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H.H. Penor Rinpoche conferring blessings on a student in Merigar.

LIANN GRAFF

H. H. Penor Rinpoche Visits Merigar

by Liz Granger and John Shane

Over the last four very hot days (July 24-28), Merigar and those present here have been blessed by the presence, empowerments and teachings of H. H. Drubwang Pedma Norbu Rinpoche, the supreme head of the Nyingmapa tradition of Tibetan Buddhism. At the request of Chögyal Namkhai Norbu, His Holiness, attended by a retinue of his monks in traditional maroon and yellow robes, kindly gave a series of initiations, under the benevolent gaze of the newly painted portraits of the masters of the Dzogchen lineage that surround the walls of the Gonpa.

An intense schedule of teachings and initiations enabled a great deal to be fitted into a short space of time. The retreat began with the Bodhisattva vows and the initiation of the *Konchok Jidus*, a series of *terma* teachings hidden by Guru Padmasambhava and rediscovered by Rigzin Jatsun Nyingpo, being conferred by H. H. Penor Rinpoche. On the evening of the second day, His Holiness conferred an elaborate *Zhitro* initiation together with a very full explanation of the origin and benefits of this practice of the Peaceful and Wrathful Deities. This was followed the next afternoon by the short empowerment of the *Vajra Kilaya* of Ratna Lingpa, which His Holiness explained was the essence of countless sadhanas of Vajra Kilaya. On the final day, H. H. Pedma Norbu Rinpoche gave the oral transmission of the entire text of the *Konchok Jidus*, followed by an explanation and transmission of the *Phowa* prac-

tice of Namchoe Migyur Dorje.

During morning sessions each day, Khenpo Namdrol of the Nyingma Institute in Mysore, India, who was accompanying His Holiness, gave clear and detailed teachings on various topics. The first morning he spoke about *Bodhicitta*, stressing the importance of analysing our thoughts and regarding all beings as having been our parents countless times in previous lives. The Khenpo went on to talk about empowerment, saying that through it one purifies the mind so that its inherent qualities of wisdom can manifest. During his second morning session, the Khenpo spoke at length on maintaining the *samaya* commitment, and the next morning, gave an empowerment and explanation of the "The Sole Kilaya of the Sacred Bond of the Heart", a mind treasure discovered in 1990 by H. H. Khenpo Jigme Phuntsok Jungney, which was first transmitted to seven of his disciples, among whom Khenpo Namdrol was fortunate enough to be present.

On the last day of his visit, His Holiness graciously attended a practice of the Vajra Dance, and before departing for India promised to return again to Merigar in the future. Members

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September Retreat with Namkhai Norbu Rinpoche in Merigar See page 8

The Light of Kailash

The Ancient History of Shang-Shung and Tibet

by Adriano Clemente

After more than thirty years of research and study, Namkhai Norbu Rinpoche has written the book *Zhang bod kyi lo rgyus ti se'i 'od* in Tibetan, on the topic of Tibetan history and culture. It is the major work of this type in existence. As early as the sixties, his interest in the origin of Tibetan culture drove him to research Bon history and literature, and as a result, in the end of the seventies two small books were published in Dharamsala: *The Necklace of Zi (gZi yi phreng ba)* and *The Necklace of Jewels (Nor bu'i do shal)*. The second one has been translated into English.

In 1982 Rinpoche wrote his masterpiece on the ancient ritual traditions of Bon: *Drung Deu Bon (sGrung lde'u bon gsum gyi gtam e ma ho)*, soon to be published in English by the Library of Dharamsala. In 1988, Rinpoche was invited to Beijing to give lectures on Tibetan History that he had written as a gift for the Tibetan students. The first version of this book with the title *Zhang bod gna' rabs kyi lo rgyus nor bu'i me long* was published by the *Si khron mi rigs dpe skrun khang*. In Italy he started revising it and after a couple of years it was ready in its final version, containing around two thousand pages in very large Tibetan *dbu med* character manuscript.

The book has three volumes, respectively devoted to

three epochs in the history of Tibet: 1) the time in which only Shang-Shung existed, 2) the time which sees the ascending of the Tibetan Kingdom of Yarlung, co-existing with the Shang-Shung kingdom, 3) The time from the conquest of the Shang-Shung under king Songtsen Gampo until the collapse of the Tibetan Kingdom in the ninth century. Each volume is divided into five chapters dealing with the origin and development of: 1) the human race, 2) the Bon lineage, 3) the royal lineage, 4) the script, 5) the culture of both Shang-Shung and Tibet. More than thirty historical texts, both from Bonpo and Buddhist sources, are quoted, included the famous Tun Huang manuscripts.

Apart from the scholars and the Tibetologists interested in the history of Tibet, the chapters devoted in the book to the Tibetan culture will be fascinat-

ing to everyone. It is full of myths, descriptions of obsolete forms of divination, insights into ancient rituals, etc. In conclusion, I think that this book, together with *Drung Deu Bon*, is the major contribution to the knowledge of the pre-Buddhist history and culture of Tibet to appear both in Tibetan and in Western language. I hope everybody will have the good fortune to read it in English as soon as possible.

NOTICE: Attention Tibetan Translators! This is a call for those translators who are connected to the teachings of Chögyal Namkhai Norbu Rinpoche, and who have knowledge and interest in the cultural history of Tibet, to collaborate on a group translation effort. As many of you may know, Norbu Rinpoche has been researching the early history of *Zhang-Zhung*

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Shang Shung Institute

by Lauri Marder

The Shang Shung Institute, under the direction of the Master Chögyal Namkhai Norbu, is seeking to identify the most meaningful ways to assist the Tibetan people in finding a means of continuing the active study and development of Tibetan culture in one of its new homes, America. Namkhai Norbu has given many years of his life to teaching Tibetan language and history, and has made many extraordinary contributions to the literature of Tibetan studies, some of which are only now about to become available to English speakers. The Instituto Shang Shung, which he founded in Italy in 1990, has developed programs for teaching Tibetan medicine and language, hosting international conferences, as well as managing

archival work and arranging photographic exhibits. While using it as a model in some respects, the Institute here will have a slightly different focus.

It may be a useful feature of American life that in its much-vaunted melting pot, many traditions are accepted. But they can be rendered unrecognizable by this process, and lose their true value and meaning to those to whom they are not just an exotic fashion, but a way of life. Trading in a cultural heritage to become an American is a not a happy solution for any people. If there are means to support the efforts of the Tibetan people to maintain a real awareness of their history, by providing a facility in which it is studied, and where certain aspects of the traditions

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I want to explain a little more about the *Lobjyon* mind training that I spoke about the day before yesterday. Then I will discuss the use of various experiences as the basis for the development of contemplation. These are considered to be very important topics, and first of all I will try to show why they are considered to be so important.

THE SUTRA LEVEL OF THE TEACHINGS: SHINAY AND EMPTINESS

If one is following the methods of the Sutra level of the teachings, the practice that is most commonly used in order to begin the process of bringing the practitioner into the state of the nature of mind is called *shinay* (Tib; lit: 'tranquil abiding'), a practice through which one seeks to develop a state of calm. *Shinay* is discussed and practiced a great deal in many different traditions, and some traditions consider it to be the principal point of meditation. But one must not forget that this kind of understanding of the importance of *shinay* is essentially the point of view of Sutras, a point of view that is not shared by various other levels of the teachings.

The practice of the Sutras is generally always more related to the physical level and the fundamental principle behind the methods of the Sutra teachings is that of controlling our three existences of body, voice and mind in such a way that we avoid committing any negative actions and carry out only positive actions. In the Sutra methods, one governs one's behavior by keeping the various vows that one has taken and by following the rules connected to them that one has vowed to abide by.

But beyond following rules and vows, when practitioners of the Sutras carry out practice aimed at attaining realization and developing deeper knowledge, what they practise is *shinay*.

Why do they start with *shinay*? The fact is, we live in the relative condition, in the midst of great confusion, and as a result of all this we develop many mental problems. So the first thing we need to do is to discover and enter a calm state of mind. That is the reason for the existence of the method known as *shinay*.

When we apply *shinay*, we can, as I have already said, find ourselves in a calm state. Then, as a result of having calmed our minds, we can discover the experience of emptiness. But when one learns *shinay* in the style of the Sutras, it is often the case that much more emphasis is placed on discovering the calm state, and there is relatively little explanation or importance given to the experience of emptiness. Why is this? It is simply a characteristic of certain styles of Sutra teaching. But if you are learning a teaching like Dzogchen, then you should understand what the purpose of *shinay* is. The final goal of *shinay* is to enable one to enter into

the experience of emptiness.

To arrive at this experience we begin our practice of *shinay* with fixation, fixing, for example, the gaze of our eyes on an object such as a statue of the Buddha, a *thangka*, a painting of Manjusri, a small piece of wood or stone. A style of doing this fixation that is characteristic of Dzogchen is to use the letter A as the object of fixation. In any event, we place an object in front of us and fix our gaze and our attention one-pointedly on it.

Why do practice *shinay* using an object in this way? We live in a dualistic condition and

and to our energy that arise continually as the function of the state of emptiness.

THE TANTRIC LEVEL OF THE TEACHINGS: INTEGRATING WITH 'MOVEMENT'

Since this is so, in the Tantric teachings and in Dzogchen, there are specific introductions, specific methods that work specifically with this movement, and which do not rely only on remaining, or resting in the calm state.

When the condition of the individual is explained in the

condition. People who make such statements are accustomed to following only Sutra teachings and have no knowledge of Tantric teachings.

In the Tantric teachings one first receives initiation and instruction. What initiation really means is that one receives information about how to get into a state of transformation; you transform your impure dualistic condition into a pure dimension. But what do we mean exactly when we speak of this transformation? What we are referring to is working with the 'movement' of thought, emotion and energy

In the Tantric teachings one must have the knowledge of emptiness, because that is in fact our real nature; but then one must also work with movement, because that is the other aspect of our own nature. One therefore visualizes, or imagines oneself transformed into a particular deity. The various Tantric divinities are personified forms of different functions of one's own energy.

One must also understand that one's own dimension is a pure dimension — one's own situation is in fact a mandala: this information will have been transmitted to the student by the Master who gave the Tantric initiation for the practice of the divinity that the student is visualizing.

Through the transmission from the Master and by means of his or her practice the student then is enabled to enter into the pure dimension of the mandala — which was in fact the individual's own condition from the beginning. The means by which this transformation is carried out is what the aspect of one's own energy we have been speaking of as 'movement'. The fact is, whether one is in the state of this movement, or in the calm state in which there is no movement, there is ultimately no difference between these two states: they are both aspects of our own condition which is essentially non-dual.

MAHAMUDRA

When you understand this and actually experience the calm state and the movement as being the same, aspects of the same indivisible principle, that is called 'Mahamudra'. This is the real state of Mahamudra. It does not mean only being in a state of emptiness.

When one speaks of being in the state of Mahamudra, this means that one find oneself in the state of transformation, in the state of clarity in which one is no longer judging, thinking, creating or blocking anything. In this state one has the complete capacity to be remain integrated in whatever 'movement' arises, whether one is walking, working, or carrying out any kind of activity. All one's activities become Mahamudra, and it is just this state that is meant by the term Mahamudra.

You have read one of the Songs of Milarepa in which he sings:

*When I go to fetch water,
what is it that I am doing?
Fetching water is Yantra
for me!
When I rise from sleep,
what is it that I am doing?
Rising from sleep is
Yantra.*

When one practices at this level, all one's activities become Yantra, and it isn't necessary for there to be any other kind of Yantra. Why does all one's activity become Yantra? Because for a practitioner of this level, every activity is governed by knowledge of how to remain in the state of integration. This is what we learn in Tantrism. We learn to

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Contemplation in Dzogchen How to Use One's Experience as the Basis for Contemplation

by Chögyal Namkhai Norbu

edited by Liz Granger and John Shane



E. IHLCHIK

are very used to the objects of dualistic vision. If we don't have something concrete in front of us it is harder for us to conceive of the practice. This is why we use an object. By fixing our attention on the object one-pointedly we are enabled to control the continual habitual chatter of our minds and we can finally enter the calm state. So we practice *shinay* in that manner, and we gradually arrive at a calm state. When we can remain in a calm state for a longer period of time, even though thoughts arise, then it is considered that we are realizing the practice of *shinay*.

Then we train in the practice of *shinay* without using an object as the basis for the fixation of our gaze and attention. We take away the object and at this point we gaze into space, into the dimension of emptiness, keeping all our senses quiet and then we try to relax into the same calm state that we arrived at through fixation using an object. This second phase of *shinay* practice is called 'fixation without an object'. In any case we consider that we have succeeded in our practice of *shinay* when we can remain for a longer period of time without thoughts, or without being disturbed in any way by thoughts, remaining in a state of one-pointed attention. But then, in that state of one pointed attention we discover that the real, inherent condition of the calm state, of *shinay*, is emptiness. We are actually experiencing the emptiness of all phenomena for ourselves. This is one kind of experience.

It is generally quite easy to arrive at this experience of the emptiness of all phenomena. But what is more difficult to understand is the discovery, when we find ourselves in the calm state, that our real nature comprises not only the calm state, but also the infinite movements of thought related to our emotions

teachings in general, we speak of *nepa* and *gyurwa*. *Nepa* refers to the calm state; *gyurwa* refers to the aspect of our condition that I have spoken of earlier as 'movement'. In the calm state we discover this movement of our thoughts, emotions and energy and then we must integrate with it. There are various methods one can receive to integrate with or to work with this 'movement', but such methods are not found in the Sutra teachings. They are, however, the principal method used in Tantrism.

That is why, when we practice Tantric methods they involve chanting, singing, the use of instruments, and various different types of movements. People who are not accustomed to doing these type of things do not consider this to be meditation. They say, "Oh, I like to practise meditation but I don't like to do pujas". Or, "I don't like to perform Tantric ceremonies". Many people say this type of thing. But what such statements generally mean is that those who make them do not understand the way in which 'movement' is part of our nature; they don't understand the value of movement. They believe that our condition is emptiness and that to be in emptiness is everything. But that is not the totality of our real con-

that I have just described as being one aspect of the individual's condition, rather than just remaining in the condition of emptiness which is the other aspect of that condition. Through working with this 'movement' one carries out an active transformation.

In considering our real condition as a whole, we must first understand its essential emptiness; but our real condition is not only that of emptiness. If our real condition was only empty and did not also have as its inherent quality the potentiality for infinite manifestation, that emptiness in itself would be of no value. Because our own real condition includes the potentiality for infinite manifestation arising as a quality of the state of emptiness itself, even if one has practiced *shinay* for a long time, one will do not by this means alone have developed the capacity to integrate the 'movement' aspect of one's nature. When practitioners of *shinay* finish their practice and leave the meditation hall they are often completely distracted by everything that they encounter because now they are no longer in the calm situation that supported their *shinay* meditation and many movements arise that must be dealt with and integrated into practice. Practitioners who are habituated to *shinay* have no capacity to integrate with movement because they lack the necessary experience, and only have experience of being in the calm state.

So, if one finds oneself in the calm state, what should one do to develop the experience of integration? If some movement arises, the first thing you must do is to notice it. If you walk about, moving around and doing something, then at that moment one should continue to remain in the one-pointed state, without distraction. If you are only used to doing *shinay* you will not be able to integrate in this way.

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can be introduced, it is the aim of the Institute to develop these.

The Tibetans who find themselves in the West have a great fund of knowledge of their heritage to pass down to their children, and other interested people. As it has happened with other cultures which have been filtered through the rough cloth of diaspora, the world gains through what is lost to the people thus dispossessed. The issue of the dilution of the Tibetan culture is that in its whole traditions, there is a cohesiveness, a unique value, which the world cannot afford to lose, any more than it can a rainforest, with all its plants and animals and peoples. Ways must be found to deliver into the world of the future this treasure which took so many centuries to create.

There are many direct benefits to Americans of the Tibetans' ancient philosophical traditions, methods of integrating medical practice with balance and harmony of spirit, precise ways of using art to communicate, performing arts, astrological and divination systems and the acceptance of the influences of the forces of nature. It is therefore a part of our mission here to discover those ways in which we can genuinely help to bring the benefits of Tibetan cultural traditions to the West, at the same time nurturing and protecting them from the dissolving action of Western life, so that in the 21st century, and on, their traditions are able to play a true part in the society of the West, without having been distorted beyond recognition, or lost through misunderstanding.

We are very fortunate to have Tibetologist James Valby working under the auspices of the Institute. He is currently engaged in a task of translating all the root Dzogchen tantras into English, conferring with a group of students of Tibetan language, as well as colleagues all over the world. Also, the well known

artist, Glen Eddy is beginning to structure a series of programs which will initiate, in a complete manner, the complex and particular disciplines of Tibetan iconography and painting.

The Board of Directors of the Shang Shung Institute in America, with an international membership, has participated in on-going discussions via e-mail over the months since the inauguration of the Institute in October of 1994. It will soon be legally incorporated as a non-profit institution; and will be establishing tax exempt status. The first annual meeting of the board will occur this fall, at which point the program for the coming year, a budget, the mission statement, and the means of introduction of the Institute to the world as a functioning entity will be finalized.

There are plans to host a conference in the fall of 1996, or spring of 1997. In the interval before that time, many smaller events will occur, including dance and cooking classes. There is an ongoing involvement in the publishing of historical books and cultural studies. The Institute will have a library and media center, as well as an office, in its Conway location. There are plans to develop a program to inform school children about Tibetan culture, and to have a display of some kind in the offices to show the casual visitor who has taken the time to visit the Institute.

An exchange of ideas with other organizations of similar intention is welcome, as are communications from individuals interested in offering their services here, or at a distance. The Institute welcomes proposals of projects. Funds are limited at this point, and donations are welcome. We would like to extend our gratitude to the Dutch Dzogchen Community of Amsterdam for their generous donation of \$3,000US. The Institute can be reached by mail at PO Box 277, Conway MA 01341, or by e-mail at 76453.441@compuserve.com or by fax at 413-369-4165.

Teaching on Semde by Sodogpa Lodro Gyaltsen by Chögyal Namkhai Norbu

During the retreat at Merigar at Christmas 1991, Chögyal Namkhai Norbu commented on a text by the Master Sodogpa Lodro Gyaltsen entitled *Instructions on the Dzogchen Semde according to the Nyang System*. Besides providing methods to discover the state of contemplation, Sodogpa's text contains interesting references to the meditative experience of Maha-mudra according to masters of the Drugpa Kagyudpa tradition. Now available from SSE, for \$12.00 plus \$2.50 postage and handling, Tsegialgar, PO Box 82, Conway MA 01341, USA, or, in Europe, from Shang Shung Edizioni, 58031 Arcidosso, GR, Italy, Lire 18.000 including postage.

AUDIO TAPES OF PRACTICES AND RETREATS IN MERIGAR NOW AVAILABLE

Those wishing to order audio tapes of practices and retreats can do so by contacting the secretary at Merigar during office hours at 564-966837 or by Fax at 564-968110. Please ask for international mailing costs and leave your name and address.

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NOTICE FOR TRANSLATORS

Every once in a while it seems necessary to remind those who are interested in translating the Teachings, and the publications of Shang Shung Edizioni, of what must be done before publishing books. First of all it is important to contact the publishing house, mainly to avoid duplicating efforts.

Those skilled people who are interested in translating our books should contact Shang Shung Edizioni to obtain relevant information regarding the ongoing projects of translation and publication. In this way we will all be sure that there is no wasted effort, and translation projects can be coordinated and more will be accomplished, with more benefits for all practitioners.

