

FWBO

NEWSLETTER



no 36 ART and the
CREATIVE VISION!



Weekly Programmes

SUKHAVATI

Monday	7.00pm	Meditation and Dharma course (by arrangement, next course starts November 14)
Tuesday	7.00pm	Regular meditation and talk (from November 15)
Wednesday	7.00pm	Hatha yoga
Thursday	7.00pm	Beginners' meditation class

MANDALA (WEST LONDON)

Monday	7.00pm	Beginners' meditation class, occasional lecture
Tuesday	5.30pm	Hatha yoga
Thursday	7.00pm	Meditation and Puja

PUNDARIKA

Monday	6-9 pm	Hatha yoga (2 sessions, by arrangement)
Tuesday	7.00pm	Meditation, puja (variable programme): until 29 November
Wednesday	7.00pm	Beginners' meditation class: until 23 November

ARYATARA (SURREY)

Monday	6.00 & 7.45pm	Hatha yoga
Tuesday	10.30am	Hatha yoga
	7.30pm	Meditation and puja
Wednesday	7.30pm	Beginners' meditation class

BRIGHTON

Monday	7.15pm	Beginners' meditation class
Tuesday	7.15pm	Meditation, puja
Wednesday	6.00pm & 7.30 pm	Hatha yoga (by arrangement)
Thursday	7.15pm	Meditation and Buddhism course (from October 6, by arrangement)

VAJRADHATU (NORWICH)

Monday	6.30pm	Meditation course (6 weeks, by arrangement)
Tuesday	7.00pm	Regular meditation and puja
Wednesday	6.30pm	Meditation course (6 weeks, by arrangement)
Thursday	6.30pm	Yoga (10 week course, by arrangement)

Telephone Norwich 27034 for further details of courses.

HERUKA (GLASGOW)

Tuesday	7.15pm	Meditation, puja, taped lecture series
Wednesday	7.30pm	Buddhism for Today and Tomorrow: lecture series and discussion for newcomers
Thursday	7.30pm	Beginners' meditation class
Sunday	7.30pm	Beginners' meditation class

TRURO

There are no public classes at present, but weekend retreats are held approximately every six weeks. For further information contact The Secretary, Selsey, St Stephen's Combe, St Austell, Cornwall. Tel: Grampound Rd 882401



William Blake (1757 – 1827)

FWBO Newsletter

Editor: Nagabodhi

Assistant Editor: Marichi

Production Secretary: Janet Martin

Layout and Design by

Windhorse Studios

Photographs by Roger Jones,
Moreen Scott, Siddhiratna, John
Rooney, Ashvajit, David Living,
Luvah.

Published quarterly by the Friends
of the Western Buddhist Order
51 Roman Road, Bethnal Green
London, E.2., Tel 01 981 1225

Printed by Windhorse Press
at Sukhavati, 51 Roman Road
London E2.

President;
Ven Maha Sthavira Sangharakshita

© FWBO Publications 1977

Subscriptions: 1.50 per annum
2.00 Overseas.

Cheques and postal orders should
be made payable to FWBO
Publications-

EDITORIAL

It might seem a little odd. A whole issue devoted to 'Art and the Creative Vision'? Why? What do we have to say on the matter? The immediate stimulus was a desire to mark the 150th anniversary of William Blake's death, and for this issue Bhante has written an essay suggesting why we, as western Buddhists, could give some attention to Blake's work. Upasaka Luvah explains why the name Golgonooza, out of Blake's mythology, has been given to the community down the road from 'Sukhavati'. But are we ready to talk about art when, right now, the FWBO seems to be offering more scope to bricklayers, van-drivers and organisers than it does to artists?

There is a lot of confusion about art in the west. No one is quite sure any more what it actually is, and where and how it fits in to things. "I think that the modern artist has to be very honest and very courageous and accept the fact that he has no social context", says one artist (The Listener - 6th October 1977), and perhaps such a view – explored further by Chintamani in his article – takes us far into the heart of the confusion. But, to go further, looking at much of modern art, listening to some contemporary music, visiting the 'new' theatre, we see so much that is dead, so much that is repetitive, so much that is superficial – superficially indulgent, superficially cerebral – , so much that is almost sick; "...this is behaviour that would smack of madness beyond the arena of art ---" (The Guardian - 28th October 1977). Is 'art', then, really to become little more than a rationalisation of the symptoms of private and public alienation; no more than an elaborately embellished, decorative scream (or whimper) of frustration? It sometimes seems as if the very well-springs of creativity have run dry.

The 'muse', it seems, has been pierced by the proverbial poisoned arrow and, as ever, to investigate the nature and origin of that arrow is perhaps not a very worthwhile pass-time. The path to Enlightenment is the path that leads us from 'reactive mind' to 'creative mind'. Transforming and transmuting the raw materials of greed, hate and delusion into wisdom and compassion we are each creating in ourselves a new order that is harmonious, meaningful and beautiful. Our practice of the Dharma ever opens us to new dimensions of awareness and receptivity, fresh refinements of expression and communication. The well-springs are beginning to flow again – but they cannot be forced or rushed. The van-driving, the bricklaying, the organising, just as much as the meditation and devotion, are all helping us towards the integration and refinement of our energies on higher and higher levels, and it is this refinement and integration of energy that gains us access to the depths and heights of being, and that further serves as a proper channel for the eruption of clarity and truth – through us, and out into the world. "Beauty is truth, truth beauty," – that is all Ye know on earth, and all ye need to know". In our own way we are each becoming artists. We can afford to be patient.

Nagabodhi

The rtist and the



Over the years the FWBO has attracted many people who, in one way or another, have been involved in the arts either as artists, or simply as art lovers. Despite the fact that visual art, at least is used in the work of the Movement, there is a lack of clarity over how this involvement can be integrated into the spiritual life as a whole. Art evokes strong emotional reactions of all kinds, which makes objective appraisal of its spiritual value difficult. This state of affairs is nevertheless understandable, as the true nature of art is far from clear in the modern world as a whole. In trying to understand what place art and the artist have in the spiritual life and community, it is important first to understand what the essential principles of the spiritual life are, as well as how they cope with modern society's basic problem of being ununited by a complete, all-embracing vision.

In this society, where Christianity no longer provides an overall guide and motivation, there is still a desire to give life a meaning. The energy which was originally invested in 'religious' belief and observance, being unused, becomes either restless, or simply stagnant. Without a sense of what is higher, man comes to glorify himself, his own creations, and his own activities. His unused creative energy becomes invested in *external activity*, and in its further elaboration. With the decline of religion in the west he became interested primarily in himself as a physical being, and with mastering techniques for mastering the forces and laws of the world. This is the origin of the modern mechanistic, technological attitude, with its exclusive concern for the unending research, development and elaboration of its creations. In place of a Christian philosophy of life, the modern world now has the philosophy of 'progress'.

History shows that religion, in one form or another, did give past societies something that transcended

life's different activities. A traditional society was one that had at its centre the worship of forces that were believed to be the absolute source of all power, and which therefore gave it its life. It placed religious worship before all other matters, and its culture, administration, agriculture and industry developed from it accordingly. The centrality of religion made over-emphasis on material achievement impossible, and even though individual men may have achieved much in material terms, all their work was united by shared religious beliefs.



It is important to note about traditional societies that they were, and still are, based on the *group*. That is, they view and experience each man as one unit among many, without solitary feelings or thoughts of his own. Within a group society, men live according to long established principles which remain unquestioned. They have their functions to



piritual Community

by Chintamani



Upasaka Chintamani

fulfil, and their appropriate places within society as a whole, and they invariably accept them more or less blindly for the whole of their lives.

For a man to be dependent on a group for his existence means that he cannot be completely at peace *within himself*. To maintain his security and identity he needs to be surrounded by all the people and things upon which such security and identity depend. As a group member he will believe himself to exist only if the other group members see and accept him as one of them. However, if these supports are removed he will feel an overwhelming sense of isolation and vulnerability.

If we do not want, nor identify, with anything, and if we are not locked in an attitude of 'being this' or 'doing that', we cannot have anything taken away, threatened or destroyed. This is true independence from group attitudes, and therefore true freedom and happiness. However, group attitudes do not end with the identification with a certain group of people, or with a certain activity: ultimately they are the result of being unable to stand completely alone and free without anything — even the subtlest of thoughts or attitudes. If a man can release himself from all binding attitudes, he will find the only thing that can give complete and unshakeable peace. Moreover, he will then see life untainted by the framework of 'this as opposed to that', or, 'I want (or don't want) this', and all barriers of antagonistic separation will be dissolved. Such a vision of life is the only true universal uniting principle since it is only attitudes about ourselves, each other, and life itself, and the selfish desires by which we maintain them, that keep all aspects of the world apart and at odds.

The spiritual life essentially consists in the systematic relinquishing of all attitudes and desires, culminating in an awakening to the sup-

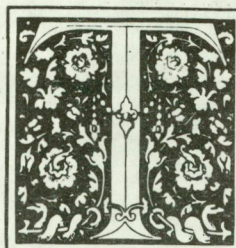
reme vision of Enlightenment. It may be practised by all. Therefore, although western society lacks, at present, a guiding principle, and is fragmented and disunited as a result, the possibility of individuals living the spiritual life, and of therefore finding complete fulfillment, gives it the potential for being united by something greater and all encompassing than anything it has ever known.



his possibility is made real for us by the FWBO, since it exists solely to nourish the spiritual growth of the individual. Its guiding principle, the Dharma, is the revelation that the Buddha gave of supreme Enlightenment, and the means by which all may awaken to it, by following His example. The most vital quality about the 'Friends' is that the spiritual life is actually being lived and practised, not merely idly studied. Friends, mitras and Order members sincerely try to place all aspects of their lives within its sphere, and recognise that its demands come before any differences of attitude or activity. Within the FWBO a determined effort is being made to re-orientate all aspects of life so that they relate and conduce directly to the true fulfillment of all, regardless of their background or what they do.

As human beings, living in the world, we need to meet the necessities of staying alive in as simple, practical and straightforward a way as possible. We do have basic needs from which we cannot escape. However, within the spiritual community — within the FWBO — it is accepted that although such things as food, warmth and shelter are necessary, they are only supports to living the spiritual life. Any elaboration of them above a balanced, practical level, will be a distraction and a waste of potent-

ially creative energy. The FWBO is the nucleus of a new society, based not on group values, but on the unifying principle of individual spiritual growth and its requirements. However, man's needs go beyond merely staying alive. His whole cultural history shows this. Neither does he live solely according to logically analyzed ways of acting and relating to the world. He is primarily moved to action by his desires. To tell a man that a certain course of action is a good idea will probably result in him wasting time and energy in trying to make a 'decision'. If, however, he finds himself in a situation where all his impulses for self-preservation are brought into play, and where he has no time to think, he will act without hesitation. Such desires arise from the contact made with the rest of the world through the senses. Things 'out there' are sensed as either attractive or repellent, and life is viewed and lived accordingly. Our primary experience of the world is sensory, not intellectual: sensuous impressions are what *move* us. They are also the raw material of the arts in that we *see* pictures, *hear* music, and so on. The arts have been an integral part of all man's cultures since earliest times, so we must now consider how the arts, speaking as they do to what is most fundamental in us, relate to the spiritual life as a whole.



he earliest religions produced what we would consider works of art. Primitive people, vividly experiencing the forces of nature felt compelled to worship and appease them. As this worship became more complex they started making simple objects which, standing as symbols for, and embodiments of, these forces, served as focal points for their worship. They related to these objects as viv-

idly as they did to the world around them, and their response to them was of a purely emotional and instinctive nature. This was the first art: a natural outcome of religion, and as religion grew in complexity, so too did its art: paintings and statues for the eyes, music for the ears and voice, and dance for the body all evolved. However, none of the different crafts used in these art forms existed as pursuable activities unto themselves. Even though people spent their lives working at one or another of them, they did so in the service of the religion that everybody, regardless of activity, shared.

The India of the Buddha's day was already rich in a religious culture of its own. Whilst the Buddha was alive His example, His presence and personal guidance, and those of His enlightened disciples, were all that were needed for others to live the spiritual life. Although, unlike Christianity, the Buddha-Dharma did not condemn and persecute ethnic religion as 'sinful' or 'heathen', being a way for the individual it had no place for the ritual worship of gods and goddesses. Therefore there was no need for symbolic art of any kind. Nevertheless, after the Buddha passed away His disciples began to feel a need for a symbol of Him that could remind them of His presence, and of the inspiring effect that it had had on them. Feelings of devotion to the Buddha also needed focal points. At first these were provided by stupas: memorials erected over the remains of great men, and which had also been built to enshrine the remains of the Buddha Himself. However, in time, actual symbolic images of Him were made, thus introducing art into the Dharma. In time, this art became one of the richest and most productive that the world has known. The important thing about it is that it arose in response to the spiritual needs of the individual. In the creation of Buddhist art it was not the activity involved that was

most important, not even the objects produced (although great veneration is due to any Buddha image), but what it could communicate. The Dharma used art to reach people's hearts, and to inspire and move them to live the spiritual life.



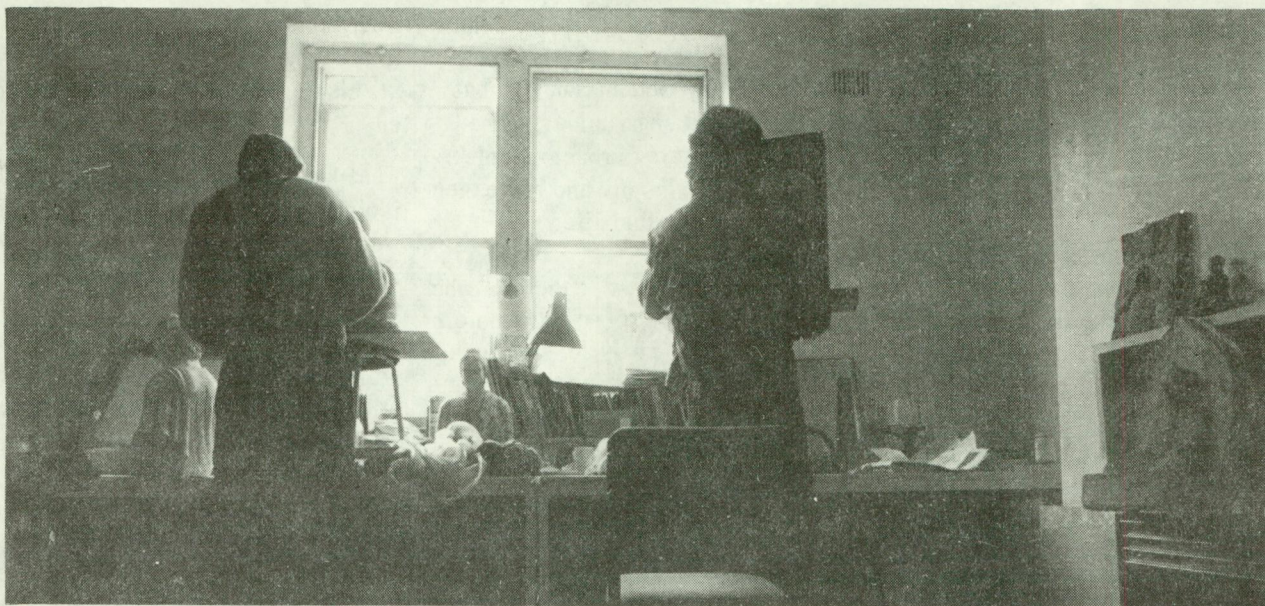
It therefore becomes more or less clear how the FWBO, as the conveyor of the spiritual life to the west, can do the same. Although definitely western, being young as a Movement, most of the forms that its teachings and practices take must at the moment be those that developed in the East. This not only applies to the written records of the Teachings, but also to the devotional and ritual practices dedicated to the Buddha and the great Bodhisattvas. Nevertheless, despite possible objections to their eastern form, their effectiveness, based as it is on universal principles, is undoubted. Whilst the scriptures appeal to the rational part of the being, symbolic ritual and meditation involve the non-rational element, thus incorporating an equally, if not more, important aspect of the total being in the spiritual life. The way to the emotions is through the senses. The Buddhas and Bodhisattvas are not only to be worshipped, but visualized, saluted and invoked through chanting, and even physically prostrated to. These practices can be greatly helped by having actual material representations of the figure, or figures, concerned before us, not only as guides to what is to be visualized, but also as objects of devotion in themselves. This clearly shows the place that the arts – in this case the visual arts – have in the spiritual life.

