

THE MIRROR

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ASIA'S MISSION TO DZAMTHOG

Return to Amdo

*Impressions of the land returning to Amdo
from Kham where the ASIA project will
build a new school and hospital.*

by Tony Laurent



The first faint streaks of light could be seen penetrating an inky black sky high over the narrow valley surrounding the Tibetan settlement of Jomda. Sunshine would not enter for several hours to brighten the secluded pine forests and the torrents of white water gushing through every available cranny in the granite heights. Dr. Phuntsog Wangmo (Rinpoche's niece) was awake and had prepared some Tsampa and tea for us as Giorgio Minuzzo and I discussed last details for the organization of the ASIA project.

We had spent the last seven days together and needed to make some rapid decisions about the site and local materials for building in Dzamthog village. This is where Namkhai Norbu Rinpoche was born and these were the valleys where he spent his childhood. The project for a hospital and school is Rinpoche's work to help his people. The site lay three hours away by jeep climbing high into the valley towards Dzamthog and passing the house and sparse settlement where Rinpoche played as a child. Today this house nurtures a rather splendid tree which seems to recognize the heritage that once played within its walls.

To reach the village we have to make our way across a long winding road and steady incline carved into a sparse landscape of stone shelters and black goat herds where poorer Tibetans etch out an existence from the short periods between winter snows. The road passes through a narrow wind-swept gap adorned with prayer flags and a tern at four thousand five hundred meters before descending into another valley where settlements of earth and timber houses again appear. There villagers reap a sparse agriculture from the terraced slopes dotted with stone compounds and the herds supplying basic necessities to Tibetan life. Crossing through the pass I could look up into still higher ground where granite peaks and thin vegetation disappear. I imagine the small stone hut, "no bigger than a dog's house" that Rinpoche had visited with his uncle Wangchuk describing this rather eccentric master who had lived at these heights for years without any apparent food or contact with human beings. I was supposed to leave by plane from Chamdo, a town two hundred and sixty kilometers and nine hours by jeep south of Jomda. My arrival to Jomda had been delayed three days due to rain and clouds, waiting for clear weather to land in the mountain strip serving Chamdo. Andrea dell'Angelo and Tullio Caselli had also been delayed after a month's work laying the ground for making the agreements and terms for the project. Little time was left to complete the work for the Dangehe school and it seemed pointless to lose another three days due to incessant poor weather, so I decided to leave for Amdo and the far north area of Tibet by jeep. Besides, an overland trip from Kham to Amdo would take me through the most isolated areas of the Tibetan nomadic tribes and an untouched landscape where I could witness an existence that remains as enchanting today as ever, even to the imagination of Tibetans.

By six in the morning the car and driver had arrived and I was ready to leave accompanied by the Chinese contractor who had arrived from Qinghai to bid for the construction work.

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Summer Retreat in Tuscany

by Des Barry



Gathering at Gadeling

M. Mingotti

When the English poets Byron and Shelley set off on their grand tours of Europe searching for the inspiration that would flower into great works of Romantic poetry, doubtless they absorbed the paradisiacal qualities of the Tuscan landscape in summer: soaring cypresses, gnarled olives, the lines of abundant vines below the medieval walls of hill top villages that once protected inhabitants from siege and rapine. Looking as natural in its hill top setting as any medieval borgo, the eight sided gonpa of Merigar, with its sweeping lines and copper spire, hosted another summer gathering of the Dzogchen Community under the guidance of Chögyal Namkhai Norbu.

The days of the Romance have passed. Retreat participants came to this place of refuge from sieges and troubles of a different origin. Even if the country is not involved in war, Italy has entered the machine age and the age of cyberspace which has brought with it stresses that are more based in the emotional and the nervous reactions to family and social concerns.

As the hour for the opening practice of the retreat approached, fresh breezes lightened the heat of the day. A stream of people of different races and countries made their way toward the Gonpa just as thunderheads made their appearance over the volcanic mass of Monte Amiata - suggesting the arrival of

more etheric and elemental presences. As if orchestrated, the wind rose and clouds surrounded the Gonpa as Namkhai Norbu Rinpoche began his opening discourse and right on cue thunder and lightning exploded just as he began the Rite of the Guardians. It seemed to be a very auspicious start by any standards whether Tibetan or Western.

Namkhai Norbu Rinpoche announced that he would be teaching from an Anuyoga text called *Na.ra Tong.tuk* which closes off rebirth in the three lower realms of Buddhist iconography: the animal realm, the preta realm and the hell realm. Over the next nine days Rinpoche explained the essence of the text including the preliminary practices, practices of purification, and visualizations of the radiation and absorption of light (*tron.du*). He related the teaching to other aspects of the practice of Anuyoga instantaneous transformation that are found in many of the secondary practices used within the Dzogchen Community. Those participants who have been following Santi Maha Sangha training would have recognized many of the terms and concepts which Rinpoche used in his explanations. In his discourses, Norbu Rinpoche made the practices of *Na.ra Tong.tuk* easy to understand, to access, and to apply in everyday life. He gave the *lung* or permission to practice for the majority of the practices used in the Community and indicated that he was preparing a book to explain the images of the masters of all the lineages that are represented on the wall panels of the Gonpa.

Each day, clouds of cypress smoke from the pot-bellied, white-painted structures called *sang kang* rolled into the morning air before the teachings began. The plants in the gardens around the Gonpa were in full flower, evidence of the care and commitment of the green fingered

gardeners of Merigar.

The first practice of the day was a Yantra Yoga class for advanced students. The idea of the course was to impart the latest developments that had been clarified by close study and translation of the original text of Vairocana. This led to a number of lively discussions among participants which hopefully clarified any doubts about the various Yantra movements and positions; or at least inspired each person to study further the precise points of each posture. The effect of diet on flexibility and early morning prana could be observed very clearly and seemed to depend on which restaurant the participants had dined in the previous evening.

During the retreat participants gathered at 3:30 a.m. to celebrate the birthday of Guru Padmasambhava with a practice of Guru yoga synchronized with practitioners all over the world. An offering of Gana-puja was celebrated at 7:00 p.m. that evening and another on the last day to close the retreat.

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Qualifications of the Instructors of Yantra Yoga and Vajra Dance by Chögyal Namkhai Norbu

For all those interested in becoming instructors of Yantra Yoga or Vajra Dance, as well as those interested in organizing courses and retreats.

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Excerpts from the Teaching of
Namkhai Norbu Rinpoche at Meri-
gar, July Retreat 1996.

I want to explain clearly what *vajra* means; this is something important for the Teachings. You know already that Tantrism teachings or higher teachings are called *Vajrayana*, and the teachers transmitting that knowledge are called *Vajra Acharya*. We call everything related to this *vajra*. In the Dzogchen teaching we have *Ati Buddha*.

The symbol of *Samantabhadra* is also represented with *vajra* (in Tibetan it is called *Ranjyung Dorje*), and in the Dzogchen Upadesha there are three rich explanations of this. *Ranjyung* means self originated, *Dorje* or *vajra* means the real condition. The real condition is *Ati Buddha*, therefore *Ati Buddha* is not considered a kind of a particular being, but the symbol of the primordial state of all sentient beings. That is really *Ati Buddha* and is represented with the figure of the *vajra*. The figure of the *vajra* is always a symbol. Even if we symbolize it with *Samantabhadra* or as our knowledge of the teaching or our understanding of the principle of the teaching, for example when we say *vajra* and bell, we are using that symbol of the *vajra* literally to represent the state. But in the real sense that is the symbol. Here I show you a *vajra*, which is the symbol of the *vajra*, not a real one. Through this symbol we can understand our real nature, our potentiality. When we are doing practice or following the teachings, for example, that knowledge is called *vajra*, and our understanding of the three dimensions, like *Dharmakaya*, *Sambogakaya* and *Nirmanakaya* are the three *Vajras*.

Relatively, in our ordinary condition, we refer to the three states of body, voice and mind. Our normal body, for example, is an ordinary body. When we say the *vajra* of the body we are referring to the state or real nature of the body; not to flesh and bone and all these things. All these physical things have come from the nature of elements. When the physical body dissolves it can return to the nature of the elements. That nature in our real condition is the five colors, so when do we visualizations of our three *vajras*, we use letters like the white Om, red A and blue Hum. These three syllables that are represented by these three colors are the dimension of the *thigle* of five colors. That means the symbol of *vajra*, because they are the nature of the potentiality of the five elements in the same way as is our dimension of body, speech and mind. All this 'real nature' is called *vajra*. Why do we use this symbol or form of the *vajra*? In the real sense in the center there is a ball; the central ball being our potentiality, our real nature. This is the real sense of the *thigle*, the *thigle* is a sphere without angles, which means something beyond all limitations. As well as having no limitations it has full potentiality. This is our real nature. We also symbolize our three dimensions of *Dharmakaya*, *Nirmanakaya* and *Sambogakaya* with the *vajra*. For example, the *Dharmakaya* is symbolized by the central ball, *Sambogakaya* is the five points on top, *Nirmanakaya* is the lower five points, and these are the three *kayas*. Why are there five points up and five points down? It depends

how we view the *vajra*, if we rotate it we can no longer say up and down, we can say left and right. In general, we view things in this way. When we say up and down we also can mean good and bad, important and less important. Often in the West it is said if you do something bad you go down, and something good you go up. Up means paradise, but we don't really know if paradise is up or down. This is our idea. Also when we consider the physical body, we consider that the head is something more pure and

dualistic vision then secondary causes manifest how everything is, for example, the mirror can manifest everything as it is—its form, shape and color. The mirror has no idea of subject and object. It always manifests with the qualifications of the mirror, always remaining in the state of the ball and then through secondary causes manifests everything, depending on the dimension. That is called *Sambogakaya*. Those are the five points up and in Tantrism five points up is called pure vision and

having their point of view, their feelings, their sensations. If we want to develop society so there is more peace and happiness we must work one by one with our condition. For example, our society is like numbers. When we count we must always begin with the number one. If I think about society then my point of view from my condition starts with myself as number one. We all come from that place. When there is number one, there are also many other numbers. We must try to understand our

Everything is Experience, View, Meditation and Behavior

When we ask 'why' there is no end to it and we can't find a reason or a 'because' that is limited. Therefore it's better we don't use 'why' and 'because' too much. It's better to go to the root of 'why' and 'because', and then we are not looking outside too much, judging and thinking and doing analysis. It is better to observe ourselves, instead of having a dualistic view.

Using the example of a mirror, if we look in the mirror we can see our face, we can understand a little how we look. First we can discover how many limitations we have; we limit everything. We discover our false convictions and our concrete condition. Concrete condition doesn't mean we discover our nature of mind; first we discover our limitations. That is very important. Then we discover what point of view means and we discover how we should be in our real condition.

We can find solutions in the teachings' methods. If we use these methods then we can find what we are searching for. If we use practices, we can discover that they are relative to using our experiences. For example *Yogatantra* is not a teaching in which one uses their experiences. We use visualizations of deities, chant mantras and then somehow we receive some wisdom. When we are working with visualizations and deities we are working with our clarity. When we are being in that clarity we can find ourselves in a state of contemplation. In a lifetime it is important that everything really is our experience. There is nothing good or bad that is not connected with experience. We should not be distracted by these experiences. If we are practitioners we see that good or bad doesn't matter; it is all experience. We work with and use experience and try to be in the state of knowledge or understanding. Then everything becomes positive for our practice.

In Dzogchen we say that visions are the ornaments of the primordial state. We can have good and bad visions, and also good and bad sensations; but as practitioners we don't need to see in that way and through using our experiences all becomes the same taste. In that way we overcome our tensions and problems. These are very simple and essential practices in daily life.

Then we have *chödpa* or attitude. In Dzogchen with *chödpa* (attitude) we are not teaching any kind of attitude. We don't say you should do this or that, this is related to the path of renunciation. In Dzogchen we need to learn our responsibility; self responsibility. Someone is not coming to guide you, you guide yourself. You don't need particular vows or rules, you control yourself. Of course, according to circumstances if there is a rule you also respect that dimension, because that is the circumstance. If you don't know how to pay respect it means you are not aware. So we learn awareness and are trying to be responsible ourselves. If you want to educate your small child growing up, you try to educate in that way. Children, until they are around ten years old, cannot control themselves.

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Explanation of the Meaning of the Vajra

Chögyal Namkhai Norbu



M. Mingotti

important than the feet. Because we have this idea, also the symbol is presented this way. This potentiality is infinite. This potentiality is not the form of *Samantabhadra* or the being of the Buddha or someone. You realize that this ball is you, your real nature and potentiality.

This central ball has infinite potentiality that does not always manifest. It manifests when there are secondary causes. For example in the case of the mirror, when reflections manifest it means there are some objects in front of the mirror. The reflections depend on the objects in front; if there are no objects in front of the mirror, the mirror has nothing to reflect. In the same way even if we have infinite potentiality in our real nature, if there is no secondary cause there is nothing to manifest. When there are secondary causes it can manifest in two different ways, depending on our condition and our capacity. There is always some manifestation, if it is up or down, or whatever. We can manifest remaining present in our nature or falling into dualistic vision. There is the possibility of the manifestation of impure vision or the *Nirmanakaya* manifestation as this dimension is related to our karmic potentiality. If we fall into dualistic vision with the concept of subject and object and are conditioned by that fully, this is called *samsara*. When we don't fall into

five points down impure vision. Even if the manifestation is pure or impure, the real condition is unchanged. For example the mirror never changes—whether there is a pig or a Buddha manifesting in it, for the mirror it is all the same. When we are trying to be in this contemplation, in this ball, at that moment we are not conditioned by pure or impure vision. But in the case of our dualistic vision we have infinite karmic potentialities. When we are not established in the state of the center then we are distracted and fall completely into the state of dualistic vision. So, this is the principle of the *vajra*.

World Peace by Working from Number One

The teachings are for living in this world; for having less problems and less tensions. Many people speak now about world peace. What does that mean, world peace? How can there be world peace if we don't have peace in ourselves? We are each members of society—society meaning all of us together, not individuals. Since many individuals together make up society it means that the individuals must have a kind of evolution. We have the idea to change society with our power and military might, and sometimes there are provisional changes, but it never changes in a real sense. Society is made up of many individuals each

problems, our limitations, etc. If we free our limitations we can have some effect. Here is an example: The first time I came from India I came with a very small piece of luggage. Then I worked in an Institute in Rome and later at a University. And then I met someone who was a little interested in the teaching. In that period no one knew about Dzogchen teachings. Some people knew a little about Zen. First I began explaining to one or two people, then more and more people became interested and the numbers grew. At that time no one knew about Dzogchen teachings in the West and now many people know about it because they understand about discovering our real condition and getting in our real nature. In that case I was number one, and in this way it developed. When you are number one, there is possibility to develop—not only Dzogchen teachings, but knowledge and understanding. If we want peace in the world we must develop in this way. If people are working and developing in that way, then I believe there is a possibility of peace. I don't have much faith in only one or two nations meeting in some big city to have a big banquet. It's very important that as practitioners on the path we realize that these things are very important and in the real sense, becoming a practitioner means having such responsibility.

TSEGYALGAR RETREATS

Main Teaching Retreat by Namkhai Norbu Rinpoche:

September 19-29
Retreat fee \$400/\$425, plus food \$75

Vajra Dance & Yantra Yoga Courses with Prima Mai and Fabio Andrico:

September 30-October 6
Course fee \$100 each or \$150 for combined

SMS Foundation Exam October 1-2

SMS Level I Teaching October 3-7 Retreat fee \$150

SMS Level 1 Exam October 5-6

SMS Level 2 Teaching October 8-12 Retreat fee \$150

For further information contact the secretary at Tseggyalgar: P. O. Box 277, Conway, MA 01341, USA. Tel.: 413-369-4153; fax: 413-369-4165; email: 74404.1141@compuserve.com

NAMKHAIR NORBU RINPOCHE'S TEACHING PROGRAM 1996-97

STOP PRESS: note last minute changes in SMS exams & trainings at Tseggyalgar. Update on new retreat dates will follow.

USA - Tseggyalgar
September 20-29 - Teaching Retreat
November 1-2 - SMS Base Exam
November 3-7 - SMS Training
November 8-9 - SMS I Exam
Nov. 10-14 - SMS II Training
P.O. Box 277, Conway MA 01341 USA
tel.: 413-3694153
fax: 413-369-4165
email: 74404.1141@compuserve.com

MEXICO
November 7-11 - Teaching Retreat
Contact: Claudia Tello, Claudia Galvan: tel/fax 52-73-821126
Raol Heredia: tel/fax 52-5-2116560
"Casa Amatlan", Paseo della Reforma 199 2° Piso, Col. Juarez C.P. 06600 Mexico D.F.
Tel.: 52-5-5469281

VENEZUELA
November 28-December 2 - Teaching Retreat
Contact: Pablo Lau Rivera, Lhundrubgar, Pba. Res. Pedernales, Planta Baja A, Av. Paez Montalban II, 1021 Caracas
Tel.: 58-2-442-1434;
fax 58-2-471-2772

PERU
December 13-15 - Teaching Retreat
Contact: Juan Bustamente, Calle

E. Palacios 1125-c, Miraflores, Lima 18. Tel.: 51-14-791274; fax 51-14-459011

ARGENTINA - TASHIGAR
December 28-January 3 1997 - Teaching Retreat
January 10-12 - SMS Base Exam
January 14-18 - Level I Training
Contact: Laura Joffe Tel.: 54-1-788-1728, Martin Bortogaryay Fax: 54-541-98300, email: Nelida Saporiti nsaporiti@interlink.com.ar

NEW ZEALAND
January 30-February 2 - Teaching Retreat
Contact: Annette Facer, Curator of Photographs, Hocken Library, University of Otago, PO Box 56, Dunedin. Tel.: 64-3-479-8870. Fax: 64-3-479-5078, email: annette.facer@librius.otago.ac.nz

AUSTRALIA
March 28-April 5 - Teaching Retreat
April 18-20 - SMS Base Exam
April 21-25 - SMS I Training
May 9-11 - SMS I exam
May 12-16 - SMS II Training

CHINA - Beijing
June 6-10 - Teaching Retreat

TIBET - Amdo
June 20 - Inauguration of the school

Community Activities

Namkhai Norbu Rinpoche talks about Santi Maha Sangha training and encourages his students to participate in Community activities as an important aspect of collaboration in the Dzogchen Community.

From a talk given at the end of the Ganapuja in Merigar at the July retreat 1996

Santi Maha Sangha

I would like to add something more related to our attitude, awareness, and responsibility. We are practitioners and follow the teachings, therefore we apply and follow the principle of the Dzogchen teaching. For many years I have transmitted this teaching, and for years many of you have been following this teaching and we collaborate with each other. We are still developing and therefore there is no consideration of end or limitation, because *samsara* continues infinitely. So we must continue to transmit the understanding and knowledge of this teaching. This is the responsibility of all of us. First of all I have this

responsibility because I transmit this teaching to you. You also have a responsibility, and then we share this responsibility. With this responsibility we must keep the transmission in the correct way; by keeping the transmission in the correct way we are not mixing it with something else. We should not modify, change or create problems in the transmission. If we learn in the correct way then we can continue the transmission. We all need to accept this responsibility.

So, after many years I decided to organize this Santi Maha Sangha training. There are two kinds of people: most are very happy to do this training but then there are some people who are worried and think Santi Maha Sangha is like studying at University in an academic style. I am not interested in this. Some people think I am giving essential teachings only to those doing Santi Maha Sangha. First of all, I want to make it clear that it is not obligatory to do Santi Maha Sangha. Also, I never said that I don't give important teachings outside of Santi Maha Sangha.

I have constructed this to help people have a very precise knowledge of the Dzogchen teachings. In the future there will be qualified people who can teach, help and continue the transmission which they have received in the correct way. This is a way of producing qualified people. If someone is not interested in doing it it doesn't mean they can't do practice. I always give big, open retreats and there I give all kinds of teachings. That is sufficient. It's not necessary to do Santi Maha Sangha. Even if you don't participate in Santi Maha Sangha, you need to understand its value.

I am really working very hard for it. I am living for this. You see, two

years ago I almost died. When I was sick in the hospital my biggest concern was that I couldn't finish the Santi Maha Sangha program. If I wouldn't be able to finish it then there would be no guarantee of the



concrete continuation of teaching.

Relatively in the world today it seems there are many wonderful teachings and teachers around. There are many kinds of teachers. Some are very serious, good teachers and some are possibly making a little business. I don't want to criticize, but I don't have much confidence in the pure transmission of the Dzogchen Teachings. For that reason I am trying to do my best for the Dzogchen teachings to continue in the best way. So it is important that all people who are interested in the teachings also understand Santi Maha Sangha and how we collaborate in this way. If you feel like it, you can try to do it. If you don't feel like it, you don't do it. You are free. Since the beginning we have been free, and we are still free.

Programs in the Community A.S.I.A.

My main work is giving the transmission of Dzogchen, and at the same time there are many things related to this principle. All of these teachings come from Tibet. The origin is Oddiyana, but today we don't know where Oddiyana is. We know very well where Tibet is. Tibetans are still alive, but we don't know for how long. The situation of Tibet is very dramatic, particularly because of the lack of education and knowledge of Tibetan culture. When I returned from my last visit to Tibet I organized a program called A.S.I.A. for constructing schools and hospitals in the villages and I am asking people to collaborate with A.S.I.A. with their efforts and ideas.

