

Buddhist Discussion Centre (Upwey) Ltd.

33 Brooking St. Upwey 3158 Victoria Australia. Telephone 754 3334.
(Incorporated in Victoria)

NEWSLETTER NO. 22 September 1987

REGISTERED BY AUSTRALIA POST PUBLICATION NO. VAR 3103 ISSN 0818-8254

Five Day Instruction Course on Moral Precepts and 'Pro Active' Mind.

Between Saturday the 27th of June and Wednesday the 1st of July, 1987 a five day Dharma instruction and Meditation course was held at B.D.C.(U) Ltd: The subject of this course for the first three days was that of the first three moral precepts (sila); one precept being specifically examined on each day. The remaining two days were used to expound the value of what is called in psychological terms the 'pro-active' mind. The Teacher was Meditation-Master John D. Hughes.

Buddhism is an essentially practical philosophy which teaches the way out of all suffering (dukkha). And because suffering arises through the law of cause-and-effect (karma-vipaka) from unwholesome action, Buddhism teaches the cultivation of wholesome action (ie: sila).

It is only through wholesome moral behaviour in one's relations to other sentient beings that, on the one hand stops the further production of unwholesome karma which would later give rise to the vipaka of disturbing effects in one's life and Dharma practice; and on the other radically re-orientates the mind away from ignorance and towards the knowledge of the Truth of anatta (non-self). Mental dispositions which are egotistic, selfish, conflictual (ie: are characteristically separative among beings) are overcome, and replaced with those which are outward-going, generous, compassionate (ie: are characteristically unitive among beings). Such a direction in life is essential to one treading the Path from ignorance and suffering to Enlightenment and peace. One can never be fully and finally satisfied through the adornment of a self: there is always a craving for more of this, which the self-cherishing disposition generates. But the mind which pursues harmony with others and an interest in the welfare and happiness of others is, because its activity is pure, one which becomes fully contented and at peace. Unlike the egotistic mind, it has no agitation born of dissatisfaction and nonfulfilment.

Indeed the basis of the Buddhist Noble Eightfold Path is moral discipline, which gives rise to consistent and unstrained wholesome moral action. It is embodied in Right Speech, Right Action and Right Livelihood. It is on the development of these that the other five parts of the Path depend for their own full development; Right View, Right Understanding, Right Effort, Right Concentration, Right Meditation. Wholesome moral action may arise in the world as a result of inductive or coercive sanctions. (ie: the "carrot" or the "stick"). However, it arises spontaneously (uninstructed) consistently and without restraint only from inner moral virtue.

At the beginning of the Path of moral cultivation one does not, of course, have anything but

the desire to change one's behaviour. Because right moral action is not inherently known by the seeker on the Path (who may have a long past of immoral conduct), he must be instructed as to how the wise man would in his relations with others.

Within Buddhism such instruction is given in the form of the discipline of cultivating observance in mind, speech and action of the Five precepts (panca sila): of avoiding the immoral actions which the five precepts proscribe one from doing.

The three precepts specifically considered at the fore-mentioned five-day Dharma instruction and Meditation course were:

- (1) the precept which is undertaken to train one away from killing;
- (2) the precept which is undertaken to train one away from stealing, and
- (3) the precept which is undertaken to train one away from committing adultery and other kinds of sexual misconduct.

As stated, the remaining two days of the course were occupied with introducing to the students present the concept and reality of the "pro-active" mind. The pro-active mind is the antithesis of the reactive mind. The reactive mind is very prevalent in our society.

Many people go through life with one, barely aware, if at all, of its negative, stunting nature. The reactive mind is the mind that springs defensively into anger when the being who has it is justly criticised, even by those who have their best interest at heart.

It is resistant to change, and is the source of persistence with much in the individual and the world which is timely for improvement. The vocabulary of the reactive mind includes words like "I can't", "It's too hard", "It's not fair", "It's their fault", "I don't know", "Why me?", "I tried" and "Maybe", "Later", and similar such words which belie a non-committal and procrastinative attitude. One might say that it is lazy, for often it is not a matter so much of "can't", as unwilling to make the effort. "It's too hard", for instance, may require moving into "unknown territory" with regard to a task which requires courage and imagination, and other skills of which one is unsure in one's ability, rather than unskilled. One may be like the cat which wants the fish, but is unwilling to get its paws wet, "I don't know" is the product of a mind which is unwilling to search out the appropriate answer or solution. The mind for instance, which says "What do you mean?" is the mind which is too lazy to look into the issue at hand itself. It wants others to do the work. It is the 'buck-passing' mind which also says "It's his/her/their fault". The mind which says "I tried" is nothing but a self-excusing, negatively rationalising mind which wants to escape the task at hand and leave it for others to pick up. It is the mind which will leave all important and difficult tasks for others to do, and yet will expect tasks whose completion affects its owner's comfort to somehow be done. It is the mind which will blame anyone but itself for the grief it may come to. Essentially it is a "childish" mind, which is selfish and "small", and can be indeed quite irresponsible.

Hence owning the reactive mind, many people go through life failing to realise their full potential. They have never come to realise that it is only with conscious effort that such as is worth having in life - in personal qualities and skills or external wealth and honour - can be attained. Essentially, nothing really comes to one who sits and waits, if the cause for it to arise has not been sown, and will not remain if the cause has not been

cultivated.

And so we must re-orientate our whole disposition to one which is diametrically opposed to the reactive mind, and this we call the pro-active mind. The pro-active mind is mature, responsible, positive. It is positive about itself and its potential, and the potential of others. It is the mind of the leader, the initiator, the individual who can martial himself and others enthusiastically into actively directing change for the better. Taking initiative against the reactive mind, the pro-active mind is sown and cultivated: cultivating the pro- active mind, the reactive one simply dies.

As Practitioners of the Buddha-Dharma we ardently and with haste pursue the production of great wholesome karma while our good conditions for doing so remain intact. We come at a certain point (as a result of our wholesome actions) to realise the folly and futility of our self-thwarting behaviour. The "penny drops" at last; we have had enough: Sitting like "stone Buddhas" will not do the job if we do not break the alternatively complacent, self- satisfied, or frustrated, stroppy minds which expect the Teacher to do the liberating for us. We must bear in mind that even the Buddhas "do but point the way".

During the final two days of the Dharma instruction course the Tibetan Mahayana text "The Wheel of Sharp Weapons Effectively Striking the Heart of the Foe" by Dharmaraksita was used for the purpose of cutting away the reactive minds of attending Meditators. This Text invokes Yamantaka, the Wrathful Aspect of Manjushri, Bodhisattva of Wisdom as a powerful and unrelenting force to help the Meditator do this.

Stanza 57: We have high expectation of speedy attainments,
Yet do not wish to work at the practice involved.
We have many fine projects we plan to accomplish,
Yet none of them ever are done in the end.
Trample him, trample him, dance on the head
Of this treacherous concept of selfish concern.
Tear out the heart of this self-centred butcher
Who slaughters our chance to gain final release.

Dharmaraksita, "The Wheel of Sharp Weapons",
Dharamsala, Library of Tibetan Works and Archives, 1976: p.18

References:

1. For effects of maintaining or breaking this precept refer
B.D.C.(U) Ltd. Newsletter No.14, May 1984, p.15.
2. For effects of maintaining or breaking this precept refer
B.D.C.(U) Ltd. Newsletter No.16, February 1985, p.12
3. For effects of maintaining or breaking this precept refer
B.D.C.(U) Ltd. Newsletter No.12, September 1983, p.3

M.A.L.

Annual General Meeting of B.D.C.(U)Ltd.

The Annual General Meeting of The Buddhist Discussion Centre (Upwey)Ltd, was held on Saturday, 18 July, 1987 at 4.00 p.m.

Office Bearers elected for the term 1 July, 1987 to 30 June are:

President: John D. Hughes Vice-President: Vincent Cavuoto
Secretary: Frank T. Carter Treasurer: Roger Armitage

Directors: John D. Hughes Dorothy Sadler
 Vincent Cavuoto Melva Fitzallen
 Roger Armitage Frank Carter

President's Address and Director's Report to the Annual Meeting Delivered on 18 July 1987.

Ladies and Gentlemen,

On behalf of the Directors and in my capacity as President, I have pleasure in reporting to you the activities of the Buddhist Discussion Centre (Upwey)Ltd. for the year 1986 to 1987.

I would like to thank Members for their great efforts which made the Centre successful this year. The recent increase in our membership is a satisfactory signal of this success. We have met our legal requirements under the Company Code.

Once again, the value of our assets has been increased and our Balance Sheet shows a healthy proprietorship.

I wish to thank our Treasurer and his wife for their great efforts in the complicated task of maintaining our accounts. You will be pleased to know the accounting system has been converted to a computer managed data base which should bring great future benefits for the machinery of management of the Centre.

My fellow Directors and Colleagues have worked behind the scenes to bring an organizational structure designed to prevent communication breakdown between sub-committees. While the considerable advantage of using sub-committees include finding the reactions of members to proposed policies and bringing to bear a much greater variety of experience than could be possessed by one person, it must be remembered that the use of sub-committees always has the disadvantage of delay in dealing with issues because there is present in all of us the desire to put off making decisions if at all possible. Particularly is this so with sub-committees.

However, the growing importance of sub-committees as a means of communication make it imperative that a fair measure of discipline be present at all times.

The Buddha recommended mutual confidence (saddha), morality (sila), self-denial (caga) and prudence (panna) as virtues when persons are close together. These four properties are virtues which ensure happiness and success.

In other words, mutual confidence means dependability, morality implies strength of character, self-denial or the joy of selfless service to others denotes emotional maturity, and prudence shows intellectual maturity.

In other words, mutual confidence means dependability, morality implies strength of character, self-denial or the joy of selfless service to others denotes emotional maturity, and prudence shows intellectual maturity.

It is said that when these qualities are displayed between persons, that their relationship can persist even after death in a future existence.

When you consider the benefits you have obtained from your membership of this Centre, you may care to reflect that its Founder- Teacher has nearly completed his Merit Accumulating Royal Samadhi Practice and is fast approaching the stage when his solitary retreat in the Forest can arise. At that point, you and you alone should be ready to give the mental and emotional nourishment to everyone here. Will you be able to duplicate the natural warmth, pouring out of metta, patience, friendliness and so on that your Founder-Teacher used to train you? It is quite possible that you may want to forget that once you were a group of disjoint, lonely people who wanted to do something about your misery. Your success in these areas is vast.

It is by your successful learning of the Buddha Way that you established new and lasting friendships based on morality and co-operation with one another: Your material wealth and health improved by Buddha Dharma Training. Now, you know you can manage the stress of living so your old reasons for Practice are no more. Your daydreaming has finished. Contentment is a much valued virtue in Buddhism.

The Peace Mandala you helped build in the Melbourne Town Hall made great merit for each of us. The Ch'an Academy is rising in gain and honour. Visiting Monks praise our efforts. According to Buddhism, ethical and spiritual qualities are the main reason for eligibility for honour. For a person who indulges in the glory of fame and honour, there is a danger that such a person may develop contemptuous attitudes towards others. To prevent this sad happening at any future time, I would like to take this opportunity to refresh memories of those at this Centre of the two main objects of the Company.

Our Memorandum of Association states that the objects for which the Centre is established are:

Section 2 (a) To introduce a philosophy of life based on the teachings of the Buddha Dharma.

Section 2 (b) To encourage the study, practice and realization of Buddha Dharma.

With these objects in mind, it should not matter to you how new Students appear. All that is needed is that they are Teachable and request three times to be taught. One Teachable Student has the potential to great achievement through Practice.

