

Self-Healing 1 - Reading and Reflections part 10 Lama Caroline

This text is a lightly edited transcription of a teaching given by Lama Caroline in Italy on June 18, 2020.

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Ok hello everybody, I'm here in Duccio's atelier in Bee, near Albagnano Healing meditation centre, together with Duccio, together with maestro Tonino, together with Carmen-la and today we're having a special event. We're going to talk about the NgalSo healing arts - at least the first part of it because there is a lot more of it. We had to come here because we cannot bring all the atelier to the gompa.

namo gurubhye
namo buddhaya
namo dharmaya
namo sanghaya (x3)
namo tri ratnaya

lo chog zang pö päl gyur tra shi pa
thub chen tän pe thrin le yar ngö da
phel je dro lor tsham pe dze pa chän
päl dän la me zhab la söl wa deb

om ah guru vajradhara sumati muni shasane karma uhta
vardanaye shri badhra var samaniya sarwa siddhi hung hung (x3)

lama khyen lama khyen trinchen tsawe lama khyen
lama khyen lama khyen kyabne kundu lama khyen

pha khyö kyi ku dang dag gi lü
pha khyö kyi sung dang dag gi ngag
pha khyö kyi thug dang dag gi yi

dön yerme chig tu jingyi lob

ma khyö kyi ku dang dag gi lü
ma khyö kyi sung dang dag gi ngag
ma khyö kyi thug dang dag gi yi
dön yerme chig tu jin gyi lob

om muni muni maha muni shakymuniye soha

om maitreya maitreya maha maitreya arya maitreya soha

om ah hum karuna karuna maha karuna arya karunaye soha

Ok. Hello everybody so we're here in Duccio's atelier in Bee and today we're having a special serata [evening] of NgalSo Self-Healing Rinpoche things and NgalSo performing arts - how it all started. Actually before we start today is the 2nd month, the 2nd month anniversary of Rinpoche passing into the dakini land, into the clear light, and today my friend showed me - everyday something more incredible than the other day - this photo of one rainbow around the sun but this time with a red 8-petal lotus. Please share with everybody around the world, incredible - everyday it's like Rinpoche sightings more incredible than the before one, really. This is like a message from Rinpoche to us. It's like a rainbow around the sun again, but you can see clearly like a red 8-petal around it this time, amazing. Like Amitabha, Sukavati. Amitabha family, Rinpoche was very linked with the Amitabha family, with Chenrezig, with Kurukulle, with Vajrayogini, Vajrayogini is red not Amitabha family. But anyway to me it's a very clear sign of Rinpoche's blessing. So please everybody share on all the WhatsApp groups, I don't know if you can share on this chat.

Ok anyway we're here tonight first to ask Duccio, Duccio's Rinpoche's painter since... [to Duccio] how many years? [Duccio: 35]. Duccio please come here. Ok please come here and please tell us how you met Rinpoche and I don't know if you can see, Duccio has made hundreds of beautiful tangkhas together with Rinpoche. Special NgalSo tangkhas - so can you tell us something about it. Then afterwards we ask a little - there's a lot to say - no? - about the beginning of the NgalSo performing arts because we used to do many - how'd you say - performance shows didn't you together with United Peace Voices. Here today - you can't see everybody - but there's Carmen, there's Ilaria, there's Tonino, our musical department, also some other very good singing friends who might do a little intervento musicale [musical intervention] [Laughing].

[Carmen translation of Duccio: So Duccio is saying actually it was Lama Gangchen who was teaching him how to paint tangkhas and about 35 years ago Duccio was actually in Lama Tsongkhapa Institute in Pomaia and he took refuge with Geshe Jampa Gyatso and Duccio is mentioning a special laugh of Geshe Jampa Gyatso which was actually compared to Tara's laugh and they used to say Geshe-la was an emanation of Tara, this laughing we used to say is like the laughing of Tara who destroyed the enemies, the demons.

