico City there was a great downpour of rain, cleaning the highly polluted air, and before his arrival in Tepoztlán the rain also finally extinguished the last of the fires.

Thanks to the efforts and generosity of these few people and above all to the magnetic presence of Chögyal Namkhai Norbu, the large tent over the tennis courts of the hotel was packed with hundreds of people, who enjoyed this rare opportunity to receive these supreme teachings and direct transmission from our truly qualified Master. ©

The Dzogchen Community of Mexico

USA, Los Angeles

**Retreat with Chögyal Namkhai Norbu in Los Angeles**

May 17–19 2013

In 2005, after a retreat with Chögyal Namkhai Norbu in Topanga, the Los Angeles Community started to awaken from its sleepiness to form a Dzogchen Community. It was difficult. Los Angeles is an endless series of mini-towns strung together across enormous distances. Finding one place that is central to everyone is daunting. Yet, last year, the group came together, and a Gakyil formed. The retreat in Pasadena in 2012 proved that an urban setting could work and propel our momentum tremendously. From that point we found a venue in Glendale, central enough, and conducted regular meetings. In May 2103, the retreat at the Glendale Civic Center was an astounding breakthrough. There were around 200 people attending the teachings with Chögyal Namkhai Norbu on Adzom Drugpa's Advice for Dzogchen Practitioners. The venue was set in a dance floor usually employed for Armenian weddings, and, following the afternoon session



Singing Tibetan Songs with Rinpoche in Los Angeles.

Photo: N. Des

on Saturday, that's exactly what happened. Not an Armenian wedding, but a huge dance and music jamboree. Spontaneously, a projector was set up to display the lyrics, and videos were played with new music from Tibet and dancing led by Matt and Svetlana. The smiling laughing happiness and

gorgeous musical kinesthetic moment was exhilarating. There was Rinpoche, leading the songs, and the dance floor is filled to overflowing with all sizes, shapes, ages and stages of dancing twirling strutting whirling beauties, taken up the moment, awakened fully in presence of movement and sound

just as could never have been planned or expected. *Ahhh, so THAT's why we ended up on the Armenian wedding dance floor in Glendale! Perfect!* ©

**The Pino**

I am like a Pino he says  
Suggesting we too should be  
anchored, solid, majestic  
Drawing strength up from  
deep roots intertwined in the  
soil and rocks of the earth  
to the sharp needles, green and bright  
with vitality  
We too should be evergreen  
no matter the dark of winter  
or the bright sun of summer  
The snow and heat ornaments  
to our true nature  
Connecting the earth to the sky

Michael Hass  
Los Angeles Retreat, May 2013

**New Los Angeles Gakyil**

*Blue:* Michael Hass, Art Flynn,  
Daniel Jordan

*Red:* Beth Stiller, Sanford Bardwell  
Dewey Ambrosino

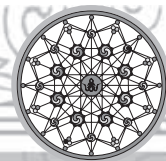
*Yellow:* Gregg Johnson – Treasurer  
Suzi Fung, Darryll Kahn

**THE MIRROR**



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Dzogchen Community of  
Chögyal Namkhai Norbu

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USA, Colorado » Tara Mandala

## “Dam Trog” Relationship Created between Dzogchen Community and Tara Mandala

Debra Travis

A delighted group of 200 residents, volunteers and participants were elated to welcome Chögyal Namkhai Norbu to Tara Mandala, May 23–26, 2013. He arrived with Tsultrim Allione, his old student who founded Tara Mandala, a 700-acre center in Southwest Colorado in 1993. The last time he was there in 1999 there were no buildings, only a stupa dedicated to Nyagla Pema Duddul, which he consecrated on September 9, 1999. Now there is a beautiful three-story mandala temple, a residential building that comfortably houses 40 retreatants, 8 other residences, 7 retreat cabins and a large community building which houses the kitchen, dining room, store and offices, as well as greenhouses and a children’s temple. Rinpoche arrived from New Mexico where he had acclimatized for a few days with the Dzogchen Community there and then drove up to Tara Mandala, stopping for lunch at Lama Gyurme’s new Tibetan cultural center in Santa Fe. It was a glorious spring day as he approached Tara Mandala and he was welcomed by two billowing clouds of ‘sang’ fragrant juniper smoke at the gate and another ‘sang’ offering at the temple, and fluttering katas held by rows of excited students.

On the first day, he toured the temple and had lunch at Lama Tsultrim’s house. That evening, the retreat began in the Nirmankaya level of the three-story temple, which is a large round space edged with red lacquer columns ornamented with carved and painted corbels and life sized statues of the 21 Taras. The three-story temple is built in the form of a mandala with four doors and stain glass windows in the appropriate col-

ors for the directions of the mandala they represent. The stain glass windows each have a white letter AH in the center surrounded by traditional Tibetan decorations.

Rinpoche gave an introduction to Dzogchen teachings and to the specific practice of Dug Kar Gyalmo (gdugs dkar rgyal mo) a thousand armed, thousand headed manifestation of the Great Mother Dharmakaya, Yum Chenmo who removes obstacles and offers protection. Rinpoche had chosen this practice from Khandro Gongdu Nying Tig le (mkha’ ‘groi dgongs ðus snying gi thig le) the terma cycle of Nyagla Pema Duddul.

Rinpoche explained that he received this transmission from his teacher, Ayu Khandro, when she was 113 and he was 14, and she had received it from her teacher Nyagla Pema Duddul. The hundred-year span between them made no difference in terms of transmission. He received many important teachings from her.

At first, Ayu Khandro refused to teach him even the teachings on Vajra Yogini he had originally requested along with his mother and sister Sonam Pundzom. However in the early morning the day after they had arrived as they were preparing breakfast at their campsite below her retreat hut, Ayu Khandro’s attendant came and requested Rinpoche to return to see her. This time, many more butter lamps were lit in her hut, and she explain that during the night she had an auspicious dream in which her teacher, Jamyang Khyentse Wangpo (1820–92), the reincarnation of Vimilamitra, as well as an extraordinary practitioner, scholar and one of the founders of the Rime movement, came to her. In her dream, Jamyang



Photo: D. Zegunis

Khyentse Wangpo had told her to give the young Chögyal Namkhai Norbu the teachings of the Khandro Sangwa Kundu, his Gongter of Vajra Yogini. The Khandro Sangwa Kundu was a Yangter from the dakini Jomo Memo (for details of the life stories of Ayu Khandro and Jomo Memo see ‘*Women of Wisdom*’ by Tsultrim Allione).

Beginning the next day, which was Dakini Day, Ayu Khandro gave him the Khandro Sangwa Kundu empowerment and gave many other important teachings for two months. Then she gave the Kha Khyab Rangdröl teachings from Nyagla Pema Duddul from which the Dug Karmo that was just taught at Tara Mandala comes. She also gave her Simhamukha Gongter and ended with a White Tara long life practice.

The following morning at Tara Mandala was the day of the full moon of Saga Dawa, the most sacred day of the year in the Tibetan Calendar accompanied by an eclipse, which made it even more auspicious. The day dawned as the full moon set over Ekajati Peak, a small mountain in the center of the land, with a completely

clear blue sky and no wind. The leaves on the trees had just come out, and the newly installed temple gardens were blooming. Rinpoche and Lama Tsultrim walked down to the place in front of the temple where the ceremony was to be held, holding hands as they did everywhere they went over the time he was at Tara Mandala. During the fragrant juniper smoke offering of the Riwo Sang Chod ceremony, the purifying smoke went straight to the temple and, for the entire ceremony, circled and swirled around the three-story mandala never going in any other direction.

