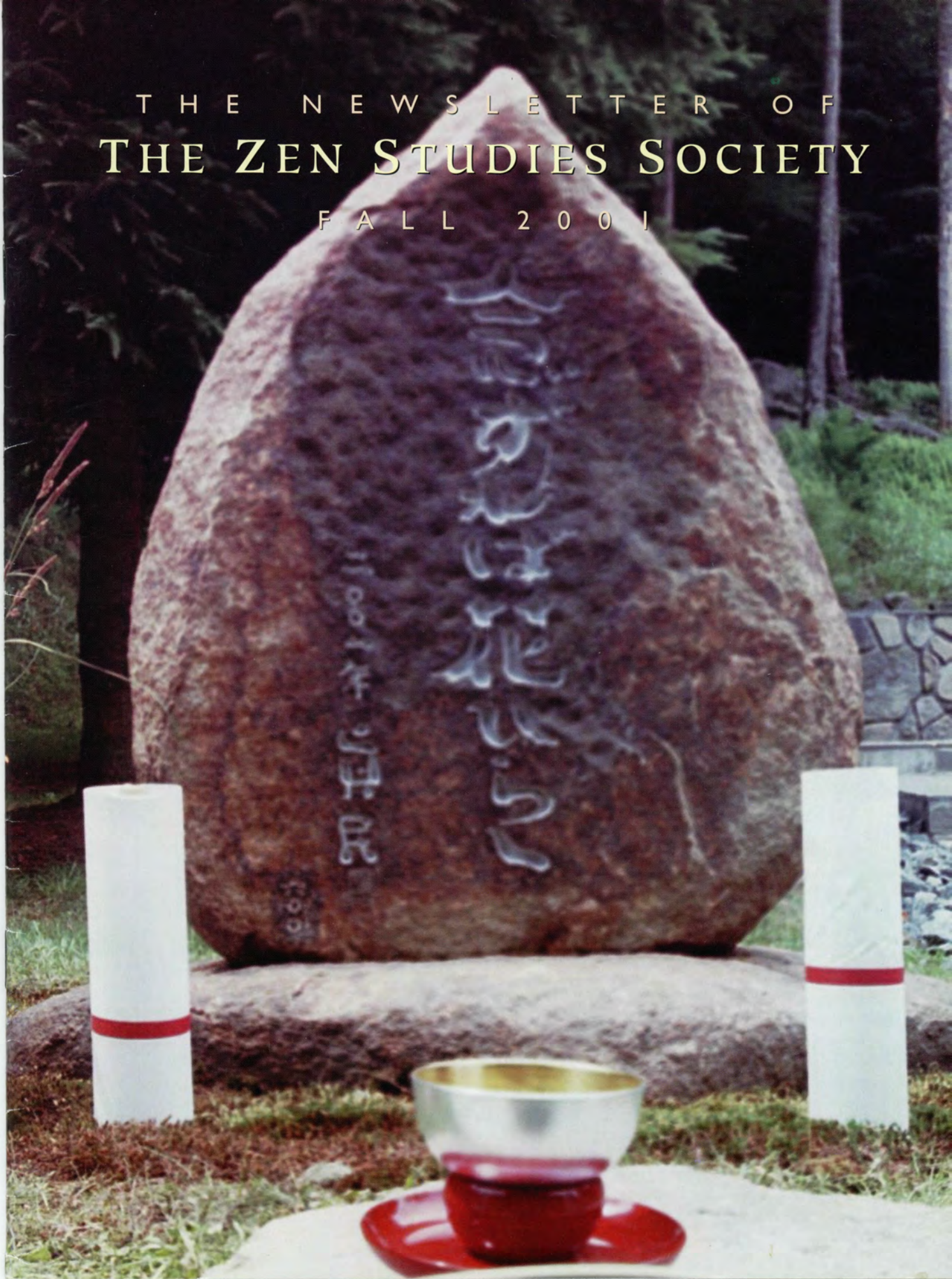


THE NEWSLETTER OF
THE ZEN STUDIES SOCIETY
FALL 2001



NEN
BLOOMING
FLOWERS

NEN zureba
Hana hiraku

Shinjin Sakamura

25TH ANNIVERSARY
INTERNATIONAL DAI BOSATSU ZENDO KONGO-JI
JULY 4, 2001

THE NEWSLETTER OF
THE ZEN STUDIES SOCIETY

Dai Bosatsu Zendo·Kongo-ji

25th Anniversary

FALL 2001

1976-2001

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*Mr. Shinmin Sakamura and Eido Shimano Roshi
Matsuyama, February, 2001*

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Yamamoto Gempo Roshi, 1960

Gempo Roshi's Silent Kwatz!

Eido T. Shimano Roshi

JUST FORTY YEARS AGO, on June 3, 1961, at the age of 96, Gempo Roshi passed away. Forty years after his departure, his influence persists and now he is teaching more strongly than ever. There are many ways to reach Rinzaï Zen, but so far as I know, none are as clear, as direct and as broad as Gempo Roshi's teaching. To commemorate Gempo Roshi, after forty years of deliberation I have started the translation of his commentary on *The Gateless Gate*. I feel that introducing his teachings to the West is one of my Dharma missions.

I often read from the *Rinzaï Roku* and many of you may think, "What is the significance of all those Kwatz?" A Kwatz is not necessarily a shout. There are silent Kwatz, smiling Kwatz, drinking Kwatz. Gempo Roshi was a master of all these.

When Gempo Roshi was about 90 or so, there was an elderly lady living in Mishima who was really devoted to following his teaching and who supported him in various ways. One day she wrote a letter to him saying, "Gempo Roshi, thank you for many, many years of guidance. But I'm getting old and, with my illness, have a feeling I may die soon. So I don't think I can see you anymore." So Gempo Roshi and his attendant went to visit her. As soon as they met, this is what he said, "*Oba-san, pokkuri shinu yo.*" *Oba-san* is a friendly way to say "elderly lady." *Oba-san, pokkuri shinu yo* means "Elderly lady, you'll die soon!" And up until that point, her face was pale, but when she heard that, her color returned. She got well and lived a long time. Normally such a statement would have the opposite effect. But from a true man of Dharma it relieved her depression and allowed her to live for a few more years. "Oba-san, you'll die soon." This is Gempo Roshi's Kwatz.

To understand Gempo Roshi's teaching is to understand real Rinzaï Zen. His teaching revolved around purification. This paragraph from his *Gateless Gate* may be helpful:

"As you know, a monk came and asked Master Joshu whether or not a dog has Buddha nature, and Joshu said 'Mu,' which literally means 'No.'

"Another time, the monk asked the same question. Joshu replied, 'U.' [U literally

means, "Yes".]

"That monk then said, 'If a creature has Buddha nature, why does he wear a skin bag?'

"Joshu replied, 'Because of his karmic hindrances.'"

"This is the point. Everyone has karmic hindrances. Karma hinders you. There is good karma and there is evil karma. According to one's deed, each one of you accumulates karma, which is called *shuku-go*."

