



The Voice of Clear Light

Volume V, Issue 1

THE LIGMINCHA INSTITUTE NEWSLETTER

Spring 1996

Summer Retreat News

Hi everyone!

I hope this year of the fire mouse brings us all a step closer to where each one wants to be (think of a wish).

I am exploding with happiness that I want to share with y'all: Lopon Tenzin Namdak again will be among us spreading his wisdom at the summer retreat. He will also teach at the Houston Khyung Dzong on the weekend of June 22 to 23. Please call the Houston Khyung Dzong for more information, (713) 523-7330.

The retreat will take place again at the Bodhi Manda Zen Center in Jemez Springs, New Mexico. It will be from the July 1 to 21, 1996. The closest airport is Albuquerque.

Teachings

This year, Lopon and Tenzin Wangyal Rinpoche will teach from the Bön Three Root Mother Tantras known as the *Ma-rgyud Sangs-rgyas rGyud gSum* (pr. Magyu Sangye Gyu Sum), the *Three Buddhahood Tantras*, using the commentary by Mi-lus bSam-legs (pronounced Milu Samlek), the Prince of the region of Tazig around the 7th or 8th century.

Hidden in the 8th century, these texts were rediscovered in the 10th century by Guru rNon-rtse [pr. Guru Nontse]. These Tantras have an emphasis on practices of the Completion Stage, *rDzogs-rim* (pr.

Dzogrim) and have six main practices, which can be said to be somewhat similar to the *Six Yogas of Naropa*. In the case of the Bön Mother Tantras, the six are:

1. The expedient use of Means (mainly devoted to breath control)
2. The expedient use of Dreams
3. The expedient use of Fear (the practice of "cutting," *gCod*, pr. chöd)
4. The expedient use of Projection (the practice of Transference, "*Pho-ba*" pr. phowa)
5. The expedient use of Death (teachings on the Intermediate State, "*Bar-do*")
6. The expedient use of Sleep.

The practices of Dream and Sleep will be our main focus this retreat. Lopon will impart the initiation and transmission of the whole *Ma-rgyud*, and the teachings will emphasize the importance of the unique Completion Stage of this text, which unlike other mainstream Tantras, is very similar to Dzogchen. Also, we will look closely into the similarities and differences of view, meditation, and behaviour of Dzogchen and Tantra.

If you want to have some information about similar types of practices—



The practices of Dream and Sleep will be our main focus this retreat. Lopon will impart the initiation and transmission of the whole Ma-rgyud, and the teachings will emphasize the importance of the unique Completion Stage of this text.

— SUMMER cont. on pg. 2

since these are not yet published in English—you can read *Clear Light of Bliss* by Geshe Kelsang Gyatso, *Highest Yoga Tantra* by Daniel Cozort, or *The Life and Teachings of Naropa* by Herbert Günther.

Practical Details

Regarding more mundane details of the retreat, week one is July 1 to 7, week two is July 8 to 14, and week three is July 15 to 21. We expect all participants to attend a minimum one-week module, arriving and departing on the assigned days, i.e., arrive the afternoon before your week starts (with the exception of the first week, in which people are expected to arrive the morning of July 1), and depart the evening of the last day of your week.

Please no exceptions!!

We will have a van available only on those days to pick up or return people from Albuquerque airport. This service costs \$10 per trip per person. We request those interested in utilizing this service to send us their flight information together with their registration (or ASAP).

The cost of the retreat this year is higher for two main reasons: The cost of renting the space went up 25 percent, and we need to have more work-study positions. The people who pay the full price will only help with cleaning and other duties on a voluntary basis.

We tried to keep the price as low as we could. The total cost for the whole three weeks is \$1200: if you come for only two weeks, \$830; and if you come for just one week, \$425. Prices include room and board as well as the teachings. No dinner will be provided on

Thursday night, but there are restaurants within walking distance of the retreat center.

A limited number of work-study positions are available. These positions will get a \$90 per week discount in exchange for helping with various duties for two and a half hours every day. If you are interested in applying, please send us your registration form (see p. 9), including your skills. Priority will be given to those attending the whole retreat. All work-study positions will include time helping with cleaning and/or meal preparation. This means that on some occasions you may have to miss part of a teaching or practice.

Also, in order to benefit those who need more financial assistance, we are opening a **Retreat Fund**. Anyone interested in helping a fellow practitioner who does not have all the means to attend the retreat may send a donation payable to Ligmincha Institute. On the envelope write attn. Retreat Fund. If you would like to apply for such assistance, please write a letter to Ligmincha, attn. Summer Retreat Coordinator describing your particular situation.

Space is limited and we already have people registered. **If you wish to join us in this retreat, please send your registration form (p. 9) together with a \$100 non-refundable deposit ASAP.** If the number of participants doesn't exceed our capacity beforehand, our registration deadline is June 1. No late registrations or drop-ins will be accepted.

Don't miss this opportunity!

