

# Dream Yoga and the Practice of Natural Light

*by*

Chögyal Namkhai Norbu

*edited and introduced by*

Michael Katz

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### 3 The Methods of Practicing the Essence of Dreams<sup>1</sup>

*Editor's Note: The material in this chapter, which enhances previous explanations of the practice of the night, is drawn from the personal and profound Dzogchen book that Chögyal Namkhai Norbu has been writing for many years.*

The five subdivisions to cut attachment to dreams are: the explanations of how to practice the essence of channels and *prana*, dreams, illusory body, clear light, and transference. Four of these subdivisions, with the exception of practicing the essence of channels and *prana*, are covered in this book.

The first subdivision, not included, explains how to practice the essence of channels and *prana*. This includes learning *kumbhaka*<sup>2</sup> breathing from a qualified Yantra Yoga teacher and receiving Dzogchen transmission from a qualified master. It is very beneficial for a practitioner who desires success in dreamwork also to learn how to control *prana*.

The second subdivision is addressed in this chapter. This section is the explanation of how to practice the Essence of Dreams.

As previously mentioned, let us review preparations for dream-work as well as the actual practice. Regarding preparation, it may be helpful for one to conduct a retreat to first practice concentrating on the six syllables and their purification.<sup>3</sup> After doing this practice for some time, many disordered dreams may appear. The arising of numerous disordered dreams is a sign that preparation is complete and that one can proceed to the practice.

The explanation of how to practice the Essence of Dreams has two subdivisions. These are, first, the explanation of the methods to apply the key points of dreams and, second, the explanation of the key points about performing actions within dreams.

Regarding the methods of application, there are three essential subdivisions. The first is to examine the dream, the second to control it, and the third to distinguish and recognize the *paghag*, or karmic traces. As preparation for examining the dream, it is advisable to relax the body, through baths and massage for example, each night before sleeping. One must then resolve with full intention to progress on the path towards full awareness and lucidity within dreams and never be distracted from the one-pointed intention, "I will be aware of dreams."

One may initially make use of the positions previously mentioned to facilitate the practice. A practitioner thus lies down on his or her side—the right side having to do with clarity, the left with void for men (and the reverse for women)—and closes the corresponding nostril with a finger of the corresponding hand, which lies under one's cheek. As the left side governs, or allows, the void to operate, and the right side helps with the operation of clarity, it may be preferable, initially, for men to lie on the left side, thus promoting clarity—the work of the unimpeded right, and vice versa for women. Later as one's practice becomes stable, position will not be important.

If there is no clarity, as if one has not had any dreams, that means there is a problem that sleep is too deep. In this case, one should elevate the bed or pillow, or sleep with a light on, or with the window open. One may also experiment using lighter or fewer covers, letting more air into the sleeping place, or moving to a more open spot. If dreams still do not come regularly, one may also experiment by sleeping in whichever way one finds comfortable, on either the right or the left side.

If the dreams are still not clear, visualize a glowing white *thigle* at the location of the third eye in your forehead. If there is still nothing, visualize this white bead with increasing radiance each successive night. Gradually, by concentrating the mind in this fashion, whatever dreams arise will be clear. If, due to the aforementioned concentration, it is difficult to fall asleep, then alternatively visualize a red letter ཨ at the throat. If this is difficult, a red bead will suffice. If you still do not remember dreams, visualize the red letter or bead as increasingly more luminous each successive night. If difficulty persists, think of a white bead on your forehead. These concentrations are performed only if dreams are not remembered.

If you are able to fall asleep in this state of concentration, the dreams which arise will definitely be clear. Your dreams will also become more associated with clarity, and slowly, slowly you will develop greater awareness.

Having examined dreams in this way, one may now train to control them. If one's dreams are clear, but one is not lucid within the Dream State, then with great determination train the mind by thinking "all daytime visions are a dream." Continually remind yourself that all that you see and all that is done is none other than a dream. By seeing everything throughout the day as if it were a dream, dream and awareness are thoroughly mixed. If you concentrate a great deal during the day, imagining that you are living a

dream, then during the night the dream itself will also seem less real. The subject, that which experiences the dream, is the mind. By holding the thought that all is a dream, you begin to dissolve this "subject." That is, the mind begins to dissolve itself, automatically.

Or, to put it another way, when the object, or vision, is dissolved, the action turns back towards the subject, causing complete dissolution. Thus, neither vision nor dream exists any longer.

One finds that the subject is not concrete and that vision is only a "reflection." One thus becomes aware of the true nature of both. Vision created by karma and the psychic "tail," or background imprint, is the origin of all illusions. If authentic awareness of the illusory reality arises, one arrives at the disappearance of "solid reality." Realization means true understanding of the waking state and the Dream State.

Subsequently, before sleeping, continue to focus well on the red བ in the throat. Focusing in this way before falling asleep unites the lung, or *prana*, there with concentration. Then after falling asleep without having been kept awake and distracted by the visualization of the radiant red letter བ in the throat, dreams will be recognized as dreams. Regarding this process, at first when nightmares arise with frightening subjects such as floods, fires, vicious dogs (or other animals), enemies, precipices, etc., then due to shock you may instantly become lucid and think "this is a dream." This is named "recognizing a harsh dream," or "distinguishing the dream by violent means." Achieving lucidity in this manner is relatively common; once one has had that recognition and is familiar with lucidity, one may recognize all dreams, whether the content is good or bad.

After one can recognize dreams while dreaming, one earnestly trains with daytime mental objects to magically manifest many different visions. For example, manifesting all kinds of peaceful,

joyous, and wrathful divine figures, as well as varieties of sentient beings through fantasy. Just as one trains with these mental objects in the daytime, one becomes able to manifest them clearly in dreams at night.

Further, one continues to train with daytime mental objects. Practice by transforming deities into *nagex* (snake-like beings), *nagas* into deities, males into females, females into males, big things into little things, little things into big things, white color into red color, red color into white color, one into many, and many into one, etc. Subsequently, one is also able to manifest these daytime objects clearly in dreams at night.

Intense concentration on a theme or on any subject will lead to its arising within a dream. If you wish to cause yourself to dream of a Tibetan deity, for example, think of transforming yourself into that deity by concentrating intensely on the deity. Continued progress in dreamwork, even after lucid awareness is commonly achieved, depends very much on the activities of the day.

Knowing the true nature of the dream, you may subsequently transform it. If you dream of a snake, for example, upon recognizing that you are dreaming, you should transform the snake into whatever you like, perhaps a man. Thus, it is not the dream that commands the dreamer, but the dreamer who commands the dream. When you have become able to change the dream, develop your skill by further scrambling the dream elements, for example, putting what is in the east in the west, multiplying or condensing the elements, turning things upside down, putting high things low, or making what is big, small. This process applies not only to forms, but also to sensations. If you dream of something pleasing, transform it into something unpleasant. Systematically reverse everything. Amid intentional transformation, spontaneous images may arise. For example, if you dream that you are in a forest and choose

to change the situation and place yourself in a desert, some items that appear may be different from what you intended to project. As one progresses and manages to maintain meditative awareness, experiences of clarity arise spontaneously.

