

FWBO NEWSLETTER 50

Price 65p



TRANSMISSIONS

**Across time and space the media
may change, but the message
remains the same**



Vajraloka Meditation Centre

The Buddhist Meditation Centre
of North Wales



set in the quiet, rugged hills of North Wales,
Vajraloka provides the ideal situation for
intensive meditation.

There is a continuing men's retreat, with a
programme of silence and meditation.
Come for a few days or a few weeks and deepen
your meditation practice in ideal conditions.

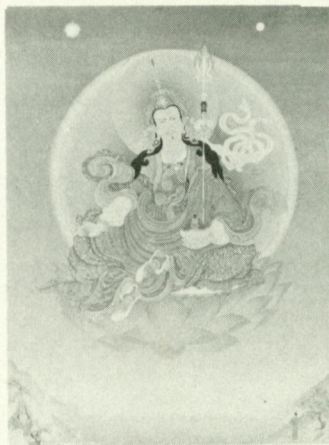
There are sometimes women's retreats also.

For details phone the LBC office (01-981 1225)
or to book, write to
**Vajraloka, Tyn-y-Ddol, Corwen,
LL21 0EN, Wales.**

A brochure is available at all FWBO Centres.



A) Green Tara



B) Padmasambhava



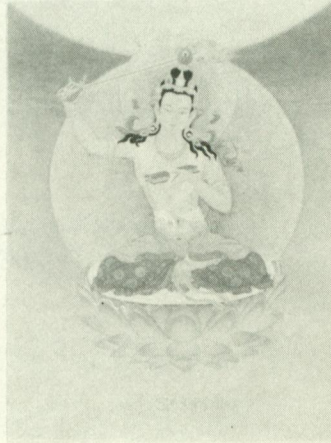
C) Amitabha



D) Vajrapani



E) Manjughosha



F) Manjughosha

Colour photographs of paintings of Buddhas and Bodhisattvas, both traditional and contemporary by Western Buddhist Order artists. Obtainable from **Windhorse Associates**, for details and prices write or telephone: 119 Roman Road London E2 0QN Tel: 01-981 5157

Editor: Nagabodhi
 Facets: Nicolas Soames
 Distribution: Jayadeva and
 Chris Harper

Published quarterly by the
 Friends of the Western
 Buddhist Order (Publications),
 119 Roman Road,
 London E2 0QN.
 01-980 2507

President:
 The Ven. Maha Sthavira
 Sangharakshita

Layout and Design by
 Windhorse Associates,
 119 Roman Road,
 London E2 0QN.
 01-981 5157

Typeset by:
 Windhorse Photosetters
 01-981 1407

Printed at Windhorse Press,
 51 Roman Road,
 London E2 0HU.
 01-980 1843
 and Ink Print and Design
 21 Hope St, Glasgow G2 6AB.
 041-221 6193

©Windhorse Publications
 1981

Subscriptions £3.25 pa
 (Surface mail to all parts of
 the world)
 Please make cheques and
 P.O.s payable to:
 Windhorse Publications

Editorial

When we came to plan this issue of the Newsletter, it did not take us long to decide that we would devote the front half to a brief look at the role of the 'media' in the Buddhist tradition — past, present, and future. For this is the 50th edition of the *FWBO Newsletter*, our own first publication, and our first organ of 'mass-communication'.

Having been involved in various ways in the production of just over half of those *Newsletters*, I would like to take this opportunity to rejoice in the merits of all those who have given of their time, energy, and talent — often for little or no recompense. Taking all the back issues into account, there must be a small army of writers, illustrators, photographers, editors, proofreaders, designers, typists, typesetters, printers, collators, and distributors who have all helped to keep the *Newsletter* alive, and who have contributed to the almost uninterrupted stream of improvements that we have witnessed. The years have not been without their hiccups, crises, and conflicts, but working on the Newsletter has always been an exciting and rewarding experience. I would like to thank all those who have worked with me for the pleasure of their company.

In my article about Windhorse Publications I have made the point that our publishing work is an ideal target for your generosity. I would just like to underline that point here.

The articles in the front half of this issue will demonstrate the importance of getting the Dharma out into the world, beyond the centres. And we live at a time when it is possible, as never before, to communicate with vast numbers of people, to ignite at least a spark of interest or yearning in their hearts. Moreover, we have within our Movement much of the talent, and many of the resources, in terms of equipment, to make this transmission possible.

However, if you look at the Facets section you will see why we need help with just one major resource: money. We have new centres under construction in Glasgow and Croydon, a big new development at Padmaloka, a whole complex on the drawing board in Pune, and extension and expansion everywhere. Throughout the Movement all the funds seem to be tied up and stretched as never before by a whole variety of essential projects.

While this is all good in itself, it means that our centres and co-operatives are less able than ever to contribute towards publishing projects. — And yet publishing material on the Dharma is not a luxury: it is an essential and indispensable part of the Movement's work. It must go on.

Somehow we are just going to have to search for those extra resources to bring out our books. From reprinting *The Essence of Zen* and *The Path of the Inner Life*, to Subhuti's book about the FWBO, to Bhante's survey of Buddhist canonical literature, to a whole host of other projects, we have no shortage of plans, many of them ready for immediate execution. And, of course, we want to maintain the standard of the Newsletter.

So is there any way in which *you* can help? Do you feel that you would like to contribute to the spreading of the Dharma in this way, with a gift to Windhorse Publications? Such a gift would be a real *Dharma dana*, a gift of the Dharma, which is said to be one of the highest forms of generosity.

You may not be able to run a centre, give a talk, to lead a study group; you may even find it difficult to explain to your friends why you are a Buddhist. But by helping us in our work you can play a direct part in making the voice of the Dharma resound from one end of the earth to the other.

Nagabodhi

Contents

Features

The Living Dharma	2
Windhorse Publications	7
Words about Pictures	12
Times Remembered	15
The Poetry Anthology	16

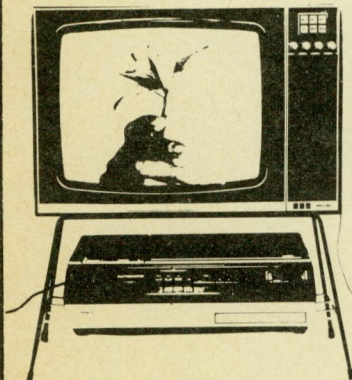
Book Review:

A Survey of Buddhism	18
----------------------------	----

Facets

News from centres around the world...	19
Retreats	27
Upasaka Padmasiddhi	31

FWBO NEWSLETTER 50



TRANSMISSIONS

Across time and space the media
 may change, but the message
 remains the same

Cover: Siddhiratna / Vajradipa

The Living Dharma

Have you ever wondered how you came to know all the things that you know? All the information that you have stored within, have you ever wondered how it came there? Was it something somebody told you or did you read it? Was it something you worked out for yourself, or did it just come to you almost out of nowhere?

Probably the things we know have come to us in all these different ways — either we've learnt them directly through our own experience or we've learnt them through our communication with others. Some things we can learn directly and on our own but perhaps the greater part of all that we know and understand has come to us as a result of our contact with someone or something outside ourselves.

The subjects will vary. We may want to learn or know about philosophy or it may be football. Whatever it is, the help and communication of those that understand the subject will be required before we are able to know anything accurately for ourselves.

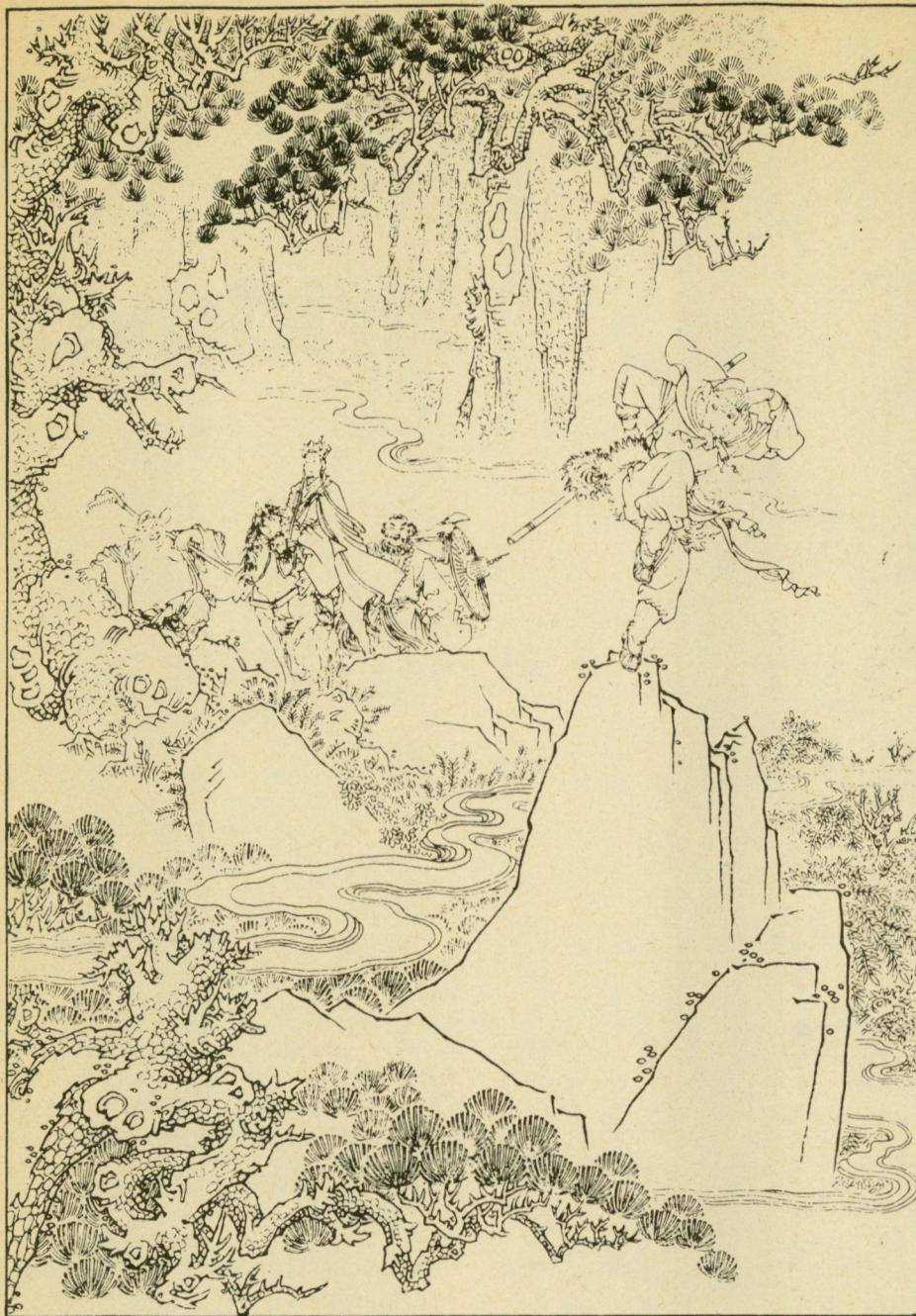
Upasaka Hridaya

The same is also true with Buddhism. If we know something of Buddhism it is because someone or something has communicated it to us. But if Buddhism has been communicated to us, or if Buddhism itself has communicated, then how has it done this? How has it been doing this for the past 2500 years?

There is a Tibetan Vajrayana teaching that speaks of three levels of communication. The first and the lowest level, according to the Vajrayana, uses words and speech. The second and a higher level uses symbols and images. And a third and highest level of communication is by telepathy which, of course, takes place in silence and is a direct communication of one mind with another. So if Buddhism has been communicating for 2500 years (and how else has it managed to stay alive?) let us apply this teaching and look at the communication of Buddhism itself. Unfortunately only the briefest survey is going to be possible.

Beginning on the first level, which uses words and speech, we find Buddhism has communicated a great deal. The amount of material still available, not to mention all that has already been lost, is vast and no one could possibly know it all. For the first 500 years of Buddhism's existence nothing was written down; the scriptures and teachings were orally transmitted during this period.

Disciples heard the texts from their teachers and then memorised them; these they would use for their own study and practice. By the



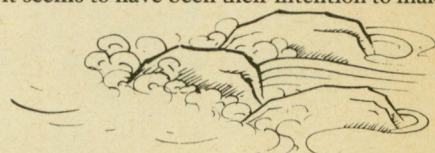
An illustration to the Chinese work *Monkey*, a blend of popular Buddhism and legend.

time the scriptures were written down, at about the beginning of the Christian era, a number of different schools had already arisen and these wrote down different things. Most of what was recorded had been composed very much earlier and some of it must surely represent what the Buddha Himself had actually said, but unfortunately there is now no way for us to know with any certainty which texts do go back to the Buddha and which were later compositions. This being the case we must concern ourselves with the living tradition of Buddhism throughout the centuries, a living, growing and developing tradition. If we regarded, as some people still regard all later Buddhist history as a 'degeneration' of the Buddha's original message then as Dr Conze has said we would be 'regarding an oak tree as a degeneration of an acorn'. The Buddha's

message, as far as we know, was one of growth, development and change so it is only right that Buddhism itself should follow this process. If an organism is not growing and changing can it really be alive?

On this first level of communication as we have said, the total literary output of Buddhism is vast. Basically the scriptures now exist in three great collections: The Pali Texts of the *Pali Tipitika* (lit: the 'Three Baskets') the Chinese *Tripitaka* and the Tibetan *Kanjur* and *Tanjur*. Each contains many volumes, in the case of the Chinese *Tripitika* alone one catalogue mentions over two thousand works. In each of the three collections famous and well known works are to be found among the majority of lesser known texts. In the *Pali Tipitika* (the 'three baskets' holding the *Vinaya* or discipline, the *Sutta* and the *Abhidhamma* works) we have such

jewels as the *Dhammapada* and the *Udana* as well as hundreds of *Suttas* such as the moving and powerful *Lion's Roar* in which the Buddha seems even more inspired than usual and one cannot help, even now, reading it without feeling a sense of inspiration tinged with fear. After all, you are in the company of a roaring, thundering lion. There is also the *Dhammacakrapravatana Sutta*, where the Buddha sets in motion the Wheel of the Truth, shortly after His Enlightenment. And there is the *Maha Parinibbana Sutta*, describing the last days of the Buddha's life and His *Parinibbana*. Also found within the Pali Texts are the *Jatakas*, or Birth Stories of the Buddha. There are 550 stories in all and each one describes an episode in the Buddha's, or more correctly the Bodhisattva's previous lives. The Buddha usually recalls these episodes in order to illustrate a point he wants to make and to instruct His listeners. In these stories we find the Bodhisattva living not only as a man but as a snake, a lion, a monkey, a tree spirit, a low caste man, 'a professor of world wide renown,' a king, and living in hundreds of other incarnations as well. The stories are vivid and gripping, sometimes reminding one of the material used by the current popular press and popular it seems they were intended to be. The school of Buddhism known as the *Mahasanghikas*, an important school in the early development of the *Mahayana*, was probably responsible for them and it seems to have been their intention to make



Buddhism, not only more popular, but more relevant and meaningful to ordinary, everyday people, people who were not, as yet, considering leaving home or becoming monks. The *Mahasanghika's* way of teaching was to lay greater stress on the doctrines of karma, rebirth and good conduct, which seemed to concern the average person much more closely than did the teachings of Nirvana, the Dharma, and similar subjects, perhaps unattractive to the ordinary layman. Before these developments were taking place it seems that many people were beginning to draw away from Buddhism as the strict monastic codes became less inviting, and perhaps the layman was beginning to find Buddhism too remote. If this was the case then certainly the telling of the *Jatakas* would have bridged the gap that some may have felt was opening up. The simplicity and directness of the stories must have gripped the imagination and interest of many ordinary, everyday people, but the stories also contain much more. Each one paints a picture, in the clearest brightest colours, a picture involving the Bodhisattva, or Buddha to be, in a particular situation, and the sum total of these 550 story/pictures is the creation of a magnificent vision of the

Bodhisattva Ideal itself. Lama Govinda has written: 'The *Jatakas* are the divine song of the Bodhisattva Ideal in a form which speaks directly to the human heart and which, therefore, is not only understandable to the wise but even to the simplest mind. Only the all-too-clever will smile at them indulgently.'

The *Jataka* stories, as well as the suttas we've mentioned, are only a small part of the complete Pali Texts that have magnificently communicated something of the Buddha's life and teaching to countless numbers throughout the centuries. And besides these there are the Mahayana Sutras, written in Sanskrit, such as the *Saddharmapundarika* or *White Lotus Sutra*, and the numerous sutras that make up the *Prajnaparamita* collection. Broadly speaking what we find communicated in these Mahayana works is either a vision so vast and broad in both time and space as to be mind boggling, or an insight so sharp and precise as to be devastating. Much of the Sanskrit literature is beautifully written, particularly the work of Ashvagoshya, who lived about 600 years after the Buddha. His work, and the works of other important teachers such as Nargarjuna and Shantideva, are classified not as sutras but as *shastras*, or treatise, attempting to explain the teachings contained in the sutras.

Let us now move from the first level of communication which has words and speech as its medium to the second level which uses images and symbols.

At about the same time that the Mahasanghikas were making known the *Jatakas*, another development in the way that Buddhism communicated was taking place, and this concerned something with which today we are very familiar, the Buddha Image or *Buddha Rupa*: a statue of the Buddha, usually seated in meditation, which is for most of us our first contact with Buddhism. But though it may have been our first contact it could not have been the first contact for anyone who lived during the first four hundred years of Buddhism's history. During this time no representation of the Buddha, in



Temple Mural from Mongolia

human form, was attempted. Paintings and sculptures were made, in which scenes from the Buddha's life were depicted, but the Buddha Himself was never portrayed. Instead, a tree, or a wheel, or a footprint would take His place. Presumably the reason for this was that the early Buddhist artists thought it impossible to paint or sculpt an image of a Buddha, or perhaps they felt that the symbols which they put in His place communicated more. Later generations, of course, did not agree, and perhaps it is a sign that the level of communication used by the early Buddhists was more subtle and more direct than later generations were able to sustain.

At this early time the only physical and material objects available for worship and devotion were the Holy Places associated with the Buddha's life, and the Stupas: the eight burial mounds covering the bones of the Buddha. Quite soon after the Buddha's death, images of these Stupas were made elsewhere and they were perhaps the main focus of worship until the Buddha Image appeared. Then, as the centuries passed, the Buddha Image developed as an art form and as a means of communication to a remarkable degree. In several Buddhist countries it reached the highest artistic standards: T'ang in China, Kamakura in Japan, and it communicated Buddhism as well. The images created an aesthetic experience as well as communicating a spiritual direction, they show immediately and by example some of the qualities of the Enlightened Man, qualities sought by everyone for a truly human life, qualities such as confidence, peace, serenity and understanding. The Venerable Sangharakshita has said of the seated Buddha Image that,

'Here the meaning of Buddhism and the value of art coalesce upon the lips of the Buddha into a smile that expresses what is perhaps the greatest expansion of consciousness that is possible for the plastic arts to mediate.'

Perhaps we can also say that the Buddha Image has communicated more of Buddhism to more people than any other single form of expression. The images exist in two as well as three dimensional form and the tradition of painting and drawing in Buddhism is hardly less rich.

The communication achieved by these symbols is both individual and personal, as well as being capable of reaching many people. The Buddha Image certainly seems to achieve both these aims, as do many other paintings and engravings produced to communicate a higher level of consciousness. In the Himalayas, for example, we find the so called 'mani walls' with the letters and words of mantras — the sounds associated with higher levels of consciousness and clearer states of mind. Many of these, written in Tibetan script and carved in rock to last, appear noble, almost classical in those high mountains and they have communicated their meaningless and yet so meaningful voice to devotees and strangers alike. Like the Rûpas they have helped to point the mind

towards something clearer and more positive.

In this same way, and for the same reasons, Buddhists throughout the centuries and throughout the world have painted pictures, flown flags and built meditation halls, all with the purpose of pointing receptive minds to something clearer. Ashoka is perhaps the shining example of someone who tried and succeeded in communicating the Buddha's teaching to as many people as possible. For over 2,200 years, the pillars he erected and the edicts he wrote in stone have proclaimed the Buddha's teaching to countless numbers.

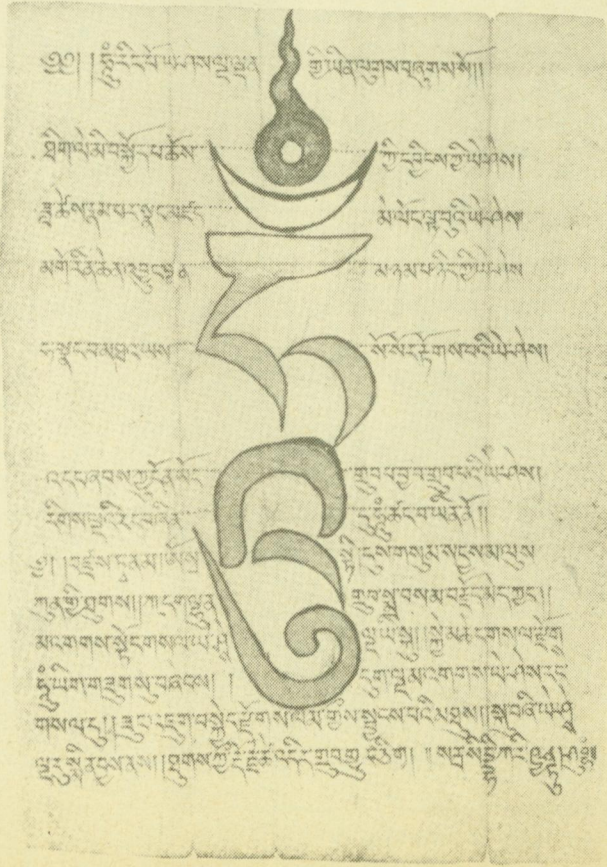
Visual and tactile symbols are, of course, not the only ones. There are sound symbols, like the mantras, too. Most of the sound symbols found in Buddhism do, helpfully, link up with visual symbols — they have a visual counterpart, and the two aspects together help to communicate the particular insight or experience behind the symbol.