Space is limited and we already have people registered. If you wish to join us in this retreat, please send your registration form (p. 9) together with a \$100 non-refundable deposit ASAP.

Voice of Clear Light

Editors: Alejandro Chaoul-Reich, Nan Chapman
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NEWSLETTER DEADLINES

People who want to send articles to be published in the summer issue of VOCL should send their articles on a disk no later than May 1, 1996. For the fall issue, the deadline is August 1, 1996.

Please check with Alejandro at Ligmincha for length recommendation.

Tsering Dorjee

Tibetan Thangka Painter Visits Houston

For the past six months, the Houston Khyung Dzong Center for Meditative and Healing Arts has been host to a master artist of Tibetan thangka painting, Tsering Dorjee, who as a Sakya Buddhist has made paintings for monasteries throughout Nepal and India.

Tsering Dorjee was born in India in 1959 after his parents fled the Chinese invasion of Tibet. At a very young age, Mr. Dorjee was sent to school in Dharamsala because of the overcrowded Tibetan schools in Darjeeling where his parents lived. He remembers this time “as being like a dream.”

At age seventeen he was given the opportunity to study Tibetan painting in Mussoorie, India. His first lessons were sketching flowers and animals and in all, he completed six years of study there.

In 1981, he began working with Gen-dun-la, an older Tibetan whom he now considers his main painting teacher. Together they worked on wall murals in the Tibetan monastery in Lumbini (birthplace of Lord Buddha).

Slowly, through time, Tsering Dorjee learned all aspects of Tibetan painting from Gen-dun-la and, as he says, “caught his knowledge of painting.” Gen-dun-la and Mr. Dorjee live near one another in Bodhnath and continue to work together. Mr. Dorjee, who describes Gen-dun-la as the best painter in India, says he still has much to learn from his teacher and hopes

some day to pass along what he has learned to students of his own.

Mr. Dorjee’s spiritual master is Kyupka Thri Chen Rinpoche, an important Sakyapa teacher who has monasteries in Bodhnath and Lumbini. Mr. Dorjee says of his master, “he never sleeps, he is always practicing, he is my main guru, and when I die I will call his name.”

Last March, Lopon Tenzin Namdak introduced Tenzin Wangyal Rinpoche to Tsering Dorjee while Rinpoche was in Nepal. Later Rinpoche met Mr. Dorjee’s wife, Kun Sang Dolmo, who is a Bön-po, and their two children: daughter Rin Chin Dolmo, age nine, and son Tsering Tashe Thunduk, age four. This chance meeting planted the seed for the artist’s journey from his home in Bodhnath, Nepal, to the United States for the first time.

Upon arrival in Houston, Mr. Dorjee began painting thangkas of the Bön deities. Starting with photographs, the artist created several versions of Tapihritsa (Dharmakaya), with each thangka varying slightly from the others. In one painting, Tapihritsa would be portrayed with blue hair as opposed to black in another. Other thangkas depicted Tapihritsa as a figure of pure light with a rainbow-tinged circle of light emanating from the deity’s blue glowing heart (HUNG) rather than a light radiating from behind the figure. The artist also made paintings of Yeshe Walmo (wisdom manifestation of Queen of the

Various practitioners have commissioned projects from Mr. Dorjee ranging from small paintings of sacred seed syllables (SO, HUNG, OM, AH) to larger undertakings such as the ceiling of an altar room.

— DORJEE cont. on pg. 8

Please Subscribe Please Subscribe Please Subscribe Please Subscribe

As editor, I would like to draw everyone’s attention to the fact that we print 700 copies of *The Voice of Clear Light* but we have only a little over 80 (yes only eighty!) subscribers today. In the past we had close to two hundred subscribers but since we have been giving them for free at many retreats and other events, plus having it available at the Web, many subscriptions dropped.

I am now making an appeal for all of those who think this is a valuable communication and information medium to please keep supporting it. With the number of subscribers we have today we cannot cover half its costs, which are solely for print-

ing, mail and part of the design. All the entries, editing, and part of the design work is done through the invaluable help of volunteers.

The bottom line is when you get a notice of **please subscribe** on your label, **please do so!** You will also get a yellow card to facilitate the process, and we will appreciate it immensely in order to survive.

Thanks to all of you for your support, and I feel somewhat embarrassed to be begging for subscriptions, but it is our only means of keeping the newsletter going.

—Alejandro Chaoul-Reich

Ngon-Dro

One person's experiences in learning and practice

(Part II of a 2-part article begun in the winter 1995-96 issue)

If we find it impossible to generate compassion by visualizing our mother, we can think of any other person—a lover, friend, grandparent—who has given us a gift of selfless, unconditional love.

We continue with the teaching on Bodhichitta in which we reflect on all sentient beings as being our own mother, and generate compassion.

The teachings: Because of all of our endless cycles of previous existence, chances are that anyone we meet has, at one time, actually been our mother, Rinpoche explains. If we find it impossible to generate compassion by visualizing our mother, we can think of any other person—a lover, friend, grandparent—who has given us a gift of selfless, unconditional love.