After that, one continues to train by fantasizing traveling to all kinds of places which one has never before visited—including the pure realms. With this training, one becomes able to travel to these places in dreams at night. One also trains by imagining meeting people regardless of whether or not one knows them or knew them in the past and engaging them in all manner of conversations about subjects in which one is interested. Then one may travel to all kinds of pure realms, meet with many masters and *rigdzins*, whether or not one has met them previously, and obtain all kinds of profound teachings and instructions from them. By earnestly training with great diligence in this way, one quickly becomes proficient in dream practice.

The third method for applying the key points of dreams pertains to the method to recognize karmic traces of dreams. If, during the night, one dreams predominantly about places and homes to which one was attached, this is because these dreams are largely due to karmic traces of previous attachments. If there arise too many images of the past, of childhood, for example, or even of other lives, one could say that the dreams are influenced by the psychic "tail," or background of these images. In this case, transformation of the dream may become a little difficult. If, on the other hand, karmic traces of previous dreams are small, it will be very easy to transform one's dreams.

If one's dreams at night largely about current circumstances, then, because one can analyze the karmic traces of the dream, it is very easy to transform the dream. In this case, it is possible to train and become proficient even within three or four days.

If one's dreams about travel to unknown places or meetings with unfamiliar people predominate, it may be quite hard to put an end to dreaming or to exhaust the Dream State. These types of dreams render it difficult to cut through dreams. Also, if one dreams of a confused mixture of the three aforementioned aspects, that is due to some attachment to one's previous mental objects being mixed with some current circumstances and some unfamiliar beings. This is called the "union of the three karmic traces (*pagchag sumdu*)."<sup>1</sup> In this situation it is also very difficult to decisively cut through dreams. It is an indication that the process of transcending the Dream State will be long and extremely difficult. If we have obstacles that hinder our final overcoming of dreams, we must make a deeper commitment.

The second subdivision of how to practice the Essence of Dreams explains the key points about performing actions within dreams. It has eight subdivisions. These are the methods to train, transform, dissolve, disorder, stabilize, essentialize, hold, and reverse dreams.

#### Training

In the daytime, understanding the nature of dreams, transform whatever manifestations one has dreamed during the previous night into various mental objects. Train the mind that all external manifestations are not real and look directly into the essential nature of who is doing this training. It is very important to leave whatever manifests in its naked essence, beyond any source or foundation.

Recognize that whatever manifests is one's self-manifestation, with no reference point, no existence, no foundation, and no identity. Training in a one-pointed way, one becomes familiar with this practice, and whatever phenomena appear concretely are only illusions, dreams arising in oneself, delusive visions of karma and karmic traces, and delusive attachments—all of which dissolve in their own nature.

Also, while dreaming at night, one will not be distracted from this state. So, day and night one is never separate from the chakra of the real condition.

### **Transforming**

For the second action, the method of transforming dreams, there are two subdivisions. The first is the essential point to transform dreams into manifestations. For this purpose, during the daytime, utilize a mirror as a support. Train by transforming one reflection into another. For example, transform all manifestations into divine figures, etc. This exercise will assist you in transforming dreams during the nighttime, and gradually your capacity to transform will become more elaborate. For example, by beginning to reconfigure dream objects into animals within the Dream State, one will discover the capacity to transform whatever manifests into mandalas of deities, the pure realms, the eight examples of illusions, etc.

Next are the key points for transforming dreams into emptiness. As one continues towards mastery of the Dream State, the next principal technique is the mixing of daytime vision and dreams. One must constantly carry one's awareness into one's dreams. As soon as the dream arises, instantly be aware that it is unreal. One must also bring this same recognition of unreality to one's daily vision.

As we develop our awareness of the dream nature, we may use dreams to deepen our meditative awareness. For example, a meditator who penetrates to the nature of "vision" (of phenomenal existence) finds it void. This perception of the emptiness of vision can then be transferred to the dream. If, while dreaming, you are not only aware that you are dreaming, but also conscious that all vision is an illusion, you penetrate to the Void at its heart. Thus, a dream can be transformed into the knowledge of emptiness, *shunyata*.

As one steadily meditates that the delusive manifestations of daytime existence instantly become empty, like clouds vanishing into the sky or smoke disappearing into space, it carries over into the Dream State. Within your dreams, you will be able to manifest emptiness beyond thought. Continue training the mind with this awareness practice to realize that no external manifestations are real. Leave whatever manifests in its naked essence, beyond source, reference point, or foundation.

### **Dissolving**

The next subdivision of action is the method for dissolving dreams. In the daytime, one does not consider the dream manifestations to be real and when actually dreaming, one is lucid. Although awareness of the true nature of the dream may enhance one's meditative awareness, there is also the danger that, by becoming skilled at the transformation of dream images, one may become attached. This attachment must be overcome. Without pride in the ability to train and transform, one cuts attachment through recognizing the non-reality and insubstantiality of all that arises.

The principal means of cutting attachment through the dream experiences are three. First, during the day, do not dwell upon the dreams you have had. Second, while actually dreaming, watch without judging, without pleasure or fear, regardless of whether the visions seem positive or negative and thus might provoke joy or unhappiness—that is, attachment. Third, while dreaming and then afterwards, do not "clarify" what is "subject" from what is "object"—that is, do not consider which of the images that appear are real. By proceeding in these ways, you will find that complex dreams gradually simplify, lighten, and eventually may vanish completely. Thus, all that was conditioned will be liberated. At this point, dreams end. On the outside, one's presence does not become attached to manifestation. On the inside also, one's instant presence is not

attached to the reflections which manifest directly. Without being conditioned by the concept of connecting the duality of manifestation and mind, totally beyond all subject and object, one relaxes in the spacious radiant depth of self-luminous *rigpa*, without mental fabrication or anything.

Progressing with the practice, at first there are coarse dreams, then subtle dreams, then traces of dreams forgotten, then more and more subtle dreams, and finally no dreams. At the time without dreams, even while sleeping, vivid appearances like daytime visions manifest to the individual senses. By integrating sleep with the clear light, one abides in the dimension beyond attachment to any appearance.

#### Disordering

For the explanation of the method to disorder dreams, "disordering dreams" means working with the energy of dreams. Transform the manifestations of the east, at a particular moment, into the west, and transform the manifestations of the west into the east. Similarly, by training to disorder into an undefined state all the various categories of things which can be perceived—like disordering joy into sorrow, non-conceptual into conceptual, conceptual into non-conceptual, etc.—it becomes easy to be proficient in disordering dreams. By also disordering into an undefined state the configuration of *prana* and mind in the locations of the four or five chakras, one quickly becomes proficient in disordering dreams.