Shang Shung Institute

We began the Shang Shung Institute some years ago and invited His Holiness the Dalai Lama to the inauguration here in Merigar. We have initiated this Institute for

preserving and maintaining Tibetan culture because we know that Tibetan culture is in danger of disappearing. I have not organized these things to have a name or position for myself. I already have my name and that is sufficient. I don't know how much longer I will live, but I am happy with my name.

It is important that we try to do useful things, particularly in regard to the Dzogchen teachings and there are many people around the world who are already involved. I have the idea that if they all put together their energy we can organize and do something. That is why I organized this Institute. People can study different fields of Tibetan culture and can also exchange

understanding of each other's culture, for both Westerners and Tibetans. We have organized this Institute particularly for diffusing Tibetan knowledge and culture in the Western world. There are many things of value in Tibetan culture, not only for Tibetans but for the whole world. If we lose all this wealth, we will regret it later and not only Tibetans, but all people on the earth. The value of this knowledge is not only for Tibetans, so we must diffuse and protect it. The culture and knowledge related to Tibetans, even if we have only a few of them left on this earth, still lives in them. We must collaborate in this field and I really invite everybody to do so. This Institute has been organized for many years but we have not succeeded yet. We still don't have a strong base and are living like nomads. Everyone needs to think a bit about how we can help this Institute to organize and develop.

The Mirror

In our Community we have an important means of international communication called "The Mirror" newspaper for which we still do not have a sufficient base. It is still being supported by the Dzogchen Community. The Mirror is very important. We have many communities around the world, but since the Dzogchen Community base is not a bureaucratic system, each Dzogchen Community is autonomous. The only connection is the transmission and teaching and for this reason we need a kind of bridge of communication. We can unify this relationship through "The Mirror". "The Mirror" is very, very important. We need more subscriptions and then it will also become less expensive and can continue to be maintained. I think it is very important if you try to collaborate in this field.

Interview with Doboomb Tulku Rinpoche

Merigar August 1996

Recognized as the reincarnation of the previous Doboomb Tulku, Rinpoche entered Drepung Monastery in Lhasa at the age of twelve studying Buddhist philosophy until 1959 when he fled to India. There he continued his studies in Buxa, West Bengal until 1969. In that year he joined the Institute of Higher Tibetan Studies at Varanasi where he received the Acharya degree in 1972. He has worked as Librarian to Tibet House, New Delhi and then Librarian to the Library of Tibetan Works and Archives in Dharamsala. In 1977 he joined the Private Office of His Holiness the Dalai Lama as secretary accompanying His Holiness on visits around the world. Since 1981 he has been the Director of Tibet House in New Delhi.

Mirror: Could you tell us a little about the history of your lineage and that of Dhargye Monastery of which you are honorary Abbot?

Doboomb Tulku Rinpoche: It is not a long history. I am only the third in my lineage. The first was a Geshe called Geshe Kelsang Tengpa and the second was my immediate predecessor Doboomb Tulku. Dhargye monastery was situated in Kham, Tehor Province, where there are many monasteries. It was one of the thirteen monasteries established by Hor Choeje Ngawang Phuntsog, a direct disciple of the fifth Dalai Lama. There were seven Tulkus, and I am one of them. Dhargye Monastery was very well known before the cultural revolution for its spiritual traditions, studies, arts, Cham dance, performance of Buddhist Tantric rituals, philosophical studies, and was also well known for its strength of membership of monks. There were once about two thousand monks there. It was also a wealthy monastery.

M: How is the situation of Dhargye Monastery today?

DTR: Now there is a Dhargye monastery in exile in India. Also the original monastery in Kham has been restored and they are trying to start spiritual activities there as well. In India there are about seven to eight hundred monks now, but they don't live all in one place. They teach at one of the two Monastic Universities, either Drepung or Sera monastery which have been reestablished in India as well. Drepung and Sera along with Gaden were the largest monasteries around Lhasa. In India most of the monks are studying or teaching in one of these two monasteries. We have a monastery in a place called Kollegal, which is about four hours drive from Bangalore, in Karnataka State in South India. We are trying to establish some seeds of study and other conditions to be restored in Tibet.

M: Rinpoche, how and when did you first meet Namkhai Norbu Rinpoche?

DTR: I met him first in the late 1980's at a peace conference in Amsterdam. He came there and I was also invited to that conference and we had our first meeting there. He was known to me even before this time; I had heard his name before. We came to Kalimpong in India in 1959 where the first Tibetan newspaper called *The Melong* was published - yesterday Rinpoche told me that he helped with editorial work on *The Melong*. I read this newspaper and there was an article with a photo about Norbu Rinpoche going to Italy. I didn't have much idea who Namkhai Norbu Rinpoche was, but I do clearly remember reading that article. After that I came across many of his writings and became one of his admirers.

M: You've been Director of Tibet House in New Delhi, India since 1981. What function does Tibet House have and how is it carried out?

DTR: Tibet House was established in 1965 and is one of the earlier institutions established by His Holiness the Dalai Lama for the preservation and promotion of Tibetan culture. Tibet House has four units. There is a museum with a good collection of *thangkas* and icons, other art objects, jewellery, ritual objects, and some historical articles like coins, bank notes, etc. At the moment we are discussing the possibility of collaboration with Shang Shung Institute concerning digital documentation of *thangkas*. We would very much like to collaborate with Shang Shung Institute, because Norbu Rinpoche's and our aims are the same. We have a library - not very big but with a good collection

of manuscripts, wood block prints, and other books related to Tibetan culture or Buddhist studies. These are the two physical aspects.

We have another unit of program coordination where we organize conferences, seminars, talks, and exhibitions with the aim to create awareness about the importance of Tibetan culture and Buddhist studies. Up to now we have had international conferences on Buddhist Iconography in 1983, Buddhism and Ecology in 1993, and Problems and Prospectives of Buddhist translations in 1990. These are the kinds of conferences we organize, as well as exhibitions in India and abroad. At present there is an exhibition of *thangkas* in Dresden, Germany, called "Compassion and Reincarnation in Tibetan Buddhism". We are planning another one in Japan and maybe also in the West. We also have monthly and annual lectures under the name of Padmapani. We have organized Monastic Dialogue Seminars so far held at Sera, Gaden, Drepung and Sakya College.

We also have another unit of research and publication. This department is not very big, but we have initiated fellowships for those who are interested or talented to do research on any aspect of Buddhist or Tibetan culture. We have published one book on Stupas in English.

M: Are most of your publications in Tibetan or English?

DTR: They are in both languages but most are in Tibetan. Our biggest publication is the "Tibetica Encyclopaedia". There are one hundred and some volumes. You have it here in your library at Merigar.

M: How is Tibet House run financially? Is it self sufficient?

DTR: We are far from self sufficient, but somehow magically we manage to survive. We don't have any consistent, recurring financial support in India like other institutions. We used to run an emporium, but when I came I decided it wasn't a good idea

because all the energy goes to business. Now we depend on very small donations and we turn out some publications and receive some non recurring grants from the government of India which are very small. Somehow it survives. But is difficult to work in this way because we can't plan for the future.

M: We understand that last summer you were one of the conveners of a multi purpose workshop in New Delhi which dealt mainly with ecological problems. How do you think we can alleviate environmental problems on a personal level in our daily life?

DTR: This workshop was a follow up to the international conference on ecology and Buddhism. The full title was "Ecological Responsibility and Dialogue with Buddhism". His Holiness the Dalai Lama gave a

statue of Buddha to the people of India and it was put in a public park in New Delhi and I managed that project. When we consecrated that statue we wanted to have an international gathering. His Holiness said it should not be just for the sake of a gathering, but should have some purpose. So, he thought the most universally pressing problem is the ecological problem, and we should have a conference related to that. We had the conference, it was successful and we will publish a book based on it. We invited the Tibetan school teachers to this workshop because we believe that children are the future and need to be made aware of individual responsibility in relationship to the environment and ecology.

I believe that mainly on the individual level there should be a sense of responsibility in relation to ecology and a sense of the wholeness of the environment, and as Namkhai Norbu Rinpoche said this morning, we are not the owners of the earth, of plants, or animals, to do with whatever we want. We need to be aware of the interdependent nature of life and if we have this understanding this can affect the worldwide ecology. One act cannot save the whole world.

M: At the end of this month you will be speaking in Great Britain and one of your talks will be "Kalachakra as the Way to the Twenty-First Century".

Could you briefly mention some of the main points of your talk?

DTR: The Kalachakra is a system, the most modern system of the Buddhist Tantra and intends to create a kind of organic unity of all existence. The Kalachakra says, "As is the outside



Doboomb Tulku Rinpoche

world so is the inner". There are three Kalachakras; outer, inner and the 'other' Kalachakra. And there are corresponding things in every aspect. It says "As it is within, so is the 'other'" the 'other' meaning the spiritual path, practice, the result, which is ultimately enlightenment. This is a union and also combines different traditions that existed at that time and opposes narrowness and fundamentalistic ideas. I think the twenty-first century should be one of harmony, and we should aspire to that. Therefore the Kalachakra carries an important message.

M: So will the last Kalki King come in the twenty-first century?

DTR: The last Kalki King should come within us. We can't expect someone to come from outside to save us. The inner Kalki must emerge from the inside.

M: At the moment there is some controversy, especially in Great Britain, about the guardian Dorje Shugden. On many occasions, including his recent visit to Italy, His Holiness the Dalai Lama has spoken, criticizing this practice in terms of politics and of *dharma*. Could you comment on this?

DTR: This controversy is not new. It began at the very beginning with the history of this practice. It is unfortunate that this practice is becoming a symbol of intolerance and agitation. His Holiness the Dalai Lama is always trying to create harmony and tolerance not only among Buddhists but also among communities of different beliefs.

Some friends of mine recently asked if Dorje Shugden was an Enlightened Being. This is not the point, nor is it something that we can decide. We cannot determine this. We are not talking about personage and Buddhism basically is not based on personage. There are the three *ratnas* of Buddha, *Dharma* and *Sangha* and Buddhism is not even based in the personage of the Buddha himself. So when there is the tendency of too much emphasis on the personage, whether it's the Buddha or the *yidam*, or a human being, if there is too much over emphasis there is the danger of going sideways from Buddhism. Regarding this practice, His Holiness has commented on it clearly many times and I don't have to elaborate any more than that.

M: What is the purpose of your visit to Europe?

DTR: I came to participate in a concert organized in Stuttgart, Germany. I brought thirteen monks from Dhargye Monastery and we did Yamantaka and Mahakala rituals with music along with the Mozart Requiem. They were performed together. It was very much appreciated and there will be CD copies available. They have invited us back next year and we hope to bring this performance to other countries in Europe.

I spoke with Namkhai Norbu Rinpoche this morning about bringing them here to Italy. If we bring in some funds from this project, they will be used to build a hall in which to house one thousand Buddha statues that we received from the King of Thailand as a gift on the occasion of his fiftieth anniversary.

We also came here to have discussions with Shang Shung Institute about the digital documentation of *thangkas* and to meet Norbu Rinpoche. After my visit to London, I am going to Copenhagen for an international conference on "Art Meets Science and Spirituality in a Changing Economy". There will be people there from all these disciplines.

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Lives of the Great Masters



painting by Tsering Wangchuk

The Life and Teachings of the Lady Yeshe Tsogyal

by Karin Eisenegger

"On the secret level she is Samanthabhadri, on the inner level she is Vajravahni, on the outer level her name is Yeshe Tsogyal."

The woman with the name Wisdom Lake (Ocean) Queen (Yeshe Tsogyal) was born in the 757 A.D. in a small kingdom called Kar chen in central Tibet, as one of the daughters of the local prince. When she was born, a dried up lake near her parents house was filled with water again. That is how the legend goes.

Nearly everything we know about the life and enlightenment of Yeshe Tsogyal, this eminent lady master and consort of Guru Padmasambhava, has been extracted from treasure texts that tell either the life-story of Yeshe Tsogyal or of the teacher Guru Padmasambhava—termas that had been hidden by she herself or some of her disciples in the different elements for future revelation. These treasure texts and legendary stories are the basis of different biographies of this lady teacher. To tell about the life of Yeshe Tsogyal means to rely on sources that are a mixture of legend and facts.

Even though Yeshe Tsogyal was one of the wives of the Tibetan king Trisong Deutsen, there is not very much biography leftover from that period. As well, if we hear about the life and practice of a great teacher, possibly we are more interested in how they succeeded in realizing themselves rather than whether they liked chili peppers or at exactly what year they were born. What we can surely say about Yeshe Tsogyal is that at a time when the Buddhist dharma was new to Tibet and its people, she was striving for liberation through practice, without the security of hundreds of years of religious tradition or some established monastic life as her background.

At one occasion of a formal initiation into the practice of Yeshe Tsogyal, I had asked Gangteng Tulku about the difference between the practice of Mandarava and that of Yeshe Tsogyal. His reply was that Mandarava had gained siddhis to

prolong lifespan through the practice of Amitayus, while Yeshe Tsogyal realized through Dzogchen practice.

Some life stories of Yeshe Tsogyal recount that the young princess was born under miraculous signs—similar to that of the Indian princess Mandarava, the other important Vajra consort of Guru Padmasambhava. It is also said that Yeshe Tsogyal, before being born in Tibet, had been living as the goddess Sarasvati, and also as a goddess of the river Ganges at the time of Buddha Shakyamuni. Some stories say that the only reason she was born in Tibet at that certain time was to benefit sentient beings as the indispensable consort for Guru Padmasambhava.

It seems that by the age of twelve the young princess Tsogyal had become so extraordinarily beautiful, that a quarrel arose between some local princes about who was to marry her. To avoid conflict, Tsogyal's parents let things go their own way. The young girl had a hard time being held captive by either one or the other would-be grooms. Only when war broke out between the rival suitors did the king of all Tibetans, Trisong Deutsen, interfere. He made the princess Tsogyal one of his wives, thus putting an end to the quarrel. At the time of becoming the queen of Tibet it is said that Yeshe Tsogyal was a very beautiful sixteen year old girl. For that period, Guru Padmasambhava had also promised to give certain Mantrayana practices to the king and his court. At the occasion of the request for this teaching, King Trisong Deutsen offered his whole kingdom and wealth to the master. The Guru made him understand the worthlessness of all these impermanent riches, but he accepted Queen Tsogyal as an offering from the king and installed her as his secret consort. So that was how the path versus final realization of young Yeshe Tsogyal started—as an offering of the Tibetan emperor to his beloved Guru.

After bestowing initiations and giving teachings to the Tibetan king and part of his royal court, including

the wives of the king, Guru Padmasambhava and his consort Tsogyal left to practice in Chimpu Geu and then took up retreat at Ya ma lung, in Central Tibet. And while the Guru was initiating the young queen into the pure Sangha, introducing her into Mantrayana and making her study the fundamental commitments of the enlightened mind, some of the royal ministers found out that their Queen Tsogyal was absent from the court. They went to their King Trisong Deutsen to ask of her whereabouts. The king told his ministers, that he had offered his queen to his Guru as a consort.

It is one of the peculiarities in Yeshe Tsogyal's biography, that she was not only a highly realized Vajra being and teacher, but through her very life and practice with Guru Padmasambhava strengthened the position of her husband and his attempt to introduce Buddhism into Tibet. The king, Trisong Deutsen, was a very devoted disciple of Guru Padmasambhava. Even though Buddhism had been introduced to Tibet before, he met with strong opposition from some of his powerful conservative ministers, who supported some indigenous religious tradition. They saw this new religion, introduced from India by foreigners, as a danger to their old social structures. And even though the king held absolute power at that historical period, it was a difficult time with the opposing ministers.

For a long period, the King, who was supported as a godlike being of power by the old system, was uncertain of how to introduce the new religion without losing the support of his ministers. It was only later after the Buddhist-Bon debate that the shamans called Bonpo were exiled and the official religion was proclaimed to be Buddhism.

It was mainly a power struggle within the walls of the King's palace, that went on for nearly two centuries in Tibet, leaving a big part of the Tibetan population predominantly untouched in their old religious customs.

After the conservative ministers had found out that their queen was living with what they called this Indian vagabond, they insisted on punishment of the two mystic consorts. King Trisong Deutsen officially gave in to the counsel of the ministers. He agreed that Guru Padmasambhava was to be sent back to India with a load of gold and that Yeshe Tsogyal should be punished by exile to Lhodrak. Tsogyal and Guru Padmasambhava pretended to do as they were told to, but instead they just switched their secret retreat cave and took up their practice again at Tidro grotto in Zhoto, practicing mystical sexual yoga in a cave called Assembly Hall of the Dakinis.

As Yeshe Tsogyal later explained to her disciples, who wrote down Tsogyal's life story, the Guru first inspired her by teachings about the Four Noble Truths of the Buddha Shakyamuni. Then she was taught the Tripitaka, and she was ordained into the virtue of a bhiksuni. Then she received complete instruction about the lower six vehicles. Within the first year of her practice the goddess Sarasvati spontaneously appeared to

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Book Reviews

NATURAL GREAT PERFECTION: DZOGCHEN TEACHINGS AND VAJRA SONGS by Nyoshul Khen Rinpoche and Lama Surya Das
ISBN 1-55939-049-2, 197 pp.
Glossary and Notes.
Snow Lion Publications, 1995

This small book, compiled by Jeffrey Miller (Lama Surya Das), makes available in a handy edition English translations of a number of the teachings and spontaneous Vajra Songs by the great Dzogchen scholar Nyoshul Khen Rinpoche (b. 1922). Nicely organized into four sections of Teachings, and seven sections of Songs and Commentary, the compiler has provided a useful History of the Dzogchen Lineages of Nyoshul Khenpo, along with a Glossary and Notes. An autobiographical sketch, entitled "Enlightened Vagabond", is placed at the beginning of this volume, allowing the interested reader to appreciate the unique circumstances surrounding the education of Nyoshul Khen.

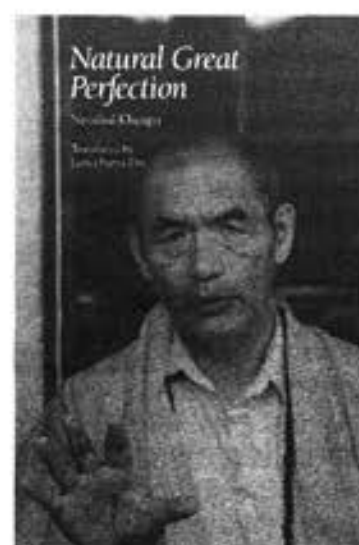
In a style for which he has become famous, Khen Rinpoche says "This is not a namthar—a spiritual biography—at all, it's just a series of mishaps." He goes on to tell us about his father, a rogue bandit who robbed and killed for a living, living out a Tibetan outlaw life in the wilderness of Kham. The father abandoned the family early, and Khen Rinpoche's greatest influence was his paternal grandmother, who was devoted to the Dharma. She took teachings from the Dzogchen master Nyoshul Lungtok Tenpai Nyima, the heart disciple of Patrul Rinpoche. Unlike his brothers, who seem to have been drawn to the family business, Khen Rinpoche was of a gentler nature. In his own words: "I was the third boy and a bit of a wimp. My father often put me down, saying that I was like a girl and of no use at all." Instead, he turned toward the Dharma. At the age of eighteen, he received the profound teachings on the nature of mind—the very essence of the Dzogchen according to the Longchen Nyingthig tradition—from Nyoshul Lungtok Shedrup Tenpai Nyima, his root Guru.

He went on to receive training at Nyoshul Monastery (after which he was named), a branch of Ka-thog. He was able to receive some teachings directly from the famed Ka-thog Khenpo Ngag dbang dpal bzang (1879-1941)—affectionately known as Khenpo Ngag-dga'. In fact, Nyoshul Khen is amongst the last of that group of direct heirs to the Dzogchen Lineages transmitted by Khenpo Ngag-dga', which includes Bairo Rinpoche (father of Gyalwang Druk Chen Rinpoche), and Jatrul Rinpoche Sangay Dorje. The life of Khenpo Ngag-dga' will hopefully be the subject of scholarly study at some time soon, for he was connected with the best and the brightest of his generation. Fortunately the autobiographical reminiscences of Khenpo Ngag-dga' survive—they were edited by Jatrul Rinpoche and published by Sonam Kazi in 1969 in Sikkim, with a valuable English preface by E. Gene

Smith. Nyoshul Khen Rinpoche recalls the wondrous charisma of Khenpo Ngag-dga': "Simply to enter his room overawed one's self-centered thoughts and concepts, effortlessly opening up the selfless, spacious expanse of rigpa."

Khen Rinpoche goes on to describe his escape from Tibet, and subsequent adventures in Asia and the West. As a supplement to this short autobiographical sketch, the compiler has written a useful and expanded account of the background history to the Dzogchen Lineages which Khen Rinpoche has received (pp. 156-186), including a handy chart (p. 175) which summarizes some of the main lines for the Nyontri (experience) and Shetri (study) lineages.