In practice: Leaving the day's long practice session to find my car, in passing I glimpse a woman working behind a restaurant bar. In an instant, I know she had once been, in fact is, my mother. Her rich presence stays with me halfway down the block. How is it possible to experience such a feeling with certainty?

Later: My home is becoming a sacred place. Even my family seems caught up in it. This morning, when my ego got fed up with this Ngon-Dro "nonsense" and cutting criticisms escaped my mouth and landed on my husband, it was he—not I—who soothed my mood in an uncharacteristically gentle way. How did he learn that?

Next are the teachings for refuge, prostrations and offering the mandala in which we chant mantras, follow complex choreography and visualize, all at the same time.

The teachings: Making prostrations and reciting a mantra, we are to visualize ourselves and all humanity taking refuge in the Root Master, the Buddhas, and the rest of the Merit Field. We also learn coordinated hand movements that will help us to visualize purifying the entire universe and offering it, as mandala, to the Merit Field.

In practice: I have to concentrate on keeping my fingers from becoming tied in knots and to reciting the right words in sequence as I engage in what is evidently an alternative form of aerobic exercise. The precious visualization gets lost amid the mechanics. I remind myself to focus on the meaning in practice to come.



Thangka painting of Tapihritsa by Tsering Dorjee (see story on page 8.)

The first teaching of the final three practices is purification through mantra. We visualize all sentient beings congregating at our heart center, becoming purified by emanations from the Merit Field, and inevitably all becoming Buddhas.

The teachings: Rinpoche teaches us this simple but powerful mode of purification, in which we dare to visualize the ultimate goal of practice: all beings achieve enlightenment.

In practice: As we sing the mantra that follows the visualization practice, I read its explanatory description in the red book. My thoughts linger on the mantra's concluding syllables—soha—and the intent that they evoke: "to remove all the negativities of lack of understanding and misunderstandings." That concept carries such poignancy: To think that what traps so many beings in eternal suffering could stem from a misunderstanding.

Later: For all my years of bill paying, I've always buried the pleas for charity contributions under my rent, utility, medical and credit card bills. The optional donations got discarded as funds inevitably ran dry. Today, I feel unusually compelled to write out checks to Hospice and Jimmy Carter. Only afterward do I delve into paying the other bills.

Just reading the letters of opportunity for giving reduces me to tears as I imagine the implications of donating. They say doing acts of compassion builds up merit, and today I feel its power lingering. After the act, where is that merit stored?

Chod is the practice in which we visualize inviting to a feast all beings to whom we own debts and the main (and only) course is our own bodies, cut up and cooked in a self-fashioned skull-and-bone crock pot.

The teachings: Rinpoche tells us that this is our opportunity to visualize giving the greatest gift of all—our own bodies—as a means to end the relentless hunger and suffering of those to whom we owe debts. A small deity, who is an emanation of our own self, takes charge of preparing and distributing the healing feast.

In practice: With real trepidation, I summon all the ravenous beings to whom I owe debts: impatient, arrogant relatives; withdrawn shy friends; screaming infants; a wagging golden retriever; even a large congregation of cockroaches I remember from my college days. My father, my mother, my best friend are there—and countless others I don't recognize, but if they're here, they must have invitations.

As my tiny cohort dismembers my body, cooks it and prepares to pass out this extremely personal delicacy, a heartwrenching pang cuts to my core: I'm writing out the ultimate blank check to charity. It's a more primal version of what I felt when writing out donation checks a few days ago. Amid the renewed tears—and the now-familiar snuffles that I hear from other practitioners around me—a new understanding presents itself. Could this be the path to Bodhicitta?

The final practice is Guru Yoga. As we visualize Tapihritsa before us, luminous liquid, and then light rays, stream from his shining figure, purifying all negativities of the body, speech and mind.

In practice: At the end of the last session of the last day, in meditation the guru yoga shines especially brightly.

As the light enters me one final time, a surprising revelation passes my awareness: This wisdom power before me knows how desperately I want to escape this prison, has known it all along. It was only I who didn't have the understanding, the strength or the nerve to admit this elemental truth.

Here come the tears again. Now I've done it. I've exposed my vulnerability and my need.

But as the light encompasses me, it carries a fleeting, glowing message: If I keep practicing, the door is open, once I'm truly ready and prepared. I will be welcome. Not understanding has been my suffering.

These ancient Ngon-Dro teachings, with their simplicity and directness, have involved me in something so incredibly precious. They have provided both the answer and the question, all at the same time.

End of session. As I leave meditation, the light of Tapihritsa fades. My ego, suffering from its temporary dislocation, immediately starts kicking wildly—trying to save me from my self?

Suddenly and reluctantly full of myself, I exit the practice room, past my fellow practitioners who, beyond my own closed eyes and obsessed visualizations, have been participating and shedding their own tears throughout.

I'm caught in this internal tug of war. There's nothing left for me to do but leave—and, as always, to silently commit myself to continued practice.