#### Stabilizing

The key points to explain the method of stabilizing dreams are as follows. To stabilize means "to fully establish." The channels are stabilized when the body is in the sleeping position of the lion in accordance with whether one is male or female. Mind is stabilized by visualizing a radiant red  $\text{W}$  in the throat. Dreams are stabilized when

one falls asleep without being distracted by other thoughts. Then, although asleep, without falling under the power of dualistic considerations—like some manifested aspect of experience or some consciousness aspect of experience—one looks nakedly at the very essence of the experience without being bound by the chains of attachment. One establishes stabilization in that exact moment of direct seeing which recognizes the precise state of naked liberation.

#### Essentializing

The special technique to manifest lucid dreams is, at bedtime, to visualize the letter  $\text{W}$  in the center of the throat and fall asleep in that dimension while controlling the channels.

At that time, all manifestations are integrated with the state of understanding. One undistractedly practices "liberation while arising" with all manifestations of dreams and daytime experience that occur impartially in an endless series.

#### Holding

The following action, the method to hold dreams, is a very precious oral instruction for all dreams. In order to enter the thigh-network of *prana*, one slowly exhales the breathe while in the sleeping position of the lion. Then one imagines that while inhaling through the nose, the entire universe—samsara and nirvana—dissolves back through the nose and into the heart chakra, and the *prana* is held inside. Then, visualizing the Tibetan syllable HAM in the head and thighs descending from it, all manifestations freely melt in bliss.

One visualizes the primordial state of *rigpa* as a bright and shining radiant, white  $\text{W}$  within a thigh of five colors, like beautiful reflections in the mirror of one's heart. One meditates by holding the mind one-pointedly for a long time in that total state where one practices with the unreality of dreams that liberate while arising.

### **Reversing**

Lastly, there is the method to reverse dreams. Fixing the mind on a cleared red  $\text{Om}$  in a tent-like dimension within the middle of the throat chakra, one falls asleep holding *prana* and luminous energy in the throat. In this manner, all manifestations are reversed upwards from the heart chakra into the throat chakra. At this moment, without focusing on anything, one enters the primordial dimension, the naturally pristine condition of the expansive space. Abiding in the primordial purity of emptiness, all manifestations go beyond concepts into the real condition, and all daytime appearances, dreams, views, and meditations are left freely.

When this is experienced, even though the practitioner's frame of reference may not be perfect, persons with superior capacity are able to stop the continuity of the dream. Persons with medium diligence are able to quickly dissolve the dream, and those of lower diligence, after changing all dreams into good karmic tendencies, finally also become able to stop the continuity of the dream.

These practitioners at first dream many dreams, some of which have a very clear quality. Gradually, with practice, dreams decrease and, from the beginning, those of superior diligence have dreams whose quality is increasingly subtle and faint. Those of medium diligence have very clear dreams from the beginning, while those of lower diligence initially have very unclear dreams which gradually lighten.

In progression, one at first develops the capacity to become lucid within the dream. In the middle stage one develops the capacity to change dreams into dreams with positive karmic tendencies. In the later stage, the practitioner ceases dreaming, as sleep becomes indistinguishable from the clear light and all dreams dissolve into it. This stage is called "dreams dissolve into the clear light."

### **Notes to Chapter 3: The Methods of Practicing the Essence of Dreams**

1. The root tantra *Dru Thugyur* says, "To practice the Essence of Dreams there are two things: what to do first and establishing the essential points. What is done first is to train the body, voice, and mind. Depending upon the signs of proficiency, one notices dreams, controls dreams, and recognizes karmic tendencies."

2. *Kumbhaka* breathing pertains to holding the breath in a particular manner so as to assist moving the internal winds into the central channel. Instructions for this breathing are part of the system of *Yantra Yoga*.

3. Concentration on the six syllables and their purification: The six syllables—*A SU NR TRI PRU DU*—are each symbolic of a realm of existence, including those of the gods, demigods, humans, animals, hungry ghosts, and hell beings. Karmic tendencies to be reborn in one of these samsaric realms, which originate through improper actions, must be purified. Meditation on the six syllables unites *lung* (*prana*) and mind concentration in order to purify these tendencies. The specific practice of concentration on the syllables employs visualization and mantra directed at specific points of the body where these propensities are believed to concentrate.

## 4 The Illusory Body

*The following is the explanation of the third subdivision of meditation practices to cut attachment to dreams: The Method to Practice the Experience of Illusory Body.<sup>1</sup>*

To develop the illusory body, it is necessary to have experience based upon dream practice. To proceed during the daytime, because appearances and all outer and inner phenomena, which arise like diverse reflections in a mirror, are nothing more than radiant manifestations of emptiness which have no intrinsic self-nature, there is nothing one should consider to really exist. By means of an undistracted intention which considers that all inanimate and animate phenomena are manifestations of illusions and reflections, one meditates that whatever manifests is an illusion or reflection.

In particular, each reflection arising "as within the mirror," whether putting on clothes, wearing jewelry, making praises, or speaking unpleasant things, etc., is only the form of this or that arising within the mirror and cannot produce any benefit or harm. Ultimately, one is able to experience with certainty that nothing exists in truth. Similarly, one understands that self and other, enemy and friend, food and clothes, pleasant and unpleasant, joy and sorrow, attachment and aversion—whatever phenomenon of

samsara or nirvana arises, whatever is perceived, whatever manifests—in the very moment of their manifestation have no essence, like a reflection in a mirror. Because of this, the non-reality of delusive manifestations and the nature of illusion become perfected in one's life-stream. One's own body is thus experienced as an illusory body and, without difficulty, one recognizes the illusory body of the bardo.

During the night time, understanding that all manifestations are dreams, because one diligently practices to realize that all inanimate and animate phenomena of the universe have the nature of illusions or dreams, all delusive manifestations of birth and death, denial and affirmation are recognized to be dreams and illusions. That is, when one is able to manifest like this inside a dream, one becomes free of attachment to any phenomenon which manifests anywhere.

Practicing like this day and night, one is not attached to delusive manifestations as reality, one's body manifests like a kind of immaterial shadow, and one is able to see its non-existence. One's body does not cast a shadow, one is able to recognize the illusory body of the bardo, and one's rebirth in the future will be exalted.

#### Note to Chapter 4: The Illusory Body

1. The root tantra *Dra Thulgur* says, "One practices with illusory body dreams. Perfecting this, one's physical body manifests like a kind of shadow. And because of this, the body in the bardo is recognized to be oneself."

## 5 The Essential Practice of Clear Light

*Editor's note: When a particular practice has a designated time, such as "dusk" or "midnight," it is important to understand that this is relative to one's own cycle of sleep rather than the actual time of day. For example, when one is told that a practice is to be done at dusk, this should be taken to mean that it is to be done any time before sleeping; its practice is not restricted solely to the evening hours.*

The methods to practice clear light are related to the four time divisions of day, evening, midnight, and dawn.