Such images, as well as all the other artistic needs that the Dharma may have, must be *made*. So this is

where the artist himself, his place in the spiritual community, and above all his motivation, must be considered.

What keeps us in our basic state of isolation from each other and the world, are our attitudes and the resulting desires by which we maintain them. We are not at peace because of a tight knot of isolated self-concern – to the exclusion of others; in a word, selfishness. If we are exclusively concerned with our own welfare, we must be unfeeling for the welfare of others. Selfishness is dependency, in that it is maintained by externals, and vulnerable to pain and isolation if they are withdrawn. It is not a quality of an individual. To want from others means that one cannot truly give to them, true giving being the complete antithesis of all selfish dependency.

If selfishness is the barrier that keeps us from complete awakening, then the spiritual life must essentially consist in its denial, the deliberate going *against* the tendency to want to take in for ourselves. To give, and to expect nothing in return, is not only the antithesis of selfishness, but also its antidote, and it is the continually increased and unconditional practice of giving that is the heart of the spiritual life. In time this means giving everything that we have and are, and because all people are unique, so also will be the nature of their gift. The forms that giving can take are infinite in variety. However, it is rare to find someone who can relinquish everything in one go, so initially it is enough to start with the immediate needs that present themselves. Everyone is capable of giving something, whether plain physical work, money or material things. Moreover, people have skills, and these too, when used to help the spiritual development of others, become means of giving. This is what forms the foundation for a whole new soc-



Upasakas Chintamani and Aloka at work

iety. So the artist, like anyone else, can integrate his skills and experience within the spiritual life by placing them unconditionally at the disposal of other people's spiritual needs.

In the light of the ideals of the spiritual life artistic skills and abilities are, in themselves, only certain skills amongst many. They are simply means to an end and are no more spiritually important than any other. One of the most important considerations of the spiritual life is not what one does, but how and why one does it. For an artist, or for anyone, to identify with his particular activity would be a complete denial of this. To do so he would be shutting himself off from others in just one more hardened, isolated attitude. Before anything else he is a living, growing being — so his first gift, coming before anything else, can only be a warm and friendly concern for others, who grow as best they can. If it is absent, whatever else he may do will inevitably be a cold, empty act, done for his own benefit. If a man, just as a human being, does not feel concern for others, he cannot give *himself*. It is surely better to do simple things for others, in genuine friendliness than to coldly

offer them the 'benefits' of special skills or talents at which one may be very accomplished. If a man can cultivate and give basic friendliness and concern, he will fill whatever else he does with a true warmth and life. In fact, a feeling of concern for others can be the only real motivation for work in the spiritual life. A man who has real concern and care can do anything, and need not fear because he is not a 'great artist' or a 'great teacher'. He will be able to find whatever ways he can of meeting others' needs, and will have no particular desire to cling to any of them. So he cannot fall prey to jealousy or rivalry.



Nevertheless, the Dharma makes good use of artists. There will always be a need for images and paintings of the Buddhas and Bodhisattvas, either for individuals or for meditation and retreat centres. Likewise, the ever increasing quantity of published Dharma material needs graphic design and layout abilities. Future FWBO centres must be planned, designed and decorated so that they are

conductive to spiritual practice, and even shops selling what members of the spiritual community sell in order to support themselves will need decoration, and their signs painted. However, it is not only the visual arts that have a place in the spiritual life. Just as, if not much more, important than this is the way in which the Dharma is written and spoken. There is, and will be, a great need for the very best literary and speaking skills, so that the Dharma can be verbally communicated in as clear and undistorted a manner as possible. If a writer is wholeheartedly committed to the spiritual life his skills will be of very great value, as will be those of good, clear-minded speakers. Music has been relatively undeveloped in the culture of the Dharma. In the West, however, it is one of the most important of cultural activities, rich in creativity and invention. Being so much a part of the emotional life of the West music is a potentially vital and beneficial means of expression for the spiritual life. However, if it is to be true to spiritual essentials, *activity* in music, for all, is important. Unlike the passive way in which music is generally treated in the West, the music of the Dharma will only be effective if it

forms an integral part of ritual and devotional practices that demand full and active participation. The spiritual life is to be lived, not spoon-fed.



It is not possible to follow a conventional artistic 'career', with all the 'benefits' of wealth, fame, attention, for being clever, or even special privileges within the spiritual community. Neither can the arts, even in a spiritual context, exempt people from the other, more essential practices of the spiritual life. Just as active concern for others is the foundation of the work of the spiritual community, so awareness of, and devotion to, the ideal of Enlightenment, as embodied in the Buddha, His Teaching, and the spiritual community itself, is the other most important feeling to be cultivated. Concern and devotion transcend all our differences. The first is given expression in work, the second in the practices of meditation, ritual and Dharma study. It is in these practices, coming before any differences of activity, in which the shared unifying joy of the spiritual community lies.

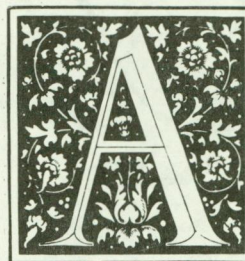
The place of art and the artist in the spiritual life is a contradiction of the attitude generally associated with modern artists. Very often they are considered, and consider themselves, particularly 'sensitive', 'special' people, who want to be left alone in ideal circumstances, and even expecting to be supported, while they 'explore' and indulge in their random moods and sensibilities through their chosen medium. This may not involve working much, but rather waiting for 'inspiration'. They then believe that they are really giving to the world, and will not consider lowering themselves to do anything else. This is a complete denial of the heart of the spiritual life.

The 'inner world' that 'artists' like these try to come to terms with is surely the same thing that all who live the spiritual life must face.

By cutting himself off from others and expecting support and privileges for doing so, an artist will simply increase selfishness. Work in the spiritual life is unconditional. A desire for fulfillment is also very characteristic of many artists. They rarely have a clear vision of how they will satisfy this, except that it often involves isolating themselves whilst they selfishly strive to perfect what *they* do, in order to produce the 'ultimate work of art'. The spiritual life is the only way to complete fulfillment for all. By committing himself to it an artist will find artistic fulfillment, not only in being kept busy working for others, but in allowing his skills to be transformed into a communicating medium for the highest and most perfect of all ideals. More important than that, he will find in the spiritual life fulfillment as a human being, and it is only in this that striving for perfection is meaningful. To have struggled to perfect a picture or a piece of music whilst remaining cold, heartless and arrogant to one's fellow men could amount to no more than the waste of a valuable life. Whatever we make or build, no matter how beautiful or even inspiring it may be, must eventually decay, but the way we live can, in time, manifest the qualities of wisdom and compassion that are eternal.

Commitment to the spiritual life will give meaning not only to the lives of individual artists, but also to the whole of western art. This new meaning will make sense, and hopefully sort out and simplify the mass of artistic knowledge and experience which has, along with all other aspects of western society, been developed and elaborated more than anywhere else in the world. In fact, from a purely technical point of view, we have at our disposal en-

ough to give the Dharma as immediately attractive a form as any that it has previously had – if not more so.



As a whole, the West has an undoubtedly rich and glorious cultural heritage, and for many it is the object of almost religious devotion. However it is, in itself, incapable of providing unified and systematic guidance for spiritual growth. The dazzling magnificence of its forms captivates people and even opens their hearts, but it does not embody a complete, universal vision. The Buddha-Dharma is such a vision, and can therefore unite and give purpose to the artistic forms. This will also ensure that the spiritual life is completely integrated into the life of the West. This process of integration will be a gradual one, but in time there will undoubtedly be a new Western Buddhist art. It will not be confined to a drab mass-production of stereotyped oriental images (although to do full justice to the traditional form of a Buddha or Bodhisattva involves a great deal of work), but will be a true communicator of the essential spirit of the Dharma, fully alive in people's hearts.

As selfishness is dissolved through our practice, so the joy of the Dharma is revealed, and it is in its expression that the work of the artist, and all other members of the spiritual community lies. There should be a direct flow of life, from joy at the heart of the spiritual community, through its work and its giving, and into the many communicating forms that are created as a result. The place of the artist in the spiritual community is, like all his fellow beings with their different activities, part of the means whereby the concern, the light, the colour, and the joy of the Dharma can surge out into the world.

Buddhism
and
Will^m Blake,
Ven. Sangharakshita

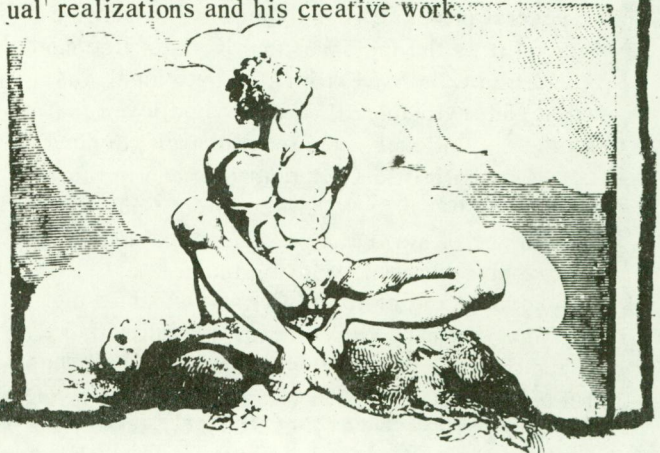


BUDDHISM is a universal teaching. It speaks to all men. It speaks to them, moreover, not as belonging to any particular social group, e.g. clan, tribe, caste, race, nation, but as individual human beings. What it tells each one of them is that he can grow - that he can grow from manhood into Buddhahood, or from unenlightened humanity into enlightened humanity. It also tells him how he can do this. When Buddhism speaks to men in this way it of course has to speak to them in a language which they can understand. This means much more than speaking to them in their own vernacular. It means communicating with them through the medium of their own ideas, their own culture. Since Buddhism originated in Ancient India it at first had to speak, - the Buddha had to speak, - the language of Ancient Indian culture. In fact, it had to speak the language of two cultures, the Shramanic and the Brahmanic. Later, when Buddhism spread outside India, it had to speak the language of other cultures, in particular those of South-East Asia, China, Japan, and Tibet. (Sometimes, when the indigenous 'linguistic' resources were inadequate, it had to take Indian culture along with it, but that is another story.) Since Buddhism did not spread beyond Asia, all the cultures with which it came into contact, and through which it had to communicate, were Asian cultures. Although it is in reality a universal teaching, when identified with its medium of communication Buddhism tends to appear as a phenomenon of the cultural history of the East. It tends to appear as an eastern religion.

During the last century Buddhism has begun to spread beyond Asia. It has begun to make contact with Western culture. As yet, however, it has not really begun to communicate through the medium of that culture. Western Buddhists, and those interested in Buddhism, therefore have to study it in a foreign language, as it were, i.e. through the medium of one or another Asian culture. The situation is made more difficult by the fact that what Asian Buddhist teachers bring to the West is, only too often, not so much Buddhism as the cultural forms with which, for them, it is associated, even identified. Buddhism will not really spread in the West until it speaks the language of Western culture. This will take time. One of the ways in which we can hasten the process is by bringing Buddhism into contact with those Western poets, thinkers and mystics in whose life or work, or both, there is a reflection, however faint, of the supra-historical splendours of the principal Dharma and who, therefore, already communicate to us something of the spirit of Buddhism in the language of Western culture. One of the greatest of these winged spirits is the English poet, prophet and visionary William Blake.



Blake was born in London on 28 November 1757, and died there on 12 August 1827. His life thus coincided with one of the most momentous periods in English - indeed in modern Western - history. As a young man he saw and welcomed the American and French Revolutions, while in middle life he was witness to the tremendous upheavals of the Napoleonic wars. He also lived through the Industrial Revolution, with all the changes that this brought about in the social, economic and political life of the nation. Although he lived in such eventful times, Blake's outward life at least was uneventful. He attended a drawing school for a few years (the only formal education he received), and when he was fifteen his father, a hosier, apprenticed him to an engraver, with whom he spent the customary seven years learning his trade. Thereafter Blake supported himself by his own labour, but since the skill of the engraver was less in demand than previously he had often to fight a losing battle with poverty and want - a battle that ended only with his death. In 1782 he married the daughter of a market gardener, and though childless the union was a happy one. From 1782 to 1827 only two events occurred to interrupt the even tenor of Blake's existence in a succession of London lodgings and his work as engraver, poet, painter and printer of his own illuminated books. The first of these was when, at the invitation of his would-be patron Hayley, he and his wife left London for Felpham, a village on the coast of West Sussex, where they lived - not very happily - for three years (1801-1803). The second occurred shortly after this period of exile when, as a result of an incident with a drunken soldier which had taken place the previous summer, at Felpham, Blake was accused of seditious libel and tried for the capital crime of high treason. Apart from these two events, both of which made a deep impression on him, the history of the greater part of Blake's life is the history of his spiritual realizations and his creative work.



This truer history begins quite early, for Blake's extraordinary qualities quickly revealed themselves. When only four years old he saw God looking in at the window, which set him screaming, and thereafter visionary experiences of this sort were not uncommon. Indeed, they became part of his ordinary waking life. His literary and artistic development was no less rapid. It has been said of him that he 'became an artist at the age of ten, and a poet at the age of twelve'. More remarkable still, his tastes and preferences were very decided, and he showed striking independence of judgement. As he wrote long afterwards 'I saw and knew immediately the difference between Raffaele and Rubens.' This was not a difference that was apparent to everybody at the time, but neither then nor in later life did Blake ever hesitate to differ from - or to denounce - even the most respected authorities. Both as a man and as an artist he thought and felt and spoke for himself, without fear and without favour. Independence and originality were in fact among his most outstanding characteristics, together with sturdy self-confidence, honesty, openness, and extreme vehemence of expression. But much as his independence and originality contributed to the ultimate greatness of his achievement, they tended to isolate him from his contemporaries. Some people thought him mad. Although he is generally included among the older generation of the Romantic poets, along with Wordsworth, Coleridge, and Southey, and his life and work accounted part of the Romantic Movement, his personal contact with them was of the slightest, and they hardly knew anything of his work. Southey, indeed, was among those who thought him mad. Yet despite isolation, and even neglect, Blake's life was a happy one, and towards the end of it he had the satisfaction of gathering around him a small group of young artists who loved and venerated him. When death came he was ready. 'His countenance became fair, his eyes brightened, and he burst out singing.'

Being so much an individual himself, it was only natural that Blake should uphold the importance of the general principle of individuality. Indeed, he regarded it as the indispensable basis of true morality and true religion. For him the individual was sacred and inviolable. He therefore believed that it was the duty of each man to be himself, to develop his own potentialities to the utmost, and to allow others to do likewise. 'The Worship of God,' he wrote in one of his finest passages, 'is honouring his gifts in other men; & loving the greatest men best, each according to his Genius: which is the Holy Ghost in man.' Blake meant this quite literally: for him God is man, and there is no other God. In another passage he insists that vice is not so much giving

expression to one's own energies as hindering the energies of others. Man cannot develop his potentialities unless he is free. The corollary of the principle of individuality is the principle of liberty. As a young man Blake was a revolutionary, and therefore saw liberty in primarily social and political terms, as freedom from the tyranny of kings and priests. Later his ideas changed, or rather they developed as he developed, and he saw it first psychologically, as the liberation of the instinctual and emotional energies from the bondage of reason, and then as the liberation of the whole man from the internal divisions into which he had fallen, including the division between reason and emotion. True liberty was to exercise 'the Divine Arts of Imagination'. It was to expand one's consciousness, exploring 'inward into the Worlds of Thought'. It was to enter, or rather re-enter, Eternity.