My sudden, uninvited hollowness seems to be reflected in my friends' reactions to my slim goodbye. I put on my shoes at the door, and follow my nose out to the car.

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—P.T.

On Solo Retreat *(with photographer)*

In the afternoon, still not having begun practice, I was trying to reformulate my plans. My romantic expectations were changing rapidly. Somehow, I needed to accept and work through the physical realities of climbing through steep-sided arroyos with a 50-pound pack.

The First Morning

I was surprised by the cold. I was not prepared for it to feel so cold, and it did not fit my expectation for a solo retreat. We had arrived late the previous night at Palo Duro Canyon State Park in the center of the panhandle of Texas. I had been preparing, and postponing, the retreat for more than a year. Now, over this long Thanksgiving weekend, I was eager to get on with it.

Last night, as we set up camp, the cold had not seemed so bad. But this morning, in the short time between unzipping the warm and cozy sleeping bag and struggling into layers of clothes, I was shocked by the sub-freezing cold. Far from considering some sort of morning practice, I was sitting at an icy concrete picnic table, frozen with indecision about whether I was going to take my gloves off to light the tiny backpacking stove. If the stove were lit, I could brew life-saving hot coffee. My photographer could surely do it, but he was still asleep. Feeling like I was in a Jack London story, I went for the coffee.

Thirty minutes later, the world looked much better. The sun had broken over the rim of the canyon, and the rugged, multi-colored badlands of the Palo Duro were beautiful shades of warm red, orange, and brown. A hot breakfast had helped me to warm up, and it was time to break camp. We were going to backpack into the unimproved area of the park, away from the cars, trailers, and technology. I noticed movement beyond the tent. Two wild turkeys were strolling through our campsite. The state parks of Texas are game preserves, and while wild turkeys are one of the most elusive and rare targets for hunters, here was a pair that showed no fear at all. It seemed like a propitious, shamanic sign at the beginning of my retreat. I told the photographer to get a shot of them in the camp, to show my hunter friend back home. Suddenly alert, the turkeys moved smoothly to disappear into the brush, the photographer tramping close behind, working the camera as he went.



The photographer photographed

The First Afternoon

In the afternoon, still not having begun practice, I was trying to reformulate my plans. My romantic expectations were changing rapidly. Somehow, I needed to accept and work through the physical realities of climbing through steep-sided arroyos with a 50-pound pack, of getting across mud and rocks to the small creek for water, and of pitching the tent in 35-knot winds. I had prepared my equipment scrupulously, and I had forgotten nothing.

But I had not prepared for the feeling of the cold, the dust blasted into my face by the wind, or the sudden darkness at 5 p.m. In the months before this trip, I had often conjured up the image of a warm and comforting fire in the evening, with me staring into the mysterious flames, deeply stable in the natural state.

But the Palo Duro is as dry as New Mexico, and we had seen many signs posted about the dangers of fire and the \$500 fine for just gathering firewood. By 5:30 p.m., in my sleeping bag, in deep darkness, with the wind pounding and swaying the tent, my last preconceived fantasies dissolved. The map showed that the creek where we got our water was the beginning of the mighty Red River that flows across the northern boundary of Texas. I thought it appropriate that maybe, if I could accommodate, this canyon could be where my efforts established the beginning of a broad and stable meditation practice.

My reassessment included the photographer. On one hand, I was glad that he had come along. He had done much more backpacking than I, and I appreciated his expertise in securing the tent against wind, conserving water, and securing our gear for the night. He introduced me to our major trail food: cold flour tortillas filled with peanut butter and honey. Peanut butter fajitas, he called them. But on the other hand, this was a solo retreat, and I wondered whether I should declare silence. It may have been a mistake to bring him along at all. Why could I not snap some shots myself? He was

not an expert, and the equipment and film were mine. This morning he had ripped off eight shots of the turkeys, before I could tell him I had brought only one roll of film.

Why did I even need photographs? I realized that my motivation was selfish. I wanted a photograph of myself, meditating serenely in ruggedness that would invite, at least faintly, an association with the yogis of Tibet. That was it, I thought in self-confrontation as I listened to the wind: I wanted help with focusing my self-image. I finally laughed as I admitted that I wanted a record, acknowledgment, and reflection that I had been a devoted practitioner, alert to shamanic power animals like wild turkeys.

The question about silence was forgotten as the photographer, with his relaxed energy, chattered irrepressibly about the books on Tarot cards he was reading by flashlight, "Did you know that white magick is actually about the path to Enlightenment?" As I sleepily acknowledged that I did not, I realized that he had none of my anxiety that the tent would actually collapse in the viciously whipping wind.