The explanation of daytime practice includes methods for contemplation and post-contemplation. Here is the method to practice contemplation in the daytime.

Sit cross-legged on a comfortable seat. For a short time, focus the eyes on the sky without moving them. Then one's consciousness becomes clear and lucid. Lower the gaze a little, look straight ahead, and a fresh meditative experience arises. When one recognizes this experience and relaxes in that state, instant presence manifests in its clarity aspect like self-luminous space. This is named "the clear light of clarity." When one is familiar with that state, one experiences the clear light of clarity where manifestations of

perceptual experience and mind arise unified in space beyond concept without interruption.

According to circumstances, experiences sometimes occur such as the thought, "I exist in the space of the sky" or "My body and mind are distinctly separated." At that time, innumerable things manifest, like rainbow lights, *thigles*, and visions of deities. This inherent radiance of the clarity of the five *pranas* is named "the clear light of outer colors."

Through the clear light of outer colors one is able to see clearly the atoms of one's body and the inner organs of one's body. One is able to see visions similar to day and night, the insides of the bodies of others, pure realms, what is being done by sentient beings living in villages, and beings who are dying and reincarnating.

To integrate contemplation with sleep, gently hold *prana*<sup>1</sup> while in the sleeping position of a lion.<sup>2</sup> Without closing the eyes<sup>3</sup>, one falls asleep fixing mind on a radiant sphere of five colors inside one's heart. When external manifestations subside more and more, there exists a brilliant non-conceptual consciousness in that interval between sleep and dream which recognizes the clear light. Falling asleep in that dimension beyond unconscious stupor, sleep arises as clear light.

Moreover, there are no dreams, and consciousness is naturally lucid in the state of contemplation. When one does fall asleep, one has unceasing awareness of all the aspects of forms, sounds, and smells that surround one, and because of that, when one is inexperienced, one is more likely wake up from this sleep. There is a natural clarity of the manifestation aspect apart from the cessation of judgments about daytime manifestations.

Moreover, with the cessation of the mental consciousness of the six senses, there is unceasing clarity of the sensory consciousnesses of the five sense organs. When mental consciousness dissolves into

the clear light, *prana* enters the central channel.<sup>4</sup> Because the five sensory consciousnesses are non-conceptual, they do not become attached to the manifestations. This is named "the clear light of clarity beyond concept."<sup>5</sup>

At this time, with the existence of the condition of the contemplation of the clear light of sensation and the existence of the unceasing manifestations of the clear light of clarity, the clear light beyond concepts naturally exists in that condition free from discursive thoughts. Because of this, when the clear light of the natural ground integrates beyond duality with the natural lucidity of the child in the dimension of primordial purity, deeper clarity manifests in the primordial clarity. This is named "the clear light which integrates mother and child."<sup>6</sup>

Naturally, the clear light of sensation is apparent and abides in unification with spontaneously-born joy. The clear light of clarity manifests when contemplation is totally integrated at all times of day and night. And the clear light beyond concepts exists when the mind's acts of conception naturally dissolve. On those occasions, this pattern is clear, so it is easy to understand the meaning. Although it exists at other times, it is difficult to recognize.

As the clear light of sensation abides inseparably from contemplation, the manifestations bring the experience of infinite bliss.

Experiences of the clear light of clarity include manifestations of smoke, mirages, glow, fog, lightning, appearances with five colors, *thigles*, divine figures, sentient beings, and directly seeing many pure realms. One may see through to forms which are blocked by coarse concrete substances, like buildings or mountains, and have the ability to penetrate things like buildings and fences. One may have the unconditioned eye, and various supernormal knowledges. The clear light beyond concepts totally integrates with contemplation day and night. When any manifestation is viewed, the

manifestation dissolves without concepts. Whatever is spoken has no categories and dissolves without concepts, and there manifest all kinds of experiences like the sense of always abiding in the dimension of space.

Here is the method to practice post-contemplation in the daytime. "Post-contemplation" means emerging from contemplation. When one emerges from that state of contemplation, external manifestations are insubstantial aspects of the five colors. Sentient beings, fruit trees, elements, and whatever manifests are seen to be clearly appearing although they are really nothing, just like the reflection of the moon in water. They are seen to be of the nature of the eight examples of illusion. They are seen to be naturally empty like space.

Experiencing and integrating with these manifestations, one trains in a state beyond concepts with no attachment to the manifestations of empty clarity.

Here is the method to condense senses to the essential point in the evening. Sit with crossed legs. Visualize a stacked series of white ཨ letters in the central channel from its lower end up to the aperture of Brahma. All those ཨ letters gradually dissolve one into the other from the bottom to the top. They all dissolve into a white ཨ which is visualized in the small hole at the top of the head. Finally, even that ཨ dissolves in the space of the sky, and one relaxes, freeing mind in that state.

Here is the method to put objects into the vase at midnight. Lie down in the position of the lion. Visualize a lamp of five colors in the center of one's heart, or visualize a radiant white letter ཨ enclosed by a *thigle* of five colors. Relax in that condition and fall asleep.

Here is the method to radiate wisdom at dawn. Look straight ahead with the unmoving gaze of the lion. Hold mind in the visualization

of a hovering white ཨ in the sky about an arrow's length from the top of the head.

Firstly, one focuses mind on the radiant ཨ, and then one relaxes in that condition so that the ཨ disappears into its own nature. Although there is no movement of thought, a lucid clarity still manifests, and one relaxes in that state of contemplation.

The root tantra *Dru Thalgyur* summarizes clear light practice:

With the four outer times the practitioner practices with the physical body. The key is to hold the channels in their source. With the four internal times the practitioner practices with the voice. The key is to interrupt the river of expression. With the four secret times the practitioner practices with the mind. The key is to be familiar with sleep. With the four times of the essential condition after uniting body, voice, and mind one integrates total clear light with sleep. Becoming familiar with these, one unifies with the kayas, practitioner!

### Notes to Chapter 5: The Essential Practice of Clear Light

1. The method to gently hold *prana* is explained in section 3.2.7.3 on page 51 of Chögyal Namkhai Norbu, *The Precious Vase: Instructions on the Base of Sami Maha Sangha* (Arcidosso, Italy: Shang Shung Edizioni, 1999).

2. "The sleeping position of the lion" means that males lie on the right side, leaving the left side open. Females lie on the left side, leaving the right side open.

3. Before falling asleep, the practitioner enters the state of contemplation with all senses wide open.

4. The four qualities of the central channel are: straight like the stem of a plant in the banana family, slender as a lotus petal, blue as a cloudless sky, and luminous as a sesame oil lamp. Another method to capture *prana* in the central channel is described in *The Precious Vase*, p. 280, n. 321.

5. "Mother" refers to the experience of a practitioner who is beyond all reference points. "Child" refers to the experience of a practitioner who is still karmically bound to the physical body.