Instead of saying, "Sentient beings are primarily all Buddhas," Gempo Roshi said, "Sentient beings are primarily accumulated-defiled-karma beings." Starting from that more approachable state of impurity, he urged his students to purify themselves by doing zazen and other religious deeds. He testified that not only did zazen eventually lead to a more enjoyable life experience but that it eventually led to self-realization. He taught that even after enlightenment, there was still karma to be purified. Purification was the cornerstone of his approach. He felt that this pragmatic view, purifying past lifetimes and looking forward to future lifetimes, would enable students to act generously in the context of a macro view.

I must say that there is a huge hindrance in the West to the understanding of Gempo Roshi's teaching: the Judeo-Christian heritage and the all-knowing supremacy of science. The western world, under the long-term influence of Judaism, Christianity and Islam, is unfamiliar with *shuku-go*. The widely held belief is that this life has a beginning, conception or birth, and an end, death or a final destination, hell or heaven. And from the rational, scientific view, of course, there is no proof for previous or future lives or the existence of *shuku-go*.

Gempo Roshi's teaching and Buddhist teaching start from the saying that this present life—as we are now, whether we like ourselves are not—is a mere effect of causes which were made during our previous lives; it's not an accident. Furthermore, we are karmic hindrance itself. We have lots of obstacles, such as short temper, greed, and various other physical, mental, emotional, and psychological impediments. Our present life is a beautiful effect of many com-

bined causes. Many, many causes brought our physical, mental, emotional conditions as they are now. This, to me, is quite a more scientific presentation than is the concept of birth, and death, then going to heaven or hell. And the more we do zazen practice, the more we can sense or feel the truth of this view.

Gempo Roshi believed that in his previous life he had been a Shingon Buddhist monk who loved sake and drank excessively. According to him, this excessive drinking was one of the reasons why he had been abandoned at birth. To add to this sake karma, when his adoptive father, Mr. Okamoto, found him barely alive, he sprayed some sake on the infant's face in an effort to revive him. Maybe this was Gempo Roshi's excuse, but throughout his life, he loved sake, often saying "I began drinking sake when I was two days old." His style of drinking sake was so beautiful. 3 shots only. No more. No less. Everyday. His love of sake remained as *shuku-go* though now controlled it was no longer an impediment. That, in my opinion, is one of Gempo Roshi's Kwatz.

As a youth, Gempo Roshi was rather weak physically, and on top of that, he became almost blind by the age of 19. So he left home and spent about four years in the hospital. He was married but because of his condition, his wife divorced him. In those days, divorce was very rare. The 4-year treatment didn't work and, in despair, he tried to commit suicide. But somehow he was unsuccessful; perhaps Dharma arranged it so as to push him all the way to an extreme condition and then say, "Not yet, you have a mission to do."

So, he began intensively questioning the meaning of his existence and went on a pilgrimage to Shikoku Island where there are 88 temples, most of them Shingon the esoteric Buddhist school and only two Rinzaï temples.

Gempo Roshi fainted in front of one of these two—Sekkei-ji, the 33rd temple. A priest, Yamamoto Taigen, kindly asked him to stay, since he could no longer walk. Then, one day Gempo Roshi asked the priest, "I'd like to become a monk. But I only went to school for a short time, so I have almost no education. On top of that, I am nearly blind. Can I become a monk?"

And the priest, said, "Yes, you can. I don't think you can become an ordinary one, just doing funeral services or memorial services. But you can become an extraordinary one if you open your Dharma eye. Even if you're not blind, suppose a shoji screen is in front of you: you can't see what's behind the shoji screen. Human eyes are such limited eyes. On the other hand, Dharma eyes are not so limited," he said. "Even from the end of the universe, from endlessness to endlessness, you would see all space and time, without hindrances." This was real encouragement, and Gempo Roshi was ordained and became a monk at the age of twenty-five.

As a monk, Gempo Roshi's conviction and firm belief in the existence of *shuku-go* from previous lives shaped his deeds. It shaped the way he interacted with others. In his time, unlike nowadays, leprosy was believed to be contagious. Infected people were treated like the proverbial lepers. While they waited to die, lepers went on the pilgrimage to Shikoku Island. Many of them stopped for a night at Gempo Roshi's temple and died there. It was his responsibility as a *jisha* to wash their bodies. As he gave those deceased lepers their last bath, he said to them: "Because of your past karma, you are now in this way. I am sure you are full of regret or resentment about passing away alone in this unknown place. But, don't have any bitter feeling toward anybody. I will do work for you. I will contribute something meaningful to our society. So peacefully rest". Gempo Roshi's teaching and actions went hand in hand. He believed that since we are karma beings, let's do something about it. Let's purify.

There was no pessimism or fatality to Gempo Roshi's teaching and acceptance of *shuku-go*. Instead he emphasized dynamic action. Once, he was asked to give a talk at a prison. He said to the prisoners, "You are here seemingly because you did something illegal. The real reason you are here, however is due to your *shuku-go*. When I say *shuku-go*, it may sound like an immutable sentence. It is not the case. *Shuku-go* can be cleaned. The best way to clean it is to do *zazen*. But since, as prisoners you cannot do *zazen* together a few hours a day purify by repeating either aloud or silently *Namu Amidabutsu, Namu Amidabutsu*". *Namu Amidabutsu* means endless-dimension-universal light. There were about 300 hundred prisoners present. One by one, they all began chanting *Namu Amidabutsu*. When

Gempo Roshi left the platform there was *Namu Amidabutsu* chanting and lots of tears.

If you, like those prisoners, are unable to do *Mu* whether because of resistance or resentment, or *shuku-go*, why not chant *Namu Amidabutsu* or some other dharanis, such as *Namu Dai Bosu, gya tei gya tei ha ra gya tei hara so gya tei bo ji sowa ka, on ka ka kabi sa ma ei sowa ka, on korokoro sen dari matogi sowaka, on abei dabidei sowaka*, or the last line of Ryo Gon Shu, *on onori bishachi birahojaratori hodohodoni honihan kukitsuryoryo han somoko?*

Patience and effort are also purifying deeds. In one of his talks, Gempo Roshi said, "It took me about one year to find a capping phrase or *jakugo* for the koan "The oak tree in the garden." A *jakugo* is short classical Chinese saying and poem chosen and memorized by Zen students to show understanding of a particular koan. One year is quite a long time. One year, through *sesshins, kesseis*, at four daily *dokusans*, he presented a verse and each time, that verse was rejected. Tirelessly, he deciphered countless Chinese characters to understand not only their meaning but also their poetic spirit. After one year of patience, perseverance, effort, *zazen* and study, the understanding of one koan naturally blossomed.

Intense purification effort may eventually lead one to enlightenment. For many people *Mu* is the question "Who am I?" Gempo Roshi's *Mu* was "What is this *shuku-go*? What is this hindrance? What is it?" He did *Mu*, which he felt was the best way to do *zazen*. Here are some of his comments regarding *Mu* practice from his Gateless Gate commentary which I have been translating with Kigen.