So Duccio was living in Institute Lama Tsongkhapa and then one day he was trying to paint a little bit the tangkha but actually he was not really able so he was trying just without any lineage of how to paint tangkhas he was just trying a little bit. Anyway one day Pempa-la, our dear friend Pempa, that at that time was there as a monk he said to Duccio: *oh is coming one very famous, one very great healer, lama healer and he's very important in Asia. Why don't you paint some Chenrezig for him, to give him as a present.*

Lama Caroline: Rinpoche said to Duccio he had to change from hippy to happy. [Laughing]

Duccio: yes, this is the base of our relationship. When we meet, ok, from hippy to happy. Because he was coming from Goa in India, because Rinpoche stayed there in Goa - out of Tibet of course - and there he was in Goa together with Claudio Cipullo. He was there in Goa and the first westerner people Rinpoche knows was the Goa people, the hippy people. For me this was just wonderful - we connect very fast. And then I do this little Chenrezig for him, a little painting like this, and then Rinpoche came and I remember - I tell you a little, a very little story. What happened there in Pomaia we used to have so many beautiful sculptures from Alfredo, a sculptor, when Rinpoche come - the day before Alfredo was not there and generally Alfredo do this job to design the auspicious symbols on the ground. Then when Rinpoche came then they ask to me: *ah you are painter you can do this and that. Oh yes I do - no?* Then I do. Was for me very much important because this healer lama is coming and then I have this privilege to do design for him. So I do very beautiful. Then what happen. Rinpoche came with the very fast car, was Audi 4-wheel something, very fast, and the driver was one Rinpoche disciple, Francesco, super rich one who live in Gubbio, have big house there, and Rinpoche at that time was his guest. And if you go there in Lama Tsongkhapa Institute, there is the gateway then inside you choose one little road that is going to a little house where the resident lama lives and also the place for teacher - they live there. And then another one also going there another way but you have to choose and he choose very fast - he's coming very fast and choose one but not my one [laughing]. The other road. You can imagine I was there, you can imagine what happened to me. I don't know something incredible happen to me. For me - I understand nothing. Also that time I'm not thinking about karma, just people you know I have so much fear because you know people - if you do like this, like that, then the karma like this. *Oh my bad karma, what happen now, I do everything and he choose the other road.* Anyway. Rinpoche just come out of the car, bless each one, everyone, one by one bless and go in the little house and disappear completely.

I was working in the kitchen because when I go there I phoned - I was working in Roma at that time in the theatre - I phoned to the Institute and asked if I come there can I help in the kitchen and the director was from Haiti, Edward. Anyway I was there working in the kitchen, then after some time, little time, someone come in the kitchen and say Rinpoche want, Lama Gangchen, want tea. Please do the tea. Immediately I do the tea and everything. And then I take my little painting, you know, and the tea, and I go to give him in the little house. I go in the little house and there was nobody. Then I was thinking oh my karma is [laughing] no working. Terrible. Anyway. Where is Rinpoche? Maybe office - then I go in the office with my little painting, then I go inside the room and there he was busy, busy, very busy. 2 or 3 monks talking and then Rinpoche was on the phone, not one

phone - two! One phone one side, the other at the other side and then passport things and visa for monks and things - you know - incredible. In this kind of situation I open my little tangkha and just I show to him but he never looked to me, he see the tea, he see everything but you know - he don't care about me. Then I was with this... for me it was a very long time, I no remember exactly but was so long time I was holding the picture. Then he see me, he looked to the tangkha and I say: *I like to give you Rinpoche, I did this Chenrezig. Oh yes, very good you give me this, then you do - you know on the wall there was a little carpet, Tibetan carpet, in the form of lion, in Tibet they do sometime not the full carpet but the shape of the lion and it was there and he pointed to this carpet and he says: ok you do a Medicine Buddha like this and like that, blue in colour and offering.*

Lama Caroline: is this the one we still have here?