Blake's enlarged conception of liberty corresponds to an enlarged conception of man. Man is not twofold but fourfold, consisting of the body and its instincts, reason, the emotions, and imagination. This obviously anticipates Jung's four basic functions of sensation, thought, feeling, and intuition. There is also some resemblance to the first four of the five Spiritual Faculties of Buddhist tradition, i.e. to (in matching order) Vigour (*virya*), Wisdom (*prajna*), Faith and Devotion (*shraddha*), and Concentration (*samadhi*), although the fact that these are accompanied by a fifth spiritual faculty, that of Mindfulness (*smriti*), which balances Faith and Wisdom, and Vigour and Concentration, means that all four are raised to a higher level and enabled to work together for the attainment of Enlightenment. For Blake man is fourfold both in his divided and in his undivided state. In his fallen and divided state the body and its instincts are present as his Shadow, by which Blake meant suppressed desires, the emotions as his (fallen) Emanation, or split-off

feminine counterpart, while reason is present as his Spectre, which is also the self-centred Selfhood with which the fallen man now identifies himself. Imagination, or his Humanity, is absent, or rather is in abeyance, sunk 'in deadly sleep'. Within the context of this enlarged conception of man the individual develops his potentialities when his Humanity awakes. When his Humanity awakes, i.e. when he identifies himself with his Imagination, he can enter his Shadow, absorb his Emanation, and cast out (and also love) his Spectre. In man's un-fallen and undivided state, or in Eternity, the four basic functions appear in their 'archetypal' forms as what Blake calls the Four Zoas. These are Tharmas, 'the mildest son of heaven', the Zoa of sense, Urizen, the Prince of Light, the Zoa of reason, Luvah, the Prince of Love, the Zoa of the emotions, and Urthona, 'the keeper of the gates of heaven', the Zoa of Imagination. There is thus a correspondence, in the hermetic sense, not only between the four basic functions and the Four Zoas, but also between Shadow, (fallen) Emanation, Spectre, and sleeping Humanity and the Four Zoas, in other words between the fallen and divided and the un-fallen and undivided states of the four basic functions. This is not unlike the general correspondence, in the Mahayana and the Vajrayana forms of Buddhism, between Samsara and Nirvana, klesa (defilement) and bodhi (Enlightenment), or, more specifically, between the five poisons of delusion, hatred, pride, craving, and jealousy, and the mandala of the Five Jinas or Five Buddhas, i.e. (in matching order), Vairochana, Akshobhya, Ratnasambhava, Amitabha, and Amoghasiddhi. There is, however, one important difference. In Buddhism there is no doctrine concerning the absolute beginning of things, which is said to be imperceptible. Samsara does not originate from Nirvana; bodhi never becomes the klesas. In Blake's system the Four Zoas divide one from another and fall from Eternity into time, from Truth into error. They fall in anticlockwise order. Tharmas, whose compass point is west, enters time first, followed by Urizen (south), Luvah (east), and Urthona (north). The story of how the Zoas fell, and what terrible conflicts took place between them and their Emanations, as well as the story of how they were all delivered and restored to unity, constitutes Blake's great myth. It is this myth which, in various stages of development, forms the subject matter of the major 'prophetic books', especially the second longest of them, the central but unfinished *Vala*, or *The Four Zoas*.

The correspondence between psychic functions and Zoas, and poisons and Buddhas, is not the only one. Both Blake and Vajrayana Buddhism see the whole



of existence as one vast and complex system of correspondences. Both use the hermetic principle, as it may be termed, as a principle of order, as a means of organizing the more prominent features of our experience into a beautiful and meaningful pattern, i.e. into a mandala, and in this way achieve integration. Both Blake and Vajrayana Buddhism are therefore concerned to establish sets of correlations, some of them natural and obvious, others apparently quite arbitrary. Blake correlates the Four Zoas not only with the four basic psychic functions but also with various other sets of four, such as the four points of the compass, the four worlds, the four occupations, the four metals, the four continents, the four arts, the four quarters of the British Isles, the four cities, and the four senses. Thus Tharmas, the Zoa of sense, is associated with the western direction, the world of generation, the occupation of shepherd, the metal brass, the continent of America, the art of painting, Ireland, the city of York, and the tongue or sense of taste. Some of the correlations are quite elaborate (though not without minor discrepancies), such as those between the counties of Great Britain and the Sons of Israel, and the counties of England and the Sons of Albion. Blake's system of correspondence is most fully worked out in *Jerusalem, the Emanation of the Giant Albion*, the longest of the prophetic books and the last. In much the same way Vajrayana Buddhism correlates the Five Jinas or Five Buddhas not only with the five poisons but with the five wisdoms (*jnanas*), the five colours, the five directions, the five elements, the five mudras or hand-gestures, the five emblems,



the five vehicles or mounts, and the five 'aggregates' (*skandhas*). (The Vajrayana deals in pentads rather than in tetrads inasmuch as the 'central' Buddha Vairochana and his 'absolute' wisdom represent the unity of the other four - though according to an early Buddhist Tantric tradition 'everything goes in fours'). Thus the Buddha Akshobhya, the 'Imperturbable', is associated with the mirror-like wisdom, the colour blue, the eastern direction, the element water, the earth-touching mudra, the emblem of the vajra or 'mystic thunderbolt', the elephant vehicle, and the aggregate of form (*rupa*). There are many other sets of correlations. Both Blake and Vajrayana Buddhism see a correspondence between the order in which the Four Zoas, or the Four Buddhas (i.e. the Five Buddhas minus Vairochana, the Buddha of the centre) are distributed round the four quarters of the mandala and the successive stages by which the individual develops his potentialities. Beginning with Tharmas in the west, the Four Zoas enter into time in anti-clockwise order, which is the order in which their corresponding psychic functions develop in the individual. In Buddhism, of course, there is no original cosmic fall, but when the Four Buddhas, beginning with Amoghasiddhi in the north, are enumerated in anticlockwise order this corresponds to the order in which, upon the occurrence of the profound spiritual experience of 'turning about' (*paravritti*), the five sense-consciousnesses, the mind-consciousness, the soiled-mind-consciousness, and the (relative) store-consciousness, are transformed into the corresponding four Buddha-wisdoms. It also corresponds to the *clockwise* order in which the Five Buddhas appear to the consciousness of the deceased person in 'The Tibetan Book of the Dead' (where, so far as the individual is concerned, a 'fall' may indeed occur), as well as to the order in which they are depicted as constituent parts of the visualized seed-syllable HUM in the Yoga of the Long HUM.

Blake's emphasis on the importance of individuality connects not only with his conception of man and his system of correspondences but also with his deep insight into the true nature of the individual. Man is in reality not a natural but a spiritual being, and his essence is eternal. Nature has, indeed, no existence apart from man, and like man is fundamentally spiritual, being simply 'a portion of soul [i.e. the emotions] discerned by the five senses, the chief inlets of soul in this age'. Nature appears as a separate entity from man only after the fall, when the individual's senses are turned inside out, so that he perceives what is internal as external, and when, forgetting his true existence, he passes through various states or worlds.



These states are quite different from the individual who passes through them, and it is important that the two should be distinguished. States can change, and be annihilated, but individuals cannot. States may be judged and condemned, but individuals can only be forgiven. This is Blake's great doctrine of the Forgiveness of Sins, and since the Forgiveness of Sins is mutual it is the basis of the Brotherhood of Man. The way in which fallen man passes, like a traveller, through various states or worlds, is not unlike the way in which, according to Buddhist tradition, the ever-changing stream of consciousness wanders as a result of spiritual ignorance (*avidya*) from one to another of the five (or six) realms of conditioned existence, appearing now as a god, now as an animal and now as a man, and so on, through a whole series of lives until, with the cessation of craving and the attainment of Nirvana, the process of compulsory rebirth comes to an end. In keeping with its refusal to recognize a causal nexus between phenomenal existence and the Absolute, Buddhism does not, of course, speak of a fallen Buddha who wanders through the five (or six) realms of conditioned existence for a while and then gains, or regains, Enlightenment. Yet there is a parallel between Blake and Buddhism at least so far as the origin of the states or worlds is concerned. According to Blake the states are created by the imagination, or by Jesus (for him it amounts to the same thing), as a means of defining the errors into which man has fallen and thus delivering him from them. In Buddhism, at least in its Tibetan form, Shinje, the Lord of the Dead, who judges people after their death and assigns them a place in the other world in accordance with their deeds, is in reality a form of Avalokitesvara, the Bodhisattva of Compassion.

The fact that the states are created by the imagination makes it clear that, as Blake insists, 'The Imagination is not a State: it is the Human Existence itself...'. Since the imagination is also identified with Jesus, and since Jesus is God, the true man is not only the imagination, or poetic genius, but also God. Blake in fact explicitly equates God and man. 'Thou art a Man, God is no more, / Thy own humanity learn to adore...'



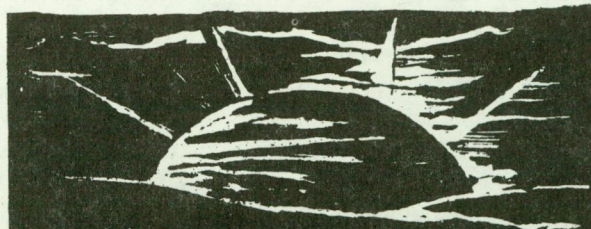
This does not mean that man in his fallen state, or man as a purely animal and rational being, can be set up in the place formerly occupied by God, as so often happens in the case of secular humanism. It means that instead of submitting to the arbitrary commands of an angry God who dwells high above him in an external heaven man should develop his own imagination, his own Divine Humanity, and become what, in the depths of his being, he truly is. Blake's humanism is a spiritual humanism, and as such is akin to the transcendental humanism of Buddhism, which acknowledges no form of existence higher than a Buddha or perfectly enlightened human being.

Blake not only equates God and man but also, with equal explicitness, rejects deism. His position is, in fact, not just non-deistic but even, in effect, non-theistic, and so to that extent not really Christian, at least not in the traditional sense of that term. His name for the 'angry God' is Nobodaddy (i.e. 'nobody's daddy'), and he identifies him with the jealous God of the Old Testament, with Satan the Accuser, and with the fallen Urizen. It is this false God, the God of this world, that is worshipped by the worldly. Blake's position here is broadly that of Gnosticism. He also rejects the religion of this God, which is that of punishment for sin, as well as the dogmas of the Virgin Birth, the Vicarious Atonement, a personal Devil, and an everlasting hell. He rejects, in fact, the whole structure of 'orthodox' Christian belief, and although he considers himself a Christian his version of Christianity - if it can be called that - is not only different from, but diametrically opposed to, the more popular 'Urizenic' version. Blake is fully aware of this opposition. In a well known couplet he declares, 'The vision of Christ that thou dost see, / Is my vision's greatest enemy.' At times he seems to reject not just 'orthodox' Christianity but religion itself, as when he speaks of Jesus sending his seventy-two disciples 'Against religion and government'. One modern commentator in fact says that Blake often used 'religion' as a smear word, and it is true that at his best and most characteristic he speaks in terms of artistic inspiration rather than in terms of religious belief. Even when he does use the language of belief he uses it in his own way, i.e. not literally and dogmatically but metaphorically and symbolically. According to him this is in fact the right way to use it, for all religion is 'decayed poetry' and to understand it poetically is to understand it as it was originally meant to be understood. Then as now, it is the poetic genius, the man of imagination, who is the truly religious man.

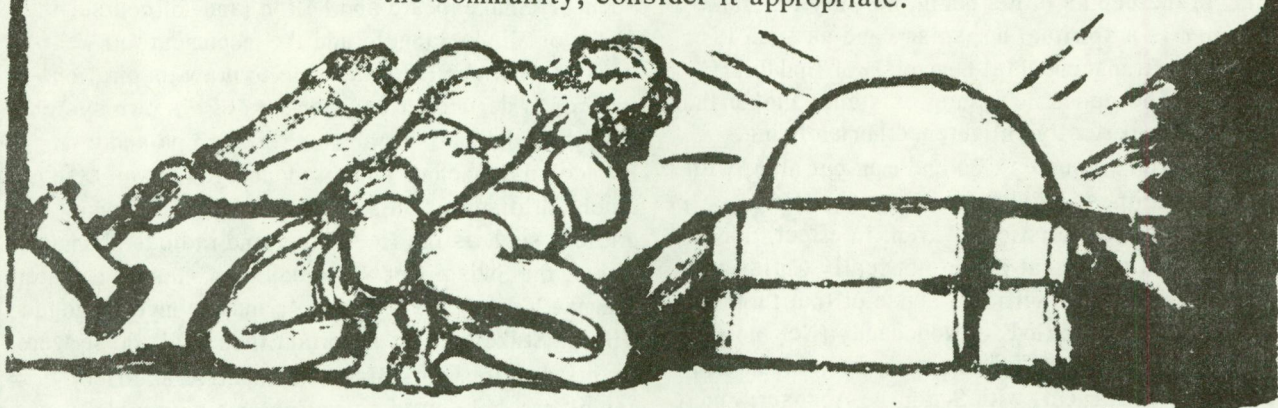
A whole century before Buddhism was really known in the West Blake offers us the unique example of

a non-theistic imaginative vision of rare intensity and integrity. That he could do this was due in the first place to his own extraordinary creative powers - powers which manifested early, and of which he remained in unimpaired possession to the end of his days, he being faithful to them, and they being faithful to him. It was also due to the fact that in addition to the Bible and the major English poets Chaucer, Spenser, Shakespeare and Milton (and, of course, the works of Michaelangelo and the monuments in Westminster Abbey) Blake was able to draw inspiration - indeed, to derive certain elements of his own system - from the 'alternative tradition' of Agrippa and Paracelsus, Boehme and Swedenborg. He was also indebted to some of his more unorthodox contemporaries, such as the freethinker and radical Thomas Paine, the Swiss poet and theologian Gaspar Lavater, Thomas Taylor 'the Platonist', and the mythologue William Stukeley. But important though all these were for his development, Blake's combative and fiery genius probably owed as much to his spiritual enemies as to his spiritual friends, for it was largely in opposition to their mistaken beliefs that he formulated his own system. The most distinguished and influential of these enemies - the enemies of Blake's 'Divine Vision' - were Bacon, Newton, and Locke, whose mechanistic science, mechanistic natural philosophy and mechanistic psychology left no room for imaginative truth or spiritual values. In setting himself in opposition to them - a David against three Goliaths - Blake set himself against the master-current of the age, and in this lies the true measure of his greatness. Indeed, through his life and his creative work Blake accomplishes in his own person what he calls a Last Judgement, which is not a condemnation of sinners to everlasting hell-fire but a final casting out of error from the bosom of the Eternal Man or the imagination. What Blake therefore offers us is not only a non-theistic imaginative vision, - not only something of the spirit of Buddhism in the language of Western culture, - but an example of the kind of radical revaluation of Western religion and culture that Buddhism, in the person of the Western Buddhist, may soon be called upon to undertake.

SANGHARAKSHITA



Six months ago Siddhiratna and John Rooney moved into 119 Roman Road to establish a new F.W.B.O. Community, to be joined eventually by Luvah, Rintrah and Manjuvakra. The building now houses the **East End Meditation Centre** and the **Windhorse Design Studio** as well as the community on the second floor. The community has taken on the name of 'Golgonooza'. This article is an explanation of the name and why we, the members of the community, consider it appropriate.