Now to the third and final level of communication, which is the use of telepathy. It is communication from mind to mind, without the five senses being involved. And to consider this we should first have clear in our minds what Buddhism really is and what it is trying to communicate. Buddhism began with the Buddha and with His attempt to communicate His experience and understanding. After His death those who were committed to His teaching endeavoured to realise the Truth for themselves and to communicate it to others. So Buddhism, above all else, is the experience and communication of something spiritual. In its essence it is a spiritual and transcendental experience, something above and beyond the world as most people conceive it. It may well be a

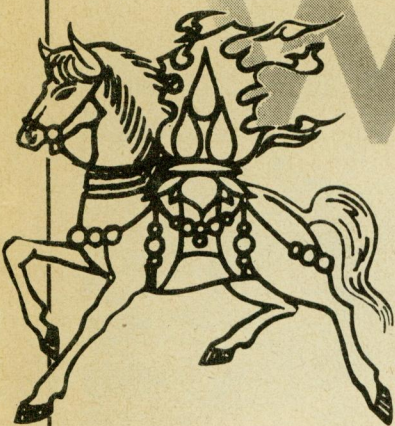
culture, a philosophy, an art form, a social system etc., but essentially it is a spiritual experience, one sparked off by the Buddha Shakyamuni's Enlightenment 2500 years ago. If the Buddha had kept things to Himself there would be no Buddhism, but fortunately the desire to communicate seems to have been part of Enlightenment itself.

But what is the nature of this spiritual and transcendental experience that is the essence of Buddhism? Provisionally trying to describe it in words, we can say it is an experience where we see things as they are, penetrating to the actual Reality of them. It is an experience that goes beyond time and space and goes beyond the distinction of a subject and an object. It is wisdom that is wholly transcendental. If we only consider these concepts we will soon see and feel that this spiritual and transcendental experience of Buddhism goes far beyond words, far beyond images and symbols. So we should not be surprised that, ultimately, our communication with Buddhism will have to be telepathic. It will have to be direct, spontaneous, mind to mind communication. The fact that we now mainly use words and symbols to consider Enlightenment says more about us than about Enlightenment. Ultimately our communication with Buddhism, which is heading us towards Reality, will have to go beyond words and symbols. And perhaps our first taste of this will come through our meditation practices, when contact and communication with deeper parts of ourselves occurs in a way that is direct and spontaneous, where to consider the experience in either subjective or objective terms seems no longer appropriate. When we experience this it will be obvious what we have to do next and, as we progress, our

communication with Buddhism will be something that takes place all the time. But until then 'we polish the mirror, we hope the moon will shine'.



Tibetan sacred syllable HUM, symbolising the fivefold primordial Transcendent Wisdom.



WINDHORSE PUBLICATIONS

looking back and looking ahead by Nagabodhi

As an organisation — of people, resources, and energy, the FWBO is rather special. No matter what ups and downs the people who are involved with it are going through, no matter what phases, changes, and states they are experiencing, the FWBO itself, as a whole, as a *movement* of forces and resources maintains a steady expansion that has its basis in a purely altruistic dimension.

The FWBO is a bodhisattva, whether or not it could be said that any individual associated with it has attained to that level of being. Its stated and sincerely pursued aim is the liberation and Enlightenment of all beings; that is the *raison d'être* of all its institutions and activities. It is Avalokitesvara, the Bodhisattva of Compassion, looking over the world, and reaching out with an ever growing number of arms to ever more people. This is not just an ideal; it is not just a bit of inspirational jingo; it is at least to some extent a palpable fact. Look at London, at Glasgow, at Pune, at Boston, at Auckland. Look at an admittedly small and seemingly random collection of towns and cities around the world: the FWBO is already bringing the possibility of spiritual friendship, Right Livelihood, communities and, of course, the Dharma, within reach of hundreds of thousands, if not millions, of people. Yet none of this is being done for reasons of personal or organisational gain. It is happening because there is something about the FWBO, about the Dharma, that makes people want to go out and share with others what they have found.

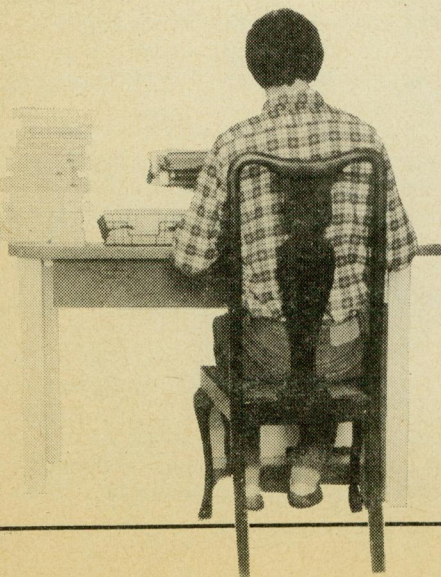
Of course, no one could claim that we have made anything more than a start. Even now, after fourteen years, only 12 public centres are listed on the back page of the *FWBO Newsletter*, still only a cluster of communities and co-operatives. There are probably no more than a few thousand people who are in any way *actively* involved. We get letters and enquiries all the time: 'When are you going to open a centre in

Reading, in Penang, in Phoenix, in Hyderabad, in Amsterdam???' More often than not the answer has to be that we just don't know. No one *sends* Order members off to start new centres. Every Order member is free — to go where he or she wants, to do what he or she wants: to start a new centre in Beirhut, or to live with the family in Balham.

However, the rewards and challenges of Dharma work are such that we can be certain that there will always be Order members who want to go out and start new centres. The Movement will continue to grow and spread, but it will not be rushing into things as quickly as some people would like.

Naturally, a slow rate of growth goes a long way to ensure that the new shoots will be firmly linked with their roots, but on the other hand, it means that for a long time, many people will be unable to benefit fully from what the FWBO has to offer. I say that they will be unable to benefit *fully*, since there is no reason why they should not benefit at least to some extent. Order members can travel anywhere to give talks: retreats — nationally advertised — can and do take place, to which people can come from their own homes to get at least a taste of our activities. And there are also publications. Technically, at least, it should be possible for us to get our literature to every town in the world. This article is about that aspect of the FWBO's work.

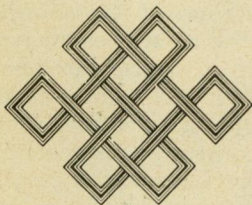
A crucial and basic fact about Buddhism is that at its heart are to be found not just one, but three Jewels: the Buddha, the Dharma, and the Sangha. Buddhism does not just offer an ideal, nor just a path of ethical observances, meditation techniques, and philosophical guidelines that help us to realise that ideal. It also throws tremendous emphasis on the *Sangha*, the community of individuals who, through their own experience and example, can galvanise others into practising the principles that they are endeavouring to embody. As we have seen in Hridaya's article, the Buddhist tradition is a living one: it is the product of living contact between



individuals. It follows, therefore, that publications will never substitute for people. But there are at least three important roles that our publishing work can play.

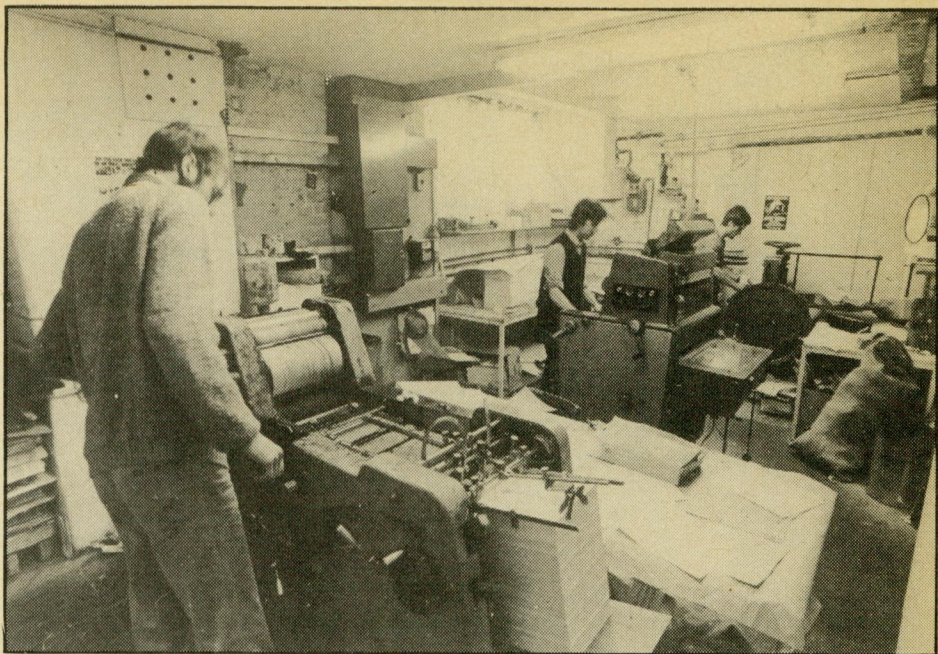
Firstly, by disseminating our literature through bookstalls everywhere we can at least let people know that we exist. Somewhere, they will see, there is a teacher called Sangharakshita who has a uniquely comprehensive grasp of the Dharma, and who has found a way of expressing it more clearly and accessibly than many others. Somewhere, maybe within reach of a weekly class, maybe only to be given a once-off visit while travelling in a foreign land, there is a movement known as the FWBO (or, of course, Trailokya Bauddha Maha Sangha, Sahayak Gana), where this approach to the Dharma is being practised and used as the basis for a viable way of living the spiritual life in Western Society.

This leads naturally on to the second role that our publishing work can play. Originating from a Movement whose approach to the Dharma is entirely practical, it can demonstrate that Buddhism, the Dharma, is practical, it is relevant. We can demonstrate that Buddhism is not just an exotic, academic backwater; nor is it something for those few people who are prepared to travel to far away places, sacrificing their cultural integrity as they do so. We can share our own discovery that the Dharma can be practised by anyone, anywhere, and that it works.



And this leads us on to the third role. Our publications can go a long way towards correcting some of the weird, crazy, and downright misleading views about Buddhism that have been in circulation for far too long, and which already claim far too great an allegiance. 'Buddhism is pessimistic and life denying; Nirvana is a blank state of empty quiescence; only a *bhikkhu* can really practise the Dharma; Buddhism denies beauty and the emotional life of the individual; the Sangha is a group in which the individual can lose his sense of ego identity; Buddhism is a branch of Hinduism... The list could go on for pages. Between them, these views have done the Dharma so much harm — which is to say that they have done so much harm to beings who might otherwise have taken Buddhism more seriously, who might have taken advantage of it.

All the time more and more books on Buddhism, as well as translations of scriptures and commentaries on them, are appearing on bookstands. Fortunately, because more of them are being written by people who are actually practising Buddhism, we are able to rely on their accuracy and sincerity far more than we could even ten or fifteen years ago. But there is still a definite need for even more

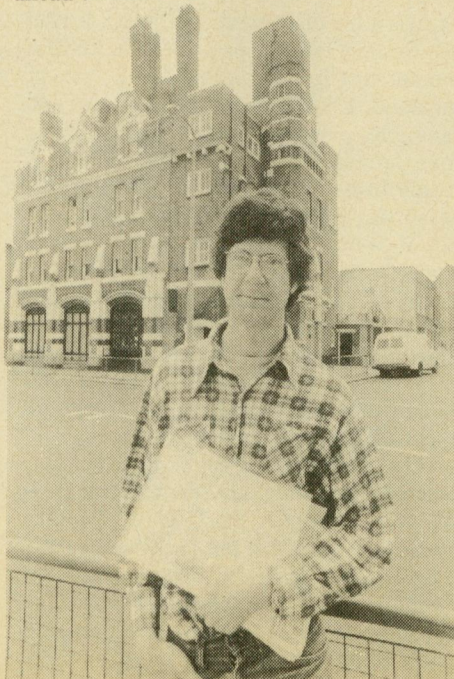


Windhorse Press

Vajradipa

clarity, more exposing of *miccha-dhiitthis* (false, misleading views), more real Dharma — based on clear thinking, genuine insight, and, of course, practice. The FWBO's contribution to this work will be considerable.

The FWBO's first publication was the *Newsletter*. It came out soon after the ordinations which brought the Western Buddhist Order into being, in April 1968: a neat three-sheet duplicator job bubbling with confidence in the fledgling Movement for which it had been created. 'Because more people are involved there is a need for closer co-operation and better communication. The *Newsletter* is a way of achieving at least part of this aim. As the title implies it will contain news — facts which might otherwise have been circulated in less convenient ways. The *Newsletter* is also a challenge to those who receive it — an encouragement that we hope will result in a widening and deepening of your involvement with the exciting tasks ahead'.



Upasaka Nagabodhi

Vajradipa

The editorial went on to say, 'Our main responsibility to the FWBO is to ensure its continuing growth and vitality. The *Newsletter* will stimulate this. It will be straightforward, informative, brief and un pompous. It will try to be persuasive.'

Although there are some who might take issue with our interpretation of the word 'un pompous', I think it is fair to say that, 50 issues later, the *Newsletter* still manages to honour its original intentions, while to some extent going beyond them.

On a purely practical level, it is unlikely whether the original editors foresaw that the *Newsletter* would spawn two Right Livelihood businesses: an offset-litho printing press, and a fully professional graphic design studio. It is certainly unlikely that anyone envisaged that production costs for an issue of the *Newsletter* would rise from about £30 in 1968 to between £1500 and £2000 in 1981!

It was not long after its birth that the *Newsletter* became something more than a newsletter. Articles on Karate, Yoga, Zen, and Buddhist philosophy soon began to appear alongside the retreat announcements and dana appeals. Soon, particularly under the editorship of Ananda, whose elegant editorials are still fondly remembered, the *Newsletter* started to look less like a news-sheet, and more like a magazine which not only reported what the Friends were doing, but also tried to give expression to the principles and points of view underlying those activities.

By the time we reached issue 31 it was clear that the non-news content had become a major part of the *Newsletter*, worthy of being set apart from the news section. It was at this time also that we introduced a thematic approach, filling the front half with articles that treated just one aspect of the FWBO's life and thought.

When I took over the editorship of the *Newsletter* in July 1975, at issue 27, we were still getting used to the fact that it was being printed on our own small offset machine in the garage at Aryatara Community. Although one or two photographs, actually

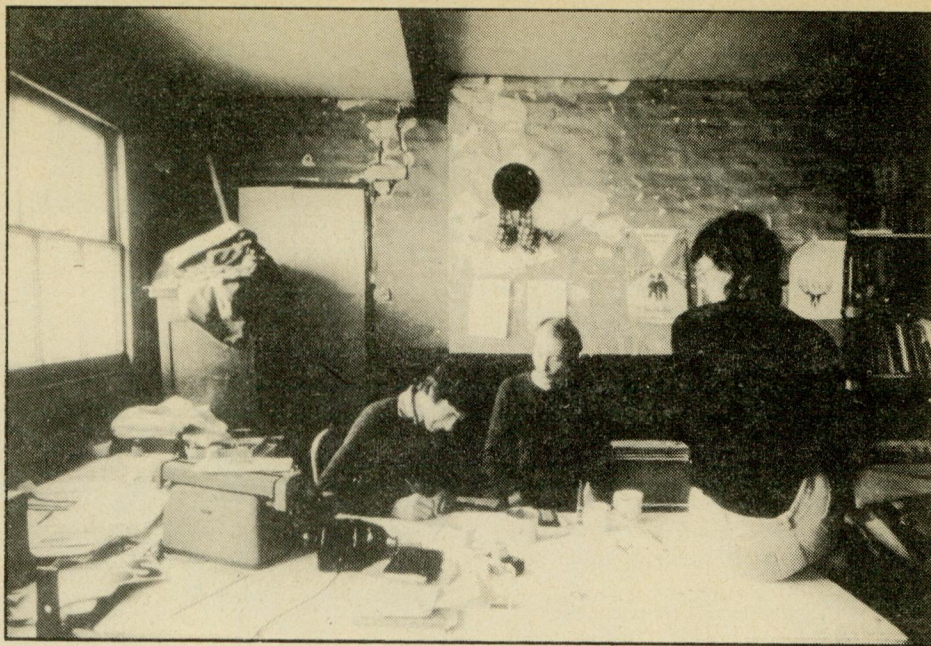
showing that Friends existed, had appeared in its pages, the possibilities of graphic design had not been explored at all. In those days the *Newsletter* was typed on an office typewriter during the course of a weekend, and then the typed pages were stuck together with cello tape into a two-page format, embellished, perhaps, with a quick drawing, or an illustration from a postcard. It was then printed. The design and paste-up process took about two hours.

When I asked Ann Murphy, a professional graphic designer to help me out, and when she enlisted the aid of Siddhiratna, then fresh from design school, I really didn't know what I was letting myself, and the Movement, in for.

Their first contribution was modest: a neater than usual layout for a New London Centre dana appeal, and typed stars to break up the spaces. But from issue to issue, things began to change. Layouts were better planned, headlines were introduced, more and more photographs and illustrations commissioned (all at special zero rates!). The *Newsletter* began to look more and more like a magazine.

Steadily, the creative energies of the 'studio' began to exert a pressure, not only on the trembling finances of FWBO Publications, as it was then known, but also on the editorial side of things. The treatment of single themes in each issue, for example, while a sensible and obvious development on the original approach, originally came into effect because Siddhiratna had an idea for the design which would only work if there was more unity in the content. For the past years it feels as if design and editorial considerations have been playing a benign game of leapfrog with each other — an upgrade in design leading to an upgrade in content, and *vice versa*. The paste-up stage of the *Newsletter* now takes about two weeks, and costs around £300, but it's worth it.

And of course, at the end of it all, we have not only a fairly good looking *Newsletter* but



Early days of the Studio

Vajradipa

a Right Livelihood venture. Windhorse Associates was born out of the collaboration of Ann and Siddhiratna in the chaos of the crumbling front room of a short-life house in North London. Now it occupies the entire top floor of Golgonooza in Bethnal Green: a large, bright studio, two offices, a photographic dark room, and a conference room. It employs three full-time graphic designers, a photographer, and a secretary/treasurer. Among its clients, apart from Windhorse Publications and other FWBO enterprises, the co-op counts the public relations departments of two London borough councils, Shell Oil, and the BBC.

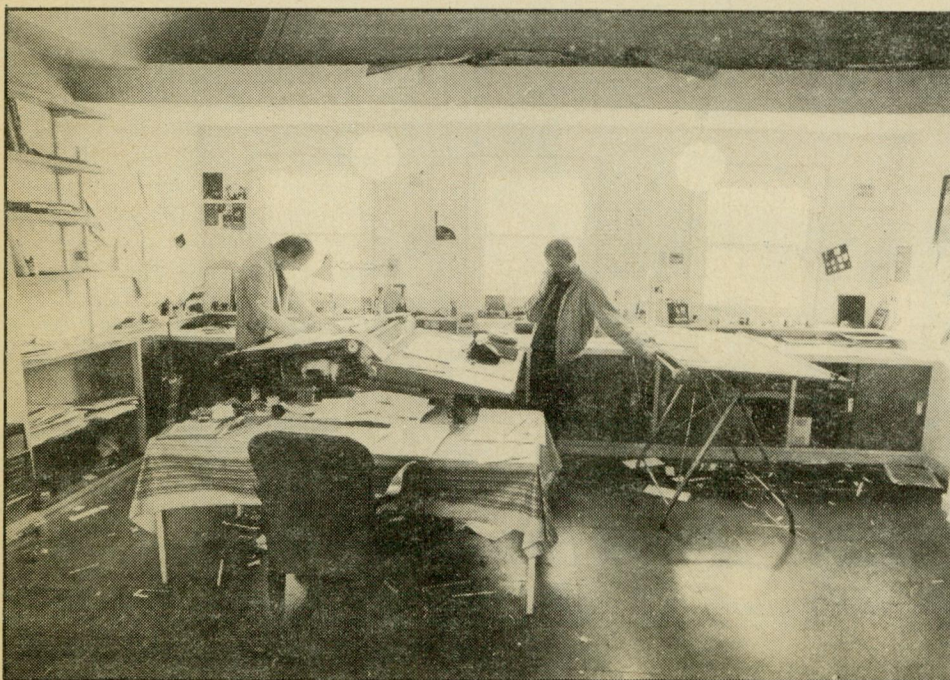
The Press too has changed. When it moved from Aryatara to Sukhavati it became part of the Pure Land Co-op where, despite meeting with mixed fortunes on the commercial front (though it has always managed at least to make ends meet) it expanded into a business with three presses. For reasons of

economy we have never been able to show off its best work through our *Newsletter*, which is a shame since it can produce excellent work. The press is soon to move again, however; this time to Glasgow, to become incorporated into Ink, the successful design and printing business that the FWBO is operating up there.

