

*Man and moon
ever flowering
in the spring of Bodhi*

—Soen Roshi

This issue is dedicated to

Itsu Shimano

Mother

by Eido Roshi



My mother, Itsu Shimano, passed away on September 8. She was eighty-two years and seven months old. When I visited her in Japan earlier this summer, she was very well and happy and excited that my sister and sisters-in-law were coming to America to visit me. When I received a telephone call from my brother on September 1, I felt that it must not be as serious an illness as he said, but all the same I wanted to hurry to her. It was Labor Day, and I couldn't do anything except call my cousin, her doctor. He told me that because of a sudden rise of blood pressure, a vessel in her brain had burst, and al-

though her heart was beating she would never regain consciousness. Physiologically, she could be kept alive. Now realizing the great seriousness of her condition I tried to get a flight, but it was not possible. All offices were closed for reservations. I was so frustrated. Luckily, I found a seat on a flight the next day. On the plane I was chanting "Enmei Jukku Kannon Gyo." Literally enmei is "life prolonging." In this case I meant for my mother's breath to be prolonged until I could be at her side. On the plane I was appreciating a Japanese waka by the poet Mokichi Saito:

The life of mother
I want to see once more
I want to see once more
Hurry!

In his case he was traveling on a train, and it was stopping station after station. He wanted so badly for it just to hurry. I understood Mr. Saito's frustration. That day I felt the airplane moved so slowly. The flight was thirteen hours. Crossing the International Date Line I arrived in Tokyo on September 3 in the evening. After a four hour drive to my mother's home, I found her still breathing. Her face was shining, and she opened her eyes as though she noticed me and was happy. For the next five nights I slept in her room by her bed. Again I thought of a poem by Mokichi Saito:

My mother nears death.
As we sleep side by side,
Deep silence.
A frog's voice in a distant field
Echoes in the heavens.

I had been away from her for so many years. To be there with her for five days though she was unconscious was quite an experience. There were many things I wanted to do for her, but they were quite impossible. My regret was great, but all I could do now was to be with her. In the meantime we had to prepare for her death. First, there was the pragmatic aspect. We had to prepare for a funeral service in case of death and to prepare a list of those to be informed. Second, there was the psychological aspect. When a mother dies, the children lose a psychologically dependable figure. Even after her death, I am ashamed to say, I was not prepared. Third, and perhaps the most important from the Buddhist point of view, is the spirit aspect. We chanted the Heart Sutra; brothers and sisters, nephews and nieces, again and again and again. We did so not because we expected miracles to happen but for her peaceful departure. Many people in the world think that sutra chanting is done after one is dead, but this is not so. We chanted and chanted, believing that our nen would relieve her of suffering, and in fact very peacefully her blood pressure went down. On September 8, with all her relatives around and while we chanted the Heart Sutra, she breathed her last breath. It was three o'clock in the afternoon.

The Japanese way of conducting a funeral service is a kind of community event, and in a way we help each other. About twenty families are in a community. All come to help in our grief, but it is the responsibility of the grieving family to be hosts and to prepare and offer certain things for the guests that come, and of course,

this is very difficult. Also, the funeral service is viewed from a very materialist point of view. The more flowers offered by others, the more important that person or family is viewed as being. About four hundred floral arrangements decorated the entire temple yard, and ten Buddhist priests attended the funeral service. The Japanese value the quantity of things--the flowers, participants and so on. Each funeral participant brings incense money to the bereaved family, and the family in turn returns a gift. No one comes with an empty hand, and no one leaves with an empty hand.

On the contrary, in America I understand that friends and neighbors of the grieving families try to take care of them and relieve them of responsibility. This is perhaps the better way.

When I got back from Japan I received many cards of sympathy. They certainly did express their hearts in their own way. One card just read "Kanzeon." Another said "Shokoin Keshitsu Juko Daishi," my mother's Dharma name. One just read "Your mother has a beautiful face," and so many other things were expressed. I have not returned any thanks for these cards, and no one expects it. This is very impressive and gratifying.

During Golden Wind Sesshin at Dai Bosatsu Zendo, the first sesshin of the second decade, we sat for seven days straight with no teisho, no dokusan, and to me this was a much better funeral service than four hundred sets of flowers, ten Buddhist priests and chanting that went on for an hour and a half.

Despite this unusual sesshin, only one person left, and she wrote a note which said: "I left sesshin because I lacked the vigor to proceed. My mother also died between the tenth anniversary celebration and this sesshin. I understand what you said Saturday evening at the beginning of sesshin."

After all these events, I realized that a mother thinks of her children far more than they think of her. I also realized that passing away does not mean the end. In fact, in a different form she is working for us far more than ever. After her death, we children opened her belongings, and I found that she had kept all the letters I had sent her since 1960, while I had thrown all her letters away. Also, one of the drawers of her bureau was filled with cotton kimonos she had sewn for me. When I saw this I really could not stand it and felt that I should have been a better son.