The Second Morning

The next morning was clear and beautiful, and after a quick cup of coffee I was ready for practice. Incredibly, after 14 hours in his sleeping bag, the photographer was still asleep. I climbed up a small hill to get a better view, and I learned another wordless new lesson. The best view was in the teeth of the wind, and in the face of the brilliant sun. After some exploration, I found a compromise behind a tough juniper bush, with my broad-brimmed bush hat shielding my eyes. The sky was huge, beautiful, and completely impersonal. Slowly, after stubbornly going through the motions of the Nine Breathings, I could feel my mind relax into the familiar routine of practice. More sharply and poignantly than ever before, as my chants were smothered into silence by the wind, I began to understand the reassuring security of taking refuge.

The Final Day

On the third day, the last day of the trip, the photographer asked me to take a picture of him. I hesitated for a moment, considering this reversal. He was already happily climbing to the top of the rock under which I had been practicing, his

action transcending my serious efforts below. As I took the last photo on the roll of film, it seemed that I was exposing the confusion I had held about the retreat. I was reminded of the famous dream of Carl Jung, the Swiss psychiatrist. The dream image was simple: a wise old yogi facing Dr. Jung. But in a lucid moment within the dream, Dr. Jung became quite confused. Was he dreaming the yogi or was the yogi dreaming him? With my blurry self-image, what would be the effect of photographing the photographer who was establishing my presence through his photographs? How was it that I could generate the deity, in Guru Yoga, who was the ground of the very experience of awareness through which I generated him?

That final night, during the sleepy, wandering conversation of our nightly chat, now trusting the strength and resilience of the tent, I considered my conflict about the proper way to do a solo retreat. I felt purified by the physical rigors of the canyon.

The sky outside, with its millions of bright stars, seemed close and familiar. The wind did not threaten my warmth. The photographer, I realized, was no longer an intruder. I felt an unspoken camaraderie that he seemed to share. That night, with all film exposed, he was not my photographer; he was only my teenage son. Reflections of myself, in his photographs and in his complaints about my slowness, were transcended in the immediate experience of the dark tent. He was part of my own continuity, whose biological existence I had generated. I stopped trying to think about reflection and existence as I felt a powerful sense of interconnectedness. It was a profound feeling of contentment and comfort. This had been a perfect solo retreat.

— Al Vreeland

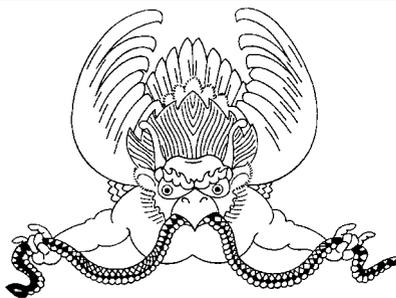
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TEXTS UPDATE

We hope that the translation of the *Zhang Zhung Nyan Gyud's 21 Nails* chapter by Professor Anne Klein, together with the commentary by Lopon Tenzin Namdak and Tenzin Wangyal Rinpoche and edited by Steven Tanner and Annette Jones, will be completed by the end of April and available at the summer retreat.

The teachings of the *Zhang Zhung Nyan Gyud's Practice of the Six Lokas* by Tenzin Wangyal Rinpoche and edited by John Jackson is now hot off the press. It is available through this newsletter. (See p. 11.)

NOTICE: *We would like to remind you that these materials are restricted, intended only for those persons who have received the appropriate transmission.*



Khyung Dzong News

Southern California

March Teachings

DORJEE cont. from pg. 3

Universe) and gShin-lha-'od-dkar whom Mr. Dorjee described as being very similar to the Buddhist deity, Chenrezig (Avalokiteshvara): "The hands are a little different, otherwise the deities are very much alike." The most recent deity painted by Mr. Dorjee is a large thangka of Sid-pa Gyalmo (action manifestation of Queen of the Universe). The artist sees a striking resemblance between this Bön protector and the Buddhist protector, Palden Lhomo. The extraordinary rendering of Sid-pa Gyal-mo took the artist over a month to complete, and he feels it is one of his better works.

Various practitioners have commissioned projects from Mr. Dorjee ranging from small paintings of sacred seed syllables, SO, HUNG, OM, AH, to larger undertakings such as the ceiling of an altar room. For the ceiling, the artist chose to expand the space by creating a vast expanse of blue sky with stylized clouds and the eight auspicious symbols that are called Tashi Tabye in Tibetan. During the week it took to complete the project, the artist lived in the house of the practitioner whom he described "as a person who appreciated not just the artistic merit of his work but was also very kind to him."

He continued, "She is just like a Tibetan."

After painting many thangkas for Houston practitioners, Tsering Dorjee returned to his family in Bodhnath in February. He hopes to continue taking orders for thangkas of Bon deities from practitioners in America and elsewhere as a means of supporting his family. He says he "will be able to work even faster," after he returns home because he will teach his wife the art of sewing the brocade silk fabric that frames his paintings—and because he will be surrounded by his family.



Painting of Shenla Odkar, whom Tsering Dorjee described as being very similar to the Buddhist deity, Chenrezig (Avalokiteshvara)

Anyone interested in more information about thangkas of Bön deities or any other special painting commissions by Tsering Dorjee, please contact William Steen, c/o Khyung Dzong Center, P.O. Box 541791, Houston, Texas, 77254-1791.