The section on "Teachings" contain basic points of Buddhism, relative and absolute bodhicitta, mind nature concerning the view, meditation, and action of the Dzogpa Chenpo, and Buddhadharma in America. They are edited transcripts of talks given in France ("Basic Buddhadharma" translated by Matthieu Ricard), and the United



States—the latter during summer retreats sponsored by Lama Surya Das. Those familiar with the direct and essential teaching style of Nyoshul Khen will applaud the selections of the compiler, for here one can hear the voice of a truly learned master of the Old School.

The section on "Songs" contains "The Mirror of Essential Points", being a letter in praise of emptiness written by Nyoshul Khen to his own mother (reprinted from "Crystal Cave: A Compendium of Teachings by Masters of the Practice Lineage", Erik Schmidt, translator, Rangjung Yeshe Publications, 1990). This spontaneous Vajra song, is one of many for which Nyoshul Khen is famed. They belong to the genre known as caryagiti (songs of experience), or doha (songs of enlightened insight), and have been a direct way of expressing one's insights since the time of the Great Adepts (mahasiddhas) of India. In 1988, a dozen or so of Nyoshul Khen's Songs were published by Rigpa Publications, under the title "Rest in Natural Great Peace: Songs by Nyoshul Khenpo Rinpoche." Often jotted down with magic markers, in the ordinariness of everyday

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Qualifications of the Yantra Yoga and Vajra Dance Instructors

by Chögyal Namkhai Norbu

TO ALL DZOGCHEN COMMUNITY GAKYILS OF THE WORLD

Following is some important communication related with our Yantra Yoga and Vajra Dance teaching transmission. I am requesting that everyone please pay close attention and try to apply the teachings of Yantra Yoga and Vajra Dance in this way:

THE WAY OF GOING AHEAD WITH YANTRA YOGA AND THE VAJRA DANCE TEACHINGS:

Possibly everyone remembers that I have officially appointed four instructors for Yantra Yoga and the Vajra Dance: two of my students for the Yantra Yoga: Fabio Andrico and Laura Evangelisti, and two of my students for the Vajra Dance: Prima Mai and Adriana Dal Borgo. At the same time, I explained why we need these instructor-teachers for Yantra Yoga and the Vajra Dance, and why I chose these four persons among all my students.

This does not mean that all courses of Yantra Yoga and the Vajra Dance will always be led by these four instructor-teachers only, but our instructor-teachers should be the source of Yantra Yoga and the Vajra Dance teachings for all the other teachers of Yantra Yoga and Vajra Dance. In that way we can check that these teachings develop correctly. Their main responsibility is to instruct new teachers of Yantra Yoga and the Vajra Dance, therefore we need a kind of specific system to enable them to hold open courses and special Training Courses in different countries.

The following are my personal ideas of a system for continuing the teaching of both Yantra Yoga and the Vajra Dance:

WHAT IS CONTAINED IN THE TEACHING OF YANTRA YOGA AND VAJRA DANCE:

Yantra Yoga:

With regard to the teaching of Yantra Yoga, there are three levels:

1) Three Body Trainings, the Pranayama of four Denyid with their Main Yantras and the Pranayama of Four Applications with their Main Yantras;

2) The Pranayama of Secret Prana with their Main Yantras and the Pranayama of Seven Applications with their Main Yantras;

3) The Pranayama of Six Applications with their Main Yantras, Seven Lotus Positions as well as all of the secondary. Naturally, The Wave of the Vajra is related with all sections.

The Vajra Dance:

With regard to the teaching of the Vajra Dance there are three levels:

1) The Dance of the Six Spaces and the Dance of the Three Vajras;

2) The Dance of the Vajra with the Song of the Vajra;

3) The Dance of Space with the Song of the Vajra.

Our instructors are still learning the last one.

HOW TO ORGANIZE A COURSE OF YANTRA YOGA OR THE VAJRA DANCE WITH ONE OF OUR INSTRUCTORS:

When people are interested in organizing a course to learn Yantra Yoga or the Vajra Dance, first of all, they should consult the local Gakyil of their own countries and collaborate with their responsible persons. In this case, if there is a qualified teacher nearby, the Gakyil can inform them and together they can organize a course.

Otherwise, a local Gakyil and those who want to organize a course can ask a Gar to invite one of our four instructor-teachers or communicate directly to the instructor who they wish to invite.

The Gar should consult the instructor personally about their availability at that time for a specific place, to hold a course of Yantra Yoga or the Vajra Dance and the instructors should always inform the Gar of their schedule of Yantra Yoga or the Vajra Dance courses, and in turn the Gar informs the Gakyils.

If a local Gakyil wants to invite one of our instructor-teachers in a specific way to teach a course, then the Gar and instructor should look into all possibilities and try to make the Gakyils as happy as possible.

The intervention of the local Gakyil for taking care of the Yantra Yoga and Vajra Dance courses is not a kind of bureaucratic system, it is just a collaboration with the people who are going

to organize the course. And, of course, this is how we make sure the teaching of Yantra Yoga and the Vajra Dance is going ahead correctly. The local Gakyils always have the responsibility of protecting the Teachings and its Transmission, not only Yantra Yoga and the Vajra Dance, but all of our precious Dzogchen Teachings and its Transmission as well.

The Gars are always connected with our four instructor-teachers and particularly with the Teacher of the Dzogchen Community, therefore when the Gar indicates a teacher for a course whatever the Gar chooses must be correct.

THE CORRECT WAY OF ATTENDING THE COURSE:

First of all, one must receive the essence of the transmission of the Yantra Yoga and Vajra Dance teachings and that is the transmission of the Dzogchen Teaching. This means that those who are interested in Yantra Yoga and the Vajra Dance must be interested in the Dzogchen Teaching and its transmission. It is necessary for those who would like to follow the Yantra Yoga or Vajra Dance courses to receive some transmission of the essence of the Dzogchen Teaching, otherwise it can become like any kind of physical gymnastics or dance.

In the case of someone who has never received any transmission of the Dzogchen Teaching, what should they do? It is very simple: firstly, new people who are interested in learning Yantra Yoga or the Vajra Dance should receive some information about Yantra Yoga or the Vajra Dance from our instructor-teachers or local teachers. The instructors should make it clear that these teachings belong to the Dzogchen Teaching and that the Dzogchen transmission is just like the heart for Yantra Yoga and the Vajra Dance. If someone is lacking a heart then it is not possible to have a normal life; in the same way that without root transmission of these teachings there cannot be any correct benefit for anyone.

Yantra Yoga and the Vajra Dance are not at all like any ordinary gymnastics or dance; instead they are how we govern firstly our physical body, then our energy, and finally, and most importantly, our mind. The main mental-level practice is totally related to the Dzogchen transmission. Therefore, to learn Yantra Yoga and the Vajra Dance correctly, we always need to receive the transmission of the Dzogchen Teaching before taking a course.

If there is no possibility to receive a Dzogchen Transmission before attending a course, the person should themselves take a kind of commitment to receive the transmission when there is the possibility.

If someone indicates that his or her interest is only Yantra Yoga or the Vajra Dance, then with regard to Yantra Yoga, these people can receive only the following teachings:

nine purification breathings,

tsijong,

the eight movements,

the rhythmic breathing up to the minor kumbaka, and some Main Yantras (first and second group) with their related breathing, so as not to harm themselves by doing the breathing in the wrong way. But they should not at all receive any kind of main Pranayamas and their Yantras, because they all are all linked strictly to the root transmission.

With regard to the Vajra Dance, one can receive only the Dance of the Six Spaces. Of course, this is also strictly linked to the Dzogchen Transmission, but at the same time it is the method of Six Liberations and for that reason, even if some one is not interested in the Dzogchen Teaching and its Transmission, it can bring them benefit by creating a precise relationship with this precious teaching.

The Dance of the Three Vajras and the Song of Vajra also have the same qualifications, but in the Dance of the Three Vajras the essence is much too concentrated and in the Song of Vajra the principles of Dzogchen Teaching are too naked. Therefore the Dance of Six Spaces is the only one which is suitable for this kind of person.

THE CORRECT WAY OF BEING A TEACHER OF YANTRA YOGA OR VAJRA DANCE:

First of all, a person interested to teach must understand that Yantra Yoga and the Vajra Dance are spiritual teachings which are connected totally to the Dzogchen Teaching. In other words, these teachings belong to the Dzogchen Teaching and therefore practitioners who are interested in teaching Yantra Yoga or the

Vajra Dance must be interested in receiving the main transmission of the Dzogchen Teaching. When they have that base they can start the first level training. When they have learned the first level well and trained in it well, one of our instructor-teachers can present this new person to the Dzogchen Community's Teacher. This is the correct way of becoming a teacher for both Yantra Yoga and the Vajra Dance.

THE WAY OF QUALIFYING THROUGH TRAINING:

There are three principles to follow:

1) One should learn well the First Level from courses in general and particularly from the Special Training Courses of Yantra Yoga or the Vajra Dance held by one of our instructor-teachers;

2) One should lead a complete First Level course of Yantra Yoga or the Vajra Dance in the presence of one or more of our official instructor-teachers;

3) After one or more of our instructor-teachers have completely checked the first level of Yantra Yoga or the Vajra Dance of the new candidate, they can present him or her to the Teacher of the Dzogchen Community. If the Teacher considers that person to have the qualifications to be a teacher, then that person can obtain the authorization or permission to teach Yantra Yoga or the Vajra Dance and can go ahead to the second level and the third level by training in the same way. After receiving each of these authorizations, then we recognize that the trained person is qualified to lead the local courses of Yantra Yoga or the Vajra Dance.

HOW TO DEAL WITH INCOME FOR THE COURSES:

The amount charged to those attending a course of Yantra Yoga or the Vajra Dance depends on the local situation. In any case, we always try not to charge too much, but we should charge to basically cover all expenses. That is indispensable.

When any qualified teacher of Yantra Yoga or the Vajra Dance leads a local course of Yantra Yoga or the Vajra Dance, the income of the course should be divided in three: one third goes to the local teacher of Yantra Yoga or the Vajra Dance; another third goes to the local Gakyil for the expenses of the course organization; and the last third goes directly to the Instructor-Teachers Fund (ITF).

Why do we need to contribute to the ITF in that way? It is very clear that our four instructor-teachers are fully dedicated to teaching Yantra Yoga and the Vajra Dance. This means that they have no chance to make money for their livelihood, and they haven't any preparation for getting old, such as a pension or life insurance, so we must think a little about how we can help them. From the ITF we should prepare some simple life insurance for them, and, if we have more money, the travel expenses of our four instructor-teachers are paid by the ITF.

If a local Gakyil or some organization is interested to organize a course of Yantra Yoga or the Vajra Dance, either with the direct collaboration of the instructor, or indirectly by inviting an instructor-teacher of Yantra Yoga or the Vajra Dance through contacting a Gar, first of all they should guarantee \$100 per day for the teacher of the course, since we cannot yet use our ITF. We can go ahead in this way until we have sufficient funds in our ITF. Of course, there are some countries that do not have strong enough economic circumstances to pay in that way; in this case they can consult the Gar and the instructor directly and find some reasonable solution.

As far as the income of the course: 70 % goes to the local Gakyil or the organization; 30% goes to the ITF. The travel expenses for the instructor-teacher should be paid by the local Gakyil or by the organization, and all other expenses are charged to the local Gakyil or the organization. All necessary services such as arrival, departure, lodging, food, and etc., should be well attended to by the local Gakyil or organization with the respect due to a teacher.

If there is a special course for the training being held, the expenses for the instructor-teachers and use of the course income are handled in exactly the same way.

This is more or less the way we should go ahead.

With Tashi Delegs
Chögyal Namkhai Norbu

(Editor's note) The part of the fee collected for the ITF at the next Yantra Yoga and Vajra Dance courses will be put in a special bank account specifically created in each Gar for the ITF.

ASIA Mission

continued from page 1

We had already worked with this contractor in Amdo and were keen to have his bid for the work here in Kham. We went by car on the road to Amdo through Derge, which was once the center of Eastern Tibet. After winding through the road and mountain pass leading to Dzamthog we crossed the river that now borders the Tibetan Autonomous Region and passed into the Western area of Sichuan. A large and central Gonpa with scarlet painted earth walls and a brown fringe of layered reeds forming a crown to support a roof of



tiles and gilded statuary has been rebuilt. From Derge we would leave the settlements and pine forests with their deep white water ravines and travel into higher plateaus where vast skies and wide grassland basins hold the waters that form the immense network of marshes and draining the landscape. This landscape is purely nomadic. Over two long days of travel across this rooftop of the world we did not see another vehicle apart from the trucks moving north to Chinese markets. In our one thousand and five hundred kilometer journey a few stops were marked on the map where petrol and meals could be bought. Now crude depots distribute an enclave of modern goods to the nomads. After a late lunch stop we headed off for a nine hour stretch to the next truck stop and a scheduled night's sleep. The late afternoon sky with soft grey clouds hugging the surrounding mountains seemed as lush as the grassland and the frequent lakes and valley-basins of marshes evidence the high rainfall in the area. In fact the roadway rarely crossed a valley directly, having to keep to the higher ground and avoid the treachery of waterways and lower marshes. Against the afternoon light a golden glow of sunlight bathed the nomad settlements pitting the landscape with the black dots of tents and grazing yak. The flutter of prayer flags strung from tents and gentle wafts of smoke rising from dung fires gave an eerie presence to the landscape. Now and again a particularly lush area would be settled with not just a few dots on the landscape, but a continual stream and even a whole sea of tents and yak, highlighted by nomad women in their fluorescent pink or lime green scarfs that topped bright red and sky-blue garments tending to their herds. Well-tanned faces encircled by

necklaces and bizarre head dresses of coral, turquoise, silver and polished stone could be seen from afar. I began to notice among the encampments carefully mounded stone piles bearing masts entwined with prayer flags. I was by now well-used to seeing the carved stones marked with the letters and texts in Tibetan and inscribing the presence of the sacred. These 'mani s' held a strange fascination and I resolved to stop the jeep at some point if we passed close enough to take a better look. This patchwork of smouldering campsites and color set against the rolling grasslands, the wide open valleys and distant mountains that nurtured man encamped at his most intense relationship with the elements, was

so obviously an expression of sacred landscape. The presence of guardians, of nagas and other beings, was no distant legend, indeed it seemed just over there, on that knoll where there was a path leading to some other dimension, completely accessible. With the turn of twilight and the oncoming darkness we had only the occasional company of Chinese trucks and their fiery red eyes, lugging the loads of timber to distant Chinese markets. It was nearly eleven thirty by the time we reached the destination of a trucking outpost. A government hotel promised the only available bedding. It had never been cleaned. No sign of repair or even the scantiest maintenance had ever been taken. Three young managers in scrappy suits and Hamburg hats teetering over grubby white polyvinyl sports shoes lounged in a dining room amid a clutter of empty beer and whisky bottles. A general stench of urine from a sanitary system that had never worked heralded the state of the foreign guests' room that awaited me. It was the culmination of a lifetime's pursuit for the world's most filthy hotel room. After some hours of sleep I awoke at five thirty in the morning. I was still perched like a rock clinging to a tiny area of towel laid over dirty linen and blankets and still dressed in the clothes from the day before. I hadn't even removed my shoes for the night, trying to protect myself from the aura of the room. At least there was a thermos of hot water but the hand-basin was so coated in grime and grease I was content not to wash.

Without so much as a cup of tea we were on the road again and heading out to the grassland and a dawn of early morning smoke trails spiralling from tents into the heavens. Fairly quickly the road ran out all together

and the trucking route veered to the West. We were on a path to the north with only a scant track from the nomads' paths to follow. Some doubt arose from the driver that this could be the route shown on the map, but we had the route of an electrical power line to follow and the gaze of eagles content to perch on the poles that this modern intervention had brought to the landscape. The road was no more than a web of criss-cross paths that were so many attempts to avoid the bumps and pot-holes of the grassland. By about eleven in the morning the road started to improve and even a stone bridge appeared crossing over a watercourse and bringing a small settlement that lay ahead into view. A small line of stupas could be seen among some rammed-earth houses and the surrounding pastures teemed with tents and herds. A long stone 'mani' structure rolled over some gentle slopes at the higher part of the encampment and was topped at the highest point by a stupa. As we approached I could see the road passed through the settlement and I knew I had the chance to take a closer look at one of these monuments seeming to date from antiquity.

The road turned parallel to the stone walls of the structure and, surprised at the great length of the walls, I really didn't know where to call a halt. We were quickly passing before I managed to motion a gesture to the Chinese that they had learned to mean 'stop the car'. The Chinese drivers were tired and little interested in the Tibetan landscape. The carefully mounded mani was perhaps two hundred and fifty meters long and as I approached closer I could see that it was in fact two parallel walls of carefully stacked stones. Every now and then a rather large stone bearing a single letter or perhaps the figure of a deity carved onto the surface and painted with pigment was mounted into a niche along the wall's length. Various scarves were tied to these auspicious stones and the whole structure supported the masts of prayer flags and ropes beating against the moving winds of the crisp morning air of the plateau. I had been enchanted by these structures because they seemed to be made with so much devotion and effort and to carve just one of these stones with sacred Scripture was an incredibly painstaking task. I had suspected that many stones might be carved, but this monument was enormous. In all over five hundred meters of stone wall, some two meters thick and two to three meters high. Hundreds and hundreds of thousands of stones had been stacked and as I approached I could begin to see that all the stones from the lowest and oldest to the upper-most had been without exception covered with scripture. The sheer effort of devotion of these people from time immemorial was here as witness carved into the rock face and seeming to date to the beginnings of time. Who knows if someone still remembers what event in 'ilmo tempore' had taken place at this very spot and continues to nurture the tradition of these people.

Tony Laurent is an Australian architect collaborating with A.S.I.A.

A detailed report of the four month mission in Amdo will be published in the next issue of The Mirror.

Retreats in Argentina

Teaching Retreat at Tashigar with Chögyal Namkhai Norbu

December 27th, 1996-January 3rd, 1997

Yantra Yoga and Vajra Dance Courses December, 1996 to January, 1997

- Buenos Aires

December 15th-20th, 1996

Dance of the Six Spaces

with Adriana Dal Borgo

Yantra Yoga First Level

with Fabio Andrico

- Tashigar

Yantra Yoga and the Vajra Dance will be held during the main retreat with Namkhai Norbu Rinpoche from December 27, 1996- January 3, 1997.

There will be the first level training of Yantra Yoga and the Dance of Om Ah Hum and the Dance of the Six Spaces. All courses will be held in the afternoon after the Teachings.

January 4th-14th, 1997

Vajra Dance with Adriano Dal Borgo

January 19th-24th, 1997

Vajra Dance with Adriana Dal Borgo (2nd part if not previously completed)

Yantra Yoga First Level with Fabio Andrico

For both the Retreat with Namkhai Norbu Rinpoche and the Yantra Yoga and Vajra Dance Courses, please book flights and accommodations well in advance because it is the high travel season.

Accommodations in the house in Tashigar are limited so book early.

Costs: Lodging: \$5US per night for accommodations in the house. \$2US per night for camping with showers.

Food: \$10US per day; includes 3 meals.

Guardian or Spirit

At present there is a widespread controversy surrounding a conflict between the followers of the guardian Dorje Shugden (related to the Gyalpo class of beings who cause nervousness and conflict), and His Holiness the Dalai Lama, who feels that the practice related to this deity is dangerous and not to be engaged in.

Following is an excerpt from teachings by Namkhai Norbu Rinpoche addressing this issue at the August retreat, 1996 in Merigar:

In our ignorance we make many provocations and destroy things. If someone has more power than us they can direct negativities at us, and we pay without knowing where these provocations are coming from. There are many of these kinds of characteristic provocations of illnesses, for example: paralysis that is related to a class called Za, many illnesses like skin diseases related to the Naga, cancer related to Tsen, and nervousness and madness that are related to the class of Gyalpo. For that reason there are many particular types of practices for overcoming these kinds of problems. Dogpa means we send back these provocations.

We must be careful particularly with the Gyalpo class. In these days His Holiness the Dalai Lama recommends that we do not engage in the practice of Gyalpo Shugden. It is not something new; he had spoken about this in 1978. In ordinary life we are connected with dualistic vision and because we are in this condition, we like to have power.

People insist on doing this practice, even though His Holiness asks that people do not participate. His Holiness is not asking people not to practice without reason. There really are problems; it is something concrete. For example, many of my students remember how I gave examples of my dreams and how I had problems when I was a young child with the Gyalpo. Many other of our people are dealing with the impact of this guardian. We have many kinds of manifestations of Mahakala, Ekajati, Palden Lhamo, etc. Why should we pursue this practice of a spirit?

There is something very concrete I learned about the Gyalpo class on my first time returning to Tibet in 1982. During the cultural revolution in East Tibet many people said when they were killing each other and destroying monasteries, the signs of Gyalpo were manifesting. I have seen the sign of the Gyalpo myself. It is like if you would put a mirror in the sunshine and a kind of light manifests.

I have seen this light many times in my life. Many people in the countryside saw a very large example of this light during the cultural revolution. This means that somehow the spirit of the Gyalpo was combined with the spirit of the revolution. Of course, His Holiness would never ask people not to do a practice if it was beneficial. I think it is very important that we are very careful with this.

All Of Us Can Help Save The Planet.