One other business that was at least inspired into being by the *Newsletter*, and other FWBO printing work, was Windhorse Photosetters, a women's photo-setting business in Bethnal Green. So we now have, in our own Movement, all the resources that we need to create and publish printed material. Of course, with the increasingly business-like approach that these ventures have had to adopt in order to function in the commercial world (at the moment we do not publish and distribute enough of our own material to be able to support all these people ourselves), they have had to adopt realistic costing systems. This means that every three months there are some very big bills to pay, which are not all met by subscriptions and sales. The short-fall is met by contributions from FWBO public centres.

When the *Newsletter* was launched it went out to a mailing list of individuals and organisations in all walks of life, and in all parts of the world. It spoke, however, of the activities of quite a small number of people who were involved with just one centre in London. This was the case for a few years, but then things began to change. FWBO activities began in Brighton, in Glasgow, in Helsinki, in Auckland. Now we have more centres in Britain and we have moved into India and the USA.

Firstly, of course, this means that there is an increasing amount of news to report — though we have obviously to take a far less detailed look at it than was originally possible. But beyond that we have had to recognise that the FWBO *Newsletter* can no longer get away with a London, or even UK slant. Somehow it must represent an international Movement, in spirit as well as in content. Indeed, it has not only to represent



The Studio as it is now

Vajradipa

that Movement to 'outsiders', but it has also to try to feed ideas and stimulation back to the Movement itself. This is not easy, because what may be stimulating to a Friend in London may be utterly irrelevant to one in Helsinki. *Caste* may be a crucial issue in Pune, but only of academic interest in Boston. Perhaps we will have to restrict ourselves — if that is the right way of putting it — to those universal issues that unite the Movement, more purely Dharmic topics, but we shall see. No doubt the Movement will soon sprout a number of more localised Newsletters, each one free to speak in local terms about local issues, as is the case in Pune and Auckland. Whether we will be able to satisfy all the demands being placed on the *FWBO Newsletter* by the continuous expansion and cultural diversification of the FWBO remains to be seen, but the challenge of producing such an organ is an exciting one.

Of course, the *Newsletter* is not the only regular publication to emerge from Windhorse. Every two months there is a new issue of *Mitrata*, the more directly Dharmic magazine of the two. *Mitrata* was the brain child of Padmaraja, who was the Movement's Convenor of Mitras during the years 1974 to 1976. Taking a look at the available literature, Padmaraja decided that there was a lack of accessible, reliable material in a form suited to the needs of mitras: those Friends who wish to deepen their experience of, and involvement in the Dharma, and who may be contemplating taking the step of Going for Refuge. What was needed, he felt, was a kind of episodic training manual, a series of publications that would — particularly if used in the context of study groups — not only provide the reader with an understanding of basic Buddhist teachings, but also point the way towards their practical application.

When it first appeared, *Mitrata* had a crafted feel to it. The small print-run of 60 copies per issue made it possible for Padmaraja and Aloka to embellish its pages with lino-cuts and splashes of hand-painted colour. Now, although the print-run of 1500 renders such a loving approach out of the question, *Mitrata* is still providing valuable information and stimulation to mitras, Friends, and practising Buddhists around the world.

In 1973 the FWBO published *The Essence of Zen*, its first book, which was an edited version of a series of talks given by the Ven. Sangharakshita. Since then we have produced a number of books and booklets, either under the imprint of Windhorse Publications, or that of Ola Leaves. Windhorse Publications is the imprint that we use for those publications which we hope will attract a readership outside the Movement. They are professionally packaged in order to hold their own in the bookshops where we try to sell them. Ola Leaves is the imprint that we use for material that we produce cheaply — often on a duplicating machine, and relatively quickly, for the 'home market', i.e. the Movement alone. Some of this material is unlikely to have popular appeal, but in many cases we simply do not have the resources to produce the material more

Human
Enlightenment
Maha Sthavira Sangharakshita

ASPECTS OF
BUDDHIST MORALITY

SANGHARAKSHITA

the essence

Buddhism and Blasphemy
Sangharakshita

Meditation 2
Right Conditions

Meditation 3
Seminar Points

MITRATA
OMNIBUS

FWBO NEWSLETTER 47

FWBO NEWSLETTER 49

Friendship

It's said to be
the whole of the
spiritual life
How do you find it?
What does it do for you?
Can it change the world?

handsomely, and therefore try at least to make it available within the Movement.

These two imprints and their respective functions underline the two-fold nature of our activities. On the one hand we are a service to the Movement, keeping people in touch with each other and making (mainly) the Ven. Sangharakshita's thoughts and writings available for study and assimilation. On the other hand, we are an outward-going arm of the Movement, reaching out to the public at large, and hoping to interest them in our approach to the Dharma.

Developments on the publishing front have so far been steady but not spectacular. It would be wonderful, at this point, to be able to boast of scores of beautifully produced books finding their ways into bookstands around the world.

Unfortunately, publishing is a very expensive business, and one that has been hit by more than its fair share of inflation. For example, it cost about £300 to produce a new edition of *The Essence of Zen* in 1976; today it is going to cost us around £1100 to produce a reprint of the same version — using the existing artwork and plates!

The Ven. Sangharakshita and the FWBO are still not that well known, even in the Buddhist world, so there is a limit to the interest that bookshop buyers and their customers can show in our work, despite the best efforts of our increasingly well organised distribution team. And while the FWBO is still relatively small, the 'home market' of buyers from within the Movement is not that large. We therefore find that we constantly have to tie up our resources in slow-moving stock. For a while yet we will be caught on the horns of a dilemma. On the one hand we want to publish books that are well enough produced to sell in bookshops, and to print them in the kind of numbers that allow us to sell them at competitive prices. On the other hand we have to produce only the numbers that we can really afford, and cut occasional corners as we go.

There are two solutions to this problem. The first solution is simply that we have to be patient. The Movement is growing and becoming better known. In a few years even, it could change beyond recognition in this respect. The second solution is that for the time being, at least, our publishing work needs a lot of support from other areas of the Movement. Without doubt Windhorse Publications is an excellent cause for *dana* (generosity). Already several centres and co-ops, as well as individuals, have been very generous — as evidenced by the books that we have been able to produce. But we have not yet reached the point when we can do without that kind of help.

One day, without doubt, Windhorse Publications will be able to support its own work from its own sales; it should even become a profitable Right Livelihood business. But we will have to wait a few years for that to happen. In the meantime there are so many exciting projects waiting to be brought to the light of day: books and essays by Bhante, as well as Subhuti's recently completed work of the FWBO. With some financial help from those who care about this

aspect of the FWBO's work we will not only be able to make these works available very quickly, but we will also, by selling them, be able to move a little further in the direction of self-sufficiency.

Up to now nearly all of the publications that we have produced have been works directly concerned with the Dharma. We are often asked why we have not yet diversified — brought out a book on Yoga, or a vegetarian cookery book, for example.

We have some plans in both these areas, and more, but with our limited resources we have to give priority to the most essential material at the moment. However, one day we will be producing all kinds of books, on Yoga, on art, on co-operatives, on a whole range of topics that relate to the spiritual life, as well as novels, books of poetry, plays....

Actually, this kind of diversification will not just be a lucrative sideline, but an essential part of the FWBO's work. At the moment most people who make their way to an FWBO centre for a class do so because they already have an interest, specifically, in meditation or Buddhism. Unfortunately, that interest, created as it originally might have been by who knows what sources: a book by Lobsang Rampa? A TV documentary? a visit to India?... may be quite a strange one. After all, there are almost no elements in our cultural conditioning that could be said to engender a genuine interest in the Dharma, so the kind of interest that brings people to a Buddhist centre may be

based on something quite different. We see people who want to learn meditation in order to enjoy bizarre experiences; we see people turning to Buddhism for a bit of the exotic, a taste of the mysterious. So rarely do we meet people who have already acquired a heartfelt concern for truly Buddhist ideals and values: least of all in a culture dominated by the heritage of the Christian tradition. Heroes are out of fashion; universal love is thought of as an unrealistic, weak and timid placebo; a concern with self-development, or self-perfection, is regarded with distrust, as a symptom of narcissism. There is little or nothing in our culture that encourages or inspires us in the direction of higher development — or even perhaps allows for its possibility.

Therefore, as the Dharma takes root in the West, one of the most necessary and exciting developments to which we can look forward will be the emergence of a 'Buddhist culture', a body of creative ideas and work which will gradually and inevitably penetrate and influence existing Western culture. Buddhist plays, Buddhist novels, Buddhist films and TV programs, perhaps even Buddhist pop-songs: one day, these could all become a commonplace of western society.

Of course, when I say 'Buddhist novels', for example, I do not expect to see bookshops filled with heart-warming stories about people who, after a lot of trials, find themselves at a Buddhist centre learning meditation, and live happily ever after.

Rather I hope to see the artistic statements, whether in print or in any other medium, of those people who are looking at life from the context of their own efforts to practise the Dharma. The Chinese landscape paintings, already mentioned by Hridaya, spring to mind as an illustration of this point.

Such statements, such art, will restore richness and direction to western culture; it could have the power to remind people of the natural ideals that have been lying dormant in them, ideals that find their fullest expression, and refuge, in the Three Jewels.

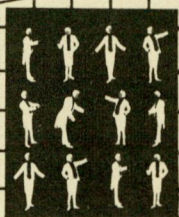
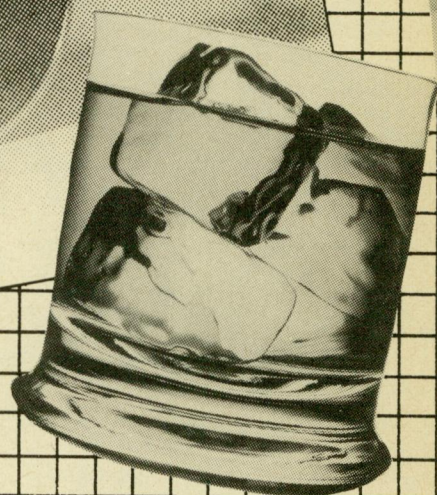
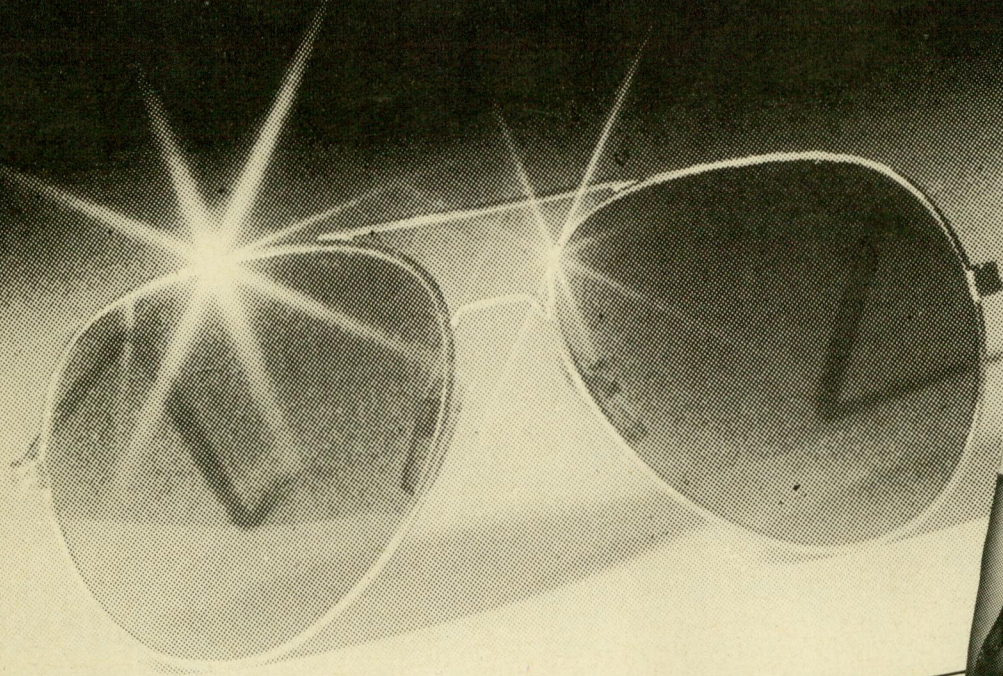
I am talking about a renaissance, and despite the smallness of our beginnings and the meagreness of our resources I am quite convinced that it will come to be.

Even now, within the context of the FWBO, there are people meditating, experimenting with community life, working in co-operatives: practising and living the Dharma. They are changing, they are developing wisdom and means, some are breaking through to the dimension of creativity. Already we have people writing poetry, painting, making video programs... and this is only a start. What is happening right now cannot but develop and lead on to better and better things; it is in the nature of what we are doing that this should be the case. No doubt Windhorse Publications, the studio, and the press will play an important part in that renaissance. The really exciting prospect is the renaissance itself.

✦ Nagabodhi



The team that brings you the FWBO Newsletter, gathered at Windhorse Photosetters, from left to right: Vajradipa, Dhammarati, Andrew Winkler, Anne Murphy, Ashvajit, Chris Harper, Vidyashri, Nagabodhi, Ananda, Hans Baart, Siddhiratna, Anjali, Virananda.



This article is based on a discussion between the three designers and the photographer of Windhorse Associates. We were discussing our work, why we produce the pictures we do, what factors we considered when we had to produce images for the FWBO, what problems had to be solved. The questions are deceptively simple. Pictures are not produced according to theories, and the discussion became an examination, almost for the first time, of the issues involved. It raises more questions perhaps than it answers, and all the ideas here are only starting points. The answers have still to be worked out, not in words but in pictures.

Meantime, however, from the team who brought you this newsletter, a number of questions about spreading the Dharma in the West, which you might not have considered before.

The London Buddhist Centre LBC, wanted an image for their summer retreat. They got a pair of sunglasses that would have looked more at home on a Los Angeles motorcycle cop. A newsletter on community living finds itself with a cover showing Ritual implements bursting

through a popular magazine. Why should graphic designers and photographers, all of them practicing Buddhists, decide to use images like this?

It wasn't always the case. The earliest FWBO graphics drew a great deal from traditional Buddhist imagery, and the obvious image of meditation was someone sitting, peacefully, crosslegged.

More recent work, however, has tended away from this approach. The best Buddha rupas are certainly beautiful, but that beauty can't be fully appreciated unless we are to some extent familiar with images of this sort. Without that familiarity a Westerner's impression of a Buddha has a number of strong associations — 'Eastern', 'religious', 'magical', 'archaic' and so on — none of which the artist who produced the image intended to convey.

A designer, working in twentieth-century Western culture, trying to convey something of the flavour of Buddhism, soon finds himself asking a question: Are these traditional images the most appropriate and evocative ones?

Anyone practicing Buddhism, or meditation, gradually begins to understand it less abstractly and more from personal experience. A natural consequence of this is that it becomes possible to explain important aspects of Buddhism in our own

words, relying less on traditional formulations. In the same way the studio found itself itching to use a modern graphic vocabulary. Innovations of this sort are very much in the spirit of 'traditional' Buddhism. Buddhism itself is an attempt to communicate an experience, the Enlightenment experience.

As Buddhism moved from country to country it changed radically; the experience at its root was always there, but the language it used to communicate that experience changed to suit the culture it found itself in. We only have to compare a Tibetan 'thankha' with a Chinese landscape painting to understand this point. Now this has important implications for Buddhist graphics: we're not simply being asked to put a modern package on old fashioned goods.

Dhammarati had ideas on the matter: 'We're involved in something more than packaging. It's not that Buddhism is an archaic religion which we have to put a modern polish on. Producing images is almost an exploration of the Dharma. When these images come into being, they're aspects of the Dharma that nobody's seen before. To the extent that an image is a good metaphor for our experience, we're actually redefining the Dharma'.

To leave the dizzy heights of theoretical possibility, let's look at the rather more modest steps we've already made in this direction. The sunglasses are an image of

RDS ON

PICTURES



this sort: a modern shape, polished steel, polished glass, and, mysteriously, a burst of light against a dark ground. Or, from the LBC schools' slide show: a flower, almost unnoticed, too plain to be sentimental, sitting on a dirty window sill, bathed in yellow sunlight. Images like this have their own risks. Can we avoid slipping into cliché, or worse, that rose-coloured, sugar-sweet view of 'the spiritual life'?

Vajradipa: 'One thing I'm doing is looking at people in their positive aspects. It's the easiest thing in the world to catch someone who's negative.'

Siddhiratna: 'But to get everyone positive, they end up looking like grinning monkeys.'

Undeniably, a shift does begin to take place in people when they start to meditate. The skill involved is in selecting and presenting what is significant about that shift, without superimposing a sentimental gloss. If we manage this, then we could produce a moving image of a happier state of mind. But do we know what effect this image will have on other people? Is it naive to expect it to evoke a positive response? A Buddha rupa is surely an effective image of this state of mind, but Siddhiratna pointed out an interesting phenomenon: 'I can look at a rupa, and one day he looks like he's smiling, other days he's scowling, other days totally non-committal. Our responses are very subjective'.

Dhammarati: 'The image doesn't change, but the way we see it changes. The relationship between our actual state of mind, and a healthier state of mind gets personified in the rupa.'

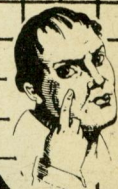
The image works in each case as a symbol of a healthier state of mind, but as Eliot says 'human kind cannot bear very much reality.' Sometimes, when we are particularly self-concerned, a symbol which evokes awareness and openness can seem unpleasant, even downright hostile. Even then, however, it works as a yardstick, pushing us into awareness and an evaluation of our state of mind. This is one of the qualities our pictures should be working towards: not an image which is always positive but one which provokes a deep response in us, whether that response is a satisfying calm, or a real irritation with ourselves as we are. Again, the theory is all very well, but how do we produce images like this in practice?

It is impossible to work to carefully calculated criteria, whether these are the market researchers' data, or precisely elucidated spiritual principles. The raw material of any picture is sensual: what we feel, smell, hear, taste and especially what we see. We have to be moved, sensually and emotionally, by this raw material

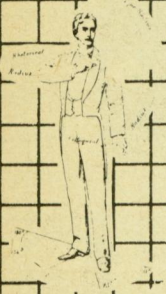
before a picture can have any life. This puts quite a responsibility on the designers. We have to learn to emotionally welcome those things which push us towards awareness and emotional life. Our emotions have to catch up with our intellectual grasp of Buddhism; our meditation has to spill over into our world, and our work.

The next issue we have to consider is this: can we assume that images produced from such a lofty state of mind are going to mean anything at all to the proverbial 'man in the street'? If they don't then they are inefficient as graphic art. Is the culture which Buddhists and non-Buddhists have in common enough to guarantee that we share a common language? Is there a danger of Buddhists leading such a different, even isolated, lifestyle that they develop an insular language, a jargon? Do we need to make a deliberate attempt to keep in touch with the culture, even the popular culture, around us?

This brings us on to quite controversial ground. Traditionally 'fine art' has been involved with the communication of subtle experience — vertical communi-



YOU CREATE A
NEW LANGUAGE
OUT OF THE
ELEMENTS OF
THE OLD.



cation. Graphics on the other hand has always been concerned with the persuasive dissemination of information — horizontal communication. (Siddhiratna declared his idealistic commitment to graphics at this point — 'I would rather reach millions than move half a dozen.') But for Buddhist graphics, at least, the distinction begins to blur. To communicate real information about Buddhism, we have to give some hint of these subtle areas of experience. But if we wish to communicate that 'information' widely, then we don't have some of the options which fine artists have open to them. Our images have to be 'popular', and easily assimilated. Is it possible to communicate quite refined experience in a popular language? Or, does graphics have to concern itself with relatively superficial experience?

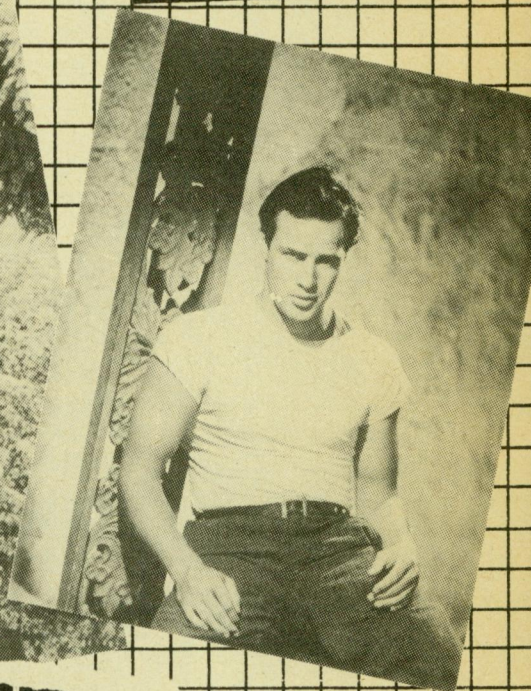
Vajradipa pointed out that some photographs are very powerful images indeed, like the work of Ansel Adams or Cartier-Bresson, and are relatively easily understood. The viewer doesn't need much background information to be able to grasp them. He went on: 'If you can show people something quite ordinary, in a different way, that's very valuable. If you can show for instance Roman Road in

a way it's never been seen before, it has an impact. It changes a person's whole relationship to his surroundings.'

'But the question is', said Ananda, 'can any language we pick up from the culture around us be used to communicate the Dharma?'