A great deal of energy is gathering for the precious teachings we will receive in March from Tenzin Wangyal Rinpoche. He will be giving us two separate teachings. On Thursday, March 21, Rinpoche will teach **Meditation on Concentration and Mindfulness**. These teachings will be based on the oral transmission of Dzogchen. Rinpoche will teach simple and clear methods of calming the mind with sound and images gradually going into deeper levels. Methods of loosening rigidity in the mind and the body will be taught so that one can experience joy in meditation.

In Dzogchen meditation, one must learn to calm one's mind in order to develop self-awareness or connect with pure self. When one is not connected with pure self, no matter how fancy a practice one does, there is not much benefit. It is like searching for a donkey while riding on it.

On the March 22–24 weekend, Rinpoche will teach **Shamanic Healings from the Bön Tradition: Part Two**. Rinpoche will teach various Shamanic healings from the indigenous Bön tradition of Tibet. In particular, he will do an intensive group Soul Retrieval through an ancient Tibetan ceremony in which people will be able to participate and learn to do the ceremony by themselves, for themselves and for others as well. He will introduce different healing mantras and practices for sick people as these teachings have been prophesied as needed and very beneficial for these difficult and confusing times.

In order for these teachings to be spread in the world, a great deal of individual effort is needed. I would like to recognize the generosity of Ron Sharrin and Bob Anger in securing The Shambhala Center in Los Angeles for our location. Kallon Basquin, who heads the Los Angeles Shambhala Center, is working diligently to make these four-day teachings a success.

In particular, four individuals gave generously of their time, effort and money: Sue Hildreth for our holiday postcard, Maureen Chase for typesetting our magazine ad, Heather White for typesetting our flyer, and Bob Anger for donating the paper and printing of the flyer.

Everyone is welcome to these teachings, and we are looking forward to meeting with you.

For further information and registration, please call Alicia White at (818) 248-1828 or Geraldine Takayoshi at (818) 761-3120.

REGISTRATION/INFORMATION FORM
(SUMMER RETREAT, 1996 - one person per form)

Name _____

Address _____

Telephone (home) _____ (work) _____

(fax) _____ (e-mail) _____

I will be attending (circle) week 1 week 2 _____ week 3 _____

I will be arriving (circle) June 30 July 7 _____ July 14 _____

I will be departing (circle) July 7 July 14 _____ July 21 _____

I will need van transportation from the airport (circle) no yes (\$15 van fee)

Flight information _____

I have the following special dietary needs: _____

I am enclosing a non-refundable deposit of \$ _____ and \$ _____

toward registration. I also wish to contribute \$ _____ toward the scholarship fund and \$ _____ unrestricted donation.

U.S. funds only, and sorry, we cannot accept credit cards or telephone registration.

_____ Check here if you wish to receive a work/study application.

Please send to Ligmincha Institute, P.O. Box 1892, Charlottesville, VA 22903 USA

Subscription Information

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of Clear Light**

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OTHER

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MOVING?

Be sure to get your copy of VOCL by sending us your change of address!

Charlottesville

Severing the Root of Self



Ligmincha officers and Pledge Coordinator

On May 10 to 12, Friday through Saturday, Tenzin Rinpoche will be in Charlottesville at Ligmincha Institute to offer teachings on Chod practice.

Chod means cutting. The core of Chod practice is to cut the root of belief in one's own self, which is the root of all ignorance and delusion. The visualization for this practice involves offering your self as food for all the beings to whom you owe a debt of any kind, anyone who harbors hatred and malice. Chod is an excellent practice for generating the love and compassion of Bodhicitta.

Details about the time of the Chod teaching are available by calling Ligmincha Institute at (804) 977-6161.

ONGOING PRACTICE

In Charlottesville we meet to practice the Short Meditation in Six Parts each Wednesday from 7:30 to 8:30 p.m. Each Sunday we meet to do the Preliminary Practices (Ngon Dro) according to morning or afternoon signup, and on the last Sunday of every month we have a whole-day-practice retreat of the Ngon Dro.

For those who are not acquainted with these practices, instructions are offered. Please call Ligmincha to let us know if you are interested in receiving instruction.

The Third Experiential Transmission

There is no duality between stillness and movement, silence and sounds or thoughtlessness and thoughts. If we have the Base, then when such phenomena arise, they are ornaments, not obstacles.

Tenzin Wangyal Rinpoche gave the third Experiential Transmission teaching in Boston during a retreat at Marty Lowenthal and Karen Edwards' home. Rinpoche's teaching was a very clear elaboration on the material presented during the level two teaching. We were able to work more deeply with the activities of Body, Speech and Mind as well as the Unification of the Three Spaces practices.

In level two, we learned methods to stabilize Trechod in and out of the dark retreat. In level three, we focused on the essence of these practices, with strong emphasis on the Tawa—the view—of the Dzogchen Experiential teachings. Rinpoche made it clear that we must attain and stabilize the “viewless view” of the Base as a non-dual state of mind, which is the inseparability of Ma, Bu and Tsal (Mother, Son and Energy).