After the ceremony, Rinpoche was given a tour of the community building, and then after breakfast, the teachings began again in the main temple. He taught on the Dugkarmo practice for half the morning and then, after a break, explained and performed the consecration of the temple ceremony.

In the afternoon, everyone gathered again in the temple, and Rinpoche introduced his project of collecting, singing and dancing to modern Tibetan songs. The temple became full

of laughter singing and dancing until it was time for dinner. The evening ended with a mutual benefit auction.

The next morning, Rinpoche concluded the explanation of the Dug Karmo practice and gave the transmission for the practice. At the end Rinpoche was given body, speech, mind, accomplishments, and enlightened activity offerings by the Tara Mandala Sangha. As he left Tara Mandala, the road was lined with students waving katas and singing joyfully. During his visit he suggested that Tara Mandala become a “Dam Trog” of the Dzogchen Community, meaning a Samaya Fellowship, an associated organization that operates independently but shares many practices and transmissions with teachers from both communities teaching in each other’s centers. Lama Tsultrim was happy to accept this suggestion, so now the two organizations are bound by the relationship of “Dam Trog” and we look forward to future exchanges and development of this special relationship. ©

## TashigarNorte

Tashigar North/  
Finca Tashigar

Prolongación de la Calle Bolivar  
Valle de Pedro González  
Isla de Margarita

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www.tashigarnorte.org

### Tashigar Norte Update

Here at Tashigar Norte it is a very quiet time, not many people around and perfect for relaxing and practice. The weather is very mild and the sun, wind and a little rain maintain the temperature around 27 Celsius, 80 Fahrenheit.

We have decided to apply all the practices that are recommended in our little precious Tibetan calendar.

Everyday there is a Dance Tun at 6.30, or we practice the 12 A, Kalong

Dorji Kar, depending on those who come. We try to meet the needs of people who are not so familiar with the entire Dance Tun. Every Wednesday, after the Dance, Rolando Carrasco gives explanations and leads the Chod. On Saturday at 6.00 am up on the top of the hill, we practice the 25 Spaces of Samantabhadra, and then at 8.00 we do Sang and Serkyem with Marina Kashkurowa, and after the Ganapujas there are Tibetan dances and songs.

On Sunday morning we do Karma Yoga – our next goal is to finish the per-

maculture dry WC in the camping area. Our Tashipark kids project is on summer vacation and we will start again in September when the schools start.

Meanwhile there are the usual maintenance works and we are currently repairing the roof of the “comedor” (refectory).

We are organizing a Course of Six Spaces of Samantabhadra with our resident Vajra Dance teacher, Bodhi Krause, at the end of July. The blue gakyil is developing a program to offer 72 days of studying and practicing

the Santi Maha Sangha base practices. Please contact us if you are interested in participating – in exchange for Karma Yoga we offer room and board to a maximum of 5/6 people.

We are in full mango season and as soon as the kitchen re-opens after the roof works, we will make mango chutney and mango pulp to sell during our Ecoferias. We are also making the lavatory area of the dormitory more comfortable, as well as the little kitchen.

So even in the summer time with no more than 15 people, Tashigar

Norte is buzzing with activities. We hope to see other practitioners from all around the Dzogchen Community joining us here. Tashigar Norte is a perfect place to deepen your practice and avoid cold winters or overly crowded summers. And last but not least the exchange rate from Bolívars to Dollars and Euros is very good, so it’s also very cheap!

All is fine  
Kuntuzangpo  
Tashigar Norte Gakyil ©

## TashigarSur

Tashigar South  
Comunidad Dzogchen Tashigar  
Calle pública S/N

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### New Gakyil and Gekö

Tashigar South recently held the Annual Assembly to renew the Gakyil and Gekö. We had three meetings where we talked about the maintenance and development to short and long term of the Gar and the

Community trying to organize strategies to enhance our participation.

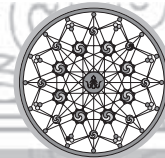
We commit ourselves to work together taking each one a piece of the responsibility and finally came out a Gakyil of nine people and twenty collaborators conformed this way:

**Blue Gakyil:** Marisa Alonso, Martin Deagostino, Eduardo Rodriguez  
**Collaborators:** Adolfo Portillo, Graciela Gonzalez, Beatriz Rossi, Ana Garcia, Paula de Raedemaker, Cristian Cabral, Sergio Oliva, Ruben Garcia, Nelida Saporiti, Paula Lucientes.

**Red Gakyil:** Ricky Sued, Emanuel Lopez, Manuel Mendelievich  
**Collaborators:** Camilo Acosta, Stella Maris Rodriguez, Marta Trillo, Graciela del Vecho, Milton Garro, Griselda Galmez, Claudia Harkan, Carolina Mingolla.

**Yellow Gakyil:** Noe Riner, Luisa Duri, Miguel Ángel Tramontin  
**Collaborators:** Adriana Battisti, Solana Alonso

**Gekö:** Delia Dos Santos ©



# Courses

Merigar West



**Yantra Yoga and its relationship to Tibetan Medicine**  
with Elio Guarisco June 14-16

by Gino Vitiello

The feeling of wellbeing that Yantra Yoga produces is a common experience for anyone who has practiced it. In Vairocana's text, enriched by a commentary by Chögyal Namkhai Norbu, one of the main aspects is the very precise explanation of the benefits of all the Yantras, although it is not possible to understand how these effects take place without knowing the basics of Tibetan medicine and tantric physiology.

The course taught by Elio Guarisco at Merigar June 14 to 16 was intended precisely to give participants the elements to understand the function of different Yantras and the *tsalung* that the Master has transmitted to us.

The three dimensions of body, voice and mind that characterize human nature, have their correspondence in the subtle body, respectively in the *tsa* (channels), *lung* (winds) and *tigle* (humours) on which our mental and physical condition and also the experiences of the practice depend. It is clearly important to have a more precise knowledge of this dimension and therefore we hope we will have more opportunities to deepen the topics that were covered.

The course was attended by about forty people, and in the afternoon, carrying on from the theory, there were two sessions of Yantra: one with Laura Evangelisti for experienced practitioners and one for beginners with Tiziana Gottardi.

Anyone interested in the subject can download the recording of the course at a cost of €15 on request from the Shang Shung Institute. ©

France >>Dejamling



Santi Maha Sangha 2nd Level Training with Jim Valby at Dejam Ling France April 20-27, 2013.

In the beautiful house of Dejam Ling in the Cevennes, a group of 10 practitioners coming from various parts of Europe – Germany, Slovenia, the Czech Republic, Switzerland and France – followed the training of the 2nd level with Jim Valby. With humour, warmth and precision Jim guided us through the practices and explanations of the text. We also laughed, ate well and enjoyed the landscape!

Jocelyne Carasso

**"Please don't realize rainbow body today!"**

SMS Second level retreat with Jim Valby in Dejam Ling in France in May 2013

by Birgit Gewehr

Jim Valby is a fantastic teacher, he went right into the essence, he never forgot the essence, he knocked us down with the essence, and he does this like a theatre player, so that we also had a lot of fun and understood even complicated things as in a dream. He was very strict: he allowed no one to forget that he or she already has a rainbow body and that if we don't see this we have an obstacle. Any pride of being on the second level vanished. We were thrown back to the base, we were beginners! And as a beginner you have a fresh mind, don't you? So heavy conditions could

dissolve and fixed ideas could vanish away.