Remember, some of Buddha's Monks were of low social status and achieved the Highest level of Enlightenment.

So, remember our objects are honourable and praise worthy and known to the Wise Ones of the World.

May you perfect your Practice to completion by Teaching Teachable Students the Buddha Way at this Centre.

J.D.H.

Andre Sollier Workshop at the Ch'an Academy of B.D.C.(U) Ltd., 5 July 1987.

Andre Sollier's lecture at the Ch'an Academy Workshop was recorded and has been edited by John D. Hughes, Director of B.D.C.(U)Ltd.

1. Importance of the sketch in Mind Training - to work fast.

The sketch is extremely important. The painter, the Zen painter, the Chinese, Japanese, Korean painter work enormously with the sketch. I've seen a cupboard of some painter in Japan full of books of sketches. No sketch is too little, no subject is too modest. Anything you catch you can catch, you have the time to catch with any medium, when is nothing to stop. Sketch is a training, is a basic for the mind, too. Because you come in relation, close relation, instantly close relation with the subject, nature of people or whatever, or still-life. The sketch is a very quick expression, an intuitive approach because a lot has to do with Sumie. Sumie is a direct expression without compromise, your mind is there, is a (clap) contact with the subject in a short time.

You have not time when you make a sketch, generally, to think too much, because the subject moves or you are moving shortly, so just a little thing.

You can make sketch from television, don't laugh, it is very good because the television gives you something very constructive. You are not always able to travel in the bush to see different animals, waterfalls, etc. But your television in our time, shows you views, is no compromise, the view disappears, so you have two alternatives. It is to work fast or work from the memory from the last view you have seen. Is except, if in one landscape you make only the beak of the bird, is good. Is just the same as you look at the bird in the window, you can make maybe only the beak, but is still, is still valuable, the beak, the eyes, or a limb is a very good training. Training the mind to be quick, to be on the spot, to be in union with the subject without putting the ego in between because that is impossible to thinking you know.

Medium, not so important of course if you prepare your ink and you have a brush and a lot of paper, well you make more training with the brush. When you sketch, if you have a pencil, I think, that is a very good thing, a relatively fat, soft pencil will give you fine line for working quick. And avoid to get a rubber beside because you have no time to do that, well it is not in the spirit of that.

So you make only sketch it is approach which is very spiritual, too. Well, I will say when I approach painting, I know in the Ch'an Academy you are working in such a way but I will put more emphasis again. It's never to much emphasis on that aspect.

2. The need to stop cultivating our Ego Minds.

Work spiritually. Painting is not a hobby. Sculpture is not a hobby. Music is not a hobby. All are a kind of donation to self, to the nature, to life. Well, you look may be not for you but, some people think, may be, oh, "he must be some religious or philosophy." No, he's not. If you give you completely in expression, visual, or auditive, whatever expression not to pass your time, not to enjoy yourself only in the purpose to show the sketch or show the music, or such a thing, not with the purpose to enjoy only the ego. If you do such expression in a much deeper, a kind of giving yourself to get a connection with life, at that moment, that is good. It's a gratitude action, without reward. That it should be done in such a way, whatever a person is, if it is a religious person, well he can do that in this point of view.

We are in front of the inexplicable, we are in front of the infinite in each moment of life. We are infinite, we are thinking, we are finite because we die, we probably die, that is our idea.

3. Causes of Infinite Rebirths.

We are born and die it's true, but we are still a wave, we don't start any point and don't finish as a point, we continue all the time. Whatever you believe in reincarnation. Anyway, I will say that whatever reincarnation you believe the reincarnation, religious reincarnation, Christian reincarnation or Muslim reincarnation or a Buddhist reincarnation or a yoga reincarnation believe on the personality can be reincarnate, believe on the body can be reincarnate or believe not on that believe, only on the free to reincarnate. No matter if it is on the most material thing whether it is reincarnation because you become powder and the powder become earth and you continue as a chemical underground is reincarnation, too. Anyway no matter what you are thinking is not important. In Zen we don't thinking much on such speculation - what we'll be or what we'll not be because we don't know, in fact, exactly, point by point. But one thing is certain is continuation in own way or another and probably in all the way I've said. It's a continuation of even the materialist way to the pure extreme religious way is a continuation so we are part of the infinite way so we are always present, in confrontation of the infinite. And we cannot understand that because our mind is not good, our computer is not good at all to understand the infinite. We understand the finite with reason, we cannot understand the infinite. It's not our game. We can accept the infinite, that example it is the point of the people, point of view, with discipline we can see all the Buddhists they accept infinite, but they don't define infinite, they don't try to explain infinite.

There is a point of many religion you accept. Acceptation, don't mean to be in extreme, no it is to accept to be wise, we have that. So infinite is a part of our life, it is a thing we cannot understand totally, we are part of the machine, just like can see a bolt, don't understand the system, how engine function, it's part of the engine but without the bolt, the engine cannot function. But without the engine the bolt cannot exist. So just when you paint, it is that attitude, it offers a concern with this infinite. You are part. How do we say, it give more reward than a hobby. You become frustrated after a time, the enjoyment disappear, you have to get out of the hobby. You become tired, you become frustrated, nothing to do, bored. But if you have a line you form on to Japanese or Chinese or so that to call the Way. The Way it means just to walk on that road, to the infinite. I don't much speak about God or nothing, just going to the Way of Life, understand little, little. And the sketch, the sketch is a very good aspect because it's a direct expression and we don't put an ego.

With the ego, when we try to paint better and better, thinking, adjust or so, you come, too much idea, too much wish, too much desire to success, to make something. And sometimes we lose track completely. Is no spontaneity. We do sketch. Is good enough.

It's so typical that we see the big sketch like the sketch of De Gaulle, of Reubens, of any, Picasso, they are very expensive now. He didn't consider that sketch may be because he was training in such a way. Also people at the time when they was living, they didn't care much, but no, they are not expensive because it's an investment. But they understand, they have such life in some sketch, extraordinary, sometimes more than in the painting themselves.

4. The Need to stop Discursive Thoughts.

Paint like a child. A child has no, too much ego, more they are small. A child as a 3 year old, 4 year old, they do as little. He has very big characteristic, he has ice-cream, they want and they can try ice-cream they want...but is limited in few little things. And we grow after, that is a problem. But when they, the rest of their way of life is very direct spontaneously. They love, they touch, they are not afraid to touch, they are not afraid to touch any subject. They don't like, they don't care really if they shock. They say clearly what they are and spontaneously. When they paint, they paint spontaneously. They want to make a circle, they don't think "Oh, a circle is difficult, what to do with a circle, I never known a circle." They don't think to make, to calculate, a formula to make a circle, they don't think "How will the teacher?" No, they taking short, make a circle and it is a circle. And like Jean Cocteau said "Paradox, it's absolutely extra-ordinary that guy or girl without knowledge makes a circle, pure circle and the adult cannot make a circle". So it's something, is a good intuition, the direct expression, the confidence, and that moment that they come to the ultimate one, one, the really important point of Zen and Sumie and Ch'an - confidence. You believe, believe, maybe not really work with you confidence. Believe sometimes is associated to believe blind. Some people believe anything, won't believe the priest because he says, I don't believe the politic leader or because he say that, that you know believe sometimes is associated with like the word of God, he has been deformed in our time so we don't know really. Believe, believe, believe blind on anything. But confidence maybe is better because we don't use touch. And apart from psychiatrists and some teacher, spiritual teacher, they always try to teach confidence, ah but confidence enough.... Even if you have done bad, you have not to enjoy that... when God say that is good for you.

5. The Need for Correct Confidence in Ch'an (Zen)

No, you, confidence in the sense it has been done in the sense it has been done as it should be done. So, anyway, be confident in what happens in life. So be confident in your hand. Be confident in your brush. Just as a child, a child is confident. He takes a brush, even the brush is look like a broom, he take a chalk even it is a piece of chalk like so, he take a pencil even it is not very nicely pointed, he don't mind. He go in, he express. We are doing we say "Ah my brush is terrible. I cannot painting brush like so". Many times I say "Why, show me your brush, it's better than my brush". Or a little chalk, too short, I cannot do, why that is... who put excuse, extraordinary thing. Well if you can't move the chalk you can't make a circle with a piece of chalk, the child will do that. That is, the confidence in what you are doing is really a basic thing in Zen. All it is in Zen, Buddhist, teaching of confidence. You believe what you are doing. If you are not confident, you don't do it. It's simple, but most of you want to do it, and same time not do it. So it be not done. It became half...frustration.

6. Coming to Terms with the Complaining Minds.

When you got frustration, well it's not very far from anything, irritation, aggressivity, etc. So come back to the painting, it is the same thing. Get confidence in your hand, don't complain about cannot make, don't be worried because you can never make example, or, it will take long time, nothing. You will do it. If you go to Japan the Sensei, the Master, whatever is the Teacher of Meditation or Teacher of Painting, or Teacher of whatever, martial arts, he will say do it. Many people have been there for 3 1/2 years and many people myself have done, ask why? They don't ban totally because "why" is important to certain things. But too many Westerners ask "why?". And you know it don't, if I gave you, if you have got instant to sitting with the brush if you have got "why" and "because" how to paint, you think you won't paint for that. No, of course. You have to take the brush, and the "why" and "because" came in the brush. So many, if you make ten strokes, that is the "why" and the result is the "because". And if it's not a good answer, well you have to make 10 strokes, 100 strokes, 1000 strokes. That is the question "because". It is the Practice. And that, I believe in that. I didn't believe before.

7. The Need for Cultivating Patience

In Australia, I didn't believe. You know you want make quick. You want to such quick, but Japanese put me very much on the spot. For example when you do karate in the West, it was a little bit like so but not too much. You sitting in the dojo and you learn the karate, and the very people in the group they say "Why I shall such movement or such movement or the Teacher give certain things". Quiet or so and come back again on another. "Why I shall do that movement", "Why I cannot do" or so. So lose valuable time and don't get anything of that. What I was in Japan, when it was some question... some time unsuitable, he called me "baka". "Make it." "Baka" means "idiot". Make it. They are very tough like so, but tough doesn't mean they are angry or aggressive. It puts you on your shoes (toes). You be shocked. "Oh I,.. I." But you make and you make it more hours. Instead to make 10 kata you'll make maybe 20 kata, 50 kata, he will say "sweat", he will say near vomiting, he will push

you to the extreme and kick you. You think it is tough.

8. The Kindness of the Teacher

No, it's good. He is really like a good Father. He is a good Father, I mean gentle man. He won't do bad. He won't do... question, pin you on the floor. He won't you forget such idea to say always explanation and why...and excuse. He say you do it. You do it well. You concentrate on the point, and that is it. Whatever it is, Sumie, Meditation, you concentrate on the extreme one, extreme point. You cannot be determinant. You cannot be so, thinking so, you know, mentally, adjust mentally. You living the...touch. You make a stroke, you make a stroke. Is nothing more. You make a stroke. You sitting in Meditation, you sitting in Meditation. You don't want sitting in Meditation at this very moment, you don't want sitting in Meditation. You stand up, you move from Meditation. Is better than sitting in Meditation and thinking "I don't want sitting in Meditation". You just make the moment. You are really with your decision. Your decision is confidence.