## 6 Dreams of Clarity

*From an early age, Chögyal Namkhai Norbu has had an exceptional capacity for dreamwork. The following three dreams, drawn with permission from his archive, illustrate extraordinary examples of "clarity" within the Dream State.*

### Dream I

When I was eight years old, in the twelfth month of the Fire-Dog Year, 1946, I was invited by my maternal uncle<sup>1</sup> Khyentrul Rinpoche Jigdral Thubten Chökyi Gyarso, also known as Jamyang Chökyi Wangchug and Pawo Heka Lingpa. So I travelled to Derge Zulkhog Caling.<sup>2</sup> In the presence of Drubje Lama Rinpoche Kunga Palden,<sup>3</sup> I received the *Yeshe Thongdrol*,<sup>4</sup> the initiation and instructions of the *Kunzang Gongdii* of Padling,<sup>5</sup> and the *Rangdrol Korsum* of Kunkhyen Longchen Rabjampa.<sup>6</sup> From Uncle Rinpoche I also received the transmission of Nyingma Tantras. One night during this time I had the following dream:

There was Uncle Khyentrul Rinpoche together with his disciples Yogi Kunzang Rangdrol,<sup>7</sup> Togden Champa Tendar, and myself. Master and disciples were climbing upwards on the slope of a dense forest abounding with different species; after a short time we came upon an east-facing cottage, beautifully adorned with various designs and

arrived not too far from the very delightful main door that was something like the form of a radiant rainbow.

At that time Uncle Khyentriul Rinpoche said to us, "Kunkhyen Longchen Rabjampa lives in the upper story of this large house; let us go meet him." We followed Rinpoche and arrived at the door of that house. Then we slowly entered. On the left and right of the steps and the veranda of the house were girls with half-naked bodies. Half of their bodies were beautifully adorned with various silk garments, precious jewelry, and bone ornaments. Their facial expressions suggested intoxication with lust. Some of them had orange-red hair, others had shiny black hair hanging loosely. They were walking around in different ways. The moment they saw us, they displayed joy and reverence. They touched together the thumbs to the forefingers and joined their two hands. They displayed a hand mudra with the tips of the two outstretched middle fingers touching, and with the two ring fingers and two little fingers stretched straight out. Uncle Khyentriul Rinpoche replied to them with a mudra in which the thumbs and forefingers of his two hands were connected together like a bracelet, and the middle, ring, and little fingers were stretched out like a little flying bird.

While I was thinking about asking Uncle Khyentriul Rinpoche, "What is the meaning of those mudras?" we reached the down-stairs door. There was a magnificent reception hall beautifully decorated with various ornaments. In the middle of the hall about one and a half feet off the ground, was a red triangular altar. On top of this was a green altar with a half-moon shape whose carved opening faced the door, and on top of that was a white circular altar. Each altar was on top of another whose surface size was larger. There were many different kinds of meat—including human flesh—and there was a large collection of various kinds of foods. In the middle

of this, a very majestic and towering torma offering had been prepared; this faced the door.

Surrounding that altar, on surfaces formed with many three-tiered triangular platforms about fifteen inches off the ground, there were many yogis and yoginis in sexual embrace whose faces indicated both Tibetan and Indian heritage. They were singing the melody for *a ho ma ha su kha ho*.<sup>8</sup>

As soon as I saw those yogis and yoginis, I was embarrassed and could not bear to examine them in detail. From my embarrassment at that time, I felt like even the hairs on my body were standing up. We, master and disciples, entered the reception hall. Circling with the assembly on our right side, we slowly went farther along. Suddenly, Uncle Khyentriul Rinpoche began singing an exquisitely beautiful melody which I had never heard before. He sang this vajra song *kol la i re ti am bho lu* as if he were the lead singer of the assembly, and he walked along making various dancing movements with his two hands. All the yogis and yoginis included in that assembly, as well as numerous naked girls adorned with silk and bone ornaments and also many male and female attendants, were turning in swinging dance postures while playing different types of musical instruments, some of which I had seen and heard before and some of which were unfamiliar. In unison with Uncle Khyentriul Rinpoche, they sang the same melody of the vajra song *kol la i re ti* in one voice. The song concluded with *din di ma ta hi na ba dzia dia* and once again, like before, the assembly repeated the beautiful melody of *a ho ma ha su kha ho* many times.

After quite awhile, the half-naked girls adorned with silk and bone ornaments began to distribute feast substances to the yogis and yoginis one after another.

We arrived in front of the great torma offering, and a girl with brilliant, luminous blue hair, dressed in bone ornaments, offered to

Uncle Khyentrul Rinpoche a skull cup full of feast alcohol with her right hand and a *kapala* full of feast offerings with her left hand. She was singing this song with a beautiful melody:

See everything here as beautiful; those assembled here have no doubt; enjoy with the knowledge that Brahmin, outcast, dog and pig have the same nature.

Uncle Khyentrul Rinpoche made the lotus mudra and then received the *kapala* of feast offerings with his right hand and the *kapala* of feast alcohol with his left hand while saying *a la la ho*. Three girls offered the three of us the feast offerings and feast alcohol, and we received them, imitating Uncle Rinpoche.

While we were enjoying the feast offerings, I noticed there was a small piece of human forefinger together with the fingernail in my *kapala* of feast offerings. As soon as I saw this, something like nausea arose, and I was not able to enjoy the feast offerings. I asked Rinpoche to look at the human forefinger saying, "Rinpoche, please look here. Is this not a human forefinger?"

Uncle Rinpoche just smiled and replied, "Did you not understand the meaning of the song when we just now received the feast substances offered by the dakinis?" I had read the song for offering the feast substances many times, and though the words were present in my mind, until now there had never been a reason to give any thought to their meaning. Although I immediately gave some thought to the meaning of the words, I still could not precisely understand their meaning. I recalled other times, when I offered some Ganapijas together with Togden Rinpoche. Togden Rinpoche said to me, "It is very important and necessary to enjoy everything, whatever there is, without making a distinction between good and bad." After I understood the meaning of what he had said those times, I ate some things from the feast substances, but I still refrained from eating that human forefinger, although I drank all the feast alcohol.

While we enjoyed the feast substances, in front of us, on top of a platform about a foot and a half high, a yogi with very long, black, braided hair and adorned with many bone ornaments on his mostly naked body was copulating in a standing position with a naked yogini also adorned with bone ornaments. The *yab* was offering feast offerings to the *yum* and the *yum* was offering feast alcohol to the *yab*. Remaining like that, the *yab yum* pair turned their faces toward Uncle Rinpoche. Smiling and happy, the feast substances of the *yab* were put into the right hand of the *yum*, and the feast alcohol of the *yum* was put into the left hand of the *yab*. Then the right hand of the *yab* and the left hand of the *yum* made the mudra at the heart with the thumb and forefinger of the hand touching. Uncle Khyentrul Rinpoche replied with the mudra of both his hands held at the heart with thumbs and forefingers touching.