An account of the building of GOLGONOOZA

by Luvah

Golgonooza is the name of Blake's 'city of art and manufacture' in the poems *Milton* and *Jerusalem*:

*"Here, on the banks of the Thames,
Los builded Golgonooza,
Outside of the gates of the
human heart, beneath Beulah
In the midst of the rocks of the
altars of Albion. In fears
He builded it, in rage and in fury.
It is the spiritual four-fold London;
continually building and continually
decaying desolate."*

Los is Blake's blacksmith god who symbolizes the creative activity of the imagination, the divine faculty in man; he is also Blake himself as the poet-visionary formulating his blueprint for a spiritual renaissance, hammering out his

vision at the printing press like a blacksmith at his forge. The forge stands at the very centre of Golgonooza. To the South is Los' palace (the intellect) and to the North is the golden hall of Cathedron with its courts, towers and pinnacle where Los' wife Enitharmon weaves the physical body of man on her loom (the womb). For the work of Golgonooza is to give form to all uncreated things, and especially to give bodies to the spectres of the dead. The foundations are laid on London, but it is four-dimensional and has four gates opening into the worlds of Ulro, Generation, Beulah and Eden. Through one of these gates 'bending across the road of Oxford Street' is the entrance of souls travelling to and from Eternity.

The symbol of Los' building activities seems apposite for our own building activities here at present - for the present-day Golgonooza is in reality a building site. When we decided to move in, we were aware that some work would have to be done on the building, but we had no real idea of the extent of the work that would be required to fulfill the fire and safety regulations. We are not skilled builders and we have to support ourselves financially. After six months work we find ourselves with a gaping hole in one outside wall and two more walls still to come down because of weak brickwork. We have already raised the entire ceiling of our floor two inches and replaced all the beams, moved and rebuilt a complete set of fire

stairs, built new walls, floors, corridors, rooms, ceilings, windows and doors, rewired two floors -and still we have no kitchen, no bathroom, no gas or water supply even. Blake's words have come to seem prophetic;

"In immense labours and sorrows, ever building, ever falling..." But beyond the toil stands the ideal, undiminished in our eyes. Golgonooza is the 'city of art', a frontier outpost of vision dedicated to creative activity in the 'land of death eternal'. For Blake art was a kind of religion, the only vital means of growth in an age of religious decadence. "Art is the Tree of Life". It is a whole mode of life, the life of the imagination. "Prayer is the study of Art..Jesus and his Apostles and Disciples were all artists...The Whole Business of Man is the Arts." (The Laocoon, 1820) We have spoken of ourselves as an 'arts' based community - but this requires some clarification. In practical terms we have at present two public outlets for our ideas, the Design Studio and Golden Drum. These two media are alike in their rejection of the popular notion of art as elitist or dilettante aestheticism; they are both by definition media of *communication*.



THE Design Studio is as yet functioning on one wing but it is already producing *Mitrata*, the Newsletter, various book-covers and posters, as well as taking in work from outside the Movement and so becoming a business in its own right. We might compare it to the forge of Los or Blake's 'Printing House in Hell',

"printing in the infernal method, by corrosives, which in Hell are salutary and medicinal, melting



Golden Drum rehearsing

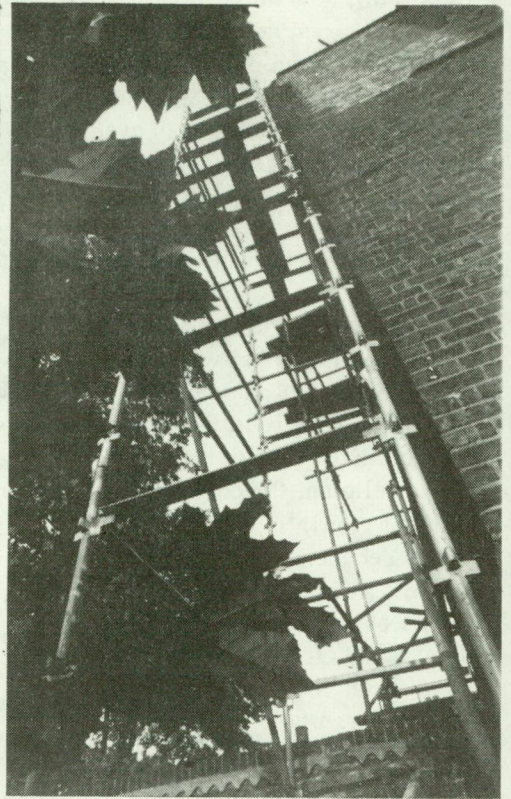
apparent surfaces away, and displaying the infinite which was hid" (Marriage of Heaven & Hell).

The Golden Drum Theatre Company is our equivalent of Enitharmon's loom, weaving Blake's own words into the 'Circle of Destiny', a dramatic interpretation of Blake's myth, which has been performed at the East End Meditation Centre as well as in Hampstead and Brighton. The cast consists of the residents Luvah and Rintrah (who wrote all the music and performed single-handed on electric harpsicord and clarinet) Dawn Mastin and Vangisa, with Anoma singing a number of Blake's poems set to music. These people together with Siddhiratna (lights) and Janet Martin (prompt) form the nucleus of Golden Drum, which hopes to continue to explore other areas as yet undefined. We believe that theatre, as the most total and immediate art-form, provides the possibility for a rich and varied expression of relevant ideas. It serves a two-fold function as a public voice and as a vehicle for growth and creative communication for those who work in it.

If Buddhism may be defined as the application of whatever methods are conducive to growth, art has its significance as one of the principle indirect methods of raising consciousness. The cultivation, performance and appreciation of the

arts is a means of deepening awareness and refining sensibility. We may have our own individual interests in music, writing, painting; making music together is one way that people can learn to relate spiritually to one another in a community. But there is a wider sense than this to the notion of an 'arts' community as we understand it. Art is any form of creative activity; not only poetry and music but also bricklaying, carpentry, interior decoration, when they are performed in the right spirit. Above all it is learning to live together, growing towards the ideal of individuality and spiritual community. Lying as an aesthetic experience.

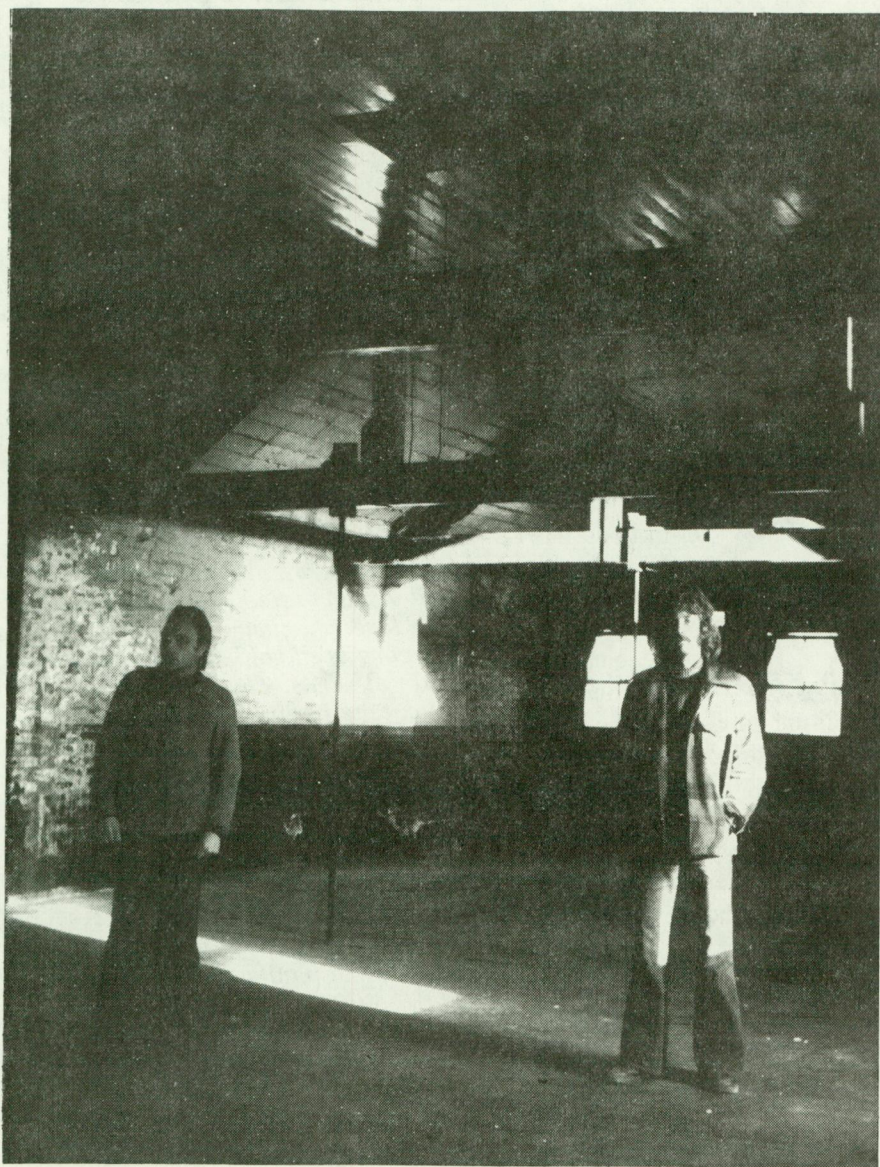
Perhaps it would be better to drop the word 'art' altogether here, since I am stretching its meaning, and talk about 'play'. Plato called art 'play'. (Remember that the Bodhisattva is compared to a playful elephant splashing about in puddles.) Play as I understand it is any pleasurable activity. Most people distinguish between what they call 'work' and 'play' and the basis of the distinction is that work is something done with a specific end in view (money, fame, power) but is not intrinsically pleasant; play is anything done as an end in itself, simply because it is pleasurable. The distinction is between 'goal-motivated' and 'self-motivated' activity. There remains a third



"Continually building, continually decaying desolate."



House meeting



Windhorse Studio



possibility: activity which is both pleasurable in itself and directed to a further end of some kind. The realization of this possibility destroys the work-play dichotomy, when one's work becomes play and one's play one's work. When the goal of the work is personal growth we have an ideal growth situation. Creative Activity ('art') is both a pleasurable activity ('play') and the means to growth.



Play is a function of mental growth, the spontaneous expression of the imagination "Play only becomes possible, thinkable and understandable when an influx of *mind* breaks down the absolute determinism of the cosmos." (Huizinga; 'Homo Ludens' 1944). All adults play too, though we are predisposed to think of play as something that children do, and eventually grow out of. By playing the child grows, develops, learns, becomes more conscious, without any evaluation of what he is doing or any motivation beyond the pleasure of the immediate moment, simply for having fun, by enjoying the exploration and discovery of self-fulfillment, the pleasure of pure spontaneity in thought and deed. Play is self-rewarding activity. Notice that for the child growth is a natural thing, an innate disposition that requires no external stimulus or enforcement. Growth through pleasurable activity should be the normal state of affairs for all men - but something goes wrong as we get older. We stop growing. By the age of seven we are already hardened into a pattern of behaviour that remains largely unchanged for the rest of our lives. All significant growth has ceased. Why?

An adequate answer to this question would survey the complex of psycho social factors that impinge on us from birth, inhibiting the naturally expansive mechanisms of our being. Group pressures restrain us and we lose the courage needed to explore ourselves, to think for ourselves, to be different. In a word, it is our environment that inhibits us, the physical, cultural, social and spiritual environment. Growth requires energy, concentration, dedication, a degree of faith in ourselves. These things the child finds effortlessly, but the adult can only reach them by an effort to overcome the resistance imposed on him from outside by forces that shape him as he grows. Paradoxically what we call 'education' is probably the most powerful and harmful of all these influences, though the impact of mass media and advertising must rank as a close second. It is true that adults continue to play, but their play is rarely creative or growth orientated. In the words of George Bernard Shaw, these are the people 'to whom age brings golf instead of wisdom'. The popular forms of entertainment in Western society encourage and abundantly cater for neurotic and artificially stimulated needs, the craving for instant sensual titillation, egotistical self-satisfaction, or for escape from the hardships of

reality through forgetfulness and distraction. Dispossessed of his true nature, none of these surrogate satisfactions are adequate to fill the gaping soul of man, for they are a mere shadow cast by his own mind, the distortion of an inner spiritual need. But blindly pursuing the shadow of happiness the victim can only hope for greater, newer, more exotic species of delight.



Growth is an inner need, as much as food or sleep. It belongs to any adequate account of the healthy human state.

If it is inhibited the organism is stunted as truly as the physical growth of a blighted tree. We can only grow in an environment conducive to growth. Just as the flower needs earth, air, water, sunlight and heat, and cannot grow without every one of them, so we have our physical, emotional and spiritual needs. Within the context of the movement the establishment of a spiritual community seems to be the best way of providing for these needs. On a larger scale we recognize the need for a

society that is supportive to the individual and the spiritual community. In an ideal society all work would be art - that is, it would be both pleasurable and fulfilling. All work dedicated to the creation of a new society is art, for it is inspired by vision. Art is the expression and communication of vision. Golgonooza is not merely a building of bricks and mortar, but the concrete expression of a vision of a spiritual community and an ideal society. Every brick of it exists in the fourth dimension as a symbol of love and wisdom;

The stones are pity and the bricks well wrought affections, / Enamelled with love and kindness, and the tiles engraved gold, / Labour of merciful hands. The beams and rafters are forgiveness; / The mortar and cement of the work, tears of honesty; the nails / And the screws and iron braces are well wrought blandishments, / And well contrived words, firm, fixing, never forgotten, / Always comforting the remembrance; the floors humility, / The ceilings devotion; the hearths thanksgiving. / Prepare the furniture, oh Lambeth, in thy pitying looms! / The curtains, woven tears and sighs, wrought into lovely forms / For comfort.... / Go on builders in hope, though Jerusalem wanders far away / Without the gate of Los among the dark Satanic Mills." (Jerusalem)

Homage to William Blake by SANGHARAKSHITA

My Spectre stands there white as snow;
Whate'er I ask, he answers 'No'.
Till I can melt him with my fire
He blocks the path of my desire.

My Emanation, weak and poor,
Lies outstretched upon the floor.
Till I can claim her for my own
Both of us must howl and groan.

Therefore will I, all I can.
Build up complete the Fourfold Man,
Head and Heart, and loins fine,
And hands and feet, all made divine.

Banish single vision far!
With double vision ever war!
Fourfold vision night and day
Light and guide you on your way.

In that fourfold vision bright
See the whole world with delight.
Rock and stone, and flower and tree,
And bird and beast, are men like thee.

Men like thee, and women too,
Androgynous, ever-new -
Divine Imaginations free
Exulting in Eternity.



Her figure glows like pearl, enshrined
 In a cradle of mysterious silk.
 A turquoise crown proclaims her sovereign,
 Whispers her affinity with this regal light
 Which bathes her limbs like milk.
 Under that potent touch, her heart jumps
 And her eyes quiver, feeling the pulse
 Near, which first made her spirit wild
 And her blood burn with the world's deep grief
 Enfolded now in the quiet antique cloth
 She sings until the world's end her lullaby
 While the sky floods with rain
 And Spring surrenders her throne with chaste weeping.
 And — though I would leave and forget her song —
 Her gaze impregnates me like a sword,
 My heart suddenly becalmed in those siren waters.
 Those who think the goddess died
 In Eastern Antiquity, or is reduced
 To an impotent bronze image safely behind

ON SEEING AN IMAGE OF TARA BY MOONLIGHT

Be warned! Her power lives too near ^{glass:}
 For such imagining; or else avoid the night
 And the Moon's maddening stare,
 Lest the blood burns, and the truant heart
 jumps
 Remembering a miraculous birth, long ago,
 In a cradle of tears, each one a grief
 The world alone could not bear.