Duccio: Oh yes. No, no this was the first one, it was small. Then I did the big one after. Then also this I not so much understand, he's talking about Medicine Buddha but point to this lion [laughing]. What is this? Ok, for me ok. But it was strange - no? Anyway I say: *yes yes*. Then he told me you come to me in Gubbio and you bring me this. Then he give me little money, I'm a poor lama he says - what I have I can give you something, you come I give you something. Then what happened. For the first time, that time, he start to teach me how to paint because in Lama Tsongkhapa Institute one beautiful library and I go there and I was fascinated by these beautiful things from Nepal and Tibet and books, big books, with gold writing something. Then I discovered there was a method, very ancient method, before you do one cage [a grid] - something like that - and you can design in this in harmony with everything because coming from Buddha teaching. You know, after that we never talk about my health. Never. Just we talk about tangkhas and I go then in Gubbio and he ordered another one and another one. The next one I don't remember, but for some time I go from Pomaia to Gubbio and give him one tangkha, come back in Pomaia and then another one, then another one, another one... he was teaching me, I became a painter like this, Tibetan painter. And then always he says: *western buddhism*. I mean - you know - he was happy because I... because we can say: *ah you're not Tibetan, you don't use this and that*. No, he really want me to do my way but in full respect of the lineage, Tibetan rule and things. And like one day I realised I was a new one, I have a job, I have meditation, I have... and also I saw my body was better and better and better.

Lama Caroline: so you got healed by painting?

Duccio: Yes. Now I got old but I'm ok. And that time I was completely, everything was broken. My body was in very bad condition. Then we never talk about, but he heal me. Now I can see. Healed in a wonderful way - we never talked about that. Just come like this.

[Carmen asks during the translation the significance of the lion and Medicine Buddha]

Duccio: ah this we will never know.

Lama Caroline: the lion is like fearless isn't it. To be fearless.

Duccio: Of course we can paint so many things you know. Like my empty Buddha there. [Shows the painting hanging on the wall]. This one is empty, there is no Buddha, there is the monk dress, the light of Buddha but Buddha is not there. There is a relation, he indicated the lion and was speaking of Medicine Buddha - if we want to understand why, it is better that we just leave it, not try to understand it, because these are archetypes, forms of archetypes that present certain kinds of energy so this language is a language of lamas, of enlightened beings. We have the tendency of using reason and logic to understand these things, but sometimes they are just thoughts communicated through images rather than having an explanation. In this painting, maybe people say: *oh but there is no head!* I prefer to not give any answer or try to explain - this a very ancient way of presenting the Buddha.

Lama Caroline: this is like Rinpoche now - there isn't a body.

Duccio: I am sure from personal experience that many times we force our intelligence to understand things that should be experienced/felt rather than understood. We lose ourselves in logical thinking. I think it's much more useful to simply experience/familiarise oneself with the painting or the music or Tibetan dance. We are fortunate that we have a teaching of Buddha, that's is guaranteed, because it's so pure. This is not a fortune that everybody has.

[During the translation about his health] Much better than before, hippy time, anyway I was happy but some kind of samsara happiness. You believe to be happy but it's not true - I wasn't happy. Now looking back of course there were many nice things...

Duccio: Then I tell you something. One day - we have no time to say everything but something came in my mind now. I go from Pomaia to Gubbio, one tangkha, I do so many Tara and Chenrezig and Lama Tsongkhapa and Chenrezig Open-Eyes and all the Kriya Tantra painting, Namgyelma, like this. Then one of this times I go by bus and then by foot, I reach there and that time Rinpoche was completely free. You know just sometimes someone go there to meet him, but people don't know he was in Italy. He have all the time so then we sit together and drink hot water and take this mama and papa vitamins and sometime all the night talk together and enjoy, it was a very good time. Then I asked him: Rinpoche-la but how many body have one man, example - me. Because someone says we have 3 bodies, someone says 5 bodies, someone says... one is subtle - so how many body we have? And then he take my hand and we go in the other room. Claudio Cipullo was there and followed us, and then we reach there and there was the little Lama Tsongkhapa merit field, one tree full of buddhas, up buddhas, then protector down and everything. That time he point this tangkha and he says to me... you know I ask how many bodies and he says [pointing to the merit field]. One! One of us have this 100, more than 100 bodies. He says: yes. You know before I was curious, after I was more curious because of this, and then after some time.. you know all the time I stop when I see this tangkha somewhere, I stop, and I study this tangkha. Also Rinpoche he says me when you go to sleep take a magnifying glass and you see on the books, you see and then you sleep. I was doing like this and then I discover in this beautiful merit field tree each one have one cushion and one throne, everything. One of this Buddha is empty, like this Buddha [indicating the one on