"So forget about this and that. Relinquish every thought and simply do *Muuuuu*. Feels great! Marshal yourself. There are many things that make you feel good, but this *Mu* is incomparably the best feeling. However lofty some bit of reasoning may be, it is, after all, contrived by human beings quite egotistically. On the other hand, the great way of nature is like the sun: in our world, there is no light that is better than sunlight. No matter how beautiful a lamp you may light, it cannot rival sunlight. In the same way, even if you have wisdom, that itself doesn't work. It's only wisdom within the orbit of a lone individual, not of heaven and earth. What is the light which has the same

root as heaven and earth and yourself? What kind of light is identical with the myriad things and yourself? Cast off your body and mind and see. Relinquish!"

Through *Mu* practice, he eventually realized his own True Being. It happened one day when, as usual, he was doing *Mu* in the second floor of a monastery at sunset. Many priests dressed in golden brocade robes were attending a funeral service. Their robes shimmered in the glorious sunshine and that sight caused Gempo Roshi to realize the Universal Principle. He said that for three days an oily kind of sweat exuded from his backbone and at the end of those three days he felt incredibly light, as if his accumulated karma had left his body. At that point he fully realized that, "there is a universal principle and the only choice is to follow that principle."

However, *shuku-go* does not completely disappear with realization. We all have many, many, many previous lives. So every hindrance will not be gone at once. Like layers, heap upon karmic heap upon karmic hindrance. The need to keep polishing and purifying remains.

Another thing he often said was, "Don't make any oime." *Oime* literally means to have debts. If it's monetary debts, it's clear: we borrow and return. But what Gempo Roshi means by *oime* really came out of integration of *zazen* practice. As humans, we may dislike or even hate other individuals, and even wish for them to become unhappy. Unfortunately, all of us, because of our karmic hindrances, have such tendencies, no matter how much we are educated. We are emotional beings after all.

For this, introspection was one of Gempo Roshi's purification tools. His advice was to review the day's events every night to determine how to repair any inappropriate deed. He did this himself. One evening, I went to his room and found him knocking his head on the ground. He told me: "Today I said something inappropriate to a visitor. He must be feeling pretty bad." Gempo Roshi did not use the phone; instead he kept knocking his head on the floor, sending an apology toward that person's house. And here comes Gempo Roshi's point: as far as negative emotions are concerned, it's beyond our control; it's our karmic hindrances. However (and this is called *oime*), because of those negative thoughts, we owe each person, before midnight of that partic-



Soen Nakagawa Roshi with Yamamoto Gempo Roshi, Ryutaku-ji, 1959

ular day, an apology. And even if we are right and the other is wrong, still, we should apologize to that person, insofar as there was emotional friction, which made not only that particular individual but also other people feel unpleasant. To all these, we owe silent apology. This, to me, is also Gempo Roshi's Kwatz. It is as loud as Rinzai's KWAATZ!

I'm telling you this because it's so helpful. If you do this, for one year, you'll be a completely different individual. But I'm told that here in America unless one is obviously wrong, to say "I'm sorry" is almost prohibited. This is why I am saying that Gempo Roshi's profound teaching may not work

here. Western thought may be our greatest impediment, lacking the concept of previous lives and not accepting that we have karmic hindrances. But we are Zen students, sitting on our cushions, digging into our being, breath after breath. Why can we not overcome this cultural impediment? And if we still cannot do what I have said—Gempo Roshi's silent Kwaaaaatz—this itself may be due to our karmic hindrances.

Karma is not fate. Karma is erasable, changeable, and improvable. There's hope. So don't give up if you cannot do this practice at this point due to your *shuku-go*. Still, try, try. And of course, rejection, resistance, distrust, self-righteousness, and so on and

so forth may come and go. Just think to yourself, "What is the most important mission for me in this lifetime?" When you come to this point, when you really can focus on what is the most important thing in this lifetime, these petty hatred or dislikes ("I don't like him" or "I don't like her") become so insignificant. So insignificant! And you are able to say "Sorry," this silent Kwatz. Sometimes, as with Rinzai, a KWAATZ is louder than thunder. But quite often the Kwatz is silent, as in Gempo Roshi's integrated Zen.

To summarize, this is the essence of Gempo Roshi's teaching: 1) *Shuku-go* exists. 2) Do spiritual deeds to purify it. 3) Whether realization comes or not, there will still be *shuku-go*. 4) Therefore, purification must ceaselessly continue. 5) Use this macro view to live compassionately.

Perhaps you understand that this teaching and encouragement is real Rinzai Zen. One of my favorite Gempo Roshi sayings is: "To be enlightened as a result of zazen is not only difficult, but quite rare. However, if we continue to do zazen, for some reason, things go smoothly." "Sube te totono te iku." Each thing, each event, somehow comes of its own materialization and actualization." And this, everyone, I am sure, has experienced, even without so-called enlightenment. The more we do zazen diligently, without giving up, the more things take place on their own and in a favorable way.

These are the teachings, the silent Kwatz! of Hannya Kutsu Gempo Zenji Dai-Osho. Certainly, without a doubt, in my life, in this incarnation, this Gempo Roshi was the greatest Zen master, the greatest human being I have ever met. The actual day of his departure was June 3, 1961. It is only 40 years since he has gone, and as he said, again and again, "Sixty years is far more effective than fifty years. Seventy years is far more effective than sixty. Eighty years are far more effective than seventy. But most effective is after one's departure."

And this is so true.



Out on a Lark

IDEALLY, ZEN MONASTERIES WOULD be places where the words "Zen" and "practice" are never uttered, Dharma talks are not given, and the word "compassion" is not part of the vocabulary. It would be a place where, when the residents are hungry, they eat; when sleepy, they sleep. Someone said, "France is the only country where French is not spoken." He meant that in France, people simply converse and waste no thought on "speaking French." So with Zen we seek Zen that is uncontaminated with Zen. "Without moving your lips, how would you say it?" goes a Koan. It is like asking, "Without speaking French, how do you speak French?" We can spend a long time trying to tease meaning out of "Zen paradoxes," or we can enter the spirit of Sesshin and do Zazen unconditionally.

On the third night of this Sesshin [Anniversary Sesshin, 2001], you remember the moth flapping about on the left side of the altar. It flew in through the open doors behind the altar, and aimed for the hallway light behind the altar. Then seeing the brighter light over the altar, it changed its focus and went after that light. It assaulted the light, dazed itself with the impact of hitting the bulb, then fell to the floor. Then it would get up, flap about blindly, and once again attacked the light. It was the largest moth I've ever seen, bigger than a butterfly, as large as a small bat. *Thack!* It hit the bulb hard, shaking off dust motes that drifted down in the light, and fell to the floor.

When we feel we are *working hard* during Sesshin, we feel like that moth headed for the light. We zero in on *Mu*; we hyperventilate, we shout. We bang our heads against this unyielding *Mu*. We want the light of *Mu*, but *Mu* remains a blank; we don't know if we're hot or cold. And we go a little bit crazy. It is hardly the serene, pacific, meditation that we anticipated. Perhaps we should give up Sesshin, quit this whole enterprise, cut our losses and walk away from this practice. We feel it is stupid to go on.