When I ask myself: What fantasy of mine has collapsed? To give one example: I always felt somehow sad and confused or even hurt when friends of mine were in no way interested in the teachings. When I do dedication now, I try to understand in this very moment that all beings are already enlightened. This is dedication, it is a state of mind. And this is so great! It liberates me. Thank you Jim! Thank you Rinpoche!

And as real Buddhists are a paradox: part of the theatre play was also that Jim asked Stoffelina before every practice session not to realise rainbow body today, because we would miss her. And she stayed with us! Thank you Stoffelina! Also for organising this retreat and practising the Vajra Dance of Space with us. ©

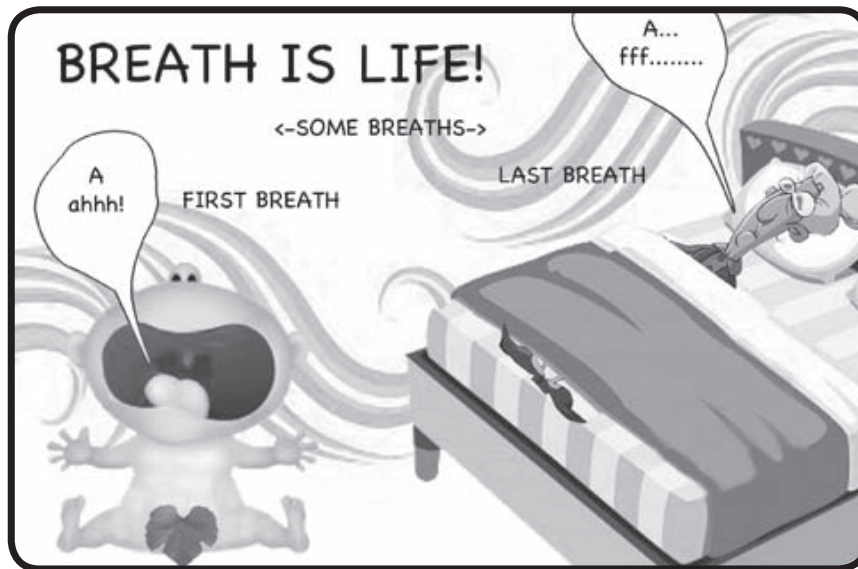
France >>Dejamling

**AROUND COURSE OF SMS 7TH LODJONG WITH OLIVER LEICK**  
2013, May 17, 18, 19, 20 AT DEJAMLING (FRANCE)

A personal interpretation of ZeuCat!

**FIRST MEETING:  
OLIVER IS SHOWING HOW  
LIFE IS A BIG DREAM...**

Montpellier airport, arrival. Carole and Cathy try to find the suitcase. Stress. Where is it? How the luggage will come to Dejam Ling? in 3 days? The employee has no answers. Stress rises. The woman of the company, pointing at Oliver (always smiling and quiet), is saying: «Calm down dear ladies, look at this man next to you: he is very calm and silent... please do like him and everything will be fine». Oliver is a very relaxed man and very patient: yes his suitcase has been back! but a few hours before his return flight!

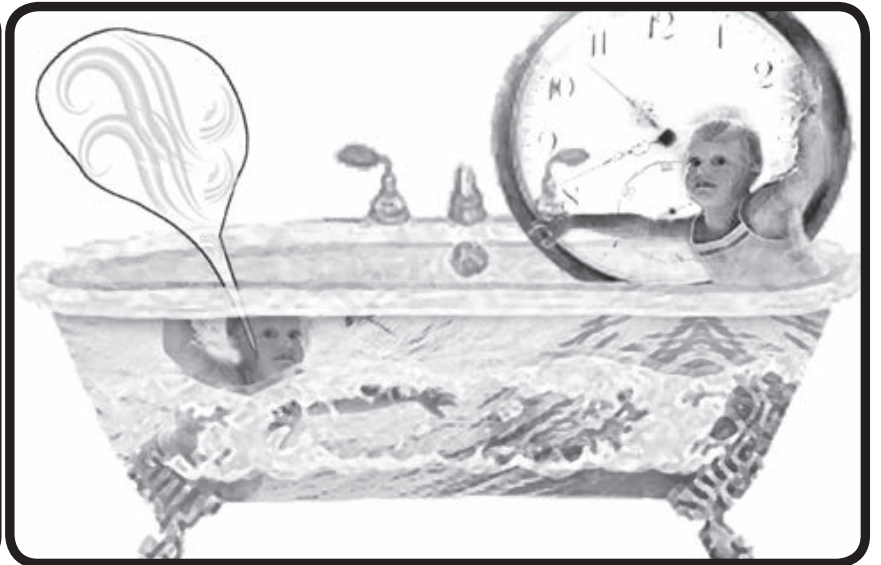


**FIRST LESSON**

after Guru Yoga, lesson 1  
There is a first breath, some breathings and a last breath! we call that life! Better is your breathing, relaxed and deep, etc., better you see the life «en rose» (french rainbow color!). If someone says: «It is raining...», you say: - Good! / «The sun is shining» - Ok! / «The storm is yelling!» - She is crying! / «What a lot of snow!» - Perfect. / «An elephant is sitting in the garden...» - Nice! Some breathings and you become a «*bon vivant*», having a good character, seeing all things as perfection, like a Dzogchenpa.

**HOW TO TRAIN FOR RHYTHMIC BREATHING ;-)**

Start slowly slowly to train yourself and especially when you are young! if you were born under the sign of Gemini it will be easier for you ... (Like for Oliver) choose preferably the day of your weekly bath and propose to your double a bet: which one of you will hold his breath the longest? Dive in the tub, taking turns, and «DON'T BREATHE ANYMORE». Repeat the process as often as possible. This is a great workout and it will give you a good capacity for retention and rhythmic breathing!!!



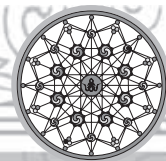
**MAY 20 2013**

Here we are! 3 days after.

Dejamling is the Ling of Beatitude... A paradise that you still have to gain! but if you breath well it is in the middle of nowhere ! If not it is at just over an hour drive from the big city of Montpellier... Once you have past the few villages and hamlets, the stones of the Cevennes are supporting only big low walls, along slopes covered with chestnuts, where sheep or donkeys are sleeping. At the top of a stone track, the house is based in the hollow of an isolated peaceful valley... Yes it is Dejamling!

**THE END FOR THE MOMENT!**

by Catherine Duez



Italy



Yoga Festival in Merano

On 4 and 5 May 2013, some practitioners from Kunsalling (Brescia) and Gyamtsholing (Venice) met at the Yoga festival in Merano, Alto Adige, to present yantra yoga and the Dance of the Vajra. We were also there to represent the Dzogchen Community at an event that is very popular in Italy with “insiders” of meditation/yoga.

The first day there was an open class of yantra yoga for about an hour, during which about 40 people attended a lesson in which Marco Baseggio and Carla Castellani together briefly introduced the fundamental principles of yantra yoga including the origin and the transmission of this practice. After that, the two instructors had the participants experience the 9 breathings that purify stagnant air, some lungsang and the first yantra of the first group. There was not much time for the explanations, but the quality of listening and responses of those who followed this short lesson seemed very high. Having a lesson with two instructors seemed to be a very positive experience.