Rinpoche explained that when we develop the capacity to maintain the view, then all is fine. With the Base well established through practice, the activities of Body, Speech and Mind are experienced as spontaneously perfect manifestations (Lhundrub, Clarity, the Son) of original purity (Kadag, Emptiness, the Mother). The inseparability of Emptiness and Clarity is Energy (Yermed, Tsal). There is no duality between stillness and movement, silence and sounds or thoughtlessness and thoughts. If we have the Base, then when such phenomena arise, they are ornaments, not obstacles.

Rinpoche emphasized that everything arises from the Mother, who is pure, self-originated Wisdom. The Mother is the Base of everything, known by different names such as the Kungghi, Boddhicitta, Emptiness, Essence, the Source, or as the Natural Mind.

Rinpoche introduced us to new material, some of it associated with the 15-part A-Tri teachings, which began in the 11th century with the same Master who authored the Experiential Transmission teachings. This involved abiding in the experience of unchanging Space, the dissolving the “abider,” and then prolonging the state by effortlessly relaxing and leaving it as it is.

Rinpoche then taught us a powerful practice focused on working with four different manifestations of Tsal: memories, thoughts, negative emotions and sensory experiences. All of these manifestations begin, abide and end with the same thing: the primordially pure and clear Base.

Of course, the Dzogchen View is not a conceptual perspective that we should embrace or grasp. It is an actual reality that we must discover and maintain, through transmission and devoted practice.

As always, Rinpoche's unique capacity for warmth, wit and wisdom made this retreat very special. He taught, encouraged and challenged us well. Rinpoche made it clear that the profound Dzogchen teachings should not be used to hide from ourselves. Each of us must have the moral courage and devotion to face and work with our personal psychology so that we can make the most of the precious opportunity that he has put in front of us.

— Jim Manganiello



Reflections

What follows are some of the post-retreat reflections that Rinpoche asked us to spontaneously make in writing.

The feast is gathered from the Mother's fruits, then prepared, served, enjoyed and consumed to the last morsel. From the empty Kungghi. Rigpa shows its ornaments Kuntu Zangpo: beginning, middle and end.

Life is not seeking what we are missing, it is missing what we are seeking.

One word, a series of words; one thought, a series of thoughts; one memory, a series of memories. As large as the world, as small as nothing.

Forever the Mother feeds the Son and the child sends out Rays into Infinity Guiding all the Selves Home.

Short Feature: Knock, knock! Who's there? Dissolve...Fade to Light...Continue...

The peace, the silence is so beautiful, I wonder why I don't hear it more often.

Bönpo Dzogchen is like a wise Snow Leopard who has decided to roam concrete jungles to have babies in the West.

Life is a big bowl of Sons (and Daughters) looking for their Mother.

Out of the Dark Void I see, hear, feel everything and nothing.

Stability in the dark is the doorway into LIGHT.

Being left in the dark, I could only look at my mind. Inner space and outer space became one.

Dharma Items Available from Ligmincha Institute

Books on Dzogchen

Wonders of the Natural Mind (\$14.95) by Tenzin Wangyal Rinpoche. A clear and concise introduction to Dzogchen with descriptions of stages and practices.

Heartdrops of Dharmakaya (\$15.95) by Lopon Tenzin Namdak. A translation and commentary of Shardza Tashi Gyaltzen's text. A Dzogchen practitioner's handbook.

Six Lokas practice book (\$8) by Tenzin W. Rinpoche, edited by John Jackson.

Self Liberation Through Seeing with Naked Awareness (\$14.95) by Padmasambhava. Translation and commentary by John Reynolds. This text poetically explains and invokes the natural state.

Women of Wisdom (\$10.95) by Tsultrim Allione. Inspirational biographies of six women practitioners who reached the highest levels of awareness and story of the editor's personal spiritual quest.

Tibetan Buddhism from the Ground Up (\$14) by Alan Wallace. An excellent and clearly written introduction to Tibetan Buddhism in general from a Western perspective.

Tantric Practice in Nyingma (\$14.95) by Khetsun Sangpo Rinpoche. Edited by Jeffery Hopkins. Explanation of the Nyingma Ngondro (similar to the Bön Ngondro practices).

The Crystal and the Way of Light: Sutra, Tantra, and Dzogchen (\$12.95) by Namkhai Norbu Rinpoche

The Tibetan Book of Living and Dying by Sogyal Rinpoche. (\$14)

Dream Yoga and the Practice of Natural Light (\$13) by Namkhai Norbu Rinpoche, edited by Michael Katz.

Tapes (\$9 each)

Kunzhi I or II (circle your choice)

Rigpa I or II (circle your choice)

Practice of Dream

Short Meditation Session Practice Package (\$10) Consists of tape of guided practice, a detailed explanation, and questions and answers.