his wall], there is just you know dorje and bell and the cushion and the throne and everything, dress and things but there is no body. That time when I discovered this, I think: ah that's my place, where I reach one day. [Laughing]. I want to reach there. That's why it's empty you know, I think like this. Still I'm thinking like this. Maybe it's not written somewhere in this book but I believe really it's something like this. There is always one place for us. Somewhere. And this place is - you know - completely safe, out of samsara, this is waiting for us. When we choose, I think when we take refuge - no? - we choose to reach there.

Generally we say I know, also we say I want to know what it means - actually it has no importance really. Ok there is the answer if you ask but it's not that way you can reach in that dimension. The way is - I'm sure of this because it's my experience, other people can say different things. My experience is like this, this kind of different dimension, we have so many dimension in the life - how you can access them? If you just follow the Self-Healing, just if you purify the elements, if you have a sadhana to follow, this kind of exercise, and then you can say familiarise with it... and then we can have experience of a different way to manifest the life, life is one [clicks fingers] and we are so many.

Lama Caroline: So Duccio you started with these little tangkhas when Rinpoche was in Gubbio, but then you were in Milan and you were making huge tangkhas like the one of the peace tree. You made so many big, beautiful tangkhas with Rinpoche. Can you tell us something about that.

Duccio: The World Peace Buddha was completely the idea of Rinpoche - he directed the work of my painting. It was as if he was painting himself in a certain way. He would tell me exactly what he wanted, and would give all the precise indications. Everyone of my paintings have been done in 'Gangchen' style. He want to give us something, this we know because we are with him so many years - it's working. To me he said about painting, then to Carmen about singing and music and things, then to Lama Caroline... If you see Lama Caroline have an incredible amount of Rinpoche ideas. Someone we realised but we have a million of ideas still there. I think Lama Caroline is the lineage holder of this kind of things. Look I want to say you something that come in my mind now about this kind of painting.

Example Protector mandala we have so many and in so many ways. One very interesting is one day, Rinpoche used to sit here where we are now, we are on the ground floor, very easy for Rinpoche to just come because on the road for Albagnano. He come here so many times, sit here, and ask me to do something: *you do like this and like that*. And one day he says ok we do this Protector mandala. This one time he came with the photo of the original tangkha painted in the past from Tibet. Some - you know - really big one. Not mine. Something incredible. Was Protector there and around him there was so many people, like dakinis and monks. All the entourage in a wonderful landscape and everything was incredibly beautiful and full of energy. And was wrathful, then the dakinis they are like this [demonstrating] and arghh [demonstrating the fangs] like Dracula, very wrathful, no dress, completely naked - one green, one black... [Laughing]. Then he says now you do. I put in the computer and then one by one I extrapolate from there, one by one, and restore

everything. Someone... if you extrapolate example one leg there is something that cover then if I extrapolate I have one leg and I do the other one. [Laughing]. I do all the eyes, all the teeth, all the finger nails, all this little things, he tell me one by one what he want to make new.

[Carmen: weapon, face, details of the faces]

Duccio: All these things. Finally when we have all this people - one by one - behind is transparent then he talk me about how we put in the mandala. Then I do before the mandala and then Rinpoche said: *Dorje Shugden on the tiger you put in the centre*, Dorje Shugden on the tiger nobody knows.

Lama Caroline: You painted many tangkhas like that for Rinpoche Dorje Shugden on the tiger.