The next day in the afternoon in the main square in Merano, under a luminous sky and sun, 6 Pamo and 6 Pawo gave a demonstration of the Dance of the 6 Spaces of Samantabhadra which was attended by a large group of passers-by and participants of the Yoga Festival. Immediately after, 5 “yantrists” did a short demonstration of yantra yoga on the mandala. After this Paola Pillon and Migi Capelli gave an introductory lesson of about an hour on the Dance of the 6 Spaces with many people who, after seeing the demonstration, immediately wanted to try dancing on the mandala. Then Carla and Marco gave a yantra yoga lesson following on from that of the previous day (second, third and fourth yantra of the first group).

At the same time, on both days, both in the morning and the afternoon, some brave and disciplined practitioners manned a stand at the headquarters of the Yoga Festival with books, DVDs and other materials from the Dzogchen Community.

Overall, the experience was interesting and enjoyable. It remains to be seen how these seeds brought to events such as the Yoga Festival will bear fruit!

Dance of the Six Spaces in Palermo

by Annemarie Clos

Sicily is an island where people and civilizations from many different origins have landed – the Phoenicians, the Greeks, Romans, Spanish, French, English. Situated in the middle of the Mediterranean, it has become the destination of many travelers attracted by the beauty of its territory and the richness of its historical and artistic heritage.

One of our Vajra sisters from Rome came to stay in Palermo in 2012 for her work as a teacher of contemporary art history. This year, at the end of her course on Art and Spirituality in the 1900s, between East and West, she thought of adding a workshop of dance on the mandala on June 8 and 9.

Since there was no mandala available in Sicily she asked the community of Naples for theirs and brought it to Palermo from Naples. In this way Christiane Rhein, a dance instructor from the Community, also came from Rome, and was able to teach the Dance of the Six Spaces to five practitioners from Palermo and 13 Fine Arts students who were also eager to participate in the course.

The Academy kindly let us set out the mandala on the floor of the Cobalt Blue Room, at its headquarters at the Cantieri Culturali della Zisa. (website [www.cantieridellazisa](http://www.cantieridellazisa))

Palermo is not a city where things happen easily! However, in a short time Gabriella succeeded in getting the Municipality to give us a public space where we Sicilian practitioners together with the students who had followed the course could meet twice a month up to September, the time when we would have to give the mandala back to the Neapolitan community. But not only that, the Palermo students immediately asked if they could paint the mandala together with us!

I remember how long it took me to learn this dance, years ago, and I am still amazed to think about the



readiness with which the young students from the Academy, wishing to understand the meaning of the dance through direct experience on the mandala, managed to memorize the complete cycle of steps in such a short time. Not only did their learning take place with the utmost care and great participation but it also ended with a first approach to meditation.

If all this took place with amazing naturalness, we owe it to the preparatory work done by Gabriella at the Academy and the teaching of dance by Christiane.

It was obvious that all this should happen at that time, in that place, in the presence of those people, in correspondence to the manifestation of the mandala, symbol of our very existence, when all the circumstances are in harmony with each other.

And so now we will be doing the Dance of the Six Spaces in Sicily, too!

Let us hope that there will be more and more happy circumstances such as:

The presence of our Precious Master The commitment and dedication of his chosen instructors

The work done by the representatives of the Gakyil

The wish to participate and collaborate on the part of practitioners will give more and more sentient beings the possibility to come into contact with the teaching, in any part of the planet.

All of us in Palermo and the surrounding area thank – with body, voice and mind – those who have allowed us to benefit from this precious teaching.

May we all, in turn, collaborate to help it to disseminate. ©

Italy, Venice



Intermediate Yantra Yoga course, open to all, held in Venice 2012–13 with Marco Baseggio. This is the sixth consecutive year that the Yantra Yoga course has taken place with the participation of 10–15 participants.

Italy, Venice



Second part of the Dance of the Song of the Vajra course (second weekend) with Rita Renzi in Venice 18–19 May 2013.

A wonderful weekend with Rita for a beginner’s course that also turned out to be a lesson to deepen our “approach” to the dance itself thanks to the participation of numerous practitioners who had already done at least one course of this dance. Rita’s advice to us on breaking the habit of following – and copying – the more expert dancers on the Mandala was memorable. This is in order to enter into a dimension of awareness of our own limits and doubts, overcome them and strengthen our own certainties, however fragile they may be. (by Sabina Ragaini)

Italy, Turin



Santi Maha Sangha Base course held in Turin, Italy May 4–5, 2013 with Fabio Risolo.

UK



Yantra Yoga Course with John Renshaw

by Wayne Hunt

A 5 day course of Yantra Yoga, including pranayama, with a constitutional and medical approach to practice was held at Kunselling, Wales. We completed questionnaires before the course in order to identify our constitutional types according to the three humors of Tibetan medicine. We understood our heart rate in various situations of rest

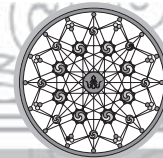
and activity, our particular breathing patterns and capacities, and distinguished various physical, energetic and psychological characteristics to produce an overall view of our dominant constitutional type. This helped us to know better our necessities and limitations so that we follow a teaching by collaborating with ourselves and recognizing our circumstances.

We practiced meditation with movement linked to breathing and the eight movements in the morning before breakfast. The yoga sessions in

the mornings and afternoons covered the first three series. We practiced the pranayamas of the first three series with John always in attendance, correcting our breathing and reminding us that the main aim of the practice is the contemplative state.

After lunch we had time to walk the beautiful hills and relax in the warm spring sunshine on a couple of days and brave the winds and driving rain on others. Then, whilst digesting the marvellous food cooked by our chef Darek, John gave us a short class on the qualities of constitutional types and how we could benefit from applying this knowledge in our lives. In the evenings some of us practiced with selected music where we realized an awareness of breath connected to spontaneous movement.

A wonderful time where old friends met again and new friends were made in the Place of Total Luminosity. As is often the case, the time at Kunselling was felt to be too short and so we eagerly anticipate a follow up. ©



UK



**Vajra Dance part 1 on the Welsh Riviera**

By Ingrid Daniela Cozma

We had a beautiful and inspiring week at Kunselling, learning the first part of the Vajra Dance with Cindy Faulkner. There was not a drop of rain for the duration of the week, so we danced in the glorious sunshine, cooled by the Welsh breeze and wit-

nessed only by a handful of sheep munching on the grass nearby.

The week was infused with beautiful moments, from the meals prepared with care by Rowan Wylie, to encountering wild horses on evening walks across the hills, and admiring a few glorious sunsets. Kunselling felt very much like home, complete with an enticing library and fireplace. As for the dance, it was a profound experience and I am looking forward

to practicing and integrating it deeper into my life.

(There will be a weeks retreat of all the Vajra Dances at Kunselling from 17th-24th August. All who know at least one of the Dances are welcome! Contact Jane Weston [weston402@btinternet.com](mailto:weston402@btinternet.com)) ©

Czech Republic



Dance of Three Vajras with Eleonora Folegnani May 25-26, 2013 Dobřichovice.

Kunsangar South



"The Short and the Medium Thun of Longsal Thugthig of Jnanadakini" from the June 18 to June 23, 2013 with Enzo Terzano at Kunsangar South.

Ukraine, Kharkov >>Karmaling



Kumbhaka course in Kharkov by Roman Denisenko

From May 23 to 26 there was a kumbhaka course with the second level instructor Zhenya Rud, held at the Kharkov Dzogchen Community (Ukraine) with 24 participants. The goal of the course was to obtain a real experience of kumbhaka and apply it with the training of the mind beyond thoughts (7th Lojong) and with mahasiddha Humkara's secret breathing method (3rd group pranayama). Many thanks to Zhenya for the experience obtained during this course. The explanations were very deep and detailed. The exercises were effective and easy to apply. We are very glad that this course took place and hope for that it will continue!

