

## INTRODUCTION TO VOLUME THREE

WITH VOLUME THREE OF *The Collected Works of Chögyam Trungpa*, we come to a collection of writings that are quintessentially American. The volume opens with the two books that put Chögyam Trungpa on the map of the American spiritual scene: *Cutting Through Spiritual Materialism* and *The Myth of Freedom*. The third book included in this volume, *The Heart of the Buddha*, was published posthumously. However, a number of the core writings that make up that book were originally published in the early 1970s. Many of them appeared in the *Garuda* magazines put together as in-house publications by Trungpa Rinpoche's senior students. Following *The Heart of the Buddha* are a number of articles and interviews. Several of these are also based on or taken directly from *Garudas I and II*, while others are from early talks given by Trungpa Rinpoche about the path of Tibetan Buddhism, the problems of spiritual materialism, and the means for overcoming these problems through meditation. There are also three excerpts from *Chögyam Trungpa Rinpoche at Lama Foundation*, discussions published after a visit the author made in 1973 to a New Age spiritual community in northern New Mexico. These capture the eclectic spiritual flavor of the early seventies. Other preoccupations of the era are addressed in two interviews with Chögyam Trungpa conducted in the 1970s: "Freedom Is a Kind of Gyp," an interview in *East West Journal*, includes Rinpoche's thoughts on natural foods, ecology, and EST (Erhard Sensitivity Training); and "The Myth of Don Juan," an interview in the *Shambhala Codex*, deals with the fascination with Carlos Castaneda's books on the Yaqui Indian shaman Don Juan. Finally, seven forewords to works by other authors complete this volume.

On the one hand, material for this volume was selected because it represents Chögyam Trungpa's exposition of spiritual materialism as a primary obstacle for Westerners seeking a spiritual path. On the other hand, much of the same material provides an overview of the Tibetan Buddhist path. In a way that was characteristic of much of his teaching, the problem here is also the promise: a view of all the possible sidetracks to genuine spirituality also provides the opportunity to lay out the real path of awakening, in remarkable depth and with considerable subtlety.

*Cutting Through Spiritual Materialism* is based on lectures given by Chögyam Trungpa in Boulder, Colorado, during the first year after he arrived there. With the establishment of his seat in Boulder, the axis of his teaching activity shifted westward. When he arrived in the United States in May of 1970 after a brief stay in Canada, he was first based at Tail of the Tiger in Barnet, Vermont. (This center was renamed Karmê-Chöling, the Dharma Place of the Karma Kagyü, by His Holiness Karmapa in 1974.) A number of his students from England had preceded him to Tail, as it was fondly called, in preparation for his arrival. In the 1977 epilogue to *Born in Tibet*, he wrote: "At Tail of the Tiger we [Rinpoche and his wife, Diana Mukpo] found an undisciplined atmosphere combining the flavours of New York City and hippies. Here too people still seemed to miss the point of Dharma, though not in the same way as in Britain, but in American free-thinking style." Nevertheless, according to his wife, Rinpoche was delighted by the freshness of the American students he encountered, and he was tremendously cheered up by their openness and genuine interest in the dharma.<sup>1</sup>

Tail was his home base for the first few months, but within weeks of coming to America, he set out on his first teaching tour across the country. It took him all the way to California, where he met the founder of Zen Center San Francisco, Shunryu Suzuki Roshi. This meeting had a powerful impact on the content and style of his teachings. Seeing how Roshi worked with his students and the importance he placed on sitting meditation, Trungpa Rinpoche began to put a great deal more emphasis on the sitting practice of meditation, especially group practice, which was rare in Tibet. The importance of sitting meditation for all of his students, at whatever level of practice, became a constant theme in his teachings. While in California, he also made the acquaintance of his

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1. Communication from Diana J. Mukpo to Carolyn Rose Gimian in discussions of "Mukpo," an unpublished memoir.

American publisher, Samuel Bercholz of Shambhala Publications, which was the beginning of a long and fruitful relationship.<sup>2</sup>

While still in England, Trungpa Rinpoche had received a postcard from a group at the University of Colorado, inviting him to teach there, and he was attracted—he said later—by the beauty of the Flatirons, mountains outside of Boulder that were shown on the card. They reminded him of the mountains of Tibet. His wife encouraged him to visit there, and she wrote back on his behalf, saying that they would visit when they arrived in America. In the fall of 1970, Rinpoche traveled to Boulder for the first time. He was first put up in a rustic cabin in the mountains, but within a few weeks he moved to a larger house in Four Mile Canyon, closer to town.

Rinpoche's home soon became the center of a beehive of activity. He held personal interviews there, sometimes in his bedroom or on the deck outside the house. Students meditated in his living room in the evenings, and some of them lived on the top floor of the house, above the quarters for Rinpoche and his family. Several people lived in trailers on the property. Rinpoche and his wife sometimes woke up to find that a student was meditating in their bedroom while they slept—she wanted to experience the guru's body, speech, and mind at close range, he said. Diana Mukpo reports that there were always lots of people around, "from the day that we moved to Four Mile Canyon. The whole sangha, at that point, would come over to the house, and I would often cook dinner for people. We used to make big roasts and curries and things. Visitors would never go home; people would never go to bed. They would hang out with Rinpoche, and then he wouldn't come to bed, and you know it just went on and on. Sometimes I got so claustrophobic, although he never seemed to. Once, it was Easter Day, and I told everybody that we were going to have an Easter egg hunt in the garden. They all went out to look for the eggs, and I locked all the doors and windows. I was finally alone with him and I said, 'You're mine now!' He found it quite amusing."<sup>3</sup>

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2. Shambhala Publications had already published *Meditation in Action* for the American market, but Rinpoche and Samuel Bercholz had never met. For additional information on both the meeting with Suzuki Roshi and how Shambhala came to be Trungpa Rinpoche's publisher, see the introduction to Volume One of *The Collected Works*.