It is said that the real conversation between a mother and child begins at the moment of one's death, and now I am convinced that this is absolutely true. It has been one month, and I have been speaking to her, and she has been speaking to me. It is truly open hearted, true conversation.

What does "mourning period" mean? Each religious tradition has its own. According to Japanese Buddhism there are three periods. The longest is for one year. The next is for one hundred days, and the shortest is for forty-nine days. During that time we reduce unnecessary activities which occupy so much of our time, and we

try to be with those who have passed away. In time we realize that in truth they don't and can't pass away. They transform; their appearance naturally changes. My mother is no longer a living old Japanese woman, but her karmic energy has become the color of autumn, the golden wind, and so many other conditions. And so every day for at least forty-nine days we offer incense, and every seven days we have a special chanting. It is said that during that period, if the offerings are properly done, one's karmic energy will have another chance to be conceived. These forty-nine days are the most important days.

Whether life is only once or eternal, whichever the belief may be, there is one fact we cannot deny: we were born from a mother. If your mother and father are still alive, be very kind and attentive to them. The older you get the more you will appreciate what your mother has done.

Oxherding

In the last three issues of the Journal, Oxherding Pictures I through VII were included with translations and commentaries by Eido Roshi. The series is completed below. If you would like to have copies of those that you have missed, please send your name and address and \$1 to New York Zendo, 223 East 67 Street, New York, NY 10021-6087.

VIII. BOTH MAN AND OX ARE FORGOTTEN



Introduction: The "bumpkin's view" has been cast away. Even holiness is empty. Where there is Buddha you do not abide; where there is no Buddha you do not dwell. Even the thousand-eyed One cannot see your mind. Once hundreds of birds

offered flowers to the Buddha, but even they have disappeared.

VERSE

Whip, rope, ox, and man--
All are empty.
The boundless sky has no measure.
Snowflakes cannot survive the raging fire.
At last, you and all patriarchs are united.

Commentary: "The 'bumpkin's view' has been cast away." Both man and ox are forgotten. There is no Dharma by which to be enlightened. There is no man to be enlightened. This is the right view, the right fact. Indeed, "even holiness is empty." A cultural difficulty arises here in regard to this idea of emptiness. For the Westerner the word empty has negative, nihilistic connotations. But holiness, on the other hand, has positive, precious, supreme connotations. When the Westerner hears "even holiness is empty," he is either disappointed or confused. The difference between East and West, Buddhism and the Judeo/Christian traditions is this: for the former so-called emptiness is not considered negative. Sunyata, the Sanskrit equivalent of emptiness, implies no negativity whatsoever. So even "holiness is empty" can be interpreted as: indeed, holiness is holy, but don't be attached to holiness.

"Where there is Buddha you do not abide; where there is no Buddha you do not dwell." Strangely enough, from the profoundly awakened view there is no difference between "there is" and "there is no." "Even the thousand-eyed One cannot see your mind." If we, the students of Dharma, reach that profundity, even Kanzeon who is all-seeing "cannot" comprehend our Mind. So let us confuse Kanzeon Bodhisattva. That is the best way to express our gratitude.

"Once hundreds of birds offered flowers to the Buddha, but even they have disappeared." Not only the birds disappeared, but flowers disappeared, Buddha disappeared, everything disappeared. This is called the

Buddha. But the birds appeared, the flowers appeared, everything appeared--this, too, is called Buddha.

"Whip, rope, ox, and man/ All are empty." Because of emptiness, mountains appear, cities appear. Because of the painter's white canvas, any painting is possible.

"At last, you and all patriarchs are united." This gives the impression that something has finally happened, we were united after being apart, but do not be deceived by language. It is not "at last." It is from the very beginning. We cannot be otherwise than united, but with practice, one day, at last we will realize this fact.

IX. RETURNING TO THE SOURCE



Introduction: Fundamentally it is pure, and not even a speck of dust exists. In the world of form there are ups and downs. In the formless world, moment to moment, you enjoy profound serenity. If you are not deceived by transform-

ing phenomena, then what is the need for practice and realization? The water is

green, the mountain is blue. That which creates and that which destroys is clearly seen.

VERSE

Returning to the source--
In truth, the journey is complete
Before it is begun.
Envy the deaf!
Be jealous of the blind!
For they have never left their home.
Inside the hut the outside cannot be seen--
Open the window!
The water is flowing peacefully,
The flowers are blooming red.

Commentary: In regard to the introduction above, what more can I say? It is very clearly stated. This is what happens when we return to the original source.