Duccio: Rinpoche ask me. Because this one is karma, green Dorje Shugden on the tiger. Very ancient teaching which is lost. If you ask another lama he don't know about it. They don't know. Rinpoche knows. I don't know how, but... Then in the centre this Dorje Shugden and then these people we put around in circle like this, not - because in the original it was like this all in a line on the bottom, and then we do like this [making a circle]. He says you don't put in the mandala small - you do like they are coming out of the mandala. Deity coming out. More full colour, more like this, then you can imagine the mandala behind. And then example someone have these dice. And he says you do this dice in one hand and even he say when you put this dice - throwing like this - always come the same number. He explain like this to me. Something like Kabbalah - this kind of number, strange things. He says if you know this kind of teaching, of some realisation, like this, you can you know always when you do come the same numbers. Example one dakini had nothing in one hand, she's empty, I say: *oh Rinpoche* - I show him. He say why empty this hand - he liked everything full! [Laughing] He don't like empty things. I say Rinpoche I just take from there and I put there - he says no you put one torma there. I design the torma. Next time he come I show him. He say: ah beautiful but not like this torma have to be like this [upside down]. How I can imagine something like this - no? I always see like this - he say no like this [upside down]. Because have something to do with the people who live down. If I want to explain this kind of thing - not to other people, to me, then I get crazy, I don't do - I never want to understand. Just my happiness is to participate on this kind of...

Lama Caroline: You made 4 of these tangkhas of the protector mandalas - no? Peaceful, increase, power and wrath.

Duccio: Exactly and you know better than me how Rinpoche put energy to make us understand how much important is the Protector. Because protect our evolution, protect us because we follow the teaching and we want to be buddha. More fast - impossible. And he's helping us. I want to say you something about this Protector. I was in Pomaia and already Rinpoche come doing some initiation, Lama Tsongkhapa, like this and that, then I start to understand - I decide this is my guru, this is no doubt about that. Then always

when he come we do something together. Generally what I do, when he come I go there and put like this myself [sitting up straight]. He says nothing, it was ok, then sick people come and he's like this one here. Then I listen so many kind of sickness. Then one day I was in the room, my room very beautiful, I have all what I need for painting, that time Carmensita was with me. I was painting there and come to me one Italian monk, Fabrizio. He come to me with one paper rolled up, he open and put it on the ground and show me. Wow I say - there was one demon on the garuda, garuda is some kind of eagle, so beautiful and all this design was just ink, done with the pen. Ancient way - really. And he says this is Gonsar Rinpoche's drawing and this is our Protector. Fabrizio says why you don't paint this. I say why not. Beautiful. Then I put there and I follow and I do this.

Lama Caroline: a really big one - not small.

Duccio: Happen to me during that time, happen to me terrible things you know. Terrible things. Pain in the body and so many strange things. I cannot tell you too much - so many things. Anyway Rinpoche each time when he came, come my room and doing some mantra there, something you know, with Claudio Cipullo he come always. Come to my room and say something [imitating saying mantra with the mala]. Generally going to the temple before, doing prostration to Lama Tsongkhapa then coming my room. In the night, like 12 or 2, then coming my room, doing something, then go back to the temple do prostration and go. Very fast. With the car you know very fast. Then I finish this Protector and Gonsar Rinpoche came to visit in Pomaia, then I say Gonsar Rinpoche please come I want to show you something. We go in the room. I open the door and he do like this [stands back in surprise]. This is mine he says, I did this. Yes I say. He says good you do more wrathful than me. That time I like so much wrathful.

Lama Caroline: it's like 3 metres his, huge one.

Duccio: It's still there in Pomaia and cover by Palden Lhamo. Because I do also Palden Lhamo. Rinpoche says you do. I give also Palden Lhamo to the Institute, it's there. Palden Lhamo and Dorje Shugden somewhere. They use because each year they do some traditional ceremony with Palden Lhamo to have a good year or something.

Lama Caroline: Duccio is it possible you show us some of your paintings.

Duccio: Yes.