In June of 1995, Tibet House, the cultural center of H.H. the Dalai Lama in New Delhi, India, sponsored a workshop on promoting environmental awareness among the children, as part of its continuing effort to explain and apply the Dalai Lama's vision of Universal Responsibility. The outline of the world's environmental situation prepared at the workshop, presented below, is a lucid statement proposing a clear line of action, not only for teachers, parents and children, but for anyone who cares about the future of humanity.

For ten days, forty one teachers from Tibetan schools and a group of nineteen experts considered, from many viewpoints, the present ecological concerns of mankind. They were led by Lama Doboom Tulku, director of Tibet House, and Shri Ravindra Varma. The participants studied in detail the Dalai Lama's poems on ecological responsibility, and their final report states, "The ideas that emerged from this study provided the basis for understanding the gravity of the present ecological problems and our responsibilities to work towards redressing of attitudes and conditions."

From the discussions emerged the following outline:

OUTLINE (I through VII)

The report, published in The Winter 1995/Spring 1996 number of the Tibet House Bulletin, ends as follows: "The present state of our ecosystem should cause grave concern to humanity.

The air that we breathe is polluted. The water in many areas is polluted. A human being cannot live without air or water. Polluted air and water are causing a variety of diseases curable and incurable. The chemicals that we use in industry and agriculture and the articles of common consumption that depend on these chemicals are also posing a severe threat to health and life. Living beings in water, on earth and in the air face the effects of this pollution. Large areas of the planet have been denuded of the green cover that forests and trees provide. Climatic changes, erosion and loss of top soil and similar phenomena are causing natural calamities like droughts, floods and famines. The greenhouse effect and the thinning ozone layer have raised serious problems. In this situation, the human species has a special responsibility to save the planet and the ecosystem on which all life depends. We must confront the threat to our survival with the urgency and determination that the present situation demands."

The following is an outline of consensus that emerged from the discussions held at the workshop:

(I.) What is causing concern in our present situation?

1. Pollution of all realms of the earth - earth, air and water
2. Deforestation-soil erosion

3. Global warming leading to the melting of the polar caps and resulting in the rising of the sea level.

4. Destruction of the ozone layer.
5. Desertification.
6. Adverse change of climate.
7. Extinction of various species.
8. Depletion of non-renewable resources.
9. Increase in non-biodegradable and toxic wastes.
10. Increase in incurable diseases.
11. Nuclear technology and nuclear weapons.
12. Rising industrial accidents.
13. Population explosion.
14. Scarcity of open space.
15. Rapid modernization.
16. Materialistic attitudes.
17. Lack of environmental awareness.
18. Lack of concern for future generations.

(II.) What are the likely consequences if the present trend persists?

1. Shortening of life span.
2. Frequent occurrence of natural calamities.
3. Ever-rising unemployment resulting in socio-political instability.
4. Pressure on essential commodities, leading to their non-availability for the poor and down trodden.
5. Long term harmful effects on nature due to nuclear radiation.
6. Threat to marine life.
7. Environmental degradation and eco-imbalance.
8. Change in climate.
9. Development of deadly diseases.
10. Threat to world peace.
11. Excessive use of chemical fertilization resulting in the aridification and death of soil.
12. Frequent occurrence of floods and famines.
13. Rise of anti-social elements threatening social security and peace.
14. Change in landscape.
15. Rapid depletion of natural resources, both renewable and non-renewable.

(III) Our responsibility to correct the present trend:

- We own responsibility because:
1. We are aware of the role of humans in causing ecological destruction.
 2. We are superior to other living beings.
 3. For the very survival of humans, it is essential to correct mistakes.
 4. Humans have moral and spiritual responsibility.

(IV) Causes of the present trend:
The causes of the present trend have been identified as follows:

1. Human ignorance and greed.
2. Modern industrialization.
3. Economic rat race.
4. Urbanization.
5. Poverty.
6. Scientism and industrialism.
7. Race to monopolize raw materials and markets for the finished goods.
8. Inadequate laws and their

improper implementation.

9. Over-consumption of natural resources.
10. Lack of proper education.

(V) Direction of correction:

1. Universal education.
2. Change in life-styles.
3. Development of positive attitudes towards nature and the entire creation.
4. Acceptance of universal responsibility.
5. Total and permanent nuclear disarmament.
6. Mobilization for proper government policy ensuring protection of the eco-system.

(V) Actions:

For attaining above goals, action at two levels is envisaged - individual and social.

(a) Individual Actions:

1. Adoption of simple eco-friendly life style.
2. Shift to non-conventional energy systems - for example: Solar Cooker.
3. Planting trees and protecting vegetation.
4. Construction of drainage to avoid erosion.
5. Application of 3 "R"s: Reduce, Recycle and Reuse.
6. Selective disposal of garbage to produce organic manure and biogas.
7. Participation in environmental organizations.
8. Mobilizations of public opinions.

(b) Social Actions

1. The following are the recommendations for collective action leading to the restoration of eco-balance:

1. To conduct workshops, symposiums, etc. to create eco-awareness and eco-commitment.
 2. Establishment of environmental resource center.
 3. Improving and increasing public toilet system.
 4. Campaign for renunciation of nuclear weapons and nuclear technology.
 5. Build up public opinion to pressurize governments to reduce defense expenditures.
 6. Establishment of more wild life sanctuaries.
 7. Developing sustainable life-styles.
 8. Formation of environmental groups.
 9. Promote mass plantation and cleaning programs.
 10. Organize film shows.
 11. Video cassettes in Tibetan Language.
 12. Formation of Nature Clubs in schools.
 13. Social services suitable to each locality.
 14. Environmental education in schools - some specific programs.
- (VII) Methods of transmitting environmental awareness to school children:
1. Adopt environmental approach to all the subjects taught.

'Head' and 'tail'



During the retreat of *Santi Maha Sangha II* at Merigar this summer, Chögyal Namkhai Norbu spoke about the precious work that Adriano Clemente is carrying out of translating the Master's works from the Tibetan, particularly the texts of the *Santi Maha Sangha*. As well as translating, Adriano also collaborates with Shang Shung Edizioni in drafting and revising practice books.

For several years, Rinpoche has been the main contributor to a fund to help support Adriano's work so that he can dedicate himself to this important task on a full-time basis. At present, since this fund is almost empty, the Master asked everyone, and particularly those who follow the *Santi Maha Sangha* for whom the translation work of Adriano is especially precious and indispensable, to collaborate in "filling up" the fund. Since the beginning of the history of the Community, Rinpoche said, it has always been clear that beyond question the 'Head' is the Master and the 'tail' is Adriano.

To sustain the 'Head' and his work the 'FA' (Adriano Fund) was initiated by Rinpoche with a bank account at a local bank (see below).

On the occasion of his talk, Chögyal Namkhai Norbu was the first to give a generous contribution to the fund followed by many of those who were present.

Conto corrente 893, Banca Popolare dell'Etruria e del Lazio
Castel del Piano branch,
58033 Castel del Piano GR, Italy



Digital Dharma Project

For a \$25US contribution to the Shang-Shung Institute's Digital Dharma Project you can receive an elegant bottle of 'Ambrosia' virgin olive oil, extracted from the biologically cultivated olives of Seggiano, Italy and "cold" pressed in the traditional way guaranteeing a superior quality oil. Send an International Money Order or Eurocheque (from Europe) or a personal check to: Shang-Shung Institute, Merigar, Arcidosso, 58031, GR, Italy

2. Excursions with a view to inculcate eco-conscious children.
3. Introducing nature clubs in all schools.
4. Familiarizing with WWF.
5. Education on proper garbage disposal system.
6. Taking care and nurturing of flora and fauna.
7. Community services with emphasis on eco-regeneration.
8. Incentives for moderation.
9. Planting trees and their maintenance.
10. Celebration of forest festivals, World Earth Day, etc.
11. Dramatizations - street theatre groups, etc.
12. Preparation of models.
13. Collection of seeds, leaves and stamps depicting eco-themes.
14. Exhibition of paintings, posters, photographs, seeds and seedlings, news clippings on environmental issues, etc.
15. Drawing and painting competitions.
16. Composition essays, poems, etc.

Interview with Doboom Tulku Rinpoche

continued from page 5

M: We read that you are collaborating on the biography of His Holiness the Dalai Lama?

DTR: Yes. First it will be published in Tibetan and that will be the first volume of many volumes to come. It will take a long time because there are only a few people working on it.

M: As a final question, do you feel hopeful about the situation for Tibet or for the autonomy of the Tibetan people?

DTR: The autonomy of the Tibetan people is not the question. The aspiration of the Tibetan people is that Tibet should be governed by Tibetans. I think the inspiration of the Tibetans will remain and I feel that things will be all right.

M: Thank you very much, Rinpoche.

The Light of Merigar

An Interview with Namkhai Norbu Rinpoche published with kind permission of Occidente Buddhista (Italian Buddhist Journal), September issue, 1996.

Born in 1938, Namkhai Norbu Rinpoche was invited to come to Italy in 1960 by Professor Giuseppe Tucci and worked as a researcher at the IsMEO in Rome. From 1964 to 1990 he taught Tibetan and Mongolian Language and Literature at the Oriental Institute of the University of Naples, Italy. In 1976 he started transmitting the Dzogchen teachings, and in 1981 with his earliest disciples he founded Merigar, and subsequently centers throughout the world. He has also founded A.S.I.A., an association to help the Tibetan people. On the occasion of the presentation of his book on ancient Bon religion he graciously granted us this interview.

Master, would you tell us about the ancient Bon religion?

The ancient religion called Bon is like a source of Tibetan culture; ancient knowledge of all that we have, everything is tied to this tradition. However, there are two kinds of Bon: modern Bon and ancient Bon. Modern Bon is reconstructed and has been integrated by the Buddhists who have turned it into gigantic Bon. All the knowledge existing in Buddhism that has developed over the centuries, such as Sutras, has been integrated into it. So, nowadays modern Bon can be mistaken for Buddhism, the difference is no longer clear and it seems that only the name is different. Ancient Bon is more similar to shamanism.

Reincarnation did not exist in the ancient creed. Followers of Bon focused more on this life and death. For example, to find peace they needed to be free of disturbances and therefore they performed certain rites.

In the rites for the dead it was considered that the soul, the life and the very concept of the individual had to be and remain united, because only in that way could the deceased find rest. The Buddhist idea of reincarnation and continuity does not exist in ancient Bon.

From the time of the introduction of the Dzogchen teaching, which is also found in the Bon tradition, they started to think that beyond this life there was rebirth and reincarnation. Gradually, the Buddhist concept was integrated into the ancient knowledge. Nowadays reincarnation is also found in the teaching tied to Dzogchen, whereas the ancients, who only did rituals, did not have this concept. The followers of Bon concentrated very much on the energy of the individual, the energy of the place, the energy of the universe and on energy that was damaged or disordered; if disasters occurred in a place, somehow the energy had to be strengthened. They considered that all humankind depended on that energy, so the Bonpos used rituals to harmonize and strengthen energy. This was their main belief. Over the centuries many kinds of rituals were developed to get rid of negativities, of provocations from other beings. This was actually



F. Andrico

a scientific lore. Many of these instruments can still be found in modern Bon, but they are considered less important than Buddhist philosophy.

When Buddhism was introduced and when it developed in Tibet, ancient Bon was harmed. Many things were lost, beliefs changed and were relegated to the border between Nepal and Tibet, where there are still some adherents of ancient Bon who are like shamans.

When Buddhism became predominant, and when religion became the real center of power, the followers of Bon started to have more space; but in order for their religion to survive they had to actualize Bon as a part of Buddhism.

Let us go to another question, Master, about the spread of Buddhism in the West. For many years you have been a witness and protagonist in this so can you tell us what this approach was like twenty years ago and what it is like now? What has changed?

You have to consider two aspects of the Buddhist teaching, given by Buddha from the very beginning: a teaching has to go towards the conditions of the individuals - what they believe, what their capacities are - so that the teaching changes according to their capacities. So in the Buddhist tradition there is one aspect, such as the Sutra teachings, and in the Theravada school that is more tied to a choice of a more monastic kind. However there is also the Dzogchen teaching that is more lay. The Tantrism that became more widespread in Tibet is associated more with the outer form; and thus with monks and monasteries. The monastic aspect is the more official one, and those people who have had more contact with the Theravadins or with Tibetan monks think that to follow Buddhism it is almost indispensable to choose monasticism. On the other hand, there are those who try to understand the sense of the teaching and apply it to life. Everyone's life is related to circumstances and to the place where

they live. There are two kinds of persons. When someone is interested in Buddhist teachings, sooner or later they meet a good teacher. The rest depends on circumstances; that person might meet a monk or nun or a layperson, and if their ideas are not very clear, when they receive teachings they will stick to the ideas of their teacher. This is how the teaching started in the West.

After many years' experience

give all this up. Many made this choice because they thought that in those three years they would achieve enlightenment, and no longer need anything, but that was a fantasy. The truth is you don't become a Buddha after three years of retreat, and after you finish your retreat you no longer have your house, your family, or your job, and you don't know what to do.

I think that in the West the teaching

"When I started teaching Dzogchen many people were interested because this is a teaching that is more free, that serves above all to make you become responsible for yourself, be aware, but does not give a lot of rules."

many people thought it was right to build a monastery or to become monks, but these people encountered many difficulties because the situation in the West is different from Tibet; someone who decides to become a monk is respected as important in Tibet, and in the monastery he is looked after and cared for by the faithful. But this is not the case in the West.

In the West a person has to work and make his living. Monks, too, in the West have to find a way to live, but then they are no longer seriously monks. I have seen many monks who made this choice many years ago, but then who gradually returned to a normal way of life. At present any Westerner who follows the teaching is aware that following the teaching means working with circumstance; so he does not decide beforehand to enter the monastery or to renounce everything, but rather starts to learn the sense of the teaching and tries to integrate it with life in common, normal conditions. I remember when some teachers in the West first organized retreats, maybe three year ones, and some people were interested in these teachings but had difficulties because they had a job, home, a wife or husband, a family, and they had to

is ripening very much. At first Buddhism developed in a light way, and everything seemed beautiful and marvellous; now people are really learning to live with their own conditions. I think Buddhism in the West will develop with its own characteristics, because the teaching must always develop according to the conditions of the place and the circumstances. It has always been this way, everywhere in the world. When Buddha's teachings arrived in Japan, in Tibet or Southeast Asia, it developed in different ways; it is always the same teaching, but it became different because each country has its culture and customs.

So, the real teaching of Buddha, whether we call it Sutra, Tantra or Dzogchen, does not lie in the forms or the rules, but in true knowledge. To reach this essence you have to follow a master's teaching, and often this is through the master's culture.

However, the teacher who knows his student's culture communicates the teaching through that culture. So, in the West, Buddhism is developing too, in terms of Western culture. Westerners who have followed the teaching are ripening, and understanding in which way the teaching itself should develop. They

have understood that it is not a matter of learning or repeating a ritual, which is always something relative. For example, you can find many different ways of eating in a restaurant; in China you find chopsticks on the table, but in the West you will find a knife and fork. The purpose is to satisfy hunger, and eating in different ways, in any case, the hunger will always be satisfied. In the same way I think that something is developing and that there will be a characteristic teaching in the West.

Let's talk about the centers for the Dzogchen teaching; there is one here in Italy, and others in the United States, Argentina and Australia. How are things developing in the world and what prospects are there?

When I started teaching Dzogchen many people were interested because this is a teaching that is more free, that serves above all to make you become responsible for yourself, be aware, but does not give a lot of rules. People liked these characteristics, but gradually people started to realize that being responsible for yourself is not easy. So it became necessary to study more, follow the teaching more, and practice more. In this way, day by day, you improve, become responsible and able to integrate yourself into daily life, so it is no longer necessary to run away from life.

Now it is no longer the same as it was at the start: all the new aspects connected with experience, are becoming more interesting. The people who follow these teachings collaborate in some way. First there was only me, so it was quite difficult. When I started teaching Dzogchen in the West nobody knew what it was and now everybody is interested. Over time everything comes to maturity. Our program for the future is very precise; it is called Santi Maha Sangha, and it has been devised for those who want to deepen their knowledge of this teaching, perhaps to maintain this knowledge and for its future development. In fact, it is not enough to say "I want to be a teacher and I heard this teaching"; this is not sufficient in order to repeat the teaching. You have to have knowledge that is not only intellectual but also practical; then gradually you become capable of communicating it and collaborating with others. So we have studied and developed the practice. Here in Italy we are more advanced, we have reached the third level, in the United States we are on the second level, while in South America and in Australia we have done the first level. I also went to Russia because there are many people who are interested, but who find it difficult to get an exit visa. In five years' time there will be many people who have knowledge of this teaching and who will be in a position to transmit it. This is what I hope for.

Translated into English by Andy Lukianowicz. Photo by F. Andrico.



Santi Maha Sangha Kumar Kumari

At the request of the children present at Merigar this August, Chögyal Namkhai Norbu gave teachings related to the children's Santi Maha Sangha. More than twenty children of different nationalities from four to fourteen years of age attended the session on August 30th.



Children of Merigar with Rinpoche

Our life as people, whether adults, children or old people is basically the same. Now it seems that it is not the same, doesn't it? We are older, you are younger, some of you are young children and some are a bit more grownup. But the truth is that we have all been like you. Only a few years ago, he (pointing to an adult) was a child just like you. And a few years ago I, too, was a child. But then time passes and everyone becomes old. Time never stops, it always goes ahead. And as it goes ahead, what do we do? In general we are always distracted and so with distraction a year passes. And then with more distraction it becomes two years, and then three years. First of all, you were a small child and then someone calls you a young lady. Then after a few more years someone calls you "Madam". Sometimes you have to say, "I'm not madam, I'm a young lady!" But the truth is nothing changes, it is always the same. What does that really mean? It means that time is passing.

First of all this means that we have to be very aware of time, both old and young people. Time passes immediately. Right now you might think you are a child, but in a few years you will become an adult. And when you become a big person what do you have to do? Perhaps you have to get a job to earn a living. Right now you have your mother and father and when you have a problem you can call them. But when you are grown up, your mom and your dad disappear. For example I don't have either my mother or my father. First I had them, but they've both gone. That's the way things are. And when that happens what can you do? You become responsible. You have to think what you are going to do in life. The same with your children and then your grandchildren, it always

continues in the same way. So first of all we have to understand time.

Another thing that is very important is that we all have many qualities if we do things in the right way. If we don't do things in the right way even if we have many qualities, we don't get anything and nothing will manifest. So we shouldn't neglect

our qualities. In that regard we should do our best. If we have to do something, if we have to study, if we want to be a good person so that people will say about us, "Ah, that's a good person", what shall we do? If I do something wrong or do it in a bad way then nobody will say I'm a good person. Instead I should do something good for others. This is true, everyone knows this. So we have to do our best to use the qualities that we have to be someone who is well brought up, with good manners and behavior.

This is something very important for children, because children are like plants. If someone looks after the plant, that plant will grow well and become very beautiful. If nobody looks after it, maybe a branch will grow crooked or downwards. In general this is what is called awareness. Awareness means trying to do everything well, especially manifesting ourselves as a good person, who collaborates and helps other people.

Do you know why that doesn't happen for some people and they turn out the opposite? The first reason is selfishness, egoism. They always think, "I", "I want this", "This is mine". They never think of others. This selfishness is one of the worst things.

And another thing is not respecting others. We can understand this because if someone doesn't respect us how do we feel? We immediately think, "How rude that person is!" Maybe that person says something nasty, maybe their behavior towards us is very unpleasant, then we immediately judge that person as worthless. We can take the example of ourselves and try to do our best towards others, not making them angry, not disturbing them and acting respectfully towards them in every way.

One of the most harmful things in life is jealousy. We don't really understand very well how jealousy comes about. For example we say, "I haven't got something" or "Whatever I do is not as good as the way other people do things" and immediately jealousy arises. Among children some are very close friends but instead of being close sometimes they leave each other and maybe they feel guilty about that. So there are many ways of creating problems. But sincerely I'm not talking only about children but also about parents who don't know how to work to overcome jealousy. The poor children are innocent, they just follow their parents so all of these things can happen. Basically it's not important if the parents are guilty or the children. The important thing is to understand that jealousy is not nice and that you shouldn't be jealous about anything. For example small children start being jealous about their toys and developing in that way you can reach many things. So you should observe yourselves about these things and do your best.

You should always take the example of yourself. When we do something, before we do it we should think a little bit. For example if we say a bad word without thinking about it, the person we say it to will be upset and we will have created a problem. We don't need ten minutes or one minute to do this, even twenty seconds is enough. If we just think, "Is it OK if I say this or not?" and it seems to be OK, then you can say it. If it doesn't seem OK then don't say it. That way you don't create problems.

How can you understand if it's not OK? Take an example. If someone was to say that word to me, how would I feel? If I would feel offended then that's not OK. If I was to say it to others certainly they wouldn't like it. This is the famous taking the example from oneself. For example, consider an insect; some children enjoy quashing it and killing it. They almost feel powerful because they are able to kill that being. If we reflect a bit taking ourselves as an example, if I was this insect and some giant came and squashed me, how would I feel? I wouldn't like it. So reflect a bit and take yourselves as an example if you have to say or do something so that you can understand. This understanding is called awareness because we should do things with awareness. When with awareness I notice that something is not OK then I don't do it. So first of all you must learn this.