"Envy the deaf!/Be jealous of the blind!
For they have never left their home."
Why should you envy? Why should you be jealous? We have been having a wonderful trip with all kinds of ups and downs. There have been mountains and rivers, joys and sorrows, life and death. In fact, the deaf and the blind are envious and jealous of us. Keep the window open, keep emotional composure, keep a regular life pattern, keep silence as much as we can. Avoid spiritual materialism. Keep sitting, keep living. Look! "The water is flowing peacefully, the flowers are blooming red."

X. IN THE WORLD



Introduction:

Within your inner gate even a thousand sages cannot perceive your imperturbable Mind. Revealing your spiritual wind and light you are free from the traces of the patriarchs. You go to the market with your wine

bottle when it suits you, and you return with your walking stick when tired. When you drink wine you drink with the living Buddha, and when you eat fish you eat with him too.

VERSE

Without shoes, shirt, or embarrassment
You go to the marketplace.
In the midst of abuse, blame, and words
Your smile never stops.
Though there is no miracle as such,
Sad becomes happy, confusion becomes clarity.
Look! Even the barren tree bursts into bloom.

Commentary: From the beginning we are in the world, but some spiritual journey is imperative. Why? If we live in the world without the journey, though we look alive we are spiritually dead. While we keep doing this spiritual journey in the world, whatever the form, we are alive spiritually as well as materially. Zazen, sesshin, and other retreats are indispensable deeds for us living in the world. Imperturbable Mind is cultivated through this jour-

Dust and Sunlight

by Ichido Donald Douglas

[Ichido Donald Douglas was born in Chicago in 1920 and began the practice of medicine in 1946 with two years in the Army. He has worked mainly in neurology, i.e., organic medical diseases of the nervous system, giving some special attention to the problems of addiction and pain management. "Except for zazen practice," he says, "nothing else ever happened."]

Since the editors have very kindly asked me to appear in these pages and since my own biography is of appalling banality, the best response I can offer is some thought on my own Zen practice.

About eighteen years ago I had some experiences which I later recognized on reading The Three Pillars of Zen. I wrote to the author, Philip Kapleau, and attended an introductory workshop in Rochester. Two years later I began real zazen practice there at several sesshins. Early in 1971 I began in our New York Zendo. I have found zazen always of value, always requiring an effort of will to begin each sitting, and always I felt better afterwards. Surely zazen is one of the greatest gifts or discoveries, what the desert monks once called a theophany. To this I can only add that it has been very useful to understand the larger meaning of zazen, what Krishnamurti once referred to as "the benediction of meditation."

ney, and we can be emancipated from the traces of the patriarchs. When you drink you drink and when you sleep you sleep. Nothing extraneous, nothing neurotic. Some of us are afraid to do this wonderful living Buddha life saying that it is undisciplined and sloppy. But is it not just life after all? We are just born, just getting married, just getting old, just passing away. So "when you drink wine you drink with the living Buddha." Forget "with the living Buddha" You just drink wine. This is the living Buddha.

"Without shoes, shirt, or embarrassment/ You go to the marketplace." But don't just imitate. In this case you may go without shoes or shirt or embarrassment, but you go with imitation and pride. Don't be proud and don't feel guilty. Just be humble and repeat to yourself--not yet, not yet. I do not mean not yet in a hopeless sense or in a greedy sense. Just not yet, just march on. Then in the midst of the human world with its abuse and blame and praise and adulation, you keep composure. This gives subtle and yet great influence to those around you. With this composure even sadness is not mere sadness, even confusion is not mere confusion; it is fundamentally happy and clear. This "stage" is not an end. In fact it is just a beginning.

"Look! Even the barren tree bursts into bloom." It is not that the tree suddenly blooms, but from the very beginning, as Soen Roshi said:

All beings are flowers blooming
In a blooming universe.

Let me illustrate: When Paleolithic man returned to his cave to find a huge bear prowling in front of it, he took one of two actions: he got all his colleagues together and they attacked the bear, or he ran away. Now both of these are fairly reasonable ways to deal with such a situation. But if modern man were there, what would he do? The answer is complicated; but to begin with, he would neither run nor attack. He would stand there and shake. Then he would take a Valium, try to sue the bear or someone else, call the insurance company, blame a wide range of other people, perhaps give the cave to the bear in order to preserve good bilateral relations, and finally try to sell the bear to a zoo.

And the story would not end there. Years later he would tell his psychotherapist about why he did what he did in regard to the bear and how his past life had caused him to do it and how he feels now and what this has done to him. He would then be entangled in the error that vitiates so much of modern thinking and especially most modern psychotherapy: the confusion of content with process, or if you prefer, delusion with reality.