3. Diana Mukpo in conversation with Carolyn Rose Gimian, for "Mukpo," an unpublished memoir.

Boulder became Trungpa Rinpoche's home for the next sixteen years. Perhaps it is partially the feeling of settling down and becoming established that communicates itself in *Cutting Through Spiritual Materialism*, which is based on talks that he gave to new students in Boulder during 1970 and 1971. He gave many of these talks in the evenings in a rented hall in a recently built Christian church in Boulder. He sat on a raised stage behind which was a large stained-glass backdrop, modern in design, which looked a bit as though the open mouth of a large bird had been filled with colored glass. The audience—the long-haired, barefoot or sandal-clad, paisley-garbed, and beaded youth of the era—sat on the floor at his feet. I attended one of these early talks. Rinpoche seemed utterly at home in this atmosphere. *Cutting Through* is, to my mind, one of the most relaxed and spacious books ever written by Chögyam Trungpa. It is written as though the author had all the time in the world to tell us about the spiritual path, which was very much the flavor of the original talks. It is an energetic book, to be sure, filled with the enthusiasm of its times. Yet in addition to being penetrating, it is also thorough and gentle, reminiscent of a painting by Monet, perhaps, which shows all the details of light, color, and shading that make up a scene. It is as though Chögyam Trungpa had finally arrived; he had found the place where he could settle down and spread out. From that expansive seat, he tells us about the intricacies of the student-teacher relationship and lays out the path that lies ahead if one is game to undertake the journey.

In England, he had difficulty finding students, or they had difficulty finding him. A fair number of people were interested in hearing him lecture, but not so many of them were ready to become his students. In America, he began to attract many students who came, listened, and stayed. It was due partially to the era, partially to the social and political climate, but something about Chögyam Trungpa really connected with the spiritual scene in America at that time, and something about that scene really connected with him. *Cutting Through Spiritual Materialism* reflects part of what drew the audience to him: the intimacy that Chögyam Trungpa conveyed in his talks. In *Cutting Through*, he speaks very directly to the reader, often about surprising topics, considering that this is a book on the Buddhist path. Topics such as self-deception and sense of humor were hardly the standard fare of religious discourse at that time, but they were chapter titles in his new book.

It would seem that Chögyam Trungpa had indeed found his voice: a

truly American voice, at home not just in the English language but in the American idiom, a voice ready to mold the language to express the teachings of Buddhism, ready to share a subtle experience and understanding of the Buddhist path, ready to tell stories and share secrets, ready to play, ready to rock. It was this voice that drew Hindu sannyasins, Zen monks, Jewish radical intellectuals, New York actors, Beat poets, California experimental druggies, Buddhologists looking for meditation instruction, and so many others.

Chögyam Trungpa had a poet's sensibility; in fact, he was a poet—mostly in the English language, which was not his native tongue. He used that poetic sensibility in crafting the language to describe the Buddhist teachings. He had a real feeling for the right word, the *mot juste*. *Cutting Through Spiritual Materialism* is the first place that one can truly see that genius—starting with the title.

There is no exact equivalent for “spiritual materialism” in the Buddhist teachings, no comparable Sanskrit or Tibetan term. Yet it precisely defines a tendency to pervert spiritual teachings to support or maintain one's ego-oriented view of reality. Defining this tendency is immensely helpful to students setting out on the path. The idea of *cutting through* spiritual materialism points out exactly what the challenge to the meditator is and why surrendering one's arrogance and unmasking one's self-deception are essential to any genuine experience or progress on the path. In coining this term, Chögyam Trungpa took one of the first steps in creating a truly American Buddhism, a Buddhism that is completely true to its origin and heritage yet completely fresh and up-to-date.

Yet at the same time that he coined new terminology and used good English words to describe ancient techniques of meditation and stages on the Buddhist path, he also respected the integrity of terms for which no English equivalent existed. In *Cutting Through Spiritual Materialism*, one finds that more of these Sanskrit terms are used in chapter titles toward the end of the book, whether that was coincidental or planned. In the first eleven chapters of the book, the only foreign term to appear in the chapter titles is the word *guru*, which certainly needs no translation today and probably didn't even in 1973 when the book appeared. (Since *guru* is a term now laden with connotations, not all of them positive, the chapter was retitled “The Teacher” when it was reprinted in the year 2000 in *The Essential Chögyam Trungpa*.) The last four chapter titles of *Cutting Through* all feature Sanskrit words: “The Bodhisattva

Path,” “Shunyata,” “Prajna and Compassion,” and finally “Tantra.” Not all of those terms are yet, nor may ever be, common parlance in America.