Write to Giovanni Arca
c/o Shang-Shung Edizioni
Vile. David Lazzeretti, 29-31
58031 Arcidosso GR Italy
Phone: 0564 966039
Fax: 0564 966752

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A great practitioner of Dzogchen and Bonpo tantra called Mongyal Lhase Rinpoche from Balkhyung monastery of Kham (East Tibet), and the direct descendant of Tonpa Shenrab called Shense Namkhai Wangden Rinpoche are currently involved in the huge task of printing anew the only existing book of the Kanjur religious canon. This is one of two parts of the Bon canon and will be the first time the Kanjur is available in a whole edition.

This is an important religious canon related to the tradition of the Bon religion that existed prior to the introduction of Buddhism in Tibet and is still being followed even today. Such work will require time as the Kanjur consists of four main parts, divided into 178 volumes for a total of 8,800 pages, and would greatly benefit from financial support.

The newly printed edition of the Kanjur will be available at a cost of \$60 US each volume. The whole canon can be ordered also at a total cost of \$10,000 US.

For further information, Mongyal Lhase Rinpoche can be contacted at the following address:

Mongyal Lhase Rinpoche
Fugin Donglu 62
Chendu 610012, P.R. China

A great master and reincarnation of Bon named Sogde Tulku Tenpai Nima Rinpoche from Nagchu of Tibet is currently involved in the huge task of printing anew the only existing book of the Tanjur religious canon. This will be the first edition of the Tanjur of Bonpo religion recently collected by Tenpai Nima Rinpoche. Most of them are manuscripts and will be published for the first time. The Tanjur consists of four main parts, divided into 380 volumes. The newly printed edition of the Tanjur will be available at the cost of \$60US each volume. The whole canon can be ordered at a total cost of \$22,000 US.

For further information, contact:

Tenpai Nima Rinpoche
Niangral Northern Road 58
The Xinhua Printing House
Lhasa, Tibet 850003
P.R. China
Tel: (891) 24564

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Lives of the Great Masters



Kun Khyen Jigme Lingpa 1730 – 1798

by Steven Goodman

The life of Jigme Lingpa was remarkable in many respects. Not unlike Chögyal Namkhai Norbu Rinpoche, he was an avid antiquarian and scholar, a redactor of essential Nyingmapa texts, and a famed visionary.

His studies on the tombs of ancient Tibet and the adjacent holy places were extensively consulted by Jamyang Khyentse Wangpo in his *Guide to the Holy Places of Central Tibet*. He is also credited with compiling an edition of the Nyingmapa Tantras, for which he wrote a detailed guide.

But it is certainly his fame as a treasure-finder (*terton*) that assured him a central place in the memory of those who study and practice Nyingmapa teachings, especially those of the Dzogpa Chenpo. Here we can only sketch in briefest possible outline the central points in his rich life. Those wishing to read in more detail are encouraged to consult my essay in *Tibetan Buddhism: Reason and Revelation* (SUNY Press, 1992), as well as the forthcoming book by Tulku Thondup *Masters of Meditation and Miracles: The Longchen Nyingthig Lineage of Tibetan Buddhism* (Shambhala, 1995), and the forthcoming detailed study of his life by Janet Gyatso.

The birth of Jigme Lingpa was foretold by the treasure-finder Sangye Lingpa: "Into the South will come a tulku named Ozer/ Who will liberate sentient beings through the profound teachings of the Nyingthig/ Transporting whomever has a bond with him/ To the Pure Land

of the Wisdom Holders." Thus, on the 18th day of the 12th month of Earth-Bird Year (6 February 1730), auspiciously being the anniversary date of Longchenpa's death, Jigme Lingpa was born in Central Tibet in the mountainous terrain of a remote village south of the Red Tomb of King Songtsen Gampo. From an early age he showed remarkable signs, and remembered his previous lives as the treasure-finders, Sangye Lama and Choje Lingpa.

At the age of six, he entered the Palri monastic college, and received the ordination name Pema Khyentse Ozer (thus conforming to the prophecy of Sangye Lingpa). Thereafter he received extensive training in the usual curriculum, including empowerment and instruction from the most prominent teachers of his day, both Nyingmapa (Old School), and Sarma (New School). In his thirteenth year, he met his root teacher, the *terton* Rigzin Thugchok Dorje, and it was through this decisive encounter that he experienced both strong faith and the awakening of his wisdom mind.

In his twenty-eighth year, he began a strict three-year retreat at Palri Monastery, during which he studied the Seven treasures of Longchenpa. Many numinous encounters with previous teachers and divine beings occurred, and he came to a point of realization in which his karmic energies transformed and his throat chakra opened. During one visionary encounter, Guru Rinpoche bestowed on him the name Pema Wangchen, and in his autobiogra-

phy he then tells of the subsequent visions in which he received the hidden treasure known as the *Quintessence of the Great Expanse* (Longchen Nyingthig).

Beginning on the day of the dakini, in the tenth month of the Fire-Ox Year (1757), being filled with devotion toward Guru Rinpoche, he began to cry, and in a state of clear presence he felt himself to be riding on a great white lion which brought him to the circular path surrounding the great Bodhnath Stupa in Nepal. He then beheld a wisdom dakini who gave him a casket of wood, who, upon telling him that it contained a mind treasure of Samantabhadra, vanished. The casket contained yellow scrolls and crystal beads. At first glance the writing on the scrolls was incomprehensible, but the letters then transformed into recognizable Tibetan language, and he was able to make out that one of the scrolls was a sadhana devoted to Avalokitesvara, and another seemed to be a guide to Longchen Nyingthig teachings. Then, at the urging of a dakini, he swallowed the scrolls and crystal beads. Thus, through such visions, he began to realize that Guru Rinpoche had entrusted him with the discovery of the Longchen Nyingthig, teachings which had been previously concealed in his wisdom mind. He vowed to remain silent about these things for some time.

Beginning in 1759, while in another three-year retreat at the Samye Chimphu caves, Jigme Lingpa had three pure visions of Longchenpa (1308-1363). Through visitations of the wisdom body, speech and mind of Longchenpa, he attained the highest realization of the quintessential Dzogchen (*dzogchen nyingthig*), and gained a profound understanding of the Seven Treasures (*dzod dun*) and Nyingthig (*nyingthig yabzhi*) compilations of Longchenpa. At the age of thirty-four, having completed this retreat and, in accordance with a prophecy of Guru Chowang, Jigme Lingpa founded a monastery in the forested area of Yoru, in the Donkhar valley northeast of the Red Tomb of Srongtsen Gampo, named Tseringjong Pema Osal Thegchog Ling. It survives to this day, functioning as a nunnery.

Beginning in 1764, the first empowerments and instructions in the newly-revealed Longchen Nyingthig were granted to fifteen fortunate disciples in the year 1762, and from that time onwards the fame of these essential Dzogchen teachings spread far and wide. The rest of his life was spent in ceaseless dharma activity, particularly granting instruction in the quintessential dzogchen teachings of the "older form" (the *Vima Nyingthig* and *Khandro Nyingthig* as preserved by Longchenpa) and the "newer form" (Jigme Lingpa's own Longchen Nyingthig revelations). Additionally, he reconse-

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Book Reviews

The Highway Queen, A Map of Consciousness Poems by Louise Landes-Levi

I have always loved maps. No matter how wrapped up in thought that I am, maps open an immediate space in my imagination. What delight to have a carefully folded map placed in my hands; and, as I opened it, to find the map's roads, rivers, and mountain contours are made up of lines of poetry, line drawings, and photographs whose connections make up a map of consciousness.

If poetry had its origin as a spoken form, with its transition from the vocal to the calligraphic to the printed word, it lent itself to new visual forms. Louise Landes-Levi has always been an innovator in form in her collections of poetry. A previous collection, *Amiata*, was in a format that Lawrence Ferlinghetti, poet and publisher of City Lights books, borrowed for his *Concertina Series* of poetry broadsheets.

A map is a representation of form in space. Louise Landes-Levi approaches poetry as an expression of form and meaning arising out of the space of mind discovered in meditation. Not only has she been influenced by Western, especially Beat poetry, but also by her study and translation of the Sanskrit poetry of Mirabai, and the minimalist sharpness and clarity of Japanese haiku.

The Highway Queen is a symbiosis of language and vision. The title is taken from a poem of the Sixth Dalai Lama that appears in the map of consciousness as an epigraphic endpiece. Poetry is a formal art. How its lines and stanzas appear on the space of the page is as important as the choice of each essential word and punctuation mark. Louise Landes-Levi has not only arranged each single poem in its careful line structure but also each fold of her Map of Consciousness opens upon a linguistic surprise, a line drawing of a yogic master, or a photograph of a sacred mountain.

The Map begins with "Postcard" which lets you know that *The Highway Queen* is a journey, and the poems report moments on the road or rests beside it. We are not on a linear journey through space but a spiritual voyage through memory, emotion, and time that illumines the landscape of Amiata, Amsterdam, Barrytown, and New York City as sacred space. There are poems of devotion, anger, compassion, and whimsy.

Each picture and poem has a "lightness" and a tension that suggests a world interconnected with other worlds and the whole collection suggests a dimension not unlike a mandala of one individual's unique and delightful world view.

Poem of the 6th Dalai Lama

She smells sweet of body,
My sweetheart, the
Highway Queen,
Like the worthless white
turquoise,
She was found to be
thrown away.

Des Barry



Delog: Journey to Realms Beyond Death

by Delog Dawa Drolma
translated by Richard Baron

Padma Publishing, California, 1995

Two recent publications offer significant contributions to hagiographical studies about accomplished female practitioners. While there were many known realized women practitioners in the Tibetan lineages, few biographies and visionary narratives were recorded for posterity, even fewer finding their way into translation. *Delog: Journey to Realms Beyond Death* is among the exceptions and will introduce Western readers to a uniquely Tibetan genre of visionary writing since it is said that the Tibetan library and Archive houses at least a dozen other after death accounts, all by women. This book is the extraordinary first hand description by the mother of Chagdud Tulku, whose experience at the age of fifteen while undergoing five days in which her vital signs ceased but her consciousness traveled unimpeded throughout the six realms was later recorded and authenticated by attending lamas.

Similar accounts are also found in Western mythology; for instance, in Plato's final book of the *Republic* there is the story of Er, a man who descends to the underworld and, unlike his predecessors, refuses to drink the waters of Lethe (Forgetfulness) in order to recollect his tale for the living. Similar reports by individuals have occurred in all cultures, including industrial societies. However, Chagdud Tulku is clear to point out in his introduction that the momentary near-death experiences commonly reported are not the same as those of a *Delog* whose body will often remain lifeless for days as the *Delog's* consciousness roams freely throughout other realms.

It is said that one of the functions of these *Delog*

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Yungdrung Tenzin was born in 1971 in Kham. The families of his village are Bonpos, followers of the indigenous pre-Buddhist religion of ancient Tibet. When Yungdrung Tenzin began his education at the age of seven, it was his aunt who taught him to read by using Bonpo religious texts. She kept her books hidden, and the boy's instruction secret, because the practice of religion – at that time – was forbidden by the government. Every few days, the woman would bring two or three pages to her pupil's home and together they would work through them. As a more worldly approach to literacy, Yungdrung was also encouraged to read newspapers printed in the Tibetan language.

Across the Himalaya

A Bonpo's Story

by Des Barry

As we sat in the abbot's room of Tritan Norbutse monastery in Nepal – where Yungdrung Tenzin is now a monk – the young man spoke about his aunt's early influence on him: the prelude to the story of his dramatic journey across the Himalaya in search of teachings on the Nature of the Mind. Abbot Nyima Wangyal translated for us and I recorded our conversation.

Yungdrung explained that his aunt was a highly respected practitioner of the Bon Tantras. She taught him the ritual practices of Bonpo religion, and, a preliminary approach to meditation. His affection for her developed into the deeper relationship of master and disciple. He became very devout, and when he was twelve years old, he decided that he wanted to follow the life of a monk. So, at this early age, he ran away from home in order to circumambulate the sacred mountain of Kongpo Bonri in Central Tibet. It was there that he met Lhandup Rinpoche, who became his second teacher. When he was fifteen years old, Yungdrung accompanied Lhandup Rinpoche, with all the lamas and monks from Kongpo, to Manri Monastery and there he took his vows. This was in 1986.

"Every twelve years there are big ceremonies at Kongpo. When I was eighteen, I received the introduction to the Natural State from some lamas there."

Yungdrung Tenzin freely admitted that even though he had received such instruction, he still had many doubts about what the Natural State actually was.

He continued, "I really wanted to understand, but I couldn't clarify my doubts in discussions with my teachers in Kongpo. I knew that some of the greatest masters of the Bon tradition were now in Nepal and India, so I decided that I needed to go there if I wanted to learn more. I especially wanted to

receive teaching from Lopen Tenzin Namdak.

"I left Kongpo and returned to my village to make some preparations for the journey to India, but, because of a death in the family, I ended up staying for a year. During that time I worked on repairing the roads to get some money.

"Finally, not to delay any more, I decided that I should just go. I told my parents that I wanted to do a one year retreat in Kongpo. My family tried to dissuade me, but I had made up my mind. I still didn't have much money. I bought some butter and cheese for the journey. I had a quilt for sleeping gear. Also, I gathered together a lot of heavy clothes. If I had taken only light clothes, people would have suspected that I intended to

go to India.

"My brother took me by horse down to the road, a journey of about three hours. Then I managed to get a truck to Natse, the nearest town. From there I took a bus to Lhasa. It is cheaper to go by truck, but I couldn't find one to take me. I stayed with a friend in Lhasa for eight days. Then, I got a truck to Shigatse, thinking that I could stay near Manri.

"I stayed in a guest house in Shigatse. I met someone from De-ge there. He was a lay man. After we talked for a while, he let me know that he intended to try to get to India, too. We stuck together. My friend managed to persuade a truck driver to take us down the highway toward the Nepalese border. The driver said that he would take us only part of the way, because there was a check post over a ravine where the guards examined travel papers. Of course, we didn't have any travel papers. And if we were with the driver, then he would be arrested too, for carrying us without the necessary documents.

"We left Shigatse, and while we were still well inside Tibet, the driver told us to get out because the check post was close by. We hid by the roadside and waited till nightfall and then set off up the hill to get as far away from the highway as possible. After travelling half the night, we came over a ridge and there was a river below us. There was no difficulty in getting across or climbing up the other side. We were so happy, certain that we had skirted the police outpost and could continue on safely toward the border. The moon was high now. It lit up the whole rocky landscape. As we came over the next ridge, there below us was a bridge; and next to the bridge the check point. There were soldiers everywhere. I really felt afraid then. We hid behind the rocks again.

"At first we decided to climb down to the river, but the

gorge was too steep and the river too swollen to cross. We thought that we should try to run across the bridge without the soldiers seeing us. We climbed across the hillside to the bridge and hid beneath it.

"The soldiers were able to see everything that moved on the road and the bridge. It was impossible to slip across unnoticed. The only thing left to do was to go back; or to try to cross the gorge using the struts underneath the bridge.

"We ditched our belongings: quilts, spare clothes, everything but some tsampa and butter, and a little English grammar book that I had bought back in Kham. I thought that the book would be useful in India. I tucked it in my robe with the food. My friend and I started across. There was nowhere to place our feet. We just dangled over the ravine. We had to go hand over hand, grabbing at each strut. It was really hard to hang on to the metal but if we'd lost our grip we would have died in the drop to the river. All the time, there were trucks going across the bridge above us which rattled the girders. It took a long time. I don't know how long. I was afraid the police would see us, and that would be the end of it, but finally we reached the other side. My arms were aching. I was exhausted.

"We climbed down to the riverbank, and crept away from the bridge. When we were far enough from the soldiers, we climbed up the valley side and finally over the ridge and out of sight. It was still night time. We were freezing and frightened, and we really didn't know which way to go in order to get to Solu Khumbu, the Sherpa region of Nepal.

"In the morning, we saw a house where there were some old people. We thought that we would be able to trust them, so we decided to ask them for some tea. The old man was very kind to us. He was a shepherd. We spent the day at the old couple's house. Then, that night, they showed us a path that led toward the border. It would still take days, or rather, nights of travel.

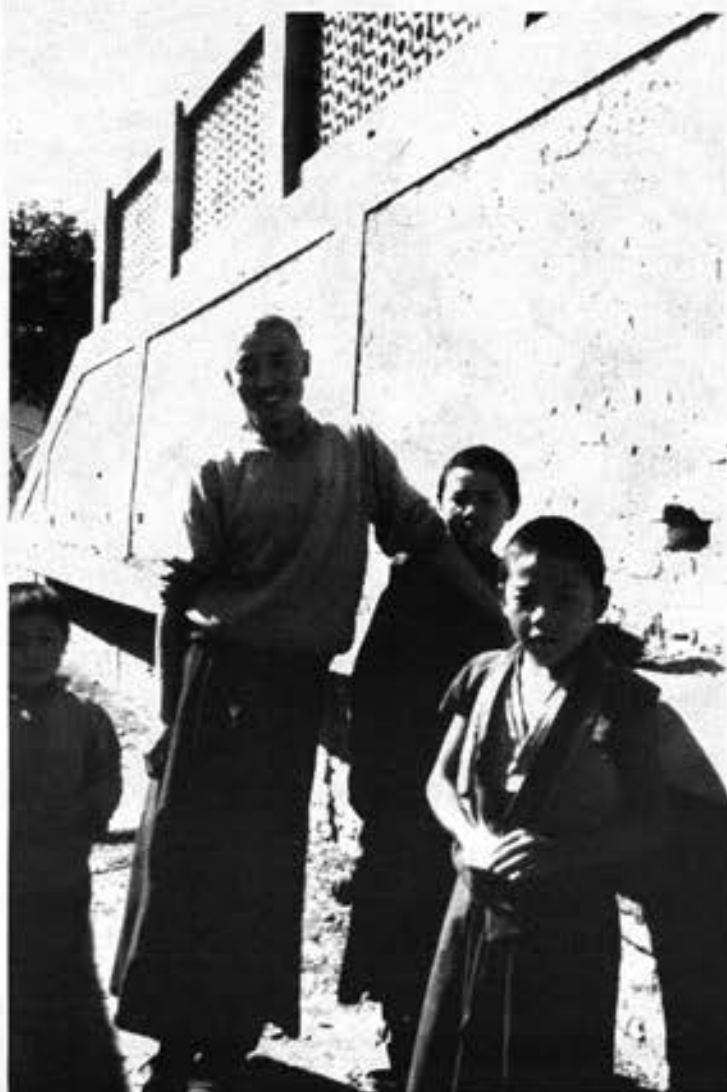
"Because it was dark, we had trouble keeping to the path. After two nights of travel, we

the way you came."

"We hid again till nightfall, and then retraced our steps across the ridge. The yak herders had told us where to find a path into the high mountains. We had almost nothing left to eat. All I had was the last of the tsampa and a small piece of butter. My friend had nothing. We mixed the tsampa with cold stream water,

pretty soon we were lost again.

"We descended and found ourselves below the snow line in a high desert valley. It was night time now. Away in the distance, we saw the light of a lamp. We decided to make for it. It was too dark to find a path, so we went straight for it. We stumbled across the rocks, over a river bed, and then through a thicket



Monks at Tritan Norbutse monastery in Nepal

JIM SMITH

and used as little as we could.

"As we climbed higher, there was a heavy snowfall. The cold was terrible. We had no warm clothes. I just had my robes on, and a pair of old sneakers for my feet. Neither of us had even a blanket. Then I saw in the distance some brightly colored tents.

"It was a group of westerners, a party of mountaineers. We went over to them and tried to make them understand that we wanted some tea. One of them lit the stove and brewed up. He gave us each a mug of hot liquid that tasted disgusting. I thought, 'These people don't even know

of thorn bushes. Finally we reached the source of the light.

"It was another westerner, one of the expedition. The flap of his tent was open, and he had fallen asleep, propped up against a backpack. He was fully dressed in his down jacket and climbing boots. He still had his helmet on, and he hadn't turned off the lamp on the front of it. That was all that saved us.

