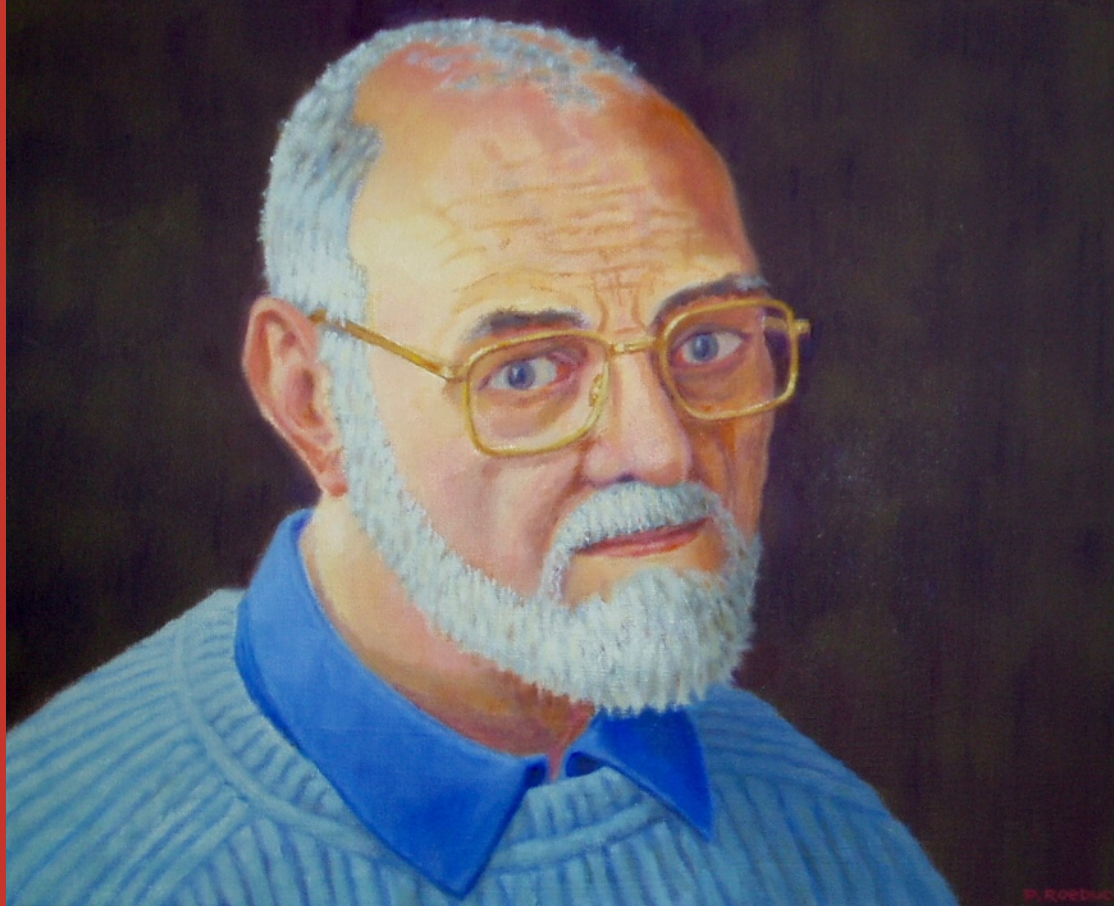


PETER ROEBUCK

A Funeral Service for

1

Manchester Centre
For Buddhist
Meditation
Thursday 6th
December 2012



*Peter was a well-known and much-loved member of both the Buddhist and the artistic communities of Manchester. He was also something of a pioneer in both; not only did he explore a unique and radiant vision of landscape and colour in his paintings, but he was an early explorer of Buddhist practice at a time when it was rare in Manchester, working with Samatha as well as the Buddhist Society of Manchester at Sale and perhaps other groups. Though he later preferred a more solitary, less group-oriented path, he made important contributions to Samatha, not least through his art. Both the cover of *Abhidhamma Studies* and the large painting in the shrine hall at the Manchester Centre were his work, though many people did not know this. Peter met his wife-to-be, Valerie, at The Samatha Centre. They married in December 1982 and enjoyed nearly thirty years of marriage together.*