When a term was best left in Sanskrit, in Sanskrit it remained. When he used a foreign term, Trungpa Rinpoche preferred to use Sanskrit rather than Tibetan—although there are some important exceptions, such as his adoption of the Tibetan *yidam* rather than the Sanskrit *heruka* as the term for vajrayana deities. Again, he had a real intuition for how the West would best be won. Although it may not have seemed so obvious at the time, it seems almost self-evident in hindsight that Sanskrit was the better choice. That may be because many English and Sanskrit words share a common Indo-European root. But, from a simple perspective, Sanskrit is generally, although not always, a much easier language for Americans to pronounce; it sounds not nearly so foreign to our ears. For example, the Sanskrit *tantra* trips more easily off the tongue than the Tibetan *gyü*.<sup>4</sup>

Almost thirty years after its publication, *Cutting Through Spiritual Materialism* continues to be a standard text in introductory university courses on Buddhism and Eastern religion, and still finds its way into the hands of many inquiring readers. It suffers a bit from its reputation as a classic of the '70s. Not that it didn't earn that reputation—it brought thousands to the study and practice of Buddhism in that day. But aside from a few dated references and passages, it remains applicable and up-to-date. There are few places where one can find Chögyam Trungpa so expansive, so open, and so relaxed in print. One must pay tribute to the book's editors, John Baker and Marvin Casper, who also edited *The Myth of Freedom*. They had not known Chögyam Trungpa in England, so they

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4. Scott Wellenbach, one of the senior members of the Nālandā Translation Committee, provided some other comments on Trungpa Rinpoche's preference for Sanskrit. He wrote: “There were a number of other reasons for Rinpoche's choice: (1) Sanskrit is the lingua franca of Buddhism; by using Sanskrit, you show that Tibetan Buddhism is indeed Buddhism and not some esoteric 'lamaism.’ (2) Many Tibetan teachers love things Indian, especially since India was Buddha's homeland, and Chögyam Trungpa shared that feeling to some extent. Using Sanskrit for him seemed to have a sense of bringing Buddhism back home, and he liked the fact that now, in the diaspora, Sanskrit could be used correctly. (3) Also linked to this, Sanskrit was considered to be a sacred language, as is reflected in its use in Buddhist mantras. Though these days we don't think that Buddha himself exactly spoke Sanskrit, I think that Trungpa Rinpoche felt that, to some small extent, using Sanskrit could only enhance the power of what we were doing.”

had been studying with him for no more than a year or two when they undertook to edit the first book. In *Cutting Through Spiritual Materialism*, they produced a real classic, a text that is elegant and intimate at the same time.

John Baker has kindly supplied information on the editing of *Cutting Through*, which also gives a further portrait of the times, including Rinpoche's relationship with Alan Watts and a meeting with one of Ram Dass's gurus:

*Cutting Through Spiritual Materialism* was based mostly on a seminar Rinpoche gave in early 1971, which I think was called the Battle of Ego. There was a second seminar used as well, but I am no longer sure which it was: it might have been "Mandala" or perhaps "American Karma," both given at a church called the Wesley Foundation out on 28th Street [in Boulder, Colorado].

Some of Rinpoche's students (including Henry Schaeffer, my brother Steve, and Polly Wellenbach, née Monner) had rented a house in Boulder at the corner of Alpine and 9th Street. It was the first community house in Boulder, and Rinpoche named it Anitya Bhavan, which means "House of Impermanence." I guess he figured it wouldn't last long, and it didn't (maybe a year). It belonged to a yoga instructress, a very blond, fit woman of maybe forty who had converted the garage into a yoga studio. It was perfect for the first Boulder seminar, which was attended by thirty to forty people.

These were the hippy-dippy days, and I remember penniless youths frequently offering banana bread in payment for their seminar fees and complaining that Christ never charged for *his* teachings. That first seminar lasted about seven or eight nights, and Marvin Casper and I agreed that we could turn it into a book.

I had met Marvin at Tail where I had decided that he was not my type at all and then had become so close with him in Colorado that six-year-old Jesse Usow thought us one person, calling us interchangeably "John-Marvin." So you see, I can't remember whose idea the book was, but only that we both worked on it pretty much equally. Marvin and I were completely blown away by devoted to in love with amazed at Rinpoche. . . . I think I can speak for both of us on that point. . . . As you might expect, . . . the transcripts were quite difficult to understand. . . . None of us knew much about Buddhism, which also made the transcripts challenging, to say the least. So Marvin and I vetted absolutely

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everything we did with Rinpoche. We would read him the transcripts, asking questions until we felt we understood that talk under discussion fully. Then we would do an edit which, depending on the particular talk, might involve more or less rewriting. Then we would read him the edit, eliciting his comments, and do a re-edit. We did this until we were all satisfied with the result, a process which usually required several iterations.

Later, when we put together *The Myth of Freedom* out of a number of seminars, we just read him everything we did and received much less input from him. But *Cutting Through* was an extraordinary learning experience for us. We sat with him for hours, many times, over a period of many months, discussing the material, rewriting it, and then asking for his comments and corrections, which he gave freely. For instance, the chapter on shunyata was especially opaque in its original form. We discussed the idea with him and then completely rewrote the chapter a number of times, resubmitting it to him until we were all satisfied. In the course of creating the book, I received my education into Buddhist thought. He had given me the heart of the matter in an instant at Tail. It was in the hours of discussion over *Cutting Through* that I learned to relate doctrine to that core experience and to see how all Buddhist thought circles around it.