ANANDA



Drawing by Devaraja

PERCEPTION

FEELING

& ART



Selfishness is simply unwillingness to face new experience. A radically new experience which we cannot weave into the pattern of our life demands the changing of the pattern and the working out of a fresh design in which it can form a part. The ego resists the onrush of new experiences because of the changes they involve; for a change in experience means a modification of existence; and though in relation to the new life, such a modification is a birth, in relation to the old life, to the ego, it is in fact a death. Unselfishness, on the other hand, is an openness to new

AN EXTRACT FROM THE ESSAY 'THE RELIGION OF ART'

experiences, a willingness to die for the sake of being born anew. If egoism is a centripetal tendency, a movement of contraction upon its own centre, egolessness, on the contrary, is a centrifugal tendency, a movement of expansion not only towards its own circumference (for this has no meaning except in relation to a centre) but towards something absolutely outside the orbit of its own being. If a new experience appears comet-like in the sky, it eagerly abandons its own planetary system and spins towards it singing, with Shelley's moon.

*I must hurry, whirl and follow,
Through the heavens wide and hollow*

(Prometheus Unbound. Act IV. 477-78)



is the spirit
of the true artist.
Possessing from

his birth an extraordinary sensitiveness to what Wordsworth called "unknown modes of being" – a capacity to experience what Mr Aldous Huxley, writing of D.H. Lawrence, describes as "the dark presence of the otherness that lies beyond the boundaries of man's conscious mind" – he is passionately eager to widen and deepen the range of his experience to the farthest possible limit.

Now experience is of two kinds: that which relates to the external world of flowers, trees, people, mountains and stars; and that which relates to the internal world of emotions, thoughts, imaginations and intuitions. Our use of the words 'widen' and 'deepen' refers to the possibility of developing experience in these two directions. The artist widens his experience by continually increasing the number of his points of contact with the material universe in which he lives; for, like Antaeus in the myth, contact with the earth strengthens him. He deepens his experience (or heightens it, for both words con note refinement and intensification) first of all by becoming aware of it and then by subjecting it to a process of prolonged incubatory reflection in which essentials are separated from accidents and the significance of the experience gradually disclosed. Contact with the earth is of course possible only through the body, by means of the five senses, particularly the eye, and to the poet's awareness through this high-

ly sensitive organ of what we have elsewhere described as "the unique individuality of things" we have already given the name Observation*. When an object is observed intently for some time sympathy for it will begin to be felt, for in the act of pure observation self-awareness is suspended and, at least for an instant, subject coalesces with object and feels the pulse of its existence beating indistinguishably from its own. Contact with "unknown modes of being", on the other hand, is possible not through any external sense but only through an internal organ of experience – by means of refined and subtilized emotion. As we have explained in our *Advice to a Young Poet*, emotion, which is a force, can be subtilized by what we have there called the asceticism of art, wherein conscious inhibition of the normal outlets of emotional energy succeeds in making it seek expression on higher and more refined levels of existence.**



Though we have spoken of two kinds of experience, one having the external, the other the internal, world for object it should not be supposed that they exist side by side without any deeper or more intimate relation than that of mere external juxtaposition. They are not so much two worlds as two hemispheres of experience within the one world of the artist's personality. Between these two hemispheres a continual traffic goes on. Facts are forever crossing over into our personal life as feelings,

and experiences which are both thoughts and feelings as well as something more significant than either, go forth into the external world not as fugitive words and deeds but as immortal works of art. The poet (to change the metaphor) is rooted in the objective world as a plant is rooted in the soil. The nutriment which he derives therefrom is transformed into the invisible sap of aesthetic experience and creative potency, re-emerging thence not as earth and water but as the marvel of a leaf or the miracle of a flower. For, the true poet seeks not only to enrich his experience through observation of, and sympathy with, life in all its multitudinous forms, but also to refine it, to raise it to the highest possible pitch of intensity, by solitary reflection on its meaning. Poetry which has not been enriched by the continual influx of sensuous impressions lacks vitality, while that which has not been refined by prolonged meditation is drossy and impure, and incapable of imparting to the *rasika* – the 'taster' or 'enjoyer' of the *rasa* or aesthetic relish which saturates a work of art – that sudden shock of delight which transports him into a hitherto unknown region of experience. The rhythm of the poet's life is dominated by the systole and diastole of receptiveness and creativity, absorption and transmutation, enrichment and refinement. Sometimes his heart expands until it embraces the universe; sometimes it contracts into a point. Both movements are necessary, and the soul of the poet can no more exist with only one than his physical body can live with a heart that only pumps in blood or only pumps it out.

Ven. Maha Sthavira Sangharakshita.

* *The Aryan Path*. Bombay, August 1953 p.345.

** Ibid.



To Vajrasattva

In the beginning
before the smouldering sun spoke
fire into the quenching sea
before the earth woke from dreams
of burning
and the stars sang in their temples
with voices of ice;
before the light was divided
and the mind bowed with its yearning
for things seen and unseen
you sat with sun and moon on your brow
knowing neither moon nor sun
and were at peace.

where seawater runs at dawn
gilded into silence by the sun
you sat, and brought emptiness.
where the ancient pagan temple sits
on the fist of the lone hill
you stood, and brought emptiness.
where the passion of mind and mind
ran like two rivers unchained
you waited, and brought emptiness.
where birth first shrieked awake
in the milk white cot of the earth
you lay, and brought emptiness.
emptiness of the eye,
of the unfolding petal of the holy primrose;
emptiness of the ear,
of the muted trumpet's secret shrill;
emptiness of the nose and voice
sending into oblivion the ephemeral rose
and fragrance of the apple in April dusk.

emptiness of the hand's caress
and the surging body's sacred thrill
at the onslaught of known and unknown blood
when time shakes, and the aged sky stands still;
emptiness of the grasping thought,
the book with its burning eye
which breeds the world and turns again
the dark circle of rebirth and decay.
emptiness, at last, weary of itself,
falls away, like the shattered muse, and is silent,
unable to speak for words.
the sea glides into the fire unboiled;
rock sails in the caverned sky,
knowing the secret ecstasy of birds;
the primrose sings in the heart of the world
unseen, unknown, unquestioning.

Now the mood is over:
the hungry tide invades again
where the seaweed sips
and the dumb shells cling entranced
by the ocean's hymn:
everything remains unaltered
and forever renewed by the sun's dance.
the tree on the green hill bends,
the windrips from the sky its rain
sea and storm resume their feud
and the beginning ends.

ANANDA



BOOK REVIEW

VISUAL DHARMA and AURAL DHARMA

Visual Dharma: The Buddhist Art of Tibet.

Chogyam Trungpa, Rinpoche. Shambhala, Berkeley & London, 1975. Pp. 142. Price £3.95.

The Book of Protection. (Paritta). Piyadassi Thera.

Mrs. H.M. Gunasekera Trust, Colombo, 1975. Pp.123. No price given.



Manjushri, the Bodhisattva of Wisdom and protector of the Arts and Sciences.

Buddhist art has been known in the West almost as long as Buddhism, but it is only quite recently that its true nature, i.e. the nature of its relation to Buddhism and its place in the spiritual life, has begun to be understood. Formerly the function of Buddhist art was considered to be decorative, or at best illustrative. Buddhism (so it was thought) was essentially a system of abstract ideas, and these ideas were to be apprehended by the rational mind. The function of Buddhist art was to render the ideas more palatable, or to make them more easily com-

prehensible to the dull-witted. Buddhist art was thus of the nature of a concession, and in a better world would not have been necessary. Recently, however, a change has taken place, both in our understanding of Buddhism and our attitude towards Buddhist art.

Indeed, the two are interrelated. Buddhism is now seen as a system of abstract ideas, i.e. not just as a 'philosophy', but rather as a concrete spiritual experience. The abstract ideas are only the medium by which the experience is communicated. As for Buddhist art, it too is seen as a medium of communication - in its own right. Its function is not to illustrate the ideas in terms of which Buddhism, as a spiritual experience, is communicated to the rational mind, but rather to act as an alternative means of communication altogether. Buddhist art communicates spiritual experience to the imagination through the medium of form and colour. It is visual Dharma. This more traditional attitude towards Buddhist art is exemplified in Chogyam Trungpa's book. *Visual Dharma: The Buddhist Art of Tibet*, which is the catalogue of an exhibition of thangkas and images (mostly thangkas) held at the Massachusetts Institute of Technology, gives us not only a series of 54 plates, three of them in colour, but also descriptive notes on all the exhibits and an introductory essay that begins with the uncompromising statement 'The art of Tibet is entirely based on the spirituality of Buddhism'. Thus we get both a glimpse into the transcendental wonderland of Tibetan Buddhist art and a guide to its true significance. The introductory essay is divided into three parts: Background and History, Elements of Iconography, and Five Buddha Families. In the second of these, which is of particular interest and value, the Rinpoche tells us that thangkas and other forms of Tibetan art express the vision of tantric Buddhism and that they fall, according to their subject matter, into six general categories: (1) enlightened beings (i.e. buddhas, gurus, and

bodhisattvas), (2) yidams, (3) dharmapalas, (4) mandalas and stupas, (5) illustrations of the teaching, and (6) yantras. Accounts are given of all of these, the greatest amount of space being devoted to the yidams or personal deities. 'A practitioner's yidam represents his particular characteristic expression of buddha-nature. Identifying with his yidam, therefore, means identifying with his own basic nature, free from its distorted aspects.' (p.20) Many of the illustrations depict yidams, and this tells us a great deal not only about the Tantra but about the Buddhist art of Tibet.



The Tibetan Guru, Milarepa, listening to the sound of the Dharma within

As visual Dharma, Buddhist art directs itself to the sense of sight, for it is sight that perceives form and colour, the medium through which Buddhist art communicates with the imagination. In addition to the sense of sight, however, there is another highly developed sense, that of hearing. Buddhist art therefore communicates not only through the medium of form and colour but through the medium of sound. In addition to visual Dharma there is aural Dharma. This aural Dharma consists in instrumental music (such as that which accompanies many Tibetan ceremonies) and chanting. When it consists of chanting there must, of course, be something chanted. What is this? in Ceylon, at least, the answer would be, more often than not, that it is the *Pirith Potha* or 'Book of Protection', and it is this which Piyadassi Thera has translated from the original Pali with an introductory essay and explanatory notes. Originally compiled for the use of novice

monks, the work is, the translator tells us, the most widely known Pali book in Sri Lanka (Ceylon), and can be called the Buddhist Bible (!). It consists for the most part of twenty-four short texts selected from the Sutta Pitaka of the Pali Cannon, and the nature of the selection tells us a good deal about the general character of traditional Sinhalese Buddhism. Besides the well known Mangala, Ratana and Karaniyametta Suttas, there are spiritual instructions like the three discourses on the Factors of Enlightenment (bojjhanga), practical advice like the ten verses on the Advantage of Friendship, ancient legends like the Discourse at Isigili, 'magical' and 'mythical' material like the Maha Samaya or 'Great Assembly' Discourse, social comment like the Discourse on Outcasts, and profound 'philosophical' expositions like the Discourse on the Analysis of the (Four Noble) Truths (*saccavibhanga*). With one or two exceptions all these discourses were traditionally ascribed to the Buddha. In the present context, however, we are concerned not so much with the contents of the texts as with the use that is made of them. Piyadassi Thera tells us that it is the practice, in Buddhist lands, to listen to the recital of the dharma or doctrine of the Buddha 'in order to avert illness or danger, to ward off the influence of malignant beings, to obtain protection and deliverance from evil, and to promote health, prosperity, welfare and well-being'. (p.11) How the recital is able to do this he explains partly with the help of tradition and partly with the help of modern discoveries in the field of parapsychology. He also gives us a description of the way in which the paritta, or in Sinhalese pirith, ceremony is performed in Ceylon. It is clear, however, that the true significance of paritta transcends any purely rationalistic explanation, and that it is most effective when, with concentrated mind, the devotee makes himself completely receptive to the spiritual reality which is behind the words as recited. Paritta thus becomes aural Dharma. Should a further edition of *The Book of Protection* be called for, the author may consider it worth his while to include the Pali texts for the suttas in Roman character. As he himself points out, 'the habit of listening to the recital of paritta suttas among Westerners is growing' (p.18), and it would be helpful if material of this kind was more widely available.

SANGHARAKSHITA

Also Received:- *The Torch of Certainty* by Jamgon Kongtrul. Published by Routledge & Kegan Paul, Price £3.95 (paperback)

Secret Doctrines of the Tibetan Books of the Dead by Detlef Ingo Lauf. Published by Routledge & Kegan Paul. Price £3.95 (paperback)

CENTRES and BRANCHES

SUKHAVATI

BETHNAL GREEN

Report by Guy Dargert

Life at Sukhavati seems to be gaining a fresh momentum over recent months. Once more we find ourselves thinking in terms of completing work on the building, and members of the community can now often be overheard discussing what they will be doing after Sukhavati is completed. This sense of renewal is not without very tangible evidences. Daily progress can now be seen on entering the building where work is well under way on the new 'Friends Foods' shop.



The commonroom window nowadays affords an everchanging view of demolition and reconstruction as the newly acquired next door property is transformed from a deserted and decaying shop into what will be our new carpentry workshops. In the residential parts of Sukhavati too, change is underway - everything from new doorsteps to two new sets of stairs, a fire alarm system and new fire doors. A central heating system for the public parts of the building is also being installed.

An evergrowing influence on Sukhavati life has been the new East End Meditation Centre. This brings us into frequent and regular contact with the

public. It is proving to be a successful venture both in terms of communicating the Dharma, (and more surprisingly perhaps, financially). A course in 'Basic Buddhism' has been recently added to yoga and beginners meditation as a regular weekly activity. There has already been a successful retreat for beginners and a well attended public celebration of Sangha Day. We have in fact had a couple of beginners from the Centre come to stay for a few weeks each at Sukhavati.

The community and indeed the Movement at large, has recently gained a new Order member in Prakasha (meaning 'light' or 'to illumine'), formerly Phil Shrivell. His name has the additional meaning in modern usage of 'to publish' which for the time being at least is very appropriate as Prakasha presently manages Windhorse Press.

Meanwhile many members of 'Friends Building Service' are hard at work in south London on the last and most ambitious of our private contracts. The work includes construction of a two-storey addition to an existing house. After this work is completed all construction efforts will be directed to Sukhavati. Members of Windhorse Press are improving their skills by studying in evening classes, while the transport business has been improved by the addition of a newer, cleaner and more dependable van.

We have recently been host to a three day visit from Bhante prior to his visit to Finland, and we are looking forward to again having him with us for a fortnight after the trip. It was interesting and good to notice how Bhante's presence seemed to purge community members both of elements of sluggishness and boisterousness, creating a more attentive and collected atmosphere. Hopefully we shall become increasingly independent in this way as we grow and develop both as a community and as individuals.

GOLGONOOZA

From Siddhiratna

The past two months have seen a leveling out of activities at Golgonooza. The community now divides its time, roughly half and half, between work on the building and our own particular pursuits: playing music, writing, and design work. While this has slowed down the completion of the building, it has allowed us time to practise what we preach, namely the practice of the arts as a means of self evolution.

Luvah and Rintrah have been looking into the possibilities of a new Golden Drum production for 1978, while John Rooney has finished rebuilding an outside wall of perpendicular splendour. Manjuvajra continues in his job as computer programmer and community accountant, Siddhiratna divides his time between worrying about leaks in the Windhorse Design Studio's roof and the bulges in the bathroom wall of Golgonooza.