9. Determination of Right Action and Right Effort

You are confident, you do it. Confidence don't depend from the ego, don't relate on the ego who say "maybe". "Oh, you are not so good, stop it". That is not, it is confidence, but it is not true belief. That is always confidence, you know, is always confidence. Whatever you do. If it is a bad stroke, well is a bad stroke. Continue. If it is a bad music, is a bad music. Well alright, continue. It will be less... less bad stroke. So in this thing you can decide "I like it" or "I don't like it". But you feel, not from the ego, not because the ego says "I cannot, I am not too good. What say my neighbour when they see my painting?" etc. No. No really you don't, it's something that cannot be explained. You don't feel it, you don't like it. It's not your own, you don't feel "in". Well, you stop it. But you have to be careful when you stop it, to don't stop and come back and stop and come back. You stop it. You stop it. It's the same. So when you decide depending, to start, if you start something you have to really be "in" - confident, concentrate, in the moment, to feel the most of what you are doing. If you do as a hobby, of course you can never know really if you like or not. Because it's too shallow, that, the surface. So it became sometime a frustration at once. You say "I can never do that, I can never do that". Of course, I have some student who was take the brush, after two minutes of the brush "I can never do that". Of course, on the one stop, but of course you can't...is automatic. No, anything you start you cannot do it, of course, unless you are a genius. Is not many genius. But a genius cannot do some things either. So we are all the same. Never, is not a genius who make everything. Even this, specially, particularly this thing. You make completely, you try to feel it for a certain time, for a certain time, not one time. You freely, you don't appeal, the appeal for you, even if you make good stroke, even if you make good stroke, even if you make good music at that moment, you stop it. But generally, not. If you, you will see, it is something you come new and is that expression raw.

10. Distinctions between Ch'an and Ego Expression as Art.

So that form of painting is not like painting, academic painting like oil painting

you do in Art School which teaches you decoration, or most of time expression of the ego to express something, to express yourself, or to express, I mean yourself, the ego, to express your character or to express something to be proud in front of people or to get acceptance situations, social situation, status. That is not the same, because in the School of Art, generally what happens, they teach you that. They don't teach you such feeling, they don't care about that, so that form of painting is a really spiritual discipline. And, you have not to become too much ritual. Don't care too much, just a certain rule of cleanness, organisation, good behaviour with material, but don't be over, don't necessary to make particular thing. You just paint. You take your brush, you paint, and you express. And you know well, when it is not right. But when it's not right, you just make again. Until you come to the right way. What is right or what's not right. Is not to be conform to what the teacher say. Or the stroke of ancient Teacher, exactly. It is to create an emotion. And that, the Teacher knows and you know same.

11. CHI and LI appearing as emotional power.

It's what the Chinese call to have the CHI, or the KI in Japanese, or have the life. A Chinese painter could come and say "that painting has ink, it has not the Chi". What it means? It means he has the technique of the ink but he has not life. He has not picked the key. Or maybe we say that painting has the stroke but has not the ink. But he has the life. He has the way to make the stroke, technically, beautiful stroke, but the ink has no feeling. But he has behind he feels the power, the emotional power of the Li. The Li is, or, it'll be on the Ki. The life is the infinitive. Potential life. So it is a rope for the student to continue in the technique of the ink because he has the technique of the stroke, which is very important, and he has the emotional power, the emotional sense to the infinitive. Something, intuition, something we don't understand. He has that. He has the life. When a Master say "That painting has the Ki and the Li", that means he has every thing, he has Ki, he has the spirit of the pen related the spirit of life. So that you have to consider it. Any painting, oil painting, watercolour, sketch, anything, sculpture, music, you have to get the Ki and the Li, you have to get the spirit. The emotional, you feel. When you go to exhibition you see a painting, you see something. Gee, that thing. It's not because it's a blue colour or because it's signed Mr. R or Mr. P. It's just because, it's something you say you don't understand. Could be very different, different people. That too, because the way to discover spiritually different. We say Nolan, well we are not emulator of Nolan, but is no matter. He has maybe, his way for another person.

12. Sincerity is a needed commitment.

It depend how much he was sincere that is not my concern. I mean is not, I don't comment on that. But if the man has a sincerity when he work, if he has the Ki and the Li, it will show this sincerity, this confidence, in this painting. So we will bring to other people. Well, certain painting has not that. Is only make by the critic or by money. But that is another feature. So some people admire a certain painting but because they are very nice drawing, delicate, and is lot of work, ah yes but is no emotion. What is a work, is not, important. Is not important, that important is emotion, we have another painting is one few true stroke over, I don't want say Chinese, Western example of painter, that is burning.....

you say "Oh", you feel you can, you feel it, you can. At that moment, that is important. Is that the point of; in the Sumie, to create the Ki and the Li, to create the spirituality, to create the life.

13. Moving away from the Clinging of the Burning House of Impermanence.

You recreate the life like say the Okusa the woodcut, you know Okusa is The Wave, the Japanese man who did lot of wood print. That man was living as a Zen Master, by himself. He don't go to the temple. He was completely detached from life. Well he lose, he change 97 time house, he lose all his painting when he was nearly 60 and they burning. He looks at the house burning with all his paintings. He say "Oh well when I born I wasn't come with knowledge", and he go. So he was a man like so, who was only, don't, just was living with completely no attach (sic), painting, painting. People was against him. No people recognise him apart (from) the people from the street, the population. But the people from upper class never recognise him, because he was not painting the exact thing they attempt by the rule of the ego. You know your painting a lotus, you painting a rock hill, you painting certain things considerate really not other. So..... he painting Samurai in the twilight, he painting a camel, he painting a bird, he painting a butterfly, he painting what he should, he contact. That man he has he said "You don't", well I lose the way of the explanation, what he said, come back again.

14. Enduring confidence is Superior to Sentimental Love.

Anyway, it was, what I will put again that to finish, that is to confidence. Confidence, expression of Ki, expression, ah yes, he said "you have to paint all your life if you want to be a painter. You don't need to be intention to paint. You paint. You paint gently. You paint all the time. You make a little sketch, you take two, all the painting you make three days. So you paint, so you draw. You have the life "And he said when he was very old it was he say "Let me live 20 year more so I can, to paint". You know in a sense, you never finish, you have to work always more. You living 20 year old you come to 100, well you have to live a little bit more too to continue, to continue, to continue. You learn all the time you come, you come. You become exultation but for that you love and because we speak much about love in West. We speak too much about love. If you go to Japan they don't speak about love. Chinese don't speak very much about love. But they love. Love means a sense, not such a sentimental approach you know, "I love you"." or such a thing, "I love the marriage", or so become very sentimental. Sentimental approach is again the kind of hobby. Is a limited, but is another, you have to be one with what, such is a love. Confidence bring you to be one with the subject. So of course you love the stroke the same way that you love a people, that you love your child, you what, you love the..... Is a different, it look absurd but is true. If we go such way is a different approach than sentimental approach. It has nothing to do with sentimental approach to love. A child that you love, you accept you are one with it. You know.

15 A mind with Loving Kindness is superior to protecting your hate for other sentient beings.

Contact is a point of Buddhist, the great love, the love without end. At you feel completely contact and is infinity, like in Buddhism, Zen, Taoism. You can love your enemy. Love means for that sentimentality you will be very weak and accept to make for that. You have to neutralising. But you have in you mind you cannot have a mind to killing, "I must killing", because he do that to my family, "I must destroy him", or "I must avenge, avenge, make vengeance". That is the wrong attitude. You can feel pity for him. You can, must try to neutralise him to the point, it isif he need to be in the jail because his absolute like a tiger and, well, he has to be in the jail. But you must not enjoy a victim say "He must be in the jail, I must put him in the jail". Most of people it's so, thinking, thinking, thinking, thinking "Must be punished, he must be punished, he must be punished". What, the punishment is not the punishment, what you can do with punishment. You can only, you can only neutralise the negative effect, and negative effect is around you of course. If a man come with you, with a broken bottle and put in your face, well you be stupid to say "Oh I love you", bang, and there's a bottle in your face. That is not very good. You have to do something. If is a point you have to kill him, well you have to kill him. But two is a big difference to say such a people, for example, such act of a man going with a bottle in to say "he should be killed, he should be end that little war", you know that really isn't to will to get the same way people who on the war". "Ah, he's a German, they have to be killed". Or, "The Jew, they have to be killed", or the Russian, they have to destroy, such attitude is a stupid attitude. We cannot do that. We can do stupid thing. We do not even have pity, for so long they have not done nothing bad. Is a good Russian. Is a good German, is a good black, is a French whatever, I don't mind if he is, they go bad, well you have to have pity because they out of the track, they suffering self. You have to neutralise after, so that is a love. So, a love with concern by the war, a fluidity.

16. The fluidity of Generosity is superior to the rigid desire of something for yourself.

I want something, I must bring you for a little bit. I didn't give you my book of spirituality? No, a little booklet. I did it for yoga education centre, sometime. A little booklet, on spirituality, Zen and marriage. (Student: "you've given us a small booklet"). Ah yesAh, that is it. So spirituality I consider, spirituality and love go together, is something, is a fluidity. You have to go home with the life, fluidity, like Tai Chi, like Tao, like Zen. Fluidity like water, we go home of course, if you hurt it, well you have to accept your dose. So that love should be in the painting too. Such fluidity. Fluidity of the brush, fluidity of the ink, fluidity of emotion. That is a propose.

17. Persistent Ch'an Practice is superior to wasting your lifetime.

So is a long way, your life, because you know you cannot do that, achieve that in a course of adult education with a week, and you cannot do that in Ch'an Academy in 3 weeks You can you go the Ch'an Academy, you go to my place, you go to adult education, or you do by yourself. No matter, that is the training. That is your life, you know, what you do. If you stop there in Ch'an Academy and go practising in your life at home, it's good. Just the way. If you are working very very hard in the Ch'an Academy and stop it after, waste time; because will disappear, you know, everything

disappear, nothing stay, that is in Buddhist too. Nothing stay. You learn to do something very deep in your life. And we say "I know it" and I will do another thing and when you come back few year later, ah, you forget all what you have learned one time. Well, how many people learn to dance, how many learn to gymnastic and they come "Oh when I was young I was a good gymnast too I will show you". Being, boom you crack the back, because you finish the gymnast, is no more it has gone.

18. Knowing what you are doing is superior to remaining in ritual activity.

Training is all the time we are born like so life is like so. Only all things change We don't do it, it change. A stone is warm in my pocket, is still warm long time. I put there in cold. Change. To be warm it has to be in my pocket, or in the fire. So all the time you practise.

So when you practise something, you have to know what you are doing. Certain thing you can practise, which is basic is a Meditation. Meditation, not only sitting. Walking Meditation, eating Meditation, living Meditation. You can is a training. You can practise things besides the sitting Meditation. But everything you will do after in your life, like Japanese said, the Zen men, is exactly the same thing. If you put the spirit of Zen on the way of eating, it will be way of Eating. Is not much done, I never see a dojo of eating in Japan, but it is what's called Zen food, Zen ryori (food). You, the people, make the food in the Way of Zen. So it's certain vegetarian food, in certain way, a certain thing is a kind of ritual in the Way. Is not very developed, it exists all the same but because we are too much to the stomach, the palate you know: But it could be done so that is why is a minor way of learning, to the general way. So you have that generally in the Temple. A Master while eating Zen ryori (food), eating Zen way, drinking Zen way, is sleeping Zen way. Well they do all Zen way. But that is a minor like of everyday life, plus the sitting Meditation with the mind.