Russia, Krasnodarsk



**Yantra Yoga in the Krasnodarsky region**

by Natalya Makarova

April 23-25 an intensive Yantra Yoga training "Khumbhaka Clarification and its practice in 7th longong" was conducted in Krasny Guy village, Krasnodarsky region. It was led by second level instructor Evgeny Rud. Participants came from Krasnodarsky region, Pyatigorsk, Sochi and Maykop. It was really great! Below some participants shared their impressions:

"Zhenya is a very inspiring instructor. He casts a spell by his relaxed presence and those who follow his

influence, discover experience of khumbhaka". (Natalya)

"We felt that Evgeny really integrated practice with life. Furthermore, because Evgeny is an even-tempered and light-hearted person it is easy to be with him, to follow him, to practice together.... I would like to say "Thank you" from all my heart. (Oksana)

"I eliminated all my doubts about khumbhaka and learned that no tension, no effort, no torture should be applied". (Sergey)

"I understood how all Yantra Yoga is arranged, how to apply this method in everyday life in order to integrate body, speech and mind". (Tatyana)

After this training many of people saw a rainbow around the sun. Hooray!

Russia

**Events that took Place in Russian-Speaking DC in the last 2 Months**

Krasnodar region, April 23-25: *Kumbhaka and the 7th Lodjong* with Evgeny Rud

St Petersburg, April 26-28: *VD Six Spaces of Samantabhadra* with Tatyana Gerasimova

Omsk, April 26-May 12: *Mandarava practice* with Sasha Pubants

Moscow, April 27: *presentation of Vajra Dance and Tibetan Dances* at "Himalaya Heritage" exhibition

Odessa (Ukraine), April 27-May 1: *Kumbhaka and the 7th Lodjong* with Evgeny Rud

Moscow, April 29th: *participation in World Dance Olympiad* with Tibetan Dances

St Petersburg, May 2-5: *VD Song of Vajra (1st part)* with Yana Sokolova

Kunsangar South, May 8-12: *VD Song of Vajra (1st part)* with Tatyana Pronicheva

St Petersburg, May 8-15: *SMS Base* with Alexander Gomonov

Ulan-Ude (Buryatia), May 9-12: *Kumbhaka and the 7th Lodjong* with Evgeny Rud

Irkutsk, May 13-16: *Kumbhaka practice* with Evgeny Rud

Riga (Latvia), May 17-22: *Full breathing open course and kumbhaka retreat* with Evgeny Rud

Izhevsk, May 17-22 - *SMS Base* with Alexander Gomonov

Donetsk (Ukraine), May 18-22: *VD 12 A (study), Six Spaces and Three Vajra (correction)* with Tatyana Pronicheva

Moscow, May 18-19: *presentation of Vajra Dance and Yantra Yoga* at the festival "Healthy Moscow"

Dubna, May 18-19: *VD Six Spaces of Samantabhadra* with Yana Sokolova

Volgograd, May 23-29: *Mandarava practice* with Sasha Pubants

Moscow, May 23-29: *SMS 1st level* with Alexander Gomonov

Kharkov (Ukraine), May 23-26 - *Kumbhaka practice* with Evgeny Rud

Moscow, May 24-25: *participation in celebrating of Buddha Shakyamuni's birthday (presentation of Vajra Dance and Tibetan Dances, lecture about Three ways of liberation)*

Arkhangelsk, May 24-26: *VD Three Vajra* with Yana Sokolova

Ekaterinburg May 31-June 6: *SMS Base*

with Alexander Gomonov

Kunsangar North June 1-2: *Yantra Yoga* with Mira Mironova

Kunsangar North June 13-16: *SMS Base* with Grisha Mokhin

Vladivostok, June 15-16: *VD Six Spaces of Samantabhadra*

with Elena Stalnichenko

Kunsangar South June 18-23: *Longsal Tugtig Jnanadakini*

with Enzo Terzano

St Petersburg, June 19-23: *SMS Base* with Grisha Mokhin



Vajra Dance of the Three Vajras with Yana Sokolova in Arkhangelsk, May 24-26, 2013.



Santi Maha Sangha base course with Alexander Gomonov - Izhevsk May 17-22, 2013.

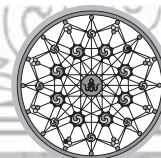


Dancing in the courtyard of the Nicholas Roerich Museum in Moscow on May 25 on the celebration of Buddha Shakyamuni's birthday. There is a stupa there. Roerich and his wife Elena were very known philosophers and Nicholas was also a famous painter.



Oleg Tanakov guiding a yantra yoga group.





Russia, Moscow



**Tibetan Dances in Moscow**

by Elena Fokina and Andrey Vasilev

Recently we had some very nice experiences of Tibetan dances. On April 29th the Dzogchen Community participated in the 10th

World Dance Olympiad. On May 10th we danced at a concert in the 'Tibet Himalaya' restaurant. On May 24th and 25th we danced at the celebration of Buddha Sakyamuni's birthday. The dances were as follows: Arog Khampa

E a Lha Gyal Lo  
Most elegant circle dance (Nas kor)  
The Dance of Nagchu Gorbro  
You can see videos of the performances at:  
<http://youtu.be/8zNSNXXPNoo>  
<http://youtu.be/QLNpgezIMU>

Our teachers, Tsering and Topgyal, could not get Russian visas but in spite of this they taught us by means of video and skype. They were very kind and helpful. Adriana helped too. We would like to continue this practice with them and to increase

our level of skill and to learn more dances. Now the art of Tibetan dances is new for the Russian public so it is very important to show authentic dances. We would like to become more professional when we perform in public. ©

Russia, Omsk >>Tashiling

**Retreats at Tashiling, Omsk**

by Andrey Plotnikov

The Omsk Dzogchen Community has existed for several years. In spring 2012 we got our gonpa and on August 12 Chögyal Namkhai Norbu gave the name of "Tashiling" to our community – in Tibetan "The place of all good". It gave us much joy and inspiration. After that we organized 4 retreats: Vajra Dance, Santi Maha Sangha, Yantra Yoga and Mandarava practice with tsalung.

It was the first time that Vajra Dance retreat was conducted in our



city. It was the end of September and the nice, warm golden autumn put us in a great mood! In a warm-hearted atmosphere we learned 2 dances with instructor Anna Neyman: the

Six Spaces of Samantabhadra and the Dance of the Three Vajras. We appreciated Anechka for her attentive and patient attitude to us.

Two weeks after Vajra Dance training we had another interesting event – Sasha Gomonov came to our city to lead a two week Santi Maha Sangha course. It was Sasha's fifth visit to Omsk in the last 3 years. Mainly due to the course, our understanding of the Teaching increased and our community developed. We appreciated Sasha for it and we feel real respect and love towards him.

In January 2013 completely unexpectedly, just by the way, Victor Krachkovsky visited our city. He conducted a short but intensive Yantra Yoga retreat. For one week Victor

introduced Yantra Yoga to newcomers and deepened experienced practitioners' knowledge of pranayama. We are always glad to see Victor in our city!

The last event happened in May – a retreat of Mandarava Dakini Long Life Practice with chudlen and tsalung, led by Alexander Pubants. We conducted this practice retreat in Okunevo Village in Omskaya region. The ancient powerful, mystical and beautiful place is well-known in Siberia. This 12-day retreat gave us precious experience. We would like to thank Sasha for his patient explanations of practice and help in understanding Dzogchen and Anu Yoga vision.