In the spring of 1972 Rinpoche, Marvin, and I went into retreat together in Jenner, California, for three weeks and pretty much finished the editing. We had gone up to Teton Village, Wyoming, to visit the Snow Lion Inn and Trungpa Rinpoche's students running it, and then we drove to Jenner in an ancient yellow Karmann Ghia. . . . Rinpoche dictated a number of poems in Jenner, we dropped acid, went to see a Mexican mystical western movie, the name of which escapes me, made many cooking experiments (Rinpoche loved to concoct weird food, such as baked oranges), I somehow contracted and got rid of crabs, and we drove around in the foggy redwood forest and along the coast of northern California. And we edited: Marvin and I writing, reading the text to him, rewriting. Then we drove down the coast to San Francisco, stopping along the way to visit Hari Das Baba (one of Ram Dass's teachers, living in a stylish seaside development) and José and Miriam Argüelles (who showed us paintings of "guardians" they had met in dreams). In San Francisco we immediately went shopping, and Rinpoche bought Marvin a double-breasted blazer because he told him it made him look thicker, less slight, more substantial. Marvin, so Buddha, who never thought about his personal appearance, beamed with pleasure.

One side note: my father, Edward J. Baker, had input into the manuscript. He had been educated at Yale and Harvard Law, was quite literate, had taught me to write years ago, and I sent him the text for his comments, which he gave, and some of which were incorporated into the finished book. He was also friends with Rinpoche and Diana, as was my mother. . . . In sum, I feel of *Cutting Through Spiritual Materialism* that it is one of the events/products of my life of which I am most proud, for which I am most grateful. It was part of the revolution Rinpoche worked in my being, a personal teaching to me.

A final note regarding *Cutting Through*. In the fall of 1973 the book had just been published. Rinpoche had done two seminars for Alan Watts on his houseboat in Sausalito and had been on a panel with him for Bob Lester (head of the Religious Studies Department) at the University of Colorado. . . . Alan was in awe of Rinpoche. We had invited him to come and teach at Naropa Institute [which was in the planning stages at this point] and he had accepted, and we also wanted him to write a review of the book for the *New York Times Book Review* or a similar [venue]. So I was sent to visit him in his Zen retreat cabin on Mount Tamalpais outside San Francisco. He met me at the door in Zen robes, and we sat on zafus as he agreed to write the review. When I asked him how much he would charge to teach at Naropa, he smiled knowingly and said that he would do it for free, that he knew we were inviting him because he was a “draw.” He had become a friend. Sadly, he died that winter of a heart attack in his sleep.<sup>5</sup>

When *Cutting Through* was published in 1973, it was an almost overnight success. It was *the* book to be reading, at least in certain circles. Following its publication, lectures by Trungpa Rinpoche, which might previously have drawn an audience of a hundred, now might draw an audience of a thousand in a major American city. Since his arrival in America in 1970, he had crisscrossed the continent many times, developing a following in many cities, including Boston, New York, Washington, D.C., Toronto, Montreal, Chicago, Boulder, Los Angeles, San Francisco, and Vancouver. By 1973, he had students in these and other locales who helped host his visits to their area. They set up lectures—and sometimes “dharma festivals” or other special events—in large venues that would accommodate all those who wanted to hear him speak.

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5. From a letter by John Baker to Carolyn Rose Gimian, February 17, 2002.

While he talked about serious topics and warned listeners of the many pitfalls of spiritual endeavors, he did so with warmth and unconventional humor, in a way that generally charmed the audience. The atmosphere surrounding his public appearances was sometimes more like a happening than a lecture. I can remember young women dancing and a band of Hare Krishnas chanting, with much audience participation, as we waited for Chögyam Trungpa to arrive and speak at a lecture hall in San Francisco around 1972. After the main part of his address, he was always patiently and delightedly open to questions and audience participation. He loved to be challenged and seemed to draw energy from the interaction with the crowd.

To be sure, there was a more serious side to all this. Public lectures almost always were a prelude to weekend, sometimes longer, seminars, which generally were attended by fifty to one hundred participants. Here students sat and practiced meditation, had private interviews, and heard in-depth talks on topics from “Mahamudra” to “Buddhism and American Karma.”

Although not published until 1976, *The Myth of Freedom* was largely drawn from public talks and seminars that Trungpa Rinpoche gave in many parts of the country between 1971 and 1973. While in some ways it is a continuation of the themes articulated in *Cutting Through*, *The Myth of Freedom* is also a departure. Rather than painting a detailed picture on a vast canvas, which was the style of the first book, here Chögyam Trungpa’s approach is to provide many snapshots of the steps on the path. The chapters are short and pithy and largely self-sufficient; one can start almost anywhere in this book, read a chapter or two, and feel that one has gained something valuable, something that stands on its own merits.

In the intervening years between the publication of *Cutting Through Spiritual Materialism* and *The Myth of Freedom*, several events occurred in Trungpa Rinpoche’s world that affected *The Myth of Freedom*. In 1973, the first Vajradhatu Seminary was held. It was the training ground for introducing vajrayana practice to Rinpoche’s senior students. Before that time, all of his students were solely practitioners of sitting meditation.<sup>6</sup> By 1976, he had more than three hundred students engaged in ngöndro,

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6. He had started some students on the practice of ngöndro in England, but he later asked most of them to repeat those practices after a thorough grounding in sitting meditation.

or the foundation practices, to prepare them to receive empowerment, or initiation, in the practice of tantric sadhanas. In 1974, the first session of Naropa Institute (now Naropa University), the first Buddhist-inspired university in North America, drew eighteen hundred students to Boulder, much to the shock of Rinpoche's students who had been organizing the institute on his behalf. They had been expecting a maximum of five hundred participants. Although there were a number of reasons that people came to Naropa that summer, the success of *Cutting Through Spiritual Materialism* and interest in its author were major contributing causes. Also in 1974, the head of Trungpa Rinpoche's lineage, His Holiness the sixteenth Gyalwang Karmapa, visited the United States for the first time and gave his blessing to Rinpoche's work, noting his great accomplishments in transmitting the vajrayana teachings in the West. His Holiness proclaimed Chögyam Trungpa "a Vajra Holder and Possessor of the Victory Banner of the Practice Lineage of the Karma Kagyü."