"I had that English grammar book with me that I brought all the way from Kham. I managed to get the westerner to understand that we needed some tea and some sleep. He let us sleep in a tent, but he had no blankets or sleeping bag for us, so we were freezing again. In the morning he gave us some breakfast. I offered him some money, but he wouldn't take it. Then, he pointed out the way to us.

Finally we came across a herder who looked Nepalese but who spoke Tibetan. When we asked him the way to the border, to our surprise, he told us that we were already in Nepal. Of course, we were still in the high mountains, and there was a long way to go before we could reach Kathmandu. This man told us that we had to get past the Nepalese checkpoints, and that it was still too dangerous to travel by day. He said that he would guide us, so we decided that we should give him some

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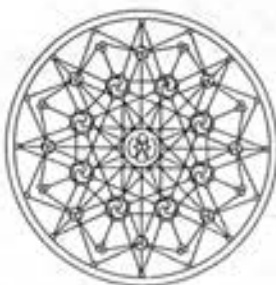
The moon was high now. It lit up the whole rocky landscape. As we came over the next ridge, there below us was a bridge; and next to the bridge, the check point.

were completely lost.

"As dawn brought light to the mountains, we saw some yak herders. I approached them, and, a little frightened, I asked, 'How far is it to the Nepalese border?' One of them looked really shocked and said, 'You're way off here. There is a big military camp down in the valley, and they have regular patrols out here looking for undocumented travellers. You'd better go back

how to make tea.' Since then, I realise that he probably gave us coffee, but neither my friend or I had ever tasted it before.

"The expedition had permission to cross the border. They had planted bamboo poles in the snow. The tops of the poles had been painted red to make them easier to see. They let us know that we should follow the poles to get to Nepal. We set off again but the fog came down suddenly, and



INTERNATIONAL COMMUNITY NEWS

Newspaper of the International Dzogchen Community

August/September 1995 • Issue No. 30

A Word about The Mirror

Dear Vajra Family,

The Mirror has gone through many phases in its young life, and once again, we are entering another phase with the transfer of the main editorial office to Tseggyalgar in the USA.

The invaluable aspect of the Mirror is the service it provides for the Dzogchen Community. This high standard of editorial quality has been maintained for the last few years by a small dedicated body of workers in Italy. It continues to be produced with the same vision and quality here in the US, and, we hope, will continue in its tradition of service to the international Dzogchen Community.

One consistent issue that we struggle with is the financial aspect. Since our subscription base is almost entirely within the Dzogchen Community, circulation and advertising are limited and therefore production costs are substantially higher than journals with a larger "market" appeal. A good portion of the costs have fallen on the shoulders of Merigar and now Tseggyalgar. For this reason we ask the collaboration of the other worldwide Gakyils in helping Tseggyalgar and Merigar continue to support The Mirror.

We have also asked before, and would like to repeat that request, that each Gakyil help subsidize the paper by purchasing between 10 and 20 subscriptions (or whatever they can afford). These subscriptions can in turn be sold by the individual Gakyil at their convenience. This would give a little financial boost to The Mirror during its early stages in the US. This has been very effective in the past. It relieves the financial stress for the paper with an immediate cash flow, and also offers the Communities a direct and concrete method of participation.

The Mirror is important to us all in the Dzogchen Community. Through the generosity of the representative bodies of the Community there is a great opportunity to show support and participate in helping to sustain this important means of intercommunity communication.

In light of all that has happened in the last year, it seems time to assume the responsibilities of the functioning of our Community. We need to strengthen the energy so that we have the capacity to help manifest Rinpoche's vision and to return a small portion of what has been given.

We thank you for your continued effort and support.

The Editorial Staff of The Mirror

360 DEGREES IN THE SHADE

This year the West Coast Community has held a series of weekend retreats focusing on one Semzin and, usually, one Mind Training per weekend. These retreats follow a form devised by Chögyal Namkhai Norbu Rinpoche several years ago. The weekend of June 24th coincided with the hottest days of the year...

In the clear air of Big Sur, you can actually see the millions of stars in the night sky. As I lay in my tent I could hear the ocean waves crash onto the beach a thousand feet below. In this cool night air, baby scorpions came out to cool off after the days blasting heat. My last practice of the day - guru yoga; then sleep... Sixteen people came here almost two miles up a winding dirt road to a serene and harmonious house built, literally, by Helen Morgenrath in the Sixties. Helen has lived here ever since without TV, newspaper, or even radio. For years she lived without electricity or gas, doing everything by hand - in those days she even ground her own flour for bread.

Our main practice for this weekend was the fourth semzin, the Struggle of the Asuras, i.e. "rotating head" semzin. Because of the unusual environment of Big Sur, the clarity of the atmosphere and the elevation, we decided to focus just on the semzin, without the Mind Training. We discussed how to do the practice without undue neck strain, how fast or slow to rotate the head, when to incorporate rotating the body, and for what length of time we were comfortable doing it without a break. By no means did we master the practice this weekend, but we did considerably increase our understanding and famil-

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The Nature of Things at Tseggyalgar

At Tseggyalgar there is always a lot to be done and not always enough bodies to do it. With a lot of humor we are persistent, active, and practicing.

We had a lovely seven day Vajra Dance retreat with Prima Mai from June 8th to June 14th. We were blessed with a wonderful visit from Rinpoche and his family, and then had an inspiring nine day Yantra Yoga retreat with Fabio Andrico from July 16th to 24th. We've had visits with community members from Italy and Latvia.

Our secretary gallantly keeps all communication activity up to date along with a myriad of other responsibilities. We have the fledgling Shang Shung Institute and Shang Shung Editions whose members and workers are nurturing the development and structure of their functions in the US. The Mirror

office is a hub of activity as this issue becomes manifest with a support from everyone. And we have our daily activities of practice and study groups.

We have Vajra Dance practice twice a week. There are Ganapujas once a week, a translation group that meets weekly, a Santi Maha Sangha study group and weekend Santi Maha Sangha practice groups. And with our new found inspiration, a weekly Yantra Yoga practice.

The community sent out a fundraising brochure to help with the second mortgage payment on the Conway school. We are preparing to modernize the Yangtig cabin with electricity and heat and improve the heat in the upper floor of the Schoolhouse. We have our ongoing translation projects. Our audio/visual library is being updated and a computer translation has been installed. We've organized some work days at the land in Buckland.

Woody Paparazzo, a community member and lawyer, will

do as much of the legal work (concerning the land in Buckland), as possible. A second round of appeals is underway regarding the building permits for the shed, the guardian cabin and a gate. Recently, we had a conference with the land court judge prompted by our complaint for contempt against the Town. The judge indicated that he was inclined to dispose of this second appeal summarily in our favor. It would appear that we should soon have our permits confirmed. In the future, Woody will begin putting together a new complaint to the Land Court to obtain a ruling on our proposed long-term use for several retreat cabins. We have future battles over these building permits that might be consolidated into one action.

Everything said, we are doing our best to concretize all the communities wishes and dreams. We would like to extend an invitation for other practitioners to join us and participate in all the wonderful activities in Tseggyalgar!

What's on in Merigar

The arrival of summer has launched Merigar's program of activities into full swing. During the first week in June Dr. Pasang Yonten led the second last seminar in the third year of the five year course in Tibetan medicine, organized by the Shang Shung Institute. The week-long course, attended by a small but devoted group of medical practitioners, went into the details of diet and the considerations linking diet to the treatment of illness.

Two weekend courses of Vajra Dance and Yantra Yoga were held during June after which preparations began for the five day visit of H. H. Penor Rinpoche, head of the Nyingmapa tradition, at the end of July. At the request of Choegyal Namkhai Norbu, Penor Rinpoche will give the teaching and initiation of Konchok Jidus as well as those of Vajra Kilaya of Ratna Lingpa and the Zhitro of Namchos Migyur Dorje. Rinpoche will be accompanied by an entourage of eight monks who will assist him during the initiations. This will be an important occasion for the Merigar Dzogchen Community to be able to welcome and receive teachings from such an enlightened master.

Later on during the last half of August, Merigar will be happy to welcome, for his second visit, Ontul Rinpoche of the Drikung Kagyud tradition from Tso Pema, in Himachel Pradesh, India, who will give teachings for a week.

From August 2nd to 12th Prima Mai will lead a course of Vajra Dance followed by the long awaited Yantra Yoga course August 23rd to September 5th to be given by Fabio Andrico and Laura Evangelisti. This course, open to those who are already expert in Yantra Yoga and those who wish to teach or simply deepen their knowledge, is expected to draw together a group of Yantra Yoga practitioners from around the world.

The spring and early summer months have also seen a vast amount of work activities in motion throughout the Merigar complex in order to ready it to receive the many visitors and practitioners who are expected to arrive this summer. The Tibetan thangka painters husband and wife team Tsering Wangmo and Sonam Palmo have finally finished the long and detailed panels of the various lineages of masters at the Gonpa, and, with many smiles and handshakes, and after a lively afternoon tea party, departed for their home in Tashi Jong, India. With the removal of the scaffolding inside the Gonpa, the final details of bringing the work of interior decoration to a close; including protecting the painted figures with a layer of varnish. At the same time and in the same space, a portable Mandala on linoleum is being prepared for the courses of Vajra Dance.

Round and about all the buildings at Merigar the continual work of planting, weeding and watering has manifested a profusion of colourful scented flowers and bushes which are a

delight to the senses.

At Chögyal Namkhai Norbu's residence, Gadeling, long-awaited planning permission has finally been given by local authorities for renovating parts of the building. The lower floor, previously a stable, is now being converted with the floor being tiled and new windows and doors being fitted. The upper floor is being linked to the lower by an internal staircase and several new windows have been put in. One of the rooms which had been a storeroom will now become a little Gonpa, and shelves are being prepared for it.

The main "yellow" house has seen its fair share of work recently. Red Gakyil people have taken the communal kitchen to pieces while structural work was done on the ceiling and the area is now repainted, reassembled and shining ready for the preparation of hundreds of meals this summer.

Overall, the pace of activities at Merigar has picked up considerably, after the long cold winter months that at times seemed endless waiting for the first breath of spring, and the long-awaited news of the gradual return to good health of our beloved teacher after his long winter of treatment. More than all the works, all the courses, all the activities is our heartfelt wish to see our teacher in full health, in this very place which he has created for the development and preservation of the Dzogchen teaching. We sincerely hope to be able to have him with us in the midst of this activity in August.



GONPA CARDS AVAILABLE

Beautiful greeting cards (blank) featuring images by Dugu Chogyal Rinpoche, Tsering Wangchuck and Sonam Palmo. All these images are reproduced from the original paintings in the Gonpa in Merigar.

Cards with envelopes: \$12.00US plus \$2.50 postage. Proceeds support the Shang Shung Institute in America. Write to: Shang Shung Institute PO Box 277 Conway, Ma 01341

September Retreat in Merigar with Namkhair Norbu Rinpoche Sept. 27 - Oct. 1 1995

The Teaching will be a Terma Teaching of Adzom Drugpa "Od-gsal Dor-je sNying-po".
There will be a short empowerment and instructions related with Vajra Sattva

Santi Maha Sangha Retreat/Training - Foundation and Level I

Santi Maha Sangha Exam and Training Schedule:

Oct. 6 - Oct. 8 SMS Base Level Exam Oct 13 - Oct. 15 SMS First Level Exam
Oct. 9 - Oct. 11 First Level training Oct 18 - Oct. 22 Second Level training

During both trainings, Rinpoche will teach in the morning and give instructions in the afternoon.
Contact Secretary in Merigar for further details.

Yantra Retreat Inaugurates New Yurt in Santa Fe

by Lidian King



Yantra Yoga in the new yurt.

WINDY DANKOFF

The New Mexico Dzogchen Community hosted a Yantra Yoga retreat from July 1-5 led by Fabio Andrico. Thirteen people participated, with out-of-state attendants coming from Colorado, Texas, California, and Vancouver, BC. Only three of our local members were able to be present, so it was wonderful to welcome friends from other Dzogchen communities, as well as to meet some new people.

The retreat was held in a new thirty foot yurt nestled in shade trees just outside of Santa Fe. The yurt was the result of a longtime vision I have had to help create a space for our community to do the Vajra Dance and Yantra Yoga. The community joined together in late May to set up the yurt kit when it arrived from Oregon. For the interior, a lovely thanka and some rugs were donated by community members. In June, Prima Mai

came down from Tara Mandala to dance with us one afternoon on our portable canvas mandala. It seemed a special way to inaugurate the yurt for the Vajra Dance. A week before Fabio arrived, a Mandala was drawn directly onto the wooden floor and then painted and sealed with a clear finish to protect the brilliant colors. It turned out beautifully! Of course it had to be covered with blankets for the Yantra Yoga retreat, but the space is now available for a variety of community needs.

The Yantra retreat was divided into beginning and advanced sessions. Fabio explained there are two types of "advanced" - on the one hand there are those who have significantly progressed in the practice, and on the other hand there are those who keep coming back as the "leftovers"! Everyone seemed to be doing well, so the

beginning session (morning) focused on review. In the afternoon, after Fabio was satisfied with the results of our "exam", we were able to move ahead quite rapidly, and learned all of the second group of *asanas*. We also learned the rhythmic breathing which accompanies this series, and the breathing for the third series. It was all very relaxed and fun. Fabio entertained us with stories of his recent travels. After our last session, we cleared the floor, and Fabio joined us for the first Vajra Dance on the newly painted Mandala. Then we prepared a wonderful Ganapuja.

This particular week in July marked the visit of the young Kalu Rinpoche (with Bokar Rinpoche) to his center and the *stupa* of Santa Fe. On the first day of the Yantra Yoga retreat, many of us went for a "blessing" between our two sessions. Another evening some of us went to hear a teaching on the five Buddha Families. The day after our retreat, we drove up to the Jemez Springs Bodhi Mandala to visit Lopen Tendzin Namdak, who was giving teachings on the *Zhang Zhung Nyen Gyud* and Bonpo shamanic practices.

We had a picnic on the grass, and then a divine dip in the hot springs. When the springs got too hot, we could cool off in the adjacent rushing mountain stream. It seemed a perfect end to our busy week.

Passages

BIRTHS

Morgane Sherab Opale

A girl born to Regina Martino and Christophe Throo, May 20, 1995 in Paris, France.

Daniele Sebastian rGyal mtshan

A boy born to Giovanni Arca and Barabara, July 26, 1995 in Grosseto, Italy.

MARRIAGES

Michael Katz and Merrill Rudin were married on May 28, 1995 in a Japanese garden at the Hammond Museum in North Salem, New York.

TRANSITIONS

Dianeah Wanicek Pryor, a practitioner from Yellow Springs, Ohio, has asked that we practice for her daughter Jennifer. On

July 11th, 1995 her daughter was in a car accident which left her in a coma for 6 days. The young man that was with her died. She is slowly coming out of it, but will need a lot of help and support. She received the Green Tara transmission in 1993 and is strongly devoted to Tara. Please keep her in your prayers and practice.

Margaret Liguett, a member of the French Dzogchen Community, died in a car accident on July 1st. She was 47 years old. She lived in Bretagne and took care of the dark retreat house for many years.

Jurgen Lind, a longstanding member of the Dzogchen Community and member of the yellow gakyil, passed away on July 23rd at 4:45am in Frankfurt after a long illness.

DUTCH COMMUNITY NEWS

The Dutch Community is practicing regularly with a small, active group primarily doing ganapujas for Rinpoche's good health and long life. We are also practicing the Vajra Dance every Sunday evening at a local dance studio. There is a small group preparing for the Santi Maha Sangha first level examination, and others are busily preparing themselves for the foundation level examination.

After Rinpoche's visit in late September of 1994, the Dutch Community has been helping new people by organizing weekends to assist them in getting familiarized with the different practices that Rinpoche has so kindly transmitted.

NAMKHAIR NORBU RINPOCHE

RETREAT SCHEDULE 1995

September 27 through

October 1

Terma of
Adzom Drugpa
Short Empowerment of
Vajrasattva

Thailand

November 3 through
November 5

Retreat

Malaysia

November 24 through
November 26

Retreat

Darwin, Australia

December 8 through
December 10

Retreat

Namgyalgar • Australia

December 26 through
January 1

Retreat

S.M.S. Base Level

January/February 1996

For contact, see international
gakyil list on page 10

TARA MANDALA 1995 PRACTICE PROGRAMS

Saturday, August 19
through Sunday, August 27

Vipassana Retreat with
Anna Douglas and
John Travis

Friday, Sept 1 through
Monday, Sept 4

Celebration of
the Harvest with
Elena Burton, M.D.

Saturday, May 20 through
Sunday, May 28

Semdzin Retreat

Friday, Oct 20 through
Monday, Oct 23

Chöd Practice with
Lama Sonam Jorphen
Rinpoche

Also, in March/April of
1996, Tsultrim Allione will
lead a three week pilgrimage

to Maratika and Tso Pema.
There will be several teach-

ings arranged along the way,
possibly including Dugu
Choegyal Rinpoche, Tsok

Nyi Rinpoche and Tulku
Urgyen Rinpoche. The focus
of the pilgrimage will be

practice, especially for doing
the Long Life practice of
Mandarava. This pilgrimage

will be dedicated to the long
life of Chögyal Namkhair
Norbu Rinpoche. Space is

limited to 25, so please
reserve early. For more
information, please contact:

TARA MANDALA
PO Box 3040
Pagosa Springs CO 81147
Tel: 303-264-6177
Fax: 303-264-6169

MERIGAR CALENDAR

- 15 Aug Ontul Rinpoche
20/6 retreat begins
- 20 Aug Retreat ends
25/6
- 22 Aug Tun with intensive
27/6 practice of Ekajati
- 23 Aug Yantra Yoga course
begins for teachers
and advanced students
- 26 Aug Purification of the Six
30/6 Lokas
- 27 Aug Naga Puja
1/7
- 3 Sept Tun with intensive
9/7 practice of Ekajati
and Chod
- 4 Sept Long life practice
10/7 and Ganapuja
- 5 Sept Naga Puja
11/7 Yantra ends
- 9 Sept Morning - Agar
15/7 Lama'i Nalgyor
Evening - Ganapuja
of Mandarava
- 10 Sept Morning - Tara
practice
Evening - Tun and
Chod
- 13 Sept Tun with intensive
19/7 practice of Ekajati
and Chod
- 15 Sept Naga Puja
21/7
- 16 Sept Morning - Naga Puja
22/7 Santi Maha Sangha
study group
Evening - Mandarava
Long life practice
- 17 Sept Santi Maha Sangha
23/7 study group
Evening - Mandarava
Long life practice
- 19 Sept Mandarava Long Life
25/7 practice and
Ganapuja
- 23 Sept 24 hours of Naggon
29/7 with Ganapuja
(starts 10am)
- 24 Sept Evening - Purification
30/7 of the Six Lokas
- 30 Sept Karma Yoga
6/8 Vajrapani practice
- 1 Oct Karma Yoga
7/8 Vajrapani practice
- 2 Oct Naga Puja
8/8
- 3 Oct Ganapuja
10/10
- 7 Oct Santi Maha Sangha
14/8 study group
- 8 Oct Santi Maha Sangha
15/8 study group
Amitayus Long life
with Ganapuja

Tall Tales

The Mirror would like to
collect interesting stories of
how people contacted the
Teachings. If you have an
interesting tale, please send
with a photo to:

The Mirror
PO Box 277
Conway, MA 01341 USA

Tara Mandala News

Cave Found and Stupa to be Built



Practitioners in the heart cave at Tara Mandala.