Master Mumon, the compiler of the *Mumonkan*, describes *Mu* as "swallowing a red-hot iron ball you cannot disgorge." "Impossible," you say, or "absurd." If we have not experienced what he is describing, it does not occur to us that he is describing a crisis in our practice, the point where we

feel we can't continue, where we want to back off but can't, because we are in the throes of *Mu*. Mumon's words are not meant to be mysterious; he is trying to describe an impasse in our practice that we don't have the language for. At this point, a most amazing thing happens. No matter how absurd and odd it is to be sitting here,

*The virtue of Mu
as a koan is how
unyielding it is, how
aloof it is from any kind
of interpretation. We
have to have the faith
and confidence to say,
"Yes, even this Mu can
be seen and understood,
even if it now appears
to be totally absurd."
Only faith can lead us
through the absurdity
of Mu practice.*

asking, "What is *Mu*?, *Mu!* *Mu!*?" we experience a change of heart. We assent to the absurd. Why not continue, all the way? Having come all this way (and feeling stupid and frustrated), why not go all the way? The "spiritual journey" is never rational. In every case where the journey is real, it requires what *Mu* requires of us: faith that Rinzai and Hakuin, and all the patriarchs, had indeed seen and passed through the same "barrier" that we now face. By their own account, they had seen something wonderful, and we have the faith that we, too (after all, no supernatural power is required), can see the same wonder. And so, dazed, like the moth,

Jiro Osho Fernando Afable

we rouse ourselves to continue. "It was as though I was frozen solid in the midst of an ice sheet extending tens of thousands of miles." Thus Master Hakuin (ca. 1680) described his impasse with *Mu*.

We cannot say that *Mu* is "poetic" or "paradoxical." If you are doing *Mu*-practice, you know that no amount of description can convey what *Mu* is. The virtue of *Mu* as a koan is how unyielding it is, how aloof it is from any kind of interpretation. We have to have the faith and confidence to say, "Yes, even this *Mu* can be seen and understood, even if it now appears to be totally absurd." Only faith can lead us through the absurdity of *Mu* practice.

Fortunately there is life after *Mu*. Life becomes very ordinary after *Mu*. Life after *Mu* is in fact like life before *Mu*. We will never forget the time of *Mu*, but we discover, to our delight, that Koans come in many flavors. There are koans that are poetic, others that are poetic and funny, and still others that resonate with spiritual power. If all koans were like *Mu*, unyielding and remote, we would look for the plain light of day, for a breath of ordinary air.

So I come to today's text, Case 36 in the *Hekiganroku* "Chosha Went for a Walk."

*One day Chosha went for a walk.
When he returned to the gate, the
head monk said, "Osho, where have you
been strolling?"*

*Chosha said, "I have come from
walking in the hills."*

*The head monk said, "Where have
you been?"*

*Chosha said, "First I went following
the fragrant grasses, and now I have
returned in pursuit of the falling blossoms."*

*The head monk said, "You are full of
the spring."*

*Chosha said, "Better than the
autumn leaves falling on the lotus
leaves."*

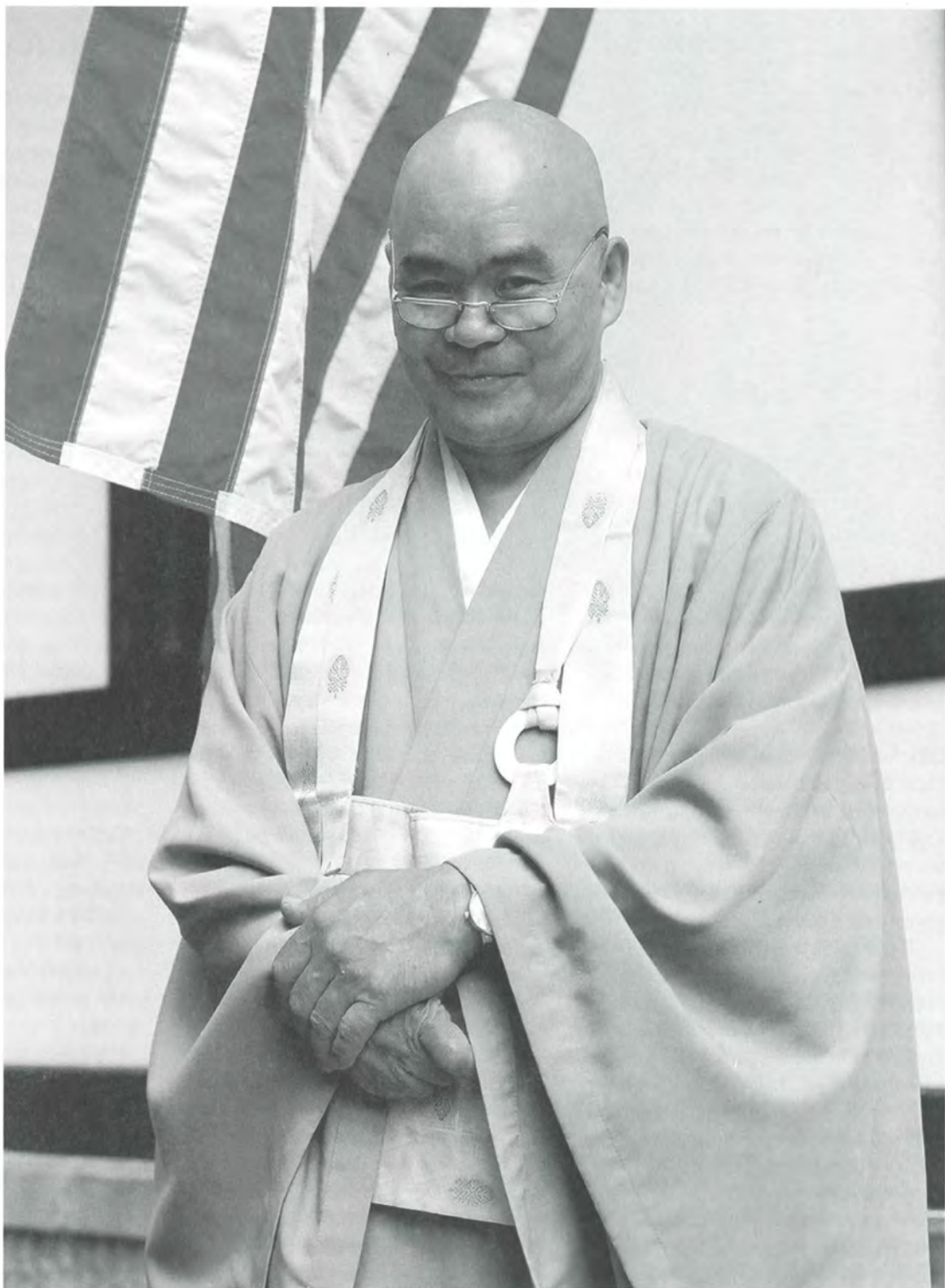
*[Setcho says, "Thank you for your
answer."]*

Do you remember your last walk, or the last time you went jogging? What kind of walk or jog was it? Often we see someone jogging with walkman headphones on. Now and then, his head will nod to the beat of a

song no one else can hear. There's nothing wrong with having a walkman; but we can ask ourselves, what do we hear when we're out walking or jogging? Do we hear the static of irritation over the sound of birds or silence? We notice that during "good Zazen" we don't hear our internal and habitual walkman. By concentrating on our breath, by Mu-work, our attention is "one-pointed" and effectively jams our habitual internal static.