Of more general interest was the weekend seminar held at the beginning of October in this building at the East End Meditation Centre. The aim of the two day event was to collect information and share experience with those present, particularly in relation to our dealings with municipal and statutory bodies. Following this weekend a report will be produced for future use in the setting up of new centres, communities and business ventures. A particularly important part of the weekend was the discussion about worker cooperatives. Subhuti and Vessantara explained the differences between limited companies and cooperatives, suggesting that the cooperative set-up is more in accord with present FWBO structures of centres and communities where each centre and community is self governing and autonomous. The object of forming cooperatives would be to put the practice of Right Livelihood on a firmer footing, and Subhuti suggested the following basic guiding principles for a proposed workers coop:

"Since a major proportion of our lives is spent working then it is necessary to give careful consideration to our means of livelihood. We consider the following principles as basic to a cooperative:

1. No work shall be engaged in which causes harm to other beings. Apart from obviously harmful pursuits such as the manufacture of armaments, we interpret this as including anything which exploits other beings whether by deceit, force, or by playing upon negative emotions, or which damages, destroys or pollutes the environment or wastes the earth's natural resources. On the contrary, goods and services shall be provided which enhance life and help people to develop.
2. No worker shall gain more than enough to cover his living expenses from his work. The principle to be followed is to give what one can and to take what one needs.
3. The purpose of the co-operative, apart from providing support and meaningful work for its members, is to provide means by which people may be encouraged to develop. All profits, apart from those which are used to expand the Cooperative shall be used for this purpose.
4. No one shall be subject to another and the needs of all shall be equally considered. However, it is to be recognised that some people have greater experience and ability both practically and as human beings and it is to these people that we shall look for guidance. We shall at all times strive for openness, honesty and receptivity in our dealings with one another in the Cooperative as well as those outside it.
5. Above all, we shall endeavour to bear in mind at all times that the fundamental consideration behind everything we do is the development of individuals. We shall always examine what we do in this light and ensure that, through the functioning of the cooperative, we ourselves are developing and contributing to the growth of all beings."

Sukhavati and Aryatara decided to form themselves into bonafide cooperatives, and other communities and centres will follow if the cooperative system proves as concurrent with our aims and as effective as it seems to promise to be.

One existing cooperative of interest is the Art Workers Coop organised by Upasaka Durangama ("the far wandering"). The A.W.C. which is based mainly in the London borough of Camden consists of four painters who work together to produce murals and other art works for local communities, local authorities,

trade unions and similar organisations. They have worked on two large murals in Camden with Arts Council and Camden Council grants and have also completed a large interior mural for a trade union. At the moment they are in the process of applying for a Government Job Creation Grant which would provide enough money for a year's work on mainly community sites in the Camden area although they are able to work anywhere in the U.K. If the grant materialises they would then be able to employ other painters (or to train painters) who have an interest in such work and who are at present financially unemployed, this being a condition of the grant.

The basic aim is to transform barren urban areas, not just to prettify them, since the A.W.C. is very concerned with subject matter: they seek to produce highly finished work in the sadly neglected area of public art.

If anyone would like to work with them, should a sufficient grant materialise they can be contacted at 16a Swains Lane, London N.6. telephone no: 01-485 1641.

The weekend's programme also included a silent Russian film called 'Earth', (accompanied by Rintrah on the harpsicord), the story of the establishment of collective farming in the Ukraine in the 1930s. The response to the showing of the film may lead to the establishing of a film society, which will show a wide range of films if suggestions made so far are followed up.

PUNDARIKA ARCHWAY & MANDALA WEST LONDON

Report by Kamalasila

I'm pleased to announce a new Order member here, Ratnavira (which means 'jewel-like hero'), one time Ian Tolley, who is the treasurer for the centre as well as for Friends Foods.

On the 8th October an Order Day was held at Pundarika. Bhante was here, to everyone's delight, and at the end of the meeting he led a puja. This was very likely one of the last,

if not the very last, puja that he would lead there, he said, and he reminded all us Order members there how much had happened since the days when Pundarika was the FWBO centre, only five short years ago. For a long time before Bhante and the fledgeling Order of those days found the disused building in Balmore Street, the FWBO was homeless, meeting 'underground' at various temporary places. Having a centre of our own of a decent size was very important indeed for the movement then, and it was from that point that all the good things that have happened in the movement, started to happen.

Pundarika will close on 30th November, and will be demolished by the Council on the following day. The last meditation and Puja there will be held on Tuesday 29th November, and that will be something of a celebration - of the past, present and the future of the Friends, so if you were around in the early days, or, even, are around now! - come along at 7.0 pm.

Since the last report we have celebrated Sangha Day, a very happy festival led by Lokamitra in his anagarika robes, the day before he and some others left for a trip to India, (described elsewhere in this issue)

A search for a new Centre in West London is heavily underway, as well as a special appeal for funds. In the Spring we are hoping to hold a Flag Day in London. We are also trying to buy a house in West London for a community to focus energy around the centre. Several Order members have left Pundarika to go to Sukhavati, and thence to Manchester, and classes at both Pundarika and Mandala are being taken mainly by Order members from Sukhavati. When Pundarika closes down, and Mandala, for the time being, serves as the main centre for our branch, the community at present living here, will move over there too, and this I think will give Mandala a rather better feeling. At the moment it feels a little bit lacking in energy, and this is because it's an 'outpost' of the FWBO with no-one

living nearby, leaders of classes commuting in from elsewhere. When I was actually living at the centre, classes were going a lot better. I'm looking forward to the time when we do finally get going in West London with a good sized centre and local community house.

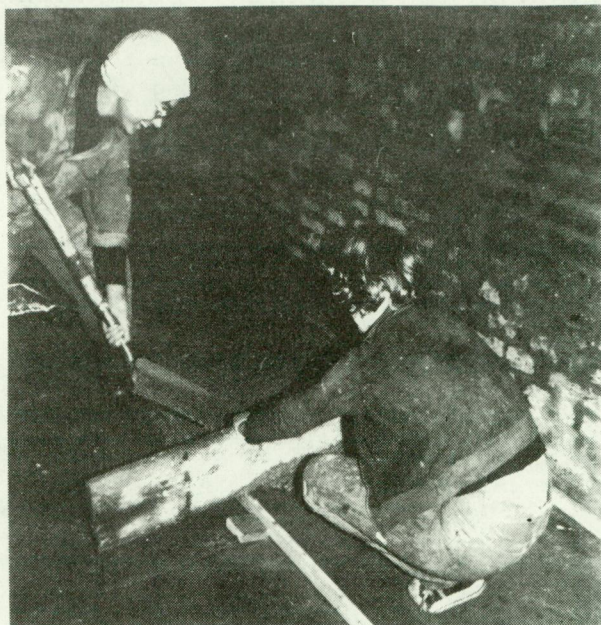
We rely on Order members from Sukhavati for help with classes, and this will continue. When Sukhavati is finished it is likely that then people will be free to start another public centre in North London. Until then we are trying to find a hall, a room, or some place that could be used for a weekly meditation class for those who cannot get over to East or West London.

AMARAVATI WANSTEAD & MANDARAVA NORFOLK

The Women's Communities in Wanstead and Norfolk

Report from Anoma

We now have a name for the women's community in Wanstead. It's Amaravati, which means the 'happy to know', 'the very thought of which fills one with bliss', and most of the time anyway, this is how the members of the community feel about the place. We've now been here three months and much has happened since Dhammadinna wrote her article for the last newsletter. Workwise we now have electricity throughout the house, we have one bathroom completely plumbed with hot water, two flushing toilets, cold water plumbed into the kitchen and guest rooms, new stair bannisters, quite a few new windows, four rooms completely decorated (large and small shrine-room, common room and a bedroom) and our guest rooms almost ready for use. The guest rooms were previously stables, and are at the back of the house, by the garden. We've put a new roof on, fitted in a stove, sanded down and varnished the wood beams, put in a concrete floor, a few new windows, repointed the walls inside and outside, painted it



Laying a concrete floor

and put up some new curtains! We wanted to get the guest rooms ready as soon as possible so that we have somewhere pleasant for visitors to stay. So although we still have several more months work to do, comparatively speaking, we are quite civilised.

In many ways, it's been like a three month retreat here, except we know we're not going home at the end of it! It's a constantly challenging situation and we've all changed a lot as a result. There's a sensitivity and trust between people - a feeling that it's OK to be yourself, whatever that may turn out to be. We work six hours a day, with meditation in the morning and puja in the evening. We've been listening to the 'Bodhisattva Ideal' lectures on Tuesday evenings, on Wednesdays several members of the community go to the yoga class at the East End Meditation Centre, Thursdays we have a house meeting, and Fridays the Order members have an Order meeting. Some weeks we have two days off and others we have a day retreat on one day and a day off on the other.

Recently the community has been on some outings together. We all spent a weekend at Mandarava, the women's retreat centre in Norfolk and went to

Padmaloka's Open Day on the Sunday. And a couple of weeks ago we took Anjali (who had been staying with us for two weeks following her ordination) back to Brighton, and spent a happy day on the downs, beach, secondhand clothes shops, etc. When we all climbed into the van to drive back to London, put a blanket over us and promptly fell asleep, I felt how like a bunch of kids we'd been - happily running around on the downs, hungrily eating eggs beans and chips, everything so new and exciting, and then as soon as we stopped, falling asleep.

Amaravati has had quite a few visitors too. Some for a few hours and others for days and weeks. Women from Norfolk, Brighton, Cornwall, Wales and all over London. Women visitors are very welcome so please give us a ring if you'd like to come (01-989 5083).

As a means of right livelihood, we now have Kusa Cushions functioning again, with Joan and Anne making curtains, covering sofas etc, as well as cushions and mats for meditation. We have also just taken on a big typing job and 'Dakini', the magazine for women Order members, Mitras and Friends, is printed and distributed from here. So, as you can see, we're happy and busy.

The community has recently become a little smaller with the departure of Dhammadinna to India for a couple of months to do a yoga course with other Order members and Mitras, with Mr. Iyengar. Helen Johnson is also visiting India for a couple of months, and Moreen Scott has moved up to Mandarava. There's been quite a bit of coming and going between Amaravati and Mandarava over the past couple of months. Mandarava is the new women's country retreat centre and is a branch of FWBO Wanstead. It is situated in a village called Aslacton, 14 miles south of Norwich. Mandarava is the name of a mythical flower and also of one of Padmasambhava's women disciples. There are just over six acres of land and on it is an old, steep-roofed, three storey Norfolk farmhouse and lots of barns and outbuildings. There are also three 75 foot long greenhouses.

Malini and two Mitras, Annie Leigh & Teresa Fisher, moved in just before the community at Wanstead, and have since been joined by another Mitra from Norwich and now Moreen. Malini is currently here at Amaravati for a week or so, and just before her, Teresa was here to learn wiring from our electricians. Dhammadinna and I have both spent quite a bit of time up at Mandarava recently.



Roof repairs

I heard someone describe the farm as "funky". It certainly has a good feeling about it. The shrineroom, which is an attic room, is one of the most beautiful I've seen. The programme at Mandarava is more flexible than at Amaravati due to factors like the weather, and members of the community working some days at the Rainbow restaurant in Norwich. So far much of the ground has been cleared and some of the outbuildings made ready for people to sleep in



Mandarava

(a former railway wagon and a chicken hut!). The greenhouses have all been cleared out (they hadn't been used for years) and one of them is currently sporting a crop of marrows, squash, spaghetti plant and tomatoes. There is also a small herb garden outside the kitchen. Eventually the community hopes to become self-supporting.

Mandarava has already held a weekend retreat for women in Norfolk and there will be a two week women's mitra retreat at Christmas. They have also had lots of visitors. One lady from Norwich liked it so much that she decided not to go on the summer retreat in the Cotswolds, but to spend her two week holiday from work out on the farm, helping with the work and sharing in the life of the community. The telephone number at Mandarava is Tivetshall 344 if you're interested in visiting.

Over the next couple of months, several people from Amaravati will be going up to Mandarava for a week's change of scene and to help with the work up there. Bhante has already visited the farm twice and will be coming to Amaravati when he returns from Finland shortly. We look forward to welcoming him to our Eastern Heaven!

ARYATARA SURREY

Report by Vessantara

It is 5.30 on a Tuesday evening at Aryatara. In two hours' time our Regulars' Class will be embarking on a double meditation, but some Mitras and Friends have already arrived, to eat with the resident community before the class. At the same time several members of the community are returning from working on one or other of our business projects: Jyotipala and Andy Skilton walk back from painting a house for Rainbow Decorating, Roger Hilliard backs in the van after another successful mission for Rainbow Transport, whilst Padmaraja is in a crowded commuter train after doing film-editing work in London (the seed, he insists, of Rainbow Films).

This snapshot of a small moment in time may give you some idea of the way in which Aryatara now efficiently and harmoniously integrates three separate functions: as a Centre with a full range of classes, as a residential community, and as a focus for fund-raising and Right Livelihood projects. So let us take each of these functions in turn

and look back over the past few months. As a Centre we have had good attendances at our meditation classes, and have three well-filled yoga classes as well. An index to the way in which people are becoming more committed to the Centre is the number of Mitra Ceremonies which have taken place here. In recent months we have had ceremonies for five people: Ross Callum, Deirdre Phillips, Terry Richardson, John Wakeman, and Tony Wharton (who is now working for the FWBO in Brighton). As well as these "happy events", we have joined forces with FWBO Brighton for a most enjoyable Sangha Day celebration, and more recently, held an Open Day, attended by about sixty people. This included a forum in which Kamalasila, Anoma, Purna, and Mangala talked about and answered questions on spiritual community, both the principles underlying it and their own personal experience of living in spiritual communities. For most people the day centred around the most welcome presence of the Ven. Sangharakshita, on a short visit to Aryatara, who led the concluding Sevenfold Puja.

Since the members of the community at Aryatara decided to function co-operatively in May this year, the level of our energy and commitment has steadily risen. Community members give all their income to the Centre, and receive board and lodging and a small amount of pocket money. This system demands a very selfless and considerate attitude from those involved. A measure of the way in which the community has risen to this challenge is that over the last few months some £3000 has been raised towards a wholefood shop in Croydon, and by far the greater part of this has come from donations of savings or income by members of the residential community.

Our fund-raising has gone well, with a very successful bazaar, and our two main business ventures to date, decorating and light removals, are both running well. Although we have both the energy and the cash to start it up, our efforts to add a shop in Croydon - Rainbow Wholefoods - to our list have been frustrated by a number of unsuccessful applications for properties. However, each time we fail to get a place we are setting our sights higher, and we hope that, by the time of the next Newsletter, we shall have a place large enough to

enable us expand on all three "fronts": a new Centre, a residential community, and a shop to add to our business enterprises, all in the heart of Croydon.

BRIGHTON

Report from Mangala

A one week Ordination Retreat at Broomhouse Farm, during which one of our Friends, Dawn Inkster (originally from Christchurch in New Zealand) was ordained as Upasika Anjali (her name means "an offering") brought to a climax and consolidated the previous seven months. These months have seen virtually a new movement develop here in Brighton.

The retreat really reinforced the feeling of Sangha, of spiritual community, and people returned to Brighton keener than ever to get things moving. And there's no shortage of things to get moving either. Our restaurant, Sunrise, is now a really popular lunchtime spot, requiring five fulltime and several part time people to run it, and is extending its opening hours to Friday and Saturday nights too. Then there's the Windhorse Bookshop which also needs a few people. And now, having found premises for a new Centre which require a lot of work, we're finding it quite difficult, and most people are really working very hard. Not that this is in any way antithetical to leading a spiritual life, but is in fact an important and integral part of it.

Our new Centre is at 15 Park Crescent Place, but with a lot of work needing doing, it won't be ready until early next year. Still, people are very welcome to come along and see what's going on, or to do some work, and of course we still need a lot of money to renovate it. So far we've raised £550, but with £2000 needed we still have a long way to go, so we shall be very grateful for any sort of help.

Despite all this activity, classes are still going strong at our present premises in George Street, and besides our usual programme of beginners and regulars classes, yoga, and a Meditation and

Buddhism course, we are planning to start a Mitra study group.

All in all the prospects look very exciting, as the FWBO Brighton continues to grow and take shape.

FWBO CORNWALL

Report from Hilary Blakiston

Over the last few months, the Community at Selsey House has slowly come together. There are now four adult and three junior members living here, also Geoff McMahon, a Friend, comes in daily to work in an outhouse which he has converted into a workshop for the use of renovating antique furniture. This gives the community a good working atmosphere, the rest of us are working in our various jobs and professions outside the community at present.