VEDRA MEHAGIAN

Tara Mandala has begun its second season of retreats. We have passed from the stage of being a vision and a dream to becoming a "reality". We have fallen more and more in love with the land as we have been here and discovered its beauty through the seasons. We discovered a cave on the land. It faces West and has views of forest and sky. We excavated it into a space that can seat two people, with a flat terrace in front for yoga or sleeping, a fire pit and carvings on the large expanse of rock above the roof. Sculptress Vijali Hamilton guided the excavation and the carvings done above the cave. After several people experienced strong sensations and luminosity in their hearts when meditating in the cave we named it "The Heart Cave". It is in a protected remote part of the land and is a wonderful place for practice.

This year we have catered meals, a great improvement over everyone cooking for themselves last year. The yurt is cozy, even on chilly days, with the new wood stove. We combined the Six Lokas and The Dance of the Three Vajras with the Mandarava practice dedicated to Rinpoche's long life in May. Prima Mai came, taught and stayed for a month in the new appliqued Tibetan tent.

Early on the morning of the first day of the Mandarava Retreat, Tsultrim dreamed that we should build a stupa dedicated to Terton Nyala Pema Duddul. The dream was insistent, going on for about one hour a voice was repeating this command, "You must do this, do not forget!"

The dream showed the place the stupa should be built on the land and the size. It was not a place we had thought of, yet when we went there the next day, it became clear that it was geomantically auspicious - open to the East, water to the South, protected from the North in a small meadow surrounded by hills.

The Master Nyala Pema Duddul (1816-1872) was the Guru of Ayu Khadro, Adzom Drukpa and Rigdzin Chang Chub Dorje. At the end of his life, Nyala Pema Duddul, after giving final teachings and advice, announced to his disciples that they should sew him into his tent and not return for seven days. This is a sign that someone will take the rainbow. On the eighth day they returned, and found only hair, fingernails and his robe inside the tent. When the disciples invoked the master, he appeared in front of them as rainbow light.

It was the terma of the Long Life practice of Amitayus, *Ce Drub Gondus*, rediscovered by Nyala Pema Duddul, which had been prac-

ticed by Mandarava and Guru Padma Sambhava at Maratika. This was the meditation that Norbu Rinpoche was practicing at the time of the revelation of the Mandarava terma. In fact, Ayu Khadro transmitted all of Pema Duddul's terms, including this Long Life practice, to Rinpoche when he met her. She was 113 years old at that time. Chang Chub Dorje lived to be 137 and Ayu Khadro, 116.

Nyala Pema Duddul did extensive Cuilen practice, living much of his life on Nirmanakaya Cuilen, eating rice with butter, brown sugar, flower and mineral essences; then he did seven years of Sambogakaya Cuilen, eating just mineral essences. During his last three years, he did Dharmakaya Cuilen, eating no solid food. Last year at Merigar, Rinpoche transmitted his Cuilen teachings.

Considering these connections, it was interesting that the dream came at the beginning of the Mandarava retreat. The stupa will also be dedicated to Rinpoche's long life. We moved some rocks to the site that very first day, as snow spattered down, and a large circular rainbow appeared around the sun at lunch time, with a red tinge stretching from the rainbow to the sun.

We have spoken to Norbu Rinpoche about the stupa. He said that this would be a "support" for the transmission of Nyala Pema Duddul, and that he has relics of Nyala Pema Duddul to put inside. On June 27, the anniversary of Nyala Pema Duddul, we did a Sang offering at sunrise to formally ask permission to build the stupa. It was a clear delicate morning with a few wispy pink and gold clouds; a young elk appeared several times during the morning. We are very happy to say that Dugu Chögyal Rinpoche had coincidentally told Rinpoche that a stupa should be built for his long life, and so, in the summer of 1996, Chögyal Rinpoche will come to guide the building of this stupa in the style of Chang Chub

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Yantra Yoga in Moscow

by Anna and Natalya Rohegova and Helena Antonova

In these wonderful spring days, we enjoyed seeing Fabio Andrico again. We remember the time in 1991 when Fabio came to Russia, and we were all happy to meet the envoy of Namkhai Norbu Rinpoche. During his first stay in Russia, Fabio gave us the basics of Yantra Yoga. On our part, we tried to show him the best sights of Moscow, took him to museums, the Bolshoi Theatre, and Zagorsk with its great monuments of Troitse-Sergievskaya Lavra (an orthodox church monastery). We did our best to make him feel comfortable despite rather hard times in our country.

Four years have passed. They were years full of important events. There were two remarkable retreats in Moscow given by Namkhai Norbu Rinpoche. We had lessons in the Vajra Dance with Adriana del Borgo and we had a Yantra Yoga retreat with Fabio in September of 1994. Meanwhile, our Dzogchen Community is becoming stronger and new Dzogchen Centers are appearing all through Russia.

We have been fortunate to have had another meeting with Fabio. People came from all over; from Russian towns, Baltic States, the Ukraine, and Byelorussia, to participate in the Yantra Yoga retreat. Fabio was

extraordinarily generous this time. He gave the teachings in two phases: the first group (about a week) was for beginners, and the second group was for those who had been studying Yantra Yoga since the earlier retreats to make their first steps into the next stage of Yantra Yoga.

Fabio taught us with an incredible sense of humor and patience, which are always common features of his classes. As for us, we believe we became more competent in the details of the movements.

We finished our retreat with a Ganapuja and then said goodbye until our next meeting. It is always sad to part, although we actually never part and are always together in our hearts.

The Moscow Dzogchen Community expresses gratitude to the Commersant Publishing House and personally to Mr. Vladimir Yakovlev for the well organized Yantra Yoga retreat. The retreat offered a wonderful possibility to work with Fabio Andrico, and to begin to master our energy through the movements.



Polish Community Land Appeal

The Polish Dzogchen Community has the possibility of purchasing a piece of land in the Southeast part of Poland. Rinpoche has called the potential community land Palden Ling; and has been very supportive of the purchase.

The land is at the end of a small village in a hilly area in the southeastern part of Poland, about 200 km from Krakow. It covers ten hectares of fields, meadows and woodlands at the edge of a projected national park. There are two dwellings, one of the which is in very good condition and could be used as a gonpa. The price for the houses and the land is \$5000US, which is even inexpensive by Polish standards. There is also the possibility of buying other wooden houses at the cost of \$1000US apiece and move them on to the land. In the not so distant future we hope to have this land available as a small Dzogchen Community center for Polish and international practitioners.

At this point, the community in Poland has raised approximately \$1300US. If anyone is interested in helping, they can do so by sending money into our account (which is in the name of Cezary Woniak since Polish law does not allow foreign currency into the accounts of religious organizations).

BPH VI ODDZIAL
KRAKOW
FILIA I
323460-713580 "A vista"

or contact: Cezary Woniak
31-510 Krakow
ul. Rakowicka 21/3
Poland

Lopon Tenzin Namdak in Holland

Amsterdam - August 11th - August 18th

Bon is the original indigenous religious tradition of Tibet. Within the Bon tradition a living transmission of Dzogchen that allows one to find and to fully realise this Natural State is continued up to today. Lopon Tenzin Namdak (1926 Kham, Eastern Tibet) is the foremost exponent of this tradition. He is widely respected for his tremendous ability to directly introduce the Natural State, as well as for his scholarly achievement, which he skillfully employs to anchor the Dzogchen point of view. Lopon Tenzin Namdak will teach in English.

The retreat will take place in Amsterdam, Holland, at the Krayenhoffstraat 151 and will start on Friday evening August 11th at 18.30H and end on Friday morning, August 18th at 12.00H. Daily teaching sessions will start at 10.00H and at 15.00H. It is possible to attend during the weekend only.

The entrance fee is Nlg 350, for the full retreat and Nlg 150, for the weekend, payable at the start of the retreat. The retreat fee does not include food or accommodation. Register with Florens van Canstein, Voltaplein 11, 1098 NN Amsterdam, the Netherlands. For information please call 3120-6923779 between 20.00H and 22.00H, or send Email to INTERNET:loekjehe@xs4all.nl.

Subsequently, Lopon Tenzin Namdak intends to visit the following other European countries:

August 20 - 22 France, Massouber 48, Rue de Bassano, Paris, contact Bilal Hondo, Tel. 3447239905.

August 25 - 27 Germany, Munich Laborint, Frauenhofstrasse 8

August 28 - Sept 1 Austria, 4600 Wels, Porzellangasse 3

For retreats in Germany and Austria, contact Gerrit Costanzo, Tel. 43724274260

INTERNATIONAL



DZOGCHEN CONTACTS

ARGENTINA

Tashigar
Patricia Feldman
Mariano Moreno 382
5000 Cordoba
Tel and Fax 54-51-226845

Tashigar El Duranzo
Posta Restante.
Tanti - Cordoba
Codigo Postal N5155

Maria Gracia Pelayo
Poste Restante, Tanti
Prov. De Cordoba
Argentina RA
Tel 54-1-5647100

Martin Borthagaray
Av. Del Libertador 4996-7 A
1426 Buenos Aires
Argentina RA
Tel 54-1-777-3247

Dzogchen Community
Uriburu 1528, CC247
7000 Tandil
Tel 2 9327760
Fax 2 9331749

Hugo Anibal Palacios
Espana 883
Tandil C: 7000
Argentina RA
Tel 54-293-20034

AUSTRALIA

Pamela Oldmeadow
3/12 Fox Place
Lyneham ACT 2602
Tel 61-06 2571177
Fax 28-661185

Namgyalgar
PO Box 14, Central Tilda
2546 New South Wales
Australia
Fax 6-2480335

Amare Pearl
55 Burringbar Street
Mullumbimby NSW 2482
Tel and Fax 61-066 845570

Dzogchen Community
P.O. Box Q 121
QVB Post Office
Sydney 2000

AUSTRIA

Stephen Peddi
Franz Keimgasse 8
A 2345 Brunn/ GEB
Tel 43-2236-34746
FAX 43-2236-34746

BELGIUM

Loek Jehee
Post Box nr. 2
B6660 Houffalize

BURYATIA

Batodalai Dugarov
Guisinoozerskaya 9/3 apt. 3
Ulan Ude Buryatia
Russia 670026
FAX 7-95-1188051

DENMARK

Jorn Strufe
Nørrebrogade 64/4
2200 København N
Tel 31392530

FINLAND

Kaisa Liisa Puonti
Visantie 19
05400 Jokela, Finland
Tel 14 472818
Fax 140321

Janne Vainio
Isonniitynkatu 9 C 10
00520 Helsinki, Finland
Tel 358-0-799937

FRANCE

Dominique Espaze
13 rue des Nanettes
75011 Paris, France
Tel & Fax 1 43381895

Cecile Belle
62 Rue Des Pyrenees
75020 Paris, Germany
Tel 33-1-437-17003

GERMANY

Stephanie Wagner
Gartenstrasse 70
60596 Frankfurt, Germany
Tel 69 618721

Gerhard Manusch
Oberwohnstr. 8
84034 Landschut, Germany
Tel 49-871-670521
Fax 49-871-881630

GREAT BRITAIN

British Dzogchen Community
c/o John Renshaw
14/D Chesterton Rd.
London W10 5LX
Tel 44-81-969-7125

Annie Stratton
11 Ridge Rd. Hornsey
London N8 9LE
Tel 81 3417872
Fax 71 6018171

GREECE

Dzogchen Community
PO Box 3240
10210 Athens, Greece
Tel 30-1-2779112
Fax 30-2873765

Thanos Svoronos
36 Analipseos Street
54643 Thessaloniki, Greece
Tel 30-31-828183

HOLLAND

Stichting Dzogchen
Johannes Verhulstraat 44-11
1071 NE Amsterdam
Nederlands
Tel 20-6623723
FAX 20-6844383

ISRAEL

Noa Blass
Biltmore Street 15
62194 Tel Aviv

ITALY

Merigar*
Comunita Dzog-chen
Arcidosso, 58031 GR, Italy
Tel 564 966837
Fax 564 968110

JAPAN

Azamgar
Giuliano Casiraghi
Via Pignolo 17
24121 Bergamo BG, Italy
Tel 35 225159

JAPAN

Tsugiko Kiyohashi
5-11-23 Shimomeguro
Meguro-Ku
Tokyo, Japan
Tel 81-3-3712 7507
Fax 81-3-3716 7248

LATVIA

Padmaling
Galina Kuznecova, Riga
Maskavas 287-36

LV-1060 Latvia
FAX 7-4698828040

LITHUANIA

Dorjeling
P.O. Box 1183
Vilnius, Lithuania

Antanas Danielius
Str. Baltupio, 47-69
Vilnius, Lithuania
2057 Russia
Tel 37-02-776824
FAX 37-02-622653

MALAYSIA

Tham Wye Min
8669C Klebang Kechil
75200 Melaka, Malaysia
Tel 6 356162

Kwok Kee Chang
11-A Jalan Jujur, 1/5
Taman, Bakti Ampang
Selangor, W. Malaysia
Tel 039847167

MEXICO

Ruben and V. Buzali
Bosques De Zapotes #91 Bosque
De Las Lamas
Mexico City 11700
Mexico

Fax contact:
Monyca Bouras
#5255405668

NEPAL

Ian Baker
S.I.T. Box 1373
Kathmandu
Tel 1 41 3948

NEW ZEALAND

Rosemary Friend
7 Radnor Street
North East Valley
Dunedin S. Island
Tel 3 4556462

Mario Franchini
8/148 Howe St.
Freemans Bay, Auckland NZ
Tel 9 765774

NORWAY

Gordon Cranmer
4157 Ulstein Kloster
Mosteroy, Norvegia
Tel 4 514705

PERU

Comunidad Dzogchen
de Lima
Calle E. Palacios
1125 - C. Lima 18,
Tel (5114) 4550003
Fax (5114) 472984

POLAND

Dzogchen Community
Cezary Wozniak
31-510 Krakow
Ul. Rakowicka 21/3, Poland
Tel 48-12 21 7835

RUSSIAN FEDERATION

Natalia Rochegova
Korneychuka 44-17
127543 Moscow
Tel 95 4054664
Fax 95 9546040

Olga Tsvetkova
Kostromskoi Prospect 58/31
St. Petersburg
194214 Russia
Tel 7-812-5538121
FAX 7-812-1307070

Anna Rudneva
15 Line b48 f28
St. Petersburg 199178

Namgyaling
Ul. Lermontova 83
Elista Kalmikia 358000

Russia

Tel 84722 289 69

Kark Maret

Sade T 9
EE2400 Tartu, Estonia
372-27479454

Rousland Malakhouski
Byelorussia, Minsk
Ul. Odinstova 29-35

SINGAPORE

Ian Gan
585 North Bridge Road
Apt. 15-04 Blanco Court
Singapore 0718
2982711; Fax 2934472

Daniel B K Suen
Blk 408, Fajar Rd. #08-343
Singapore 2367
Tel 76249515
FAX 7754234

SLOVENIA

Changchub Ling
PO Box 19
SL-62250 Poetovio, Slovenia
Tel 386-62222523
Fax 386-62 29874

SOUTH AFRICA

Darryl Van Blerk
11 Upper Rose St.
Newlands, 7700
Capetown
Tel 21 641908

SPAIN

Estabanel Curro
Ronda General Mitre
162-7E 1A
08006 Barcelona
Tel 3 4173590
Fax 3 87904679

SWITZERLAND

Yann Leguen
12 D Chemin Masisonneuve
1219 Chatelaine
Switzerland
Tel 41-22-7973721
Fax 41-22-7973721

Christina Von Geispitzheim
Haus Fontana 12
3920 Zermatt
Switzerland
Tel 41-28-673826
Fax 41- 28-661185

THAILAND

Pierre Wittman
P.O. Box 37
Hua Hin 77110, Thailand
FAX 32-515511

USA

Tsegialgar
P.O. Box 277
Conway, Mass. 01341
Tel. 413-369-4153
Fax 413-369-4165

Dzogchen Community
West Coast
755 Euclid Ave.
Berkeley, CA 94708
Tel 510-559-9753
Fax 510-524-0933

Carol Fields
755 Euclid Ave.
Berkeley, CA 04700
Tel 510-559-9753
FAX 510-524-0933

Lidian K. Watson
Rt 4 Box 16 M
Santa Fe, NM 87501
Tel. 505-988-5995

Tara Mandala
P.O. Box 3040
Pagosa Springs, CO 81147
Tel 303-264-6177
Fax 303-264-6169

New York Dzogchen
Community
PO Box 1425
Grand Central Station
New York, NY 10163-1425
Tel 212-560-7209

Susan Indich
129 Kaelepu Dr.
Kailua, Hawaii 96734
Tel 808-261-3469
Fax 808-524-4342

VENEZUELA

Pablo Lau Rivera
Lhundrubgar
Pb. A. Res. Pedermalles
Av. Paez Montalban II
1021 Caracas
Tel 2 4421434
Fax 2 340643

Elias Capriles
Apartado Postal 483
Merida 5101 Venezuela

Dzogchen Community
Apartado Postal 483
Merida 5101
Fax 74 447 550

EX YUGOSLAVIA

Vesna Tomic
DR Ivana Ribara 65
Beograd, Yugoslavia
Tel 38-11-165775



NEW GAKYILS FOR 1995

BUENOS AIRES

Yellow Daniel B K Suen
Chua-Lim Lay Kian
Red Wong Hee Kun
Chua-Lim Lay Kian
Blue Daniel B K Suen
Larry Pang
Tah Sin Yong

YUGOSLAVIA

Yellow Blagoje Aleksich
Jelena Zagorchich
Red Nereo Marussig
Radomir Markovich
Blue Veselin Georgijev
Zoran Zagorchich

NEW MEXICO

Yellow Judy Herzl, Vice-Pres.
Susie Marlow, Treas.
Red Annie Dankoff
Francis Maffey
John Walker
Blue Jim Casilio, Pres.
Lidian King, Secy.

TASHIGAR

Yellow Hugo Berbotto
Analia Falcon
Eduardo Reinoso
Red Horacio Toledo
Carlos Gidio
Mirta
Blue Beatriz Rossi, Secy.
Laura Yoffe, Coord.
Marisa Alonzo
Gekod Maria Grazia Pelayo
Direct. Martin Bortagaray

Himalaya

continued from page 6

money. He invited us to his house and gave us tea, rice and potatoes. Then, he said, "That will be a hundred and fifty rupees." I knew that was at least eight times the real price of a meal, even from a chai shop. We



A Buddha in the process of construction at the monastery.

JIM SMITH

gave him some money, but we realised it wasn't good to stay with him. There are many border people like this. They prey on travellers who are gullible or scared.

"So we decided to go our own way, and to use the mo (a form of divination) in order to find the direction in which to travel. We did the mo of Srid Pa'i Gyalmo, a Bonpo Tantric Goddess. After the invocation, you take a five colored cord, twist it through your fingers, pull it tight, and you are left with a combination of knots which all have different meanings.

"All the people we met just wanted money. They wouldn't show us the right way. We had crossed the border so we weren't worried about soldiers from the Tibetan side. We knew that the Nepalese police probably wouldn't send us back but there are many police checkpoints in the mountains. If they caught us they would keep us for two or three days, and search us for any expensive belongings we might have: old ritual objects, new clothes, money; anything we had that they could steal. We avoided the check posts by continuing to travel at night.

"One morning we approached a village. An old lady saw us. She said, 'Don't go this way. A group of about twenty Tibetan travellers just went by here, and almost all of them were captured by the police.' We looked down the mountain and we could see these people arguing with the policemen. My friend and I ran off and we lost sight of each other. I went to a house and asked if I could hide there. After two hours, I decided to continue the journey. I found out that the party had been put in jail. I couldn't find my friend and I was sure that he had been captured. I was so upset that I cried. I felt that I had to leave him behind. There was nothing I could do if he was in jail.

"This was a Sherpa village. There was an airstrip here where planes flew to Kathmandu. I asked a Sherpa how I could get on a flight. I only had Chinese

yen, not Nepalese rupees. The Sherpa said that it would be impossible for me to get on a plane. I had to walk down. I had no guide. People didn't want to accept my Chinese money when I tried to buy food.