His life was one of discipline, purpose and integrity, following his creative path with exemplary humour and dedication, despite frequent difficulties. Always one to speak his mind, he was a laconic but eloquent conversationalist, who would deliver his thoughtful and considered verdicts in few words and with a delightful smile which nonetheless tolerated no nonsense.

Many people treasure examples of his work which display a radiant vision, full of harmony and light, which might surprise those who saw only the outer aspect of this modest, inconspicuous and quietly-spoken man. He sustained his year-long final illness with his invariable courage and good humour. One of a generation that established a distinctive phase of art and of Buddhist practice in Manchester, he leaves us, as always, a pioneer, taking a peaceful departure on his chosen path.

Left
Peter, his mother,
father and his
brother, Dennis

Right
A self portrait
painted in 1957



The Order Of Service

- ❖ 10:30
Refuges and Precepts requested
by Valerie Roebuck, Peter's wife
Chanting by monks from Wat
Mahathat UK and Cittaviveka
Chanting by lay people
- ❖ 11:00
Dana offered to the monks
Lunch for lay people
- ❖ 12:00
A Talk given by Phramaha Laow
Panyasiri (Chaokhun
Phrapanyabuddhiwithet)
Abhidhamma Chanting by monks
Music -Tom Bowling - an English Song
Nocturne #2 In E Flat, Op. 9/2 - F. Chopin
Tributes from family and friends
Music - String Quintet No.2 mov1 - Brahms
- ❖ 1:15
Prepare for journey to
crematorium
- ❖ 1:30
Departure for Crematorium
- ❖ 2:00
Manchester Crematorium
Chanting led by Phramaha Laow
Panyasiri (Chaokhun
Phrapanyabuddhiwithet)
Chanting by lay people
- ❖ 2:30
Departure. Those who wish to
return to The Manchester Centre
For Buddhist Meditation for tea
and biscuits are welcome





The large painting on the wall at the back of the shrine room at The Manchester Centre for Buddhist Meditation was painted by Peter. It depicts the gradual purification of heart and mind through the development of *sīla* (skillful bodily and mental action), *saṁādhi* (concentration) and *pañña* (understanding) leading to awakening and freedom.

The following text explains something of the painting's symbolism. It is freely adapted from "The Handbook of Tibetan Buddhist Symbols" by Robert Beer:

Beginning at the start of the path in the lower right, the diagram shows a monk - representing all seekers after liberation - chasing, binding, leading, and subduing an elephant whose color progresses from black to white. The elephant represents the heart/mind, and its black color the gross aspects of unskillfulness. The monkey represents distractedness; and its black color, agitation. The hare represents the subtle aspects of mental torpor. The hooked goad and the lasso which the monk wields represent mindfulness - the quality of being aware, here-and-now in this present moment of, for example, your body or breathing - and clear comprehension. The progressively diminishing flame, which occurs at intervals along the path, represents the refinement of effort needed to cultivate right understanding, right mindfulness and right concentration. The five sense objects of cloth, tomato, incense sticks, cymbals, and a magnifying glass represent the distractions of the five senses.

At the end of the path single-pointed concentration is attained, and the 'purified elephant' of the heart/mind is now completely transformed. The seated monk represents bodily bliss, and his riding of the elephant, mental bliss. Riding the elephant back triumphantly across the rainbow, wielding the flaming sword of perfect insight having attained the flame of clear understanding and mindfulness, represents the uprooting of unskillfulness by the unity of samatha vipassanā which directly realizes the freedom of full awakening.



PETERROEBUCK 1940 - 2012