19. Do not make the fears of historical peasants your reason for violence.

So you have the way of practising Martial Art, well because Martial Art was a necessity. It was done generally their life. No people was sure when they have to get the way of the sword. They have to get the way of protect themself from the sword with empty hand, because the peasant has no permit to carry weapon. So they make empty hand. It become Karate. Karate means empty hand. Aikido, the way of But the other has the sword. So some has the good spirit with the sword as explained. The Samurai is the Some has not good spirit. Some was with the sword. So all the time was a very dangerous time. So that they have a way. But when you see people not practising Martial Art, in such extent, so many do so much, I think, well really true it is lot of violence in the street, have never, I cannot say so many violence as necessary to be a super karate to destroy everything. Is not a necessity really. But he has the advantage, maybe to relax the indirectly he relax the aggresivity in the man or woman. They will then put down this power to attack. Is a possibility. But that is, they say it is a meaning.

20. The Wise cultivate gentle Art.

But you have art with gentle art, like painting, like tea ceremony, all such art are everyday life. They've always been and will be always. You have always tea, you have always painting, you have always doing gentle things so you can apply. Confidence in every action you are doing. And that moment you will take away lot of problem in your life. In confidence create frustration, frustration create aggressivity (sic), irritation, aggressivity against others, against yourself. Could be against yourself. Depend on how your mind is built. Masochist will destroy himself, he don't want destroy another.

21. The wise cultivate recollections on death and dying.

And when I was in the Temple, the Master, sometimes I say my problem, he laugh to me, he say, "Don't worry, you have not much to live". So while you know, when you hear that few times, I say its true. What is the business to be worry about? If you have much money, or not much money or a car red or a car not red. Well you will die. It may be true. Who knows when we die? Maybe when you go out from this Temple today you trip and you fall on the stone and you get a very silly death, you know, on the stone, finish. No Sumie, nothing. That is no problem.

So that is I think many times, that when I'm getting problem and well after so it is a book, a magazine, I don't know if you get in Ch'an Academy. It's French from Sydney, it's called "No Importance", the book from the Zen Centre. I give the address to June one time. They have magazine produced by Zen Centre in Sydney and conducted by Roshi Eikan, American from Hawaii, and it's very good. They give lot of explanation of Sutras, and way of life and such a thing. I must give address. You can get, it don't cost very much I think, cost \$10 a year or something.

22. The Wise stop playing with paradox.

Yes, is no importance. Nothing has importance. I finish that by paradox in Zen. Everything is very important but nothing has importance. Is very important what you doing now at the moment, but the result is not important. That I cannot explain, you understand what I mean? Well you know, don't put too much emphasis O.K., what you make it is important. You have to be really on it. But the result, you don't be proud or unhappy, well is a result, is an indication what is your state of mind. And it look cool, but it give you much more than you thinking. You say "Oh yes", you feel where you are or what people are doing most of time in life. Is looking what they, what they are is a problem in life. Confucius said no, Lao-Tse no Confucius said, "What is a problem of life?". Problem of happiness, problem of life.

23. Only ignorant people cultivate causes for their unhappiness.

No people don't want be happy. Must be sick people, like that it is. But maybe he's happy to be sick, to be unhappy. Masochist is happy to be unhappy you know. But generally anything want be happy, in their own way. I don't mean the stones thinking. I'm not silly like that. But I mean the stone living as a stone don't want change, it's the most simple way or living. But it is at home they are living. A leaf is healthy leaf, a healthy tree is a healthy

tree. Is living well. If you become, he get parasite he die. Well, the animal he will look after, I mean the tree will look after source of good nutrition, and if he get it, he will live. So he look after happiness, in one way, in very simple primary way. But a animal do the same. He look a cat, he want go to the warm he don't want go to the cold, he do everything which is directed to happiness, spiritual balance. You have to happy physically and I don't believe people who reject the physical, you know. If they abuse..... it want fanaticism. People say "no matter, it's only the mind". No, why you can get, why you can get a vase without flower, well maybe but is not very much reason to have a vase without flower. And you want get flower without vase, where you put the flower? You have the vase and the flower, that is a good idea. And you change the flower, you change the water to get the flower living most long time possible. That is our life. The water, well is a spirit, is a training, is whatever you want. And the healthy food, everything, you try to keep the mind alert a long time. But we die anyway. The vase will break one day eventually, and the flower will die. No matter. But you try to keep the best way it is. You don't want the flower decays the same day you get it. It's not funny, or rotten or so. So that is to keep together the like in yoga, like in Zen, like anything. So the painting is a training. We say in the modern world, Japanese didn't say that but what I wrote was agreed, is a visual therapy. Is a therapy to guide the mind and the body to the right way. Just as yoga have many, many, some religion too try. Some religion try bad way, but they try, but they can't.

24. The Middle Way.

If he appear at the Buddhist, the Zen, the Ch'an, is the same, the yoga get the really way. The more wise way, without fanaticism. Religion can go on fanaticism and say "Well, that is, if is not, I kill you". While you have the Muslim. Or another say "That is, or you go to the hell". No, is not such a thing. Is not blackmail in life. Blackmail don't exist. Blackmail is a creation of the ego to get something. Love don't exist either. Is a creation from the ego, from the people. To get a, our money in life, but a volcano has no love, a planet has no love. Is love, oh we come back to the same way than Zen, part of that is love or is no love. Is a unity of acceptance (sic) and fluidity we live together. That human being creates separation, discrimination, is stupid human being. A volcano is bad. We fight the sea, we tame the nature, but it's not normal you know Mountain move. Mountain move? The nature, we cannot tame the nature, we cannot fight the sea, we cannot stop volcano. Such a thing don't exist. They all move together, they are not bad. Is action and the interaction. At we make certain rule and certain attitude in our life, a human life, to create harmony. Is just because we are, maybe, to be no harmonic by our ego. So we fight our ego.

25 Choosing to create balance (harmony) and avoiding disharmony.

So we have to create, we have to create love, we have to create acceptance. We create such a thing to balance, because we have the free choice as Lama Yeshe said. Animal has no free choice, stone has no free choice. Is at home. A stone is living. Is at home, but not is absolutely ruled by mathematic. No problem. No choice. Animal has no choice. A little bit, he has a sense of love, depends the graduation of this complex mechanism. He is complete in certain system in advance what to do. Human being know nothing. They born empty, weak and they have the free choice. That is a problem of life too. The free choice.

But you have the choice to bring your mind. Is because, they create Zen, it's a choice. Animal don't create Zen, they don't create anything. So we create Zen to compensate what is unbalanced in our body. We have to create our own harmony because we are not. If you look people, in general human being, well you know, look the newspaper you will see how harmonic they are. Look the story how harmonic they are. Even the primitive one, even well I say aboriginals, we consider wise. Well, some is wise, but not all is wise. So human beings in general has the free choice. He can do what he want. He can improve, he can go further, further, further to the knowledge of infinite. And because that he create such discipline.

Some create better discipline than another, that is a question of luck, intellect, that is appeal? But it will change, some country is wise one certain period, another is not. Anyway we have the free choice and we should choose to finish that, we should choose the discipline which is suitable for own pattern, character, because each of us has a different pattern. Maybe you are like a Mercedes, you are a tractor, you are a V.W. you are a locomotive or etc, so we can't expect of each one to do the same thing, you know. One go fast, you cannot make a Mercedes working in the field, you cannot make a tractor going on speed. Each one has a quality particular for each one. But from that, so we have to choose a discipline. So we choose, you chose the painting, because your mind, we are on the same way, altogether in such room. We have chose the way of Painting and Meditation, but maybe another one chose the one of Martial Art. No difference, because that in Japan they said "Don't touch many things, try to make many things". Some people want make karate I make karate, I make that, I make that, I make that. They all, you know, like a superman. What it is like eating fruit with sugar and sugar with fruit, you know. Is the same. All is the same spirit. Vase, as my teacher of Ikebana said, is the same source, expressed in different direction to suit your personality and from that you continue. You can make only one discipline. Is enough. A Zen Master he don't, he will make, he make Calligraphy . Sometimes he don't do at all. He just sitting in Meditation, is

26. Putting down the mist to find Clear Mind.

So one way, do well, the moment, develop confidence to put away the ego because the ego is a source of inconfidence (sic). It create doubt, not the good doubt. It create the doubt, question and to catch better - have not enough money, have not enough talent.

"I'll get more, I must catch more, catch more". So confidence take away simple intuitive confidence, catch away the ego beside and you will be free from frustrations, less free, I'm not free. Practice still, free from frustrations, free from aggressivity (sic) and you feel appear at the same. That is about all that. So now we painting after so much blah blah. Anyway it is a painting good in the progress Beside colourful in life to, don't be too much caught by ritual too. I say that because I will just explain that mist sometime, many time yes, in Japan in China is considered as a symbol of life so you, the life is like a bridge in the mist or such a thing. Well is nice to sentimental picture, but don't be believe it too much. It's just a guide you know, a image. So the ritual are good as a guide. Many thing can be use as a guide. As Lama Yeshe said too, you have to always say all the time, as in Zen, the mind clear like a surgeon. You cannot operate the people, you cannot yourself with a dizzy mind thinking everything. You have to be clear, cool clear and you have always in life when you follow the Way of Zen,

you have always on the operation table, operating yourself. Now.....

27. Now to Practice the Path.

..... so I will give you first a technique, wet brush on dry paper.

A.S.

J.D.H.

Please refer Graphical Image No: 22.?.1

Photo: Andre Sollier in Ch'an Academy

Please refer Graphical Image No: 22.?.2

Photo: Students at the Andre Sollier Workshop

Please refer Graphical Image No: 22.?.3

Photo: B.D.C.(U) Ltd Committee Member Maree Miller (left) receiving instructions on Zen Calligraphy from Master Shigyoku at the Ch'an Academy workshop on 1 August, 1987.

SHODO "The Way of Calligraphy" - Workshop

Shigyoku, Master of SHODO, Japanese Calligraphy, gave time from her teaching schedule at Japan Seminar House to be Guest Tutor at the Ch'an Academy, B.D.C.(U)Ltd. on 1st August, 1987.

Students were given basic techniques of KAISHO, and a discourse on the Four Treasures, Ink, Brush, Paper and Inkstone.

Shigyoku also introduced to the Ch'an Academy, ZENDO.

Three major components of Zendo are: -

"ZAZEN" (Meditation),

"KANON" (Mercy/Benevolence),

"BUSSHIN" (Buddha Heart).

ZENDO is portrayed in profound and beautiful poems with multiple meanings.

The following work of Zen Calligraphy, especially written for the Ch'an Academy by

Master Shigyoku, was presented to B.D.C.(U)Ltd. on the day of the workshop.

Please refer Graphical Image No: 22.?1

Calligraphy: Written for the Ch'an Academy by
Master Shigyoku.

One translation: "Thus it is - thus it is".

Translation by Dr. Constant Wong:- "Like energy - like being".

Translation by John D. Hughes: "So it is like - so it is like".

The students who attended the four hour workshop left richer, having had access to the warmth, humour and insight wisdom Shigyoku Sensei used to guide the students in the difficult but rewarding Path of Shodo.

B.D.C.(U)Ltd. Committee Member Leanne Eames thanked Master Shigyoku in Japanese.

May the merit of this activity bring long life to Master Shigyoku.

M.F.

Please refer Graphical Image No: 22.?2

Calligraphy: The fourth photograph and translation
of calligraphy presented to J .D. Hughes by the
Abbot of the Golden Mountain Monastery, China.

Translation by the eminent Chinese Scholar, Dr. Constant
Wong M.A. ph.D:

"Amida Buddha"

In the late Han Dynasty a new style of calligraphy developed in China - accredited to Shih-Yu, an official at the court of Han Emperor Yuan-Ti.