Tape Sets

From year one of the seven year program, July 1993

Vol. 1: Lopon Tenzin Namdak Rinpoche on the tenet systems as described in the *Nine Ways of Bön*. Seven tapes (\$40)

Vol. 2: Tenzin Wangyal Rinpoche on the tenet systems as viewed in the Bön and Buddhist traditions. Five tapes (\$29)

Vol. 3: Lopon Tenzin Namdak Rinpoche explaining some of the teachings included in *Heartdrops of Dharmakaya*. Five tapes. (\$29)

Vol. 4: Tenzin Rinpoche and Prof. Anne Klein comparing Lo Rig, (the Sutra systems, and the Nature of Mind of Dzogchen). Seven tapes (\$40)

Vol. 5: Shamanic teachings by Lopon Tenzin Namdak Rinpoche and Tenzin Wangyal Rinpoche. Includes the Sangcod ceremony and the practice of Soul Retrieval. Five tapes (\$29)

Vol. 6: Tenzin W. Rinpoche on the *Zhang Zhung sNyan rGyud*. Four tapes (\$24)

Sets from *The Experiential Transmission*
 Part 1, Vol. 1: Tenzin Rinpoche explains the Bön preliminary practices. Includes guided practices. Eight tapes (\$45)

Part 1, Vol. 2: Tenzin Rinpoche explains the practices of body, speech, and mind from *Heart Drops of Dharmakaya*. Includes guided practices, three tapes (\$18)

Meditation and the Modern Mind Tenzin Rinpoche explains the principle of breath, integrating practice in daily life, creating a space for visualization, the importance of generating love and compassion, finding the right spiritual path. Five tapes (\$29)

Concentration and Mindfulness Jan. 1996 (\$15)

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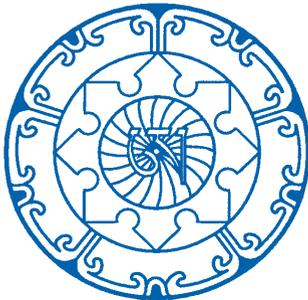
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SCHEDULE OF TENZIN WANGYAL RINPOCHE – 1996

LOS ANGELES, Southern California
Khyung Dzong Center. March 21
(Thurs.) Concentration and Mindfulness Practice **March 22–24 (Fri.-Sun.)**.
Shamanic Healings from the Causal Vehicles of the Bön Tradition. Contact: Alicia White at (818) 248-1828.

SAN FRANCISCO April 12–14
(Fri.-Sun.) The Six Essential Points of Boddhichitta. Contact: Mark Dahlby at (415) 824-7596

DALLAS
Friday, April 19
Tenzin W. Rinpoche and Marvin Spiegelman, Ph.D. on Tibetan Wisdom and Jungian Analysis.

Saturday, April 20
T.W. Rinpoche, Dzogchen Teachings. Contact Al Vreeland at (214) 265-7930.

HOUSTON, Khyung Dzong Center
April 21 (Sun.) Concentration and Mindfulness Practice Part III. Call (713) 523-7330.

BOSTON, at Interface. April 26–27
(Fri.-Sat.) Dzogchen Teachings: Soul Retrieval, *Lagu-Tshegu*.
Six Essential Points Of Boddhichitta. Contact: Interface at (617) 876-4600

CHARLOTTESVILLE, at LIGMINCHA
May 10–12 (Fri.-Sun.) Chod Practice
Contact: Ligmincha at (804) 977-6161

HAMBURG, GERMANY
May 23–27 (Thurs. –Mon.)
Experiential Transmission Part I
May 29– June 3 (Weds.-Mon.) Six Lokas Retreat: Buddhism and Psychotherapy

WASHINGTON, D.C.
June 4, 5 (Tues. –Weds.)
Call Mark to confirm.

MEXICO DF June 7, 8, 9 (Fri.-Sun.).
Teachings to be announced.
June 13 –19 (Thurs. – Weds.)

JEMEZ SPRINGS, NEW MEXICO
July 1–21 (Mon.-Sun.)
A-Khrid Ngondro, Contact Vicky Gurza at (525) 281-0269 or 281-3530.

LOS ANGELES, Southern California
Khyung Dzong. August 29– September 2 (Thurs.-Mon.)
Experiential Transmissiom Parts 2 & 3
Contact: Alicia White at (818) 248-1828

CHIHUAUA, MEXICO
September 25–29 (Weds.-Sun.)
Practice of the Six Lokas
Contact: George and Katy Valles, Tel. (14) 300805 Fax: (14) 810438

BOSTON
October 4–8 (Fri.-Tues.) Experiential Transmission Part 4 Contact: Martin Lowenthal at (617) 332-4937

CHARLOTTESVILLE, at LIGMINCHA
October 18–20 (Fri.-Sun.)
Bardo and Dream Yoga
November 16–17 (Sat.-Sun.)
Practice Retreat
December 26–31 (Thurs.-Tues.)
WINTER RETREAT
Contact: Ligmincha