Many students say, "The sound of birds are so clear!" "I could watch the light change from daytime to evening." Now the world is fresh, alive. Is this simply because the hours of sitting during Sesshin is a time of sense-deprivation? I would say that Zazen practice is self-deprivation: the "Me" that is too much with us, with all its demands and preoccupations, recedes. This is what "paying attention" does. Simply note that "Me" always fades into the background when we are paying attention to what is before our eyes. Note that the demanding "Me" is never an effect of paying attention. Have you disappeared because the "self is not there?" Of course not. Isn't there someone hearing the sound of birds? The evictions of the self are always temporary; we always remember that time, "when I wasn't really there." Does it seem a paradox that in the best times of our lives, "we weren't really there?"

A Zen proverb goes, "When you catch the fish, forget the net." It means, when you grasp Mu, throw it away. When you have insight, don't make a big deal out of it.



"Fishing" is called practice, and "forgetting" is "ordinary life": having studied Zen, our life is uncontaminated with Zen. Master Chosha (d. 868), of today's koan, is primarily remembered for a breathtaking verse:

*You may not perch on the top
of the hundred foot pole.
Beyond is a majestic path
that few people walk.*

So Master Chosha, in answer to the question, "Where have you been?" replied, "First I went following the fragrant grasses, and now I have returned in pursuit of the falling blossoms."

What can you say about your walk?
(Thank you for your answer.)

A Real Sesshin

What then is "the practice"? In the zendo you don't have to do anything but sit down on a cushion and erect your spine. Everything else is done for you. Even if you are just sitting there, daydreaming, cooking up some fancy thoughts, when 12:00 comes, you will be fed. If, however, instead of cooking the rice, the tenzo starts cooking up wild fancies of his own, everybody would start to complain: "What is the matter with that Tenzo?" But the Tenzo never complains: "What is the matter with you there in the Zendo?" Zazen is just one part of the practice, not all of it.

Eido Shimano Roshi, Golden Wind

THE MOST IMPORTANT SPIRITUAL practice for me has always been doing service for others. I first became aware of how valuable doing service for others was when I volunteered for an AIDS service agency in NYC 12 years ago. I found that the more that I gave, the better I felt about myself and the world. I consciously made a decision at that time to dedicate my life to doing service for others, though I had no idea at that time exactly how I would do so.

I have been serving as the Tenzo here at DBZ for the past seven years. Jigen Delys Mullis Young has been serving as my assistant for the past five years during sesshin. One question that we both hear often from sesshin participants (and sometimes even from senior students) is: "When are you going to do a real sesshin?"

This always comes across as smug, no matter what the original intent was. "A real sesshin?" What does that imply? That doing Tenzo during sesshin is not really practice? That sitting in the Zendo allows you to offer more of yourself? That you can suffer more for the benefit of all sentient beings? That you can realize more compassion in the Zendo?

Which is more difficult physically, mentally, and emotionally? Which is more beneficial? I have experienced both and I cannot honestly answer that. What I have realized is that it really doesn't matter which is more challenging. They both test our boundaries and bring us to the limits of ourselves. They do it in completely different ways, but there is no doubt that both easily have the capacity to thoroughly, physically, mentally, and emotionally exhaust us.

If one were to think of sesshin like a locomotive—a big ball of energy moving in one direction—one could think of those in the Zendo as sitting in their seats, or in

sleeping cars in some cases, and the Tenzos as being in the galley. As Roshi has said numerous times, it really doesn't matter what you do. We are all united and together we form that big ball of energy. It chugs along slowly at first, and then flies as the days go by, and we all arrive at the same destination when sesshin is complete.

You read in many Zen texts that Tenzo practice is like Zazen practice. I have said so myself many times. But you cannot truly understand this unless you actually do Tenzo practice. Just like you cannot understand Zazen until you experience it for yourself. And then the more that you sit, the more you realize (hopefully) how and why it is a practice. This is also true of Tenzo practice.

It took me at least 3 years to even begin to understand how Tenzo practice is like Zazen. And after 7 years I still feel like I have barely broken the surface of this koan. But I do understand more and more the longer that I do Tenzo practice.

We have the same opportunity to be mindful in the Tenzo that you do while sitting on your zafu. Whether we take advantage of the opportunity is the question. Just as whether you are mindfully Mu-ing, daydreaming or dozing. If we are slicing onions we can feel how our mind, hands, arms, back, and entire body become involved and focused. Every movement that we makes gives us an opportunity to be aware of our whole being.

When we are cooking we have to be fully present. It keeps bringing us back to the moment and brings our attention to what we are doing. There are dangers in the kitchen that are very tangible that make it very important for us to be mindful, such as hot pots, boiling water, and sharp knives, to name just a few. If we are not aware we will suffer injuries. Cuts and burns don't only

Seppo Ed Farrey

cause pain, but they throw a wrench in the timing of things when an individual has to stop to dress his wound.

Sesshin usually begins a little awkwardly as you adjust to the location of your seat in the Zendo, your neighbors, and where you fall into the kinhin line. Who are the people ahead of you? Who are the people behind you? You also accustom yourself where to sit in the Dharma Hall during morning service and Teisho, and where to sit in the dining room during meals. It takes a few days to learn which page each of the chants are on. New participants also have the challenge of trying to adjust to the daily schedule and trying to remember what each bell, gong or clapper signals.

Sesshin begins awkwardly in the Tenzo also. We usually have a new group of people and it takes time to adjust to each others working habits, rate of working and culinary abilities. We bump around the first day or two, finding exactly how much each one can do before they can help another and where one is imposing on another's space. Much like those in the Zendo find they are moving too much and annoying others. But gradually everything settles down and we perform somewhat gracefully. We fall into a harmonious rhythm, a trust of each other, what we are doing and what our common goal is and it all goes smoothly, just as you fall gradually into a harmonious rhythm when getting up for kinhin or lining up for dokusan.

You learn to pace yourself in the Zendo. Students that sit in half lotus, generally alternate their leg that is on top. If you don't, it usually causes excess pain in the hip, shin bone, foot, and ultimately your spine. This lends itself to more movement and disruption of others. Have you noticed how when one person moves, others take advantage of the rustle to reposition themselves? It does end up affecting others. You also have to pace yourself with regards to whether or not you feel you can sit *zuiza* each night, and how much.