For example if I insult someone or say a bad word to them what happens? That person will be unhappy and upset. And if that person remains upset for a few days, wondering why I said that word, he'll become nervous and angry and one day he will want to get his revenge. Why does he get that idea? Because

The Vajra Dance Retreat

Merigar, August 3-10, 1996



M. Mingotti

There were around seventy participants in the eight day Vajra Dance course dedicated to both the beginning and advanced students of the Vajra Dance held in Merigar this summer. There were morning teaching sessions - beginners with Adriana Dal Borgo and advanced with Prima Mai - held rotationally between the Capannone and the Gonpa with afternoon practice sessions. There was a spontaneous performance of the Vajra Dance after the final Ganapuja for Lama Doboom Tulku, a visiting Lama who is the Director of Tibet House in New Delhi, India.

Vajra Dance Course with Prima Mai

Tsedyalgar, USA: September 30 - October 6, 1996
Vajra Dance for beginners and advanced students
Contact: Tsedyalgar secretary at tel.: 413 369 4153, fax: 413 369 4153 or email: 74404.1141@compuserve.com

Mexico City, Mexico: November 7 - 11, 1996
During the retreat of Namkhai Norbu Rinpoche
Contact: See Rinpoche's schedule page 3

Santa Fe, New Mexico, USA: November 25 - December 1, 1996
Vajra Dance for beginners and advanced students
Limited places, pre-registration recommended
Contact: Lidian King at tel.: 505-988-5995 or e-mail garuda@roadrunner.com or Judy Herzl at tel.: 505-982-2576 or e-mail vyogin@aol.com

I created that cause to make him angry or unhappy. But when he's got his revenge it doesn't mean he's resolved the problem. It always goes on, he always has that problem. So what to do then? It's important to know a bit in general how you should behave and what you should do in everyday life, in your contact with your father and mother, your brothers and sisters and everybody. This is the way you should learn.

And then there's this new book of Santi Maha Sangha which explains this principle. Study it a bit. This is the beginning. This is what is called karma. What is karma? Karma means cause and effect. If I give somebody a punch, that's a cause. What is the effect? That person won't be happy. It will make them angry. That's the effect. If I give them a lovely gift with great kindness, how will that person feel? He'll feel happy because since the cause is positive the effect is positive. With this principle we do our best to create as much positive karma as possible and to avoid making any negative karma. This is called cause and effect. This is something to learn. There is an explanation of cause and effect in the book with many examples. When you read it you will find many examples and stories so that you can

learn what it is talking about.

Then when I return, then we'll do another exam to see if you have really studied or not. If you have studied you'll be able to give all the answers. But it's not just an answer in words. I want to see how you apply it and put it into practice. If you always make your mom and dad angry that's putting a negative cause and it means you haven't learned it. If you have learned it, it means you've created a positive cause. If we plant some geraniums or some other flowers, then only those will grow. Beans won't grow because we didn't plant any beans. So if we plant good causes then everything will manifest in a fantastic way. And if we plant something negative then certainly that is what will manifest. When you have understood that, you have to integrate it into your attitude and into your everyday behavior. Then people will say, "Look at these children from Merigar who are following the Santi Maha Sangha training. How good and kind they are!" That means there is really a result from this. And you must be especially kind to one another among yourselves, and not be jealous and create problems. If you collaborate in this way then Santi Maha Sangha will work and it can be of benefit.

In the Shade of the Great Flower

by Liz Granger

Since the return of Namkhai Norbu Rinpoche to Merigar in June, the "Great Flower", as Rinpoche has called the gonpa, has hosted an ongoing series of teaching retreats and trainings under the guidance of the Master. Following on the ten day July retreat and the trainings of levels

next day he explained the Song of the Vajra and the function of natural sound from which develop light and rays and how sound governs different parts of the body and then he went on to speak about the symbolism of the vajra.

On the third day of teaching Rin-

impermanence in order to apply the practice as well as keeping a presence of the four mindfulnesses. He went on to speak about working with circumstances and integrating practice in daily life through the four 'moments' of sitting, walking, eating and sleeping. The retreat ended as usual with a Ganapuja.

These few days of teaching by the Master were detailed and concise as he directed the teachings both towards newcomers as well as older students. The moments of teaching were precious as was the Master's presence since his teaching and travel program will not bring him to Merigar until Easter 1998.

After a pause of a few days, many students of the *Santi Maha Sangha* started to arrive from all parts of the world, particularly the USA, for the exam of level two which was held for three days by Rinpoche assisted by translators Adriano Clemente and Jim Valby. Immediately after, Chögyal Namkhai Norbu started the five day level three training at the Gonpa. Fifty participants attended the training.

On the last day of the training and on the request of the children, Rinpoche also gave them teaching related to the *Santi Maha Sangha Kumari* in the cosier surroundings of the veranda at the Yellow House.

Although the cycle of Rinpoche's teachings closed with this session, an intensive Yantra Yoga course for advanced students and teachers took place from September 1st to 8th led by Fabio Andrico and Laura Evangelisti.



1 and 2 of the *Santi Maha Sangha*, Chögyal Namkhai Norbu held a five day retreat at the height of the Italian summer in mid-August which was attended by more than six hundred people from all over Europe as well as other parts of the world. At the same time, Merigar was host for a second time to Doboom Tulku, Director of Tibet House in New Delhi, who, during the retreat, spoke about the activities of Tibet House.

During daily teaching sessions, Chögyal Namkhai Norbu gave many varied concise explanations beginning on the first day with an explanation of the Short *Tun*. The

poche talked about the three visions - karmic vision, visions of experience and pure vision - in relationship to the base, path and fruit after which he gave the *trilung* of the Medium *Tun*. The following day, he talked about the three statements of Garab Dorje, explaining the three types of transmission and the four initiations. This was followed by the *lung* of the main practices done in the Dzogchen Community.

On the fifth and final day, the Master concluded the sessions of teaching as he often does with the poignant reminder to those present to maintain an awareness of

Yantra Yoga Course in Merigar

by Paola Cossino

A Yantra Yoga course for advanced students and aspiring instructors was held in the Merigar Gonpa from September 1st to 8th, under the guidance of Fabio Andrico and Laura Evangelisti. Rinpoche has given them the important and delicate duty of insuring that the practice of Yantra Yoga remains faithful to the teaching of Vairocana. Consequently, they coordinate the fundamental practice of the students in order to be absolutely sure that what is taught is accurate. It was in this spirit that the participants engaged in the week long training.

This course was principally directed towards those who wish to teach; to create new teachers as well as checking and perfecting the practice which they already teach, bearing in mind that the most important thing should not be the fact of being teachers but rather supplying a service to the Community on the basis of one's own understanding and experience. Even for those practitioners who did not intend to teach, the course provided a precious opportunity to revitalize, perfect and develop their own practice of Yantra Yoga. Without a doubt, a week long course cannot be sufficient to cover

the entire corpus of the one hundred and eight practices of Yantra Yoga and, in fact, this was not considered to be the main objective of the course. Instead it focused on a precise verification of the first level of practice which was made up of the preliminary practices; the nine purification breathings, the *Tsigjon*,



M. Mingotti

the *Lungsang*, the *Tsadul* with the related breathings, as well as the first four groups of yantras with some of the breathings related to the Vajra Wave. Fabio and Laura explained very clearly, checking and correcting

the positions, the movements and the breathing of each participant. Teachers and those wishing to become teachers were invited in turn to give proof of their own experience in the practice and the teaching of Yantra Yoga and many of them gave suggestions and brought up "technical" problems which were

often useful to resolve the doubts of many participants.

Overall the week was very constructive, both for deepening the experience of the practitioners and as an opportunity for collaborating.

The Great Stupa



L. Granger

After some days of inclement weather, the sun broke through the clouds and on Tuesday, September 3rd, Namkhai Norbu Rinpoche deposited several objects in the foundation of the Great Stupa of Merigar in order to keep away negativities, wars and violence. There were more than 60 people present and we practiced the Medium *Tun* with *Degyed Serkyem* led by Rinpoche.

Revisions for Santi Maha Sangha

There have been some revisions regarding the text and commitments in Santi Maha Sangha. Regarding the Base, Rinpoche has rewritten the text basing it on the abridged version *The Wish-Fulfilling Vase* and enriching it with numerous explanations and additions, some from *The Precious Vase* and others completely new. Naturally some of the questions have been changed, as well as several practices related to the Base which one can start to practice even before taking the Base Level exam. In particular, a booklet for the practices such as the Four Mind Trainings etc., is being prepared with the verses for the Bodhicitta, the Four Immeasurables etc., which should be done at the beginning of each session. All those who are interested can ask the secretary of Merigar or Tsegylgar for the list of the practices. Regarding the First Level, the text has been enriched with numerous quotations and there are several new practices to do, for some of which the new translation will be needed. All those who are studying and practicing the First or the Second Level and who have not yet received the list of practices, may do so by requesting them from the secretary of Merigar or Tsegylgar. The Second Level text has also been modified in part and enriched with new quotations. All of these texts will be integrated so that they can be published as soon as possible for the benefit of all practitioners of the Santi Maha Sangha.

Santi Maha Sangha Participants

There were 145 participants in the Santi Maha Sangha training in Merigar this summer. 45 participated in the Base Level in June, 55 in the First Level in July, and 50 in the Second Level in August.

Yantra Yoga Courses with Fabio Andrico

Precise dates, venues still to be confirmed.
Contacts: see schedule of Namkhai Norbu Rinpoche.
September - October 1996
Tsegylgar, Massachusetts USA
November, 1996
Mexico City, Mexico
December, 1996 - January, 1997
Tashigar, Argentina
February - April, 1997
Australia - Melbourne, Namgyalgar
May 1997
Tokyo, Japan

Vajra Dance Course with Adriana Dal Borgo from October 24th-27th, 1996 at Karma Ling Institute Arvillard, France

For further information about costs and times contact: Marise Eysseric: tel. 79255416; fax: 792578808
Address: Karma Ling Institute, Hameau de St. Hugon, F-73110 Arvillard, France

Retreats in Adzamgar



G. Sallette

Adzamgar is located in the Italian Alps in an isolated place far from towns and villages at sixteen hundred meters. It's a peaceful spot, ideal for personal retreats and in particular for those who wish to prepare for the Santi Maha Sangha.

In the Adzamgar complex there are six rooms with beds, wood stoves, a library and two fairly well equipped kitchens. This year our Community bought four houses and other structures to be used as woodsheds

(at the moment they are quite well stocked) and storerooms. Water is readily and plentifully available all year round from a spring in the middle of the village (the spring should not be polluted by washing in it). There is no electricity and everything one needs, including food, has to be carried there. You shouldn't consider that Adzamgar has any of the amenities that you find in town.

You can get to Adzamgar by train or bus to Cuneo and then by bus to Caraglio, which is situated at the beginning of the Val Grana. From Caraglio you travel through the valley as far as Pradives by bus and then continue on to Campomolino, a suburb of Castelmagno, by taxi or hitchhiking. Three hundred meters before Campomolino there is a turn off on the right which goes to Colletto, where the asphalt road ends. From here you continue on foot along a long beautiful shady path alongside a stream as far as Valliera, the first village, then there is an uphill walk to Batura, the local

name of Adzamgar (about an hour's walk from Colletto).

If you would like to visit Adzamgar or do a retreat there please contact: Moreno Marcato, v. Culasso Canelli (AT), tel. 0141-831002.

For further information contact: Adriano Grimaldi, v. le Indipendenza 38, Canelli (Asti), tel. 0141-831370;

Valter Bianchini, Viale Umbria 60, 20135 Milano, tel. 02-27304607; Alberto Scarso, C.so Rosselli 115/7, 10129 Torino, tel. 011-363802;

Beppe Culasso, Reg. Montaldo 43, 12050 Camo (CN), tel. 0141-840129.



G. Sallette

Shang Shung Institute

News Update on the Transcription Project in Merigar

by Franz-Josef Heim

There has been quite a lot of cooperation happening here in Merigar with the transcription project, but we can always use some more. So far approximately thirty people have signed up to do transcribing, about half of whom transcribe Italian and the other half English.

Along the way, we have discovered that the tape library in Merigar is far from complete, since transcripts surfaced for which no tapes exist. Right now we are preparing to get the work organized for the English transcribers; some of whom have agreed to organize more people in their respective countries

so that groups are forming in England, Spain, Austria, Finland and Germany. In this way we should make more progress.

The situation in the tape library is that there are one hundred and forty-three long retreats (tapes # 5-38) and forty short retreat tapes (tapes # 1-4). From these, twenty-eight long retreats have been transcribed and there are fifteen more in progress. There are ninety-nine remaining. From the forty short retreats there are none finished or in progress.

From the many questions received during the summer it became clear that there is still some uncertainty as

to our aim. Basically we are trying to transcribe all the retreats Rinpoche has ever done in the original language of the teaching, with as little editing as possible. Then it would be possible to translate them into English, and if the immediate translation is not good we can re-translate the material. All these transcriptions are then scanned into the computer (if they have not already been done by the transcriber); from the material the transcriptions will be indexed according to subject so that if one were to look for a particular teaching one could find it via computer from anywhere in the world in minutes. So, this is the idea. Now we will continue working and still need someone to coordinate America from Tsegylgar, since coordinating from Merigar is too difficult. We also are in need of more English speaking transcribers!

In the next edition of The Mirror, we will publish a listing of transcriptions in various languages for which there are no original tapes, and we will ask people to send them to Merigar. There were 3 errors made in the last article referring to the list of transcriptions (issue #35): 1) the talk in Bari was not given by Rinpoche; 2) the transcription of Prata exists in two volumes, the second of which contains the Semzin so there is no separate second edition; Vol. II is the one referring to Semzin; 3) and of course the name of Rinpoche's son is Yeshe Namkhai, not Yeshe Norbu.

NEW GAKYILS

In the selection of the Gakyil of Merigar, Rinpoche suggested three principles that can be abided. The Mirror felt these three principles may be helpful for all Gakyils and Communities.

1. patience
2. time
3. collaboration capacity

MERIGAR:

Blue: Josef Heim, Igor Legati, Elisa Copello
Red: Nicola Cassano, Michele Mastromauro, Felice Storgato
Yellow: Pina Pitton, Renata Chiesa (followed by Paola Sperenza in a few months), Giovanni Boni (Director)
New Gekos: Gianpaolo Tondo

POLAND

Blue: Marek Niewiadomski, Ziemomyslaw Gosciewski
Red: Idalia Zagroba, Tomasz Linke
Yellow: Jaroslaw Pawlowski, Cezary Wozniak

HIS HOLINESS THE XII GYALWANG DRUKPA

will give the initiation of Chakrasamvara and other teachings at Merigar

from December 26, 1996 to January 2, 1997

His Holiness Jigme Pema Wangchen, the XIIth Gyalwang Drukpa, is the supreme lineage holder of the Drukpa Kargyu school of Tibetan Buddhism and recognized as the twelfth incarnation of Tsangpa Gyare (XIIth Century). Considered to be an emanation of Chenrezig (Buddha of Compassion) as well as the king of Shambala, he, like all of his predecessors, is also the reincarnation of Naropa and Gampopa.

His Holiness was born in 1963 at Tso Pema, North India, near the lake sacred to Guru Padmasambhava, and was recognized as the XIIth Gyalwang Drukpa by His Holiness the Dalai Lama and His Holiness the XVI the Karmapa. He was formally enthroned by His Holiness the Dalai Lama in 1966 in Dharamsala and later at the Dotsog monastery in Darjeeling in 1967. He grew up at his monastery Thupten Sangag Chöling, Darjeeling, where he was educated by his principal Guru, the late Kyabje Thuksey Rinpoche, and by many other great masters of his own tradition and of the Nyingma tradition. In fact, having received the transmission of both the Kargyu and Nyingma traditions, H.H. Gyalwang Drukpa is a great practitioner of Mahamudra and Dzogchen and an exponent of the Rime (non sectarian) movement. At present he is responsible for numerous Drukpa Kargyu monasteries in the Himalayan region as well as Dharma centers around the world, most notably in France, Germany, England, Taiwan, Malaysia, America and Australia.

The Drukpa Kargyu lineage stems from the Primordial Buddha Vajradhara (Dorje Chang) and descends through the enlightened masters Tilopa, Naropa, Marpa, Milarepa, Gampopa, Rechungpa, Phagmodrupa and Lingchen Repa. Gampopa, the XIth century Kargyu patriarch, had four main disciples who originated the four Kargyu schools which still exist to this day: Karma Kargyu, Drukpa Kargyu, Drigung Kargyu and Taklung Kargyu. The first Kargyu patriarch was Phagmodrupa, whose disciple Lingchen Repa became the Root Guru of the first Gyalwang Drukpa, Tsangpa Gyare (1161-1211).

One day Tsangpa Gyare went to U (central region of Tibet) to establish a great monastic center on the instructions of his Guru Lingchen Repa. When he and his followers reached Namgyi-phyu, nine dragons (later said to be the manifestations of nine Mahasiddhas) reared up from the earth and soared overhead, roaring like thunder, while flowers miraculously rained down. Thus the lineage of Tsangpa Gyare became renowned as Drukpa Kargyu (in Tibetan drug means dragon) and Tsangpa Gyare himself was reverentially called Je Drukpa (Lord Dragon-Master) or The Drukchen (the Great Dragon). To this day this is the title of the Gyalwang Drukpas.



Show Your Support of Tibet and the Tibetan Resettlement Project!

The Endless Knot, one of the eight auspicious symbols of Tibetan Buddhism, represents the knot of life, the interconnectedness of all life on Earth, and the interaction between wisdom and compassion. It epitomizes the best of each of us.

Dedicated to a free Tibet and to the Tibet Resettlement Project, Marta Macbeth of Dakini Dreams, has designed and produced beautiful sterling silver pendants, lapel pins, and earrings featuring the Endless Knot symbol.

- These Endless Knot items have been given to volunteers and supporters of the Tibetan Resettlement Project throughout the United States and have been used as fundraisers for the Tibetan cause.
- Profits from all Endless Knot purchases go to the Tibetan Resettlement Project/Ithaca.
- Your Endless Knot order directly helps the Tibetan cause.

To receive your pendant, please send a check or money order for \$20.00 plus \$2.00 shipping (and tax - NY only) per item to Bead Store Cafe, 116 Center Ithaca, Ithaca, NY 14850. (607) 277-1729. Make the check payable to Tibetan Resettlement.

Summer Teachings at Tsegyalgar

with Lopon Tenzin Namdak

August 24-25, 1996

Fifty people attended teachings by Lopon Tenzin Namdak in August at Tsegyalgar, in Conway, Massachusetts.

Lopon Tenzin Namdak is the head of the Bonpo tradition. A great scholar and practitioner of Dzogchen, Lopon studied many years at major Bonpo monasteries in Tibet such as Yung-Drung-Ling and Menri. His two principal masters were Bonru Ponlap Rinpoche and the Venerable Lopon Sangye Tenzin Rinpoche. In 1961,

Lopon was invited to London by Professor David Snellgrove under the auspices of the Rockefeller Foundation Visiting Scholar program, where he remained for three years working on *The Nine Ways of Bon*, the first scholarly study of Bon in the West. During his years in exile, Lopon has tirelessly undertaken the work of republishing many important Bon texts and organizing an academic curriculum in order to train future generations and to ensure that the unique Bonpo heritage is preserved. In 1987, Lopon founded the Bonpo monastery and International Education Center, Tritan Norbutse, near Swayambu, in Nepal. Over the years, at the invitation of Namkhai Norbu and the international Dzogchen Community, the Lopon has given many teachings. Snow Lion recently published his book, *Heart Drops of Dharmakaya: Dzogchen Practice of the Bon Tradition*.

Beginning his teachings with the four preliminaries, as is traditional, Lopon then proceeded to give extremely lucid and wonderful teachings on the nature of mind followed by bardo teachings. On the second day of the teachings, participants were able to practice a Phowa together with the Lopon, as a useful method for stabilizing one's experience of the nature of mind. Throughout his talks and after each one, Lopon continually asked if there were any questions he could clarify. He showed tremendous kindness in his responses to a number of individual's personal meditation questions. Although many year-round residents of the Conway community were in Italy for SMS exams and training, the week-end went very smoothly with excellent catered lunches by "Roots & Wings," Conway's newest restaurant serving Indian food.



PASSAGES

Nina Paparazzo died after a year and a half battle with cancer on Thursday August 15th, at 7:30 PM at her home in Conway Massachusetts. She was twenty-two years old. She was the daughter of Barbara and Woody Paparazzo who are longtime practitioners in the Dzogchen Community of Tsegyalgar



and live in Conway. Woody was the Director of the Gakyil of Tsegyalgar in 1994. They have endured the struggle of the last year and a half of the grave illness of their only child Nina with great courage, devotion and dignity. Both they, and Nina, are and were an inspiration to us all as to the potentiality of the human spirit and the practice.

Nina was born in Montague, Massachusetts, on February 7th, 1974. She attended Conway Grammar School where she developed deep and enduring friendships. At Frontier Regional High School she distinguished herself in her studies and in athletics.