Shih-Yu style was defined by an ancient - "Keep the basic structure of the character in Li-Shu, compromise on its formality, allow it to run wild and free in order to meet the demands of the time".

The fourth piece is in this style.

Height: 57cm. Width : 34cm

J.Y.

Buddhist Iconography and Practices.

3. Vajra Sattva.

Over many years John D, Hughes, resident Teacher at the Buddhist Discussion Centre (Upwey) Ltd, has collected a number of Buddhist Images and Sacred Artifacts. A knowledge of Buddhist Iconography can be very beneficial as an aid in the development of certain wholesome types of consciousness.

One of the Images at the B.D.C.(U)Ltd. is a representation of the Tantric deity Vajra Sattva (Tib. Rdo-rje-sems-dpah) or Dorje Sempa. The name Vajra Sattva could be translated as the Adamantine Warrior or "The Indestructibly Minded One."

To facilitate an understanding of the place occupied by Vajra Sattva within the Buddhist pantheon, it is first necessary to establish a relationship between the Teaching of the historical Buddha Sakyamuni, 6th Century B.C. and the emergence of Buddhist Tantra Practices in India toward the end of the 5th Century C.E.

The Buddha Sakyamuni revealed his Teaching in the form of a Path or Way leading to the complete cessation of suffering and qualified this Path as being the Middle Way by repudiating two extreme views relating to the practice: exaggerated asceticism and an easy secular life.(2)

He revealed the cause of suffering as the inevitable effects of unwholesome actions created in the past due to hate, greed and ignorance, the latter being the root cause of unenlightenment. This understanding could be viewed as the heart of all Buddhist Practices leading to Wisdom and Enlightenment.

About 250 C.E. the powerful Indian Emperor Asoka adopted Buddhism as the official state religion. (4) Prior to this time, the community of Monks (Sangha) with no institutionalized hierarchy was homeless, begging for its daily meals in accordance with Buddhist Practice.

Asoka perceived a need to consolidate the now flourishing Buddhist religion and commissioned the construction of the first Buddhist retreats (Viharas), which incorporated cells for the Monks and a vaulted hall for group discourses. Asoka vigorously propagated Buddhism throughout his vast empire and sent missionaries into neighboring countries to the North and South. Toward the end of the 1st Century C.E., under the auspices of King Kanishka of the Kusana kingdom in Northern India, the Great Council held at Jalandhar secured orthodoxy for a new way of perceiving the Buddha and the essential points of his Teaching. This new doctrine called the Mahayana, or Great Vehicle, was based on a treatise attributed to the Scholar Monk Nagarjuna entitled "The Prajna Paramita", or The Perfection of Wisdom.

The heart of the Mahayana doctrine could be described as that of the Enlightened Bodhisattva who, out of great compassion, remains in the world, (samsara), to lead other beings on the same path by his Teaching and example. In contrast to this were the aims of the earlier Sarvastradin, Sammitiya and Theravadin schools, whose final goal was that of the Arhat, i.e.. the man who obtains liberation from cyclical existence (samsara) and passes into Nirvana. (1)

The second practical difference concerns the person of the Buddha. For the established schools, he is viewed as the Perfect Teacher, superior in attainment and ability. For Mahayana he is seen as a symbol of the absolute. His historical figure becomes incorporated into a complex system of symbolic interpretations which gives rise to a rigid but luxuriant iconography. (1)

The Mahayana doctrine, aided by King Kanishka, who rivalled Asoka in his Buddhist zeal, quickly became the dominant form in practice in India, Nepal, Afghanistan, and later in China, South East Asia, and Tibet. (4)

Early in the 2nd Century C.E., the Indian Scholar Monk Nagarjuna established a new interpretation of the early Mahayana school, called "Prajna Paramita" (the Perfection of Wisdom), the core of the Mahayana doctrine. Nagarjuna showed that no object has any inherent existence of its own. Objects only have a relative existence in so far as they appear in relationship with other things. All objects are void (sunya) of true existence. (1)

The Madhyamika position was carried still further in the 4th century by Asanga, a Buddhist Monk from the Ghandara district of Northern India. This new school, called the Vijnanavadin or Yogacara, asserted that objects are a non-real projection of subjectivity, the latter being void (sunya), not in itself, but in its mode of manifestation, i.e..its relationship with objects. (1)

Toward the end of the 5th Century C.E., Buddhist Tantra first appeared in India. Buddhist Tantra Practices were absolutely esoteric in character and were only taught to advanced students. (4). To explain the Practice of Tantra in the most general terms, it aims at obtaining direct access to fundamental Enlightenment by the medium of the latter's manifestations in the phenomenal world, i.e.. The Buddha, Dharma, Sangha and Guru.

Tantra Practices could be divided into four stages or levels of understanding:

Kriya Tantra - Action
Carya Tantra - Thought, Action, Balance
Yoga Tantra - Application
Maha Yoga Tantra - Absolute

See footnote 1.

Vajra Sattva Practices form an important part of the Vajra Yana or Tibetan Path. The Image of Vajra Sattva at the B.D.C.(U) Ltd. was purchased by John D. Hughes at an exhibition of

Asian Artifacts in Melbourne, 8 June 1979. The organizers of the exhibition acquired the Image from the Nepal Craft Emporium, Khatmandu, Nepal. The Image stands 13.5 cm high with a width of 9cm and depth of 6.2 cm, cast in bronze with ornate brass overlays. It is set with turquoise and coral gems around the necklace, headdress and earrings. The face and headdress have been traditionally decorated with gold leaf, and other substances of red and blue colour. The base of the Image is sealed by a brass plate depicting a Double Dorje. This generally indicated that a precious Relic or Mantra has been placed within the Image. In his right hand he holds a Vajra or Dorje which represents the active nature of the Enlightened Mind.

It is difficult to determine the origins of the Vajra. Iconographers theorize that it is derived from the lightning bolt of Jupiter or symbolic of some ancient solar system. (5) In his left hand he holds a Vajra Bell (Skt. Ghanta) which represents the void nature of all phenomena. Viewed another way, it could represent the passive aspect of Wisdom Energy.

His legs are crossed in the Vajra position (right leg on top of left). and he is seated on a double lotus throne.

The most common Tantra Practices associated with Vajra Sattva involve reciting his One Hundred Syllable Mantra, which is said to purify the negative effects of unwholesome actions and, more specifically, to remove obstructions to learning caused by breaking vows or words of honour that have been undertaken by the student as a necessary part of certain Tantric Initiations. (3)

Mantra Practices must be approached as a precious opportunity to accumulate Vast Merit. Furthermore, this great opportunity, being the result of lifetimes of wholesome actions, may never appear again due to impermanence. With a mind of vast respect for the Buddha, the Dharma and the community of Monks (Sangha), the Five Training Precepts of No Killing, No Lying, No Stealing, No Sexual Misconduct and No Intoxicants which cloud the mind should be taken. Once a certain level of moral purity permeates the mind, the Mantra can be expected to bring many benefits (7).

Vajra Sattva Practices could be viewed as one method by which the student can come to the end of hate, greed and ignorance in this very life.

Footnote 1

Depending upon the particular school of Buddhism under discussion, the Tantras can be divided into either four or six classes.

1. bya-ba'i rgyud (Kriya Tantra) - Activity
2. spyod-pa'i rgyud (Carya Tantra) - Stabilization
3. rnal-'byor rgyud (Yoga Tantra) - Inner Awareness
4. rnal-'byor bla-na-med pa'i gyud - (Father Tantra)
5. anuyoga (Mother Tantra)
6. atiyoga (Great Perfection) (6)

References

1. Pareti, Luigi, "UNESCO History of Mankind" - Vol. 2, Part 3:
The Ancient World, London, George Allen and Unwin, 1965. p. 832 - 833.
2. Poussin, L. De La Vallie "Madhyamika" from Samdhong Rinpoche
(Editor) "Madhyamika Dialectic And The Philosophy Of
NAGARJUNA" Tibet Institute Sarnath 1977. p. 117.
3. Beresford, Brian C, "Mahayana Purification The Confession
Sutra with commentary by Arya Nagarjuna, Dharamsala, India,
Library of Tibetan Works and Archives 1980. p. 7.
4. Waddell L. Augustine, "Tibetan Buddhism" With its Mystic Cults,
Symbolism and Mythology. New York, Dover 1972. pp 8, 9,11,12, 14.
5. Hughes, John David, The Buddhist Discussion Centre (Upwey) Ltd.
Newsletter No. 2 June 1979, p. 2.
6. Houston, G.W. "Excerpt and Overview of a Work by Klon Chen Pa"
from Dhondup K Managing Editor, "The Tibet Journal"
Dharamsala Library of Tibetan Works and Archives. Vol. 12 No.1
1987. p. 50-51.
7. See this Newsletter, 100 Syllable Mantra p.23

R.A.

The following Mantra was translated by John D.Hughes on 27 July, 1987.

The Hundred Syllable Mantra of Vajrasattva.

Om Vajrasattva Samaya	I welcome my Deva Protectors who welcome (me) to and from Vajrasattva
Manupalaya	Protector of all Human Beings
Vajrasattva Tvenopatishta	Vajrasattva qualities come near me
Drdho Me Bhava	Make firm this Mind-Body House (which is myself)
Sutosyo Me Bhava	Fill up this Mind-Body House (which is myself) with Gladness
Suposyo Me Bhava	Fill up this Mind-Body House (which is myself) with Pleasure
Anurakto Me Bhava	Fill up this Mind-Body House (which is myself) to Fulfilment
Sarva Siddhim Me Preycha	Give me the Siddhis to achieve

	(beneficial) Perfections
Sarva Karma Sucha Me	Purify all my karma (bringing Para Nirvana)
Chittam Sreyah Kuru Hum	Make me a better mind
Ha Ha Ha Ha Hoh	Laughter
Bhagavan Sarva Tathagata	Blessed all Buddhas
Vajrama Me Munca	Liberate me Vajralike Ones
Vajri Bhava	Mind-Body House Attain Vajra State
Mahasacnayasattva	Knower of Great Connections
Ah Hum Phat	Destroy (impure) Speech and Body Actions

Dedication

May all Beings be Well and Happy.

J.D.H.

Please refer Graphical Image No: 22.?.1

Photo: The Image of Bodhisattva Vajrasattva at B.D.C.(U) Ltd.

9531 B.E. Versak Celebration 1987 C.E.

Versak is a very auspicious occasion amongst Buddhists as this is the date that Buddha Sakyamuni was born and also attained Supreme Enlightenment. It is traditionally held on the day of the full moon in May; where two full moon days occur in that month, it is celebrated on the second.

On 10 May 1987, the Sunday prior to Versak, the Vietnamese Buddhist Association of Victoria (Hoi Phat Giao Viet Nam Tai Victoria) celebrated this occasion in the Collingwood Town Hall, Melbourne, Victoria, with chanting and prayers by the Vietnamese Monks.

After the prayer and chanting, speeches were made by various visiting dignitaries including Mr Peter Spiker, Victorian Government Minister for Ethnic Affairs, Mr Roger Pescott, Victorian Opposition Shadow Minister for Ethnic Affairs, Rev. Thich Tam Phuong, Director of Quang Minh Temple, Sunshine, Victoria and on behalf of the Most Ven. Thich Phuoc Hue, President of Indo-Chinese Refugees, Ven. Thich Huyen Ton, Vice- President of the Vietnamese Buddhist Federation of Australia and New Zealand and Mr John Hughes, President of the Buddhist Discussion Centre (Upwey) Ltd.