Russia, St. Petersburg



Santi Maha Sangha Base with Grisha Mokhin, St Petersburg, June 19-23, 2013.

Russia, Volgograd



**Mandarava Retreat in Volgograd**  
May 23-29 a small community from the cities of Volgograd and Vojskiy guided by SMS instructor Alexander Pubants participated with great pleasure in a study and practice retreat of Long Life of the Immortal Jnana Dakini Mandarava. On weekdays practice was held in the evening and at the weekend from morning to evening. After studying theory we did several tuns of this practice to consolidate it. In addition to a detailed study of the mantras, visualization, and, most importantly, the meaning of this practice, Alexander also covered many other aspects of the Dharma in particular meditation, point of view, behavior, etc. Of course, during such a retreat, communication with instructor, an experienced practitioner, is priceless in terms of development as a whole ling and for its individual members.

China >>Samtenling



May 17-18, Drajlor course with Elio Guarisco, Samtenling, Yichun China.



May 19-21, Chöd course with Elio Guarisco, Samtenling, Yichun China.



May 23-27, Mandarava Tsalung course with Elio Guarisco, Samtenling, Yichun China.

Japan, Tokyo



Vajra Dance of 6 Spaces for beginners with Kyu Reiko in Tokyo, Japan, May 2013.

Taiwan, Taipei >>Gephelling

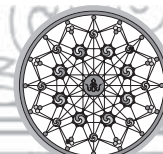


On June 15 2013, we had Sang & Serkyem practice and monthly meeting together at Gephelling.

Australia, Sydney



Song of Vajra Dance Course Part 1 May 22-26, 2013.



New Zealand, Auckland



Retreat on the Mandarava Tsalung, Auckland New Zealand May 3-5, 2013.

Namgyalgar North



SMS Level 2 Retreat with Elio Gaurisco at Namgyalgar North April 27-30, 2013.

**SMS Level 2 Retreat with Elio Guarisco**

by Arnaud Coquillard

It was such a delightful gathering for Elio's SMS Level 2 course. From all over the east of Australia, eight of us came together to share five beautiful days at Namgyalgar North. The opportunity for us to renew and deepen our study and practice of our Master's precious Santi Maha Sangha teachings was indeed precious. We felt very fortunate that Elio was able to be with us, and for his dedication to the teachings. With his relaxed and open behavior, Elio created an atmosphere of joy and sharing. We

worked together well for a smooth retreat and gathered every evening in the luxury kitchen at the Gar, singing songs, playing pagchen, telling stories etc., with a deep feeling of friendship and fun.

As I had just come back to Australia after a long waiting Visa process in France, this retreat helped me to deal with my difficult jetlag and to feel at home once more. I really wish to thanks Elio once again for his quality of instruction and the opening impact it had on my understanding. I hope all of us will be able to go ahead with our study in order to fulfill our Master's vision. ©

Tsegyalgar East



Santi Maha Sangha Level 2 Training at Rinpoche's home at Lower Khandroling from June 15-21, 2013.

Tsegyalgar West



Yantra Yoga Supervision Course with Fabio Andrico at Tsegyalgar West May 1-6, 2013.

Namgyalgar North



**'Beauty of the Advice'**

Elio Guarisco's teaching at Namgyalgar North

by Robyn Catchlove

In the middle of the grassy carpet of an extinct volcano, encircled by ancient remnant shards called the Glass House Mountains, a group of around 50 keen Down Under students gathered... 'twas the Water Snake Mewa year of 3930 (2013) in the Earth Horse month of May, and we were gathered at Namgyalgar North in the Great Southern Land's northern state of Queensland.

Our fortune and excitement was because Elio Guarisco had kindly come to give us instruction on 'The Yogic Exercise related to Clarity and Emptiness' (otherwise know as Saltong). Elio, who by being literally steeped in all things Tibetan for the past 35 years, has become a revered international translator, highly respected author and esteemed teacher of the highest of pathways, that of the Santi Maha Sangha.

As the makeshift gonpa sparkled with energy, and everyone gladly greeted each other, from the beginning you could feel this teaching was going to be special.

And so it was, as by 6 a.m. the next and every crisp morning after that, we all congregated to sit in the iridescent red dawn practicing with Elio that which he was imparting to us: discovering our own natural condition of luminous clarity through

the subtle energy winds and channels within. The teaching comes directly from the Teachings of Longsal which our teacher, Chögyal Namkhai Norbu, received in four *terma* dreams beginning in 1959, a *terma* that covers the elements, constitutions, breathing, *tummo*, the shape, colour and nature of *prana*, *chakras*, dream yoga, birth to death and beyond.

Seeing the invisible wind rustling through the leaves in the trees, and the sun-splash dappled white light come through the window into the teachings, you could have heard a pin drop as we did a merry dance upon the subtle winds of our crazy minds. Following the two morning sessions of continual practice, Elio with distinct clarity used the afternoon session to expand, explain and refine our knowledge after which followed an evening Guru Puja.

The most succinctly these teachings can be portrayed is to borrow directly from Elio himself in the foreword of his translated book, *Creative Vision and Inner Reality*, "...strikingly clear and tangible for anyone interested in or practicing the path to the natural state .... the (student) can approach them as an awesome and beautiful snow peak that suddenly reveals itself to the climber as he or she reaches the summit of a mountain pass." And further, another taste of Elio's comments: "Don't be different whether you are alone, in the gonpa or with other people. Don't block emotions. Work with yourself not

methods (the mechanics of practice). The difference is inside. In meditation, the first thing you meet is your mind. Tige is your presence, integration and tige are one - it is you, you are it. Practise sleep to practice death."

In the afternoon breaks, sitting on the grassy knoll site of the planned gonpa, with orange and black spotty winged butterflies fearlessly fluttering by, and green bog-eyed flies dropping in for a quick chat, some of us even dreamed that in the future when the gonpa is built, how all the students should face the eastern sunrise and how Rinpoche's throne should be capable of pivoting ... so that, when the spectacular dusks and dawns arise we would all bathe in the primordial elemental display.

One early afternoon Maree Ploetz and Tony Laurent 'walked-the-talk' by touring us round the proposed building sites which include a superb gonpa, a large community kitchen, dorms and seven independent retreat units. This not only raised our awareness to the possibilities and opportunities being considered and offered, but also bought to light the hard selfless work already in play to develop this important key of Rinpoche's visionary far-sightedness.

As with all things good, much too quickly the profound experience was over, and so although we were wishing it wasn't so, we were all hugging goodbyes ... From those there, the distinct impression was that the entire week had been the best dream of all, that is since Namkhai Norbu Rinpoche's last Australian visit. ...so profound thanks Precious Gem Elio, many thanks hard working organisers, humble thanks exquisite nature of Namgyalgar North, and ceaseless thanks to the five elements both within and without us all.

Returning from that sweet country air, that life of daily practice, that life of simplicity, once again we are all out there ducking and weaving in the modern madness of cities and towns, but much more present now. ©

Tsegyalgar West



Newly Authorized Yantra Yoga Instructors with Chögyal Namkhai Norbu in Baja, Mexico May 9, 2013  
Left to right: Fabio Andrico with Jeff Sable - NYC, Josefina Robles - Mexico, Martina Kacurova - Tsegyalgar East, Christian Hidalgo - Costa Rica, Matthew Schmoekler - Tsegyalgar West, Luke Karamol - Tsegyalgar West.