All of these events had an impact on *The Myth of Freedom*. First, the success of Naropa Institute and Rinpoche's general celebrity encouraged him and his editors to undertake a second popular volume of his teachings. Second, in *The Myth of Freedom*, he chose to acknowledge and honor His Holiness Karmapa: the only photograph in the book is a portrait of the Karmapa, accompanied by one of Rinpoche's poems, entitled "Enthronement." This lends a sense of lineage and heritage to the book—not a lineage in the distant past but a lineage right at hand. Finally, although all of the talks in *The Myth of Freedom* were given to public audiences, there is much vajrayana or tantric content, including the translation of a short but important tantric text, "Mahamudra Upadesa," at the end of the volume. This was, in part, simply the natural outgrowth of the fact that Rinpoche's students—and his editors—were themselves becoming familiarized with and steeped in vajrayana. John Baker commented on this and other aspects of the editing of *The Myth of Freedom*:

With regard to *Myth of Freedom*, I never liked it quite as much as *Cutting Through Spiritual Materialism*, felt it too much a synthesis from too many seminars, that it was overedited and had lost punch, lost some of the sound of his voice. Nevertheless, it has its moments, for sure, as for instance, the chapter on love. At some point I realized that it was pure Anu Yoga [an advanced stage on the tantric path]. I went to Rinpoche and asked him if he really wanted it in the book as it was, if it wasn't

revealing teachings he only wanted to present to students intimately, at [the Vajradhatu] Seminary. He laughed and said it was all right, that no one would “get it” anyhow. However, with regard to Tilopa’s “Mahamudra Upadesa,” the poem Rinpoche translated for the conclusion of the book, he did edit out the references to tantric sexual yoga, deeming them too precious and esoteric for this venue.<sup>7</sup>

The year 1976, when *The Myth of Freedom* was published, was a turning point in Chögyam Trungpa’s Buddhist community. With the coming of the Karmapa in 1974, Rinpoche’s students had discovered that they were part of a large family. Having already found religion, in His Holiness Karmapa’s connection to the community they found tradition. And with tradition came responsibility. The end of the party was in sight. Although there were certainly further celebrations to come, the careless freedom and sometimes wild atmosphere that characterized the earliest years began to fade after the Karmapa’s visit. Similarly, although the first summer at Naropa Institute seemed like one huge happening, it also had implications. By 1975, what might have seemed like a lark just a year before now clearly held the potential to build an enduring and important institution of higher learning. There were departments to build, programs to plan, degrees to offer. And as Rinpoche’s students began their ngöndro, entering the vajrayana path in earnest, they *felt* more personally the preciousness of the teachings they were receiving, and they discovered firsthand how much discipline and devotion were vital parts of their training. Also in 1976, Chögyam Trungpa appointed an American student, Ösel Tendzin (Thomas Rich) as his dharma successor, or Vajra Regent. Tradition was now an intensely personal affair for Rinpoche’s students: it was theirs to carry on. As if to underscore this point, Rinpoche announced that he would be taking a year’s retreat in 1977, leaving the administration of his world to his Vajra Regent and all his other students.

That things began to settle down and take shape for the future was all for the good, for otherwise the community might have been marooned in the seventies. Still, there was an unfettered exuberant quality that was difficult to leave behind, and indeed some students left around that time, unable to make the transition from emptiness to form. It was

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7. John Baker, *ibid.*

a bit like the change from adolescence to maturity—necessary but poignant. The changes in the community also made room for many others to explore their interest in Buddhism and meditation, for there were many who were not attracted to the formlessness of the early years. While some had found it liberating, for others it had appeared merely messy and chaotic.

If one reads *The Myth of Freedom* now, most of this surrounding cultural history is invisible—happily so. The book speaks to readers today who have no relationship to the era from which it sprang. The directness of the prose is hard-hitting, and the fact that the chapters are short makes the book almost more digestible for current readers than it was for its original audience.

*The Heart of the Buddha*, edited by Judith L. Lief and published in 1991, is a collection of fourteen articles, sixteen if one counts the appendices. “The Four Foundations of Mindfulness,” “Taking Refuge,” and “The Bodhisattva Vow” all appeared first in issues 4 and 5 of the *Garuda* magazine. Although *Garuda* was originally published by Vajradhatu, Chögyam Trungpa’s main Buddhist organization, the last three issues were co-published by Shambhala Publications, with limited sales to the general public. These three articles are meaty, in-depth discussions of the topics, and they deserve the wider audience they enjoy by being incorporated into *The Heart of the Buddha*. The same is true for the chapter “Devotion,” which was edited from one of Trungpa Rinpoche’s seminars, “The True Meaning of Devotion,” to be the main text in *Empowerment*, a beautiful, slim book with many photographs, commemorating the first visit of His Holiness Karmapa in 1974. “Devotion” and the three articles previously mentioned each give a comprehensive view of their topic. Each incorporates material from many of Rinpoche’s talks on the same subject. Both “Taking Refuge” and “The Bodhisattva Vow” are based on talks that he gave when he presented Refuge and Bodhisattva Vows, committing his students to formally becoming Buddhists and then to treading the mahayana path of selfless compassion for all beings. These articles thus have a very personal and direct quality to them.