Nina was a great athlete and excelled in running. In 1988, at Northfield Mountain, she became the Western Massachusetts Cross Country Champion. She was a gold medallist in the State Cross Country Championships for three consecutive years, exhibiting the skill, grace, elegance and courage that was a mark of her everyday being.

She attended Clark University in Worcester, Massachusetts, where she made the Dean's list. She studied Sociology specializing in Race and Ethnicity. Those who had the privilege to know her remember her for her spark, her joy, her passionate fight against prejudice and injustice, and her celebration of life.

"In Nina's brief life she demonstrated to all who knew her the power of the human spirit to go beyond limits and dissolve the boundaries that separate us. This inspiration is her legacy and the challenge that she leaves behind. May we all accept that challenge in our own way. By doing so, each of us can honor her memory and bring more peace and joy to the world."

Barbara and Woody Paparazzo from the Memorial Service to celebrate Nina's life held at the Conway United Congregational Church, Conway Massachusetts, on Tuesday, August 20th, 1996.

Lopon Tenzin Namdak Visits Argentina

by Patricia Feldman

This past August of 1996, Lopon Tenzin Namdak visited and taught in Tashigar. He taught the Six Essential Points of Bodhicitta, of the *zhang-zhung nyen gyud* tradition. There were some people present who had already met Lopon, when he gave an outstanding introduction on the occasion of Kalachakra in New York City, celebrating the Year of Tibet in 1991. Some people were introduced to the nature of mind for the first time by his clear explanations. There were others who were completely new to the Dharma, had little idea of Buddhism or of the difference between Bon and Dzogchen and other paths. More than fifty people left their duties in the city for four days.

The first teaching was a reminder of why we had gathered there: the preciousness of a human birth, the appreciation of our unusual fortunate circumstances, the inexorability of death, and the constant suffering on the way to get rid of it. Lopon Namdak not only taught it, he patiently allowed our questions and answered all of our doubts, and also commanded us to reflect on them during those few days by meditating for an hour before and after every teaching session.

The next day Lopon Namdak extensively spoke on Guru Yoga. He said that it is like preparing the field

to plant the fruit of Realization, and that we have to develop strong devotion to the lineage of Dzogchen Masters, not only for our own interest but also for the benefit of all other fellow beings. Lopon said that we need to make a decision to liberate for ourselves and out of compassion for others, that we have to purify our bad karma through confession and decide to avoid any wrong doing, and through our generosity, offer to the four guests as much as we can, whenever we can. With this attitude, and only after having generated this point of view in us, did he give explanations on the nature of mind: how to recognize it by first calming the mind with the support of fixing on the letter A, for example. Once the mind is calm we should turn the attention inwards and ask for the observer until one finds none, to rest in that inseparability, and making it stable. Lopon taught us methods to integrate that experience in our daily life, and how to conduct a retreat in order to stabilize that understanding. He went on through the death process, or the different stages of the bardo. Lopon said the natural state is abiding in the base before the *samsara* begins, so then, if we were impeccable we didn't need to follow after the object side but never forget how things really

are. He said Dzogchen is not an idea someone invented, but a description of the natural science of things as they really are.

So I wish to end this note by quoting Longchenpa:

"Thus the proper path with its infallibility

of the cause-effect relationship

Starts from attaching yourself to worthy persons...

...In order to soothe the affliction caused by the emotions filling the subjective mind (which is vast as) the sky, and which

Has been accustomed to these affliction since beginningless time,

You must dismiss weariness and attach yourself to

friends aiding you in what is wholesome,

In your search for the meaningfulness of life, as was done by Manibhadra

and Sadaprarudita,

Wearied and weakened by following a wrong path that is worse

Than a surrender to the sweet sound

Of the thousand-stringed lute of the ruler of the gods

inviting us to indulge in the objects,

May Mind today find comfort and ease."

Namgyalgar News

by Vicki Forscutt

Snuggled amongst the hills adjoining sacred Gulaga mountain, rests a quiet, sleepy Namgyalgar. It is winter and the occasional frost settles on Namgyalgar's slopes, while chilly winds blow off distant snowclad mountains. Though very cold at times, some days are gloriously sunny and clear and vivid blue skies appear. Many flowers, like the brilliant yellow wattle, are blooming and hinting at the spring soon to come.

Though it is much quieter at Namgyalgar than when Rinpoche was here earlier in the year, there continues to be much activity. With fourteen practitioners living in the area, life at the Gar is far from uneventful. Following a monthly calendar of daily activities, people meet regularly for special practice days, Ganapujas, and weekly Green Tara practice. Yantra Yoga, Vajra Dance and Chöd practice happen weekly at the Gar as well. Santi Maha Sangha study groups are flourishing, not only at the Gar, but in Sydney, Melbourne and Canberra. Vajra kin visiting the Gar participate in the practice schedule. A number of people have done personal retreats and a Vajra Dance retreat, as well as retreats on the practice of Semzin and Lojyon. A Rushen retreat is scheduled for October and a practice retreat is planned for Christmas. All are welcome to join.

People from near and far are working hard to contribute to the development of Namgyalgar. Some work in the office or bookshop, (temporarily set up in peoples homes),

others are busy transcribing tapes or organizing practice schedules, while others are at the Gar helping with the house, fixing the road, gardening, clearing debris and doing general maintenance. Such a collaborative effort is helping to make the growth

will go to supporting the house.

It is now out five months until Rinpoche returns to Namgyalgar, and apart from finishing the house, preparations for next years retreats are underway. Rinpoche will give a nine day retreat at Easter in 1997, and



Namgyalgar Gonpa

V. Forscutt

of the Australian Gar, as envisioned by Rinpoche, become a reality. Though there is much work to be done, Rinpoche's house is gradually nearing completion, with the internal construction of the kitchen and bathroom soon to take place.

This will be followed by the installment of a heater, wood stove, water tanks, and an energy system which are the major outstanding works, with many small jobs still to be done. A great effort at fundraising has been undertaken with raffles proving successful and a tea stall planned for the Kalachakra Initiation of H. H. the Dalai Lama in Sydney in September, the proceeds of which

following that the SMS exams will be held. It is expected there will be Losar celebrations in February at the Gar and Yantra Yoga and Vajra Dance courses are being planned for March. It is hoped that Vajra kin worldwide will come to visit the beautiful Victorious Gar. Your Australian Vajra family awaits you.

For more information on Namgyalgar and 1997 retreats please write to:

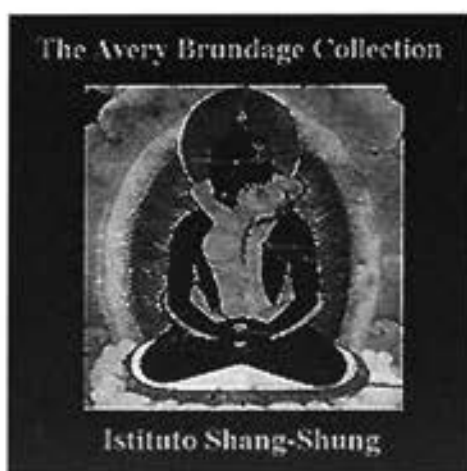
The Secretary, PO Box 14, Central Tilba, NSW, 2546, Australia. Phone: (044) 737 303 or Fax: 61 44 737 303 or send email: Internet: namgyalgar@acr.net.au

Tibetan Digital Resource-Archive (TiDRA)

*Shang-Shung Institute and The Avery Brundage Thangka Collection Project:
The First in a Series of Digital Catalogs*

The Avery Brundage Thangka Collection Project is the first in a series of digital catalogs of collections of Tibetan art sponsored by the Shang-Shung Institute. This CD-ROM is the fruit of a collaboration between the Asian Art Museum of San Francisco and the Shang-Shung Institute, Tibetan Digital Resource-Archive (TiDRA). This series of digital catalogs consists of images and information describing collections of Tibetan art. The Shang-Shung Institute aims to act as a catalyst promoting relationships between the museum collections in the West and Tibetan scholars in the East by utilizing state of the art digital communication and storage techniques. Museums participating in these projects will benefit by obtaining authoritative information about their collections created for them by expert Tibetan advisors.

It is primarily through the efforts



of the world's great museums and collectors that the sacred art of Tibet is today available to the Western public. These collections have acted as the first ambassadors of the Tibetan people and their culture.

These collections can now act as the key to the preservation of the Tibetan culture by becoming the doorway for a mutual exchange of information. Controlled access to the collections will offer participating

Tibetan institutions an opportunity to study and develop their own sacred artistic traditions.

One of the main goals which the Shang-Shung Institute hopes to achieve, with the participation of museums and collectors, is to guarantee the vitality of these traditional art forms by providing a study tool for future generations.

The rare combination of historical, artistic and religious knowledge required to unlock the complex and multi-dimensional world of Tibetan iconography is unique to the older traditionally trained Masters.

These aging scholars represent a precious, yet sadly vanishing resource.

The Shang-Shung Institute is sponsoring these catalog projects now so that the knowledge held by the older Masters can be preserved and transmitted to future generations.



Shang Shung Edizioni

From the Depth of My Heart to My Mother
US\$ 18/lt. L. 27.000

by Chögyal Namkhai Norbu

Written for his mother in Lhasa by Chögyal Namkhai Norbu at the age of 19, this text is a real direct introduction to the state of Dzogchen: it contains fundamental instructions which are indispensable for whoever wishes to approach the essence of his or her own mind. Contains a photo of the Master with his family in the late 50s.

Articles US\$ 4/lt. L. 6.000

by Chögyal Namkhai Norbu

This booklet is a collection of several articles by Master Namkhai Norbu Rinpoche published in "The Mirror", the newspaper of the Dzogchen Community. It is a small anthology of writings containing advice to practitioners on various themes such as daily practice, the relationship between 'old' and 'new' students, educating children and includes a talk explaining why the Dzogchen Community in different countries has been buying land and buildings in recent years.

The Four Awarenesses US\$ 4/lt. L. 6.000

by Chögyal Namkhai Norbu

Namkhai Norbu Rinpoche explained clearly and concisely the "Four Noble Truths" taught by Buddha Sakyamuni.

Buddhism and Psychology US\$ 4/lt. L. 6.000

by Chögyal Namkhai Norbu

This book is, rather than a comparison between Buddhist philosophy and psychological theory, a frank talk about seeing oneself, conditioning, western minds and eastern minds, and the possible place of psychology in the life of a practitioner.

The Origins of Tibetan Thought and Culture

US\$ 6/lt. L. 9.000

by Chögyal Namkhai Norbu

"The origins of Tibetan history and culture are important not only from a strictly historical standpoint, but also to deepen our understanding of the Tibetan teachings and traditions..."

Three Songs for Disciples of Chang Chub Dorje

US\$ 6/lt. L. 9.000

by Chögyal Namkhai Norbu (with Tibetan text)

The three songs which have been translated in this collection were written by Master Namkhai Norbu Rinpoche in the summer of 1988 during a visit to Khamdo Gar in east Tibet, one time residence of Changchub Dorje, his principal Dzogchen master. On the day of his departure, some of the older disciples of Changchub Dorje asked Norbu Rinpo-

che for advice on practice giving rise to these three spontaneous songs which contain the essence of Dzogchen.

A Brief Biography of Adzam Drugpa

US\$ 6/lt. L. 9.000

by Lhundrup Tso (with Tibetan text)

This is a brief biography of Adzam Drugpa written in the form of an invocation by his disciple, Lhundrub Tso, paternal grandmother of Master Namkhai Norbu Rinpoche. It may be the only biography in existence or at least the only one found up to now.

Visionary Encounters with Knowledge-Holders and Dakinis US\$ 6/lt. L. 9.000

by Shense Lhaje

The golden advice of Dran pa is a collection of Dzogchen teachings in the form of aphorisms, revealed by the tertön Shense Lhaje, a Bonpo living in the thirteenth century. This publication contains some extracts translated and edited by Adriano Clemente.

The Sgra Bla, Gods of the Ancestors of Gshen-Rab Mi-Bo US\$ 6/lt. L. 9.000

by Adriano Clemente

A brief analysis of the fifth chapter of the gZi brjid, the biography of gShen-rab mi-bo containing a bsang rite dedicated to various classes of sgra bla. Although the gZi brjid only dates back to the fourteenth century, it is considered characteristic of the pre-Buddhist Tibetan culture.

Key for Consulting the Tibetan Calendar

US\$ 11.5/lt. L. 17.000

by Chögyal Namkhai Norbu

Edited by M.R. Leti

Much information on Tibetan astrology and on its application to daily life. A practical and complete manual, indispensable for the consultation of the annual astrological calendar.

The Little Hidden Harvest US\$ 6/lt. L. 9.000

by Buddhagupta

The Little Hidden Harvest is a version of the text *sBas pa'i rgum chung* that was considered very important in ancient Tibet and was used by the great master gNubs-chen Sangs-rgyas Ye-shes as support to his views on Dzogchen expounded in the text entitled *bSam-gtan mig-sgron*. The goal of this work is to establish with absolute precision the distinction between Ch'ang Buddhism from China, the transformation of Mahayoga and the way of Dzogchen.

Tara Mandala Update: Rainbows and Children

We are now in the process of winding down from a very busy season of retreats and stupa building. In June we worked with Khenpo Gyurme, in the lineage of Nyala Pema Duddul, on the negativity ball for the stupa for several weeks. The ball is planted at the bottom and through a very intense red Simhamukha retreat we tried to enclose all the negativity of the world: disease, famine, violence and war, into a ball which was buried to the sound of thunder and a light rain in June. This was followed by the wealth offering layer and now we are working on the throne.

The summer retreats began with an introduction to meditation called "Finding the State of Peace" for beginners, teaching shine and walking meditation. This was followed by a Mandarava and Simhamukha retreat, which was followed by the Chod retreat. The final retreat for Tsaltrim to guide was the family retreat, with forty people, ages eighteen months to fifty years old. The parents met separately from the children, while the children did drama and art activities. The retreat culminated in an auction and performance. Everyone said they wanted to come back next year, and it was nice to see the bonding between the kids and their real interest in the practice. For the children who were interested they joined the explanation of the Short Tun practice with the parents in the afternoons.

The end of the summer is full with White Tara initiation by Gangteng Tulku, incarnation of Pema Lingpa from Bhutan, and H.H. Dudjom Rinpoche's "Mountain Dharma" text taught by senior Nyingmapa master and scholar Khetsun Sangpo Rinpoche, for which Anne Klein is translating. We are all ready for a rest as we look toward Fall and Winter. There have been rainbows punctuating every retreat and adding to our sense of awe that accompanies our life on this magical land.

We are looking for a qualified Retreat Manager with background in our lineage, a good chef with vegetarian and group cooking expertise, a facilities coordinator for next summer and other residents to help out. Please get in touch with Lynn Bishop in the Tara Mandala office if you're interested.

TARA MANDALA SCHEDULE:

October 25-27 WILD AND WISE: A CELEBRATION OF WOMEN IN BUDDHIST Practice with teachings from Tsaltrim Allione, Joanna Macy and Yvonne Rand

This retreat is a benefit retreat for Tara Mandala and Spirit Rock Meditation Center and will be held at Spirit Rock in Woodacre, California. for registration call: 415 488-0164

Oct. 31-Nov. 3 CHÖD RETREAT with Tsaltrim Allione at Land of the Medicine Buddha in near Santa Cruz, California. For registration and information call: Nancy Havell 707 577-0633

November 14-17 CULTIVATING RIGHT RELATIONSHIP THROUGH MEDITATION Retreat with Tsaltrim Allione at Seabeck Conference Center near Seattle, Washington. For registration and information call: Christine Lockhart 360-331-2341

January 17-19 BUDDHISM IN AMERICA CONFERENCE, BOSTON, MA — Pre-conference workshop on "Feeding the Demons" and Keynote address on "Relationship and Intimacy as a Path" by Tsaltrim Allione. For registration and information call: 888-A BUDDHA

January 24-26 CHÖD RETREAT with Tsaltrim Allione at Interface in Cambridge, MA. For registration and information call: 617-876-4600

For 1997 summer program information and Tsaltrim Allione's Winter teaching schedule contact: Tara Mandala, P.O. Box 3040, Pagosa Springs, Colorado 81147 (970) 264-6177 or FAX (970) 264-6169.

The Interpretation of Dreams in a 17th Century Tibetan Text US\$ 6/lt. L. 9.000

by Namcho Minjyur Dorje

This short text belongs to a series of thirteen volumes transmitted by the tertön Master Minjyur Dorje called Namcho, 'The Teaching of the Sky'. The texts found in this collection are extraordinary both because there are a wide variety of subjects discussed from popular folk traditions, magic, medicine, astrology, etc., to the teachings on Anuttara Tantra and Dzogchen. This brief text is not sufficient as an exhaustive study on dreams, but does provide a wide perspective enabling the reader to have a general idea of a way of interpreting dreams.

The Layers of the Onion US\$ 6/lt. L. 9.000

by Dugu Chogyal Rinpoche

Presented in Dugu Chogyal Rinpoche's usual informal style, these teachings combine a freshness of spontaneity with the directness and depth arising from his vast experience of practice.

Practice booklets available for people that have received transmission.

The price includes postage. To order please send the list of books you require by letter, fax or E-mail. For payment please send an International Postal Money Order, Eurocheque in Italian Lire or by check in US dollars (not less than 30\$) to Ass. Cult. Dzogchen, 58031 Arcidosso, GR, Italy. Tel. & fax 0564 966039, E-mail 100530_527@compuserve.com. Or check to Shang Shung Editions, P. O. Box 277 Conway MA, 01341 USA.

her and bestowed upon her the siddha of infallible memory. Thus, later, it was Yeshe Tsogyal who out of memory wrote down all the teachings of Guru Padmasambhava.

Guru Rinpoche gave Yeshe Tsogyal seven hundred thousand mandalas of the Mantrayana, and she practiced them all as was appropriate, according to the high, medium, and low levels. She studied and practiced day and night with her teacher, not leaving out even one single session of practice. She tried to serve her teacher with body, speech and mind in all possible ways. In this way Yeshe Tsogyal became the perfect vessel for all the teachings of Guru Padmasambhava, who said at the end of his life about Yeshe Tsogyal, that she had received all his teachings, and nothing had been left out, as if the content of one vessel had been poured completely into another similar vessel, without leaving even one drop behind.

After having stayed with the Guru for a long time, Tsogyal requested from him the highest teachings of the Great Perfection. And her teacher replied: "It is not yet time for you to effortlessly enter the Ati Vehicle. For now you must practice the esoteric teachings by yourself. But for this you need a heroic friend to provide the means. Think of it like this: If new pottery is not fired, it will not last long. Accordingly, in the land of Nepal there was living a native of the Golden Isle, Arya Sale, who is a manifestation of Hayagriva. Seek him out and make friends with him."

And so, the Queen of Tibet, Yeshe Tsogyal found herself alone on the road, journeying to Nepal to find her consort. With her she took a cup filled with loose gold. On her way she was nearly robbed by seven bandits, but they became her disciples instead. Arriving finally in Nepal she found a handsome young man with the name Arya Sale, but he was a slave, and his owners did not want to free him for just a cup of gold dust. So Yeshe Tsogyal, relying on her magical powers, revived the recently deceased son of a rich family and with the gold she got as reward she ransomed her future consort, Arya Sale. Together with him she returned to Tibet.

After having received instructions from her teacher, the Lady, who was Guru Padmasambhava's consort and the boy, her future consort, who had been renamed Golden Light, went together to an isolated meditation cave, later known as Secret Cave of Tsogyal. There, where no one could find them, they practiced for seven months cultivating the Four Joys. Tsogyal developed the ability to penetrate any kind of barrier; the Four Joys manifested and Tsogyal obtained the Four Kayas. For some years she practiced always together with Arya Sale, who was later known also as one of her and Guru Padmasambhava's disciples under his Tibetan name Gyelwa Jangchub.

Then there was a period when Tsogyal took up practicing austerities for many years in solitude, practicing tummo for one year and chudren for another year, several times coming

close to death but overcoming all inner obstacles.

After finishing her retreats in solitude, Tsogyal returned to her teacher. Together with Yeshe Tsogyal and other of his disciples Guru Padmasambhava practiced at many caves and power places all over Tibet. Everywhere they went they hid treasure-texts and the Guru gave predictions for the future.

As she had gained the siddha of infallible memory, it was Yeshe Tsogyal together with some other root disciples who wrote down most of the teachings of Guru Padmasambhava. Over a long period of time, the two mystic consorts hid termatexts, wherever they went in Tibet to turn the wheel of the Dharma.

It is said to have been the year 804 when the great teacher Guru Padmasambhava departed from this world going to the South West. Before his departure the Guru gave all his teachings to Yeshe Tsogyal - including the doctrine which causes the dualistic mind to disappear.

The Guru gave instructions about how many years to practice the Ati teaching, then he instructed Tsogyal that after this period she was to prepare and hide more termas. Before leaving this world, Guru Padmasambhava promised never to be distant from any practitioner who called him. After the Guru, under many miraculous signs and rainbow lights, had departed for the South West, Yeshe Tsogyal took up retreat for many years at different places, gaining, as is said in her biography, three realizations of Ati.

At that period Tsogyal also took upon herself the suffering of others. There are many stories in her biography of how she rescued beings from hell, gave her body to wild animals, lived with a leper who had been left by his wife and other stories. Yeshe Tsogyal, together with her eleven main disciples, visited many caves and places all over Tibet, hid treasures and opened mandalas of the teaching.