The point here is that a language, even a visual language, is not a neutral vehicle for the communication of information. That language has been designed to say certain things, to communicate certain kinds of experience, and therefore it has a certain view of the world built into it. The techniques of certain photographers like Helmut Newton are quite inseparable from the ideas he conveys — sado-masochism and all. Going back to the summer retreat publicity though, we used lenses and lighting techniques, developed for the most part by advertising men to sell their merchandise. The very familiarity of the techniques means that people assimilate them easily. They have an air of authority, all the weight of the Sunday glossies behind them. But the twist is, we're not selling sunglasses. We're making these techniques say something quite different.

'There's no reason why we as graphic designers shouldn't be stimulated by commercial images,' said Vajradipa, 'but we should let them sink in, then come up with our own, which are quite original. You create a new language out of the elements of the old.'



The *Newsletter* itself changes according to the techniques we use. Do we produce a glossy full-colour magazine to compete with commercial magazines? Should the *Newsletter* stay more cheaply produced, more 'grass roots'? Can it become inappropriate, or counter-productive, to go past a certain level of sophistication? How much money can we justify spending, when some of the Indian Order members, for example, are living almost in poverty? On the other hand there are 'artistic' criteria. It's difficult to lift people to spiritual heights if your budget only lets you print in black on white. Images are more powerful if we can print colour. Good colour needs expensive paper, expensive photographic separation techniques, and so on. How seriously should we take our work?

A photograph of the Buddha holding up a golden flower would not enlighten anybody. But, twentieth century mass media offer the Dharma unique opportunities. Designers can do a great deal to make people aware that certain possibilities exist, even move some of them to take the first steps towards a substantial contact with the Dharma. ■

Times Remembered

Here is a scattering of quotations from back-issues of the *Newsletter*, selected by Siddhiratna. By the way, the Peanuts group must have run off with the puja bowls, because none of them seem to be around any more.

Ultimately, it is we, the Friends, who must be ready to change if we are to progress usefully and constructively and become more useful to ourselves and to Buddhism in the West. Every class, seminar, retreat and lecture; every moment of meditation and every re-reading of a favourite Sutra is a challenge to MOVE — as move we must — from where we stand to where we are going.

Newsletter No 2

The daily programme, prepared by Bhante, was strenuously stimulating, with intermittent periods of relaxation. One could arise in time to attend the Yoga class at 7 a.m. or lie on until breakfast at 8.30.... The time between 11.30 and 12.30 a.m. was spent either listening to one of Bhante's lectures or submitting oneself to the rigours of the communication exercises, which were most revealing.

Newsletter No 5

Puja Bowls

In response to popular demand the Ven. Sangharakshita has designed a Puja Bowl in traditional style. The bowls are approximately 2¼ inches in diameter and 1 inch deep and will shortly be available in sets of seven. A small mandala is being engraved on the base of the bowls, which will be visible when the bowls are upturned and not in use.

Newsletter No 4

Between 'Becoming' and 'What Becomes' is the process, and that perhaps is the 'way' of the editor, to be a ringing glass that shivers ever as it rings; the editorial is that which unites the reader with the writer, the perception with the conception, the beginning with the end, the initial act with the resounding sound, to bring together into one act all stages of the answered question until there is no such thing.

Ananda — *Newsletter No 9*

We hope that this Newsletter will be an efficient alarm clock for all who use it.

Newsletter No 7

A distinctive feature of the retreat was the building of a large papier mache stupa in the garden.

Newsletter No 23

The whole room was filled with vases of red, yellow, and orange flowers, and many coloured candles adorned the shrine. The bride added to the colour by wearing a long green velvet dress in medieval style, which she herself had designed and made.

Newsletter No 7

Some years ago... the Ven. Sangharakshita gave a highly successful reading of Buddhist poetry at the Kings Head, near Liverpool Street Station, for the Peanuts group.

Newsletter No 7

The Money Page

(Obtrusive note: If you are mean, self centred, greedy, reactionary, complacent, slothful, fascist, secretive, miserly, infantile, irresponsible, gluttonous, lascivious, perverted, treacherous, pugnacious, perjurious, supercilious, petty-minded, foul-minded, invidious, mealy-mouthed, two-faced, base, abhorrent, contentious, mutinous, villanous, contemptuous, cowardly, sluggardly, fawning, leprous, warped, despicable, damnable, servile, fiendish, poxy, impious, serpent-hatched, ungrateful, dastardly, vain, detestable, knavish, unjust, roguish, venomous, hag-born, subservient, rotten, corrupt, false, savage, impotent, tyrannical, bestial, cauterous, pitiless, niggardly, palsied, sterile, bloated, rude, conceited or mad — then read no further!)

Newsletter No 20

The Mantra Experience

This is the mind-blowing title which Mr Terence O'Regan has attached to a brand new set of happenings which will happen at the 'Lamb and Flag Inn' on three occasions in the near future.

Newsletter No 7

THE POETRY

Poetry has always been an i
for many Friends. We are soon to p
under the 'Ola Leaves' impri
small selection of poe

IN THE TATE GALLERY

The walls leer madness at us and we grin
safe in the knowledge that it is 'only art'.
The darkness of invisible angels creeps
Beneath the black seats of imitation skin
Where mild sightseers busy themselves
With catalogues and alligator handbags:
There is no moon sailing frantic
In the gold and violet sky;
There are no primaeval forests reeling
In becalmed suburban gardens;
There are no serpents, no enchanted stags
Calling from azure mountaintops;
No midnight festivals of carnage
Leave their bones on our white doorsteps;
Here, art is properly contained
In ventilated galleries, and neat lists explain
Its longing blood with bibliographies
And comfortable dates. But Oh!
Where are you, centaurs and gryphons!
Where are our unicorns, our dragons glittering?
Where our moons mad with imaginings
For which the starved heart waits in vain?

Ananda

OCTOBER DAWN

You, bell-aborted from the snug of bed,
Sucking from mug of steaming tea,
Your mind still dazed by sleep
Your mouth forced wide by yawn,
Come! Look at this mild October dawn.
Across the unkempt patch of green,
Its border blurred by mist,
The scene recedes to blackness with a line of trees.
Above, a sky of luminous green that shades to
crystal blue,
Is striped by clouds, long plumes of pink.
Beyond the bars of this gigantic stave
Writ fresh and bold on morning's page,
A solitary note floats free —
The steel blue star of dawn.
And, soaring higher still,
Curved like the smile of some celestial wight,
A sickle moon,
Curled golden fragment of departing night.

Abhaya



ANTHOLOGY

important means of expression
publish a short anthology of their work
ent. Here, in the meantime, is a
ems from that anthology.

A CRUMB FROM THE SYMPOSIUM

Believe not what you have heard,
That love is a blazing fire:
Desire's not always love,
True love is never desire.
A reveller reeling
From Plato's feast
Has cried to the Morning Star
High in the East:
'Let the torch burn on:
We shall waken at morn
To loves colder and purer
Than snows or the dawn.'

Sangharakshita

I AM FIFTY YEARS OLD. MY SIGHT IS FAILING

I am fifty years old. My sight is failing.
My heart continues beating from force of habit.
Any day now I may disintegrate completely.
From dawn to midnight I sing paeans of joy.

Vangisa

THE WINDS

I have heard the Autumn wind
Sighing in a lonely place,
echoing the Sea bird's wail
for the folly of man,
and his lost dreams, and broken hopes,
and time-worn face.

I have listened to the Winter wind
driving the cold rain
across empty hills,
lamenting the cruelty of man,
and his nightmare wars,
and bloodstained hands,
and pain.

I have welcomed the Spring wind
as it chuckled high above
whispering to new-born things
of the laughter of man,
and his beauty,
and high ideals,
and love.

I have watched the Summer wind
playing with a woolly cloud
and I wept with man,
for his sunlit childhood,
and truth-blind manhood,
and waiting shroud.

Desmond Fitzgerald

A SURVEY OF BUDDHISM

A Survey of Buddhism

by the Ven. Sangharakshita

Shambhala (Boulder) and Windhorse Publications (London)

Pp 484 + xlix UK price £5.50. US price \$8.95

This review, by Lama Anagarika Govinda, originally appeared in October 1957 edition of the *Maha Bodhi Journal*, to mark the book's publication by the Indian Institute of World Culture.

It would be difficult to find a single book in which the history and development of Buddhist thought has been described as vividly and clearly as in this Survey. While the historian generally writes about facts, without being concerned with their spiritual implications, the philosopher is apt to disregard historical facts in preference to abstract thought and scholarly analysis. The poet, on the other hand, is more interested in the emotional aspect or the beauty of literary expression, unconcerned with either historical facts or scholarly analysis and definition.

The present book has the great advantage and rare distinction to have been written by an author who is a scholar as well as a poet and philosopher. This enables him to see history as the unfolding of a living force, religion as an expression of inner experience, and philosophy as the great adventure of the mind to build an intelligible world out of the fragments of sense-perception and their impact on the inner world of man.

Thus we have a book which gives us a readable account of the whole of Buddhist history — readable, in the sense that the Author has succeeded in keeping awake the interest of the reader from beginning to end, without getting involved in merely technical matters, which so often make books of this kind so difficult to digest for the average reader. The poet in the Author has embellished the book with well-chosen examples of literary gems and enlivened it with many excellent similes, metaphors and vivid descriptions, as for instance in the description and juxtaposition of different milieus, like those of Ceylon and Tibet. His sensitive mind has picked out, with sure instinct for beauty and significance, the most attractive examples of Buddhist literature.

And no matter how different or even contradictory the various formulations of Buddhist thought and experience are — the Author, instead of accepting some and rejecting others, has in all cases tried to find their inner justification and a positive approach to each of them. This is not due to the Author's lack of critical faculties, but to his deep understanding of religious values, which do not depend on logical proofs and abstract principles but on the sincerity and realisation within the human heart. It is the achievement that counts,

and not the theoretical interpretation of the teachings, which is only an after-thought, a means to a purpose, a tool or a bridge for those who follow. The various schools of Theravada and Mahayana Buddhism were necessary expressions of the organic growth of Buddhist life and thought under varying psychological, social and historical conditions. They compensate each other, in spite of apparent contradictions in their forms of expression, and reveal the depth and beauty of the Buddha's eternal Dharma, which can never be confined to a single point of view or made to conform with any dogma.

Thus the Author acclaims the Theravada schools as the necessary basis for the understanding of all later developments, but refuses at the same time to be intimidated by considerations of historical priority. To him Buddhism is all that which leads to Enlightenment — but not the historically and individually conditioned tools. If this book illustrates one thing with particular clarity, then it is the childishness of trying to negate difference in the conception of Buddhism, by abolishing certain historic terms, as was recently done at a conference at Khatmandu, where it was resolved to abolish the names *Hinayana* and *Mahayana*!



The Ven. Sangharakshita at an early meditation retreat

So long as we have not the courage to see and admit differences where they exist, and to recognise their validity, then it is senseless to talk about "tolerance". Tolerance does not consist in wiping out differences or closing our eyes to them, but in recognising and trying to under-

stand them. This is what Bhikshu Sangharakshita has done in his book, and when he has sometimes criticised certain aspects of modern or ancient orthodoxies, it is not from a spirit of partiality for any particular system or School of Buddhism, but in order to keep awake the spirit of the Dharma, which again and again was in danger of being smothered.

The Author's position may be summed up in his own beautiful words: "All... Buddhist traditions... propose Enlightenment... as the final goal of the religious life, circumstance which should be in itself sufficiently arresting to make us pause and reflect before jumping from premises merely intellectual to sweeping conclusions on the subject of which schools are to be regarded as genuinely Buddhist and which are not. The Dharma is essentially the means to Enlightenment and, intellectual difficulties notwithstanding, schools which have transmitted the experience of Enlightenment must be assumed to have transmitted the Dharma too. We should have the courage not of our intellectual convictions but of our transcendental realisations. The doctrinal differences existing between the various schools of Buddhism ought to delight rather than dismay us, for we are thereby stung into keener awareness of the limitations of the intellect, startled into livelier recognition of the purely instrumental nature of the Dharma, and at last awakened into a clearer comprehension of the great truth that, as the Buddha Himself said repeatedly, Nirvana is *atakkavacara*, beyond the reach of reasoning."

The book closes fittingly with the Bodhisattva Ideal, the living bridge between the Theravada and the Mahayana, and the "unifying factor of all seemingly divergent elements of the Mahayana". For all those who "wish to transcend the intellectual barriers which seemingly separate school from school and *yana* from *yana*" and who wish to "know the heart, the essence of Buddhism as an integrated whole", there can be no better guide than this book. May it spread its unifying influence throughout the Buddhist world and beyond to all those who are in search of Enlightenment.

FACETS

Europe

BRITAIN

The Ven. Sangharakshita

1981 has been essentially a year of travel for Bhante in, as well as out of, the U.K., although there has been time for some concentrated work on the second volume of his memoirs, the sequel to *The Thousand-Petalled Lotus* (Heinemann Books).

Two and a half months of the winter were spent in Crete, virtually out of contact with the FWBO and even the Order itself. Bhante led a simple life, visiting the remains of the ancient Minoan Empire of Knossos and Phaistos, reading — and thinking. Since he founded the FWBO in 1967, he has remained in constant contact — even during his solitary retreat on the Isle of Arran in 1970 he continued to write letters.

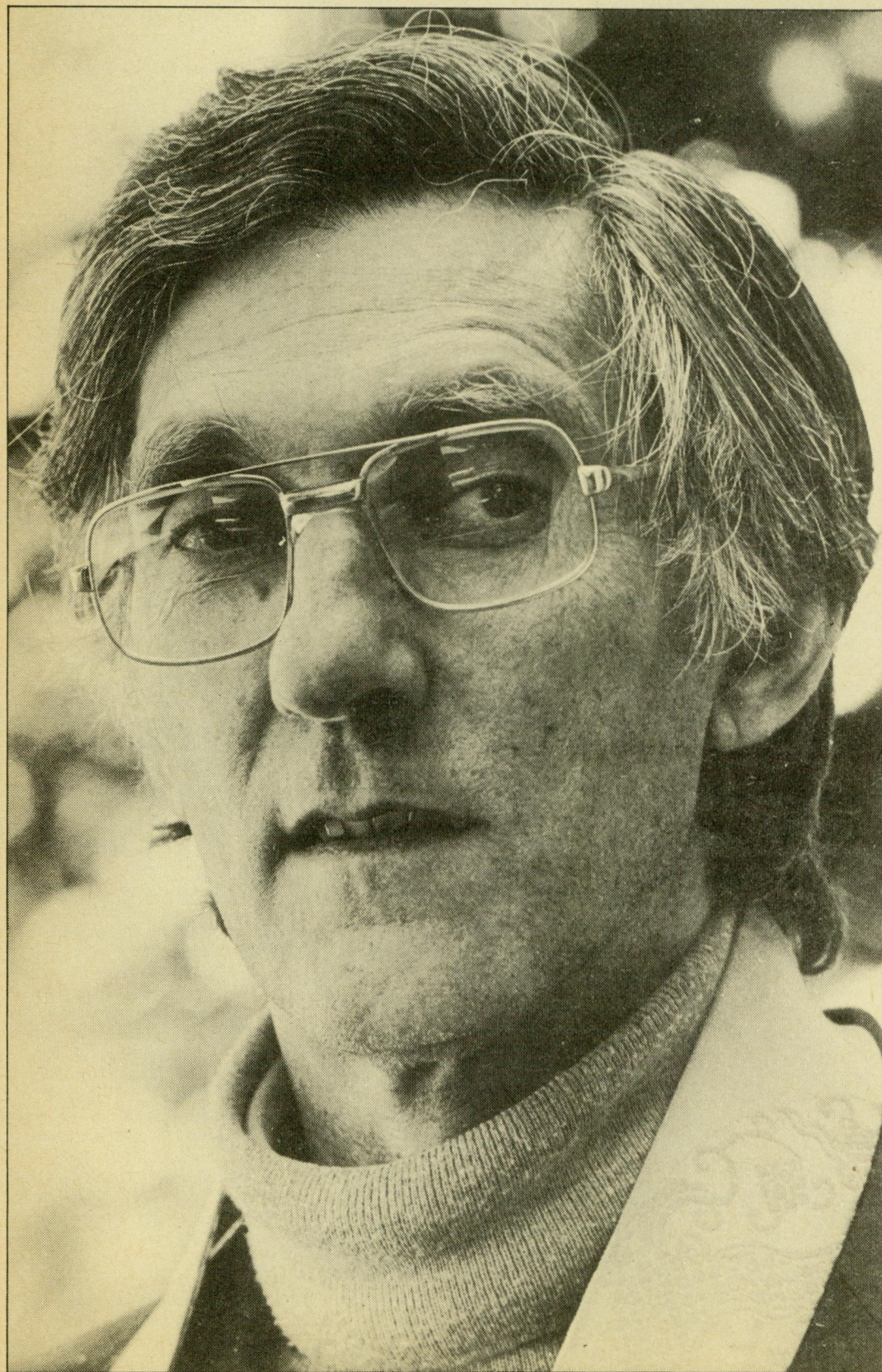
'This time I wanted to cut myself off completely to think about the Movement, to consider whether it has been established on the right lines,' he remarked. He didn't expect to return with any startling new ideas, he remarked, but benefit from the perspective that nearly three months separation inevitably gives.

Right Lines

'I think the FWBO has been established on the right lines, but I think there is no time to waste — particularly when the need is so great. I regret sometimes that some of our friends do not do more for themselves and for the Movement.'

'Of course, when I returned, it was clear there have been changes, even in a short period of three months, especially with regard to communities. But there is no room for complacency — everybody has to work harder.'

Wintering in Crete did clarify one area for Bhante. 'I feel I do want more personal contact with the Movement as a whole — not



The Ven. Sangharakshita

Vajradipa

just with the Order, but with individual centres.'

In recent years, since the growth of the Movement has been maintained by Order members, mitras and Friends, Bhante has tended to keep a low profile — partly out of an often-stated desire to avoid the kind of adulatory status given to many leaders of 'alternative' groups.

'But in Crete I began to think and feel that people did need the more personal contact and this is something I want to do, even though it is really incompatible with getting on with writing and literary work.'

Although there was a considerable amount of written work to attend to after he returned from Crete, Bhante immediately set out for a visit to most of the FWBO centres in the U.K. He visited Sukhavati and some of the new communities which have grown up around Bethnal Green, and the LBC, and received a particularly positive impression of the community in Brighton; he was also very glad to see the expansion in Croydon. He was, too, pleased to see that FWBO West London had at last found a shop in a main road (Bhante remarked it was just around the corner from Centre House, Campden Hill Road, where he gave so many of his early lectures) and that the FWBO was penetrating into the heart of urban areas.'

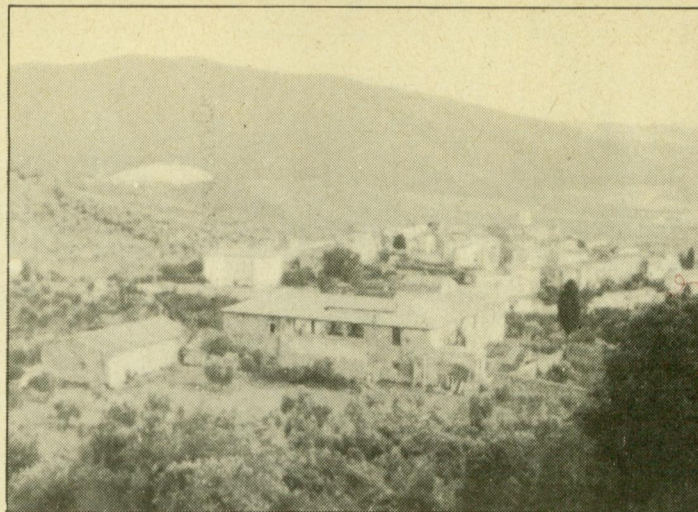
Centre Visits

After returning to Padmaloka for a few days, he then set out on another series of visits, to Manchester, where he noted that the community was 'bursting at the seams with more people coming in' and Bristol, where the FWBO is rapidly establishing itself. Unfortunately, he was unable to visit Glasgow but hopes to visit the new centre in Sauchiehall Street later this year.

While in Bristol, Bhante was the subject of a long interview made by Gillian Reynolds for Harlech TV, part of a series of interviews with 'religious thinkers'.

Bhante spoke for well over an hour which, unfortunately will have to be trimmed to 30 minutes of film, on why and how he became a Buddhist. It is due to be screened later this year, and may be networked nationally.

Bhante has an enormous correspondence, maintaining regular contact with many Buddhists, individuals and organisations all over the world, as well as many people within the FWBO. Sustaining the personal correspondence as well as answering queries on the interpretation of the Dharma and spiritual questions generally is very time-consuming however, and so he has decided to form a three-man secretariat dealing with different aspects. One will look after general correspondence, another will liaise



Il Convento, Batiguanò — where the retreat will take place.

with centres, communities, co-ops and chairmen, and the third will look after Order affairs and relationships with outside Buddhist groups. The secretariat will, of course, be based at Padmaloka and will leave Bhante free from much of his typing, enabling him to spend more time on personal contact — and writing.

He is currently engaged on the second volume of his Memoirs which, he anticipates, will end up as a 100,000 word manuscript divided into 20 chapters and dealing with the period 1950-1957, from the time he arrived in Kalimpong to the year of the 2500th Buddha Jayanti.

'It is not an autobiography, but a record of personal impressions and experiences,' he explained. He is guarding the three summer months as the major writing time of 1981, and hopes to complete another four or five chapters. During that time, also, he may begin to prepare a series of talks on incidents in the Buddha's life, looking at them in terms of their symbolism and contemporary significance, in far greater detail than is usually done.