Take, for example, the whole range of problems of addiction, notably alcoholism. The substance abuse is blamed on various "problems," usually four or five familiar disturbances of daily life. This is the phenomenon known as the reversal of cause and effect; the drug or alcohol abuser is in reality having problems because of the addictive use, which in turn derives from an organic physiological--not psychological--cause or problem. Such addicts

usually die because of this confusion of mental content (their thoughts and problems) with physiological process (their susceptibility to addiction). They cannot recover without a complete change in the attitude, understanding of and way of dealing with the process. Then the content will take care of itself. Problems clear up when the drinking or other addiction and all that goes with it is stopped and replaced with health. Conversely, "treating" the problems kills the patient. It provides false promises of control and therefore offers the reward of safely returning to the habit.

But there are other intoxicants far more difficult to recognize: fear, anger, risk taking, isolation, the drive for dominance, passivity, worry and even some depression, clinging dependencies, greed and envy--a dolorous litany indeed. And when facing these cave bears, our modern man does just as described. He stands, shakes, and takes a Valium, and then starts to obsess on his content--the content of thoughts, past problems, present relationships and future fears, anything and everything that he can blame or (even with the best of intentions) seek out as a "cause" to be investigated and remedied.

Recent work on the criminal mind provides us with one more powerful example. For years attempts to "treat" criminals were directed at past hardships, and the supposed continued reactions to them that were presumed to cause the deviant behavior. Such attempts were largely ineffective. With new understanding of the different process of thinking typical of the criminal mind and with adequate techniques

to implement this understanding, results are far better.

But more important than addiction problems, neurotic character or criminal problems for most people--indeed, for all people--is daily life. And here we listen to the lessons of Buddhism. These lessons, it seems to me, are not complicated and in fact not even subtle or difficult. But it is very easy to think we understand when we do not. We need the experience of zazen, not a verbal description of a clear calm mind--we need the meal, not the menu. We need to experience the way meaning changes, the way problems and fears and the whole of life changes when the mind is working as it should.

There are very many beautiful teachings in Buddhist literature, but the more I do zazen the more I believe that these teachings do not tell us how to solve a problem, how to attack the content. Rather they offer a way, but not a road map, for the map is not the territory. Four teachings come to mind. One is a description in the Surangama Sutra of "host and guest... the guest is known as one who brings baggage, stays overnight and leaves, while the host is in permanent possession." From the same sutra and also from other sources is the ancient image of sunlight, itself clear and not to be confused with the dust which it illuminates. These similes of our identity and thought, of content and process, are expressed a little differently in the sixth century Chinese poem "On Believing in Mind": "The Great Way is not difficult for those who have no preferences...." A Christian parable from St. John of the Cross speaks again differently:

"For it comes to the same thing whether a bird be held by a slender cord or by a stout one; since, even if it be slender, the bird will be held as though it were stout, for so long as it breaks it not and flies not away....And thus the soul that has attachment to anything, however much virtue it possesses, will not attain to the liberty of Divine Union...." These examples all refer to what zazen does: it lets us reach sanity through attaining a normal mental functioning instead of endlessly battling with demons.

In my view, the greatest fault of the many forms of psychotherapy and of our thinking on these matters has been the tendency to turn process into content: "Leonardo was a great artist because of various complexes and stresses" or "I am depressed because of this or that trouble." It is from such error that zazen can release us. In this sense of release, of spontaneity, there is a modern parallel of Zen in daily life, an organization of great value. Recovery Inc. is so valuable and so much like our Zen practice in breaking up the self-hypnotic looping into old repeated reactions, so like our practice even in using meditative sitting, and so excellent in enriching the quality of life that it surely deserves mention. Recovery Inc. is a self-help organization now meeting in many cities around the world. I have no special connection with Recovery except appreciation for the insight it has given to me and to others whom I have advised to attend. It was begun over 50 years ago by Dr. Abraham Low, a psychiatrist in Chicago. He was much criticized at first, but now many believe that he was truly a genius. Recovery is essentially a group for self-

help that seems to me to represent the Buddha's teaching of mindfulness and self-reliance, of freedom from hindrance and delusion. Its special insight methods effectively lead to the mental health that is essential preparation for zazen practice and is its very substance as well. I am well aware that this mention of Recovery may seem a little out of place, but it has helped so many people and is understood by so few, I felt bound to mention it. Recovery Inc. to me is Buddhism in simple deep insights for minute-by-minute daily use. My experience in zazen has been that the "solution" of "problems" is an endless delusion. My mind can be full of these matters, but such mental content only seems to be important. What is supremely meaningful must derive from a clear, sane process, not a solution that is merely a reaction to the problem attained by analysing or by will power. The "problem" and "solution" are a continuity. "The Great Way is not difficult for those who have no preferences."