"At that point, I met some other Tibetan travellers. They were part of the group of twenty,

most of whom I had seen captured by the police. My new friends told me that there had only been two policemen, so a few of these Tibetans had run off and escaped. The group had had a guide who'd brought them from Lhasa. The guide had been paid about seven hundred yen or five thousand rupees (\$100.00 US) a head.

"I was hungry so I walked over to a chai shop. I saw my friend sitting there at the table. I was so happy. We'd both been convinced that the other had been captured. Some travellers of the big group were at the restaurant, including the guide. He didn't want us to travel with the party because we hadn't paid him anything.

The next day, the guide fell ill . . . he was paralyzed and couldn't speak for a few hours.

"The next day, the guide fell ill. He was paralyzed, and couldn't speak for a few hours. I gave him some chinlab (literally: blessings), or dutsi, (a kind of Tantric medicine). Then I did some mantra practice for him and he got better. Still, my friend and I separated from the group and made for Trulshik Rinpoche's monastery, Thubten Cho Ling. When we arrived, my friend met a monk who would guide us to Kathmandu if we would wait there for a month. I said that I didn't want to stay so long and I would leave the next day.

"I was alone now. Again I had to use divination to find my way through the mountains. There were other police check posts but I managed to avoid them. I had heard that these places were worse than the ones on the border, because if I was caught near the Kathmandu Valley, I would be sent back to Tibet.

"It took me only one more night and a day to reach Boudha, on the outskirts of Kathmandu. I met an old Tibetan couple and asked them to show me the way to Tritan Norbutse monastery. The old man put me on a bus. I

was afraid to speak because people would know that I came from Tibet. I pretended to be dumb. I got off the bus on the Ring Road. I could see the monastery across the paddy fields.

"I was so happy. Finally, I would be able to hear Lopon Namdak's teaching and clarify my doubts about the Natural State. I've been here two years now. During that time, other friends have come from Tibet to Nepal. They travelled on to Dolanji monastery in India. They wrote to me saying that I should go to Dolanji, that already they were studying dialectics, Bonpo philosophy, and had started to debate. I don't want to go. I am happy here, where I am. I just want to practice and work with Lopon Namdak."

Outside the abbot's door, the gong was rung announcing lunch. We turned off the tape recorder. A young monk brought in a bowl of meat and potato soup, and some steamed dumplings called ti-momo. When we had emptied our plates, the abbot said, "Wait here for a while, we'll be right back."

I sat there for about an hour and a half thinking about my own journeys to receive teachings on the Nature of the Mind from Namkhai Norbu Rinpoche and Tenzin Namdak Rinpoche: such as driving from New York to Conway; or just coming downstairs from my room at Merigar - or the old Conway House - to those places' shrine rooms where the teachers had come to visit these Community houses. I thought about what kind of value I put on those teachings so easily

received. Mulling all this over, alone in the abbot's room, the time came when finally, I had to leave the monastery. I needed to buy bus tickets for Lumbini, the birthplace of the Buddha Sakyamuni, where I was going the next day, before the travel office closed in Kathmandu. I had an agenda. Time was running out. I had already said goodbye to Lopon Namdak Rinpoche.

I passed Khenpo Nyima and Yungdrung Tenzin on my way down the hillside as I made for the road back to Kathmandu. The abbot and the monk were in the middle of a long purification practice for a Bonpo family who stood in a half circle around the monks as they chanted the ritual. I waved as I went by to make it clear that I had to leave. Khenpo Nyima nodded to me as he turned the leaves of the text. Yungdrung Tenzin poured water from a vase decorated with a fan of peacock's feathers. The liquid stream sparked light in the afternoon sun. In the distance, smog hung over the urban sprawl of Kathmandu.

Tara Mandala News

continued from page 8

Dorje's stupas. It will be a Dharmakaya/Rainbow Body stupa.

After the Mandarava Retreat in May, we did Dzogchen retreats of Ruschan and Semdzin. We practiced together morning and night, and then went to different places on ridges and peaks to meditate alone during the day. This retreat gave great joy, because we were able to experience how suitable the land is for the Dzog Chen practices, which must be done outside, with vast open views or on mountain peaks.

During this retreat we also chose a site near the huge rock of the dragon's back ridge, with vast views in all directions for the first retreat hut. The hut has now been started, and will be built of the same stone and adobe mud which surrounds the site.

Also we discovered that we have some high quality clay in several places on the land, so we've started making things from the clay and firing it in the campfire at night. We can use this clay for *tsa tsa* for the stupa and for other kinds of beads, containers or sculpture.

We have begun a permaculture (permanent agriculture) project to teach how to restore land and create systems that feed each other. This spring, three hundred trees were planted. We are planning retreats for children and families next year which would include working with the clay, beading, learning to meditate, hiking, yoga, soaking in hot springs and caring for the land.

We are having a Dzog Chen retreat on the "Nature of Mind" with Tsok Nyi Rinpoche in July. He is the son of Ugyen Tulku, the Dzogchen master of the Sixteenth Karmapa. There will be about sixty-five people attending, our largest retreat so far. Tsok Nyi Rinpoche was the lama mentioned in Sey Rinpoche's interview who recognized Shakyas Shri when he was a servant in the monastery kitchen. He combines the Drukpa Kagyu lineage and the Dzog Chen lineage, and is an extraordinary teacher.

Then in August, we will have a practice retreat of Mandarava and Chöd. We will walk to various places on the land for practices such as sunrise on the peak, sunset looking out from Prayer Flag Ridge to Chimney Rock, ancient Ansazi sacred site, the cave, and so on. So the retreat will be like a pilgrimage around the land.

From October 20 to 23, the Drigung Kagyu Master, Lama Sonam Jorphen will give Chöd teachings from the Drigung tradition. Then we will also have more permaculture weekends in September to plant trees. The land also is available for personal retreats in tents for practitioners interested in solitary retreats.

In April of 1996 we will sponsor a pilgrimage to Tso Pema, the place that Mandarava and Padma Sambhava were

His Holiness, the Dalai Lama Visits the US

His Holiness, the Dalai Lama will be visiting the US in the fall of 1995.

The cities and time schedules are as follows:

Sept 5-6 Atlanta, GA
Public talk on Sept 5
Sept 7-8 Houston, TX
Public talk on Sept 7
Sept 9-10 Boston, MA
Public talk on Sept 9
Sept 11-13 Wash, D.C.
Public talk on Sept 13

Tickets to the Public Talk are \$10 and \$20. Tickets will be sold on a first come, first served basis. You can get tickets directly from:

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1735 Eye St. NW #615

Washington, DC 20005

Fax: (202) 785-4343

The Infoline (202) 310-1796

H.H. Penor Rinpoche

continued from page 1

of the Dzogchen Community from all over Europe who had attended the retreat, lined the road holding lighted sticks of incense and offering white scarves in gratitude as His Holiness left with his entourage for Rome from where they would be flying to India the next day. Our good wishes and aspirations for the accomplishment of all his activities went with him.

The editors hope to include excerpts from His Holiness' and Khenpo Namdrol's teachings in the next issue of The Mirror.



burned alive and created a lake, where there is a cave community inspired by Lama Wangdor, and where Ontul Rinpoche has his center; after Tso Pema, we will go to Nepal to the cave of Maratika. In both places, we will do retreats of Mandarava and Chöd. In Kathmandu, we will receive teachings from Ugyen Tulku and Tsok Nyi Rinpoche, if this can be arranged.

We have set up a series of new sponsorship opportunities for contributions. Whenever you make any kind of offering you will be sent a blank "prayer flag", on this cloth you can write the names of dear ones, have children draw something, write mantras, or prayer of aspiration.

Then when you send it back we will hang it on the land. When you come to the land you can find your prayer flag, or just know that it waves in the breeze spreading your positive intentions.

Tara Mandala

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SPECIAL CALENDAR PRACTICE

"... It is best to do these practices collectively with your Vajra brothers and sisters (at the recommended times), but if this is not possible you can do them personally whenever you have free time. The important thing is to try to communicate with all practitioners linked with the same transmission. In this way you develop the potentiality of your transmission and your understanding and capacity to integrate your daily life into practice..."

Chögyal Namkhai Norbu

Rinpoche thanks everyone for the practices we are dedicating to his health and well-being during this very difficult time. The most important thing we can do to help him is to keep our samaya as pure as possible and to correct all errors by performing Ganapuja with our Vajra brothers and sisters. Also, in the mornings, we perform the long-life practice of Mandarava and, in the evenings, a Tun with intensive practice of Guru Draggur, either collectively or personally, according to circumstances.

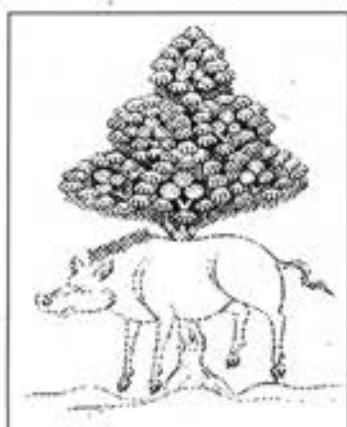
6th Month, 10th day
Sunday 6th August 1995

This is a special day of Padmasambhava and also the anniversary of Yeshe Tsogyal the main consort and disciple of Padmasambhava so if you have the possibility, it is beneficial to do a Ganapuja together with your Vajra brothers and sisters, if not, you can practice Guruyoga with Padmasambhava and the long-life practice, Universal Wisdom Union.

6th Month, 14th day
Wednesday 9th August 1995

This is the anniversary of the third Karmapa, Rangjung Dorje (1284-1339), a famous master of Dzogchen upadesa. On this day it is good to do *Agar Lama'i Naljor*, Guruyoga with the White A.

6th Month, 15th day
Thursday 10th August 1995
FULL MOON. This is the



anniversary of Gampopa, the main disciple of Milarepa. Therefore it is an excellent day to do *Agar Lama'i Naljor*, Guruyoga with the White A. It is also a good day to do the long-life practice of Amitayus, Union of Primordial Essences.

6th Month, 25th day
Sun. 20th August 1995

This is a Dakini day, so it is a positive day for reinforcing the function of our energy and creating a vital contact with the energy of the universe by doing a Ganapuja with our Vajra sisters and brothers. If there are no other practitioners nearby you can do a medium Tun on your own. In either case, when you transform into the Dakini Simhamuka, recite her heart mantra as many times as possible.

6th Month, 30th day
Saturday 26th August 1995

NEW MOON. This is a very important day to do purification practices, especially the Purification of the Six Lokas. If you have the chance, you can also do a short, medium or long Tun.

7th Month, 9th day
Sunday 3rd September 1995

This is an important day for the practice of Ekajati, so try to do a long or medium Tun in the usual way, reciting the heart mantra of Ekajati as many times as possible.

7th Month, 10th day
Monday 4th September 1995
This is the anniversary of Jomo

Menmo (1248-1283), a very famous woman tertön and reincarnation of Yeshe Tsogyal. She was the consort of the great tertön, Guru Chowang. It is also a very special day of Guru Padmasambhava. Therefore it is an ideal day to do *Agar Lama'i Naljor* in the morning and a Ganapuja and Long-life practice associated with Padmasambhava, Universal Wisdom Union, later in the day.

7th Month, 15th day
Saturday 9th September 1995

FULL MOON. This is the anniversary of Tsarchen Losal Gyatso and Pema Karpo, a famous 17th century Drugpa Kagyu master. Therefore it is an excellent day to practice *Agar Lama'i Naljor*, the Guruyoga with the White A early in the morning if possible, or later in the evening when you are free. It is also an excellent day for the Long-life practice of the Dakini Mandarava, with a Ganapuja if you have the possibility.

7th Month, 25th day
Tuesday 19th September 1995

This is a Dakini day and also the anniversary of Pagmo Drugpa (1110-1170), the chief disciple of Gampopa. Try to do a Ganapuja together with your Vajra sisters and brothers. If there are no other practitioners nearby, you can do a medium Tun on your own. In either case, when you transform yourself into the Dakini Simhamuka, recite her heart mantra as much as possible and then do an intensive practice of Ekajati.

7th Month, 30th day
Sunday 24th September 1995

NEW MOON. This day is ideal for purification practices. Try to do either the Purification of the Six Lokas or the *Namchos Shitroi Naljor*, the Yoga of the Peaceful and Wrathful Manifestations, either collectively or on your own.

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THE CUCKOO'S PRESENCE

Tenzin Tsewang has recorded a collection of Tibetan songs and improvisations for the flute entitled *The Cuckoo's Presence*. These musical tracks have arisen from Tsewang's deep devotion to Namkhai Norbu Rinpoche and are dedicated to Rinpoche's speedy recovery. They are available on cassette tape for \$8.00US, part of which will be donated to Rinpoche's Health Fund. For orders and information, please contact Woody Paparazzo, 96 Parsons Rd., Conway MA 01341. Tel. (413) 369-4607. Checks should be made payable to *Essential Sounds*.

PRACTICE MATERIALS

Guru Yoga of the White A - glossy folder includes laminated image of Garab Dorje, practice text, explanation, and tape. \$20.00US
Contact: Jim Valby
PO Box 277
Conway MA 01341
Tel: 413 369-4153
Fax: 413 369-4165

Canticles of Joy

continued from page 3

He said he would like to give the lung for the *Rtse Mo Byung Rgyal* (Victorious Peak of Pure and Total Presence), a very ancient text, translated by Vairocana.

Phone calls were made. Messages sent. Around thirty people arrived that evening and Rinpoche gave the lung in the Marders' living room. He explained that this is the lung *Rtse Mo Byung Rgyal*, *Victorious Peak*, after which he named Tseggyalgar, the Place of the Victorious Peak. He said that he had had a dream related to this and the Tseggyalgar land; and it might be important for Tseggyalgar practitioners in the future.

The next afternoon we said goodbye. The family Namkhai and their dog trundled into the car and headed off to the big city.

We have been very honored to have had this time with Rinpoche. There is always this double edged feeling when he departs. Particularly in this time, a feeling of immense happiness because of his strong health, and the regret that these times cannot go on forever. But this is the nature of our existence.

Thank you, Rinpoche. May the lotus feet of our precious Master remain firm upon the earth.



Rinpoche feeding his pet dog, a Shitsu named Dali, in the Marders' dining room.

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A.S.I.A. Project



Entryway to the rebuilt monastery at Gadeling.

ANDREA SERTOLI



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Dear Friends,

We are sending you this update on the activities of A.S.I.A. and asking all of you for solidarity and financial support. It is now one month since we have returned from Tibet where A.S.I.A. is building a school in the Dangche area of Amdo for five hundred children. They come both from the poorest nomad families and families from the mountain areas.

Living conditions in the area are extremely difficult and the local population is very poor and in a desperate situation. The farmers are obliged to give up part of their land to new settlers who are colonizing the area, and the nomads are seeing the pasture land for their herds drastically reduced due to the occupation of the best land and the deterioration of the grasslands.

The average income of a Tibetan family is about \$100US per year and the illiteracy is as high as 80% among boys and almost 100% among girls. Our project has created great expectations in the area. Many nomadic families from the more remote areas are starting to bring their children to the village where the school is being built, because they are afraid they will not have a place in the school when it is completed. This news is very encouraging in terms of the success of our project, because it means that the local people have confidence in A.S.I.A., but we are worried there will not be enough places for the Tibetan children of the village area in the school.

During our last mission, we signed two contracts for the building of the school. One is with a Chinese construction company, specializing in building schools, for the construction of 12 classrooms with a total area of 1,256 square meters. The other is with the Tibetan Village committee, for the construction of 20 rooms for the accommodation of teachers, with a total area of 300 square meters. During the past winter, the building of the enclosing wall was completed and we purchased the 400,000 necessary bricks for the building.

The basic structure of the classrooms and the accommodations will be completed by the 15th of August, at which time A.S.I.A. will conduct another mission to inspect the work in progress. We will need to make a second payment, and give the final indications necessary for the finishing touches to the buildings (plaster, colors, doors, windows, etc.). All the buildings have been built following local traditions and will be painted by the local people.

To give you an idea of the financial commitment that A.S.I.A. has undertaken, we are including a summary of the costs of the project to date and those additional costs necessary for completion of the project. We ask you to make an effort to help us, with extreme urgency, to find the necessary funds to complete the project. We would like to take this occasion to remind all members of A.S.I.A. to renew their annual membership subscription.

Donations may be made to the following accounts:

for contributions in Italian Lira:
Monte del Paschi di Siena
Arcidosso 58031 Grosseto
No. 3893.50

for contributions in US\$:
Monte del Paschi di Siena
Arcidosso 58031 Grosseto
No. 5621

I thank you for all your help, and I remain at your disposal for any information or details on the development of the project in Dangche. A detailed report illustrated with photos is in preparation and will probably be published in the next issue of the Mirror.

Sincerely,
Andrea dell'Angelo

A.S.I.A. (Association for International Solidarity in Asia) was founded by Chögyal Namkhai Norbu to implement numerous projects on behalf of the Tibetan people and their culture. Current projects include, the construction of Khamdogar Road, building of a dam to protect the Samdroshang School, publication of important works on Tibetan Medicine, building of the Dangche School, reconstruction of Ralung monastery, construction of a school and hospital in Galengteng and sponsorship of Tibetan children.

A.S.I.A.: SUMMARY OF PROJECT COSTS

Cost to Date

4.890.000 Lit.	\$3,056US	paid for the building of the school walls
13.855.000 Lit.	\$8,659US	paid for the purchase of the 400.000 bricks
33.900.000 Lit.	\$21,187US	paid as first advance (25% of total contract) to build classrooms
12.850.000 Lit.	\$8,031US	paid as first advance (40% of total contract) to build teachers' accommodations

65.495.000 Lit \$40,934US Total Cash to Date

Cost to Pay in August '95

47.500.000 Lit.	\$29,688US	to build classrooms (35% of total contract)
9.637.000 Lit.	\$6,023US	to build teachers' accommodations (30% of total contract)

57.137.000 Lit. \$31,960US Total to Pay in August '95

22.820.000 Lit. \$14,263US is already deposited in A.S.I.A.'S account in China; the remainder must be found by the end of July.

Cost to Pay in October '95

47.500.000 Lit.	\$29,688US	(when the construction firms will have completed the project) to build classrooms (35% of total contract)
8.100.000 Lit.	\$5,062US	to build teachers' accommodation (25% of total contract)

55.600.000 Lit. \$34,750US Total to Pay in October '97

(entire amount must be raised by 31 Oct., 1995)

Cost to Pay in October '97

6.780.000 Lit.	\$4,237US	(one year after the completion of the project) to build classrooms (final 5% of total contract)
1.600.000 Lit.	\$1,000US	to build teachers' accommodations (final 5% of total contract)

8.380.000 Lit. \$5,237US Total to Pay in October '97 (without interest)

N.B. Missions costs are excluded from these amounts (the estimated cost per mission is about 5.000.000 Lit. or \$3,125US). As can be seen from this brief summary, the situation is somewhat critical. However it is necessary and proper to prove to the Tibetans that A.S.I.A. has come to do something meaningful in defense of their culture.



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Guardians and Popular Cults of Venezuela

by Elias Capriles

Namkhai Norbu Rinpoche has indicated that, among the "beings of the eight classes", it is the Gyalpo class that prevails in South America. The Gyalpo class is particularly mischievous, and no matter how much one addresses them through practice, it is difficult to harness and direct their energies in a positive direction. On the contrary, in the long run, the practice that addresses the Gyalpo provides a channel of communication which may allow them to drive the practitioner crazy and create other grave problems. H.H. the XIVth Dalai Lama has forbidden the particular practice of the Gyalpo.