In the years of Yeshe Tsogyal's spiritual maturity and activity as a spiritual teacher an event occurred of the construction of the first Tibetan monastery - Samye -, but still many politically influential ministers opposed the new religion. Throughout most of that period Guru Padmasambhava had been staying in Tibet, even though he also had been banished from the royal court under pressure of the ministers on several occasions. At the end of the eighth century, King Trisong Deutsen died and was followed by several other kings over a short period. Guru Padmasambhava had left for the South West. Samye monastery was finished. The great debate between Shamans (called Bonpos) and Buddhists was held. Kamalashila became abbot of Samye, and again thousands of novices became ordained Buddhist monks in the new monastery. At certain periods of her life, out of political-religious reasons, Yeshe Tsogyal had to live far away from the Tibetan court and Central Tibet. It is said that she was practiced and gave teachings for many years in the woods of Kham.

According to the terma biographies, Yeshe Tsogyal lived in Tibet and benefitted beings for two hundred and fourteen years, while

according to a biography written by her disciples, the date of her death would be located at 817 A.D., at the age of sixty.

At whatever age it might have been, this is how her secret biographies tell about her departure; this is what Yeshe Tsogyal said to her students before she left for the South West herself: "Now, until the dualistic identity mind melts and dissolves, it may seem that we are parting. Please be happy. When you understand the dualistic mind, there will be no separation from me. May my good wishes fill all the sky." After she had spoken, colorful dazzling lights burst forth which slowly dissolved into darkness, as Tsogyal disappeared in a vivid radiant halo into the Southwest. (1)

It is further said in Tsogyal's biographies, that when she realized the Fourth Stage of the Dzogchen teachings some disciples saw her dissolve into a basket of pearls and only her nasal bones, teeth, nails and hair were left as glittering remains of her body.

(1) cited from the book *Mother of Knowledge. The Enlightenment of Yeshe Tsogyal* edited by Jane Williams. Dharma Published 1983.

Book Review

continued from page 5

occurrences, these songs are the continuing record of a remarkable man - the record of the essence of experience born of study and practice, a testament to the vibrancy of Dzogchen lineages, proof that the natural Great Perfection is "alive and well."

Steven D. Goodman

FEMININE GROUND: ESSAYS ON WOMEN AND TIBET
Edited by Janice Willis
Snow Lion Publications
Ithaca, New York, 1989

This collection of essays written by six Western women scholars and edited by Janice Willis, provides a multi-faceted view of women and Tibet. The collection wisely does not limit itself to a particular period or methodology, nor does it focus solely on religious literature. The variety of approaches to the subject broadens the reader's understanding of women in Tibet. It is an important contribution for both men and women interested in Tibet and Tibetan Buddhist practices.

The variety that adds dimension to this work left me with a longing to have a concluding essay that would tie together and unify this collection. I was left with a desire to understand what to do with this information or to understand what needs yet to be explored. Many questions were raised and it would have been helpful to have Ms. Willis offer some ideas on how to digest and view this offering. Her own essay was so impressive in her ability to do just this, that I am really sorry she did not undertake this task.

The book begins with a brief introduction by Ms. Willis and provides an overview of the various

essays. There is a sense of placing the works in some sense of context and acts as a useful setting of the stage.

The first essay by Rita Gross approaches the life of Yeshe Tsogyal from hagiography-as a source of inspiration to student practitioners' perspective. Through this biography she explores relationship and spiritual discipline as modeled by Yeshe Tsogyal and Guru Padmasambhava. Ms. Gross presents the sole purpose of this relationship as a path of practice and eventual enlightenment. The relationship is one of mutual training and development with the more mature practitioner benefiting equally from the relationship. Ms. Gross cites examples from Yeshe Tsogyal's autobiography to support her observations.

Yeshe Tsogyal's relationships with men were notable in that they are dharmic events that either promoted her own practice or served for the realization for those who mistreated her. The discussion of relationships were not limited to male/female, but also explore Yeshe Tsogyal's relationships to other women. Those relationships were based on an exchange of information and teachings. Women were presented as powerful and equally able in practice as men. There was discussion as how Tibetan life may have adjusted to the discrepancy between the world view of equality and the day to day view of the patriarchal hierarchy.

Ms. Gross points to several diverse themes regarding relationships such as the difference between conventional relationships and dharmic relationships. Dharmic relationships being those which are not based on neurosis and are non exploitative. It is a concept of relationship that nourishes and expands both individuals.

There is an interesting discussion

of pre-Buddhist Tibet as a result of Buddhism. She weaves in comparisons to other creation narratives providing a context to view this narrative and to note how it is unique. She pushes beyond surface explanations and provides the reader with provocative interpretations set in a context of Tibetan history and myth. The presentation of the Srimmo narrative leaves one with a sense of the feminine force in Tibet as being one of independence and vitality.

Midway in this collection is a translation by Miranda Shaw from the female practitioner Laksminkara. This ecstatic song and Ms. Shaw's commentary provides the reader with a magical and powerful view of the female tantric practitioner.

Ms. Willis contributes an exploration of tantric symbolism in the form of the Dakini. The essay presents an exploration of this symbolism in an effort to clarify and rectify the confusions regarding this powerful female image. She reviews diverse presentations and views of Dakinis and then offers a view which is more holistic.

The essay by Ms. Willis is very well organized and it is easy to follow the development of her points. It is refreshing to read her clear and well organized presentation. Her essay also serves as a transition piece from the previous more juicy essays to Ms. Aziz's sociological view of Tibet.

Ms. Aziz's essay is a drier presentation than the previous essays, yet it is full of interesting and thought provoking ideas. She moves us forward to the present day Tibet and suggests methods to view the role and image of women there. She explores the use of language as an indicator of the true place of women in Tibet. She also presents a case study of women workers in a hotel in Lhasa. She offers this case study as a format for future study. Her thoughtful and careful approach offers information on how to study women from a sociological perspective.

This book ends with two essays on Tibetan nuns. Many readers may find that they dispel any romantic views of monastic life.

The first essay is by Ms. Willis and reviews case histories of several nuns including Ani Lochen. They are helpful for understanding the monastic life of women in the Tibetan tradition.

The final essay by Karma Lekshe Tsomo describes the numbers of nuns and nunneries in Tibet, Nepal and India. She also describes the current status of nuns' ordination. She explores the development of the past few years of increases in population and improvements in nunneries and the education of the women in residence there.

This book, in its many faceted approach is a contribution worth reading. It offers information from which we can expand our understanding of women in Tibet and that we can use to clarify our own experiences in relation to the practices. It raises questions for future exploration. In many ways, it raises more questions than it answers. The title is truly appropriate. It sets the ground, and begins to provide a context to understand the feminine in Tibet, and thereby in the practices.

Susan LaGrande



of how Yeshe Tsogyal's sexuality is seen as strong and vibrant. She is not presented as a seductress or being succumbed by the lust of men. She is neither wife nor nun. She sets a model of a very different view of womanhood from traditional Asian and Western definitions of women.

In the second essay, Janet Gyatso presents a rich and exciting exploration of feminine symbolism in the very ground of Tibet through origin myths of the demoness Srimmo. This country wide demoness must be brought under control before Buddhism can be established in Tibet. Ms. Gyatso explores the possible reasons for a female image to represent Tibet as well as the fate

Poetry and Mysticism

by Dorothea Franck

Part One

When I first met Eastern mystical teachings, in particular with Namkhai Norbu Rinpoche's Dzogchen teachings, besides the feeling of relief and the sense of an inevitable involvement, my enthusiasm was tempered by my reluctance to "submit" to a culture so alien to my middle European cultural upbringing. The insight that this resistance comes from my pride and cultural conditioning, and the knowledge that the core of the Dzogchen teachings is

particular relationship of language, thought and reality in general. The focus here is on the latter, illustrating it with examples of the former. My major concern will be with Western, and predominately, modern poetry. The connection between Eastern mysticism and poetry is evident, (as we can see with our own teacher and many highly realized practitioners of Tantra and Dzogchen), and delightful to see for the practitioners with a special affinity to poetry and the arts.

Language, seemingly the frailest

permeable or dissolved. The subtle stroke of a very soft breeze on your skin, noticing the gentle movements of grasses and leaves, or listening to the symphony of the combination of sounds when you are sitting in your back yard; these are the movements you would not notice unless you are very still, relaxed and attentive to the present moment and not occupied by the usual chatter of discursive thoughts. The integration of "shine" and "lhagtong"? A lot of poetry displays this particular sensitivity of perceptiveness.

2. We also find a feeling of equality, in the sense of equal value, of all things or beings paradoxically combined with sharpened senses for their individual characteristics; looking at the objects in a dustbin can be just as moving as a branch of a plum tree in flower, the people around you waiting for a bus in whom you might see in a flash their uniqueness and vulnerability and the thought of their immanent death might move you as if they were your parents. The uniqueness of a moment, a sip of coffee in the morning of a grey day from the chipped cup which you somehow seem to favor, an evening in a hotel brushing your teeth with a different kind of toothpaste hearing the water run and hearing someone cough in the bathroom next door, or looking out of the window late at night and seeing this one other window across the courtyard still lit with the yellowish, warm light, leaving you with a strange kind of gratitude that there is this unknown other human being, just like you, living through the night in the intimacy of one's room....

This experience of equality can sometimes come with an intense and spontaneous feeling of love and compassion, a temporary abolishment of the border between self and other, experiencing the great continuity between the different spheres of life. It can also be combined with a moment of timelessness like when a poet senses the *genius loci* of a place and intuitively traces that former events have left in the energy of the place.

Related to this open and subtle ways of perception is the tendency of many great poets to make their poem a song of praise. "Ruhmen, das ist's" (To praise, that's it) is the famous line of Rilke describing the task of the poet. He did not refer to praise songs dedicated to gods or emperors, not even to a beloved person, but to simple daily things; the present moment with whatever it happens to bring to our attention. That language has a specific power in this respect and seems to be acknowledged by many great composers. When Beethoven "goes mad" in his ninth symphony, looking for ways to top the climax of climaxes and tries to cross the limits of what music is able to express in terms of joy, enthusiasm and limitless love, he has a chorus of singers burst out with the words "Freude, schöner Götterfunken" (Joy, beautiful spark from the gods). A similar climax is found in Handel's

Hallelujah and in Bach's beginning of the Christmas oratorio. But again, the opposite feelings are equally poignant in poetry and music which makes use of the word. The moving compassion in Bach's Passion, the bottomless sadness in Schubert's Winterreise Lieder, the seemingly mundane ups and downs of emotions, love, jealousy, anger, etc., in Mozart's operas as well as countless contemporary blues and pop songs, have a transformative power in not passing judgment but making all these emotions deeply acceptable as "ornaments of our human condition."

Of course, what makes poetry poetry is not, or not only, the contemplative awareness or ecstatic quality of experience which triggers the creation of the poem. Nevertheless I wanted to mention those explicitly, because Western literary scholarship hardly pays any attention to this factor, since they focus almost exclusively on the formal level of pointing out the special verbal strategies and rhetorical figures characterizing poetic language. Of course, the particular ways of expression are of crucial importance, but I think that the formal and experiential level cannot be so strictly divided. It is the same sensibility and spontaneity which opens to those experiences and which has an eye for the evocative imagery and the musical sound and mimetic qualities of language.

3. It is obvious that the level of form is crucial in poetry, even in the most formless. Poetry is made of language and it makes different use of it than the instrumental everyday usage. What makes poetic language special is that it creates the experience

conventional symbols and their assigned meaning. A momentary lifting of the separation of samsara and nirvana?

4. Inseparable of these characteristics, yet to be mentioned separately, is the spontaneous quality of (most good) poetry and the feeling of freedom that it transmits. Particularly in modern poetry, this feeling of breaking loose and transcending habit and convention is strongly dealt with on the level of form as well. It seems to be a paradox that we break through the limits of conventional conceptual thinking, which is mainly conditioned by language, by means of poetic language. But in the spiritual realm we know we should not be amazed by paradox. There is definitely a kind of puzzling koan quality to some of our modern poetry, poetry that playfully tries to "break our mind".

For all these experiences countless examples can be found in poetry. And by reading this poetry the state of mind of the maker is at least to some extent introduced to the reader; at least the possibility that such experience is possible among us human beings and can be understood. Poetry seems to be able to widen the scope of experiences and states if mind is accessible to us.

I am sure a similar story can be told about other art forms, in particular music, about which I sometimes think of as the Tantra of the West. Sitting still for an hour in a classical music concert, trying to return from distracting chains of thought to the music and living in its unfolding chords and melodic lines, experiencing the transformation of emotion and passion into

Very late=very early

Dizzy with freedom this virginal moment at daybreak
when for some people one day is ending and for others another one just
began and for
most people neither since they are lost in the space between days sleeping
without
knowing dreaming without noticing that they do

and you are on your bicycle returning from somewhere going somewhere
your body
strangely awake yet you cannot decide whether you are tired or not
in the empty streets every person seems really a person a single person
every car a car
every tree a tree like never before so present and alone being themselves
all by itself

dizzy with freedom a bit too tired to fully feel it but somehow happy with
the confusion
which feels like a strange and sober clarity which feels like a whole lot
of empty space
kind of vague but so concrete oh you smell that bread you hear that bird
you feel that early wind....

the whole space seems yours you could go anywhere you could be
anybody now
but you don't mind being right where you are
why can't we live in the day with this generous lack of definition and these
sharp senses?

D. Franck

beyond any cultural limitations, though certainly true, did not completely efface my obstacles. I tried to get a better understanding by taking this resistance as a hint to a task yet to be carried out: the task of integration. Hasty and forced reconciliations remained shallow. I knew it was not the point to give up one conditioning for another, but to understand the cultural "veils" of religion and mysticism in the East and West—each in its own right—and to look for common roots of the fundamental human spiritual longing underlying both the European and the Tibetan culture. Starting from my own experience, I had to remind myself that the bridge between my Western scientific, skeptical and academic mentality and the spiritual teachings for which I had secretly longed for for a long time, was a period of intense involvement in philosophy, mythology and the arts—particularly poetry. These studies and literary activities had softened my stubborn rationalism and opened me up for a deeper plunge.

There is evidence indicating a special relationship between poetry and mysticism from two sides: one from historical textual evidence, that mystics write poetry and poets explore mystical experiences, and, on the other hand, from the reflection on the nature of poetic speech and the

of all means of expression and the strongest; impermanent and insubstantial like any sound and yet providing the stability of fixed forms in which the breadth of a thought can temporarily find shelter.

There is a deadly or killing side to language as well as a living and enlivening one. All mystic discourse warns against language. It is the instrument itself of conceptual judgment erroneously taken for real. It can contain the hints to the very liberation from this Dharma related poetry, but, as I would like to contend, to a way of language use that contains in itself seeds of liberation from our conditioned view, independent of the content: the way of poetry.

It seems that language itself can be both the very tool for entanglement in samsaric illusion and a key to a glimpse of nirvana.

Part Two

What poetry can show

There are several types of mystical experiences for which poetry can provide evidence:

1. There is a subtlety of perception which can only be realized when one is in the proper state of mind, a contemplative state which at the same time is more closely involved with and more distant to the object of experience, in a way that the subject-object border must temporarily be

Je suis cette rue... (I am that street)

K. Yacine (Algerian poet)

Is there, between words and things, a rapport of
simple convention or an eternal appropriateness?
In India as in Greece, both these theses were
supported where two kinds of language exist.

Vishvanata says, "Poetry is a word whose essence is savor" ...the savor
is essentially a cognition. "Shining with its own evidence" ...
It is animated by "supernatural admiration". It is the "twin sister of the
sacred gustation".

Rene Daumal, In: *Rasa*. Translated and with an
introduction by Louise Landes-Levi

of the resonance between form and content. Also in this respect a particular kind of "equality" reigns, between aspects which in ordinary language use are given very different ranks of relevance. Seemingly irrelevant factors like sound, rhythm, imagery, rhyme, verse patterns, symmetries and asymmetries are treated on equal terms with the meaning which is beyond the conceptual level of the statements that are made.

Poetry displays the analogy of worlds of different order. When the sounds and rhythm of language reflects the experience of which words are talking, we witness a miraculous conspiracy of harmony between allegedly arbitrary

unconditional acceptance of pain and joy, or standing and moving with the rhythm of an African band, feeling the oneness of the music and the people around you—isn't that a form of meditation or at least a preparation for it, hidden in our Western culture?

Dorothea Franck, born 1948 in Germany, (PhD in General Linguistics), teaches language, literature and discourse studies at the University of Amsterdam, (Dept. of General Literary Studies) and at a multimedia art school in Den Haag. She also writes poetry and essays. She met Rinpoche in 1989. She is interested in poetry and the comparison and integration of Eastern and Western philosophy and mysticism.

In the most ancient Tibetan mythological cycles, sound is considered to be the original source of all existence: sound, which from beginningless time has vibrated in ineffable emptiness, arises through mutation of light, and then differentiates into rays of various colors from which the material elements which make up the entire universe originate.

The cultural influence of this concept can be seen in the Tibetan theatre, here sound has an analogous role as creator/transformer. It is the magic element that makes one recognize the mythical-religious drama in reality, not limiting it to the mere function of an uplifting story. Or rather it is everyday occurrences which are transformed into the mythical dimension through sound. The tone and the rhythm which are impressed on the words of the narrative and descriptive parts of the text, the languid melodies of the songs of the individual characters, the frenetic or solemn pulse of the drum and cymbals act as a potent stimulus on the imagination of the audience.

Together with the extreme simplicity of the scenery, even the plain yet potent performance of the instruments indicates that a part which is not secondary to the outcome of the theatrical event is represented by the imagination of the public. The Tibetan public is not, neither should it be, a passive witness. The use of fantastic creativity is required and encouraged in order to evoke the dimension beyond history in which the mythical event is brought to life. The musical element in Tibetan theatre is provided almost exclusively by human voices accompanied by a large frame drum and a pair of bronze cymbals.

Tibetan vocality is generally subdivided into two 'modes' of singing: *gLü* (pron. lü) and *gZhas* (pron. sce). The *gZhas* songs usually have a 'lighter', playful, sentimental, sporting character, and accompany dances and libations; they are accompanied by secular instruments such as the lute, the flute or the psaltery. The melodies are easy to memorize and the verses are in six syllables. The *gLü* songs are sung while travelling by horse during the long moves on the immense Tibetan plateau. For this reason they are performed without the accompaniment of instruments. They are characterized by powerful utterances at the top of the voice, the richness and the acrobatics of the melisma (a group of notes sung to one syllable - ed.) with frequent jumps *di petto - di testa* (similar to the Tyrolean yodeler), perception of a freer, more 'panoramic' rhythm. The verses are longer than those of the *gZhas*, and are composed of seven or eight syllables. The general impression a Western listener has is that the *gZhas* belong more to a type of popular singing while the *gLü*, on the other hand, are a form of more lyric and original art, arising from more profound, secret and perhaps archaic origins more laden with evocative intensity.

When the *lhamo* performers sing (in the solo parts and the chorus), they use a vocal style very similar to that of the *gLü*. In their enactment of individual roles, the soloists embark on unrestrained melodic explosions

at the top of their voices using long held notes bent in loud vocalizations which seem to vibrate like flags in the pure air. With the last note of the solo song, those of the chorus are

accentuated sometimes by the drum and the cymbals, to accompany a dance or a pantomime. The narrator emphasizes the most epic or emotional moments with shouted

principal instrument used to enter trance in the rituals of possession, acting as an intermediary element 'connecting' earth and heaven, in order to make 'the dead speak' (the

suspended on a cord, the mystical *mu* cord, but anyway always raised above the earth) is a very important instrument which is always present in all the Buddhist and Bön rituals. The bells or metallic resonators, which in many other parts of the world form an integral part of the drum itself and augment its magic power by their being made in metal, symbol of the depths of the earth, are a complete instrument in itself in Tibet: the bronze cymbals. The combination of drum and cymbals generates a percussive sound which extends through the audible scale, from the extremely deep tone of the double skins to the piercing highly acute harmonics of the metallic ringing.

The complete sound which comes from the fusion of voice and percussion, used with so much expressive force that it is able to cut through that type of membrane which separates the conscious from the unconscious in daily life, creates an atmosphere strongly permeated with magic and certainly helps the actors to play their parts, almost in a trance, and to transport the spectators to a dimension beyond the ordinary, human one where mythical actions take place.

Translated by Liz Granger and reprinted with permission from "Prima Fila - Mensile di Teatro e di Spettacolo dal Vivo", n.15/16, January/February 1996. Photo courtesy of Prima Fila.

Constantino Albini was born in Milan, Italy in 1954. In his childhood his father, who was a Buddhist, gave him some "primary" religious education included in Mongolian, Tibetan and Chinese tales and taught him the six syllable mantra. He met Namkhai Norbu Rinpoche in 1974 and was, for the next two years, one of those who asked consistently for Rinpoche to teach. Rinpoche gave his first teachings in the summer of 1976 in Subiaco, Italy.

Constantino lives in Rome and works there as a musician.