In writing this I am very appreciative of this chance to thank my first teacher, our Roshi, and the Sangha for the gift that, if practiced, cannot be measured. And I should here underline my appreciation with the recognition of zazen as indeed a gift, an intangible treasure that should neither be misunderstood nor misused. It should not be misunderstood as a "treatment" in the medical or psychiatric sense. There are many causes for many disorders of the nervous system, and the only rational approach to these is to deal with these causes. Also, zazen should not be misused towards the many problems that must be faced directly in each person's life.

Zazen is not an escape but a preparation for life. To ask zazen to cure a metabolic depression or to deny or tranquilize a worry or avoid ordinary effort is to misunderstand it. Zazen can only begin when the mind is capable of functioning normally. From this level normalcy can reach its higher levels and more of the mind's capacities can be utilized more fully. "Nothing is of advantage until it is accepted." Zazen begins with and continues with the acceptance of reality.

The distinction between content and process is surely what is meant in the "Surangama Sutra" when it distinguishes host and guest. It is surely the answer to: Who am I? What was my original face before my parents were born? It is self knowledge--the heart of the Great Matter.

Interview with Seisen Nora Messina

Seisen Norah Messina was born in Yorkshire, England. She received a Catholic education and attended art schools in London. Late in 1959 she came to New York on a fellowship and met Ray Messina, whom she later married. Seisen is a nutrition counselor "helping to educate others gently," she says, "through organic natural foods."

G.Murrell



Q: What brought you to this practice?

A: It seems like a logical sequence of events leading up to finally just sitting. All the turmoil of the sixties--Vietnam, the assassinations of our public heroes, protest, conflict, all gave way to the understanding that the only way to be effective was to clean up

one's own act. Ray [Seisen's husband] has always given me a push when needed, and in 1964 he encouraged me to join some other painters in starting a school where only students who were self-motivated were accepted--The New York Studio School. After the first year or so I left to work on my own and for the next four or five years kept away from the art scene and just painted. Ray gave me a book on yoga

and using this as a guide I devised a program that fit my needs and followed it every morning before facing the canvas--unknowingly putting into action a psycho-physical purifying process. That led directly to zazen which itself is good medicine, sometimes hard to take but always effective.

Q: So it was a kind of purification that you were looking for?

A: No! I didn't know at that point. I wasn't looking for anything. I didn't even know that I was looking for a teacher. When I first started the practice of zazen, it was unknown territory. I had no idea what would come from it. I hadn't read any accounts of other travelers, so in a way I was fortunate. There were no expectations. Anything that came from it was a surprise, quite wonderful.

Q: Have you never looked for answers?

A: I never had any questions or at least if something would occur it would seem that the so-called answer was implicit in the question. For my first dokusan I really racked my brains because I thought that I should have a question, and because I had none I felt somehow deficient and shy, but that was okay. I kept on sitting.

Q: So then is there a point to sitting?

A: Is there a point to sitting? I don't think that I can answer that except by sitting with my mouth shut. But for the purpose of this interview, which is to communicate verbally, that's not exactly appropriate--just cute "Zen."

Q: I try to think of the people who are reading this interview, and no doubt many believe that there is a point to zazen. They have questions and think that there are answers.

A: Yes, I see that with some people. It's interesting to notice that when things don't fit in with their conditioning how dissatisfied they get and how they up and leave, holding on to their investment, missing out on the real thing. To find this practice when we are ready for it is an opportunity to see our conditioning: where it comes from, how it affects all our relationships. The constant making of judgments based on something we have learned or acquired from past experience has no relevance to the immediate situation. Just to watch that going on all the time, not just during zazen. But to come to a place like this where the environment is ideal for just sitting makes it all that much easier for us to see and let go of these layers. If we can sit at home without distraction, that's fine too.

Q: In Zen practice is there something to get away from?

A: No. One keeps coming back to this purification, getting rid of unnecessary stuff.

Q: Is that "stuff" suffering?

A: Everyone is suffering. We would not be doing this practice if we weren't suffering. Maybe the only difference is that we are aware of it and are doing something about it. Actually, other people may be doing something about it, too, but perhaps

their way is more destructive, like doing drugs or getting drunk--doing things so that they don't feel anything. Here we're purifying our senses so that we feel even more keenly; not that we're "into" pain, not that we're victims of our own emotions or anything like that, but that we begin to see more clearly. The longer we sit, it seems to me, the more detached we become. That doesn't mean that we don't feel, that we don't have compassion. We may feel even stronger, truly alive, fully conscious and accepting of this life. It is not always joyful, but even misery doesn't last forever. Eido Roshi says that there are always ups and downs, and he quotes with delight Walter Cronkite--"That's the way it is." It's accepting without quietism, just looking clearly and seeing what is.

Q: There is no hint of escapism.