I asked Uncle Khyentrul Rinpoche, "Who are these two *yab yum* practitioners?" Uncle Khyentrul Rinpoche replied, "These two practitioners are Ngadag Nyang Ral<sup>9</sup> *yab yum*." When he said that, the three of us were filled with devotion, and we offered the mudra in imitation of Rinpoche.

Then Uncle Khyentrul Rinpoche went to the second floor, and we followed after him. We went inside through the eastern door of that reception hall. There were doors on each of the east, south, and west sides of that very magnificent eight-sided reception hall. There was a calm atmosphere inside the hall. The walls were rainbow-colored with transparent stained-glass windows. In the middle of this, inside a tent of *thigles* of light, was a yogi with white garments who wore a crown of his long hair fastened to his head. When I was very little, Uncle Togden Rinpoche<sup>10</sup> gave to me a small painting of Rigdzin Jigmé Lingpa which had been a practice support of Adom Drugpa Rinpoche.<sup>11</sup> The shape of the yogi's body and garments were very similar in all respects to the painting.

All around that great *thigle* tent there were many different types of people, such as yogis and yoginis with tantric clothes, naked people with bone ornaments, those with the aspect of male and female attendants, those with a style of dress unfamiliar to me, as well as those with the clothing of ordinary men and women. In between all these there were many wearing the dress of ordained men and women.

When we entered into that reception hall, everyone in there sang in unison a very beautiful melody of *ha ha sha sa ma*.<sup>12</sup> The six letters were sung over and over. When we went inside, Uncle Rinpoche began singing together with them and circled the reception hall in a clockwise direction. We also went along imitating Rinpoche. Finally, master and students completed the inner circumambulation and arrived once again at the location of the eastern door.

At that time, Uncle Khyentriul Rinpoche looked for a brief instant with unmoving eyes directly at the yogi in the middle of the *thigle* tent, and held the palms of his two hands joined at his heart. The yogi in the middle of the *thigle* tent looked with his eyes directly at Uncle Rinpoche and, with a smiling face, he displayed a mudra by arranging his two hands so that the two thumbs were touching the two forefingers, and he put together the two tips of his two extended middle fingers; the ring finger and the little finger separated and extended straight out. When his eyes leisurely gazed into space without moving, a girl dressed with bone ornaments arrived who had at her heart a clear, polished, thumb-sized silver mirror, in the center of which was the letter *ca* as a golden symbolic letter. She asked Uncle Rinpoche to sit on the seat in front of that great *thigle* tent, and immediately Uncle Rinpoche went there and sat down. I went together with Uncle Rinpoche and sat on a seat on the left side of him. Immediately, when Uncle

Rinpoche sat on the seat, the yogi in the middle of the *thigle* tent joined the thumbs and fingers of his two hands, opened his middle, ring, and little fingers, and rested them on his knees. Smiling with happiness, the yogi sang the very beautiful melody of the Song of the Vajra *e ma ki ri ki ri*.<sup>13</sup> Since he sang slowly with a fine supple voice, absolutely everybody there joined in the singing with one melodious voice until *ra ra ra*.

During all of that time, I was like a newborn infant without thoughts, like a mute who could not speak. My body trembled and pulsated a little. I was in a state of *hadewu* and it was not possible to define my feelings. Each successive *ra* of the *ra ra ra* at the end of the song was sung louder and louder by the entire assembly in unison, and that final *ra* was shouted more powerfully than the roar of a thousand simultaneous thunderclaps. Under those circumstances, I woke up.

That was the first time I heard the Song of the Vajra. From then on I remembered it clearly. The song always arises clearly in my mind, and sometimes I spontaneously hear that beautiful melody.

That morning when I went to see Uncle Rinpoche, I related the vivid details about how this dream manifested in me. Uncle Rinpoche said, "That is a marvelous sign of entering the empowering flow of the lineage," and he was very, very happy. He went to get a notebook to record how I related the dream, and later when I was older, he gave it to me to refresh my memory.

I asked Uncle Rinpoche, "What is this mantra *e ma ki ri ki ri*?" After I asked that question, he explained to me that it was the Song of the Vajra and, in connection with that, he kindly gave me a simple empowerment and instructions on Liberation by Wearing which are in the *Lama Congdu*.<sup>14</sup>

Then I asked Uncle Rinpoche, "Please teach me the melody for the Song of the Vajra."

Uncle Rinpoche replied, "For sure, there is a definitive melody for the Song of the Vajra. But I do not know it. What was the melody like which you heard in your dream? Look, can you sing a little of the melody?" He persistently encouraged me like this. When I repeated the little that I remembered, Uncle Rinpoche was very pleased. Uncle Rinpoche said, "I heard that there is a way of singing the Song of the Vajra at Adzongar. You should ask Drokhe Togden,<sup>15</sup> probably he will know it."

Later when I met with Togden Rinpoche, I asked him to tell me the customary melody for the Song of the Vajra as sung at Adzongar. Togden Rinpoche said, "Kyabje Drugpa Rinpoche now and then sang this Song of the Vajra. But I do not know a specific melody for the song at the Gar other than what was sung experientially by Drugpa Rinpoche himself. But I remember that it was sung like this by Drugpa Rinpoche." After saying that, he sang a little bit of the melody. At a later meeting, the melody of the Song of the Vajra contained in the text of the *Shitro Khorde Rangdrol Gyi Tagdrol* revealed by my root master Changchub Dorje<sup>16</sup> was mostly the same as what was sung by Togden Rinpoche.

Then I asked Uncle Rinpoche, "Do you know the melody of *kol la i re ti* which I heard in my dream?" Uncle Rinpoche replied, "What is that melody? See if you can sing a little bit." I bravely sang the little of the song I could remember. Uncle Rinpoche said, "Yes, that's it; one time in a dimension that mixed dream and meditation experience, I went to the country of Oddiyana and met the great Rigdzin Jampal Shenyen."<sup>17</sup> Many dakinis and dakinis were offering a Ganachakra, and about seven times they sang the very beautiful melody of *kol la i re ti*. And another time, in a dream in the place Tsariti, and another time in the place Dewikoti,<sup>18</sup> I also went to a Ganachakra of dakinis and dakinis; and I sang this song with them on many occasions: *kol la i re ti*; the melody was the

same as that without any change. Without any doubt, you definitely met with dakinis and dakinis from a special place like Oddiyana; it's really good." He was very pleased.

I asked Uncle Rinpoche, "By all means, please teach me what you know of the melody of *kol la i re ti*," and I was very insistent. Uncle Rinpoche promised, "I'm uncertain and don't know that melody exactly; but as you wish, what I do know we two will practice together quietly." Later, when I was twelve years old in the middle of the first month of Spring in the Iron-Tiger Year, while travelling with my uncle in the lower part of Kham, Kyegu, Uncle Rinpoche kindly practiced with me the melody of *kol la i re ti* together with some special secret instructions connected with it.