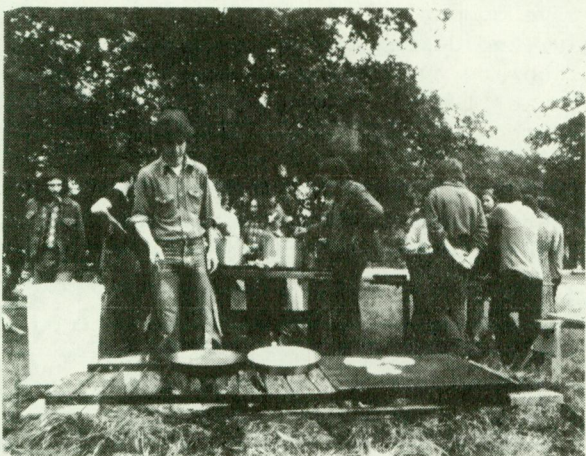
The beginners' classes held at Harvey Mason's house in Truro have stopped now that Harvey has moved into Selsey. We have also decided that 'Lancarrow', our meditation centre for the past two years should not be used any longer due to its geographic position, which would mean the end of the regulars' class there on Monday evenings.

Do not think though that the Sangha in Cornwall is winding down. There is plenty of energy about, most of which is being put into establishing the community on a firm and viable foundation. This could be called a time of consolidation in Cornwall. A lot has happened here in the last six months, and now is the time to strengthen the community, while still looking for and discussing future activities.

VAJRADHATU NORWICH

Report from Kulamitra

During the summer here in Norwich there has been a strengthening of ties, a deepening of contacts and a growing awareness of ourselves as a spiritual community which covers all of Norfolk and transcends the individuals and communities scattered throughout the county. The successful open day at Padmaloka, with its at-



A Barbecue on Open Day

mosphere of affectionate peacefulness, introduced many of our local Friends to each other, to Order members they had never seen before, and, of course, to Bhante. Everyone, I think, enjoyed themselves and many had a glimpse of what real spiritual friendship can mean within the "Friends". In a different way, working on our new centre at 41A All Saints Green made us all more aware of each other outside the normal routine of classes etc, and the end result is a new Centre infinitely quieter and more pleasing to the eye than the old one.

From this wider base of a new Centre, a good team to run it, and a loose knit community of regular Friends, we are now moving out to make new contacts. Our well advertised six week beginners' meditation course had to be expanded into two courses to meet the unexpectedly large demand, and we shall also be having a ten week yoga course and a course in meditation at the local

university. Our presence is now being more widely noticed in Norwich, and with what we now have to offer, I think the situation can only get better and better.

HERUKA GLASGOW

Report from AJITA

At last our summer-long search for a new Centre has finished. After a tip-off from a friend about a house going up for sale, we moved fast, and obtained a mortgage, made an offer, it was accepted, and Bob's your uncle... After the toil of our previous aspirations for likely properties in which something was always going wrong, this seemed to happen by itself, as if by magic. Maybe the Bodhisattvas had their hand in it.

We have acquired the top flat in a four-storeyed building. It has six rooms (three very spacious), two toilets and a kitchen. The situation is quiet but in the heart of the 'west end' which has a large population of young people living in bedsits, etc. We plan to have a 5 or 6 man community there and use the two largest rooms as the 'Centre'. We moved into the house on October 1st so we are presently preparing our publicity campaign for the coming classes. This will put FWBO Glasgow squarely on its feet and will, I'm sure, rocket the progress of the Dharma in Glasgow.

The classes at our previous place have been well attended, though the shrine being on the small side has meant that it's been a bit of squeeze. We've had a weekend retreat on the Isle of Cumbrae. This went very well and we have booked another in late October.

It seems that quite soon, in fact as soon as possible, we shall have to start another men's community, as a number of people are keen to move into one. So we are keeping our fingers crossed for a large flat that we're in the running for from the local council. Here's hoping we get it, for it's ideal.

Already, even before we have started activities at our new place in the West End, we are considering starting another meditation centre smack bang in the city centre of Glasgow, so that the general population of Glasgow from all outlying areas could have easy access to it. We are on the look out for suitable commercial premises which we could use. This would give us the experience of running two centres at once, and I'm sure both would be well attended.

Our new address is 13 Kelvinside Terrace South, Glasgow G2.

HELSINKI FINLAND

News from Hridaya

On Tuesday 27th September we celebrated Sangha Day here in Helsinki. Twenty four hours before our evening's celebrations, Bhante had flown from Finland to London. He had come to spend ten days with us and Sangha Day happened to be his first full day here. For many people present that evening it was their first opportunity to see Bhante. He had been in Finland twice before of course but not at all during the past two years. So for us it was the rather rare opportunity to see him and for Bhante it was his first chance to see the new Centre. Earlier this year we had moved away from Punavuorenkatu where our meetings had taken place since 1973 and moved nearer the centre of Helsinki to a bigger and more suitable apartment. This new Centre has made it possible to do much more, for instance day retreats are successfully held here and having a self-contained Centre with much more space has encouraged people to meet here more often. Before being here we were rather restricted in our activities: the evening meditation class was the main function, but now FWBO Helsinki seems much more active. People still come here of course to meditate and do puja, perhaps more than ever before, but in addition to these activities there are now people simply meeting together to talk and do other things: things spiritual, cultural, social, whatever they want to do that seems worthwhile. At the moment the possibility of starting a community

is being discussed and worked out. A house has been looked at just outside of Helsinki but just now it is too early to say what will happen. Being more general, it does seem there is now in Helsinki more awareness and experience of what Sangha, spiritual fellowship, can be. And it was Sangha Day that we were celebrating with Bhante. During his talk before the puja Bhante spoke about spiritual fellowship, he said that although this was what we were celebrating we should remember that it was not something restricted to one day of the year, there is the opportunity, if we create it, of experiencing the joy and inspiration of positive communication with people every day. And during the longer and more elaborate puja five Friends became Mitras. They went forward one by one and received from Bhante the three traditional offerings and placed the on the shrine. They now join the other seven Mitras who make up the Mitra Sangha here in Finland.

AUCKLAND NEW ZEALAND

Report from Udaya

It seems that this year of the Tenth Anniversary of the founding of the FWBO will be remembered as the year of moves within the Movement. Centres and communities all over the FWBO world are coming into being and changing premises which suggests a lot of people are making a lot more effort. There is growth not just in themselves, but in the Movement itself having more to offer more people.

Auckland too has been experiencing the reality of change or is it the change of reality? This last year has seen the transformation of the men's community at 5 Stack Street in Herne Bay into a spiritual community now to be known as 'Aryasangha' or 'Noble Community'. Noble - as we have worked through difficulties which prevent true spiritual communities from arising; and we are aware now more of each other's good qualities or, more aptly, spiritually noble qualities.

We share together, every morning, simple Puja and meditation, and on Sunday evenings a silent meal after which we

have our weekly house-meetings. These are eagerly looked forward to by people here in the community. It is the time of the week when we all make a point of being home and slowing down - reminding ourselves who we are, that we live with other people who are human beings, and what it is we are all trying to achieve.

It is interesting to reflect on the way our house meetings have changed since they were begun. Perhaps it is indicative of the growing awareness of the people living here of themselves and others. The meetings used to be 90% moans and 10% house business. Far from the ego battles that they were, the house meetings are now 10% business and practical matters, and 90% spiritual communication with each other. This is promoted by a synthesis of our own style of communication exercises and chanting.

Spring is definitely on its way and the garden is reminding us of this by the presence of flowers, buds and blossoms on the many fruit trees. The feeling in the garden is not unlike that of Aryatara at times I feel.

The Auckland Centre which is non-residential is largely administered by the people from Aryasangha. Aryasanghans and others have recently begun rebuilding and decorating what will eventually become the new Auckland Centre. We have a two-month rent-free period after which we will be holding yoga classes under the friendly and very capable tuition of Robin Stevens. Robin is an Auckland Mitra who runs the Aio-Wira Yoga Retreat Centre in the Waitakere Hills just outside of Auckland. This is where Bhante stayed when he was in Auckland. We also hope to have Tai-chi classes in the near future. As soon as we can re-let our Hilton House premises, or our lease runs out (whichever comes first), we shall be moving the whole centre.

Just as Spring has brought more flowers into our garden, so it seems, the kinder weather has helped boost the number of Friends attending classes. This reminds them, I hope, that Kalyana Mitrata is necessary all year round, and that it can be enjoyed all year round. Here's hoping for a busy and prosperous Summer!

WELLINGTON N.Z.

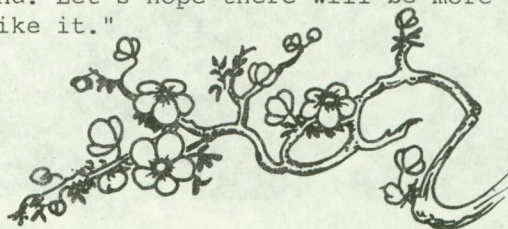
From Achala and Ian Allan

On the whole, the period July to September, which of course is mid-winter here, have been quiet months. During August both Order members were away for two weeks and over this period meetings were taken by Mitras. As well as the usual range of activities, people have also been busy in such things as cushion making and preparing food for a FWBO stall at the town hall sale.

There has been just one weekend retreat this winter, although another is coming up soon. Ian Allan, who is a Mitra, has written the following account of the last one: "One weekend in July a happy band set out from Wellington destined for Waitarere, a small village about sixty miles up the coast from Wellington. The main party left on Friday evening, consisting of six people and a dog. Two stragglers followed the next day... The cabin (house) was ideal in many respects, and there was an open fire place stacked with fir cones and wood: being on the edge of a forest there was no lack of fuel.

The whole weekend was quite loosely structured, consisting of two taped lectures, four meditation periods a day, a study session on Saturday evening (most enjoyable), plenty of good wholesome grub, and if one felt like a breath of fresh air, a lovely forest to stroll in... On Sunday afternoon someone had the idea of walking and chanting through the forest. Well it was different. Perhaps the magpies and fantails enjoyed it; the participants certainly did I know and maybe also the very startled family on a Sunday stroll.

Well, eight people and a dog had a most enjoyable and spiritual weekend. Let's hope there will be more like it."



RETREATS

THE EUROPEAN RETREAT

The third year of FWBO European retreats found us with a permanent venue, acquired by the first Swedish Order member Upasaka Aryavamsa. The house 'Stenfors', which is both the name of the building and the surrounding area, is situated in a part of southern Sweden called Smaaland and is famous within Sweden for its rocky terrain, forests, lakes and moose. The house is next to a fast-flowing narrow river which slows and broadens to become lakelike covered with clusters of lilies of many colours, like a multitude of lotuses. Part of the building is over 200 years old, and was previously a boarding school. All in all it is an ideal size and setting for the practice of meditation and study. After five years of retreats in Europe, mainly in Holland, 'Stenfors' marks an important step in the availability of the Dharma and the Order to people living in Europe who have very little contact with a living movement.

The retreat was led by Upasaka Hridaya who lives in Helsinki and

works at the Centre there. Having spent a month in Britain, he travelled with Upasaka Vajradaka and Alan Angel overland to Sweden. On their arrival each prepared for the retreat: Hridaya and Vajradaka writing their talks and Alan harvesting the homegrown vegetables, learning his way around the kitchen of which he was to become maestro. The shrine was built using the buddha-rupa given by Upasaka Aloka the previous year. The programme was formulated, the plumbing corrected, all within a framework of meditation, in consultation with Aryavamsa who was the organiser.

Then later in the week others began to arrive and the retreat was started with tea together and a formal introduction and welcome to the retreat from Hridaya. Totalling about twenty people, from Finland, Holland, Sweden and Britain, we were from widely differing backgrounds, some having had regular contact with FWBO centres, some just with Order members, and some with little previous contact at all. Everyone had practised at least one form of Buddh-



The grounds at Stenfors

ist meditation before although for a general retreat it is not a requirement. We started the retreat with a led period of the 'mindfulness of breathing' in the evening, followed by an early night in readiness for the days ahead.

On the next two days we did our 'communication exercises' to develop a more direct contact with each other, and they seemed to bring forth a vivid awareness of one another - which rarely happens otherwise among a collection of strangers.

We began lightly with three periods of meditation per day and on the third day added the 'metta bhavana' practice (the development of universal friendliness). The effect of this was immediately apparent; it brought an added depth and richness to the general atmosphere.

An important aspect of a retreat is the study and communication of the Dharma in a conceptual way, and on this occasion Hridaya and Vajradaka between them gave a series of talks on the Noble Eightfold Path, using the lectures given by the Venerable Sangharakshita as inspiration and a guideline. Most of the talks were relatively short and compact, with the exception of the first, "The Path of Vision", in which Upasaka Vajradaka gave a deeper and more lengthy exposition. The talks were followed by discussion, in the context of two study groups, and helped to clear up misunderstandings and stimulate a clearer view of the Buddhist Dharma.

Another very important element was the Puja (literally "devotion") which gave an opportunity to express and

have in common positive emotional responses to something of a higher nature, the ideal, the Three Jewels. At Stenfors we began with the Basic Puja for three evenings to give those unfamiliar with puja an introduction, and then expanded, using the Sevenfold Puja which had been awaited with a certain eagerness by those who were familiar with it. Everyone quickly developed a feeling for Puja, and many people would sit on in the shrine room afterwards, enjoying the still silence of the night. It is perhaps at times like this that an appropriate Buddha figure on a shining flower-decked shrine, evokes feelings of aspiration for new horizons, as one gazes at the bowls of water lilies around the Buddha, with a sense of personal and universal possibility.

A daily yoga practice was led by Upasaka Aryavamsa, often on the lawn under almost clear blue skies, which together with the work periods and walks, maintained physical vitality.

Alan Angel gave two talks, one entitled, "Why Vegetarian? - a Buddhist View", and the other, "Nutrition, Wholefood, and Cooking". Both provoked lively question and answer periods but perhaps even more effective was Alan's example in the kitchen as he cooked, teaching all those helping him.

Without actually making this report a eulogy on European retreats and this one in particular, communications from Friends since the retreat show it to have been a source of joy and inspiration. The dates of the next European retreat at Stenfors will be published in coming newsletters.

By Vajradaka and Alan Angel

SUMMER RETREAT IN THE WEST COUNTRY

The village of Toddington in the Cotswolds was the scene of a retreat during the first two weeks of August. We had the use of a large, quiet house set in its own grounds which proved to be a good setting for the

retreat. The retreat was open to anyone for any length of time over the two weeks. Although this meant that there was quite a bit of coming and going over the period, it enabled about 40 people to stay for a time

and to experience the peaceful, positive atmosphere that built up. Quite a number of us were lucky enough to stay for the whole two weeks and a strong feeling developed as the meditation, the positive communication, and the quiet simple situation enabled us to open out to each other and to experience ourselves more deeply than our normal lifestyles allow. Even those only able to make the briefest of visits must have felt these benefits.

The retreat was organised with two main aims in mind: to provide a summer retreat for Friends everywhere and also, more specifically to strengthen our contacts in the West Country and to give old and new Friends in this area a chance to experience what the FWBO and a Buddhist way of life have to offer. It was successful in both these aims - the West County contingent met Friends from as far away as London, Norwich, Cornwall, and even Finland. In fact one of the most rewarding aspects of the retreat was the opportunity it gave to Friends from widely differing situations to meet, to exchange ideas, and to get to know each other, thereby

sowing the seeds of closer contact and communication in the future. There were quite a number of people from all over the West Country on the retreat, several of whom are now keen to see more FWBO activities and hopefully soon a centre opening in this area.