A: No. That always makes me laugh. An old painter friend called to ask, "What are you guys doing up there sitting around on cushions?" as though we were running away. In fact, it is becoming more in tune with actuality. Everybody's own conditioning will cause them to see the same experience from different perspectives, so if one can let that conditioning drop, there is true communication. Just see. New York is a wonderful place to practice because everywhere you go there is confrontation of one kind or another. Sometimes pleasant, sometimes quite violent, but it's a good teacher whether you are traveling on the IRT or whatever. It is probably easier to do zazen and to be calm and clear and compassionate if you are in the country or in the mountains.

To carry that attitude into daily life is the real trick. I used to think when the roshis would say things about practice and calm--I used to wonder if they had to travel on the IRT during rush hour how calm and clear they would be and whether they would be able to maintain imperturbable Mind. When I first started sitting I would carry my sutra book around with me to learn the chants. Once I had pushed my way onto the subway, and there was a two space seat occupied by a very large man. He was taking up most of it, and people were standing because they didn't want to tangle with him, but I was tired and squeezed in beside him. I opened the sutra book and was reading "The Perfect Way knows no difficulties except that it refuses to make preferences" from the poem "On Believing in Mind." I looked at what he was reading at some point, and it was a book on comparative religion, and it was open to the exact same text. I tapped him and pointed to what he was reading and then to what I'd been studying, and he just said, "Far out!" And that was it. There was no other conversation. There are many little signposts that encourage you, and of course this case was a very literal one. There are many, many encounters and happenings which are signposts, and they kind of make you feel secure in this practice. It's something that is shared by everybody whether they sit or not, a common humanity which is met if we keep our eyes open, our ears open, and our beings open. But sometimes we are locked into our own misery and we see nothing, we just miss out. Misery is self-inflicted. We can either be happy or we can be miserable. I know that people are fond of saying that we have no choice, but we can

On Kessei

READINESS OF TIME IN OPERATION

I began my zazen practice at Shobo-ji in New York City, attending weekly sittings. As I became more familiar and more intrigued with Zen practice, I joined weekend sesshins in the city and came up to Dai Bosatsu for workshops. Then I attended my first seven-day sesshin at the monastery. Though it seems as if a logical step-by-step progression is controlling my practice, forces more elemental and non-logical are the guiding factor.

After the usual panic and anxiety of a first sesshin subsided, the elegance and growing tranquility of the week began to make itself felt. Amazingly, at this point, time and opportunity began to arrange themselves so that I could attend more sesshins to the point where I could do all three sesshins during one of the training periods. Here again logic or some kind of rational order might appear to be operating, but like the intuitive "decision" to attend my first sesshin or even my first Thursday night public meeting at New York Zendo, an energy other than a rational master plan is behind these "decisions" to continue with my practice.

While sitting in Zurich about a year ago, a fantasy bubbled up in which I periodically indulged--to do kessei at Dai Bosatsu. This time, though, I felt a difference. The notion of possibility shifted,

a light went on, and I began to make plans to attend the 1986 fall kessei.

During the year between my decision to attend kessei and now actually being here, I consciously avoided speculation and expectation. I wished the experience to be as fresh and spontaneous as possible though I did have a vague idea of it being a sabbatical from my studio and the art world. In a way, this kessei has become that and more. It is developing into a RE-kessei: rededication, refocusing, and re-energizing. I find that the program and schedule of the kessei is ideally structured to intensify the cultivation of my Zen practice as well as offering the time and space to review and refine my thinking about art and aesthetics.

What is essentially important to me here at Dai Bosatsu is the space and the form and light that fill it. To be able to experience daily the unpretentious refinement of the monastery with its altars, statues, and calligraphies; to be able to absorb the continuous flux and subtle nuances of light and atmosphere graciously orchestrated by the mountain, is a truly unique opportunity. Every view framed by a window or shoji presents a remarkably original picture of tranquility and the subtlety of nature.

The silent time to move through this special environment is the other half of the Dai Bosatsu circle. Woven into the monastery schedule of zazen, vegetarian meals, and essential work-practice is time for one to reflect on the course and meaning of one's direction. The peace and quiet alone would make almost anyone appreciate

the gracious days spent here.

These notes are a short record of my path to Dai Bosatsu. Everyone who passes through here has his or her individual story. What is mysterious and wondrous about the monastery and the mountain is the diverse minds it can accommodate and assist in the search for Mind.

Hinju James Juszczyk

[Hinju is an artist who has worked and exhibited extensively in Europe and the United States.]

WHY KESSEI?

Kessei at Dai Bosatsu Zendo is a three-month training period in mindfulness.

There is my mindfulness in everyday work and behavior. There is my focus on the depth--or lack of depth--of my religious understanding and practice as revealed by everyday events and confrontations. There is my observation of my limitations and of my unexpected capacities in the face of the needs and the personalities of the monastery.

Kessei is an extended exercise in paying attention, in observing how the mind and ego work, in realizing the inconsistencies between what I say I believe and how I act, and in noticing how often I judge and

choose and (as Katsuki Sekida used to say) how much I "comment, comment."