Dorje Legpa, controller of the gyalpo class of beings.

Rinpoche has recommended that the Dzogchen Community do intensive practice of Dorje Legpa (Vajrasaddhu) – the most effective Guardian in controlling the mischievous energies of the Gyalpo class. It is unnecessary to go into great length about this, because Fabio Andrico already wrote a most humorous and informative article on the subject, which was published in a previous issue of *The Mirror*. At a retreat in Peru, Namkhai Norbu Rinpoche reportedly said that the Gyalpo were particularly strong in that Andean highland country.

The guardians are not mere fantasies created by the mind, but real focuses of energy in the world, perceived by siddhas and other practitioners in the forms which inspired their iconographical representations (although the latter evolved in time, as the original forms were adapted to the classifications and descriptions provided by the teachings).

The above is no doubt true, but *The Crystal and the Way of Light* by Namkhai Norbu Rinpoche also states that in the Base (*gzhi*) there are no differences or separations between an "inside the mind", and an "outside the mind" and between the *dang*, *rölpa* and *tsel* types of energy. For that matter, Rinpoche says that if this is not understood, there will be no way for people to understand the kind of facts that are normally regarded as "miracles".

The point is that the claim that guardians are "real beings" does not amount to affirming that they are "inherently existing beings". "Real" is used as a synonym of "actual" or "functional", which means mainly "effect-producing". In fact, one of the various classifications of relative truth in general madhyamika philosophy posits two types of the "truth" in question: (1) functional – the type of relative truth that (a) is perceived collectively, (b) is functional or capable of producing effects, (c) is produced by the concurrence of a principal cause and a set of contributory circumstances, and (d) is non-existent when examined – and (2) non-functional – which applies to all relative entities and events that do not fulfill the above conditions. When it is claimed that the guardians are "real beings", rather than mere fantasies, what is being said is that they are functional – i.e., that they are perceived collectively, are functional or capable of producing effects, are produced by the concurrence of a principal cause and a set of contributory circumstances, and are non-existent when examined. Thus to say that the guardians are "real" amounts to saying that they possess approximately the same kind of relative reality possessed by human beings, animals, plants, minerals and human-made things; it does not mean that they exist inherently or absolutely.

In Tibet, there were places most people would not dare to visit at night unless they possessed considerable realization. Those without any realization who ventured through those places after dusk would almost certainly meet death. The noxious elementals who haunted the places in question possessed all the characteristics of functional relative truth: (a) were perceived collectively, for whoever adventured through their haunts at night would perceive them; (b) were able to produce effects, for they actually killed people; (c) were produced by the concurrence of a principal cause and contributory circumstances, rather than manifesting "out of the blue"; and (d) were non-existent when examined. The latest characteristic is related to the reason why realized beings would not be harmed by them: those who were possessed by the illusion of dualism and of inherent, absolute existence would be prey to them, but those who had a living, experiential Knowledge (of) the primordial non-duality and non-inherent-existence of the Base and of all that manifests

in the Base would not be affected by them.

The practice of chöd is a good example for helping to understand this. Namkhai Norbu Rinpoche has told a story about a practitioner of chöd who was attacked by robbers during his practice. The robbers beheaded him, but believing this to be but another vision of his practice, the yogi put his head on again and kept practising – upon which the robbers ran away in panic. In the morning, the yogi's son, who was bringing his father milk and yogurt, screamed in fright when he saw the yogi's blood all around the place. When the practitioner understood that his head had been cut off and he took this to be really and absolutely true, his head fell on the ground and he died on the spot.

The above does not mean that the guardians are mere hallucinations created by the mind, that produce effects only in so far as people believe in them. In fact, as noted above, the beings and events of the *rölpa* type of energy – to which the guardians belong – may directly produce effects in the realm of *tsel* energy. When someone has the living experience of the non-duality and non-inherent-existence of the Base and of all that manifests in the Base, and has a full experience of the interdependence and inseparability of the manifestation of the three types of energy (*dang*, *rölpa* and *tsel*), he or she cannot be harmed by guardians – but, on the contrary, has the ability to affect the "physical" world in ways that normal beings would call "miraculous". And when a big group of people moves from one place to another, since there is no real, inherent difference between "inside the mind" and "outside the mind", the guardians they have always dealt with will probably "move" with them to the new place – so to speak, because we are talking of phenomena which are not strictly within the realm of space and time. Thus, although the Gyalpo most likely did not come from Africa, but already prevailed in South America by the time the Spanish settled in the "New Continent", Africans brought with them a lot of guardians that were and still are used by sorcerers and shamans of different traditions—such as the cult of the Yorubas in Cuba (which came from countries in West-Africa such as Nigeria, Benin, etc.), the Voodoo cult in Haiti, the Macumba and Umbanda cults in Brazil, and the African cults in Venezuela which prevail mostly in the Barlovento area of Miranda state, which is where Lhundrub Gar – the main land of the Venezuelan Dzogchen Community – is located and which is also the setting for Florinda Donner's *The Witch*. The African peoples that were brought to America carried their traditional guardians with them, and kept using these guardians

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D. Ontul Rinpoche

Drikung Kagyu Master visits Sydney, Australia



Our intention must be to have "compassion for all sentient beings", and we need the "wisdom to make the best of compassion", said D. Ontul Rinpoche to the Sydney Dzogchen Community on the 25th of May. Even though we know these words and beliefs, it is always enriching and strengthening when the teachings are given by a master.

D. Ontul Rinpoche then proceeded to expound on the many levels of Relative and Absolute Truth, on the importance of realizing the nature of existence, and the importance of knowing how to practice and the interdependency of the two.

The visualization of the Yidam which can "cut the root of habitual vision" to allow "the pure relative truth to arise" was one of the insights into practice, purpose, and the function of practice given by Rinpoche at this teaching. The richness and complexity of relative truth were revealed, and also the relationship between these and the more advanced stages of awareness in the absolute truth of the Dharmakaya.

At the end of the Teaching, Rinpoche, with the tireless translating of Tensing Tsewong, answered many questions on practice. Rinpoche even cleared up some of the question we have raised in connection with our Santi Maha Sangha practice.

Many thanks from grateful practitioners to D. Ontul Rinpoche and to Tensing Tsewong for a rewarding, enjoyable, and inspiring evening.

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Book Reviews

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accounts is to awaken faith, which traditional teachings may fail to do for lack of an authentic immediacy and vivid detail based on first hand experience. By narrating how the deeds of this life lead to definite results in the future through detailed stories of known individuals, this type of account acted as a kind of primer for ordinary people to turn their minds toward virtuous activity, while engendering a deeper understanding and compassion for the immense suffering experienced throughout the samsaric realms. The Delog's ability to bring back messages from the deceased to living relatives, as well as retrieve hidden objects or fortunes further encouraged faith among the unbelievers.

Dawa Drolma's telling of her travels throughout the pure realms is really amazing. Nothing I say can capture the iridescent beauty of the pure perception her narrative conveys. The primary teaching here is that for one who has realized that all appearance is illusory and but projections of our own mind, the most heinous hell is in fact a pure realm depending on one's karmic vision. The way her story fluctuates between one moment encountering the most gruesome tortures over what may seem to be the smallest of venial infractions, while the next, peering into the activities of pure realms seems to indicate the haphazardly fragile condition of our moment to moment existence. The descriptions of the Copper-Colored Pure Realm of Padmasambhava, Tara's abode, Yulkod, and the Potala Mountain of Avalokitesvara serve to magnetize the practitioner to increase their diligence and confidence. I remember once hearing with great surprise from one lama's teachings that the Pure Realms were very active places with many comings and goings resplendent with sacred activities, teachings, and practices—downright busy. Dawa Drolma's account seems to substantiate this view.

There are many moments throughout the text which are not without humor or a charm befitting the fifteen year old author. There is an interesting squabble between Vajravahni and Tara over whether or not a girl can properly convey the seriousness of the Delog's experience. Tara advocates in the affirmative by stating that Dawa Drolma is "a heroine with a courageous mind." At another point, just as the girl is about to have an interview with Padmasambhava, she begins to sob uncontrollably for lack of an appropriate offering only to have Tara admonish her to pull herself together saying that this was not the time to cry or be so stingy. Among my favorite instances of this kind of mundane thread within the narrative comes at the end when Dawa Drolma awak-

ens to everyone's joy to have her back among the living, only to have all her relatives try to stuff her with food though she isn't very hungry and says so, to no avail.

For those readers who would like to go further regarding a life history of Dawa Drolma, they can read about her in *Lord of the Dance*, an autobiography by Chagdud Tulku who has written about his relationship to his complex and beautiful mother and so we are given an altogether intricate portrait of one woman's personal visionary life, her life's teaching, and adult personality. Finally, Richard Baron's superb translation is worthy of praise as an example of melding precision with literary accomplishment in a Tibetan translation.



Tantra and Popular Religion in Tibet

edited by Geoffrey Samuel, Hamish Gregor and Elisabeth Stutchbury
International Academy of Indian Culture, New Delhi, 1994

It almost goes without saying that Australian film and literature is at the forefront of new forms untainted by the dictates of popular culture or demands. The recent publication, *Tantra and Popular Religion in Tibet* edited by members of the Dzogchen Community in Australia really lives up to this somewhat stereotyped notion. There are accomplished essays on Cham—Tibetan dance, the art of *Doha*—songs of realization, and the presence of shamanic power found in the ancient Gesar epic. Elisabeth Stutchbury's studies on the hereditary and incarnate genealogies among the descendants of the famed *rime* master, Shakyas Shri are really fascinating. Her inquiry into how these complex and interrelated lineages relate to transmission over generations are deeply relevant to our own time, since undoubtedly new forms of these relationships will develop as methods of transmission evolve among lineages in the West.

One of the highlights of this unusually rich book is a field account with color photos of the lady Tertön, Khandro Khachi Wangmo and her entourage as they journey to reveal a terma in the area of Nyingchi in Eastern Tibet a year before her death in 1987. Such accounts are rare, let alone one by a Westerner. The

color photos accompanying the essay are a dramatic addition since Khandro stripped bare to the waist in order to assure those present that no trickery was involved during the recovery of a *sa ter* from a rock formation. This piece written by Span Hanna greatly enhances the knowledge for Westerners in how termas are discovered, and the role participants play in creating a hospitable environment for the tertön to fulfill their aims.

It has been said by a number of scholars and historians that the Tibetan diaspora and the literature resulting from this cultural catastrophe will not only be the greatest translation project of modern times but also a major cultural contribution to the West. Already it is clear that contributions from Tibetan studies in psychology, medicine, creativity, and sacred literature, have begun to be integrated into many disciplines. Reading this book edited by scholars from the Dzogchen Community in Australia provides a substantial indication of the future importance that Tibetan cultural studies will have as the global human realm nears its coming millennia. The international community can support this publication by ordering directly from Biblia Imoex Pvt. Ltd., 2/18 Ansari Road, New Delhi 110002 India. FAX: 0113282047, TEL: 3278034. Add \$10US plus for postage and handling.

You won't be disappointed, as it is a treasure of useful information, excellent bibliographies, and intellectual inquisitiveness.

Jacqueline Gens

360° in the Shade

continued from page 7

ilarity. In between the practice and sessions of discussion of experience, we swam in the pool and talked. Nari gave us the sound of a mocking bird imitating a jackhammer. Robert Harrison sat in the tree house. Margaret Bradford took the children to the beach. Leila Castle passed around her newest aroma, "Mandarava". And the mosquitoes bit everyone mercilessly. We dedicated all our practice for Norbu Rinpoche's health. We're going back in September.

Rosanne Welsh

The Southern California community meets every other Saturday from 10:30am to about 2:00pm in the Santa Monica area. In the very near future, we will purchase a dance mandala and plan to devote at least part of every meeting to dance practice. If you would like to join us please call Michael Hass at (714) 964-4959 or Stephanie Denyer at (310) 397-6605. You may also E-mail Michael at light@ix.net.com or Mark Baraz at mbaraz@netcom.com.

Jigme Lingpa

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crated Samye Monastery after the Gurkha armies of Nepal caused damage. He also commissioned a new edition of the Nyingmapa tantras, and then composed a detailed catalogue and history of these tantras. He composed a complete account of Buddhism, from hinayana to ati yoga, based to a great degree on the Seven Treasures of Longchenpa, entitled "A Treasury of Qualities" (*Yontan Dzod*). He also recorded his research into the diverse fields of history, geography, architecture, and gemology in his five hundred page "Tamsog". His life adventures are copiously recorded in his large autobiography, which make up one volume of his collected works; and his knowledge and interest in Vajrakilaya comprise one volume of his writings. Together with a two volume collection of his Longchen Nyingthig revelations, and Dzogchen commentaries, nine volumes of his have come down to us.

At the advanced age of sixty-five, he and his consort Gyalyum Drokar had a son whom they named Gyalse Nyingche Ozer (b.1793). This child was recognized by the Sakya Trichen as an incarnation of the Drikung Kagyu Tulku Chokyi Nyima (1755-1792). When his son was four, Jigme Lingpa travelled with him to Drikung for the enthronement ceremony. Thereafter, he returned to his monastery in Tseringjong, where he spent his last days. It is recorded that on the morning of the third day of the ninth month of the Earth-Horse Year (1798), Jigme Lingpa Rangjung Dorje Khyentse Ozer granted teachings on White Tara, and that later that night his manifestation merged back into its primordial nature. After several months of funeral ceremonies, the body was placed into a golden stupa at Tseringjong.

The charismatic activity of Rigzin Jigme Lingpa is attested by the subsequent recognition of three incarnations: the body emanation Do Khyentse Yeshe Dorje (1800-1866), the speech

emanation Patrul Rinpoche (1808-1887), and the mind emanation Jamyang Khyentse Wangpo (1820-1892). Over the course of his life he had many disciples, but, in accord with prophecy, the primary lineage holder for his Longchen Nyingthig teachings was recognized to be Jigme Thrinle Ozer (1745-1821), known as the first Do Grubchen Rinpoche. This great Geluk teacher, along with the patronage of the King and Queen of Derge, helped insure that the writings and teachings of Jigme Lingpa would be widely diffused. His teachings spread throughout Tibet, Bhutan, Mongolia and in to China. Today, these teachings are alive in Europe, Latin America, Australia, and North America as well—a living testament to the vibrant force of his visionary presence.

Steven Goodman is a teacher at the California Institute for Integral Studies and a translator who specializes in the Nyingma and Dzogchen traditions of Tibet. He recently co-edited the book, *Tibetan Buddhism: Reason and Revelation*, SUNY Press, 1992, and is a frequent contributor to Tricycle Magazine.

Painting of Jigme Lingpa by Glen Eddy.

Kailash

continued from page 1

and Tibet for many years. The fruits of his considerable efforts are in two major works written in Tibetan:

(1) *Drung Deu Bon*, on the ancient rituals of Bon, by the Library of Tibetan Works and Archives in Dharamsala, soon to appear in English, and

(2) A three-volume history of Zhang-Zhung and Tibet, the first volume of which, entitled *The Light of Kailash*, is being translated into Italian. There is a desire to have an English translation of this first volume, and of the subsequent two volumes. Those interested in this project should contact Lauri Marder, who can be reached c/o Tseggyalgar or directly via Email at: 76453.441@compuserve.com.

LONG LIFE PRAYER FOR CHÖGYAL NAMKHAÏ NORBU

Om A Hum!

To Master Namkhai Norbu Rinpoche, holder of the Vajra, Spiritual friend in transmigration through the three worlds, Refuge for beings who are bereft of protection, Total guide on the path of liberation,

Light that purifies ignorance,

I, in the name of the U.B.I., address an invocation:

May the Power of the Three Jewels stop all harm and grant us the Pure Presence of the Master's Mind for the infinite kalpa, until realization of the Dharmakaya.

May the Body of the Master regain its vitality and force and shine in the Joy of the sacred Vajra.

May the Compassion of the Master not be obstructed by the yoke of sickness.

So that his promise to be of benefit to all sentient beings continues to shine like a luminous sun in the sacred space of the Mandala.

May this prayer be fulfilled.

In the Dharma

Thanavaro Bikkhu Tulku Chögyal Gyamtso
Unione Buddisti Italiani

Low Road to Conway

by Kathy McGrane

Tseggyalgar has been expanding at the rate of one new person per year since I arrived in 1992. The following year, Glen Eddy arrived; the year after that, Bodhi; this year, Naomi; later this year, a couple from Italy and maybe Kyu (a banner year!). We would like to invite more of you to come and settle.

Having lived in New England before, when I first came from California, I was already pretty familiar with the problems and obstacles native to small town, rural living. Finding work and housing, sustaining a winter-worthy vehicle and cultivating a new social scene would be the tasks. So, the difficulties didn't come as a surprise, it only remained to cope with each one as it arose.

The people here responded with great warmth. Happy to have a new member, they went out of their way to help me stay. I have seen them do this time and again for anyone who expressed an interest in living here, short or

long-term. They will offer work or help find it, offer work references and transportation, open their homes and families, sustain constant encouragement, even help with a little used furniture. Their personal generosity and graciousness are considerable – it's a living community. One person found me some secretarial work, another offered a little work painting, another offered a little design work. A couple invited me to live at their house until I got settled; when that period of time extended beyond the bounds of ordinary hospitality, they remained steadfast through the most trying times. It was four months of temporary employment before I found work in my field but they helped me to keep going.

But I had come with real intent to stay. I had always wanted to live in a practice community so I was prepared to do whatever was necessary. And the community met me more than halfway. Eventually, things set-

tled out, I found a job and a house big enough to be able to offer accomodation to other visitors, and eventually to the next settler.

It's been three years and the community remains a sustenance. The people here practice with constancy and devotion in unified purpose. All regard Rinpoche with the same profound respect. When the task of transforming the school presented itself, the community responded with intense devotion and cooperated in the effort. Battles, sure. Struggles, certainly. Conflict, of course. But they turned themselves inside out. The school has brought a powerful focus. They will give anything, manifest anything necessary. It's a pleasure to be a part of it.

There isn't any pampering. Crashers are merely tolerated temporarily. Respect comes only for personal effort. The community will not do it all for you but they will unfailingly help you do it for yourself.

As a practice community, I rely on them to burst my bubble anytime I find myself getting too big-headed or putting on airs.

And they do, again and again, with gentle and persistent humor. Everyone seems to keep everyone honest with themselves and each other. And I can draw on the pool of energy to do one more collective practice when I'm all out of octane – they pull me through.

Some have said they found it difficult to stay here for any or all of the above reasons. Many have come and tried and gone elsewhere. As in any new place, there is an intense period of adjustment – I've relocated enough times to recognize the stages now. The realities remain intractable; it's useful not to be naïve. The economy is small. Work is sparse. Winters are long. A community of mostly married couples presents an isolating social circumstance for a single person.

Like anything, in order to make it function, you have to really want it. Work arrives for those who pursue it. A little Dorje Legpa applied in the right places does wonders. The school dormitory is now available for temporary housing. There is an interesting outer community, full of university life. Many artists and writers live here. Music and theater thrive. Winter expands



Kathy McGrane is graphic artist for The Mirror.

and contracts you in a deep way. Ask any Tibetan. Life has opened slowly in small circles of acquaintances. I feel at home now. It's been more than worth it and I'm very glad I came.

Each new arrival has been a real delight, both for the experience they bring to the community as well as the freshness of having another practitioner in our midst. It adds another warm body and another warm mind to the work being done. Each new addition contributes to the flavor and alters the equation.

I would like to extend the invitation to all of you. If you have the possibility to make the move, we'd love to have you. The door's open.