“Sacred Outlook: The Practice of Vajrayogini” was an article that I edited for inclusion in a catalog for the exhibit “The Silk Route and the Diamond Path: Esoteric Buddhist Art on the Trans-Himalayan Trade Routes.” This exhibit, which opened at the UCLA art gallery in November of 1982 and then traveled to Asia Society in New York and to the

National Museum of Natural History at the Smithsonian in Washington, D.C., in 1983, was curated by one of Trungpa Rinpoche's students, Deborah E. Klimburg-Salter. For the exhibit, Rinpoche supervised the design and construction of an actual shrine setup for the practice of the Vajrayogini Sadhana, displayed with all its attendant ritual objects. Some of the material in the article was dictated by Rinpoche; some of it was taken from earlier talks he had given. It is material that is not available in any of his other published writings.

The other articles in *The Heart of the Buddha* cover a wide range of topics, including "Relationship," "Intellect and Intuition," and "Dharma Poetics." "Acknowledging Death," another article included here, was originally edited as a contribution to a book on healing. A later version also appeared in the *Naropa Institute Journal of Psychology*. Although health professionals have found it extremely helpful, it is not just aimed at professional caretakers but speaks to anyone dealing with sickness—their own or that of others. "Alcohol as Medicine or Poison" is a penetrating discussion of the positive and negative aspects of relating to drink, written by a man well known to have been a serious drinker. While he acknowledges the problems that can arise with the use of alcohol, Rinpoche expresses not a moral but a spiritual viewpoint of the subject. Altogether *The Heart of the Buddha* brings together important and provocative articles by Trungpa Rinpoche on a broad range of topics.

The other articles in Volume Three of *The Collected Works* are gathered from many sources. "The Wisdom of Tibetan Teachings," published in the *American Theosophist* in 1972, is a pithy piece on both the history of Buddhism in Tibet and the three yanas of Tibetan Buddhism. Part of the article is based on "The Meditative Tradition of Tibet," which appeared in *Garuda I*. The next article, "Transcending Materialism," is reprinted here directly from *Garuda I*. It describes the "three lords of materialism" in a unique context, relating their conquest to the communist takeover of Tibet, forcing many great Tibetan teachers to leave the country in order to preserve the wisdom of their culture. Out of these dire circumstances, some good sprang, Rinpoche tells us, for the Tibetan wisdom subsequently found its way to the West, where there was genuine interest in Eastern spirituality along with many misconceptions about its practice. "Cutting Through," the next article in Volume Three, was originally published in 1972 in *Garuda II*. It looks at the early history of American interest in non-Western spirituality and some of its roots,

including Theosophy, the influence of Anagarika Dharmapala on the translation of Pali texts into English and Gendün Chöphel's<sup>8</sup> attempts to translate Pali sutras back into Tibetan, as well as Aleister Crowley's fascination with the magic and mystery of Tibet and Egypt. Then Trungpa Rinpoche relates all of this to the modern fascinations with and sidetracks of spirituality. This article is like nothing else written by Chögyam Trungpa that I know of. It covers interesting territory that he rarely discussed.

The next article, "The Tibetan Buddhist Teachings and Their Application," first appeared in the inaugural issue of *The Laughing Man* magazine. The version reproduced here is based mainly on a later version, which appeared in an in-house Vajradhatu periodical called *Buddhadharma*. The questions and answers are based on the earlier version published in *The Laughing Man*. Trungpa Rinpoche talks once again about the problems of spiritual materialism, overcoming self-deception through the practice of meditation, and meditation as making friends with oneself.

This is followed by a short piece, "The Three-Yana Principle in Tibetan Buddhism," which was published in another in-house organ, *Sangha*, in 1974. It does, in fact, give a brief synopsis of the three major yanas, or stages of the Buddhist path: the hinayana, mahayana, and vajrayana. Next there is the talk "Cynicism and Warmth," which first appeared in *The Vajradhatu Sun* in 1989. Given by Rinpoche at Tail of the Tiger in 1971, it is about cynicism as a tool for recognizing and cutting through spiritual materialism, and warmth as a tool for cutting through the obstacles of doubt and skepticism produced by the cynical approach. It is practice-oriented and powerful teaching.

"Dome Darshan," "Tower House Discussions I and II," and "Report from Outside the Closet" are all reprinted from *Chögyam Trungpa Rinpoche at Lama Foundation*, published in 1974. This publication is a record of a dialogue between Rinpoche, the representative of the Buddhist tra-

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8. In the original article, Trungpa Rinpoche refers to Gendün Gyamtsol as the Tibetan monk who translated Pali texts back into Tibetan. Rinpoche's description makes it likely that he was referring to the well-known, brilliant, and unconventional Gelukpa scholar Gendün Chöphel. Gyamtsol may have been another name by which he was known, or it may have been improperly rendered by Rinpoche's students at that time. After consultation with members of the Nālandā Translation Committee, the monk's name has been changed in the article "Cutting Through" and here in the introduction as well.

dition, and the students at Lama Foundation, the inhabitants of a hippie commune in northern New Mexico. In some ways the audience at Lama was not that different from an audience of Rinpoche's own students at the time. In fact, soon after his visit to Lama, a number of residents from that community left to study with him. Lama was a melting pot for the new American spirituality, hosting seminars by teachers from many different traditions. For example, Ram Dass, a former Harvard psychology professor (born Richard Alpert) who had become a teacher of Hindu spirituality, helped to found Lama and was a resident teacher there in the 1970s. After making Trungpa Rinpoche's acquaintance there, he came to Naropa Institute for the first summer session in 1974 as one of the main teachers.