Duccio: [during the translation] Not only was Gonsar Rinpoche surprised to see this tangkha - he immediately corrected me. He found 2/3 small mistakes and I corrected them following his instruction. I'll show you now the pictures that we spoke about, Dorje Shugden on the tiger. I have a print here. [Shows the print that on the wall]. This is Dorje Shugden on the tiger and as you can see the divinities are in a circle around him. This is the upside down tormo. Behind is the mandala which is difficult to see, instead the divinities are coming out more. It's a manifestation of Dorje Shugden that we can say is secret - in the sense if you know, you know! It is the full entourage and here you can see is Dorje Shugden, then the 9 consorts, we do 10 because we have space. Space was secret so

they didn't show. Then the monks and then the protectors. It is the full entourage. Just we put 4 animals in 4 directions because... dragon, tiger, lion and garuda.

[They move to Duccio's studio]. Duccio: Rinpoche says this is Duccio's kingdom. An example of cheap kingdom. Very cheap. Really is an example of Rinpoche idea about richness. I mean if you are rich you don't need to have money. Of course we need money but we need to feel well to feel good.

[Showing a tangkha Lama Caroline asks who it is]

Duccio: This is Lama Tsongkhapa on the tiger. You don't know Lama Caroline but you give me or maybe I steal from you - I don't remember. This one on my altar. This one Lama Carolina gave me, a long time ago - more than 30 years. Always I was thinking I have to do this. I have to paint this but nobody asked me to paint it. It's a particular manifestation of Lama Tsongkhapa. Then 2 months ago - nobody ask me to do nothing so I think: *ok now I do for me*. And I do this beautiful Lama Tsongkhapa. If you see the original it's actually just one detail of a much bigger canvas and a fantastic thing is that the tiger is walking on a path of flowers. There isn't a big lotus flower, there's flowers and the tiger is walking on the flowers. So I did with each paw on a flower. This I like a lot because it becomes very light. The Buddha should be made of light - but I never managed to paint this, it always look like a cartoon to me when I try. Lama Tsongkhapa is a mahasiddha, really, just like Rinpoche. Rinpoche is a wonderful, incredible, amazing example of mahasiddha. Really. Just mahasiddha. Crazy wisdom.

Lama Caroline. Duccio what do we have here? Black Manjushri?

Duccio: this is Rinpoche because he leave the body, then we pray. Namgyelma with Amitayus, Green Tara and White Tara, for long life. Rinpoche was with us everyday - mantra... Then Parnashawari.

Lama Caroline: excuse me - Duccio painted this when Rinpoche was not so well.

Duccio: Parnashawari. We pray everyday and every night. And then Black Manjushri. Then what we are doing in this period you know I paint. Exactly what we are doing and when Rinpoche leave the body, I say ok now I do one Black Manjushri. Because my mind was a little bit [shaking] so then I put Rinpoche in the heart. He teach me to do like this. I do sometime when he ask me to do. We cannot put just everywhere. But I'm sure in this way Rinpoche manifest in the Manjushri, in Black Manjushri body and then can protect our mind because our mind is doing: *where is Rinpoche, where is?* Then I do this. This is not finished - just a little bit more.

Lama Caroline: You made 300 tangkhas - no?

Duccio: I made around 300, maybe more. Something like this. All big. Because when you see the big Medicine Buddha this was 35 years ago. Rinpoche ask me to do Medicine Buddha. The first one was painted on the lion. The second one he ask me to do vey big