DZOGCHEN REFUGE TREE

Based on the Practice and Instructions of
Chögyal Namkhai Norbu



FUNDRAISER FOR TSEGYYALGAR

For a donation to Tseggyalgar of \$200.00 or more (offered between July 1, 1995 and January 31, 1996), you can receive a limited edition Refuge drawing by Glen Eddy (detail shown above). It is an 11" x 17" letterpress print in red ink on heavy-weight white paper. Letterpress is a traditional method of printing that impresses the image directly into the paper. Available in the winter of 1995. Please request your copy now through the secretary at Tseggyalgar, 413 369-4125.

Journey to Tseggyalgar

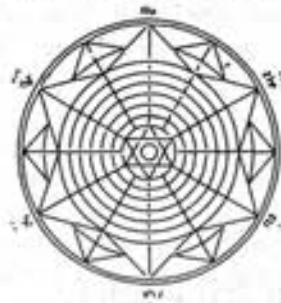
Adriana del Borgo

I decided quickly. My desire to see the Master was intense. In four days there would be space on a flight to New York. Why not – after so many event-filled months – just go? A few minutes were enough to organize the trip and pack my bags. New York is only a short leap across the ocean, on the same parallel as Italy, with clothes and customs much the same.

I had a little taste of the "Big Apple", the subway and Broadway, then I met with a small group of people who were going to Conway, the home gar of the community in America. Rinpoche was going back there after many months- the first time since the beginning of his illness. He returned like a conqueror; the green and luxuriant trees celebrated him (in contrast to the sad departure last autumn, at the time of the fallen leaves.) The community, too, welcomed him with a celebration. Everyone was happy and uplifted to see him in good shape, joking and laughing. Someone gave him a sports cup: "Hooray! I won", he exclaimed and exultantly raised it in the air.

Taking advantage of the first sunny day, we visited the land. We organized a picnic-ganapuja and a sang near the sacred rock, with a rich offering of beer. The fantasy was that the light-hearted, drunken guardians would come often to such a place of enjoyment. The scene was perfect. An open space, surrounded

by birch trees, one of the six sacred trees of Tibet and the "space of the Dakini". These trees seem really special. They grew in little groups of three, four and five individuals, flexible but resistant to the wind, and they seemed to breath, and to hide among their branches other presences. Even the birdsong was different: sometimes it seemed like an orchestra tuning its instruments and at other times there were more definite melodies. Bear, deer, raccoon, and squirrels were all around us. I felt a deep gratitude to the Master for having made it possible for us to experience and practice in places such as this one.



The Conway School, the new community center, is a labyrinth of spaces and possibilities that hosts the Mirror offices, the Shang Shung Institute (the 'heart' of the Institute, the incredible work of translating the Dzogchen Tantras), a hall for teaching retreats, with two mandalas, and a spacious dormitory. The school is ready to welcome those who desire to collaborate on

work, and stay a while.

To everyone's surprise, Rinpoche stayed for a week. On the last day there was even a greater surprise; he transmitted the lung of the *Rtse Mo Byung Rgyal* (Victorious Peak of Pure and Total Presence) Tantra. Next time he visits, he will give some explanation of the text.

After the Maestro left Conway, there was another intense day of events for the celebration of the Dalai Lama's birthday. The local Tibetan community of Northampton had organized a morning long-life puja for His Holiness and a party in the evening with momos, Tibetan Dance, and disco dancing. It was great fun and a good way to establish contact with this group of Tibetans, some of whom were interested in the teachings and had met Rinpoche.

That afternoon we had a meeting with Dodrup Chen Rinpoche, an important Lama of the Nyingmapa lineage who has a center near Conway. After Conway, my journey led me to the Quasha's home in upstate New York, a special place where Rinpoche and Prima Mai recorded the first Vajra Dance video.

From this short but joyful trip, arose the idea of organizing a longer journey over the highways of the United States and carrying a portable mandala in order to stop and dance in the most significant places. Modern itinerant practitioners!

in their magical rituals — which kept producing effects. Thus, the guardians that came from Africa were firmly established in American soil-mind (a term that aptly expresses the non-duality of outside and inside the mind as well as the inseparability of the *dang*, *rölpa* and *tsel* types of energy).

The same happened with the Spanish, who brought with them the iconography of the Catholic religion — and even those of the various esoteric traditions and magical cults that were established in Europe. Thus apparitions and miracles of the Virgin began taking place in different parts of Latin America, Christs began bleeding and Christian saints began manifesting all sorts of portents. And, as Catholicism became the mainstream religion, its imagery incorporated many elements of both the American Indian and the African traditions. Thus arose a most particular blend of religious beliefs, and of magical figures featuring elementals, saints, guardians, Virgins and Christs — in each place according to the prevailing racial and cultural elements that entered into the blend. Thus in Mexico, Peru, Bolivia, Ecuador and Central America in general, the magical blend featured mostly European and American Indian elements; in the islands of the Caribbean, mostly European elements and those particular to the African groups that were made to settle there; in Venezuela, Colombia, Brazil and other countries on the East Coast of South-America, of European elements and the elements prevailing in the American Indian human groups that were originally established in the area, and in the African human groups that later on settled there.

Thus, South American shamans, sorcerers and magicians refer to three traditions in the region: the Indian, the African and the "Eastern" (which included the various esoteric traditions brought by the Europeans). In Venezuela, in particular, the blend of the different elements produced a popular cult that has as its main deities a triad called "The Three Powers": Marfa Lionza, a nude virgin associated with the waters, who rides a tapir; Indian chief Guaicaipuro, a leader of

the native American resistance against the Spaniards; and "Negro Primero", a hero of the Independence War against the Spanish who was of black African extraction. According to one of the legends, Marfa Lionza was a Spanish virgin maid who refused to marry a Spaniard, and then joined the Indians in their magical fight against their conquerors, becoming associated with the elementals of the lakes and waters. The "Court" of the "Three Powers" is comprised of Saint Benedict, a saint from Sicily who was later depicted as a black African; José Gregorio Hernández, a physician who cared for the poor and who, after his death, began to be regarded as a maker of miracles; San Isidro, saint of the rains and harvests... The "Court" is so wide that it also includes figures who belong to groups other than the Indian, the African and the Spanish.

The shamans, sorcerers and priests belonging to the cult of the "Three Powers" enter a trance by smoking tobacco and drinking rum. Then, they are possessed by, and deal with, the guardians — mainly of African origin, but also some of American Indian extraction — who carry out the tasks commanded them: healing, protecting, attacking or destroying people according to the shaman's wishes. In return, the practitioner has to place and cherish Marfa Lionza above all other deities.

During our karma yoga and healing practice 1995 Easter retreat at Lhundrub Gar, we gained valuable experience both of the beliefs of Barloventans and of the guardians of the area. During the retreat in question, we did intensive guardian practice — which we keep doing in the hope of harnessing and re-directing the energies of the local elementals and guardians so that they protect the Dharma instead of opposing it.

May the Three Roots and the Guardians of the Teachings grant their blessings and protection so that this task may be fulfilled!

Glen Eddy

continued from page 20

been great technical thanks painters who were not very highly realized, and this probably affects their kind of painting.

Mirror: What is the story of the eye opening at the completion of the process of the thanka?

Glen Eddy: The eyes are painted last for a variety of reasons. One is that you don't want the diety to wake up and not be in a finished form. You are inviting the diety to live in the painting as an embodiment of the teachings. That's why the measurements are important, the proportions are important, how they're dressed is important, etc. It's not just tradition, it has to do with the transmission. There has to be someone who can invite the diety to enter, like a Lama, and then you paint in the eyes and the Lama chants some mantras, sprinkles some water, throws some rice, and writes the mantras on the back.



PHOTO: LAURE MARDER

Mirror: Are there any modern schools of Thangka painting? Do you see any kind of progression where Thangka painting is evolving into a different style? Or is it pretty much as it began?

Glen Eddy: It's not like it was when it began. Thanks from the 15th or 16th, or even the 18th century are different than they are now. Things have changed. Today most thanka painters paint in a fusion of styles. It's not a pure style overall, although some have kept their traditions more alive. Often it is difficult to tell where the thanka is from, who painted it and what school it's from.

Mirror: Do you think this affects the function of the thanka

or its power as a vehicle for the transmission?

Glen Eddy: If things are done according to the rules of proportions and measurements, according to the *tigsey*, which means proportions, it should be fine. The measurements are made up of the smaller and the greater that are all based on a measurement of 12 units.

Mirror: What is the origin of the form of the thanka?

Glen Eddy: The original symbol was the wheel of life that started in India. Then as Buddhism moved to Tibet, which was a nomadic culture, there developed the style of thankas of all the different deities, etc. They were scrolls and easily transported rolled up and used as teaching devices as the nomads moved from place to place.

Mirror: Do you have a deity or yidam that you are partial to painting?

Glen Eddy: I prefer to draw Lamas and particularly the Dzogchen lineage of Namkhai Norbu Rinpoche. I like to glorify the lineage.

Mirror: Is it true that you would like to offer a course and eventually create a school of Tibetan thanka painting?

Glen Eddy: Yes. That was my original intention in coming here.

Mirror: What kind of program do you envision?

Glen Eddy: If they are really interested, people could begin working on paintings together in a matter of months. We can start very basically, like the traditional program of the thanka trainee: drawing deities, learning the proportions and measurements, learning to draw with a brush, how to mix colors, learning how to design thankas, and the elements of design. We could make thankas for the gonpa to enhance people's practice. As far as a particular time frame, this has not been established. The program is in the formative phase.

There is a tremendous amount of work to be done, and it's not possible for me to do it on



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Main Office:

The Mirror
PO Box 277
Conway, Massachusetts
01341 U.S.A.
Tel 413-369-4208 and
FAX 413-369-4165
E-Mail address:
102121.130@
compuserve.com

European Office:

The Mirror Merigar, 58031
Arcidosso GR Italy
Tel & Fax 0564-966608

EDITORS

Naomi Zeitz
Liz Granger
(Merigar office)

LITERARY EDITOR

John Shane

ADVISORS

Giovanni Arca
Anna Eid
Des Barry
Barbara Paparazzo
Jim Valby

DESIGN AND PRODUCTION

Kathy McGrane

ILLUSTRATION

Glen Eddy

ARTWORK

Tsering Wangchuk for drawing
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Chagdud Tulku Rinpoche in Argentina

Retreat in Tashigar - August 2-4

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know the value of movement and how to deal with movement in the practice of contemplation.

RIGPA: THE STATE OF 'INSTANT PRESENCE'

The Tibetan word for the calm state is *nepa*, and the word for movement is *gyurwa*. But then we have a third term that is also used together with these other two words: we speak of three things together in this context: '*ne, gyur, and rig*'. This third term, *rig*, generally means knowledge or understanding.

But what is being referred to is not an intellectual understanding. What is being spoken of is an experiential or lived state of knowledge. I therefore generally translate '*rig*' as 'instant presence'. When a state of knowledge is presented in the manner characteristic of Dzogchen, that which is introduced is this instant presence. And when we speak of contemplation, what we are speaking of is being in this state of instant presence. This is generally referred to as '*rigpa*'.

The term '*rigpa*' can be used nowadays to mean various different aspects, and is sometimes used in a more general sense as meaning 'intelligence'. But the way we use the word *rigpa* in the Dzogchen teachings doesn't just mean ordinary knowledge or intelligence. What is being referred to is an experience. When one has an experience of this instant presence for oneself, one can recognize it. Then one can really know what is meant by '*rigpa*'. How can one discover and recognize this state? This is done through practicing to discover the state of *rigpa* as it arises together with experiences relating to the three aspects of our condition: the experience of emptiness; the experience of 'clarity' (the movement of thought, emotion or energy I have already spoken of); or experiences related to sensation or feeling associated with the physical body. One needs to have some of these experiences in order to have knowledge of the state of *rigpa*, developing it precisely.

So one can see that to learn or apply the practice of Dzogchen, or to be in the real state of Dzogchen, the principle is not only that one sits quietly somewhere practicing *shinay*. *Shinay* is useful and important but it is not of ultimate importance. *Shinay*, or the calm state, the state of emptiness, is ultimately only a kind of experience. And in the Dzogchen teachings there are methods that are much more important than ordinary *shinay*. People generally do not understand these things and when they speak about *shinay*, they talk as if they consider it to be a supreme practice. But this is simply not true. The practice of a single *semzin* is far more important than *shinay*.

DZOGCHEN AND THE 21 SEMZIN IN RELATION TO SHINAY

When I give Dzogchen teachings, as you may already know, I always give instructions on how to practise the twenty-one *semzin*. Even if you do not know all twenty-one of these practices, seven *semzin* were selected by the great Dzogchen masters of the past as being the most important. But then again, even if you do not learn or apply all seven of these, if one were to learn just one of them and apply it correctly, then one could really succeed with both *shinay* and *lhagton* much better than with ordinary *shinay*. People generally don't understand that a teaching like the *semzin* is not of lesser importance than *shinay*. Some people speak of *shinay* as if it were the supreme teaching, which is not in fact the case.

Many of you were not present when we held the Inauguration of the Shang-Shung Institute at Conway, but there was a young Tibetan man who performed Tibetan music for us at the Inauguration who sang a Tibetan song the words of which went: "If you are not careful you can mistake brass for gold." In a similar way, even if there are many very important methods of practice, some people don't understand their value, and even though there are many books and many methods that I have taught and transmitted, such people don't know how to use them or what their real value is. If you don't know the value and if you don't use practices in a correct way, then of course you can't have the desired effect. So the *semzin* are very important.

DIRECT INTRODUCTION

With the *Lobjyon* mind training also, the three aspects of emptiness, clarity and sensation are very important because they provide an example which enables us to understand the main point of the Dzogchen teachings, which is discovering the experience of knowledge.

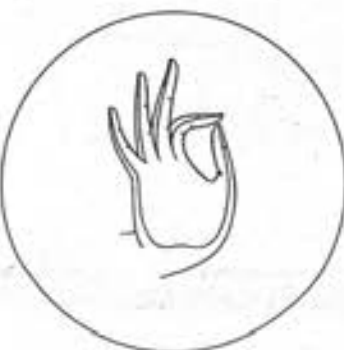
In Dzogchen, Introduction is spoken of a great deal. And when we talk about Introduction, what is called Direct Introduction is considered to be the most important. As a result of this, some people always seem to be waiting for this Direct Introduction to arrive from somewhere. Sometimes people come to me and say, "Could you please give me the Direct Introduction" as if it were something I keep in my pocket that I could just give them. But one cannot give Direct Introduction that way. It is very important that one understands what Direct Introduction is and how one can have it. When one knows the value of experience and understands how to use that experience, then one already has one of the qualifications of receiving Direct Introduction. Then one needs to know how to work with the Master. And one also needs a quality of active participation, of devotion, so that one is enabled to work with the

teacher until one reaches Total Realization. If one proceeds in the way I have just described, one can really receive the Direct Introduction.

Sometimes when people learn a particular method, they think to themselves: "Oh, now I understand this method; now I can use it." They write the practice down and go away, not caring very much about the Master and the transmission. But this is the wrong way. You need the Master until you attain Total Realization. You also need to work with the Master.

Spiritual teachings such as are found in Dzogchen are not mere techniques. To regard the teachings as nothing more than techniques is a problem very prevalent in the Western world.

The Master is of paramount importance because the methods used must be related to the experience of the students. A serious teacher of a teaching such as Dzogchen must understand the experience of a particular student, and then be able to suggest practices according to the way in which the student is developing, not just giving practices according to a set-formula regardless



of the character, capacity and progress of the student. One doesn't need a Master if one is just going to go about to applying things in that mechanical sort of way. If that were sufficient, it would be enough to just read books. One doesn't need a teacher if one is just applying a set system that is applied to all in the same manner in all circumstances and conditions. If, on the other hand one wants to apply the practice according to the needs and capacity of the student, then the participation of a Master is essential. And if one needs a teacher it means that the teacher and the student work together, knowing how the situation is developing. I have taught this way for many years. If one understands the value of the teaching and the transmission, one understands the importance of the Master. If one does not understand these things, then one thinks that it is enough to first do this, and then next to do that, as if one was working with a computer. But teaching must not be applied in such a mechanistic way. The teaching must be understood to be a living force, something that must be kept alive in and between the individuals that practice it. This means that one must work with the teacher and the transmission at all times and without interruption.

People may sometimes feel that they have a problem because their teacher is not present with

them. But one cannot spend all one's time with one's teacher. In fact this should not become a problem. The principle is not that you always need the teacher nearby. It's true that you may sometimes need to ask the Master something but today there are many possible ways of communicating in the modern world. And if the teacher is still alive, it is always possible to meet with him or her at some point. But if you are really seriously practising, you can in any case maintain communication with the teacher because when you enter the practice and become a good practitioner the teacher is ultimately to be found within you. The teacher is not always an external phenomenon: he or she can also manifest through your own clarity. One must have a clear understanding of this: the reality of our actual situation is that everything is not outside of oneself.

Because of this it is very important that we understand what we mean when we speak about 'experiences'. Here we are examining the very basis of contemplation and how we can discover experiential knowledge of the state of *rigpa*, the state of contemplation. We discover it through three types of experience: experience related to emptiness, experience related to clarity, and experience related to sensation.

The first of these experiences is called '*desan mitogpa*'. *Desan* means sensation, a feeling of pleasure. We generally speak of '*dechen*', or in Sanskrit '*Mahasukha*', in which expression the '*Maha*' component means 'total', so *Mahasukha* means total sensation, or total feeling of pleasure. So what is being indicated is a state of bliss, something beyond ordinary sensation. So in the term '*dechen*', one can translate '*de*' as bliss. But in a more general context, if we use the term *dewa*, it means sensation related to the physical body, and one shouldn't translate it as bliss, because people in general do not dwell in a condition of bliss, but rather have a more limited sense of bodily sensation. When we do not have the experience of bliss we don't really understand the value of our bodily sensation: from that limited point of view it appears that we could not never have the experience of such a thing as complete bliss. So the reason we use bodily sensation as practice is this.

First we distinguish what is *dewa*, which means sensation, a feeling of pleasure. Then we develop that sensation until we experience '*dewa chenpo*', or '*total dewa*', which means the experience of bliss I have just explained. '*Selwa*' means clarity. '*Mitogpa*' means emptiness; but this knowledge of emptiness referred to here is based fundamentally on practising with the experience of sensation as I have been describing. Through this experience of sensation one is also able to find the experience of emptiness and clarity.

ty. So that is why we first of all discover and work with the experience of sensation.

There are very many kinds of experience of sensation that one can feel in one's physical body. Everything is sensation: sometimes we feel happy, sometimes we feel sad. And at other times one may feel physical pleasure or pain. All these are sensations, and they can all be used for the practice.

There is a particular method included in the teachings that involves working with the intense bodily sensation that arises during the act of sexual union. It is practised in order to develop realization or knowledge of the experience of *Mahasukha*, or total bliss, but it is not such an easy practice to use because we are generally too conditioned by our emotions. When we have the kind of sensation that is involved in the sexual act we immediately get distracted and do not remain present. Then we are not in the real state of the sensation. We fall totally into attachment and similar emotions. That is why it is not so easy to use.

But if, for example, in transmitting the teachings of the Dzogchen *Semsde*, a Master were to attempt to introduce the student to the state of knowledge through the experience of emptiness, with experience of clarity, teaching the student how to apply different kinds of sensation through breathing, visualization, concentration, and the many other methods that exist, then, if the student was unable to succeed in entering into contemplation, as a last resort, the Master might suggest that the student try to discover the state of instant presence by working with the very strong sensations that arise when the student, together with his or her appropriate partner, engages in the experience of the sexual act.

This kind of practice is not suggested when someone already has knowledge and capacity in contemplation, because it would not be of any use in such a case. But when there is no other way for the student to go forward, it may be appropriate.

In any event, you may benefit from reflecting on this method of using physical sensation in the light of your own experience. When you are seated in meditation in a calm state, you may have some experience of emptiness – which is the nature of the calm state. Seated in meditation you may just discover this state, feeling it just a little. But you notice that you don't really feel the experience very strongly. It isn't so easy to really feel something that is not very concrete.