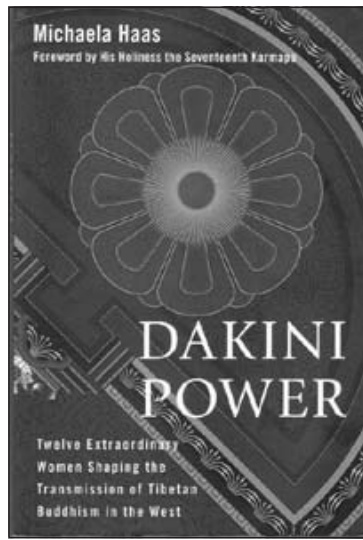
1st part of the Dance of the Song of the Vajra, Baha, with B. Krause May 14-19, 2013.

## Dakini Power

Twelve Extraordinary Women Shaping the Transmission of Tibetan Buddhism in the West

Michaela Haas  
Foreword by HH XVII  
Karmapa Ögyen Trinley  
Dorje  
Snow Lion, Boston &  
London, 2013  
296 pages

Jacqueline Gens



NOT talking here of limited political ideologies or politics that taint the transmission but the actualization of an evolutionary process in combination with a deep reverence for the Tibetan traditions they represent or were trained in. The fruits of this impact can best be summed up by the recent international news generated by the first Tibet nuns allowed to sit for their Geshe exam in the Gelug tradition.

There seems to be several types of women portrayed in the book. They are ordained nuns in the vanguard (Jetsunma Tenzin Palmo, Pema Chodron, Karma Lekshe Tsomo, and Thubten Chodron); Tibetan women (all too few) authorized by their culture to teach (Jetsun Khandro Ripoche, Dagmla Kushe Sakyas); lay women practitioners who are mothers (Tsultrim Allione and Elizabeth Mattis – Namgyel) and wives/consorts of recognized male teachers who teach (Sangye Khandro, Chagdud Khandro and Khandro Tsering Chodron). And then there is that hybrid between Zen and Tibetan Buddhism in the form of Roshi Joan Halifax – a force all unto herself! If people are interested, I urge you to read this book and watch the various online in-

terviews. Michaela Haas is a marvelous writer and storyteller who evokes the spirit and challenges of our times in vivid language. Her approach goes far beyond mere feminism. These women are not only shaping the transmission of the Teachings in the West but trailblazers in our western culture on a number of fronts in the fields death/dying, permaculture, and social justice. They also all seem to have a particular siddhi that allows them to withstand avalanches of criticism by less adventurous practitioners out to diminish their contributions.

Michaela Haas also does a great job of portraying the unique contributions each woman has made to her particular lineage and how their personal and sometimes painful spiritual development empowered them on the path as well as serves as an inspiration to thousands of others. And we are talking thousands here – men and women who resonate with these unique teachers at this point in time.

Perhaps it is time that we begin to think deeply about what does a culture imbued with the Dzogchen Teachings actually look like. How do you define a culture based on collaboration and equality? In what kind of culture will

the living transmission of our Master thrive? What do people in our community really have to say about our community culture, that is to say, about ourselves? In our heart of hearts we know we have to evolve.

Well, the women portrayed in *Dakini Power* have pondered deeply some of these issues on behalf of the Teachings for decades. Maybe they have something to communicate. Their hard won confidence and joy is infectious.

Fortunately, many of the concerns portrayed in *Dakini Power* are being embraced by a whole new generation of young Tibetan Lamas including His Holiness the 17th Karmapa who calls himself a feminist and has an active social media site emphasizing ecology – one of his principle interests. Here's what the Washington Post on the matter of the Geshe exams allowed for the first time for Tibetan nuns had to say quoting the ever feisty Tenzin Palmo,

"It's just time they get their act together and give the nuns their full ordination!" or as Pema Chodron might say, "There's No Time to Lose."

Tsegyalgar East

Jacqueline Gens, June 29, 2013 ©

## Programs

### France >>Dejamling

#### 15 Years of Dejamling!

**Deepening Course of Vajra Dance of Song of Vajra**  
with Luda Kischlichenko and Stoffelina Verdonk  
August 1-7

#### Open Day of ASIA

in nearby town "Le Vigan" which is sustaining Derghe, and presentation of aspects of Tibetan culture  
August 10

#### Open Day Dzogchen Community

presentation Yantra Yoga, Vajra Dance, public talk, My Reincarnation, concert in Le Vigan.  
Then Festa 15 Years in Dejamling!  
August 11

#### Course and Presentation of Tibetan Songs and Dance

with Topgyal and Tsering  
August 12

#### Relaxation, Practicing, Singing Melodies of Practices, Ganapuja and 24 hours of Protectors

for all projects of Dzogchen Community!  
August 13-16

#### Webcast Teaching from Chögyal Namkhai Norbu

August 16-25

#### 108 Chöd

in collaboration with Cvetko Jovanovic  
August 16-25

#### Journeys of Kalong Dorje Kar and Guru Yoga practices

with instructor  
August 26-31

#### Contributions:

Retreats: Donations are welcome  
Courses:

Tibetan dance: Donations are welcome  
Vajra Dance course, August 1-7:  
ordinary: 235 euro, weak resources:  
147 euro, sustaining: 59 euro.

#### Housing:

Dormitory: 8 euro/night and 1 euro for sheets for that period.  
Camping: 5 euro  
Dark Retreat: 10 euro  
Children for free

Dejamling is a precious Community place where we have been practicing intensively. It has been evolving through the collaboration of many practitioners for 15 years. It is situated in an isolated place in the French hills of the Cevennes.

Be very welcome !!! The French Gakyil

### Germany

#### Mind Training: Authentic being with Oneself and Authentic Being with Others

with Elio Guarisco  
September 13-15, Berlin  
Registration: [rot@dodjungling.de](mailto:rot@dodjungling.de)

#### Yantra Yoga, course for beginners

with Jan Böhm, supervised by Laura Evangelisti  
September 17-22, Berlin  
Registration: [rot@dodjungling.de](mailto:rot@dodjungling.de)

### Germany

#### Retreat 21 Taras

with Sasha Pubants  
September 19-29, Höfen  
Registration: [barbaschwe@gmail.com](mailto:barbaschwe@gmail.com)  
Accommodation:  
Hans-Joachim Vogel, +49 (0)9166-995311  
[hans-vogel@gmx.net](mailto:hans-vogel@gmx.net)

#### Tibetan Medicine and Yantra Yoga

with Elio Guarisco and Saadet Arslan  
September 20-22, Dargyaling Cologne  
Registration: [leapabst@gmx.de](mailto:leapabst@gmx.de)

#### Yantra Yoga, course for beginners

with Saadet Arslan  
September 27-29 in Munich  
Registration: [gakyil-muenchen@dzogchen.de](mailto:gakyil-muenchen@dzogchen.de)

#### Vajra dance, 6 Spaces of Samantabhadra

with Karin Heinemann  
October 4-6, Dargyaling Cologne  
Registration: [leapabst@gmx.de](mailto:leapabst@gmx.de)

#### Kumbhaka and Yantra Yoga

with Zhenya Rud  
October 18-20, Dargyaling Cologne  
Registration: [leapabst@gmx.de](mailto:leapabst@gmx.de)

#### Kumbhaka

with Zhenya Rud  
October 25-27, Munich  
Registration: [gakyil-muenchen@dzogchen.de](mailto:gakyil-muenchen@dzogchen.de)

#### Namkha

with Viktoria Gerschevskaya  
November 12-19, Dargyaling, Cologne  
Registration: [leapabst@gmx.de](mailto:leapabst@gmx.de)

## Passages Born

### Sweden

#### Ludvig Sigeholt

Name of baby: Ludvig Sigeholt  
Mother: Eva Sigeholt  
Father: Anders Carlsson  
Date of birth: June 3, 2013  
Where: In the city Malmö in Sweden  
*Loooots of love and light to all vajrabrothers and sisters from Ludvig!*



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# How I Met Chögyal Namkhai Norbu

Nikol Stanisova

**M**y life was very nice before and it is still very nice but before I didn't have any connection with teaching and I didn't want to know anything about any religions. I was in Prague studying chemistry at university. I'm a chemical engineer. Before I started chemistry, I had wanted to become a teacher, but my parents didn't think that it was a good well-paid job in the Czech Republic so I ended up studying chemistry. During my studies they said that I could also do other studies at the same time so I did double studies to become a teacher.

