General Introduction to Sangharakshita's Seminars

Hidden Treasure

From the mid-seventies through to the mid-eighties, Urgyen Sangharakshita led many seminars on a wide range of texts for invited groups of <u>Order members</u> and <u>Mitras</u>. These seminars were highly formative for the FWBO/Triratna as Sangharakshita opened up for the still very young community what it might mean to live a life in the Dharma.

The seminars were all recorded and later transcribed. Some of these transcriptions have been carefully checked and edited and are <u>now available in book form</u>. However, a great deal of material has so far remained unchecked and unedited and we want to make it available to people who wish to deepen their understanding of Sangharakshita's presentation of the Dharma.

How should one approach reading a seminar transcription from so long ago? Maybe the first thing to do is to vividly imagine the context. What year is it? Who is present? We then step into a world in which Sangharakshita is directly communicating the Dharma. Sometimes he is explaining a text, at other times he is responding to questions and we can see how the emergence of Dharma teachings in this context was a collaborative process, the teaching being drawn out by the questions people asked. Sometimes those questions were less to do with the text and arose more from the contemporary situation of the emerging new Buddhist movement.

Reading through the transcripts can be a bit like working as a miner, sifting through silt and rubble to find the real jewels. Sometimes the discussion is just a bit dull. Sometimes we see Sangharakshita trying to engage with the confusion of ideas many of us brought to Buddhism, confusion which can be reflected in the texts themselves. With brilliant flashes of clarity and understanding, we see him giving teachings in response that have since become an integral part of the Triratna Dharma landscape.

Not all Sangharakshita's ways of seeing things are palatable to modern tastes and outlook. At times some of the views captured in these transcripts express attitudes and ideas <u>Triratna has acknowledged as unhelpful</u> and which form no part of our teaching today. In encountering all of the ideas contained in over seventeen million words of Dharma investigation and exchange, we are each challenged to test what is said in the fire of our own practice and experience; and to talk over 'knotty points' with friends and teachers to better clarify our own understanding and, where we wish to, to decide to disagree.

We hope that over the next years more seminars will be checked and edited for a wider readership. In the meantime we hope that what you find here will inspire, stimulate, encourage - and challenge you in your practice of the Dharma and in understanding more deeply the approach of Urgyen Sangharakshita.

Sangharakshita's Literary Executors and the Adhisthana Dharma Team

Interview with J.O.Mallander

Padmaloka 1992

Contents

| 1 | Sangharakshita's first experience of art and first contact with Buddhism in the Children's Encyclopedia |
|-------|---|
| 2 | Titian's painting in the National Gallery, London |
| 3 | Looking at the mountains in Kalimpong |
| 3-4 | Bhante's writing of poetry |
| 5 | Bhante's contact with Lama Govinda |
| 6 | Colour and visualisation |
| 6 | Bhante's love of semi-precious stones |
| 7 | Nicholas and George Roerich |
| 8 | Bhante's visits to the caves and art of Ajanta |
| 9 | What are Bodhisattva? Avalokitesvara and Manjusri |
| 10-11 | Bhante's teachers |
| | Jagdish Kashyap |
| | Yogi Chen |
| | Chetul Sangye Dorje |
| | Dhardo Rimpoche |
| | Khachu Rimpoche |
| | Jamyang Khyentse |
| | Dudjom Rimpoche |
| 11-13 | The importance of the dream world |
| | Bhante's dream of the Hindu form Agastya |
| 13-14 | Bhante's vision of Amitabha |
| 14 | The origin of Tibetan thangkas (painted scrolls) |
| 15 | Khachu Rimpoche acting on his visions and his ability to read people's minds |
| 16 | Jamyang Khyentse Rimpoche |
| 16-17 | Initiation as a personal introduction to a bodhisattva |
| 17 | Tomo Geshe Rimpoche's visions and 'materialisations' |

| 18 | Bhante's meetings with Tomo Geshe Rimpoche's reincarnation |
|-------|---|
| 19 | Bhante's cultural pilgrimage to Italy and Greece |
| | Greece - Delphi, Epidaurus, Olympia |
| | Italy - Ravenna, Venice, Rome |
| 20 | St. Jerome - the symbol of the translator - making the unknown known |
| 21 | Angels in art and literature |
| 22 | Cecil Collins' paintings of angels |
| 22-23 | The Diamond Sutra - nature, beauty and impermanence |
| 23-24 | The natural world in early Buddhism |
| 24-25 | The importance of the concept of beauty |
| 25-26 | Bhante's definition of art |
| 26-27 | Michelangelo |
| 27 | "Who is the real Sangharakshita?" |
| 28-29 | The religious absolute and the artistic absolute - synthesising the two |
| 29 | Many artists breaking rules for the sake of breaking rules |
| 30 | Bhante's inspiration for writing |
| 31 | Art from will and art from contemplation |
| 32-33 | Padmasambhava and his eight forms |
| 33 | Using Western/Renaissance art to illustrate Bhante's books |
| 34 | El Greco Michelangelo's 'Creation of Adam' |
| 35 | William Blake |
| 36 | Turner |
| 37-38 | German Romantic Art - Caspar David Friedrichs |
| 38 | Arahants and Bodhisattvas in Chinese art |
| 39 | Conventionally religious/sacred art and genuinely religious/sacred art |
| 40 | The resurrection of Christ taken symbolically by many Christians nowadays |
| 41-42 | Meditation and the creative/artistic impulse |
| 42-43 | John Cage and Bertholt Brecht - the great cultural debate in Scandinavia |
| 43 | The Tibet exhibition (1992) in London and the USA |
| | |