Lokamitra led us in a daily programme of meditation, yoga, work, taped lectures and puja, with communication exercises and periods of silence on many days. As the retreat moved towards its climax, we had a visit from Bhante and witnessed the ordination of a Finnish Friend, Lauri Porceddu, who was spiritually reborn as Sarvamitra, "the friend of all". All too soon the final day arrived and we dispersed out into the world feeling that bit fresher, more positive and more alive than when we came, although perhaps a bit sorry to have come to the end of such an enjoyable and rewarding event.

From Kularatna

FOOTNOTE - Several other Friends have sent me letters, articles, and poems about this retreat. I am sorry that I have been unable to include them all! - Editor.

FIRST FWBO ANAGARIKA ORDINATION

On Sunday September 18th, Upasaka Lokamitra received the Anagarika ordination from Ven. Sangharakshita at 'Padmaloka' - the men's Retreat Centre in Norfolk.

Practically everybody who reads this Newsletter knows, I'm sure, of Lokamitra and his work for the Friends as an Upasaka since his ordination at Aryatara in mid-January 1974. As Treasurer of the Friends, Chairman of Pundarika, and especially as Hatha Yoga teacher, his energy has proved indefatigable, and the fortunes of the Friends have risen almost in proportion to Lokamitra's own happiness, enthusiasm, and confidence.

He had been planning for quite some time to visit India, the birthplace of Buddhism, or at any rate, of the Buddha to-be, in order to make a pilgrimage



Anagarika Lokamitra with Ven. Sangharakshita

to the Buddhist Holy Places and to receive instruction from his Hatha Yoga teacher, Mr B.K.S. Iyengar, who has a centre in Poona.

In order to be recognisable as a committed Buddhist in India, for freedom of movement and for reasons of personal choice, Lokamitra decided to request Anagarika ordination, and on a September morning at the country retreat of Padmaloka, with the sun breaking through the clouds, Lokamitra's ordination took place.

Venerable Sangharakshita, who presided over the ordination, said that it was the formal statement of disentanglement from household interests, but that it does not indicate a 'higher level' of ordination or commitment, rather, a different expression of pre-existing commitment.

In this case it was taken for the duration of Lokamitra's stay in India, that is, approximately three months. In a sense, Ven. Sangharakshita said, it is an 'irregular' ordination: one is not attached to a household or based at a monastery with all the attendant rules and regulations that that traditionally entails. One is a sort of 'unofficial monk' — though one wears a plain orange robe, rather than the patched robe of the 'regular' monk or Bikkhu who has received his Upasampada or 'higher ordination'.

One of the most illustrious bearers in this century of the title 'Anagarika' was Anagarika Dharmapala*, who decided that if he took Bikkhu ordination, the observance of the Vinaya or monastic code would severely limit his ability to spread the Dharma, so that, paradoxically it was in the interests of the Dharma that he did not become a Bikkhu. It was not until Dharmapala was extremely old and confined to a wheelchair that he finally took Bikkhu ordination. Lokamitra will probably see Dharmapala's wheelchair — it is preserved as a relic in Sarnath — and be able to consider the prospect himself.

The Anagarika ordination, Ven. Sangharakshita said, may be more akin to the Bikkhu Sangha as it existed in the Buddha's day, for in the

Dhammapada the word 'anagarika' translates 'one without a home', and is used synonymously with 'Bikkhu'. In the traditionally Buddhist countries, however, they feel unable to change the Vinaya which has been handed down to them.

Lokamitra's ordination began with the Sevenfold Puja, including a reading of the *Sukhavagga* (the section on happiness) of the *Dhammapada* (Buddhadatta Mahathera's translation).

This was followed by the ceremony. Lokamitra, still in ordinary clothes, presented the rolled-up robes and belt to Ven. Sangharakshita. Bhante then loosely tied the belt around Lokamitra's neck, over his white Kesa, and gave back the robes. Lokamitra then left the room to change, and returned, resplendent in orange robes, knelt and repeated after Ven. Sangharakshita the Threefold Refuge and the Ten Anagarika precepts, which are the same as the ten Upasaka precepts with the exception of the third, '(Abrahmachariya veramanī sikkhapadam samādiyami), which substitutes abstention from non-celibacy and the development of chastity, for abstention from sexual misconduct.

Ven. Sangharakshita concluded the ordination with the traditional verses of blessing, invoking the blessing of Buddha, Dharma and Sangha upon Lokamitra, and the company unleashed three very loud "Sadhus".

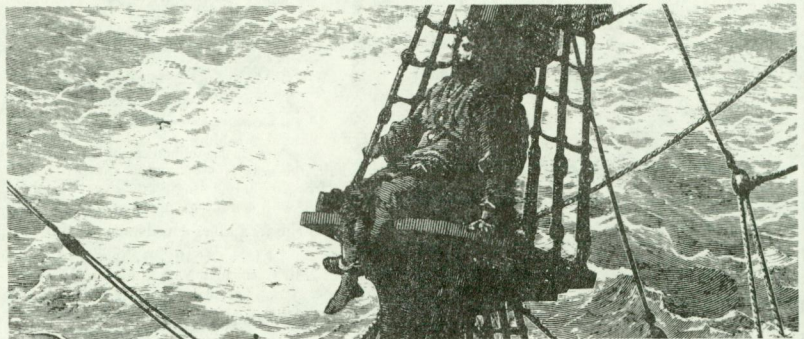
Ex-Upasaka Lokamitra is now Anagarika Lokamitra for three months at least. After that he may 'revert' if that is the right word, to Upasaka. During his trip to India, he will be accompanied, at least part of the time, by three other Order members and five mitras; when Anagarika Lokamitra and his fellow yogis return from their travels we shall be devoting an issue of the Newsletter to the prospects of the FWBO - in India.

*(*Anagarika Dharmapala*: a biographical sketch, by Bhikshu Sangharakshita, Buddhist Publication Society).

Report from Dipankara, Surata and Ashvajit.

Also....

Jory Squibb, an American mitra living at 'Padmaloka', has just completed a single-handed voyage across the Atlantic in a 35 foot sloop. Why did he do it? What did it teach him? How much did he miss Archway??? Read all about it in the next issue.



Publications

At the time of writing, finishing work on *The Three Jewels* is under way, so by the time you are reading this we shall have 5,000 copies of the book in stock! You will be able to buy this at your centres, as well as through bookshops. You can also order a copy from Nagabodhi at Aryatara. It will cost £2.00, and if ordering by post, please add 20p to cover post and packing.

We are also bringing out a reprint of *Mind – Reactive and Creative*. This booklet, based on a lecture given by Ven. Sangharakshita ten years ago, is now in its third imprint. It will cost 40p.

The edited transcript of the study

seminar on the *Bodhicaryavatara*, which Bhante held in 1973, is now being typed out for the last time. We shall then be having about 300 copies made which will be available to all Friends at a cost price of about £4.50 per copy. I really can't under-emphasise the informative and inspirational value of this publication and I suspect that its widescale distribution is going to have an enormous effect on the entire Movement. Please send your orders direct to me. I would be very grateful if you could pay in advance. Should the final price be more or less than £4.50 I will let you know.

If your appetite has been whetted by the short extract from the essay

'The Religion of Art', don't forget that this essay will be included, among others, in a book – to be called *The Religion of Art* – that we are hoping to publish before too long. With more money we would be able to bring it out very soon, so anyone reading this is very welcome to help us out in this respect.

Our book *Puja* is now out of print and the next edition will be quite a lavish production, containing some very fine line drawings of the Buddhas and Bodhisattvas associated with the mantras that we chant at the end of the Sevenfold Puja. There will also be an 'Introduction' composed from Bhante's lectures on devotion and ritual in Buddhism.

Available soon from WINDHORSE PUBLICATIONS
A New Edition of

The Three Jewels an Introduction to Buddhism by Ven. Sangharakshita

On sale at Centres and Bookshops. Price £2.00



Sunrise Wholefood Restaurant

16 North Road
Brighton.

Vegetarian, vegan and macrobiotic dishes served.
Tuesday to Thursday 12 - 3p.m.
Friday and Saturday 12 - 10p.m.
New beach lunch take-away service too.

Dharmachakra Tapes

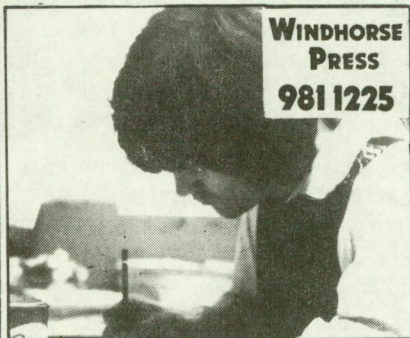
Ven. Sangharakshita's lectures are available on cassette at £1.75 per lecture. P and P 10p for the first lecture, and 5p for each subsequent one, (airmail 20p each cassette). For catalogue, write or telephone:

DHARMACHAKRA
TAPES

Vajrakula
41b All Saints Green
Norwich, Norfolk.



WINDHORSE
PRESS
981 1225

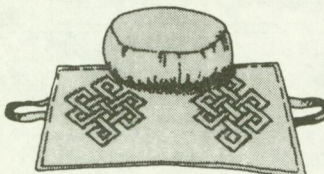


Friends Foods

Delivery Service

WHOLESALE & RETAIL ORDERS
DELIVERED WITHIN 7 DAYS
FOR PRICE LIST & TERMS CONTACT
51 ROMAN ROAD LONDON E2
01 981 1225

Kusa Cushions



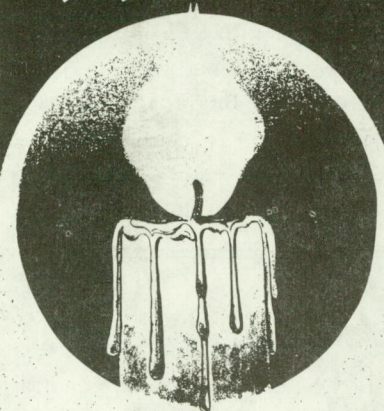
Custom-made meditation cushions.
Large selection and colour range to choose from, including single cushions or cushions with matching sitting-mat/carrier.

Write for further details and price list to

KUSA CUSHIONS, Amaravati,
30 Cambridge Park, London E11 2PR
Telephone 01-989 5083

PADMALOKA CANDLES

Quality hand dipped candles
free of animal products



All Colours

Standard size (approx 11") Burning time 7-8hrs.
Box 20 pairs £3.00. Large size (approx 16")
60p per pair. Other types/sizes made to order.

PADMALOKA CANDLES
Lesingham House
Surlingham
Norwich
NORFOLK, Surlingham 310.



Sure-footed & Fast

LONDON RATES
Transit Vans from
£3 per hr. + 10p per mile.

Phone for BOX VANS & long distance rates.
01 981 1225

About the Friends of the Western Buddhist Order

The Friends of the Western Buddhist Order was founded in 1967 by the Venerable Maha Sthavira Sangharakshita, an Englishman who has spent twenty years in India as a Buddhist monk. He returned to England in the early Sixties, and saw the potential for disseminating the Teachings of the Buddha in the West. He felt the need, along with others, for a more spiritually active and authentic type of Buddhist movement in this country and therefore founded the Friends of the Western Buddhist Order. A year later, in 1968, he founded the Western Buddhist Order itself, in order to provide a full experience of Spiritual Community, and full opportunities for complete commitment to the Buddhist way of life.

The Western Buddhist Order is a Spiritual Community of voluntarily associated individuals who have come together through their common commitment to the Three Jewels: that is, to the Buddha, or the Ideal of Enlightenment; to the Dharma, the Path of the Higher Evolution of the Individual; and to the Sangha, the community of all those with the same ideal. All members have formally Gone for Refuge to the Three Jewels in public and private ceremonies with the Ven. Sangharakshita, and are thus dedicated to their own development and to working, along with other Order members, in spreading the Dharma in the West.

The Order is neither lay or monastic. The Going for Refuge is the central act in the life of a Buddhist and the lifestyle one leads is secondary. The exact number and form of precepts taken is simply a working out of this commitment in one's life. Order members are of all ages, of both sexes and of different nationalities. Some live alone, others with their families and some in communities. All are committed to the Three Jewels and to the following of the ten basic precepts which cover all aspects of natural morality. That is, morality which naturally springs from a skilful state of mind, rather than morality of a merely conventional kind.

Through the medium of the Friends, the organisational matrix of the Order, members of the Order aim to create conditions whereby others can come into direct contact with the teachings of Buddhism, in a practical, dynamic, and living way and eventually, if they wish, commit themselves also. To this end, in our Centres and Branches, we hold classes and courses in meditation and yoga, courses in basic Buddhism, lecture series, seminars, courses in communication, and retreats. We publish a quarterly newsletter, and celebrate all the major Buddhist festivals. We are also increasingly trying to create situations within the movement whereby people can work and live together. We have our own printing press and publications department, and have plans to run a bulk wholefood business and start a vegetarian restaurant. We are very much aware that people develop faster in surroundings which are encouraging and helpful and are therefore concerned to create ideal conditions whenever and wherever we can. All our activities have one purpose and one purpose only, that is to help the growth of the individual.

All those who wish to participate in our activities at whatever level are very welcome to do so; we have no formal membership as we are not an organisation or a society. We wish to offer unlimited possibilities for involvement and growth, and the possibility of re-orientating one's whole life in the direction of the Three Jewels; of being eventually transformed into the Three Jewels.

FRIENDS OF THE WESTERN BUDDHIST ORDER CENTRES AND BRANCHES

The Office of the Western Buddhist Order: *Padmaloka*, Lesingham House, Surlingham, Nr Norwich, Norfolk.
Tel: Surlingham 310

CENTRES AND BRANCHES

U.K

<i>East End Meditation Centre 119 Roman Road Bethnal Green London E2. Tel: 01-981 1225</i>	<i>Pundarika (Until 1st December) 1a Balmore Street London N.19 Tel: 01 263 2339</i>	<i>Mandala 86d Telephone Place Fulham London SW 6 Tel: 01-385 8637</i>	<i>Aryatara 3 Plough Lane Purley Surrey Tel: 01-660 2542</i>
<i>FWBO Brighton 19 George Street Brighton Sussex Tel: 0273-693 971</i>	<i>Vajradhatu 41 A All Saints Green Norwich Norfolk</i>	<i>Heruka 13 Kelvinside Terrace South Glasgow G.20.</i>	

OVERSEAS

<i>FWBO Helsinki Albertinkatu 21c12 00120 Helsinki 12 Finland Tel: Helsinki 669 820</i>	<i>FWBO Wellington 5 Cluny Avenue Kelburn Wellington 5 Tel: 758 122</i>	<i>FWBO Christchurch P.O.Box 22 - 657, Christchurch</i>	<i>FWBO Auckland P.O. Box 68 - 453 Newton Auckland Auckland</i>
---	---	---	---

COMMUNITIES (Visitors by arrangement only)

<i>Sukhavati 51 Roman Road Bethnal Green London E2 Tel 01-981 1225</i>	<i>Amaravati 30 Cambridge Park London E11 2PR Tel: 01-989 5083</i>	<i>Golgonooza 119 Roman Road Bethnal Green London E2 Tel: 01-981 5157</i>	<i>Beulah 95 Bishop's Way London E.8.</i>
<i>Padmaloka Lesingham House Surlingham Nr Norwich Norfolk</i>	<i>Mandarava Street Farm The Street, Aslacton. Norwich, Norfolk. Tel: Tivetshall 344</i>	<i>Vajrakula 41 B All Saints Green Norwich Norfolk</i>	

REPRESENTATIVES

<i>David Austin 'Selsey' St Stephen's Coombe St Austell Cornwall</i>	<i>Upasaka Sagaramati 9 Aylcliffe Grove Longsight Manchester</i>	<i>Upasaka Uttara 12 Bruntsfield Gardens Edinburgh</i>	<i>Upasika Vajrayogini Ringdijk 90 Postgiro 16 2586 Rotterdam Netherlands</i>
<i>Upasaka Aryavamsa Elleholmesvagen 11 S-35243 Vaxjo Sweden</i>			