### Dream 2

I was fifteen years old; it was in the middle of the second of the two months of the double fifth month of the Water-Snake Year, 1953. I was on retreat in Gyawo Ritrod<sup>19</sup> of Trokhog in Derge in Dokham. On the twenty-fifth day while I was receiving the initiation and instructions of *Drogchen Nyingthig Yazhi*<sup>20</sup> from my Uncle Khyentri Rinpoche, master and disciples together offered a long *Ganapuja* of *Khandro Nyingthig*<sup>21</sup> in the evening; and in the early morning I had a dream.

While I was in the great cave of Gyawo Ritrod, suddenly a beautiful girl adorned with jewel ornaments entered through the cave door. I thought she might be the green dakini who abided on the right side of Pal Lhamo<sup>22</sup> at the time when I saw the five dakinis in one of my previous dreams. She gave me a very small, yellow scroll and said with a subtle, sweet voice, "Pal Lhamo gives this to you." Very surprised, I quickly accepted the yellow scroll with my left hand, and I asked, "Who are you?" But the girl disappeared. I immediately opened the little, yellow scroll and looked carefully.

On the scroll there was nothing other than three letters very similar to the Tibetan *ucler*<sup>23</sup> letters *a*, *hu*, and *ma*, written in vermilion color. At that time, I was thinking about what *terton* Nyima Pal<sup>24</sup> told me when I met him in a dream when I was in Sengchen Namdrag.<sup>25</sup> According to what he explained, I understood that the terma letters more or less manifest from the symbolic letters. Immediately I invoked Ekajati, and when I looked at the three letters on the yellow scroll, infinite light rays emanated from those three letters. Although there was something like clusters of very small letters in the dust of the light rays, apart from recognizing them to be letters and reading a few, they did not manifest clearly. I was afraid to lose the scroll, so I held it in my left hand, and I tightly held my left hand with my right hand because I felt it was necessary to offer this to Uncle Rinpoche. I woke up in that condition.

As soon as I woke up, I very clearly remembered the dream, and noticed that my left hand was tightly held just like in my dream. I opened my left hand to look, and I could physically feel that the little scroll was there. But since it was not yet dawn, I again held it tightly in my left hand, and I stayed still like this waiting for dawn. After about a half an hour it was dawn, so I got up from my bed. When the light of dawn arrived at the entrance of the cave, I looked carefully at the yellow scroll in my hand. It was transparent and the width of a finger. Its length was about four inches and the three letters *a*, *hu*, and *ma* were written in reddish vermillion. Immediately, I put on my clothes, walked to the door of Uncle Rinpoche's cave, and knocked on his door.

Rinpoche said, "I haven't completed my morning practice yet. Why have you come so early like this?" After telling the story, I put the yellow scroll into his hand; he examined it carefully and said, "Ah, what an auspicious occasion! Last year I saw these three symbolic letters on a terma list of a Vajrapani statue from the place

of Lhalung Paldor.<sup>26</sup> I have been waiting for this yellow scroll to arrive for a long time. And now it is very good that it arrives in your hand."

Taking a text from the bookshelf behind him, he showed me how it had been written that there existed a very clear indication of how these symbolic letters of Lhalung Sangdag would occur. I then offered those symbolic letters to Uncle Rinpoche, requesting that he give me the cycle of teachings of Lhalung Sangdag, and receiving his promise that he would give them.

### Dream 3

When I was twenty-two years old, in the early part of April of the Iron-Mouse Year, 1960, during the day I was at a nice hotel near the mountain Gransasso in Italy. Alone and on foot, I climbed the mountain, and I arrived on top of a high, rock cliff. For about an hour I experienced the Dzogchen Upadesha Semdzin named Struggle of the Asuras<sup>27</sup> and, after that, while I was practicing *namkha arted*,<sup>28</sup> a totally resplendent, great eye manifested vividly and clearly in the expanse of the pure sky. I looked directly at it and relaxed in the condition of absolute equality where manifestation and mind are nondual. In the middle of the eye, a golden luminescent symbolic letter similar to *bam* shone clearly for about a minute. Then the vision disappeared the way a rainbow dissolves in the sky. I had the following dream in the early morning.

I was in a park near Wöntöd Lobdra<sup>29</sup> in Derge in Dolham, reading Vimala's commentary on the *Namasangiti*.<sup>30</sup> I was thinking about how I wanted to ask for explanation and guidance about Vimala's commentary when I went to see my lama Rinpoche Khyenrab Ödsen.<sup>31</sup> In that moment, Tsewang Phüntsog<sup>32</sup> of Lhadrong<sup>33</sup> monastery was coming in my direction. I asked him, "Shall the two of us go before

Lama Rinpoche to request explanation and guidance on Vimala's commentary on the *Namasangiti*?"

Tsewang said, "Didn't you know that Lama Rinpoche has died?"

In response to that, I asked, "I didn't know this. When did he die?"

"Five months have passed since Lama Rinpoche died".

"Did he die in his house at the college?"

"No, he died in Derge Gönchen."<sup>34</sup>

Then I asked, "Where are the remains of Lama Rinpoche?"

"They are somewhere in Derge Gönchen; but I am not certain exactly where."

I immediately went with him to look inside the college. But we did not see anyone inside the college other than two, old Böntöd monks of the meditation hall. I asked those two old monks, "Where did all the college students go?"

Despairingly, one monk said, "I cannot say they went there or here; they all dispersed, just like little birds are scattered by a hawk."

I asked Tsewang Phüntsog, "Should the two of us go see the remains of Lama Rinpoche?"

He said, "It's okay to go".

I said, "Well let us go right now".

The two of us set out on foot for Derge from Böntöd. Along the way, we frequently met Chinese and Tibetan people dressed in Chinese clothes. Sometimes we passed by them without giving it much thought, and sometimes we kept hidden. Finally, we arrived at Derge Gönchen. Gönchen was completely full of Chinese and Tibetan people dressed in Chinese clothes. We arrived by the stupa near the edge of the monastery, and there we met an old woman. I asked the old woman, "Have you ever met Böntöd Khen Rinpoche Khyenrab?"

She said, "I met him. He is my root master."

Then I asked, "Where is he now?"

Laughing, she said, "I don't know where he is now, but his remains are in Black Water."<sup>35</sup>

I asked her, "We are the master's students, so will you explain how we can see the master's remains?"

She said, "Well, you must come here at dusk this evening."

So until dusk that evening we remained hidden in the innermost part of the ground floor of the stupa of the five families. As soon as it was dusk, we went to Black Water with the old woman. We arrived beside a boulder, and the old woman looked around everywhere and said, "The remains of Lama Rinpoche were placed there. But I don't know whether they have been taken to another dimension by the dakinis or eaten by dogs or stolen by humans. Now we can not see them. How sad!" After saying that she turned home.