The Magic Sound

by Costantino M. Albini

An article exploring music and song of the 'lhamo' by examining sound as a magical element which transforms everyday occurrences into a mythical dimension through the 'modes' of Tibetan vocality and the function of the musical instruments.



superimposed, and create a very particular effect. Often, but not always, they are tones of a melody coming from the melody of the soloist performed with the evident intention of unison, but without rigorous constrictions. In fact, with a freedom, and casualness which often fades the polytonality. For example, all the members of the chorus emit a held note (not necessarily the same note) on the soloist's song, in order to follow the same melisma, unsynchronized and not all together at the same moment. The effect of this is like the flowering of thousands of small echoes which rebound here and there in space until they are stretched out once again in a melodic unfolding which seems to wind to the infinite; a musical thread the end of which is not to be found, lost who knows where in antiquity without time of the Jataka (tales of the past lives of the Buddha), of the ancient kings of Tibet, of the epic cycles of Gesar and Shambhala.

Between one song and another the narration is inserted like a connective tissue, in the form of the recitation of events which, making part of the story, are not represented explicitly.

Here the word itself becomes music: the text is read quickly and incisively by the narrator, the syllables in Tibetan are pronounced in an explosive way, like percussion in an irregular and pressing rhythm (that is given from the same text),

modulations, followed immediately by the chorus. Much has been written about the magical-sacred function of the frame drum. In many cultures of the earth the round form of the drum represents (is) the entire universe. Its deep sound represents (is) the heart-beat of the universe. The drum is the

skin of the sacrificed animal is spread on a piece of wood bent in a circle), and thus communication can be made with the beyond. In Tibet itself the frame drum, (with two skins, symbol of the androgynous completeness of heaven and earth, often mounted on a pole symbolizing the *axis mundi* or

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The Meaning of the Vajra

continued from page 2

Until this age leaving them freely is not so very good. There must be some way you can control children and help. From the beginning you explain what kind of limitations we have in society. We know that educating by bringing into limitation is not good, but that is how our society functions. It's our condition. We don't have a free dimension and if children are trained in this way, then later in life it becomes very difficult. They can't integrate in society. It's not necessary to be very severe with children, but mainly you explain and help them to understand. And they will understand. But the main point is how you explain, for children that is essential. For example if you want to teach a small child not to kill, you explain "You don't kill animals", because sometimes children enjoy killing insects. If you just tell them "You must not kill because it's not good", they don't really understand why and often the more you say "no", the more they feel to kill. For example if you say, "You must not kill because this small insect may be a mother or father or baby, maybe this insect is coming out to get food for its children and somewhere the children are waiting, and if you kill her she can't go back, also she feels very bad." - if you explain in that way then it is an experience they can relate to. They have a mother and father, maybe a sister and brother, and they may think "What if someone killed my mother and she couldn't come back, what would I do?". Or for example, "If some giant is stepping on you and kills you, how do you feel?" They can understand with their experience. Then their sense of responsibility arises. You can explain in this way. After ten years of age, children must really be free and if you see if they are really doing something wrong you try to explain. You don't try to control. This is important in education.

And with ourselves, we also observe and re-educate ourselves and try to be aware, for example in our eating and drinking in daily life. If people are not able to control their drinking and they become drunk, in the end their realization is illness or problems. We need to remember that we eat and drink for living. If there is no food we cannot live. With that knowledge we use in the correct way with awareness. That is only an example of eating and drinking, but there are hundreds of circumstances. We can realize a little how we can govern ourselves through our awareness in eating and drinking. In any case, in the end, if we are Dzogchen practitioners we must be responsible for ourselves. Even if we don't have that capacity, we should learn. In the end, we realize that. This is very important. We need to act responsibly with awareness. If we are not aware in all circumstances then we never become responsible. This is the duty of all practitioners.

These are the aspects of *tawa*, *gampa* and *chöpa*; *zhi*, *lam* and *drebu*. This is my advice to all practitioners.

Transcribed and edited by Naomi Zeitz

Errata

OMISSION: There was an omission in issue #36. The story in Reflections called "Through the Five Steps" was translated from Russian to English by Natasha Eddy of Conway, Massachusetts.

APOLOGIES: There was an error in the last issue, #36, in the illustration of the article on Tibetan Medicine by Dr. Phuntsog Wangmo. The Tibetan letters were inverted. Our apologies to Minjyur Dorje.

IMPORTANT NOTICE TO SUSTAINING MEMBERS WHO RECEIVE THE MIRROR

Please immediately contact The Mirror office at PO Box 277, Conway, Massachusetts, 01341, USA, by post, by fax or email listed in the editorial bar of this issue, as soon as you initiate or renew a sustaining membership in the Dzogchen Community anywhere in the world.

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Letters to the editor

Dear Mirror,

Recently I had a wonderful experience reading the Mirror (issue 35, May/June): I fell off the chair laughing, and I laughed so hard I almost caused damage to my tummy. And the reason? I was reading the interview with Rinpoche in Byron Bay. So, congratulations for making me suffer! *

And that raised the question: why have I not been able to enjoy myself as much reading The Mirror before? Has my practice suddenly shown some success such that I can see the funny articles in The Mirror which always have had such humor before? Or, has The Mirror changed so that even though my practice has not improved me an iota, nonetheless I manage to find the pages really funny? In either case, I want to let you know that I hope that my practice continues to progress, or The Mirror continues to become light hearted and humorous, or better still, that both continue to happen!

Yours, etc. C. Goh (Great Britain)

Dear C.,
Suffering we can do! *
The Editors

Dear Mirror,

I was prompted to write when I received my copy of The Mirror yesterday, and read the teaching on page two, as I always do. I find these teachings in The Mirror to be of great benefit, very clear, lucid and of practical value. In fact, I think The Mirror is the best Dharma newsletter I've ever seen. It has a certain quality that combines authoritative teaching with enthusiastic practice and a true feeling of "community".

Reader in Thailand

Dear Reader,
Thank you for the enthusiastic and supportive sentiments!
The Editors

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On Homosexuality and Spiritual Life

A View from a Practitioner in the Dzogchen Community

by Enzo Terzano

Time and again I have asked myself: Can homosexuals practice Dzogchen without problems and be true practitioners? Can they, like heterosexuals, attain the ineffable state of enlightenment, or are they supposed to pay for their view in the form of special obstacles and difficulties?

Ordinary people, who apparently have not made any significant effort to understand whatever differs from themselves, tend to consider homosexuality a 'problem', or, to say it in more conceptual terms, applied are those orientational limitations that the cultural circumstances impose on the ordinary mind. This fact leads predominantly to heavy judgments passed on homosexuality, and only rarely to more open and tolerant positions. This gives birth to a view of reality that is the cause of untold suffering to the bearers of the 'homosexual view', making them, in more ways than one, victims of sexual discrimination.

Speaking of practitioners, however, we can apply the View of the teaching; that is to say, the ultimate condition of all sentient beings is the same, as is the fruit of realization. To attain that fruit we surely have the path that enlightened beings, in their infinite compassion, have made available for all circumstances and conditions.

For a practitioner on the way to liberation it is important to understand that every judgment expressed, positive or negative, (in our case a judgment on the homosexuality of some brother or sister of the Vajra, or of some other sentient being), is only a manifestation of our mind which is distracted by concepts. This manifestation of judgment, acceptance or rejection, is, as we know, typical of the mind closed in its cage of dualistic vision.

While the issue is to remain present always, and in this presence to feel free and let others also feel free without conditioning nor displeasing them with our judgments, it is also true that our heterosexual or homosexual view, which is like the ornament of this presence we have, is after all nothing but a view—that's to say, an illusion.

We can come then to the timely consideration that both heterosexuality and homosexuality are based on illusory views; in an absolute sense, both are only transitory and ephemeral determinations. Last, but not least, there is the fact that these sexualities express themselves in the framework of the karmic vision common to the whole human species, beyond distinctions of culture and epoch, and are after all a physiological and normal fact.

In the case of a Dzogchen practitioner, "the view is an ornament of the state of contemplation": what sense would it have, then, to accept a

part of that view and reject another?

To consider positively the heterosexual vision that engenders its kind of desire, and at the same time consider in a negative way the homosexual vision with its own kind of desire, wouldn't have any sense even at the level of the ordinary mind. For a practitioner it is always, in both cases, a matter of working on his or her desires and attachments.

Desire, one way or another, is always desire. To feel attachment for a feminine body is no different from feeling attachment for a masculine body. In both cases, the problem seems to be to go beyond the ordinary vision and judgment that imprisons one in the dualistic vision, and rest unconditioned in a state free from both desires and passions.

This could mean, on another level, that homosexual practitioners can use their vision, sensations and emotions as a means to continue in, or to enter into, the state of contemplation. In the Dzogchen teaching all experiences can be means.

It is interesting, from this point of view, to consider that homosexuality is a way to manifest our emotion and passion, so one cannot tell precisely what the specific karmic cause could be. At the base of the homosexual view of life, that is, being attracted by persons of the same sex, is the same ground of passions and emotions on which the heterosexual view of reality rests, that is being attracted by persons of the opposite sex.

It becomes difficult at this point to understand why anybody should discriminate against one view—which in its essence is nothing but an illusion devoid of any reality of its own, generated as it is out of a karmic base—and consider it inferior to another view that is also an illusion. It would be just as if someone was to discriminate between a couple of twins born of the same mother, saying that only one of them had a true right to live.

Homosexuality has the same foundation—that is to say the same karma determining its manifestation within the common karmic vision of human beings—as heterosexuality, in spite of all the judgments that can be passed on the subject because of human cultural conditionings and limitations. Probably going through the infinite rebirths through which we all must have passed, we mature the karma that induces the homosexual vision; just as we must have been butterflies, fishes, asuras, gods, men and women, thieves and prostitutes, servants and landlords, etc., we can become homosexuals too. "I am a four-legged animal, my friend, just as you also are; come, o lion, come back! Why do you run away with fear?" (Sukara-Jataka, 153)

From the point of view of practice some peculiarities can arise. For homosexual practitioners who may

want to apply the union, as it is done in Tantrism, there may be problems unless one decides to experiment with a heterosexual relationship, because this experience in Tantrism is tied to the solar and lunar energies. From such a union the whole practice can develop; and in homosexuality there is no possibility to unify sun and moon, feminine and masculine. In the Dzogchen teaching, however, since one is working with experience in order to find oneself in the state of contemplation, even homosexuality as far as an experience could be useful as something to be integrated. At this level there is a possibility of reaching the desired point, but when one enters the Tantric level, no objective elements that are necessary manifest.

From this point of view, those who discover they have the homosexual vision and are interested in the Dzogchen teaching with the aim of realizing themselves and entering into their real nature, beyond whatsoever determination and conditioning, can relax in the knowledge that their practice can actually work and that the fruit of their bodhicitta distilled with contemplation can be dedicated for the benefit of all sentient beings regardless of the vision into which they are trapped.

It is sometimes difficult for me to imagine how an enlightened being, who was once engulfed in the mire of samsaric problems, can arrive at the judgment of a sentient being on the grounds of his or her sexual desire, and, following such a point of view, decide to give or withhold the teachings even when that being manifests the will to practice and strive for realization.

Returning for a moment to the view of homosexuality as a problem, it is advisable to reflect on the fact that homosexuality cannot be said to be a problem, because all that manifests in *samsara* is, in a way, a problem. At the same time, whatever manifests is not a problem if one rests in the state of contemplation.



Enzo Terzano was born in 1956 in Italy. He lives near Merigar and has been a disciple of Namkhai Norbu Rinpoche for the last seven years. A writer and journalist, he has published books and articles mostly on the subjects of communication and art.

Being Responsible

by Artur Skura

I would like to share a few of my thoughts with you.

It's been quite a while since Namkhai Norbu Rinpoche visited Poland for the first time and before leaving he asked us to collaborate and be open. When we asked in Cracow if he would come to Poland again, he replied that it depends on our collaboration. How does this appear in practice?

Let's imagine that our house has burned down and we have nowhere to live. We can stay with our family for some time, but it soon becomes awkward. What do we do then? We try to find a place to live at any cost.

The Polish Community needs a place where practitioners can do personal or group retreats. Rinpoche expressed his wish for us to do so many times. It seems there is almost no one interested, to tell the truth. Three years have passed before someone found Leszczyny, (a place we considered to buy for the Community). For many reasons, the purchase of the place has been postponed. We still haven't got a place, but at least we have some money.

I noticed a worrying tendency that most people have; they prefer to act alone rather than as part of a group. This appears to be necessary in some cases, when people end up having to carry a lot of the load if other Community members do very little.

When I was in Merigar, I was able to observe Rinpoche's life—everything he does is aimed at the preservation of the teachings. Not only by giving teachings, as Rinpoche is the source of all initiatives, but also the financial ones. When he was saying goodbye before leaving for Australia, Rinpoche said: "My name appears under lots of projects, but I don't care about that. I don't want fame, but I want to preserve the teachings. People think: 'I don't belong to Shang Shung, I don't belong to A.S.I.A., I'm not concerned with their problems.' This is very egotistical thinking. The preservation of Tibetan culture is vital for the teachings and if we do not succeed in doing so, the history of antique cultures will repeat itself. People will go to museums to see ritual objects and texts, but nobody will know their meaning."

By being able to make offerings for the teachings we can measure how our attachment to material things diminishes. We are all aware that the teachings are the most important thing in the world; they can free us and all beings from suffering so we need to sacrifice. When Buddha was given beautiful robes, he immediately offered them to his Sangha. When asked why did he do so, he replied that he wanted to give the example for future generations.

Rinpoche said: "YOU are the people responsible for the teachings". In fact, everybody thinks that things will somehow get done. "Even if I don't do anything, the teachings are not going to disappear." Sometimes I think that way as well, but I know that this is very destructive thinking. Earning a living, housework, etc. brings us (or not) some temporary satisfaction. Working for the teachings can be a cause of happiness for countless beings.

For example, Jim Valby has started to translate the tantras of the Dzogchen Upadesa and he is the initiator of the current Vairocana Project, which is the translation of all the Dzogchen tantras into English. The project will take several years and requires a close coordination of various translators working in many countries.

As we have received quite a few Samantabhadra posters as a gift from the French Community, I offered those that were still left to Jim to take and to give half of the profit to the Vairocana Project and the other half to the Polish Community. I would like to ask everyone to think what he or she can do for the Community and for the teachings. Without offering something, be it our work or money, we will not develop ourselves.



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Hear My Voice Come Ringing

Verses Written on Hearing of the Death of Nina Paparazzo

by John Shane

I
Hear my voice come
ringing clear as a bell
down through the warp
and weft of time.

Hear my voice come singing
out of the great silence,
out of the deep of your own mind

Hear my voice come winging
swift as an eagle
soaring in a vast and empty cloudless
sky

Hear my voice
rejoicing in this moment
even though we know
we are born but to die

See these thoughts on the page
leaping like fish from a calm lake
glittering for an instant
in the moment of your recognition!

The flash of presence is there!
Stare in the face of truth
see the thoughts themselves in their
self-perfected
naked condition!

Allow each thought
to effortlessly unwind
self-liberating
in the perfect clarity
of empty mind!

Don't delay, don't hesitate,
find the naked presence of the
primordial state!

Hear my voice raised
hear it calling out
"know the state of presence
without any doubt!"

Tumbling out in a wild display
of the mind's capacity
to produce an infinite array
of thoughts and images
year after year
week after week
and day after day

- here come these lines
made of words and images
held together in meter and rhyme

Their purpose is simply
to try to communicate!

Recognize the unity
of mind and vision;
try now to recognize
and integrate!

II

Here in Italy
the summer was hot,
I studied and practised
and laughed a lot

At Merigar
in the retreat
there were
so many old friends
I was glad to meet

I was so happy
to see the master again
I wrote so many songs
that wild-fire
seemed to flow
from my pen

One afternoon I went
with my family
in our old car
to Bagno Vignoni
where the hot springs are

I stood in the pool
right in the spot
where the waterfall is
and the water's most hot

I felt the power of the stream
bear down on
my shoulders and back
and I let my mind go
wherever it would
without keeping track

There came into my mind
as if in a dream
images that flowed
over and through me
as fast as the waters

of the moving stream

The rhythm of the water
as it drummed on my spine
put me in a state
that was quite beyond time

I entered
the space that we all know
where we feel ourselves
to be perfectly one with the flow

Although others stood beside me
I felt quite alone
and I saw how the energy flowed
in the concrete
walls of the pool
and its columns of stone

I dropped down into
the bubbling water
and fell on my knees
and there for a moment I knew
how it feels to be free

I turned my face up
towards the sky
and the water
washed over my face
and over my eyes

And in that instant
right then and there
I let go of my past
and my future
and of all of my cares

Sometimes we struggle
to know what to do
everything seems hard
and nothing seems to ring true

But the truth is we are
none of us separate
and there's nowhere to fall
it's as if we are part of a great wave
that lifts us and carries all

We are lifted and carried
and yet we resist -
but the wave carries us and
all that we know
- all that exists

We are like bubbles
that arise in the stream
and then disappear;
the wave has no
existence in itself
- it's perfectly clear

- we are here
and then we are gone
everything is in
constant motion
always moving on

III

At Merigar
the very next day,
walking across
the floor of the gonpa
I was still in a state
of absolute wonder

I was startled by
a sudden flash of lightning
and the loud crash of thunder

When Louise Landes -Levi
walked up to me
and I heard her say:
"Did you know that
Nina Paparazzo is dead?"
I couldn't focus at all
on the words that she said.

Outside the window
I could see the
crazed dance of the trees
as black clouds rushed by
in the sky

In the heart of the storm
there is no time to stop
to question what's happening
or to ask yourself why

a thousand leaves
wave in the wild wind

but their motion
is only the movement of mind

Then Louise's words finally
struck home
and I thought of you Nina
- so cold and alone

A gasp - a sharp intake of breath -
you were too young
and too beautiful
to be taken so early by death

But death has no logic
no one knows who will go next;
it's the plain truth
you don't need to read it
in a Tibetan meditation text.

So Nina, O Nina,
don't be confused
- death comes to us all
we can none of us refuse

Hear my voice
come ringing
now clear as a bell
in your young life
you heard teachings
- if you heed them now
they will serve you well

Nina, O Nina,
although it was always truly just so
there never was a better time
for you to let go

So go now, Nina
let go and be done
enter the light
that is brighter than
the brightest of suns

Know that light
to be the radiance
of your own innate mind
recognize it and be free
- don't waste any time.

You don't need to think
of those you have now left behind
just go into the light, Nina
you can make it just fine.

Space is your home
- don't concretize
any of the images
or thought forms
that seem to arise

It's all right to let go of them
don't cling or hold on
don't worry what will happen
after you've gone

Nina, you are free now
in fact you always were free
the truth is
there's nothing else
any of us could ever really be

The storm that is raging here
is just an illusion
don't get caught up in it
don't get lost in confusion

This thunder, this lightning,
this wild driving rain
is nothing other
than your own mind
arising again and again

Go to the space
beyond pleasure and pain!

The waterfall, the great wave
the immense power of the flow
of everything you ever saw or heard
- all that you ever came to know -
is not something to hold on to now
just recognize it, release it,
go on, let go.

These words,
our good intentions
and all of our prayers,
are a sign of how much
we love you
and how much we care
but please don't let our love
for you bind you
or somehow hold you back

Hear my voice calling
- go where there is no path
go beyond every known track!

If these words I have written
have any merit or power
may it be yours now, Nina,
and benefit any who
find themselves
in their darkest hour.

I myself am
without wisdom
but if in my words
there is some glimmer of truth
then I pray it may reach
the child of my dear friends
who was taken from us all
in the prime of her youth.

It's easy and cheap
to talk of love with mere words
and I know that in the face of death
all my petty rhymes
are simply absurd

But please know that in my heart
I meant nothing but good;
may my intention
in hastily writing these lines
not be misunderstood.

Despite the lack of real understanding
manifest in what you find written
here,
please know that my motive in writing
was truly sincere.

IV

I end with homage to the master
with which I should have begun,
I pray that his teaching
may spread everywhere
like the light of the sun!

I end by invoking the lineage
which I should have done first:
may the glorious
Dzogchen teachings arise and
spread in all realms
to satisfy every form
of hunger and thirst!

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soaring in a vast and empty cloudless
sky

Hear my voice
rejoicing in this moment
even though we know
we are born but to die!

Commentary

*The ignorant and insignificant
Dzogchen student John Shane (also
known by his Master as
'Shakespeare') wrote this song under
the influence of the adishthana (or
bliss wave) of the energy of his root
guru Choegyal Namkhai Norbu,
presumptuously imitating in his own
feeble words the dohas of the
Mahasiddhas and mimicking the
language of the setting-face-to-face
instructions for beings in the
intermediate state given in the
Glorious Bardo Thosdrol (The
Tibetan Book of the Dead).*

*The song should remind the
reader that the traditional texts speak
of Six Bardos, Intermediate States, of
which that between death and the
next rebirth is only one. The writer
therefore intended to acknowledge
in his song that his own situation as
a being with a human body is exactly
parallel to that of a being who has
just died, in one particular sense:
both must recognize their own innate
mind; both must distinguish the wave
of thought from the state of non-dual
awareness. So, the song is also an
admonition to the living, beginning
with the writer himself reminding
himself to remain aware.*

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