Tuscany

In September, Bhante leaves the country again, this time for a three months pre-ordination intensive course in a monastery in the hills of

Tuscany. 'For some time I have not been happy with the fact that I have had hardly any contact with a lot of people who ask for ordination. I have a general spiritual contact but I would like to know people better before their ordination and some of them are not able to get time off to come and see me.'

It was for this reason that a pre-ordination intensive course has been organised at an old monastery two hours drive from Florence which belongs to a friend of a mitra.

There will be twenty mitras, two senior and two junior Order members, in addition to Bhante, and those on the course will, to all intents and purposes, be cut off from the outside world.

There is no fixed programme for the whole three months, but there will be extensive periods of meditation, study, communication exercises, speakers classes and direction in how to lead beginners meditation classes — as well as various physical activities, including Yoga and Karate.

The mitras will come from different centres and this will encourage friendships and discourage exclusive loyalties to particular centres. 'I hope friendships will be built there which will last people the rest of their lives,' said Bhante.

The exclusion from outside contact will enable the mitras to concentrate totally on the Dharma

and also crystallise ideas for the future — it may be, Bhante remarked, that two or three will decide to go direct from Florence to a town anywhere in the world to establish a new FWBO centre, rather than return to the centre from which they came.

He pointed out that attendance on the course would not automatically result in ordination, but he expected most to be ready by the time the course ends in December. The ordinations will be held in Italy, and, should the event prove a success, as is likely, Bhante is considering making it bi-annual.

Immediately after the Florence event, Bhante returns to the UK for a couple of days and then leaves for a visit to India. Just how long he will stay and where he will go has not yet been decided, though he particularly wants to visit some places where he used to lecture when he lived in India, but which he hasn't seen on recent visits. 'It will give me a chance to help Lokamitra's work and enjoy the hot weather and sunshine,' he smiled.

PADMALOKA EXPANDS

Major changes at Padmaloka — including the building of one of the largest and most striking shrine rooms in the Movement — are now well under way following the sale of a paddock in one corner of the grounds.

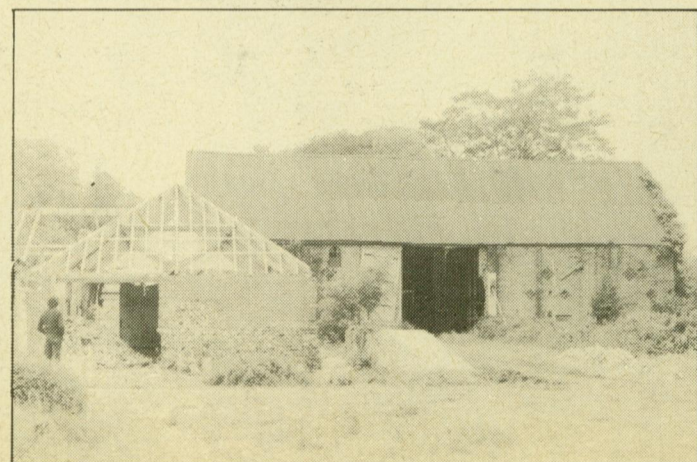
Money from the sale has enabled the community to purchase the three small barns and one large barn adjoining the vegetable garden. The barns are in various states of disrepair, though structurally sound, and they offer marvellous scope for expansion.

As those who have attended the popular Order/Mitra events and other retreats will know, Padmaloka facilities are often stretched to the limit, and the community has, for some time now, been concerned to plan for the future.

With the help of a local architect, a multi-phase plan has been drawn up which will result in Padmaloka operating more smoothly as a retreat centre, candle factory, community, and a home for the Ven. Sangharakshita.

The first phase — already under way — is to prepare one of the small barns to house the candle workshop, and then to turn the existing workshop into a new shrine room. This is not the simple project it sounds — structural additions need to be made to make the best use of the large space — but a new shrine room has been a priority for some time now. In addition, there are attractive plans which will transform the present courtyard area into pleasing, secluded gardens.

The building team, led by Murray Wright and Pete Shann, started work in May and the basic work is expected to be completed



The Padmaloka barns

Siddhiratna

by September.

Cloisters

But the long-term plans are even more exciting. The remaining barns will eventually be turned into retreat blocks, and carefully joined with the whole Lesingham House complex in order to allow the construction of quiet, cloistered walkways. Just when work on this final phase will start depends largely on when finance becomes available.

Incidentally, the candle business continues to thrive, as does the community — most of whom are now training regularly at local gyms and Dojos. The gardens, too, are moving into happier, healthier times: Robin Cooper, a mitra who has just moved up from a spell with Friends Building Services in Bethnal Green, is to become the resident gardener.

VAJRALOKA ON TOUR

During the Spring, Kamalasila has been touring the centres throughout the UK giving talks and a slide show on the FWBO's isolated meditation centre, Vajraloka, near Corwen in North Wales.

Each time, he underlined the importance of meditation. Over the past few years, he said, there has been great emphasis on expansion in many directions, and much energy has gone into establishing centres, co-ops, businesses of various kinds, and communities.

Most of the people closely involved with the Friends, and certainly the Order members, maintain a daily meditation practice, but often this was all that their busy life allowed them.

But with Vajraloka now firmly established it was time to re-consider the crucial practice of meditation. No longer had people to wait until a retreat was organised — at any period that individuals felt they needed or wanted a period of intensive meditation, varying from a few days to weeks or longer, Vajraloka provided the perfect environment.

Permanent Retreat

There, people could come and join the daily meditation practice maintained by the resident community, and experience themselves in the very special atmosphere of a permanent retreat.

He felt it important, also, that, with the facility of Vajraloka now available, centres and co-ops should make provision for their members to visit for periods rather than relying on constant work attendance.

However, there were other developments. Vajraloka is being advertised throughout the Buddhist movement, and already practising Buddhists from outside the FWBO have stayed and benefitted from the quiet environment. All Buddhists, who have had some experience of meditation, are invited to use the retreat programme for their own practice if they wish.

It is now almost certain that Vajraloka will acquire another house close-by which will offer space for future expansion of the resident community.

Incidentally, two visualisation retreats for Order members who practice the Manjughosha and Avalokiteshvara sadhanas are to be held during the summer. Further details from Vajraloka.

GLASGOW

There have been changes in the organisation of FWBO Glasgow to prepare for the expansion antici-

pated after the opening of the new centre in Sauciehall Street.

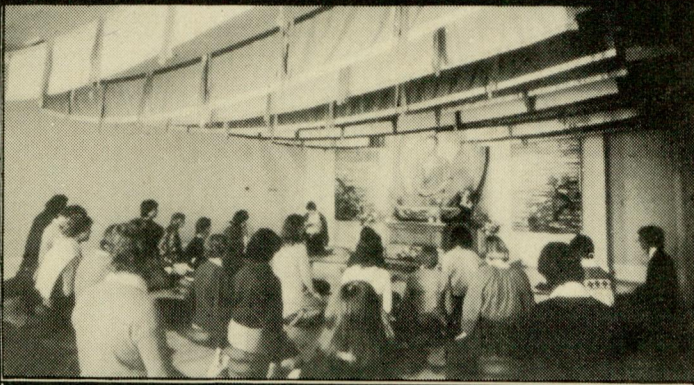
After five years of inspiring work, Ajita has stepped down from the chairmanship of FWBO Glasgow in favour of Susiddhi. For a large part of that time Ajita was the major guiding influence in the development of the Movement in Scotland, but now Susiddhi is intending to divide the work between three people; he will look after the administrative side, Aryamitra will be Co-op Manager, and a third member of the team will look after all the public centre activities.



Models of proposed Rupa for Glasgow Centre

Padmapani

Celebrations



The Bodhicaryavatara reading

Vajradipa

Three major celebrations — the anniversaries of the FWBO and WBO, and the Buddha's Birthday — were marked at the London Buddhist Centre with a complete reading in call and response of Shantideva's *Bodhicaryavatara* led by Devamitra.

The 8th century text, which is concerned with the Bodhisattva ideal, has been at the heart of the Movement since its formation in 1967 and provides the basis for the Sevenfold Puja, the devotional practice with which most centre activities conclude.

Only on one other occasion — about seven years ago — has it been read in call and response in one day, but following this year's undoubted success, it seems possible that other centres will take up the idea.

The reading of the ten Chapters began at 10.15am and finished at 5.30pm, with six periods of walking and chanting allowing some active contrast. Tea, fruit juice and light refreshments were available in the reception room throughout the day.

30 people started, but there were many more by the end as Friends had started arriving for the evening's full festive programme. 'I think it is well worth repeating,' said Devamitra, whose past training as an actor enabled him to read throughout the day without tiring. 'I found it invigorating and I think those of us who stayed throughout did find that it generated a very strong atmosphere of devotion and concentration.'

RIGHT LIVELIHOOD WORKSHOP

Kulananda, Subhuti and Parami spent a week at Dartington Hall earlier this year at a Right Livelihood workshop attended by 120 people from a variety of 'alternative' groups.

Throughout the week, both in informal discussions and formal talks, the three Order members emphasised two major points: that Right Livelihood cannot be discussed outside the context of personal development, and that it is not so much the work that matters as the people — that the FWBO co-ops have grown out of the people rather than the people found to service established co-ops.

'I think we made a strong impression because we are obviously doing something, are obviously successful, and we are obviously putting our ideas into practice while other groups were just talking about them,' said Subhuti.

'Many people were fascinated by the way we run our co-ops, particularly because unemployment is such a big issue in the world at the moment. And I am sure we are going to be invited to speak at other similar events because we have really got something to offer.'

In addition to the talks, the three led meditation sessions each morning which were attended by a considerable number of those on the event.

THE CROYDON PROJECT

After a considerable amount of thought, planning and sheer hard work, the Croydon Buddhist Centre complex is rapidly taking shape and is expected to mark a major stage in the development of FWBO Centres in general.

The London Buddhist Centre was basically designed by Devaraja, a stage set designer by training, in conjunction with the artist Chintamani, and it is Devaraja who has again turned his skills to planning another centre, — a former furniture warehouse building in High Street, Croydon.

From the beginning, the complex was designed so that the various parts of the centre — the wholefood shop, the restaurant, the activities room and the 'Centre' shrine room and study-group rooms — would clearly be part of the same organisation and, in fact, be inter-communicating.

'We wanted it to work a bit more like an arts complex,' explained Devaraja, who moved down from Bethnal Green earlier this year to start work on the scheme.

'We knew that it would put the FWBO on the map here because it is right in the middle of Croydon

and so our first consideration was to do it well — we wanted a centre where excellence would be a priority.'

There was, of course, the basic problem of designing a scheme which would comfortably incorporate various different activities while at the same time open the wholefood shop as quickly as possible to establish an income for the workers.

Prime Site

This was done in under four months — Friends Foods opened its doors on April 16 and within one normal trading day made a record sales figure, indicating the advantage of such a prime site.

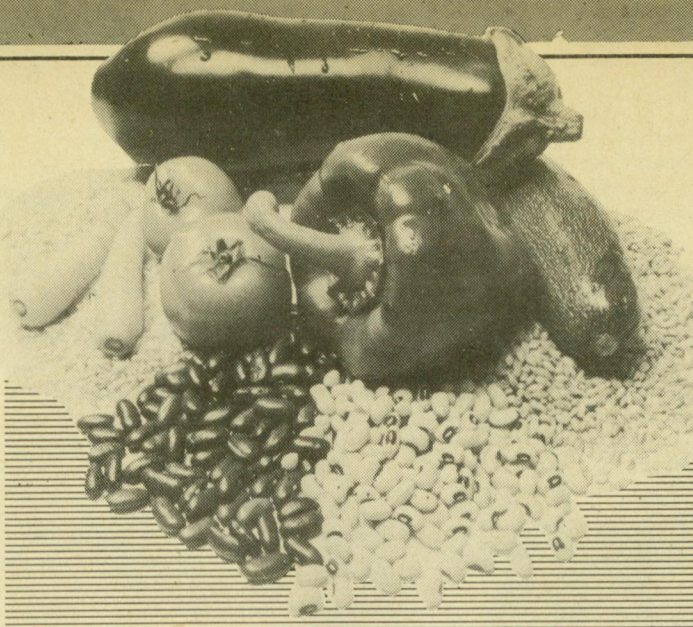
Tejananda, secretary of FWBO Surrey, reports: 'What has been quite touching and very encouraging, is to have seen so many of our old regulars turning up already, even on the first day. It is clear from what a lot of them have been saying that they really missed us — not just the goods that we sell, but the happy atmosphere and friendly service created by the shop staff themselves. This is one big advantage of our businesses: the level of friendliness and positivity is virtually guaranteed to be way above that of the staff of merely commercial (or perhaps I should say only commercial) enterprises. And the quality of design and level of workmanship in this new shop are away above that of either of its predecessors.'

Shortly after the Easter break, the building team was back on site, working at the 90 seater restaurant which is expected to be open by the early autumn, although a small front section should be operating within weeks.

Passageways in the complex have been so designed that people can move easily from one area to another as, perhaps, their interest in activities graduates from the food, to yoga, to meditation.

C.B.C.

But certainly, the general activities room will be well-used, for basic FWBO works until the shrine room — a large room on the first floor — is formally opened early in 1982 and the Croydon Buddhist Centre established.



The new Friends Foods in Croydon

Gerald Burns



Pamela Stephenson at work on the herb counter

Vajradipa

The large building is therefore providing a much needed home for the multifarious work and interests of the FWBO — in addition to everything else, there should also be room for study groups, offices, — a transcription room for taped lectures, and a video tape room.

THE CHERRY ORCHARD

The Cherry Orchard, the restaurant in Globe Road, Bethnal Green, has been continuously successful since it opened last year, and is now also to expand. Friends Building Services are to knock down the wall adjoining the restaurant and the former hardware store, making The Cherry Orchard into a 90-seat restaurant.

Not only will there be more scope for developing the lunch time and early evening custom, but a men's team is hoping to move in to offer more formal restaurant service for the major part of the evening.

And there are changes in store across the road — Friends Trading, the secondhand shop in Globe Road, is scheduled for a major renovation which will turn it into a much more up-market craft business. Both schemes should be completed by the autumn.

WEST LONDON'S NEW SHOP

After two years searching for an appropriate shop to house Friends Foods (West London), the doors of 113 Notting Hill Gate were open for business at the beginning of May.

And at a suitably celebratory occasion, Pamela Stephenson, star of Not The Nine O'Clock News, a popular British television satirical programme, snipped the ribbon while the press cameras clicked away — and then showed she was as adept at weighing out chervil and chives as signing autographs for various customers.

Taking a break from her busy filming schedule, and her new career as a singer not only of satirical songs, but also straight rock (she has recently signed a contract with a major record company) Pamela spent the morning working in the shop.

And it was clear both from that day, and the subsequent days, that the shop — designed by a Friend Christina Robertson, an architect by training, and built by the West London team under the guidance of Atula who supervised the LBC construction — is going to do very well.

Managed by Tessa Harding, its main function, of course, is to provide an income for the West London FWBO community. But at the same time it is acting as a firm base from which a new centre will now spring. However, the West London Buddhist Centre will remain at 21 Fitzjohns Avenue, Hampstead, until August.

SWEDEN Stockholm

Just a few months after opening FWBO Stockholm — operating from a hired room in a therapy centre — a more permanent home has been established in the house of a Friend, Lars Dahlin.

The 100-year old wooden house, situated about 10 minutes tube ride from the centre of the capital, has been given over to the Movement for a minimum of two years and provides an excellent base from which varied activities can develop.

With room for four bedrooms and a shrine room, and with the additional benefit of a large garden, the house is initially doubling as both the community home and the public centre — appropriately, the first Wesak celebrations to be held in Stockholm took place there.

In fact, the celebrations marked the opening of the centre and the day — May 23 — was a busy one, with many people enjoying the open day facilities, looking around the centre and the display of FWBO activities throughout the world.

Sona's observations made in the last issue that conditions seemed just right to open a centre in Sweden have proved correct, and the existing balance, with Aryavamsa offering ideal retreat facilities in the south of the country and the centre in the capital, is eminently practical.

Cross-section

In the short time that he has lived in Stockholm Sona has made a wide range of contacts and those coming along to meditation, yoga classes and study groups cover a wide cross-section of Swedish society, both in age and occupations.

Much of the work is done in the format of formal courses — Swedes are very keen to go on courses, Sona explained — and interestingly, in addition to the interest in meditation, there seems to be a particular attraction to devotional practices.

Yoga too is going well — although there are many yoga classes in Sweden, Sona is the only Iyengar teacher, and the many regulars show that the Swedes are appreciating the different approach.

Sona



The Boston Community/Center

FWBO America

Boston life, meeting and working with people of many types and lifestyles: builders, business executives, artists and those interested in creating an alternative lifestyle, to name just a few. The differences, even in language, are quite striking.

But we are adapting quite naturally and finding appropriate modes of communication, and this has been a source of both amusement and puzzlement.

Most of the time we feel enthusiastic about spreading the Dharma in America and are glad to be there. There are quite a few Buddhist groups in Boston, but the differences between our approach to the spiritual life in such vital areas as Commitment, Morality, Sangha, and Right Livelihood are diverse enough to warrant our own efforts in establishing the FWBO.

Gradually, we are becoming known on the 'grapevine', a fact which is the result of our personal contacts and the many posters we have displayed. On a recent weekend retreat held in Boston, new and old Friends came from as far afield as New York and Maine, and even 3,000 miles from Seattle.

We have no Right Livelihood situation yet. But Vajradaka is working in a wholefood co-operative cafe, and recently led a day retreat for the other workers which they much appreciated. We also held a benefit dinner and mime show at the cafe which was our first public fund-raising activity.

At the end of April, Manjuvajra gave a public lecture in the hall of Harvard University in Cambridge entitled 'From Limitation to Liberation, a commentary on the Tibetan Book of the Dead', which was attended by nearly forty people.

For the future months, we are planning talks in various Boston locales, a meditation course, and a series of massage courses, together

with our regular meditation evenings and monthly weekend retreats.

Vajradaka

N. Zealand

When we all settled back into city living after a month of comings and goings to and from retreats, the way was well-paved for Dhamma-dinna's three public lectures, held in the heart of Auckland. The hall was not filled to its capacity (it seats about 300), and rather than let these very concentrated, introductory lectures slip into the past, we captured Dhamma-dinna on video. We shall also be selling sound cassettes in sets and singly to anyone who wants them. Her talks were concise and of excellent quality. Hopefully their content will be of great encouragement to those who see the need to change their lifestyles but were uncertain as to the means. Reluctance to change is certainly a feature more characteristic of the average New Zealander than to most, because we have it so good.

Sparkles

Udaya said a while back that he thought the Movement here would really start to move after the retreats, and that is certainly happening... The atmosphere at the Centre seems to be made of new stuff. Sparkles have reappeared in people's eyes — there's new direction. Old burdens are being shouldered by new people, and this is giving some Order Members extra space and freedom with which they are able to get on with things that in the past could only be dreams. And of course, with the realisation of ideas and the coming true of dreams, come energetic,

joyful, harmonious communities (most of the time). The feeling spills over into the outside world, and numbers attending beginner's classes are increasing.

We have four communities in Auckland now, all quite close to one another, and this has obvious advantages in such a sprawled-out city. The communities are only a couple of miles from the Centre and we enjoy the best of both worlds, being all quite close to the nucleus, as well as enjoying relatively peaceful living situations.

The search is on for more acceptable retreat facilities — for both solitary and larger retreats. Camp Sladdin is quite spartan and rapidly deteriorating although the surroundings are very pleasant. But as we are upgrading our Centre image, we might as well upgrade our retreat facility image too.

A Food Co-op has sprung into being. It supplies the communities and others with fruit and vegetables. Plans are being made to move into whole-foods as soon as money is made available.

An Administration Team has been formed to help get the Centre running more smoothly, and to focus upon fund-raising. Most of the work is filtering through to a Public Relations Team, which consists of Order Members, Mitras and Friends. PR has sorted out the Tape Library and the Bookshop (now called Windhorse Books), and now these two very important areas are functioning efficiently.

Tax-deductible

As well as holding some jumble sales, we are exploring new avenues of fund-raising for our own Centre, for Windhorse Publications, and for India. A Monthly Standing Donations System (MSD) is being implemented to ensure a more stable source of income for the Centre. Those who use the Centre regularly are being encouraged to use this system where the money is taken from the donor's own bank account and transferred directly to the Centre account. All named donations are tax-deductible and receipts are given for the whole sum donated at the end of the financial year. Giving through the MSD system enables the Treasurer to plan expenditure in advance.

Although we don't really have too many fully available people with the necessary skills and experience to initiate Right Livelihood projects, the Golden Light Co-op (painting and decorating, building, glazing, and lead-light repairs) and Friends Garden Services, are beginning to come into their own, especially with the purchase of a second new lawn-mower — the beginnings of a fleet!

Annie Maignot

USA

You may wonder what it is like for three British Order members of such diverse characters as Manjuvajra, Punya, and Vajradaka to move to the USA to start an FWBO centre without having been there before.