Following the delivery of speeches, many pigeons were released from cages by Monks and lay people to symbolize liberation of the mind. Lunch was then offered by the Vietnamese

Community to all who were present at the Town Hall.

At B.D.C.(U)Ltd., members prepared for Versak with such activities as provided in the list below:

Suggested Activities for preparations to complete by Versak
(Wednesday 13 May 1987 C.E.)

1. Tidy garden completely. Make it a Heavenly Dharma Garden, desirable and acceptable to the Buddha to walk with ease and view with Blessings.
2. Clean all altars and images completely. Make them desirable and acceptable to the Dharma.
3. Clean house completely. Make it desirable and acceptable for the Sangha.
4. Arrange flowers on altars, offer light and offer incense and offer water and offer perfume. Make them desirable and acceptable for the Guru.
5. Arrange food for Wednesday, (maybe no eating after 12 noon?).
Consider taking extra precepts.
6. Tidy up Ch'an Academy completely to make it desirable and acceptable to the Ch'an Masters.
7. Arrange texts to be chanted. By the Heavenly Assembly of Bodhisattvas and Devas.
8. Make Dana offerings to Bodhisattvas and Devas and each other and the Centre Teacher.
9. Practice patience (third perfection) for the sake of all sentient beings and your Teacher.
10. Maintain Morality (sila) to guard your future happiness, (maybe 8 precepts).
11. In General
Act as if you wish that a Dharma Teaching Buddha with His Sangha was to visit here at Versak. So clean the ground (of the Heavenly Dharma Garden, of the Temples and of your minds), so that Buddha may feel welcome to visit.

Practice Amity (friendliness).

On the eve of Versak, 12 May 1987, members of B.D.C.(U)Ltd. were honoured with a visit by Sandup Tsering from Tara Institute, East Brighton, Melbourne. Sandup is the translator of the Teachings given by the Venerable Geshe Doga at Tara Institute.

Members of B.D.C.(U)Ltd. who celebrated Versak at the Centre were honoured with the presence of Venerable Dr. Viriyanando from the Melbourne Thai Buddhist Temple, Box

Hill. The Venerable chanted in Pali the Mangala Sutta and guided members present in Meditation.

That evening John D. Hughes guided Meditation and Committee Member Leonard Armitage donated a Tibetan Thangka to the B.D.C.(U)Ltd. Leonard also presented members with Maitreya Mantras to commemorate Versak.

G.G.

Wat Lao Buddhanimitt opens in Canberra

On the weekend beginning 16th May, four members of the B.D.C. (U) Ltd. accompanied Venerable Chamras Viriyanando of the Melbourne Thai Buddhist Temple (489 Elgar Rd, Box Hill, 3128, Victoria) to the opening Ceremony of Wat Lao Buddhanimitt situated at 3 Horton Close, Kambah, Canberra, 2902. A.C.T. (phone (062) 313365)

Established by the Laotian Community of Canberra, the opening Ceremony was attended by many Monks from other Buddhist Centres around Australia including:

Venerable Maha Kongmee - Loation Temple., Melbourne
Venerable Maha Samai - Wat Buddharangsee, Sydney
Venerable Viriyanando - Melbourne Thai Buddhist Temple
Venerable Muand - Loation Temple, Albury, Victoria
Venerable Thich Quan Bah - Vietnamese Temple, Canberra
Venerable Thra Phang - Loation Temple, Sydney
and Venerable Send Virai - Loation Temple, Sydney

The new Temple Blessing Ceremony began at 7 p.m. on Friday 15th May and continued until the following Saturday afternoon. During the Ceremony the Dhamma Chakra Sutta was chanted by the Monks and many offerings of food, clothing and money were made by members of the Loation Community who were in attendance.

The Chief Monk of Wat Lao Buddhanimitt is Venerable Maha Vdom.

F.T.C.

M.H.

J.R.

Verses for Silent Meals

The following "Verses for Silent Meals" was distributed to people attending a Dharma Teaching Course given by Venerable Thich Nhat Hanh at Latrobe University in Melbourne during the Venerable's 1986 Australian Tour. (Refer B.D.C. (U)Ltd. Newsletter No. 21, February 1987, pp 12, 13).

These reflections are reprinted in English and Vietnamese by the kind permission of the Vietnamese Buddhist Association of Victoria, 177 Morris Street, Sunshine, Victoria, 3020, (Ph: 312-5729). We thank their Members for assisting us in the use of diacritical marks.

Introduction

The purpose of eating a meal in silence is to help us appreciate the food we eat and the presence of others at the meal. This awareness is possible only when we practice mindfulness while eating. Doing this will not tire your mind or your digestive system. It is not difficult. To the contrary, it gives us peace, strength and enjoyment. Silence makes our meditation successful.

The food we are eating can reveal the interconnections between the universe and us, the earth and us. Each bite of vegetable, each drop of soy sauce, each piece of tofu contains in itself the life of the sun and of the earth. We see the meaning and the value of life from those precious, morsels of food. Be aware that we are sitting here at the table together with other people, and hence we have a chance to see them more clearly. We have a chance to smile at each other, the authentic smile of friendship and understanding.

The images in the verses are all real and practical. We should be able to see them and use them in order to look deeply into things. Your very first silent meal may cause you to feel embarrassed, but once you become used to it, you will realize that meals in silence bring much peace and happiness.

Looking at an Empty Plate

The plate is empty now	Tay nang chiec bat khong
But I know	Toi biet rang trua nay
That it will soon be filled	Toi co du may man
With food for today's lunch.	De co bat com day.

Note: The word "plate" can be replaced by the word bowl when appropriate. Likewise, "lunch" can be replaced by "breakfast" or "dinner".

When the Plate is Filled with Food

My plate is now filled	Tay nang bat com day,
I see clearly the presence	Toi thay ro van vat
Of the entire universe	Dang giang tay gop mat
And its contribution to my existence.	De cung nuoi duong toi.

Note: This verse helps us see the principle of dependent co-arising through the image of the Food, and enables us to see that our life and that of all species are

inter-related.

When Sitting Down

Sitting here is like sitting under
the Bodhi tree,
My body of mindfulness is upright,
I am not assailed by any disturbance.

Ngoi day ngoi coi bo de
Vung than chanh niem
khong he lang xao

Note: This verse is a promise to oneself to not
forget to practice mindfulness throughout the meal.

While Looking at the Plate Filled with Food

All living beings are struggling for life,
May they all have enough food to eat today.

Van vat tranh song
Tren giai dat nay

Nguyen cho tat ca
co bat com day

Note: This verse helps us nurture love and understanding
and reminds us of those who are unfortunate.

Just Before Eating

The plate is filled with food,
I am aware that each morsel is the fruit
of much hard work.
By those who produced it.

Ai oi nang bat com day,
Deo thom mot hat dang
cay muon phan.

Note: This verse helps us see the hard work that the
farmers put into the food, and the presence of tens
of thousands of children who die everyday because
of lack of food.

While Eating the First Four Mouthfuls

With the first mouthful, I promise to
practice lovingkindness,
With the second, I promise to help
relieve the suffering of others,

Dua thu nhat xin hoc
hang cho vui,
Dua thu hai xin hoc
hanh cuu kho

With the third, I promise to see others'
joy as my own
With the fourth, I promise to learn the
way of non-attachment.

Dua thu ba xin hoc
hanh hoan hy
Dua thu, tu xin hoc
hanh tha buong.

Note: This verse is said during the first four mouthfuls of each meal, to remind us of the Four Immeasurables: lovingkindness, compassion, sympathetic joy, and non-attachment. They are the four abodes of Buddhas and Bodhisattvas.

When the Plate is Empty

The plate is empty	Bat com da voi,
And I am now satisfied,	Bung da no roi
The Four Gratitudes,	Bon on xin nho
I vow to live up to them	Nguyen se den boi

Note: This verse reminds us of the Four Gratitudes; to parents, teachers, friends and all organic and inorganic species.

Holding a Cup of Tea

This cup of tea in my two hands	Chen tra trong hai tay
Mindfulness is held perfectly,	Chanh niem nang tron day
My mind and body dwell	Than va tam, an tru
In the very here and now.	Bay gio va o day.

Note: This verse brings us back to the present and helps us see the presence of the tea, of the people beside us, of the world around, and of the small details which are important to life at this moment.

Venerable Dr. Viriyanando M.A. Ph.D. a brief biography.

Venerable Dr. Viriyanando is the chief resident Monk at the Melbourne Thai Buddhist Temple, which is situated at 489 Elgar Road, Box Hill, in Melbourne. He has been living in Australia for yet only a short time (since 1985), but has in that time become well known amongst many Buddhists here, both of Asian extraction and Australian born. He is highly regarded and respected by all.

The Venerable was born on the 16 September 1934 (B.E.2477) near Songpinong (town) in Songpinong District, Supanburi Province, Thailand (about 100 kilometres from Bangkok), to a family of the name Soonthornvitit. He was given the personal name of Chamras. The Soonthornvitit family lived, as many do in Thailand, by farming.

Chamras was first educated at the primary school in Songpinong, beginning at about 8 years of age, until he reached 12. At that time World War II started, and Chamras went then to the great and Famous Ambawanarama Temple (also in Songpinong District), where he studied

the Buddhist Dhamma. Here he came into contact with the Suttas, Parittas, Proverbs, Pali words, and other aspects of Buddha-Dhamma.

After the War, at about the age of 16, he went back to live and work with his family on their farm. At age 20, however, Chamras returned to Ambawanarama Temple, where he received ordination into the Theravadin Sangha, and was given the Pali Dhamma name of Viriyanando. He stayed at Ambawanarama for about 12 years, after which time he was transferred to Bangkok.

In Bangkok, Ven. Viriyanando lived for 3 years at Paknam Temple, where he began his deeper study of the Pali language. The Venerable then went to live at Tongnopkoon Temple (also in Bangkok), where he stayed for 4 years, and attended the Temple Dhamma-college. There in addition to receiving further instruction in Buddha-Dhamma, he continued his study of Pali. For 3 years during his stay in Bangkok, the Venerable attended, simultaneous to his Dhamma-Teaching, the Thai Education Department's free-school, where he studied the English language to a level comparable to Form 6 of the Victorian secondary-school system here. (The Venerable speaks English very well). In 3 years, Ven. Viriyanando successfully completed 3 levels of Dhamma and Pali study; within 22 of the same, he completed 3 levels of the English language. He continued his Pali studies at Tongnopkoon Temple-college to the age of 27, when he successfully sat the exam which completed 5 levels in that language.

At this stage, Ven. Viriyanando left Tongnopkoon Temple for Malaysia, where, both there and in Singapore, he engaged for about 8 years in Dhammadhuta work (Dhammadhuta is religious and charitable work done for the benefit of other Buddhists). In those countries at that time he was given the position of General-Secretary of the Thai-Malaysian (Theravadin) Buddhist Association. Ven. Viriyanando became, after 10 years as a Monk, a Mahathera at the age of 30.

At about the age of 35, Ven. Viriyanando went to India to resume his language studies. He was enrolled at the famous Varanasi Sanskrit University, which is at Varanasi (Benares) in Uttara Pradesh. His purpose at this time, was to attain the Bachelor of Arts Degree in the Sanskrit language, and in Philosophy. The Philosophy studied was broadly-based: Western, Hindu and Buddhist. At this time he continued his Dhammadhuta, or missionary work. The Bachelor of Arts Degree was successfully completed after 3 years (when about 38 years of age).