Though the group at Lama may have been similar to Rinpoche's students, *Chögyam Trungpa Rinpoche at Lama Foundation* is not like any of his books. Since these talks and discussions took place in the Lama Foundation environment, rather than in one of Rinpoche's practice centers, and since the people from Lama were responsible for the editing and publishing of the material, there is a distinct flavor to the book they produced. After all, the people at Lama were the editors of Ram Dass's best-selling *Be Here Now*, which presents quite a different approach from Rinpoche's view of the spiritual path, to say the least. Nevertheless, the people at Lama produced *Chögyam Trungpa Rinpoche at Lama Foundation* with Trungpa Rinpoche's blessing, and it does not mask his basic message: beware of spiritual materialism. At Lama, he was presenting meditation in what was a respectful but rather vague and eclectic spiritual environment. Rinpoche chose to talk about developing a cynical or critical attitude as an important part of the genuine spiritual path. Discussions of the Hindu experience of bhakti and the dialogue about Christianity and Teilhard de Chardin are interesting highlights in these articles. Readers will have to make what they will of "Report from Outside the Closet," which is a sort of short story or parable, which Trungpa Rinpoche wrote for the Lama Foundation publication. Joshua Zim, one of the residents at Lama who became a close student of Chögyam Trungpa's, was fond of writing rather cryptic short stories, a volume of which were later published as *Empty Heart*. "Report from Outside the Closet" may have been Rinpoche's way of communicating, or playing, with Zim.

"Freedom Is a Kind of Gyp" is an interview conducted and published by *East West Journal* (now *Natural Health*) in 1975. The interview was

done during the Nalanda Festival in Boston, which was a kind of mini-Naropa Institute on the road, featuring poetry readings, Buddhist talks, music, and other cultural activities, including the opening of an exhibit of Tibetan art at the Hayden Gallery at M.I.T., for which Rinpoche wrote the catalog (see “Visual Dharma” in Volume Seven of *The Collected Works*).<sup>9</sup> In 1974, a Dharma Festival organized by Rinpoche’s students in the Bay Area in California had created the model for the festival that took place in Boston. The interview itself covers a wide range of topics, including Rinpoche’s thoughts on EST and ecology. He is critical of Erhard Sensitivity Training, yet points out that Werner Erhard, its founder, is a “friend of ours.” Participants in Erhard’s training program attended specially EST-sponsored Vajra Crown ceremonies conducted by His Holiness Karmapa in 1976, so there was some genuine interest there in Kagyü spirituality. Trungpa Rinpoche was suspicious of Erhard’s approach but also, typically for him, saw the potential of what Erhard was doing with EST.

Next there is an interview with Chögyam Trungpa conducted by Karl Ray on behalf of *Codex Shambhala*. The *Codex* was a small journal started by Shambhala Publications in 1971 as a forum for discussion of its books and as a showcase for its authors. The interview reprinted in Volume Three, “The Myth of Don Juan,” appeared in 1975. Karl Ray, then a long-time Shambhala employee, had just assumed the editorship of the magazine, a position that he held throughout the remaining years of its publication. Later in 1975, the *Codex* became *The Shambhala Review of Books and Ideas*. It ceased publication altogether in 1976.<sup>10</sup> There were interesting reviews and excerpts from Shambhala’s new books in the magazine; but to my mind, the best of the *Codex/Review* were the original interviews.

In “The Myth of Don Juan,” Trungpa Rinpoche criticizes Carlos Cas-

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9. This festival was sponsored under the umbrella of Nalanda, the nonprofit educational organization that was the corporate parent of Naropa, as well as of other educational and cultural activities initiated by Trungpa Rinpoche, including Shambhala Training and Dharma Art. A few years later, Naropa became a nonprofit corporation in its own right.

10. Philip Barry, the owner of Shambhala Booksellers in Berkeley, California, says that “Karl [Ray] told me some years later that they stopped [publishing the *Shambhala Review*] because it had become too labor-intensive and was not cost-efficient” (e-mail communication from Philip Barry to Carolyn Rose Gimian, February 16, 2002). Back issues of this journal are now a rare commodity. I had to search far and wide for them in compiling *The Collected Works*. Philip has a complete set of the *Codex/Reviews* and supplied most of the historical information about these publications.

taneda for making something of a personality cult out of the figure of Don Juan, rather than emphasizing the teachings themselves—although Rinpoche remains unconvinced that Don Juan actually exists. There is a discussion of the problems with trying to use drugs to shortcut genuine spiritual discipline. Finally, Trungpa Rinpoche contrasts shamanistic teachings—as well as other religious traditions that are based on identifying with the magic contained in particular physical locations—with the approach of both Christianity and Buddhism, which he suggests are both fundamentally based on a mendicant or homeless approach. This, he suggests, is part of their universal appeal.