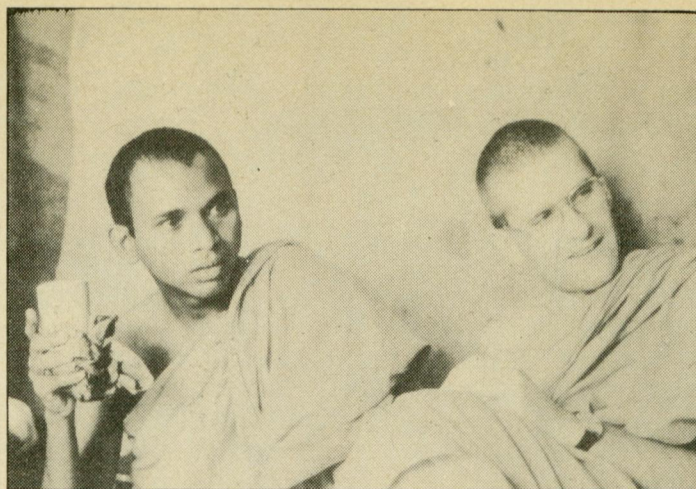
Sometimes the impact was unsettling because we were thrown immediately into the stream of

India

Our first retreat in Bombay was held from 6th until 8th February at the Peoples' Education Society School. For two years we have been giving talks in different parts of Bombay, and it was time to give our growing number of Sahayaks a deeper taste of the Dhamma.

We had been trying to encourage some of them to come to our Pune retreats but the time (4½ hours) and cost (£1.25 return) are much too prohibitive for most of them. It was not easy to find a retreat place, but the directors of the People's Education Society (founded by Dr Ambedkar) have a great respect for Bhante; they appreciate the work we are doing in India and hence were keen to help us.

Over 50 attended, including 9 Order members from Pune. Although it was a very basic introductory retreat, everyone went away feeling that they had for the first time really tasted the Dhamma. There were three things that struck people most of all: i) Harmony. Peoples' loyalties to their town and locality or political-cum-religious group are very pronounced, so much so that people from one locality or one group find it difficult very often to work with people from other localities or groups. On this retreat we had people from all over Maharashtra, all over Bombay, with different political allegiances, but these differences were forgotten as soon as people arrived at the retreat. Many people on the retreat noticed this and remarked that never before had they seen so much harmony among Buddhists in Maharashtra. ii) Our practical approach to the Dhamma. There were two sessions of questions and answers, and people were struck by the way we insisted on



Lokamitra with Khemmadhammo

Kulamitra

relating the Buddha's Teaching to our actual experience of life and the Dhamma. So many teachers of the Dhamma do not actually practice and as a result they are often very dogmatic. iii) All of them went away realising, perhaps for the first time in their lives, that the Dhamma actually works. They realised that when the *Dhamma Vandana* claims that the Dhamma is 'of immediate fruit', it is stating a simple fact.

Since then Purna and I between us have given 12-15 talks in Bombay and people are always asking us when the next retreat is going to be. We have arranged one for the end of May and expect anything between 100 and 200 people to attend.

AHMEDABAD

The papers have reported something of the recent troubles in Ahmedabad between Caste Hindus and people from the Scheduled Castes (Untouchables). These have been going on since the middle of January and have not yet stopped. People all over India have been deeply shocked by this upsurge of caste hatred but it has reminded people that Untouchability, although outlawed, is still felt and practised.

Some of our Sahayaks and mitras in Ahmedabad, although they have left Hinduism for Buddhism, are still considered Untouchables by many Caste Hindus and have therefore been in great danger during these recent months. Those who have not converted are beginning to realise, as Dr Ambedkar did, that conversion to Buddhism is the only answer to suppression and unequal treatment which go hand in hand with the caste system.

It was during these troubles that Purna and I visited Ahmedabad recently. Between us we stayed for over 5 weeks, and give 40 talks in different localities. It does seem now, partly as a result of our efforts, that a considerable number of people will convert to Buddhism during this year. This means that a lot of follow-up work will be necessary, and we hope that Purna can spend more time there, and eventually start a centre. However, the onus is not so much on us as it is on Bakul, Ratnakar and our mitras and Sahayaks who reside in Ahmedabad. Already they have organised themselves into teams and are systematically visiting those who have expressed an interest in converting to Buddhism, going over their queries and helping them to

understand what it means to be a Buddhist.

VISITS

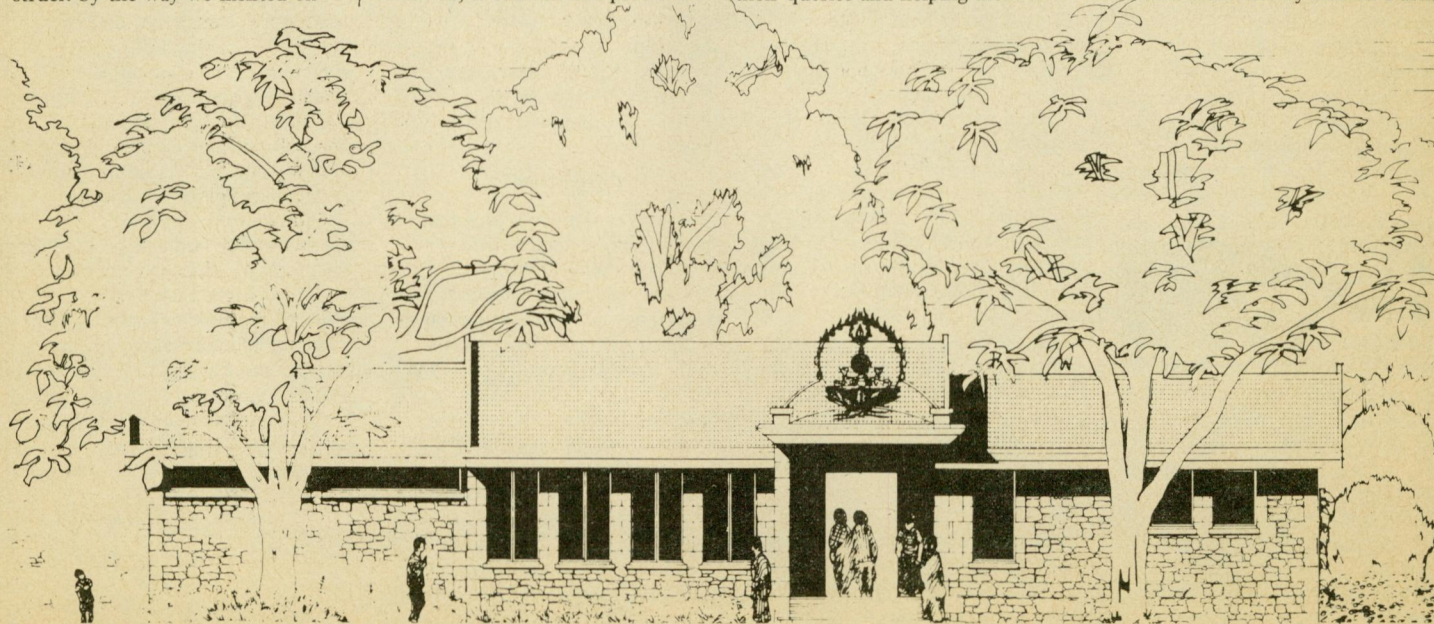
During March and April Purna and I spent almost every weekend out of Pune, if not on retreat then visiting another large town to give lectures. Besides Bombay, where we made three visits: we made several to Aurangabad, and I visited Ahmednagar for the first time. An old but very energetic bhikshu, Dhammavir, has been attending our retreats and recently became a mitra. He lives in Ahmednagar (half way between Pune and Aurangabad) and has been telling people there about our work.

Twenty years ago Bhante visited Ahmednagar and people still remember him very well and were consequently very keen to receive his disciples. I went there on 5th March for two days, during which I gave six talks in the town and the surrounding areas. This is one of the main sugar cane growing regions in India and the talks outside Ahmednagar were centred on the places where thousands of Buddhists work. But, as everywhere in Maharashtra, they are without guidance and immediately appreciated our meaningful and practical approach to the Dhamma.

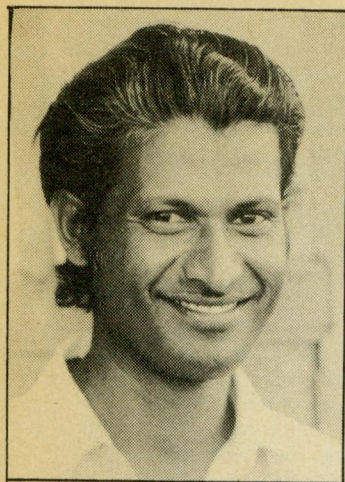
Now every week we get several invitations to different parts of Maharashtra and India, and most we have to turn down or plan 6 months in advance because we are so stretched in this way. Corresponding to this demand sales of *Buddhayan*, our quarterly Marathi magazine, are going up. The last issue sold out within a month and now we are having to print 3000 instead of 2000 copies.

PUNE

Despite all this outward activity, Pune has not been forgotten and we have been as active there as ever. We have a weekly programme of two mitra classes and three general-cum-introductory classes. Purna



Part of Graham Stephens' plan for the proposed Dapodi complex



Upasaka Vimalakirti Kulamitra

and I have each been spending one evening a week giving talks in different localities and on Thursdays, while I have been giving talks in and around Dapodi where we are getting our land for a centre, Purna has been giving a series of talks entitled, 'Buddhism and Revolution' in the centre of Pune at Dr Ambedkar Garden. Retreats have been held, but these have been limited to mitra retreats and small men's general retreats. We just cannot find suitable retreat accommodation which people can afford (our basic costs for retreats in Maharashtra work out at 33p a day, but many people cannot even afford that and so we subsidise retreats quite heavily). The only answer is to get some land of our own and build a place, but that takes time and money, both of which are at present in short supply.

Besides this we are pursuing vigorously the negotiations for the land at Dapodi, and we have all but sorted out the complications in transferring it. I had hoped by this time to be able to say that we have everything signed and sealed, but unfortunately I cannot quite say that yet...

Lokamitra

TRIRATNA GRANTHA MALA

For a few years now, Windhorse Publications has not been the only publishing house in the FWBO. In Pune, *Triratna Grantha Mala* (which means, loosely, Three Jewels Publications) has been playing an increasingly active and important part in the work being done there.

Founded by Lokamitra, TGM's first publication was *Buddhayan*, a quarterly Newsletter, written in the local Marathi dialect.

Comprising edited transcripts of lectures by the Ven. Sangharakshita and



Buddhayan — the first ten issues.

Lokamitra, a question and answer feature by Purna, and a news section — *Sahayak Jagat* (In the world of the Friends) which is put together by Vimalakirti, *Buddhayan* is now 10 issues old and already has a circulation figure approaching 3,000. Indeed, Lokamitra, who is the editor, estimates that every copy is read by at least ten people, which gives some indication of the scale of the Movement in Maharashtra.

Translating lectures and articles from English into Marathi is obviously an important aspect of the preparatory work for this magazine. Although Lokamitra's knowledge of the language is still in its infant stages, he is able to rely completely on Chandrabodhi, Dharmodaya, and Vimalakirti (the translation supervisor), who take on the lion's share of this work.

Dharmaditya is the distribution manager. Already he has managed to rouse up 1000 subscriptions! Around 2000 more copies of each issue go out to people who attend classes and talks given by the Order members. By January, when Bhante will be there, he expects circulation to double, and sees a run of 10,000 as a modest medium-term target. His star salesman is Khemadhammo, whose happy cheerful manner always helps him to make a lot of sales.

Dhammamega

Dhammamega is a younger publication. Written in English, and taking advantage of the cheap Indian printing rates, it makes Bhante's lectures and writings available at very reasonable rates. For Rs 1.50 (there are about 18 rupees to the pound), an Indian Friend can buy a copy of *What Meditation Really Is*, for example.

Dhammamega comes out every two months, and plans for future issues include *Mind — Reactive and Creative*, *Where Buddhism Begins* and *Why it Begins There*, and *Buddhism and Art*.

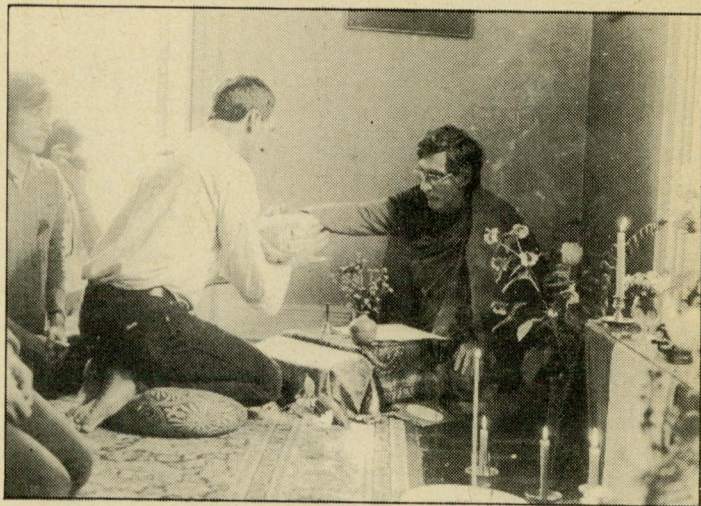
So far, *Triratna Grantha Mala* has produced just one book, *Flame In Darkness — The life and sayings of Anagarika Dharmapala*. This inspiring volume was reviewed in the last issue of the *Newsletter*, and is available at all FWBO centres. Lokamitra has plans for a whole range of books for the future: a Marathi version of *Flame in Darkness*, and of *Human Enlightenment* (which he is hoping to see on sale by Dharmacakra Day), *The Buddha and the Caste System*, by

Dhammaratna, and a translation of the *Sutta Nippatta* into Marathi.

Low cost facilities and a big market, plus the energy and enthusiasm of the Indian Order members and mitras, provide

between them a strong guarantee that *Triratna Grantha Mala* is here to stay, and will clearly go from strength to strength.

A new Anagarika



Anagarika Jyotipala receives his robes from Bhante

Siddhiratna

The vow of the Anagarika, the homeless one, and the yellow robe that traditionally goes with it, has been taken by two Upasakas within the Western Buddhist Order — specifically to facilitate their work in India, where the robe is regarded as an essential part of the spiritual life.

And now a third Upasaka has joined Anagarikas Lokamitra and Purna; Jyotipala, who has lived in both the Brighton Buddhist Centre and Aryatara, and worked on the renovation of Sukhavati and the LBC. But much of the past two years has been devoted exclusively to the renovation of Tyn-y-Ddol and its transformation into Vajraloka — Jyotipala led the first retreat ever to be held there and was one of the members of the first full-time meditating community.

For some time, Jyotipala has wanted to wander in India in the time-honoured fashion of the Buddhist monk, and it is for this purpose that he has taken the Anagarika vow, underlining the homeless aspect of his future.

The simple ceremony was held on May 10 at Padmaloka and presided over by the Ven. Sangharakshita. Not a higher ordination in the sense of a Bhikkhu, the Anagarika ceremony involves retaking the same ten Upasaka pre-

cepts, except for the third precept — instead of vowing to abstain from sexual misconduct, he takes the vow of the *Brahmacharya*, or complete chastity.

The Anagarika tradition is a long one, explained Bhante, in the shrine room packed with Order members, mitras and Friends. While it is mentioned in the *Dhammapada*, the Anagarika vow has been mainly of more modern significance, for committed Buddhists who wanted to signify their commitment to the Three Jewels without taking on many of the minute, constricting rules of the Bhikkhu. The Sri Lankan Anagarika Dharmapala who became an Anagarika to allow him more personal freedom in his actions, as he strove to rejuvenate Buddhism in Sri Lanka and elsewhere, exemplified its 20th century use.

After making the formal request to Bhante in Pali and offering the traditional flowers, candle, and incense to the shrine, Jyotipala returned a few minutes later wearing his new robes and took the vows. Bhante then wished him well with his 'freelance spiritual wandering'.

Anagarika Jyotipala left for India after spending Wesak at the London Buddhist Centre and immediately on arrival took part in a weekend retreat given in Bombay for nearly one hundred Friends, and mitras, led by Anagarika Purna. Jyotipala may spend a little time at the Trailokya Bauddha Maha Sangha in Pune before setting off along the dusty roads of India.

Yoga with Mr Iyengar

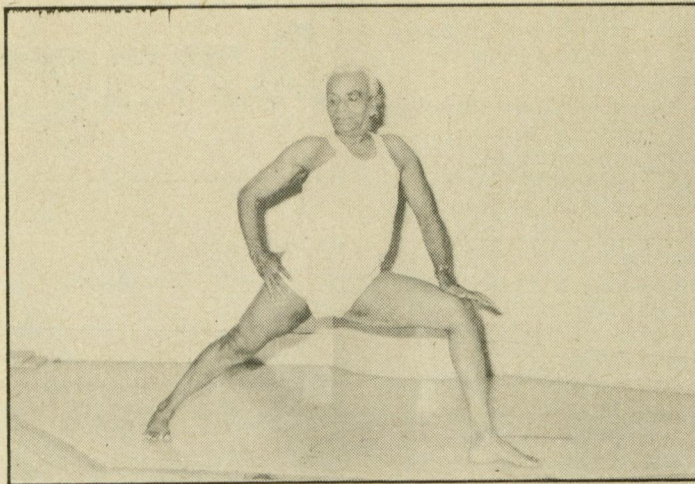
We have all flown here from England, America, Australia, New Zealand, and Japan, as a culmination of several years' yoga practice. For most of us it is the first encounter with the Master. With considerable apprehension we face Mr. Iyengar, very much in the flesh, in fact vibrantly alive and aware of each of us, standing on the marble platform, surrounded by lines and lines of photographs of himself performing very advanced asanas.

Some of us feel very lucky when he explains that for this particular intensive course for Yoga teachers he has decided to go into the basic poses in great detail, rather than make us tackle the more advanced ones.

And so he does, assisted by his son and daughter and another teacher, but always completely dominating the room with his powerful charisma and never-slacking attention. Sometimes his enormous energies are pouring out as sparkling laughter, sometimes as pure rage and anger, sometimes as refined comments — he is giving us his fifty years of 200% involvement with Yoga!

Very early every morning for three weeks we cycle (or take a motor rickshaw) through the mad Indian traffic to the Institute for a couple of hours of *asanas*. The

On the morning of January 5, 1981, forty people stood alert on their allocated spots in a large fanshaped room in a beautiful modern building in an affluent part of Pune. The calls of a strange Indian bird floated in with the warm breeze, while outside the well-groomed garden, the abounding vitality of Indian life flowed on...



The Master at Work

Shridevi

peace of the atmosphere stirs, perhaps even deepens when Mr. Iyengar enters. He demonstrates, he explains, he shouts instructions, he corrects. He electrifies everyone with his vitality. To survive in this class, your awareness must shoot up several degrees. Your pride and your greed must go completely; and then you somehow contact the capacity to work "TO THE

MAXIMUM — AND BEYOND!"

'But does the Self not descend from your finger tips when the knee bends? Is your inner ankle as stable as the Himalayas? Is your brain passive and your intelligence extending to the skin of your big toes? Are the eyes of the fish opening at the backs of your knees? Is the intellectual energy flowing together with physical energy? Is

your heart involved?' And so on.

At five o'clock every day we come back for an hour of *pranayama*. Mr. Iyengar is even more impressive with his jewel rings, even more strict and subtle and poetic. 'Measure your ribs! Inhale: the lungs are mother, breath is child to be received with affection. Exhale! Now the breath is the master. Experience the alteration of the known and the unknown; unite the back and front of the body. Use your physical body creatively! Let go completely of the eyes and the brain, open the inner ears and listen to the bird within....'

In the evenings, the seven of us from the FWBO get together for meals, occasional meditations and pujas on the star-lit roof of Trimurti Lodge, and the regulars' class at the Trailokya Bauddha Maha Sangha. Friendships are enriched, feelings about the course and about India exchanged. And we all agree that Lokamitra's presence in Pune makes all the difference! For us, the yoga is useful only because we have a spiritual context for it, because we have a clear direction in our lives.

With more awareness, with more understanding of Right Effort perhaps, and with genuine awe of the Master, and gratitude for the opportunity to be instructed by him, most of us involved in the 'Friends' leave the Ramamani Iyengar Yoga Institute to explore Buddhism in India, on a pilgrimage.

Sridevi

Fund raising for India

Dave Simms recently joined up with *Aid for India* as a door-to-door covenant seeker. For two eight-week periods over the summer, teams of collectors will be out trying to raise money in this way for our work among the Buddhists in India, and for Dhardo Rimpoche's school for Tibetan refugee children in Kalimpong — the two causes for which *Aid for India* has been established to support.

Standing at the first door on the first day, knees trembling and with sweaty palms, I clutched my call-cards, mentally repeating the mantra for the thousandth time: 'Hello, I'm from a Charity called Aid for India'.

As the ring of the bell died, I peered through the frosted-glass of the door panel to detect movement. Nothing. I breathed a sigh of relief, glad of the space in which to collect myself. I was about to turn away when a scuffle at the rear of the house, accompanied by a change of light beyond the glass, brought back a flood of Delirium Tremens. 'This is it!' I told myself, completing the quickest Mindfulness of Breathing in history, now prepared for the worst. The glass quickly

filled with the dim silhouette of something large, something in a hurry and something rather agile. An eager punter perhaps, thought I nervously. A one thousand pound covenant flashed across my mind as I began to smile at the half-formed image approaching the door. Suddenly, the bulk reared up to head height and with nose pressed against the pane, a ferocious Alsatian snarled and savaged with scrabbling paws at my intrusion. 'Vajrapani!' I yelled as Aid for India booklets flew one way and me the other! The first confrontation was, at least, over.

Walking the streets of semi-affluent suburbia can bring a variety of emotional and physical energies to the surface: fears of invading a person's territory, sudden

bursts of metta, anger, disillusionment or frustration. Aching feet, mental and bodily fatigue, rushes of inspired enthusiastic running from house to house.