After this, Ven. Viriyanando transferred to Magadh University, which is near (3 kilometres or so) Bodh Gaya, where the Buddha attained Supreme Enlightenment 2,500 or so years ago. His purpose at this time was to attain the Master of Arts Degree. The studies he undertook were Philosophy: Western, Hindu and Buddhist, as before, and History: Western and Eastern; Ancient and Modern. The Master of Arts Degree was attained in 2 years, by which time Ven. Viriyanando was about 40 years of age. This was then followed with the producing, over 3 years, of a thesis which would award a Ph.D. The subject of this thesis was Buddhist Philosophy during the Asoka period in Indian history. During this time, Ven. Viriyanando continued with his Dhammadhuta, or missionary work, which he performed while based at the Thai Temple of Bodh Gaya. This work was done in communion with Buddhist Monks of

India, and also from other Asian countries such as Sri Lanka, Japan and Tibet.

After receiving his Doctorate at about age 43, Ven. Viriyanando went back to Thailand, where, for about 7 years, he did further missionary work, and Teaching of the Buddha-Dhamma. During this time he lived concurrently at Palelai Temple in Supanburi Province, and Rajanadarama Temple in Bangkok.

At about age 50, Ven. Viriyanando was sent by the Supreme Sangha Council in Bangkok to continue his Dhamma work and practice in Melbourne, Australia. He came alone, and on arrival made contact with the Chinese community here who had sponsored his journey and were to sponsor the early part of his stay in Australia. Ven. Viriyanando, who has been in Australia now for 3 years or so, was sponsored by Thai, Lao, Sri Lankan, Kampuchean and Australian Buddhists as well as the Chinese, in his successful pursuit of permanent resident status, and all of these communities have been supplying also his daily living expenses.

Ven. Viriyanando's first place of residence also the first location of the Melbourne Thai Buddhist Temple founded by him, was No.1 Head Street, Balwyn.

On the 12 February 1987, Ven. Viriyanando moved the Melbourne Thai Buddhist Temple to its present location at 489 Elgar Road, Box Hill. It is intended, however, that at some time in the future an even better, more permanent location will be found for the establishment of the Melbourne Thai Buddhist Temple. It is through their part in the maintaining, improving and use of this Temple established by the Venerable that many people have the opportunity to make great merit for their own Dhamma-Practice, and to bring great good to Australian society.

Among Ven. Viriyanando's activities as a Buddhist Monk and missionary in Australia is that of Teaching Buddha-Dhamma and Meditation at the above-mentioned Temple, officiating at every kind of ceremony for the (Theravadin) Buddhist community in Melbourne, such as on the occasions of births, funerals, marriages and birthday's, counselling, and the invoking of blessings to all those Buddhists who need and desire them.

Ven. Viriyanando has associated himself with the Buddhist Society of Monash University, to officiate at ceremonies there on the important Buddhist festival days, such as Wesak and Maga. Also, the Venerable has arranged with the authorities at Pentridge and Fairlea prisons to Teach Buddha-Dhamma and Meditation to all prisoners interested. On the occasion of the Melbourne Peace Vigil in January 1987, the Venerable made an outstanding effort and contribution, for which he received a letter of commendation from the Lord Mayor.

In the first year of Ven. Viriyanando's residence in Australia (1985), seven men came to him to be ordained as Buddhist Monks, and ten women as Buddhist Nuns. In this regard the Venerable arranged with other Monks in Australia to be present for these ordinations. In his second year here, two other men sought ordination, and in this third year, it is expected that three men will become Monks, and five women will become Nuns. Of those to become Monks, two are Australian-born.

M.A.L.

Please refer Graphical Image No: 22.?1

-

Photo: Venerable Viriyanando at Varanasi (Benares)

Please refer Graphical Image No: 22.?2

Photo: Venerable Maha Chamras Viriyanando with
Members of the B.D.C.(U) Ltd

A Festival of Tibet - May 23rd & 24th 1987.

Queen's College, College Crescent, Parkville, Melbourne was the venue for an informative presentation of Tibetan culture as known and experienced by several distinguished Tibetan scholars.

Organized by the Melbourne based Tibet Information Service, the Festival was structured as a series of seminars outlining the history and rich cultural heritage of Tibet. Also, the opportunity was provided for several Melbourne Buddhist groups to display and sell Tibetan artifacts, Dharma literature and ritual objects. Audio visual documentaries were shown, and a beautiful photographic exhibition of Tibetan landscape and villages, and a replica of a Tibetan Temple were on display.

David Templeman, a well known scholar and translator of Tibetan history, culture and heritage, presented an erudite lecture highlighted by enthusiastic, colourful descriptions of the unique beauty of pure Tibetan culture.

Traleq Rinpoche, the spiritual head of the Kagyu Evam Buddhist Institute of Beaconsfield Parade, Middle Park, Melbourne, is an incarnate Lama and once the Abbot of a Kagyu Monastery housing 600 Monks.

Traleq Rinpoche reflected on his own experience of family life, and the life of a young monk, before fleeing Tibet as a refugee in 1959. Relationships with family members, his Teachers and attendants figured in his personal account of the impact of being a Tibetan refugee and, now having lived in Melbourne for the past seven years, a resident of the West.

Anyone who has met this great, wise and poised Master, does not fail to recognise what a great blessing he is to all beings, especially to people within the Buddhist communities of Melbourne.

The significance of this Festival was vast, both within the Tibetan Asian and Australian communities in Melbourne as well as key Centres for the study of Tibetan culture overseas.

His Holiness The Dalai Lama expressed gratitude for this festival in his letter of support.

"I am happy to learn that A Festival of Tibet is being presented by the Tibetan Community of Melbourne and Tibet Information Service. I am hopeful that this Festival will help to bring more awareness about Tibet and its people. Organizing such programs occasionally will certainly be very helpful in keeping the Tibetan issue alive".

Further lectures were given on "Travel; Survival in Tibet", by Robert Strauss, "Tibetan Buddhist Practice", by Peter Fenner, and "The Human & Physical Ecology of Tibet", by Jonathon Cebon.

A particularly entertaining aspect of the Festival was a highly innovative and unique Dance and Drama production based on the life story of Milarepa.

The eminent Indian classical dancer Chandrabhanu together with the Bharatam Dance Company gave ten performances of Milarepa at the Victorian Arts Centre. Of Malaysian birth, Chandrabhanu is now a resident in Melbourne. His performance was a great inspiration as it brought to life the impact of Milarepa's great trials and accomplishment.

Proceeds from the Festival of Tibet will help support an Australian Tour of His Holiness The Dalai Lama.

For further information please contact:

Tibet Information Service
145 The Boulevard , Ivanhoe, 3079
VICTORIA. AUSTRALIA.

W.C.

F.T.C.

Tara Institute moves to New Premises.

Tara Institute, a Melbourne-based Mahayana Buddhist Centre, recently acquired new premises at 3 Mavis Avenue, Brighton East, Victoria, 3187. (Ph: 596-2465).

The inaugural Puja was held on June 13, 1987 and, due to the size of the new Gompa, 150 people were able to attend.

One of the facilities now available at the Centre is a temporary dormitory offering accommodation for \$9.00 per night.

F.T.C.

Lama Zopa Australian Tour 1987.

Lama Zopa's Australian Melbourne Program included Heruka Initiation and Commentary at

Tara Institute, 3 Mavis Avenue, Brighton East, Victoria, 3187. (Ph: 596-2465).

Heruka is one of the three main Tantric Deities concentrated upon by the Gelugpa lineage of Lama Tsong Khapa. By practising the profound Heruka Tantra one can achieve Enlightenment within one short lifetime. It has been the main meditational practice of Naropa and many other great Maha-Siddhas from whom the unbroken lineages have been passed down until the present day. Lama Yeshe has a special connection with Heruka.

After the Initiation, Lama Zopa gave oral instructions and a Commentary on the Heruka practice. Some Members of B.D.C.(U)Ltd. attended these Teachings.

Lama Zopa's Teachings continued at Atisha Centre on the 22-23 August, 1987. Some Members of B.D.C.(U)Ltd attended these Teachings. The Weekend course was on the Foundations of Buddhism.

On the passing away of Lama Yeshe in 1984, Lama Zopa Rinpoche became the spiritual head of FPMT. He has continued to travel extensively in this capacity, visiting the various Centres. Where ever he goes, he brings energy and inspiration for practising the Buddha's Teaching.

"Even though he is young", said Geshe Sopa, one of his teachers, "he is one of the young lamas who is special. He is a great practitioner, he has studied and practised seriously and can teach other people. I think everyone can see this!"

Reference

1. Tara House News, July 1987. Pub. Tara Institute, VIC, AUSTRALIA.

J.D.H.

B.D.C.(U)Ltd. Students' visit to the World Fellowship of Buddhists Headquarters, Bangkok, Thailand.

On Monday, 19 January, 1987, Committee Members of the B.D.C.(U)Ltd, Julie O'Donnell and Peter Marshall visited Mr. Prasert Ruangskul, the Honorary Secretary-General of The World Fellowship of Buddhists, in his office at 33 Sukhumvit Road, Bangkok.

Julie O'Donnell presented Mr P. Ruangskul with a Manjushri wood-block print (pictured). Mr. Ruangskul presented each of them with a copy of the October-December 1986 issue of the "W.F.B. Review" and a copy of "The Teaching of Buddha" by Bukkyo Dendo Kyokai (Tokyo, 1966). Mr Ruangskul personally conducted Julie and Peter on a tour of the headquarters of the W.F.B. explaining the many Images and photographs on display, and kindly arranged transport and a guide/interpreter to facilitate the purchase of various Images and Stupas whilst they were in Bangkok. Mr. P. Ruangskul has been elected by the

B.D.C.(U)Ltd. Committee as an advisor.

Julie O'Donnell and Peter Marshall would both like to acknowledge Mr Ruangskul's warm reception and express their gratitude for the valuable time which he made available to them during his busy schedule.

May Mr. Prasert Ruangskul enjoy the fruits of his good works as vast blessings.

P. M.

Please refer Graphical Image No: 22.?1

Photo: B.D.C.(U)Ltd. Committee Member Julie O'Donnell presenting a Manjushri print to Mr. Prasert Ruangskul.

The Buddhist Publication Society

The Buddhist Publication Society (BPS), founded in Sri Lanka in 1958, is an approved charity dedicated to making known the Teaching of the Buddha. BPS publications represent the standpoint of Theravada Buddhism, the oldest living Buddhist tradition whose Pali Canon gives us a most authentic account of what the historical Buddha himself actually taught. In a span of a little over twenty five years the BPS has become a major Buddhist publisher with a printing exceeding 2.5 million copies and a field of distribution extending to eighty-six countries.

Among their publications are two periodicals issued quarterly, THE WHEEL and BODHI LEAVES. THE WHEEL series consists of substantial booklets covering topics that range from basic Buddhist Teachings to Buddhist philosophy, psychology, Meditation and the application of Buddhist principles to modern life. The series also includes accurate annotated translations of the Buddha's discourses from the Pali Canon. BODHI LEAVES are a series of shorter tracts expressing personal insights into the Buddha's Way. Past issues of both series are available singly and in bound volumes.

Besides these periodicals, BPS publishes a growing number of full length books. These include standard introductions to Buddhism, translations from the Pali Canon and its commentaries, works on Meditation and original contemporary expositions of Buddhist thought.

A full list of BPS publications are available free of charge from:

Buddhist Publication Society ,
54, Sangharaja Mawatha,
P.O. Box 61,
KANDY. SRI LANKA.

Ordering Information: New issues of THE WHEEL and BODHI LEAVES are sent together quarterly. The annual subscription rate is: Seamail &6.00 (English pounds).

Buddhist Studies Review ISSN 0265-2897.