But when you enter into sexual contact, not just imagining it, you know very well how concrete that sensation is. You really notice the sensation without any doubt! In fact, you not only notice it, but you get distracted by it and lose your presence. So you can see that this is

continued on next page

very different from just sitting in meditation and experiencing the sensation of the calm state. The sensation in the latter case is very strong and very concrete. Sometimes it is, in fact, too concrete and for that reason working with this kind of experience can be like trying to tame a wild horse. We can't control it, and then we lose it. In any case, in the teaching this powerful sensation is considered to be an extremely important experience if it can be used for the practice.

One can observe, for example, the way in which the various manifestations of the divinities are presented in Tantrism: there are different kinds of manifestations – peaceful, joyful and wrathful – three manifestations related to the transformation of the three root passions of ignorance, attachment and aversion. In general the experience of sensation is related to the joyful manifestations. But then you can find manifestations which are not only joyful in form but are wrathful. And there are wrathful forms also in yab-yum union. Peaceful forms such as Vajradhara and Samantabhadra are all in yab-yum union, not only joyful form. The fact that there are so many yab-yum forms of manifestation reflects the fact that the experience of sensation is much more concrete and much more important than any other kind of experience. That is why the explanations here begin first with the physical level of bodily sensation.

There are many kinds of practices that work with experiences of sensation but first of all we concentrate more on training the mind, combined with breathing and visualization and so on. We do this so that we can succeed in having concrete control of our minds and can develop presence. Otherwise it is not so easy to practice the practices involving sensation.

Lopon Tenzin Namdak Visits Tseggyalgar

by Ellen Ruth Topol

We were honored to have Lopon Tenzin Namdak visit the Community at Tseggyalgar in Conway on Tuesday and Wednesday August 2nd and 3rd, 1995. The teachings that he gave were attended by approximately twenty-five practitioners; Lopon taught mainly on the views of sutra and tantra and allowed for numerous questions during the teaching. He responded directly to them with a clarity much appreciated by all those in attendance. There was an informal intimate atmosphere to these teachings that facilitated wisdom going directly to the heart.

At the end of the teaching Lopon Namdak made a request of the Community; he said: "Concentrate and study more and more while the Master is alive, that I request!" Then, he added: "I am very happy to see you again and again. You are old friends. I encourage you to study the Santi Maha Sangha!"

After the teachings, I asked Lopon a question: "In the Gurdjieff work, in a moment of presence, we say 'I AM!' In Dzog Chen we dissolve the 'I AM' However, I believe that the intention of both is the same. Lopon responded: "Many traditions, not just the Gurdjieff work, try in this way; however, in Dzog Chen we ask the question 'Who Am I?' In asking this question we begin to see the Nature of Mind."

TUMMO

In the Tantric teachings there is a very well-known practice called 'tummo' which means 'inner heat'. But what is the purpose of developing this inner heat? It is used to enable the practitioner to develop to the maximum the experience of physical sensation which I have already pointed out is considered to be the most important experience. To develop this heat, the practice of tummo is undertaken. But in the teachings of Tantrism we carry out transformation practices. If, for example, we receive the initiation of Chakrasamvara, then we afterwards apply the practice of transforming ourselves into that particular divinity, and we build up this transformation for a long time. Not only do we carry out the visualized transformation into the form of the divinity, but we also recite the mantra related to this particular realization. That act of transformation we are undertaking must not remain something separate from our actual existence, otherwise it is nothing more than a kind of fantasy. You might think while you are doing a visualization of transformation: "Oh, now I'm Vajrapani", and envisage yourself as a wrathful blue manifestation. But you may nevertheless feel for some of the time that your physical body is still there, separate and not integrated with the visualization. When you practise this kind of transformation you should integrate your sensation, bringing your being completely into the transformation. To bring this about, mantra exist; they enable us to integrate our transformation, and we recite mantra a specific number of times after we have transformed ourselves into the form of the particular divinity whose practice we are undertaking, thus completing the transformation.



PHOTO: GENA PERINI

Open Letter

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my commentary into Italian. This work is being done principally by Adriano Clemente, the husband of Laura Evangelisti. We have spent many weeks clarifying all the particular movements, and because Fabio and Laura have been actively involved in this work, I feel confident in appointing them as my assistants of Yantra.

It is the same situation with the Vajra Dance. I am learning the Dance in the best way that I can, and when I have a chance, I explain the precise conclusions to Prima Mai and Adriana. When there is a mistake, we correct it. When there is something that doesn't correspond in a physical way, we study the original text. That way, I can control and develop it in the correct way, step by step.

When some people have developed the Dance to near perfection, then I can appoint that person for teaching the Dance in a limited way. Why in a limited way? Because I must see that the teaching of the Dance is done in the best way, with the least amount of error. This kind of teaching is done by Stoffelina, and there will be others in the near future.

ADVICE FOR ASPIRING TEACHERS

People who want to be Teachers of Yantra Yoga or the Vajra Dance must first understand that it is of primary importance that they learn the original methods well and keep the transmission in a correct way; not just try to be a Teacher by asking my permission or presenting some kind of paper. The purpose of becoming a Teacher of Yantra Yoga or the Vajra Dance is mainly for oneself, for having realization and then for helping other

people. It is not for having the position of Teacher, for having fame, for gathering many people around you or for making money. One should observe oneself. If someone is going in that direction, they should be aware that they are doing the practice of *samsara* and constructing more *kaliyuga*.

ADVICE FOR STUDENTS

For the people who are interested in learning Yantra Yoga and the Vajra Dance, first they must remember that both Yantra Yoga and the Vajra Dance are spiritual teachings. This means that they are related to their original transmissions. For me, this is very important. If someone is not interested in the Teaching and the transmission, but are only interested in some kind of gymnastic movement or physical Dance of the Vajra, then I must say 'I am sorry, but this is not for you.' You must find some kind of gymnastics or folk dance which suits your needs. These possibilities are everywhere.

Some people say it is necessary to open the Teachings up to all people, even if they are not really interested. Otherwise they may never have the possibility of contact with the Teachings. In one sense this is true. But, in general, there are many people who have no idea what the Vajra Dance is and they think it is like an ordinary folk dance. Somehow, they have ended up seeing the dance; maybe they've been invited by friends. The people who have invited them are responsible for these people. They need to make sure that they truly understand the nature of the Dance, and explain to them that they cannot enter the mandala without transmission. We must understand this. When someone

is our friend, this does not allow them to enter the mandala without transmission. The mandala is a sacred place. We need to adhere to this principle and make it clear to others. This is our responsibility. On the other hand, people are welcome to watch.

In any case, either with Yantra Yoga or the Vajra Dance, it is important that the teacher introduces these practices very well and the students understand that these practices are spiritual teachings. Also, it is important that if people do not feel to follow the Teaching and transmission, we must accept that the secondary cause of entering the teaching has not yet matured. In this case, if you insist that the person does so, you are forcing that person and not respecting their dimension. This is a negative action.

In general, paying respect to another's dimension is one of the most important applications of awareness. Therefore, we should respect people who are not yet interested in the Teaching and transmission, and, inversely, they need to respect our dimension of spiritual practice. Therefore, it is important that we do not invite people on the mandala as a social activity, or to show our friends, but as an experience related to the transmission and therefore something very precious.

In conclusion, it is essential that under no circumstances should Yantra Yoga or the Vajra Dance be used for gathering students or making money. I am not personally interested in developing Yantra Yoga and the Vajra Dance in a way that is not correct or precise and not well-connected with their transmission.

With my warm Tashi delegs,
Chögyal Namkhai Norbu

Drikung Ontul Rinpoche August 15-21 in Merigar

Drikung Ontul Rinpoche was born in Kham, East Tibet in 1950. In 1954, he was recognized as the Ontul reincarnation by His Holiness Drikung Kyabgon Chetsang Rinpoche and His Holiness Gyalwa Karmapa. In the same year, he was enthroned at the monastery of Dong Med Ognin Thuntan Shedrub Ling. Lama Kalsang Namgyal, the assistant of the previous incarnation, assumed the responsibility of teaching Ontul Rinpoche to read, write, recite texts, etc. In 1959, Ontul Rinpoche left the monastery with his tutor, Kalsang Namgyal, and succeeded in escaping Tibet, arriving in India via Nepal. Even in India, Ontul Rinpoche did not have an easy life as he had to roam from place to place for fourteen years, without a stable living place.

In India, he met Drikung Khandro Neni Rinpoche (khandro or dakini is a yogini with a high level of realization) and Khenpo Thubten, a great Nyingmapa master who gave extensive instructions on the practice of Ngondro from the

Longchen Nyingthig and after these instructions, Ontul Rinpoche received the transmission of many important texts. On various occasions, he received Mahamudra and Dzogchen teachings from His Holiness Dudjom Rinpoche, Kalu Rinpoche and others. From Khyung Ka Rinpoche, he received teachings and personal instructions on the profound five-fold path of Mahamudra. Following this, he went to Ladakh where he received many important empowerments, instructions, and oral transmissions of the Drikung Kagyu from His Eminence Choeje Togdan Rinpoche, who Ontul Rinpoche followed for many years during his travels. In 1971, he returned to India with donations received from the people of Ladakh and he bought a piece of land at Tso Pema (Rewalswar), which means Lotus Lake, one of the sacred places where Guru Padmasambhava demonstrated his miraculous powers. Aided by his monks, he began to build a monastery there. It took many years to build this

monastery and to gather all the sacred objects, ritual instruments and everything necessary for its functioning. Now that the monastery is almost finished there are about thirty monks who maintain the Kagyudpa Drikung tradition there.

In 1983, Ontul Rinpoche returned to Central Tibet and Kham. After staying a short while in Lhasa and visiting Drikung Thil monastery, he reached the monastery where he had been enthroned which had been destroyed during the Cultural Revolution, and is being rebuilt today. In the autumn of that year, he returned from Kham to Drikung in Central Tibet, and at the monastery of Drikung Thil, he met Drubpan Padrug Rinpoche from whom he received many teachings. He also met in this period His Holiness Drikung Kyabgon Chuntsang Rinpoche, who, at that time, was living in Lhasa.

The retreat fee is 320,000 Lire with a member discount. Babysitting service is available. For further information, contact Merigar.

Interview with Glen Eddy

by Naomi Zeitz

Glen Eddy is a painter of traditional Tibetan sacred art. He has been designing and painting thankas for twenty-four years and has been a Buddhist practitioner since 1969.

Mirror: Glen, why did you become a thanka painter?

Glen Eddy: I've been interested in art all my life, and I went to art school at the San Francisco Art Institute in the 1960's. I studied all the traditional American schools of art, like abstract expressionism. Then in 1963 I traveled around the world; I left the states and didn't come back for five years.

When I returned, I met Tarthang Tulku Rinpoche in Berkeley and started looking at Tibetan art. I had already seen some Tibetan art in Europe, but didn't really understand it. Tarthang Tulku Rinpoche asked me to work on refining the Tibetan style of woodblock prints. He wanted to publish some; I did some work on them by tracing, and they turned out all right. Then I got more interested and started drawing and copying them.

I stayed with Tarthang Tulku Rinpoche for a while, and then I met my first thanka painting teacher, a Mongolian called Khedrup Lobsang. He was originally a wood carver, but he had also painted thankas and was a very good artist. He had kept all his things with him, his drawings and tools, all through his travels. He had come from Mongolia to do a long retreat with his teacher in the mountains of western Tibet. When the Chinese arrived, he left for Nepal with his teacher and the other Tibetans – the first wave of Tibetan refugees. Because he was

And then I met Chogyam Trungpa Rinpoche. He liked my work very much. We had several meetings before the opening of the Naropa Institute. He invited me to teach Thangka painting there and asked me to do some drawings for some books he wanted to publish. So we worked together. He was nice to work with. I never considered him my teacher formally, but I felt very close to him. He was very kind and generous to me, and very straightforward. He taught me a lot, not only about art. He had a good artistic sense. He was an artist himself, so it was nice to work with him. He was the first Tibetan that I had strong contact with, and he had a big influence on me.

Through Trungpa Rinpoche, I met my second Thangka painting teacher, Tenzin Rangye. He was a very old man when I met him, and he had already had a stroke. His hands shook when he drew. He was very sweet. He had an interesting style of teaching; he would let me go off on my own tangents. He would try to explain something, like how to draw the Buddha's face, and, being somewhat cocky, I'd say that I saw the difference – such as between the central Tibetan style and this style he taught, which was Eastern Tibetan – when I really didn't.

The Eastern Tibetan style was developed by Karma Khadri of the Kagyupa lineage; many of the great Karmapas and Sharmapas who had developed this school were great artists and painters as well. There is a lot of Chinese influence in this form. It is very beautiful, very open and spacious. Time and space are very magical. In the central Tibetan style, every inch of the cloth is covered in paint; there isn't much space and everything is very symmetrical. The deities are also different. In the central Tibetan style, they have larger eyes and a broader nose, thicker lips, and a wider mouth. They are more rounded, and their earlobes are thicker. Generally they are the pudgy Buddhas. In the Eastern Tibetan style, the deities are more slender and elegant, and facial features are much smaller and more in proportion to the face. They have narrower noses, smaller eyes and the earlobes have a different movement as well.

One day, my teacher was showing me these earlobes, and I hadn't even noticed the difference. I didn't really listen to what he was explaining, and he let me go and on. He just listened, and at the end his son said, "You still don't see the point." And then he pointed out the earlobes, and I got the picture.

Tenzin Rangye was also a very accomplished meditation master. He was very humble, so when Trungpa Rinpoche said he was a great Master, I was skeptical, because I didn't appreciate humility as a great quality. I was more impressed with power.

Mirror: How long were you studying with this Tenzin Rangye?

Glen Eddy: For two summers – five and a half months altogether.

Mirror: So between studying with the two teachers, Khedrup Lopsang and Tenzin Rangye, how did you develop your skill?

Glen Eddy: I began to look at paintings. When I was with Khedrup Lopsang I was a baby – a baby painter and a baby Buddhist. I didn't really understand Buddhism, and I didn't have a very broad view of thangka painting. I began to open up and see more, and then I fell in love with this Eastern Tibetan style. It was just coincidence that Tenzin Rangye painted in that style. During this time, I had been introduced to the theory of painting with natural colors by Khedrup Lobsang. The sons of Tenzin Rangye, who were very accomplished thanka painters, used gouache paint from tubes. Most Tibetans use gouache.

At the Naropa Institute, I had made contact with another thanka painter named Terris Temple. He had lived in Nepal for years and years. He was painting with natural colors, and one day he gave me all these packets of colors. I used them immediately and really liked them. We started collecting minerals and grinding them into colors. Once I began using these colors, I couldn't return to the



Glen Eddy

LAURE MARDER

a Mongolian, he had contact with the Mongolian community in New Jersey. He married a woman from that community and then moved to California, and that's where I met him.

Mirror: How long did you study with him?

Glen Eddy: For about three years. In a sense, I did a traditional apprenticeship, but in another sense I did not, because we had a language barrier. I made a lot of mistakes, but I still was able to learn a lot. He was a very kind and sweet person.

Mirror: What style of thanka painting were you learning?

Glen Eddy: It was a central Tibetan style, which is more or less what the Mongolians do. He was Gelugpa-oriented, and the Lama I was studying with was Nyingmapa, so there was some confusion there for me. I didn't really understand Buddhism well or the differences in the schools.

Mirror: What happened after the three years with the Khedrup Lopsang?

Glen Eddy: I stopped working with him when my life got a little crazy, and I wasn't able to study with him any longer. All of my life, I've had a problem with addiction; at that point, I started using drugs and alcohol again, and I didn't feel comfortable continuing with this very pure teacher. I felt I had a strong basis with which I could continue developing when it became a possibility.

From that point I developed on my own, and then I became a student of Dudjom Rinpoche. Through him I learned the deities of his terma tradition, which helped me develop a lot as an artist.

AUDIO VISUAL MATERIALS FOR HIS HOLINESS THE XIV DALAI LAMA

A project designed to collect, preserve and promote all His Holiness' work is being launched. The positive outcome of this project is the decision to establish an independently managed Central Archives for the purposes outlined. Until the project takes a concrete shape, the Library of Tibetan Works and Archives has been assigned the responsibility for doing the initial research work.

The Central Archives would house all the collected works of His Holiness including audio-visual material, printed and published matter, photographs, as well as teachings, ideas, philosophy, and universal messages.

The Central Archives requires the following donations – films, videos, recorded tapes, photographs, and printed materials.

If in your collection you have such materials available, we would be grateful for a donated copy for deposition at the Central Archives.

Your co-operation is invaluable, and should you know of any other individuals or organisations who would be interested in this project, please ask them to contact us at:

Gyatsho Tshering, Director
Library of Tibetan Works and Archives
Ganchen Kyishong
Dharamsala 176215 H.P. India
Telephone: (01892) 22467

old colors.

Mirror: What is the quality you like so much about the natural pigments?

Glen Eddy: It's a poetic process. You find the stone, fall in love with it, grind it into powder, mix glue in it, and make it into paint. All the pigments have their own personalities. For me, it is a process of discovery: each stone has its qualities, and you have an expectation of how it will manifest in color. It's an adventure. For me, it's not only the process of painting, but the entire process of the experience – from making the paints to laying on the gold at the end.

Mirror: What about the quality of the pigment when you use it? How is it to work with?

Glen Eddy: They are very difficult to work with. Traditionally thankas are painted with the blue and green colors first, because they are called dirty colors. You have to put blue and green on and then sand and scrape and chip away at them until they smooth out. So you really rough up the area around them, and if there is already paint there, you would ruin it. Then you paint the other colors in around the blue and green.

Mirror: What are your shading techniques?

Glen Eddy: I use dry shading, with a brush. The brushes are made of goat hair which is very resilient. Because of the minerals, a soft-furred animal hair brush won't work, but the goat hair doesn't break down from the crystalline structure of the mineral paints. There are only two colors used for shading – indigo for the cool colors and cochineal, a red, for the warm colors. White is used for tinting.

Mirror: How do you draw the thanka, with a brush or pencil?

I use a pencil, but the old school uses either a brush or a pounce pattern, which is a pattern made by punching holes in the pattern and then dusting with charcoal to transfer the design. And then they follow all the little dots with ink and blow away the powder.

Mirror: Do thanka painters prepare a drawing first?

Glen Eddy: Painters who have a lot of experience don't really need to prepare the surface with a full drawing; sometimes they only use a very minimal amount of the proportion lines.

Mirror: What kind of freedom is there in thanka painting? We come from a society where artistic expression is the pinnacle of freedom, and it doesn't seem that thanka painting offers the arena for that kind of personal expression.

Glen Eddy: I find a lot of freedom within the structure of thanka painting. Even though everything is pretty much prescribed in terms of colors and proportions, I find a lot of freedom in designing. For me, the most satisfying part is making the design, doing some shading, and adding the gold. The rest, at this point, I wouldn't mind giving over to an assistant, that is how it is traditionally done. Most thanka painters have helpers or a school of painting students available. If someone fills in colors really well, they only do that. If they shade really well, they do that, nice line work, they do that. If they're more skilled they can do gold work, or shading the face or more delicate work.

Mirror: Are you able to tell the different styles of individual thanka painters, as well as the schools of painting? Do you think personalities are expressed?

Glen Eddy: To me their styles are very definitive, as much so as modern painters.

Mirror: Were there many realized masters who were also thanka painters? Is it a common occurrence?

Glen Eddy: There have been Karmapas, Sharmapas, and Dalai Lamas who were skilled painters. In their training and in the training of Tulkus, thanka painting is an integral part. I think there have been many spiritual masters who were great painters, but there have also

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