Sometimes, for a period of thirty doors or so, everything goes with precision and clarity: the words flow with conviction, the proffered booklet glides of its own accord into the hands of the recipient and an appointment is obtained after a few minutes of positive and hopeful communication. Other times, the words stumble off the lips in a tangled pile of inaudible syllables, splat!, on to the doorstep between you and your prospective client. The booklet trembles in mid-air and you wish you could just transform yourself into an eel and slither away into the goldfish-pond so neatly placed adjacent to the house next door. It is at these times that a nearby park or cafe can be of invaluable help, providing a space for consolation and consolidation.

If people can be categorised at all, it is in this job! There are the Hell-beings: through the crack of a partially opened door, behind the rattle of a heavy door-chain, they cry 'Go away! Clear orf or I'll call the police'. Then there are the Wraiths: 'Charity! I need charity mate, not them out there.' The Mammals who, as the smell of roast beef wafts down the hallway out

into the open air, scurry away at the scent of financial commitment with a parting gesture of slight annoyance at having been unnecessarily disturbed. Mrs Normal, of course, who politely listens and may even fondle the booklet for a while before returning it, saying 'I'm terribly sorry but we already support the local church. I do wish you luck though; such a good cause.' And finally, the Sublime: 'Oh Hello. Charity you say? This does look worthwhile. Yes, I may be interested — can you come back tomorrow?'

Meandering between the nuances of each encounter, there are moments when every fundraiser has a chance to see the effect of this type of work on his or her own personal development. Moments when projected thoughts and feelings can be stopped short, when commitment can be clearly sensed, when confidence surges as emotions are naturally expressed or transformed and directed more positively. Unfolding and becoming aware of people just as they are, is for me one of the main benefits of this activity.

So, if there are any other masochistic hopefuls out there who might like to take up the challenge, come along and recite the mantra with us: 'Hello, I'm from a Charity called Aid for India'.

Dave Simms

Bathing in the sky

The Women's Easter Retreat

You could say it was like this... People talked to each other, meals were eaten, bells were rung, talks were given, the garden was dug, lectures were heard, walks were walked, play was played, and dreams were dreamed.

All of this seemed to ripple easily and steadily from one source, the shrineroom, powerhouse of the operation.

Or you could say it was like this... People arrive laden with excess baggage, in various stages of anticipation, apprehension and excitement. Some come in with barbed wire up to their necks, others drip with self-obsession, some are slick and smart, others taut as springs, some drone, some

sparkle. Whatever their game, there's a better way to play which emerges, and it's one everyone can join in. It doesn't happen at once though.

Or you could say it was like this... A kaleidoscope of coloured fragments gradually shifting and forming into different sharp, soft, exciting, delighting shapes, shimmering in bright multi-colours or muted pastels. From blurred beginnings to focused ends.

There are shrineroom patterns — shaped by sleep for some at first, then by shooting parabolas of thought, tears, or empty spaces, muck heaps or jewels. Flying down wells or bathing in the sky — everyone is waking up to something.

Communication patterns: with expert encouragement the exercises explode people in on each other and edges dissolve as we shift gear, build up, ignite, and discover that there's no such thing as a static person.

Evening patterns of taped lectures, discussions, and arguments — the latter heated, furious, or exciting, sometimes barely contained in any reasonable shape.

For each of five evenings we have a live talk on one of the Five Spiritual Faculties — and bear it in mind carefully throughout the next day. Thus we have a signpost for each day, coalescing over the five days into a whole vista of possibilities.

A special pattern for FWBO

day. We read the first three chapters of the *Bodhicaryavatara* in call and response. Three chapters too many for some, seven too few for others. The afternoon hums with the preparation of all the offerings mentioned in the chapter on Confession, executed with astonishing imagination, and crammed into the shrineroom, together with their creators for a fancy and festive puja.

You could say that by the end most excess baggage had disappeared, along with the barbed wire, glass, bricks, and other absurd items of clothing, and what was left was something very spacious and clear which both looked and felt light.

Anstice Fisher

The emphasis during the retreat was laid on study, communication with one another, and the regular evening talks and symposia given by Order members and the Ven. Sangharakshita. There were group meditations early morning and late afternoon with an evening meditation and Puja every night. Afternoons were left free for people to do what they wanted, although there were organised physical activities for those who wished — ranging from judo and yoga to football and circuit training. Judging by the number of limping and hobbling men around the place, the judo and the football were the most popular afternoon pursuits, not including of course basking in the sun. In fact, one of the marked features of the retreat was the longer sunny spring days culminating in evening sunset walks amidst the trees of Vine Hall's spacious grounds.

Without a doubt, there were the three distinct highlights unanimously agreed upon. One, lasting the full ten days, was the tea and scone shops scattered around the local villages. On more than one occasion serious kalyana mitra communication took place between mouthfuls of whipped cream and jam.

The other two highlights were less informal and took place within the context of the evening talks. One was the symposium on India, and the other was Bhante's question and answer session. Both of these, incidentally, are recorded on video cassette.

The symposium on India was aimed at familiarising people with the plight of the Untouchables, Dr Ambedkar's work, Bhante's work in India, and the continuing involvement of the FWBO in India today. Bhante, suntanned and in good

Vinehall

The bi-annual men's Order / Mitra event was held this year at Vinehall, from Friday 10th April to Monday 20th April. Vinehall, twenty miles north of Hastings, is a preparatory school for boys aged 5-13 years, comprising a complex of buildings old and new, situated on about twenty acres of rolling wooded field and garden. Led by the Ven. Sangharakshita the retreat had a distinctly international flavour with 100 men attending from England, Scotland, Wales, New Zealand, Canada, Finland and Sweden.



In the grounds at Vinehall

Ananda

form after his time in Crete, began the symposium with a short lecture on Dr Ambedkar and his own work upon Dr Ambedkar's death. Padma-vajra, who has spent time in India, spoke next on what it is like to work in India as an Order member, a speech which had us rolling in the aisles with laughter. Elaborating on the proverbial Indian imagination he told us how Indians love to introduce speakers and on two dif-

ferent occasions had introduced Bhante, once as a Pope turned Buddhist upon a sudden flash of insight, and on another occasion as a Spitfire pilot. Truly, the image of Bhante in his Pope's robes, leather helmet and flying goggles, rocketing through the skies is one that deserves to be immortalised. Kula-mitra spoke last on the 'Aid for India' project — its aims and objectives, and on the need for

workers to help it raise money. Bhante summarised, and we were left basking in an atmosphere of enthusiasm and inspiration.

The question and answer session was held on the Saturday night. Observing Bhante dealing with such topics as the relative evolution of men to women, sexuality, stream entry, Enlightenment and so on, one wonders if perhaps at some time during his life, he had a lot of practice successfully picking his way through unmapped minefields. Interesting as these topics were, however, Bhante's reply to a question about two of his teachers in India was by far the most absorbing. The teachers were Jamyang Rimpoché and C.M. Chen. As he spoke we were transported to a realm of colourful Rimpoches, deities, tantric initiations, a realm where time stood still, where the cool of the Nepalese moon seemed to shine with the same intensity as the ineffable atmosphere filling the small hall where we sat. C.M. Chen came across as a happy, rather terrifying, Chan master with a firm grip on the pulse of Enlightenment. Needless to say the ensuing Puja was (subjectively at least) what we call in the colonies, 'a little humdinger'.

A further aspect of communication in the closing days of the retreat was the post football match bathtub communication. There being a large room with several tubs, we were able to wallow after a match in steaming hot water discussing what we had learned in study groups, or the importance of the goal keeper in the football team.

On the final evening the play *Oedipus Rex* by Sophocles was performed in semi-dramatic style by one of the study groups. A resounding success, a fine end to the retreat.

Murray Wright

MEDIA COVERAGE

Following a considerable amount of filming in and around Sukhavati and the London Buddhist Centre, the Pure Land Co-operative was the subject of a pro- Television cameras are making increasingly frequent appearances at FWBO centres up and down the country. gramme screened on Granada TV

devoted to co-ops in general.

Introduced by Jimmy Reid, the programme dealt with various co-ops, and concluded with a seven-minute spot on The Pure Land, opening with a shot of the rupa in the main shrine room of the LBC with Indian flute music in the background.

It looked sympathetically at the variety of work done within the co-op, and pointed out the unusual nature and success of the work done.

Shortly after the programme was screened cameras from 'Week-end', a magazine programme from BBC East, visited Padmaloka and

shot scenes of the candle workshop, meditation, a puja, the garden, as well as interviews with Subhuti, Clive Pomfret, and Kovida.

The programme, which has an audience of one million, was looking mainly at various religious communities that existed in the area.

And in April, the Ven. Sangharakshita was interviewed at length by Harlech TV for an important series on religious thinkers for transmission later this year or early next.

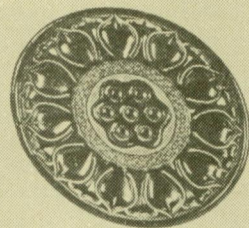
Dharma Exhibition

The stunning painting of Padmasambhava by Cintamani — photographs of which decorate numerous private and public shrines in the FWBO — is being exhibited at a major international exhibition devoted to The Contemporary Buddhist Image.

The exhibition, being held at the Dharma Realm Buddhist University, City of 10,000 Buddhas, Talmage, California, an annexe of the Golden Mountain Monastery, will run until July, and artists from all over the world have been invited to contribute to it.

Although exhibits from all forms of the visual arts — paintings, drawings, sculptures etc. — were requested, Cintamani decided to send the original Padmasambhava currently hung at FWBO's Croydon centre, Aryatara, and two drawings from past Mitratas, an Avalokitesvara and an illustration of the 12 Nidanas.

It was, of course, Cintamani who sculpted the rupas in the London Buddhist Centre, but it would have been too disruptive to the LBC itself to ship one or both to the States!



A SURVEY OF BUDDHISM SANGHARAKSHITA

Centre and bookshop shelves are now being stacked with two new publications. At last, after a series of frustrating delays, the Shambala-Windhorse edition of Bhante's masterpiece, *A Survey of Buddhism* is with us. The first 1,000 copies arrived a few weeks ago, and the second 1,000 are now on their way over from the USA. Sales in the USA, where the *Survey* is a prime study text among the disciples of Chogyam Trungpa Rinpoche, already approach the 2,000 mark. A review of the book, by Lama

New Publications

Anagarika Govinda, occurs elsewhere in this *Newsletter*.

Another long anticipated production, the *Mitrata Omnibus* came out just in time for the Vinehall Order/Mitra Event. It is a compilation of the best material from the first 14 issues of *Mitrata* — material primarily derived from the Ven. Sangharakshita's lectures and study seminars.

Most of those early issues have been out of print for some years, and because they contained so much valuable material on the Threefold Way, and on the Three Jewels, their republication has been eagerly awaited. No doubt the *Omnibus* will not only sell well, but also soon become a well-used text in study groups throughout the Movement. It costs £5.00.

Subhuti's Book

For the past year Subhuti has been working on a book about the FWBO. The manuscript, which runs to 100,000 words, is now complete.

The book is an attempt to put the FWBO in the context of Buddhism as a whole, as well as acting as an introduction to people who come along to the centres or who are interested in Buddhism generally.

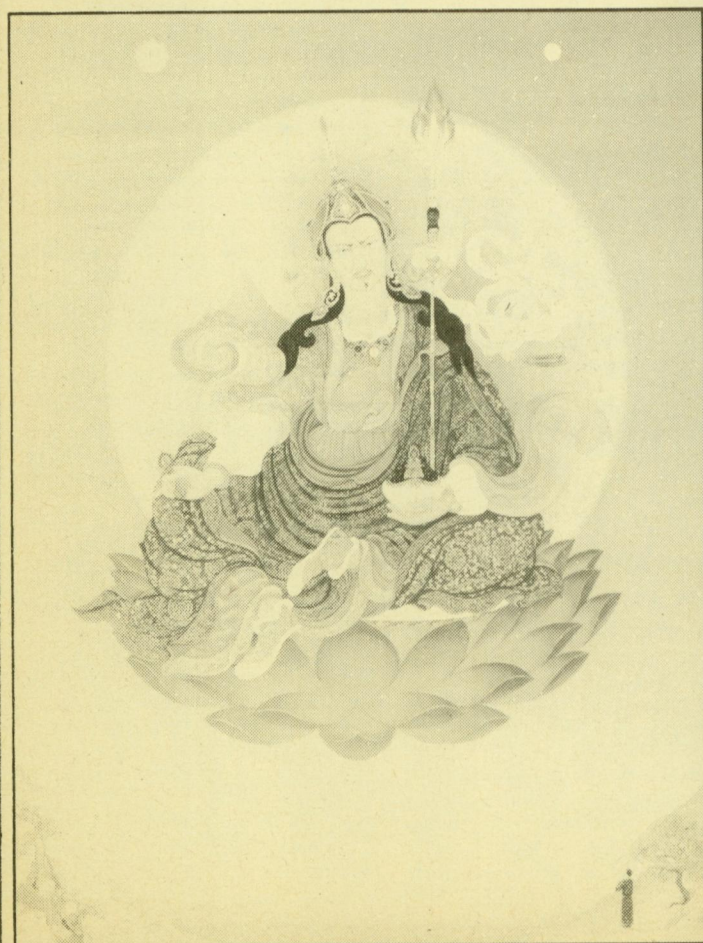
It is divided into three main sections. The first is devoted to a general introduction to Buddhism, a short history of Buddhism, and a history of the FWBO. The second is devoted to Methods of Personal Development, and covers meditation, devotional practices, friendship, work, communication, art and study and also contains a digest of four seminars. The third chapter concentrates on The New Society and describes the Order, communities, co-ops and centres.



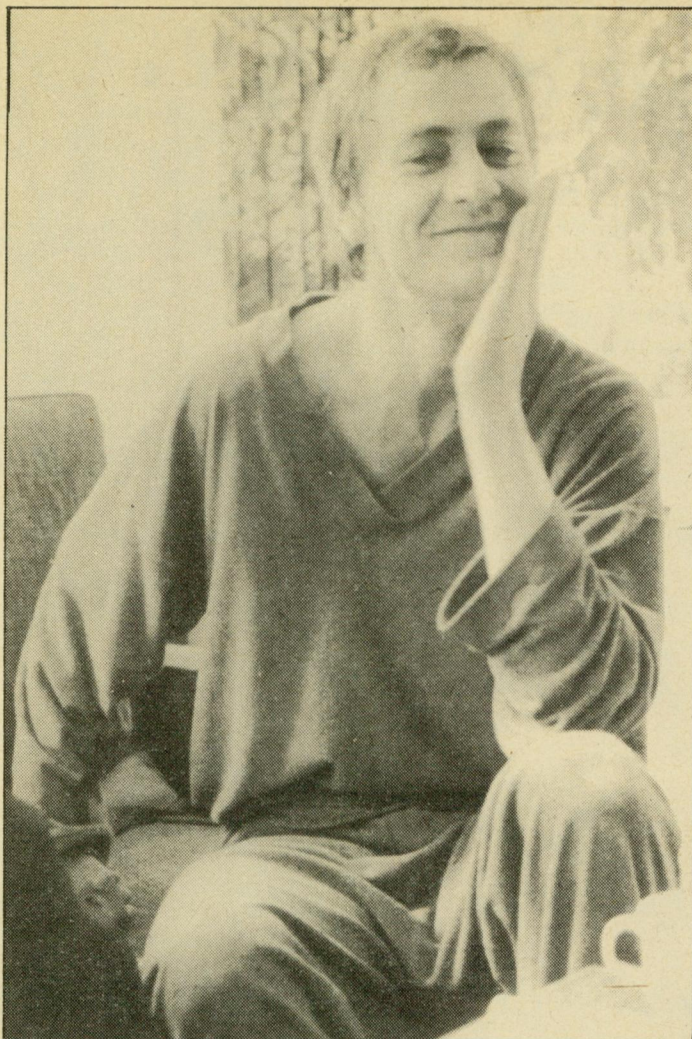
Upasaka Subhuti

Vajradipa

Though he found it difficult to maintain a steady flow of work on the book because of his numerous other activities, Subhuti was sufficiently encouraged by the result to have already started to consider a second book on a number of possible subjects.



A painting of Padmasambhava by Chintamani



Upasaka Padmasiddhi

FWBON, Zealand

Upasaka Padmasiddhi

On the full-moon day, April 19, the death occurred, at his home in Dunedin, of Padmasiddhi who had been a member of the Order since Bhante's first visit to New Zealand in 1975. Because he had been suffering from cancer, Padmasiddhi had for some time accepted the possibility of an early death and so when the final and rapid decline began and he became confined to bed with paralysis, he could calmly make a few practical arrangements and truthfully state that he was not afraid to die.

During the last few weeks of his life Padmasiddhi was totally dependent on the nursing care of others and, because he and his wife Jane were determined that he should remain at home for as long as medically possible, every effort was made to ensure that he would have the required support and care and that he would also be surrounded by the love and friendship of his family and friends. Concerning this care the family doctor was later to remark that the case was unique in his experience for it was the first time he had known of a terminal patient taking less medication as the illness progressed and to be free of medication altogether when death finally occurred. The doctor attributed this directly to the high standard of nursing and the loving care which Padmasiddhi received throughout his illness.

Padmasiddhi died peacefully at mid-day on Sunday and soon after he was laid on a low bed in the large sitting room which was dedicated as a shrine that same evening. As the news spread, relatives and friends began to call and so it was not long before Padmasiddhi's still

form, now brilliantly dressed in casual clothes and wearing his kesa, was surrounded by masses of brilliant flowers. Beside his head was a selection of Buddhist texts so that those who wished could sit and quietly read to him; at his feet rose the shrine with lights, flowers and incense and an image of the Buddha. The atmosphere in the house at this time was extraordinarily peaceful, even beautiful, and to be able to sit alone with Padmasiddhi in the still hours of the night while helping to maintain a constant vigil, and with the candles flickering on the shrine, was an experience many were privileged to share.

The funeral ceremony took place the following Wednesday and was divided into two parts. First there was a ceremony at the house, based around the Sevenfold Puja, for the family and close friends.

This began with a short talk explaining the Buddhist attitude to death and the significance of the ceremony, and afterwards it was wonderful to hear so many complete strangers to Buddhism joining in the responses and mantras.

With the conclusion of the Puja there was a short break when the funeral director arrived and Padmasiddhi was gently placed in the coffin for the short journey through Dunedin to the crematorium and the second part of the ceremony.

The crematorium is a light and airy building in an idyllic setting on the cliffs of the peninsula overlooking the blue waters of the South Pacific and it was heartening to see that when the silver hearse arrived the place was filled to capacity with still more friends and acquaintances. To the music of Vivaldi the brightly draped coffin in red, yellow and blue, was carried

down the aisle and set on a plinth, and crowned with an image of the Buddha. All around was a profusion of still more flowers.

Indrajala now led the ceremony and he spoke first of his own association and friendship with Padmasiddhi before leading everyone through the Shorter Puja, during which individual members of the family came forward and made their offerings of lights, flowers and incense before the coffin. There then followed two very effective eulogies by two friends and colleagues of Padmasiddhi who spoke with admiration and praise of his work as a Probation Officer in Dunedin and his characteristic sense of humour. Another friend read a personal poem and when invited a senior member of the Probation Service stood up to add his own personal appreciation as well. There then followed a short period of meditation, during which the curtain slowly closed. Finally, as the happy music of Vivaldi, Padmasiddhi's favourite composer, once more filled the air, the family led the way out into the warm sunshine.

Padmasiddhi leaves his wife Jane and son Nicky aged six. I therefore take this opportunity to express my own gratitude to them both for making me feel so welcome and at home during those memorable and often happy days. Through Jane and Nicky I was able to strengthen the spiritual friendship which Padmasiddhi and I had by that time begun to share, and which will surely continue. May it be that my own friendship with them both continues also.

Buddhadasa

EUROPEAN SUMMER RETREAT

A ten-day mixed retreat will take place at 'Stenfors', in Southern Sweden, starting on July 17th, and ending on July 27th.

The cost of the retreat is 500 Swedish crowns, to be paid in advance on Giro Account (Postgiro, Compte courant postal) No 669678-5, to Giordano Renard, Elleholmsvägen 11, S-352 43, Växjö, Sweden.

Preference will be given to those who are first booked, and who are staying for the whole retreat.

For further information write to Giordano Renard at the above address, or telephone him on 0470/1901.



PADMALOKA

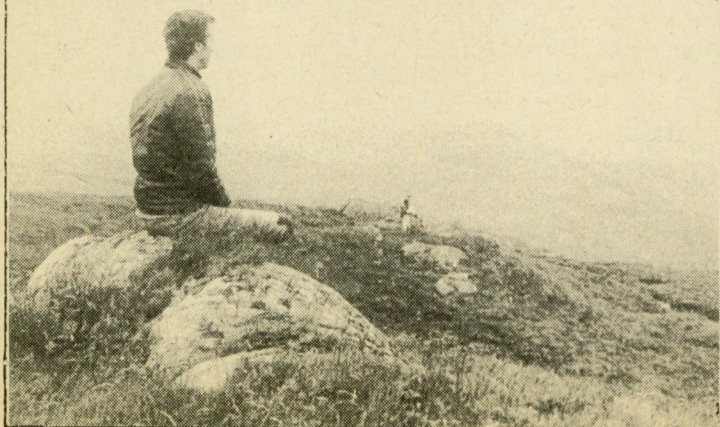
Men's Summer Retreat

from 4th September to 3rd October

£5.50 per day

The retreat will be held in the spacious, newly-converted shrine room.