We sat near the boulder and chanted several invocations to the Lama. Then, saying, "I will investigate whether the lama's remains are around here," Tsewang Phüntsog went off. I sat in that place without moving, and through Guruyoga I remained in nondual integration of primordial mind and ordinary mind. Suddenly, right in front of me was a black woman with braided hair; she wore black clothes on her body and was repulsive. She asked, "Are you searching for the remains of Lama Khyenrab Rinpoche?"

In response I asked, "Yes, but the remains are not here. Do you know where the remains are?"

She said, "Since the material remains are integrated in the dimension of the elements, it is not possible to see them now. The immaterial remains of the essence of the elements are in the great tomb of the *rigdzins* and dakinis."

Then I asked her, "Can you direct me to the great tomb of the *rigdzins* and dakinis?"

She said, "I can. Come now."

I asked, "I need to wait here a little for Tsewang Phüntsog. Is it okay if we go as soon as he arrives?"

She said, "If we wait for Tsewang Phüntsog to arrive, it will not be possible to go. If you want to go, we must leave now."

At that time, from not very far away, quite a few Chinese and Tibetans in Chinese clothes were coming in our direction. This created a bristling fear in my mind. Then, as soon as that black woman made a sudden sound by clapping her hands, there was darkness, and I could not see.

The woman said to me, "It is not necessary to be afraid."

I thought how I was saved from the hands of those Chinese and Tibetans in Chinese clothes. Delighted, I had no fear in the darkness. After a little while the black woman took my hand and said,

"Come here now."

I went a little farther in the direction she led me, and we passed through a door and arrived inside. There was a delightful, charming scene with a majestic courtyard with four great gates in the four directions. We went toward the great gate near us, arrived in front of it, and went inside. Inside, there was a very high stupa in the middle of a square. There were thirteen terraced steps all around its golden peak that glowed with resplendent light. Lined up side by side on top of all of those steps were many hundreds of large and small enlightenment stupas.

The black woman said, "Now we go on top of the sixth step, which is where the remains of Khen Khyenrab Ödser Rinpoche are located." Right away she left and came to a place with the sixth tier on her left side. She pointed her forefinger at a stupa and said, "This stupa has the remains of Khen Khyenrab Ödser Rinpoche." The two of us arrived before the stupa and, showing me the treasure door of the stupa, she said, "Look here. Behind the treasure door is the essential body of the remains of Lama Khyenrab Ödser

Rinpoche." I looked carefully at them. In there was the body of Khen Khyenrab Ödser Rinpoche, about a finger's width in size. His body was like something made from the pure essence of the five lights. His sense organs were pure with great radiance. His two dazzling eyes were looking at me, but he did not speak. That is what I saw.

At that time I was very sad and I cried out, "Lama Rinpoche. May your compassion unfailingly help me." I said this with urgency. The black woman said, "You should not allow intense sorrow like that. After Khen Khyenrab Ödser Rinpoche remains in undistracted contemplation as a body of luminous essences for twenty-one human years, he will again take a human body to benefit the teachings and beings."

I wanted to ask many questions like "In what place will he be reborn," but I was awakened from sleep by some noise.

#### Notes to Chapter 6: Dreams of Clarity

1. mKhyen sprul rin po che Jigé bral thub bstan chos kyi rgya mtsho (1910-1963), also known as Jam dbyangs chos kyi dbang phyug, also known as dBa'bo he ka gling pa, also known as mKhyen brisse yang srid rin po che

2. sDe dge zul khog sga gling

3. Grub rje bla ma rin po che Kun dga' dpal ldan (1878-1950), also known as rDzogs chen mkhan rin po che Kun dga' dpal ldan

4. Ye shes mthong grol is a terma revealed by bsTan gyuris gling pa Pad ma tshe dbang rgyal po (1480-1535).

5. Kun bzang dgongs 'dus is a terma revealed by Pad ma gling pa (1450-1521).

6. Rang grol skor gsung is a cycle of three texts by Kun mkhyen Klong chen rab 'byams pa (1308-1363).

7. Pad ma kun bzang rang grol (1890-1973), also known as Thub bstan lshad grub rgya mtsho, also known as Reg ngo mnchog sprul

8. This mantra is sung while practitioners integrate everything in total bliss.

9. mNga' bdag nyang ral nyi ma'i 'od zer (1124-1192)
10. Togden Ogyen Tendzin, rTogs ldan o rgyan bstan 'dzin (1893-1959), paternal uncle of Chögyal Namkhai Norbu
11. Adzom Drugpa, A 'dzom (alt. A 'dam) 'brug pa 'gro 'dul dpa' bo rdo rje (1842-1924 or 34)<sup>32</sup>
12. These six syllables represent the six spaces of the Primordial Buddha Samantabhadra. These purified aspects of the six lokas are explained in the Dzogchen Upadesha Tantra Nyi ma dang zla ba kha sbor ba chen po gsang ba'i rgyud.
13. One version of this contemplative Song of the Vajra is presented in the Dzogchen Upadesha Tantra Kun tu bzang po klong drug pa'i rgyud.
14. Bla ma dgonges 'dus is a large cycle of teachings revealed by Sangye Lingpa, Sangye rigyas gling pa (1340-96).
15. Drokhe Togden: Gro khe tshang is the family name of Togden Ogyen Tendzin.
16. Byang chub rdo rje (1826-1961)
17. Jam dpal bshes gnyen, or Manjushrimitra, the main student of Garab Dorje
18. Sacred place in South Tibet which is a dimension of goddesses
19. mDo khams sde dge khro khog sgya bo ri khrod
20. Cycle of teachings compiled and partly composed by Longchen Rabjampa
21. One section of the *Nyingthig Yazhi*
22. dPal idan lha mo, Shridevi
23. Block print letters
24. Nyi ma dpal
25. Name of a meditation cave used by Chögyal Namkhai Norbu in Kham, which was opened by the tertön mChog gyur gling pa (1829-1870)
26. lHa lung dpal gri rdo rje dharg phyug, a student of Padmasambhava
27. lHa ma yin 'thabs rtod 'gyed pa: see p. 249 of Chögyal Namkhai Norbu's *The Precious Vase* (see Chapter 5, n.1 above).
28. Nam mkha' ar grad, sky gazing
29. dBon stod bshad' grwa was a monastic college attended by Chögyal Namkhai Norbu.
30. mTshan bijod, Reciting the Name [of Manjushri]
31. Khyenrab Chökyi Ödser, mKhan rin po che mKlyen rab chos kyi 'od zer (1901-1960) taught Chögyal Namkhai Norbu at the Wöntöd Lobdra.
32. Tshe dbang phun tshegs
33. lHa 'brong, a famous Nyingma monastery founded by Grub dbang dpal ldan chos rgyal in the 12th century
34. sDe dge dgön chen, a famous monastery
35. The name of a place near Derge Gönchen