After university I started to teach 14–15 year olds at primary school in Prague but only did one year teaching. During my studies at university and the year of teaching, my boyfriend and I had established a company to make educational programs for children and adults because after the 'revolution' in the Czech Republic (1989), there was a great need for them. We wanted to help people learn English, mathematics, how to draw etc., and we collected material, bought the rights, translated the material into Czech and produced CD Roms that we distributed thorough a network of supermarkets. We started our company with three people but it grew really quickly and became quite a dynamic story so I left teaching and became a very busy manager.

So I didn't follow my dream and never did anything with chemistry, I only knew that water boils at 100 degrees centigrade! Maybe this is why I love cooking so much because the kitchen is like my laboratory! *[This summer Nikol is cooking for the workers' and staff at Merigar West.]*

Then I moved from Prague to Brno where I was still a manager with a different company, managing some groups and being involved in buying and selling. Then I fell in love with another boyfriend who had a dream to go from the most northerly point in Europe to the most southerly, by bike. And he asked me what I thought about his dream and I replied that it was perfect and two weeks later he bought some equipment and said, "Let's go!" But I didn't have a bike and when he asked me which one I wanted, I said, "A red one," and so he bought a red one.

He was quite a good cyclist but I had never done it before so we tried a cycling trip in the Czech Republic where it is totally flat with no hills and I felt like a princess because every day he would get me whatever I wanted. And again he asked me what I thought about his dream and I said, okay, let's go, if you think it is possible, although I didn't really believe it.

In 2000 we started our trip in a small city called Mehamn in the north of Norway. At the time I thought I might not be so good on this trip, but my boyfriend said not to worry, that 50% was about your mental level, 30% is about equipment, and 20% is training. So we started, but the first day I only managed about 25 km. We made some rules for the trip such as when I said stop, we would put up the tent and finish the day. Another rule was that he would cook and put up the tent. So we did this for about half a year because the trip was quite long – every evening we would put up the tent and in the morning we would pack everything up. No hotels, no restaurants, just in nature. We did about 10,060 km and finished in Tarifa in the southern most part of Spain.

We also had a very interesting experience of pilgrimage to Santiago de Compostela with a special passport in which you collect stamps every time you visit a particular church or shrine on the way there. We even got a type of diploma for completing this pilgrimage although for us it was just another trip. When they asked us why we were doing such a long trip from Norway to get there, we said, it's life. They asked us to write something in their big book about who we were and why we had gone there, and that is what we wrote because it was just part of this long trip.

After about one month when we had travelled through Norway, the trip actually started to be like life because before that it had felt like a holiday. But after a month everything starts to change completely and you stop thinking about your mobile phone, your mother, electricity, etc., because you are on the road.

So we finished this great trip and I saw Africa. My boyfriend wanted to continue through Africa but I didn't so we went back to the Czech Republic and I found another job because my six months leave was over. I gradually got into a managerial job and time passed and I was thirty-three. That was the age of Christ and I felt that something would happen.

And one day after my birthday I was at a school for shiatsu and I met Juraj from the Slovak community. We studied shiatsu together and started to fall in love. He introduced me to the teaching and the transmission and I was so happy that I had met him because he showed me that there were other possibilities and gave me the opportunity to meet Rinpoche.

At the time I really did not have a kind of philosophical feeling. Juraj moved to Brno and he gave me some teachings to read but told me not to touch his practice books. I had some questions about what he was doing and it started to get interesting for me but I didn't read any of Rinpoche's books. But I was still thinking and I wanted to be sure about following it because it is something serious. I was busy at the time with Tai chi and about a year went by when I was thinking about the teaching, I had an intention but wasn't ready.

Then in December 2006 we went to the Slovak Republic, between Christmas and New Year there was a three day holiday and we visited our families and then went to stay for a week in a cottage in the mountains with some friends from the community. I had met them even though I wasn't in the community yet and they would come to our house for ganapujas while I was always out working. I thought it would be very nice to spend a week in a cottage in the country-



side and a couple of days before going there, they told me that there would be some kind of webcast and they asked me to go with them. I asked them what the topic of the webcast was and they replied that it was a very important teaching by Chögyal Namkhai Norbu. I told them that maybe I could listen to part of it and, fortunately, during the webcast, Rinpoche gave transmission and I received it.

I was more or less ready but I still thought that I wasn't. I just sat and listened to Rinpoche and afterwards they told me that now that I had received transmission and I said, what happens now? They told me that they would explain at the cottage and they did – the purification of the six lokas and we did a week of retreat. They would do four *tuns* a day, each about an hour and a half and it was quite difficult for me. It was painful to sit for so long although it really was a purification because a lot of emotions came up.

Also I started to cook because it seemed logical that we cook and eat together since we were all doing retreat. Actually, I didn't know it at the time but years later they told me that they had secretly made bets on whether I would last out the week of retreat. It was quite a hard week but I had a very good feeling with these people and I started to attend the ganapujas and gradually I started to prepare for the Santi

Maha Sangha exam. And I still hadn't met Rinpoche even though I was following the webcasts.

Then we went to Romania for a retreat. I am not sure that this was a good idea for a first retreat because at that time the Gar was just a field with some flowers and I was totally shocked to find that this was a meditation centre! People told me to go and say hello to Rinpoche but I was very nervous. They told me that I could take him a present but I couldn't decide what to get him and I spent a lot of time thinking about what to get him. In the end I decided to get him something for his health and I got some herbal cream and a big bag of Chinese herbs. I stood in the line waiting to greet him, wondering what to say. But I remember that it was a very nice moment even though I don't remember what I said. I felt marvellous and after I just felt like sitting and saying nothing. It was enough. It was something lovely, like a miracle, even though I don't know what happened and I was very happy that my friends had pushed me a bit to make me meet him because I was very shy.

One year later in 2009 I did the SMS Base exam which was a very important point in my life because after, I felt that everything had changed. I started to think differently that I wanted to do something concrete for the Community, be more active. I wanted to offer my energy, knowledge and time to the gakyil and so I worked on the yellow gakyil in the Czech Republic for three years. After the exam I also visited Merigar West and East many times and have followed many retreats with Rinpoche.

But before it was not easy for me to find my way. I just had the good circumstances of being in love, being pushed by friends, being present for the transmission. Now I am very happy I am in the Dzogchen Community and intend to go ahead with the Santi Maha Sangha. ©



Everyone Reads The Mirror!