For bookings contact the retreat organiser, Padmaloka, Lesingham House, Surlingham, near Norwich, Norfolk, NR14 7AL.



See more this Summer: Close your eyes

The Eiffel Tower, the Ponte Vecchio, the Taj Mahal — they're all very well and your friends will love your slides. But the sun tan wears off and you can't drink the water anyway.

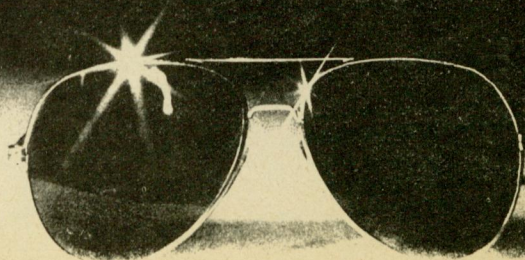
This year, far more interesting possibilities can be explored closer to home.

During a two-week residential Retreat in the peaceful Sussex countryside you'll take part in a programme of meditation, yoga and other activities. And you'll go home happier, more aware and in deeper communication with other people.

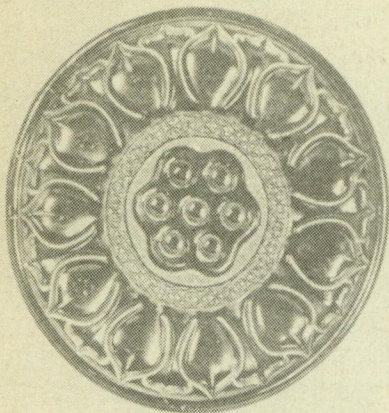
The Retreat is open to anyone, whether you are totally new to or experienced in meditation.

What's more you can come for the whole period or for just five days. The retreat runs from 9th to 26th August 1981 and costs £7.50 per day. You'll probably even find time to sunbathe.

If this sounds interesting, give us a call on 01-981 1225 or write to **The London Buddhist Centre, 51 Roman Road, London E2.**



A SURVEY OF BUDDHISM



Ven. Maha Sthavira Sangharakshita

"It would be difficult to find a single book in which the history and development of Buddhist thought has been described as vividly and clearly as in this survey."

LAMA ANAGARIKA GOVINDA

"I recommend Sangharakshita's book as the best survey of Buddhism."

DR. EDWARD CONZE

A SURVEY
OF BUDDHISM
SANGHARAKSHITA

Sangharakshita — ordained into the three major schools of Buddhism — has written a systematic and detailed study of the entire field of Buddhist philosophy and practice. He discusses the Hinayana and Mahayana schools and their philosophies in great depth, exploring both their deeper

interconnections and their practical meaning in the life of the individual Buddhist, and concentrates on the Mahayana Ideal of the Bodhisattva. The 'Survey', at last published in the West, is an invaluable contribution to literature on Buddhism, both for its scope and scholarly expertise and for its

depth of insight.

484 + xlix pp; £5.50 Available from FWBO centres and Windhorse Publications (add 90p postage)

MITRATA

In 'MEDITATION I', 'Stop and Realise', Upasaka Nagabodhi discusses Samatha and Vipassana meditation; developing dhyanic states of consciousness and Insight.

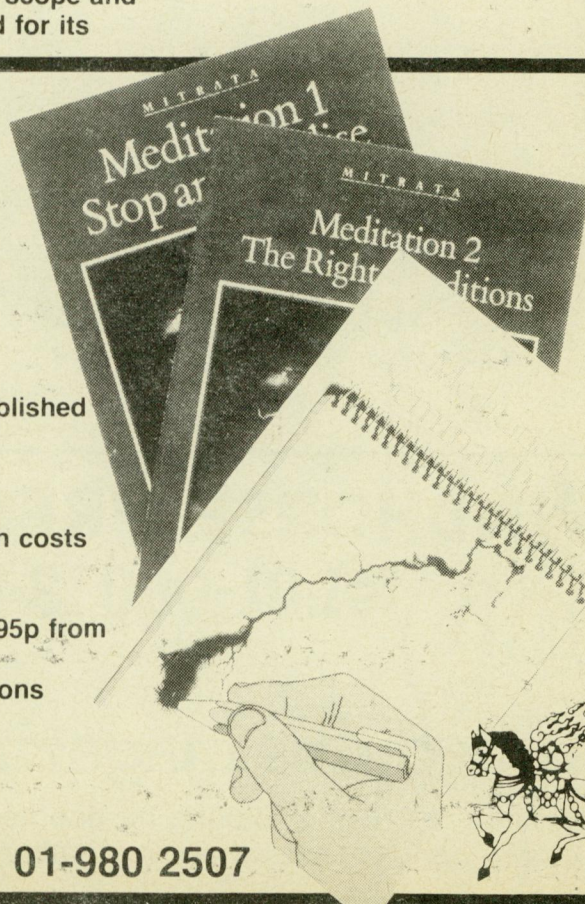
In 'MEDITATION II', Upasaka Kamalasila considers the 'Right Conditions' necessary for successful meditation and offers invaluable practical advice.

'MEDITATION III' contains edited notes from the study seminar on 'Dhyana for Beginners' led by Sangharakshita.

A new 'MITRATA' is published every two months.

One year's subscription costs £6.50

Individual copies cost 95p from FWBO centres or Windhorse Publications (add 15p postage)



Windhorse Publications

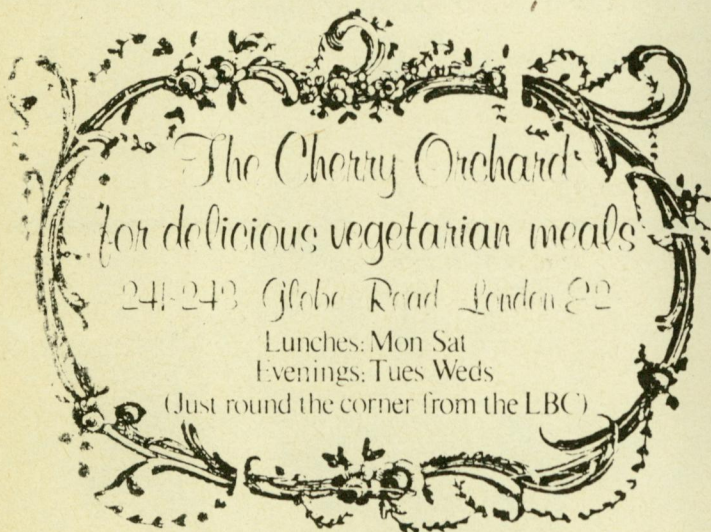
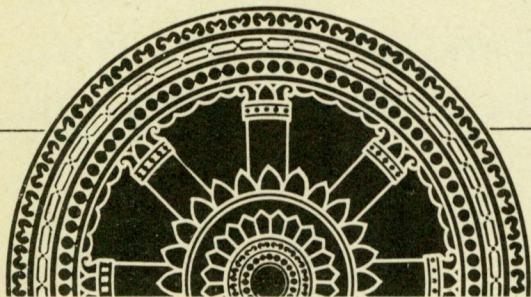
119 Roman Rd. London E2 0QN Phone 01-980 2507

For the past 15 years, the Ven. Sangharakshita's public lectures have been recorded on tape. This means that there are now some 150 lectures, on various aspects of Buddhist thought and practice, stored in this way — a wealth of information and inspiration available to anyone with a cassette-recorder.

High quality cassette copies cost £2.50 per lecture, including post and packing. (In Europe, add 30p for the first, and 20p for each subsequent cassette).

For a detailed catalogue (40p), and to place orders, contact:

DHARMACAKRA TAPES
119 Roman Road, London E2 0QN.
(PLEASE NOTE NEW ADDRESS)



WINDHORSE PRESS
tel: 01-980 1843

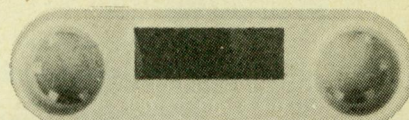
printed this magazine

Windhorse Press is looking for another printer, contact Hans at above number.

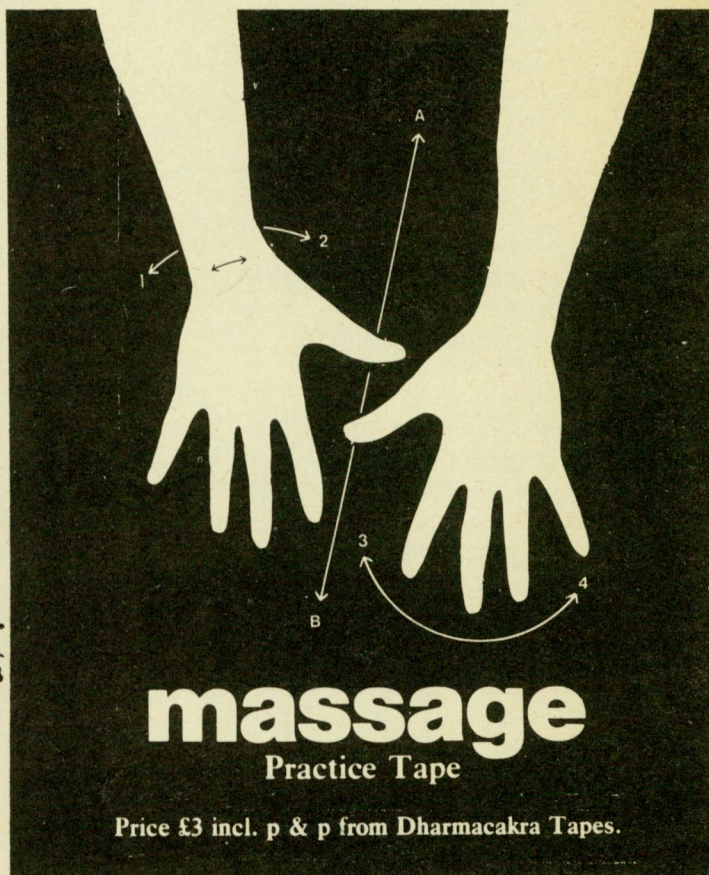
YOGA PRACTICE TAPE

Available now
from Dharmacakra Tapes

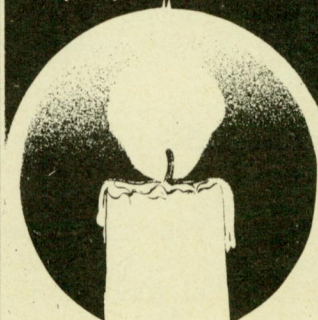
Price: £3 incl. P & P.



Noise Reduction
☐ IN
☐ OUT

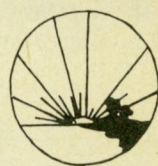


PADMALOKA CANDLES
Quality hand dipped candles
free of animal products



All Colours
Standard size (approx 11") Burning time 7-8hrs.
Box 10 pairs £2.50 Large size approx 16" £1.35
per pair. Other types/sizes made to order.

PADMALOKA CANDLES
Lesingham House
Surlingham
Norwich
NORFOLK, Surlingham 310.



Sunrise Vegetarian
Restaurant
16 North Road
Brighton. Tel. 603188
Mon. to Sat. 12-5pm.
Tasty Healthy Food Take Away Service

About the Friends of the Western Buddhist Order

None of us is complete; more or less by chance, we are tossed up by our conditioning — biological, psychological, social, and cultural — as partial beings. Our future lies in each one of us making something of him or herself: making of that miscellaneous bundle of conditionings a happy, free, clear-minded, and emotionally radiant individual.

The conscious growth of a truly human being is the ultimate heroic act left to us. If we so choose, we can develop within ourselves a vivid awareness of existence, a powerful positivity towards all that lives, and an inexhaustible dynamism. Ultimately, we can become 'Buddhas', enlightened or fully awakened individuals who have totally liberated themselves from the bondage of subjective conditioning and who have a direct and intuitive understanding of reality.

One who commits himself or herself to this ideal of individual growth is a Buddhist. So the Western Buddhist Order is a fellowship of men and women who have explicitly committed themselves, in a simple ceremony, to furthering their own and others' development.

The Order forms the nucleus of a new society or culture in which the values of human growth are paramount. As a result of Order members taking responsibility each for their own lives and attempting to communicate honestly and openly with others, that new society is becoming a living reality. In those areas where Order members have gathered together there are found three things: Communities, Co-operatives, and Centres.

In communities, Order members and Mitras (literally 'Friends': people who, after some initial contact with Order members, have decided they wish to deepen their communication) live together in numbers varying between four and thirty. In these, a new and radical way of life is being forged, which encourages and inspires community members to grow. They are usually either for men or for women so as to break down the habitual psychological and social patterns usually found in our relationships with members of the opposite sex which so much inhibit growth. Often, community members will pool all their earnings in a 'common purse' from which all expenses, communal and individual, will be met. The flavour of the communities is as varied as the people within them.

In the Co-operatives, groups of Order members, Mitras, and Friends (those who are in contact with the Movement and participate in any of its activities) work together in businesses which financially support the workers and which fund the further expansion of this New Society. Present businesses either running or being set up in the Movement include a printing press, wholefood shops, a silkscreen press, a hardware store, cafes, a second-hand shop, bookshop, editorial service, metalwork forge, and graphic-design, photographic and film studio. Members of the Co-operatives are hammering out a way of working which is 'Right Livelihood': team-based so that each person has the opportunity to take responsibility for the work, and ethically sound: exploiting neither other people nor the earth's resources. Work is done not for remuneration, but for its value as a means of development (in what other situation might your workmates suggest that you go for a walk or do some meditation when you seem run down?) and from a spirit of generosity. Each worker either works voluntarily or is given what he or she needs to live.

The most direct and effective means to the evolution of consciousness is the practice of meditation. At the Centres, members of the Order teach meditation and conduct courses, study groups, talks, and discussions on the principles and practice of Buddhism. There are also ceremonies, festivals, and arts activities. Yoga, massage, and other practices are taught as valuable, though less central, methods of development. Centres are places where you can make contact with Order members and others already in touch with this burgeoning New Society. Above all, through the Centres, a bridge is formed over which those who wish may cross to a new and total way of life based upon the growth and development of individuals.

The Friends of the Western Buddhist Order ('the Friends') is, then, a movement, always deepening and expanding, of people who wish to be authentic, integrated and dynamic. It was initiated in 1967 by the Ven. Maha Sthavira Sangharakshita, who spent 20 years in India as a Buddhist monk. He there studied, practised, or had contact with all the main traditional schools of Buddhism and returned to the West with a clear awareness that, though its essence remains the same, Buddhism always expresses itself anew in each new age and climate. The 'Friends' is the response of the Buddhist tradition of insight and experience to the circumstances of the modern West. It is an increasingly widespread movement with some twenty Centres and Branches throughout the world.

**Centres
and
Branches**

Friends of the Western Buddhist Order

<i>London Buddhist Centre</i> , 51 Roman Road, Bethnal Green, London E2 0HU. Tel: 01-981 1225
<i>Brighton Buddhist Centre</i> , 15 Park Crescent Place, Brighton, Sussex. Tel: (0273) 698420
<i>Aryatara</i> , 3 Plough Lane, Purley, Surrey. Tel: 01-660 2542
<i>Manchester Buddhist Centre</i> , 18 Burlington Road, Withington, Manchester M20 9PY. Tel: 061-445 3805
<i>Heruka</i> , 13 Kelvinside Terrace South, Glasgow G20. Tel: 041-946 2035
<i>West London Buddhist Centre</i> , Flat 6, 21 Fitzjohns Avenue, London NW3. Tel: 01-258 3706
<i>FWBO Bristol</i> : Enquiries to Aryatara, 3 Plough Lane, Purley, Surrey. 272 28220
<i>Norwich Meditation Centre</i> , 41a All Saints Green, Norwich. Tel: (0603) 27034
<i>Lansimaisen Buddhalaisen Veljeskunnan Ystavat, FWBO</i> Albertinkatu 21 C 12, 00120 Helsinki 12, Finland. Tel: Helsinki 642 462
<i>FWBO Karuna</i> , Pengerkatu 18 A, 00500 Helsinki 50, Finland.
<i>Suvmadhatu</i> , PO Box 68-453, Newton, Auckland, New Zealand.
<i>Boston Buddhist Centre</i> , 27 Grampian Way, Savin Hill, Boston, Massachusetts 02125, USA. Tel: 0101-617 (Boston) 8259666
<i>Trailokya Bauddha Maha Sangha, Sahayak Gana</i> , 2A-Parnakuti Housing Society, Yerawada, Pune 411006, India.
<i>Vajraloka</i> , Tyn-y-ddol, Tŷrddol, Nr. Corwen, N. Wales (visitors by arrangement only)
<i>FWBO Stockholm</i> , Hillbersvagen 5, S-126 54 Hagersten, Sweden Tel: Stockholm 97 59 92

Representatives

<i>Upasaka Aryavamsa</i> , Elleholmsvagen 11, S-352 43 Vaxjo, Sweden.
<i>Upasaka Bakula</i> , Bakul Bhavan, Behind Gujerat Vaishya Sabha, Jamalpur Road, Ahmedabad, 380001, Gujerat, India.
<i>Upasaka Dharmadhara</i> , PO Box 12311, Wellington North, New Zealand.
<i>FWBO Netherlands</i> , Wichard Van Pontlaan 109, Arnhem, Netherlands 010 31 85 61 0275
<i>Ian Allen</i> , PO Box 12311, Wellington North, New Zealand.
<i>Upasaka Indrajala</i> , PO Box 22-657, Christchurch, New Zealand.

Co-operatives

<i>The Blue Lotus Co-operative Ltd.</i> , 34 Daventry Street, London NW1. Tel: 01-258 3706
<i>Golden Light Co-operative</i> , PO Box 68-453, Newton, Auckland, New Zealand.
<i>Oranges Restaurant (Norwich) Ltd.</i> , 16 Dove Street, Norwich. Tel: (0603) 25560
<i>The Padmaloka Co-operative Ltd.</i> , Lessingham House, Surlingham, Norwich, Norfolk NR14 7AL. Tel: (050 88) 310
<i>The Pure Land Co-operative Ltd.</i> , 51 Roman Road, London E2 0HU. Tel: 01-980 1960
<i>Windhorse Associates</i> , 119 Roman Road, London E2 0QN. Tel: 01-981 5157
<i>Windhorse Enterprises Ltd.</i> , 15 Park Crescent Place, Brighton, Sussex. Tel: (0273) 698420
<i>Windhorse Wholefoods Co-operative Ltd.</i> , 13 Kelvinside Terrace South, Glasgow G20. Tel: 041-946 2035
<i>Karuna Co-operative</i> , Pengerkatu 18 A, 00500 Helsinki 50, Finland.
<i>Phoenix Community Housing Co-operative Ltd.</i> , 51 Roman Road, London E2. Tel: 01-980 1960.
<i>Rainbow Co-operative Ltd</i> , 96-98 High Street, Croydon, Surrey. Tel: 01-688 2899
<i>Windhorse Trading</i> , 29-31 Old Ford Rd, London E2 9PJ. Tel: 01-980 7826

Communities

(Visitors by
arrangement only)

<i>Amitayus</i> , 15 Park Crescent Place, Brighton, Sussex. Tel: (0273) 698420
<i>Arunachala</i> , 29 Old Ford Road, Bethnal Green, London E2 9PJ. Tel: 01-980 7826
<i>Aryatara</i> , 3 Plough Lane, Purley, Surrey. Tel: 01-660 2542
<i>Grdhrakuta</i> , 18 Burlington Road, Withington, Manchester M20 9PY. Tel: 061-445 3805
<i>Heruka</i> , 13 Kelvinside Terrace South, Glasgow G20. Tel: 041-946 2035
<i>Kalpadruma</i> , 43 Gleneldon Rd, Streatham, London S.W.16. Tel: 01-677 7381
<i>Khadiravani</i> , 42 Hillhouse Rd, London S.W.16.
<i>Padmaloka</i> , Lesingham House, Surlingham, Norwich, Norfolk NR14 7AL. Tel: (050 88) 310
<i>Ratnadvipa</i> , 34 Daventry Street, London NW1. Tel: 01-258 3706
<i>Sitavana</i> , 141 Rosary Road, Norwich, Norfolk. Tel: (0603) 29965
<i>Sarvasiddhi</i> , 71 Kilburn Park Road, London NW6.
<i>Sukhavati</i> , 51 Roman Road, Bethnal Green, London E2 0HU. Tel: 01-980 5972
<i>Suvmabhasa</i> , 3 Ickborough Rd, London N.16.
<i>Vajracchedika</i> , 95 Bishop's Way, Bethnal Green, London E2 9HL. Tel: 01-980 4151
<i>Vajrakula</i> , 41b All Saints Green, Norwich. Tel: (0603) 27034
<i>Vidyadhara</i> , 30 Cambridge Park, Wanstead, London E11 2PR. Tel: 989 5083
329 Sauchiehall Street (top right), Glasgow. Tel: 041-333 0524
24 Birchfield House, Birchfield Street, Limehouse, London E14 8EY.
<i>Adhistana</i> , 219 Amhurst Road, London E8.

The Office of the Friends of the Western Buddhist Order

London Buddhist Centre, 51 Roman Road, London E2 0HU. Tel: 01-981 1225

The Office of the Western Buddhist Order

Padmaloka, Lesingham House, Surlingham, Norwich, Norfolk NR14 7AL. Tel: (050 88) 310