We also have to pace ourselves in the Tenzo, lest we run out of steam and become exhausted, miserable, and unable to think clearly. When this happens, and just one person is totally used up, it effects the entire efficiency of the Tenzo. If someone is working slower, I can't rely on him or her to

do things in the same time frame that I normally could. Then, the work either falls to me, or to another person, if they have the time to do it. And the additional work imposes on the time that we have for our own work.

When you are sitting in the Zendo you may have fantasies of just quitting and leaving. Sometimes the physical and mental anguish become so great that you think you cannot possibly bear even one more minute. The Tenzos also have ideas of just giving up at times. Sometimes the physical stress, and even nausea, just seems like too much and we can't bear the thought of one more 3-hour shift on our aching feet. But just as you do on your cushion, we also *Mu* right through it.

There are times in the Tenzo when the clock becomes our major pressure of the moment. As it keeps ticking closer and closer to serving time, we become tightly wound. I begin to move much faster and to work on many different things simultaneously. I don't waste time giving instructions for others to do them, because I know that if I do it will take precious time. I also know that I can do certain things much more efficiently than some people. My assistants told me that they get really stressed during these times. They help out as much as possible, doing what they know needs to be done, cleaning up my aftermath and trying to stay out of my way and leave me alone at the same time.

Something very similar takes place in the Zendo during sesshin. Sometimes the *Jikijitsu* very dominantly takes things into his own hands to try to bring about some peace and order. Whether he or she slams the *keisaku* on the floor, yells, or is walking with the *keisaku*, everyone feels the tension that is created, and responds to it in some way.

How do I prepare for sesshin? First, I have to make menus for each meal. When I first began as the Tenzo I asked Roshi if he had any preferences to what I serve during sesshin. He responded that I couldn't serve tofu enough, suggesting that I serve it every other day. He also suggested that I serve brown rice for lunch every day. Trying to stay within those parameters, I plan my



menus, trying to make them creative and variable.

The next factor that I take into account when planning the menus is the participant's protein intake each day. Since both tofu and hard-boiled eggs are served every other day, it is easy to alternate them. If I am serving tofu for lunch, I serve the supper soups that have tofu on different days. I also try to serve the higher protein spreads for your bread served for supper on those days. And if I can work some tofu into a third dish with vegetables for lunch, I also serve that on those alternate days that there is no major tofu dish served for lunch.

Then there is middle day, which traditionally has to be soba noodles or udon, which I have to juggle menus around as well. I also have to make sure that I am not serving the same base vegetable at both lunch and dinner, such as serving roasted butternut squash as a third dish at lunch and then serving butternut soup for dinner.

Once I have planned the menus so that they will be nutritionally sound and creatively different every day, I then have to make a shopping list from them so that I can purchase the correct amount of each ingredient that is needed throughout the week for each recipe. Then I have to do the actual shopping. I also have to prepare for the shopping. Do I have to call ahead to place an order for a case? If so, on which day do I have to do so? At which store will I

purchase each ingredient? I have to make a shopping list for each store. I then need to make a check request to Kigen, the *Fusuryo*, or Business Manager. I have to plan a 2-day shopping trip to NYC to purchase fresh tofu and all of the Asian ingredients and also a day-long local shopping trip. So, my preparation for sesshin actually begins about 5 days before sesshin officially begins.

You also have to prepare for your sesshin. You have to get all your affairs in order so that you can take a week to participate, free of the outside world. Are all the bills paid that will be due when you are gone? Is somebody going to take care of feeding your cat, or watering your plants? Will you have to get keys made for them or do you have to figure out where your spare set is? How will you get to the Zendo? Do you need to call for a bus schedule and arrange a taxi ride? Are you going to have to make that repair to your car that you have been putting off, before you journey up to the Catskills?

In these ways and many others, the Tenzo sesshin experience has variables that are the same as those of Zendo sesshin participants. When I began my Tenzo practice, I was grateful that it afforded me the opportunity to do service for others. As I have continued my Tenzo practice over the last seven years, I am grateful that it has slowly revealed to me the many ways in which it is indeed a true practice.



Bo
Twenty
opened her
tury uncountable
Dharma energy. I am so
sumptuous. At the beginning
as the Japanese national anthem, I
of the United States, and today is its In
to us from Japan, and I feel it is appropriate
monk will sing the International Anthem, *The Imp*
this monastery. But whenever I was confronted with de



*July 4, 2001
Dai Bosatsu Zendo*

Ambassador and Mrs. Kawamura, Ladies and Gentlemen, Dharma Brothers and Sisters, first of all, let me thank you so much for your effort in coming to Dai Bosatsu Zendo Mountain to celebrate this very auspicious occasion. 75 years ago today, our Dai Bosatsu Zendo Kongo-ji first opened its doors to Dharma seekers. During this past quarter of a century, many devotees have come to give their energy, and DBZ gave back. I am overwhelmed to see so many people here today, please allow me to be a bit pre-occupied. In this ceremony, we offered our country's national anthem, *The Star Spangled Banner*, as well as *Gayo*. Although many of us are not Americans, this beautiful mountain, lake and forest are a part of our Independence Day. The reason we sing the Japanese national anthem is that this Zen Buddhist tradition comes from our ancestors. We express our gratitude to our predecessors. Many of us are from neither Japan nor America, so for them, a Canadian I call it *The Dream*, from *Man of La Mancha*. During this past quarter of a century there have been many ups and downs to sustain and difficulties, it was this Impossible Dream that gave me the courage to march on.

Before I go into rather well known individual matters, I would like to talk about my chance meeting in February of this year with the poet Mr. Shinmin Sakamura, the who donated this stone, inscribed *Nen Zureba Hana Hiraku*. With this stone, number 600, the 92 year old poet is praying, for peace. And I have been hoping myself for at least twenty years to set up this monument, as well as a stone carving of the Jizo Bosatsu painting which has been hanging in the zendo foyer since July 4, 1976, carved this past week by Mr. Nomoto. Somehow, all these years, it has been my hope, and yesterday it was installed. This morning, at precisely 6:30, the Sesshin Sangha chanted at Jizo Bodhisattva's Eye Opening Ceremony, and it was precisely then that the rising sun emerged directly behind the new stone, casting an beautiful, enormous halo around Jizo-sama's head as we the dharani *On Ka-ka Kabi Sam Ma Ei Sowaka*. No one could have planned the sunrise on the morning of July 4, and there was even some uncertainty the day before about when exactly we should hold Jizo's Eye Opening Ceremony. In connection to this uncanny timing, did anyone notice, just a few minutes ago, when Mr. Shigenobu read Mr. Shinmin Sakamura's letter that a great bird flew overhead.

I wish to express my gratitude to my teacher's teacher, Yamamoto Gempo Roshi, I feel his presence so strongly today. And as well to my teacher, Soen Roshi, Kengan Goto Osho; and Venerable Nyogen Senzaki, who came form Japan and spent the first half of the twentieth century in America; and to Jimmy Tanahashi, all these individuals within the Dai Bosatsu Mandala. Without them, without their Nen, creating Dai Bosatsu Zendo in the middle of the Catskill Mountains would have been literally an Impossible Dream.