Volume Three concludes with a group of forewords written by Chögyam Trungpa over the years. They are arranged here chronologically. Two are forewords to translations of important Tibetan Buddhist texts. The first, *The Jewel Ornament of Liberation*, is Gampopa's great work on the stages of the Buddhist path, which was translated by Herbert V. Guenther and published originally in 1959. Rinpoche wrote a foreword to the edition that Shambhala Publications brought out in 1971, and through this made the acquaintance of Dr. Guenther.<sup>11</sup> Trungpa Rinpoche greatly admired this classic text and had studied it thoroughly as part of his own education. One of the first seminars he taught in America was a series of seventeen lectures on the *Jewel Ornament*, which regrettably has not yet been edited for publication. The other text for which he wrote the foreword, *Mahamudra: The Quintessence of Mind and Meditation* by Takpo Tashi Namgyal, was published in 1986, the year before Rinpoche died. He was very happy that this book was being published in translation; his foreword was one of the last things he ever dictated, just a few months before he became quite ill. He used this text as his own study material—in Tibetan, of course—for many of his talks on the Shambhala tradition of warriorship. This may be startling to some readers, since one does not popularly think of his Shambhala teachings as having a direct correlation to the advanced tantric teachings of mahamudra. Rinpoche also used this text in the preparation of many of his Buddhist lectures and seminars. This translation, by Lobsang P. Lhalungpa, was a valiant effort. It is quite a difficult work, and the translation is not

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11. Chögyam Trungpa and Herbert Guenther collaborated on a book entitled *The Dawn of Tantra*, which grew out of a seminar they taught jointly in 1972. This appears in Volume Four of *The Collected Works*.

easygoing. The book is now out of print, and one hopes that this text will once again be available in English in the not too distant future.

There are also three forewords included here that Trungpa Rinpoche contributed to books about other Buddhist teachers. The first is Jack Kornfield's *Living Dharma: Teachings of Twelve Buddhist Masters*, published in 1975. Next is *The History of the Sixteen Karmapas of Tibet*, which was published in 1980 by Prajñā Press. The third is Tsultrim Allione's *Women of Wisdom*, first published in 1984 by Routledge & Kegan Paul. Undoubtedly Trungpa Rinpoche was delighted to introduce these books, which would broaden the public's knowledge of the history and lineages of Buddhism. It was probably his personal connection to the authors that led them to ask him to contribute a foreword and that led him to comply. Karma Thinley, the author of the book on the Karmapas, was a Tibetan Buddhist teacher in Toronto whom Rinpoche met when Karma Thinley visited Samye Ling in Scotland. Trungpa Rinpoche was very grateful for the hospitality Karma Thinley extended to him and his wife, and also respected him very much as a dharma teacher. As well, several of Trungpa Rinpoche's close students had originally studied with Karma Thinley. Tsultrim Allione was also a student of Rinpoche's in the early 1970s, and he had tremendous fondness for her. Jack Kornfield had been a colleague of Rinpoche's at Naropa Institute; both he and his fellow teacher of insight meditation Joseph Goldstein taught at Naropa in 1974, when they were largely unknown. Rinpoche respected them both for their dedication to the Buddhist teachings. Also included in Volume Three is the brief foreword that Trungpa Rinpoche contributed to José and Miriam Argüelles's '70s classic *Mandala*. Both José and Miriam were early students of Rinpoche's in California. (See John Baker's comments earlier in this introduction.) The Argüelleses extended much personal hospitality to Rinpoche and Diana Mukpo in the early years, and he was grateful for both their friendship and their commitment to the Buddhist path.

Finally, Volume Three includes the foreword that Chögyam Trungpa wrote to *Buddha in the Palm of Your Hand*, by his Vajra Regent, Ösel Tendzin. Trungpa Rinpoche was delighted that Ösel Tendzin produced a book edited from his own lectures, talks he gave between 1976 and 1980, the first four years after he was confirmed as Trungpa Rinpoche's dharma heir. Rinpoche tells us that these are not "self-proclaimed wisdom" but that Ösel Tendzin "reflects here only the study and training

he has gone through with my personal guidance.” I had the opportunity to work with the Vajra Regent and his editor, Donna Holm, on the preliminary selection of material and some of the editing of this book. I remember how diligently the Regent worked on these talks and how carefully he and Donna Holm scrutinized each word that went into the manuscript.

Trungpa Rinpoche also used his foreword to reflect on the importance of his decision to appoint an American student as his dharma heir: “Many Oriental advisors have said to me, ‘Do not make an Occidental your successor; they are not trustworthy.’ With the blessings of His Holiness the sixteenth Gyalwa Karmapa, and through working with Ösel Tendzin as my Regent, I have come to the conclusion that anybody who possesses tathagatagarbha [buddha nature] is worthy of experiencing enlightenment. . . . I have worked arduously in training him [the Regent] as my best student and foremost leader.”<sup>12</sup> It is now fifteen years since Chögyam Trungpa’s death and more than ten years since the death of the Vajra Regent in 1990. Yet Trungpa Rinpoche’s belief that buddhadharma can fully take root in America remains alive, untarnished by all doubts and difficulties. There is no doubt that he bequeathed the stainless, pure tradition of awakened mind to the West, and it seems doubtless that it will be carried forward. There will be twists and turns, but the ultimate truth is fearless. This was the motto that Chögyam Trungpa gave to Vajradhatu, the main Buddhist organization that he founded. Readers who never met him can still be touched and transformed by what he taught. In that lies great promise.

CAROLYN ROSE GIMIAN

*April 18, 2002*

*Trident Mountain House*

*Tatamagouche Mountain, Nova Scotia*

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12. P. 578 of this volume.