Medicine Buddha. He says gigante [gigantic]. He says you do gigantic, have to be very big then what I do, I do a small lotus flower then Buddha looks bigger. This Medicine Buddha was in Milan. Anyway that time, for the first time, I did so many things like mandala offering for example. Mandala offering so complicated for me that time. One precious elephant, precious horse, precious minister, precious queen, precious general, 7 of them. The king is not there. Rinpoche say: *why the king is not there*. I don't know. Then we realise why. Then we have also... Rinpoche liked so much the arts and then we specialised really our people in the artist. Like Rinpoche himself. Then in this way we try to sow all the Tibetan teaching: *ah this is not my my culture* - no! Not like this. It's the same culture it's just we try to live our time. Living our time. Life have some meaning if you live exactly in the time where you are, where you live. So many people - not just me - doing so many painting and sculpture and beautiful things, Rinpoche what he's doing so incredible this Rabne Chenmo things - everything he put Buddha inside. Not just one time, all the time new. Another time he put inside and put inside and we do, he go around and clean the mirror and bless everything. We can share this way to do. He show us how you can born, how you can die, how you can marriage, how you can.. even the birthday for us so important, for him nothing but his birthday become very important because he understand how to... Ok stop me.

[Musical intervention with Duccio, Tonino, Franco, Carmen, Ilaria]

Carmen: now we will do some songs that were written for Rinpoche. He always encouraged all the arts and also singing. There are many people in the sangha that sing, play instruments, write etc. Some people do this alone, others in groups, some for fun, others professionally. Rinpoche always talked about western buddhism so these songs are an expression of that.

[Carmen explains the origin of some of the songs, including A Siracusa and the cossacks, then the Swift Return Prayer of Rinpoche]

Lama Caroline: This beautiful prayer request for Rinpoche to come back was written by His Holiness Kyabje Trijang Choktrul Rinpoche. We are very grateful. Maybe you can do the music and read in Italian. Then we read in English.

Lama Caroline: Thank you everybody.

Carmen: another time we can do an evening dedicated to music, this evening was for art.

[Saraswati song]

Duccio: We would like to talk about the theatre, we would like to renovate the beloved Golden Place where we have done so many things, fire-pujas, shows, performances etc. In summer we can use the place as it is. But we would like to do some work there so we can bring there our instruments and all the friends can come and we can organise things. Also we can teach music there or painting, or singing. Now we are getting old so we need to teach the NgalSo peace art lineage to the younger generation.

Lama Caroline: So thank you all very much for joining together this evening. We'll continue with this, now we'll make a dedication for Rinpoche to swiftly come back as soon as possible and for inner and world peace.

om bhishwa shanti hum

By the power of the truth, inner and outer environmental peace and joy now and forever

nyinmo deleg tshän deleg
nyime gung yang deleg shing
nyintshän tagtu deleg pe
könchog sum gyi jin gyi lob
könchog sum gyi ngödrub tsöl
könchog sum gyi tashi shog

All'alba o al tramonto, alla notte o durante il giorno, possano i tre gioielli concederci le loro benedizioni, possano aiutarci a ottenere tutte le realizzazioni e cospargere il sentiero della nostra vita con molti segni di buon auspicio. *(Italian)*

At dawn or dusk, at night or midday, may the Three Jewels grant us their blessings, may they help us to achieve all realisations and sprinkle the path of our lives with various signs of auspiciousness.

De sol a sol, a noite ou ao meio dia, possam as tres joias concedernos seas bencaos, possam as tres joias ajudar nos a alcancar todas as realisacoes, possam as tres joias espalhar muitos sinais auspiciosos no caminho de nossas vidas. *(Portuguese)*

Al amacener y ala nocher, por la noche y durante el dia, puedan las tres joyas concedernos suas bendiciones, puedan ayudarnos a obtener todos las realizaciones y colmen el sendero de nuestras vidas con muchos signos de buen auspicio. *(Spanish)*

Ok thank you all very much. This weekend in Albagnano Lama Michel Rinpoche is doing a very beautiful commentary on guru puja if you like to tune in to the streaming. Thank you all very much and see you all on the streaming soon, if not come to Albagnano.

Carmen: I wanted to say that regarding the work of Duccio there is a Facebook called Gangchen Peace Art.

Lama Caroline: actually Duccio's made 300 tangkhas with Lama Gangchen Rinpoche so we hope that we can also get funding to print a book of all the beautiful tangkhas. Like the best ones that Rinpoche-la and Duccio made together. If anyone likes to participate in that very welcome.

Ok thanks and see you soon.