Though I violated his wish to be anonymous, our profound thanks goes also to Chester and Dorris Carlson, our benefactors. However, at the time she entrusted me to build what she called a "country zendo," I was so inexperienced in American life, I had no idea what to do. It was then that I spoke with Bill Johnstone, former Vice President of Bethlehem Steel, retired, full of experience and with nothing to do. I visited his apartment near the U.N., and after hearing my long explanation, he said to me, "Tai-san, if you want to have a comfortable life, just forget it. But, if you want to have a meaningful life, do it, I will help you."

This was the turning point: the dream of DBZ became the actuality of DBZ, and Bill Johnstone really helped me.

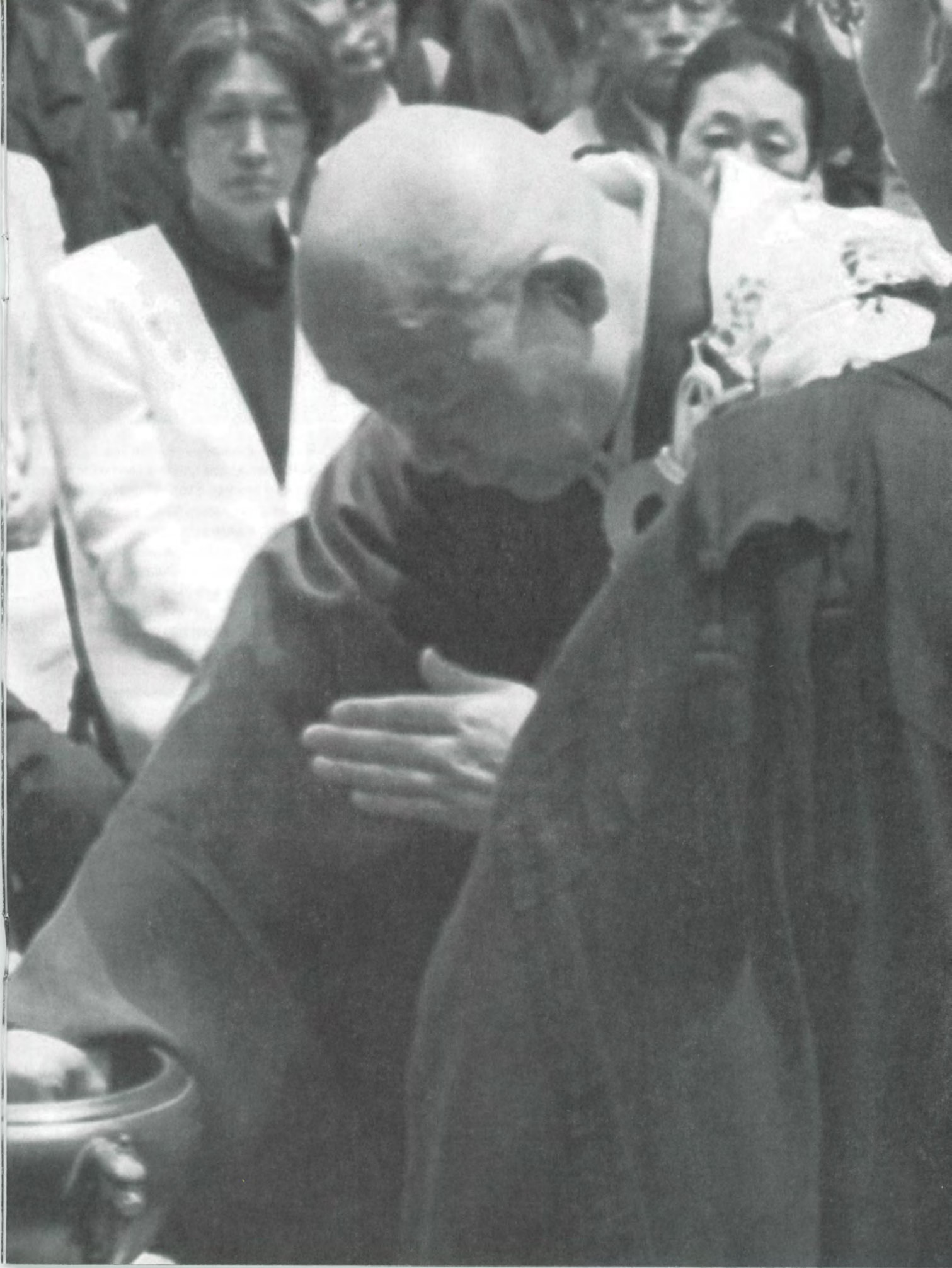
Also, I would like to mention that without Aiho Yasuko Shimano's Dharma cooperation it would have been quite difficult to survive this past quarter century.

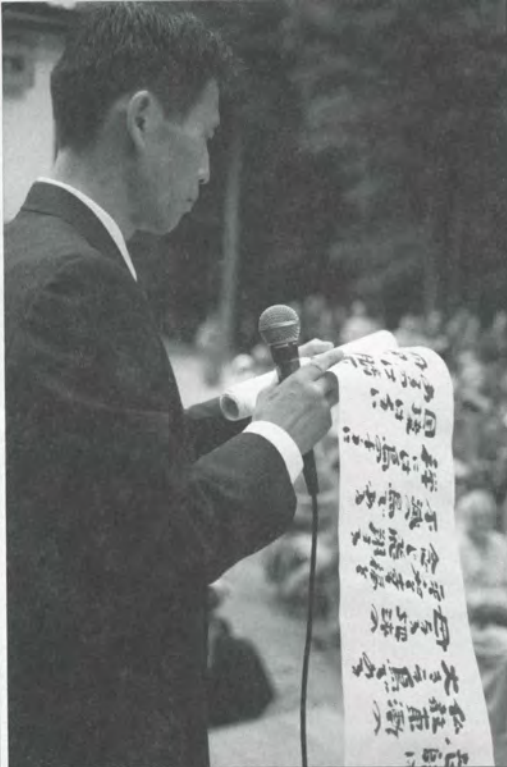
Last and most important, all of you here, and all who will ever come here, without these Dharma Friends DBZ would be merely an empty building.

*Let True Dharma Continue,
Universal Sangha Relation
International Dai Bosatsu Zendo
Become Complete.*

Eido T. Shimano







The Event

On the crystal clear afternoon of July 4th, Dai Bosatsu Zendo's Twenty-fifth Anniversary Ceremony began with the ringing of the *Bonsho*, the giant bell, resounding throughout the valley and followed by the monastery instruments and the unveiling of the *Nen Zureba Hana Hiraku* stone monument by Aiho-san Yasuko Shimano. Participants chanted *Enmei Jukku Kannon Gyo* as Eido Roshi offered incense and water, making formal prostrations. A special altar was set before the stone at the monastery's front steps. Roshi then offered ceremonial powdered green tea, prepared by Yamada Sensei, of New York's Urasenke Tea School. As the Sangha chanted *Namu*

Dai Bosa and *Namu Jizo Dharani*, Eido Roshi performed an Eye Opening ceremony for the new *Jizo* statue to the left of the *Nen Zureba* stone, carved by Mr. Nomoto (see inside back cover).