In order to direct my attention to these matters and to make these new understandings vivid, the kessei day includes Buddhist services and chanting, several hours of zazen, several hours of work for the monastery, study periods and social periods.

There is formal and informal instruction and great support in Zen practice from fellow kessei participants, senior members, and of course from Eido Roshi himself.

Someone said that kessei builds a foundation for Zen maturing. This I have certainly found to be true. This means, among other things: a purification of one's spirit and energies; a new sense of fellowship with the Sangha; and a new and confident faith in the working of Dharma.

If you've ever wondered what it would be like really to practice Zen in everyday life, a kessei at Dai Bosatsu is the place to start.

Myoshin Lorette Zirker

[Myoshin is an editor and publisher in New Mexico.]

Dai Bosatsu Zendo

SCHEDULE OF EVENTS APRIL - SEPTEMBER 1987

MARCH 28SPRING KESSEI BEGINS
APRIL 4 - 11.....HOLY DAYS SESSHIN
APRIL 30 - MAY 3.....WEEKEND SESSHIN
MAY 23 - 30.....MEMORIAL DAY SESSHIN
JUNE 12 - 14.....SPRING ZAZEN WORKSHOP
JUNE 27 - JULY 4.....ANNIVERSARY SESSHIN
JULY 6.....KESSEI ENDS;
GUEST HOUSE OPENS
AUGUST 15.....O-BON
SEPTEMBER 19.....FALL KESSEI BEGINS

DAI BOSATSU ZENDO SCHEDULE OF FEES

KESSEI.....FIRST: \$1,200
SECOND: \$1,000
THIRD: \$700
OTHERS: \$500

SESSHIN.....SANGHA: \$230
OTHERS: \$250

WORKSHOP.....\$75

ROOM AND BOARD.....SANGHA: \$20/DAY
OTHERS: \$22/DAY

GUEST HOUSE.....SINGLE: \$50/DAY
DOUBLE: \$90/DAY
WEEKLY RATE = SIX DAYS

When visiting DBZ, please consider that the climate is cooler than NYC, and it is in the country. Work boots (or old shoes), work clothes, and rain gear are advisable.

The Soen Roku

"Everything is our teacher. This! (BANG!) This is the real one point. very easy to understand. Too clear, too easy to get This! (BANG!) Everything is giving a teisho. Please don't miss this (BANG!), this most important point, okay? There are many important sutras and shastras. Many, many teachings, not only about Buddhism and Christianity. There are many, many books. But when we meet (BANG!) this one point, all sutras and shastras and all philosophical and spiritual words become a mistake. Only one point (BANG! BANG! BANG!). Only one. This is the true teaching of Bodhidharma, all patriarchs, Buddha Shakyamuni, This! Okay?"

— Soen Roshi

The first edition of The Soen Roku: The Sayings and Doings of Master Soen is available from The Zen Studies Society Press.

The book contains six of Soen Nakagawa Roshi's teishos, many of his haiku in Japanese with translations by Eido Roshi, and photographs of Soen Roshi from his schooldays to his last visit to America.

Included is a collection of reminiscences by his students of their encounters with him in Japan and the United States. The selections vividly illuminate the effect of Soen Roshi's personality and teaching on his American students.

This striking clothbound book has been

given a major design award by the Rocky Mountain Book Publishers Association, in the region where it was edited, designed, and typeset.

Mail orders to Dai Bosatsu Zendo. Please add \$2 for postage and handling (\$5 outside North America).

Dai Bosatsu Zendo Offers Taped Teisho Subscriptions

Many of you live far from our city and mountain zendos and cannot sit with us as often as you like. Perhaps you are not aware of a service provided by Dai Bosatsu Zendo. For \$36.00 you will receive six of Eido Roshi's teishos (one from each of our six yearly sesshins). These are sent out at two month intervals. There is no registration deadline, we just begin your subscription with whatever teisho we are currently working on. The tapes are available in cassette form only.

Also available are cassettes of specific teishos (\$8.00 each). All we need is the month/day/year. If you are not sure of the precise date, then tell us the koan collection and case number that was the text of the teisho. If you want all teishos from a particular sesshin, tell us the name of the sesshin and the year (send \$56.00).

Please direct your orders to Joshin Marci Ziese, Dai Bosatsu Zendo, HCR 1 Box 80, Lew Beach, N.Y. 12753. Include \$1 postage and handling per cassette for orders outside the U.S.

New York Zendo

New York Zendo offers people a place to learn and practice zazen (meditation) in the metropolitan area. There are two five-month training periods yearly. Each includes a program of daily zazen, a workshop, and several weekend sesshins (retreats). The opportunity exists to study with Eido Roshi here as well as at Dai Bosatsu Zendo.