THE BUDDHIST STUDIES REVIEW is the bi-annual Journal of the Institut de recherche bouddhique Linh-So'n and the Pali Buddhist Union. The Editor is Russell Webb.

The Annual Subscription is &6.00 or US\$9.00

The Editorial Address is: c/o R. Webb,
31 Russell Chambers,
Bury Place,
LONDON. WC1A -2JX - ENGLAND

The latest issue received at the B.D.C.(U) Ltd. LIBRARY was Vol.4, No.1, 1987. B.S.R. has maintained a high standard of articles over all issues.

Contributions are welcomed, particularly in the field of early mainstream Buddhism and especially Buddhism in Central Asia except that, since they are adequately covered in other journals, Tibetan Studies per se should be avoided.

It is interesting to note the translations of EKOTTARAGAMA, by VEN. THICH HUYEN - VI, from Chinese to French on "Les Caracteristiques des Bhiksuni.'

This series is timely since there has been discussion in several countries on the need to revive the Order of Buddhist Nuns.

The human qualities listed in the translation are rare in this Dharma-Ending-Age.

It is hoped an English translation of VEN. THICH HUYEN-VI series could be produced and receive wider circulation.

If any person, fluent in the French - English languages is interested in such a work, please contact John D. Hughes at the Centre.

J.D.H.

LIST OF MELBOURNE BUDDHIST CENTRES

TARA INSTITUTE

3 Mavis Ave, East Brighton. 3187. Ph: 5962465

Resident Teacher: The Ven. Geshe Doga

Activities: Introduction to Buddhism and Meditation for beginners on Monday evenings;
Teachings on Tuesday and Thursday evenings and Sunday mornings; Teachings for advanced Students on Wednesday evenings; puja on every second Sunday.

ATISHA CENTRE (IN BENDIGO)

Sandhurst Town Rd, RSD Eaglehawk 3555

Contact Ian Green Ph: (054) 46 9033

Activities: Discourse and Meditation on Sunday evenings; Buddhist Yoga and Tai Chi on Tuesday mornings, Meditation in Bendigo on Monday, Wednesday and Friday evenings.
Ph:(054) 43 1617; weekend Retreats each month: Meditation Courses with Visiting Teachers.

THE MELBOURNE THAI BUDDHIST TEMPLE INC.

(WAT THAI NAKORN MELBOURNE)

489 Elgar Road, Box Hill. Ph: 899 0883

Abbot: Dr. Pharamaha Chamras Soonthornvitit

Activities: Providing religious service for all occasions, i.e. Funeral Ceremony, wedding, birthday, opening of new premises for conducting business, house warming, ordinations, Dhamma discussions and Teaching of Meditation.

VIPASSANA MEDITATION GROUP

3 Carrington Grove, East St. Kilda, 3182 Ph: 527 6889

Contact: Mike Barnes

Activities: In the tradition of U Ba Khin, this Centre welcomes people who have studied with Goenka-ji and holds a group Meditation each Wednesday evening; the Centre is also a source of information for Vipassana Practitioners.

WAT DHAMMARANGSEE

389 Springvale Rd, Forest Hill 3131 Ph: 878 6162

Resident Teacher: Phra Chao Khun and Phra Yoi

Activities: Meditation and Pali Chanting every night from 7.30 - 8.30.

SATSUMA DOJO (ZEN CENTRE)

14 Orient Ave, Mitcham 3132 Ph: 874 3537

Teacher: Andre Sollier

Activities: Zen Painting (sumi-e) on Tuesday morning and evening;
sitting Meditation (zazen) and Zen archery or Meditation in action (kyudo) on Saturday.

CH'AN ACADEMY

33 Brooking Street, Upwey, 3158 Ph; 754 3334

Resident Teacher; Melva Fitzallen

Activities: Ch'an (Zen) Painting.

Class times: Friday 2-4pm, Saturday 2-4pm, Sunday 2-4pm, Monday 2-4pm.

BUDDHIST DISCUSSION CENTRE (UPWEY)LTD.

33 Brooking St, Upwey, 3158. Ph: 754 3334

Resident Teacher: John D. Hughes

Activities: Group Meditation on Monday and Friday evenings; regular Meditation Courses during the year; multilingual library.

BUDDHIST FOUNDATION OF VICTORIA

205 Bluff Rd, Sandringham 3191 Ph: 598 8992
Contact: Mrs. Rudi Hood.

BUDDHIST SOCIETY OF VICTORIA
226 Mary St, Richmond 3121 Ph: 428 2406

KAGYU EVAM BUDDHIST INSTITUTE
209 Beaconsfield Pde, Middle Park, 3206. Ph: 690 8191
Resident Teacher: The Ven. Traleg Kyabgon Rinpoche
Activities: Taped Discourses on Monday and Wednesday evenings; Teachings in Shamatha and Vipassana Meditation Practices and group sitting on Sunday afternoon; regular classes in Tai Chi and Zen Yoga. Jungian Psychologist is conducting workshop once every 8 weeks (weekends) until end of year (1987).

LODEN GADEN MAHAYANA CENTRE
178 George St, East Melbourne 3002 Ph: 417 3831
Resident Teacher: The Ven. Geshe Thubten Loden.
Contact: Michael Joseph or Toby Gillis.
Activities: Introduction to Buddhism, Buddhist Philosophy, Meditation and Tibetan language classes; puja on full moon of each month.

UNITED VIETNAMESE BUDDHIST CONGREGATION OF VICTORIA.
177 Morris Street, Sunshine, 3020. Ph:(03) 312 5729
Resident Teacher: Ven. Thich Phuoc Hue.

Please refer Graphical Image No: 22.?.1

Photo: One of the Altar rooms at the B.D.C.(U) Ltd

H.V. McKAY MELBOURNE PLANETARIUM
MUSEUM OF VICTORIA
Phases of the Moon 1987

NEW MOON	FIRST QUARTER	FULL MOON	LAST QUARTER
D M. H. M. H.	D. M. H.	D. M. H.	D.
	Jan. 07 08 34	Jan. 15 12 30	Jan. 23 08
45			
Jan. 29 23 44	Feb. 06 02 21	Feb. 14 06 58	Feb. 21 18 56

Feb. 28 10 51	Mar. 07 21 58	Mar. 15 23 13	Mar. 2 3 02
Mar. 29 22 45	Apr. 06 17 48	Apr. 14 12 31	Apr. 21 08 15
Apr. 28 11 34	May. 06 12 26	May. 13 22 50	May. 20 14 02
May. 28 01 13	Jun. 05 04 53	Jun. 12 06 49	Jun. 18 21 02
Jun. 26 15 37	Jul. 04 18 34	Jul. 11 13 33	Jul. 18 06 17
Jul. 26 06 37	Aug. 03 05 24	Aug. 09 20 17	Aug. 16 18 25
Aug. 24 21 59	Sep. 01 13 48	Sep. 08 04 13	Sep. 15 09 44
Sep. 23 13 08	Sep. 30 20 39	Oct. 07 14 12	Oct. 15 04 06
Oct. 23 03 28	Oct. 30 03 10	Nov. 06 02 46	Nov. 14 00 38
Nov. 21 16 33	Nov. 28 10 37	Dec. 05 18 01	Dec. 13 21 41
Dec. 21 04 25	Dec. 27 20 01		

The Day (D) Hour (H) and Minute (M) of each phase of the Moon is given in Eastern Standard Time or Summer Time, whichever is appropriate.

It has been assumed that Summer Time will end on the first Sunday in March (1st) and begin on the last Sunday in October (25th).

The above times are based on information kindly supplied by the Science Research Council, U. K.

Buddhist Discussion Centre (Upwey) Ltd. 1987-1988 Timetable.

MEDITATION taught free of charge, Mondays and Fridays at 7.30 p.m., or by appointment.

Resident Teacher: John D Hughes.

Meditation Courses 1987-1988 (5 days).

September 1987

Fri 18 - Tues 22

December 1987

Sun 27 - Thurs 31

April 1988

Fri 1 - Tues 5

June 1988

Sat 25 - Wed 29

Ch'an Academy

Ch'an Zen Meditation and Brush Painting.

Monday 2 - 4 p.m. Friday 2 - 4 p.m.
Saturday 2 - 4 p.m. Sunday 2 - 4 p.m.

For further details contact:

Melva Fitzallen (059)683 660
Lyne Lehmann 754 2161
Julie O'Donnell 754 3334

Brush Painting/Meditation is free. Fees are charged only for workshops to pay invited Teachers.

Ch'an Academy Intensive Workshops

Tutors: Invited and Resident Teachers.

September 5 - Shakuhachi (Japanese flute) workshop with (Saturday)
David Brown. Nine places available.
Time: 10 a.m. - 1.p.m. Cost: \$22.00

September 16 - One day Ch'an Painting workshop with John D.Hughes
(Wednesday) Time: 10 a.m. - 4 p.m. Cost: Free of charge.

October 10-11 - Weekend Workshop with Andre Sollier.

(Saturday and Sunday) Time: 9.30 a.m. - 3 p.m. Cost: \$44.00 weekend.
Nine places only are available so please book early.

To book any of the above workshops please contact Paul Armitage on: 754 2161.

English Classes Sunday Literature

Sunday 10 a.m. - 1 p.m.
Teacher: Joy Fratelle.
Please bring lunch or dinner contribution.

These activities are all free of charge, however, prospective Students are encouraged to cover costs or make donations in order to help the B.D.C.(U)Ltd. continue services, and to gain merit in order to obtain maximum benefit from these courses.

This Newsletter is published by The Buddhist Discussion Centre (Upwey) Ltd. and printed at 33 Brooking Street, Upwey, 3158, Victoria on our recently acquired A.B.Dick 360 offset printing machine.

For future editions of the B.D.C.(U)Ltd. Newsletter, we request donations of white foolscap non-acid paper of approximately 80 gsm thickness.

Bookings and requests for Newsletter:

Ring John D. Hughes (03)754 3334
Editor: John D. Hughes, Dip. App.Chem. T.T.T.C.

*THIS NEWSLETTER IS PRINTED FOR FREE DISTRIBUTION

New B.D.C.(U)Ltd. Meditation Hall.

The B.D.C.(U)Ltd. is preparing to construct a new building comprising of Meditation Hall, office area and accommodation facilities to be located at the rear of our present premises.

Donations of money toward this project are requested and would be greatly appreciated by Committee Members of the B.D.C.(U)Ltd.

F.T.C.

Consultative Services Available.

John D. Hughes & Associates Pty Ltd. offer Consultant Services for Staff and Management Development, Performance Measurement and Systems Approach to Management.

Insurance and Superannuation Policies can be arranged.

Contact: John D. Hughes & Associates Pty Ltd.,
33 Brooking Street,
UPWEY, VICTORIA. 3158.

Phone: 754 3334

List of Contributors to Newsletter - Key to Initials.

L.A.	Lisa Armitage	C.T.J.	Clive Thomas Jelbart
R. A.	Roger Armitage	M.A.L.	Martin Anthony Lawless
F.T.C.	Frank Thomas Carter	J.M.L.	Joanne Marie Lawless
W.C.	Wendy Clancy	P.M.	Peter Marshall
M.F.	Melva Fitzallen	J.O'D.	Julie O'Donnell
G.G.	Gilda Grey	J.R.	Jeff Radford
J.D.H.	John David Hughes	A.S.	Andre Sollier

M.H. Mara Herzog
J.K. Joy Kirkby

J.Y. June Young

* Addendum to Newsletter No.21, February., 1987 the above initials appeared.