Newcomers to Zen practice must attend three Thursday evening meetings for zazen instruction and zendo orientation before coming to any of our other scheduled meetings. Arrive at the Zendo between 6:15 and 6:45 pm, wear loose-fitting clothing, and plan to be here until 9 pm. Informal tea follows. A \$3 contribution is requested at every zazen meeting at NYZ; \$5 on evenings when Eido Roshi speaks. After three Thursday evening meetings you may come to our other scheduled sittings. The hours are printed below.

Membership at New York Zendo involves a commitment to serious study and regular financial support. Sangha members receive a reduction in sesshin and kessei fees at both NYZ and DBZ. Those accepted as new members must attend the weekly Buddhist studies class for one training period. Tuition for this program is \$150; thereafter members pay \$30 monthly dues. See a resident for further information.

Buddhist Studies classes are given Friday evenings during the second zazen period

and are open to anyone who has attended three Thursday night meetings. Contact the Zendo for details.

DAILY ZAZEN SCHEDULE*

	<u>Morning</u>	<u>Afternoon</u>	<u>Evening</u>
Monday	6-7:30		7-9
Tuesday	6-7:30	2-4	
Wednesday	6-7:30		7-9
Thursday	6-7:30		7-9
Friday	6-7:30		7-9
Saturday	- - - - - c l o s e d - - - -		
Sunday	9-12:00		

*Arrive 15 to 45 minutes before zazen begins.

SCHEDULE OF EVENTS DECEMBER, '86 - JULY, '87

DECEMBER 13-14.....ZEN ARTS SALE
 DECEMBER 19.....END OF TRAINING PERIOD
 DECEMBER 31.....NEW YEAR'S CELEBRATION
 JANUARY 9.....TRAINING PERIOD BEGINS
 JANUARY 18.....SHOBO-JI DAY WORKSHOP
 FEBRUARY 13-15.....NIRVANA DAY SESSHIN
 MARCH 13-15.....YASUTANI ROSHI/
 SOEN ROSHI SESSHIN
 APRIL 5.....BUDDHA'S BIRTHDAY 9-5
 APRIL 12.....SHOBO-JI DAY**
 MAY 8-10.....NYOGEN SENZAKI SESSHIN
 JUNE 14.....SHOBO-JI DAY
 JULY 10.....TRAINING PERIOD ENDS
 AUGUST 7.....TRAINING PERIOD BEGINS

**Shobo-ji Days are celebrated with sittings from 9 to 5. Lunch is included. Members/\$3; Non-members/\$6

WEEKEND SESSHINS: Students are strongly encouraged to attend full-time, but those who cannot may attend part-time (9-12 for

teisho only or 9-5 Saturday and/or Sunday). Non-members must reserve their places by paying in advance. Sign-up by the Wednesday before sesshin. Weekend sesshins begin on Friday evening at 7:00. **All participants must attend the Friday evening sitting, which includes first-timers orientation.**

NEW YORK ZENDO SCHEDULE OF FEES

	<u>MEMBERS</u>	<u>NON-MEMBERS</u>
SESSHIN: Full-time	\$35	\$45
9-5 or Teisho	\$20/day	\$25/day
WORKSHOP	\$10	\$20

Please note: all donations made to The Zen Studies Society, DBZ or NYZ such as sesshin/kessei fees, monthly dues payments, or daily or special contributions are tax-deductible.

Zen Arts Sale

The fourteenth annual **ZEN ARTS SALE**, New York Zendo's major fundraising effort, will be held Saturday and Sunday, December 13-14 from 10 to 6 daily, at the Zendo at 223 East 67 Street, New York City. Admission is \$1; part of the proceeds will go to Oxfam America. Here's just some of what you'll find under one roof:

- ~ **calligraphy by Eido Roshi**
- ~ **scrolls and paintings** from Japan, Tibet and China
- ~ **pottery nonpareil**
- ~ **ritual tea ceremony**
- ~ the best **sitting cushions** in town
- ~ **kasuri** (the casual cotton homewear of Japan) and **vintage silks** from The Emperor's Old Clothes, Cape Cod
- ~ American cotton **meditation clothes**
- ~ **tenugui** (those marvelous Japanese silkscreened towels and sashes)
- ~ **temple objects, incense, and Buddhist eating bowls**
- ~ **books on Zen**
- ~ rare American handicrafts such as **fruitwood spoons** from Vermont, **Oregon pine needle baskets**, and **100% beeswax candles & honey** from Prairie Song Apiary in Iowa
- ~ **Japanese and American refreshments** for the healthy gourmet
- ~ **maple syrup and homebaked bread** from DBZ's Beecher Lake Farms
- ~ **much, much more**

Don't miss it! Call 212/861-3333 for further information.

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Abbot

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