Our Master of Ceremonies was DBZ monk Doshin David Schubert, introducing the first speaker, Mr. Yukihiro Shigenobu, acting as the emissary of Mr. Shinmin Sakamura. Mr. Shigenobu read a message from Mr. Sakamura, expressing poetically his inspiration and intention "...to present the monument, 'Nen-blooming flowers' and contribute to the realization of integrated harmony throughout the entire universe." Uncannily, as Mr. Shigenobu uttered the line, "Zen, like a bird, knows no border," a large bird flew overhead. Jiro Osho followed with an English translation.



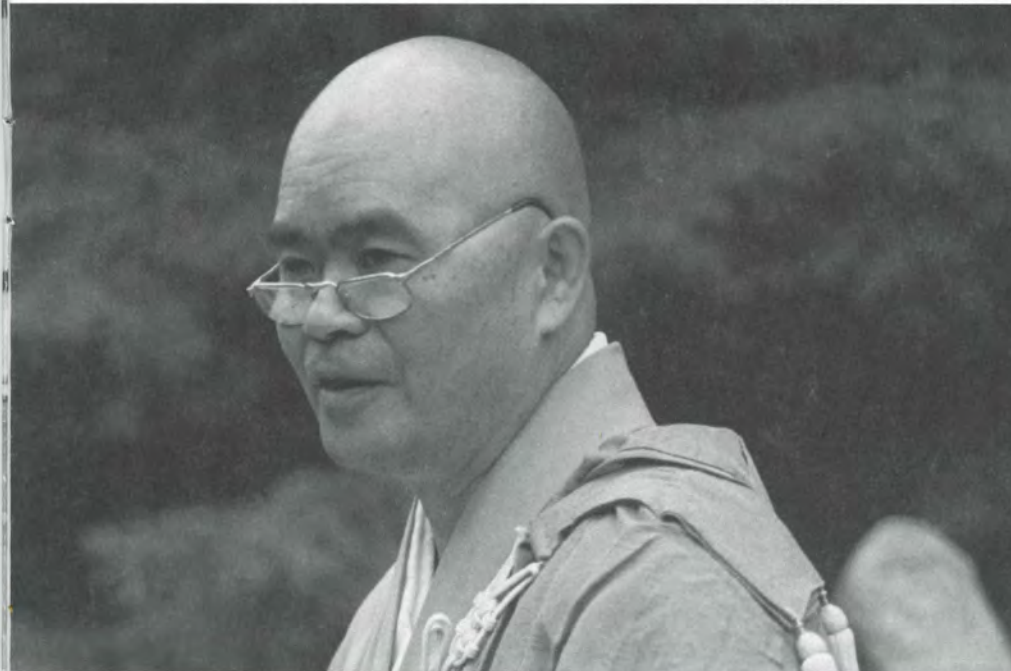


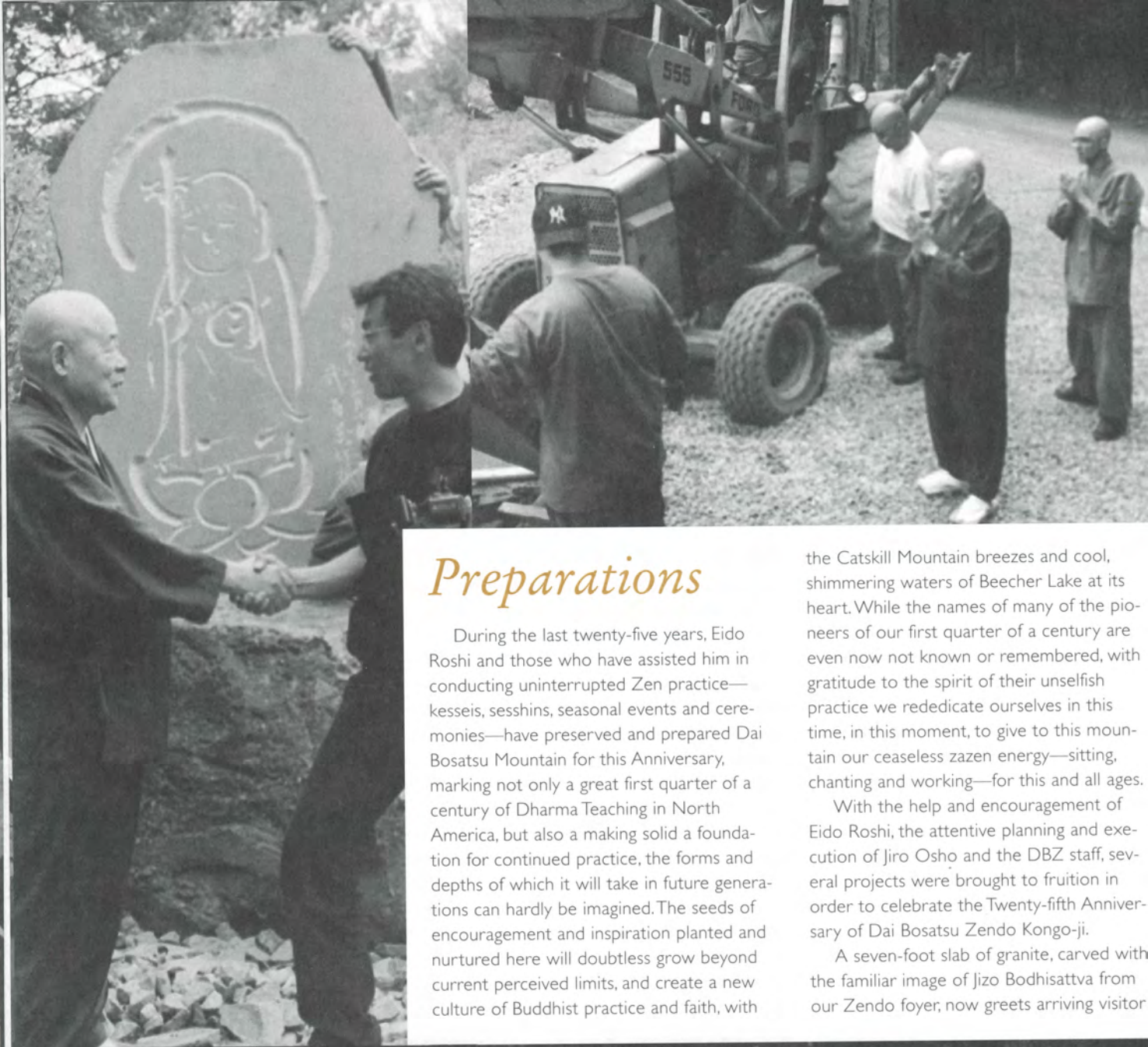
Eido Roshi then spoke gratefully concerning those whose help was indispensable these past twenty-five years of effort and Dharma activity (see Page 10). The ceremony concluded with congratulatory speeches by Japanese Ambassador and Consul General to New York, Mr. Kawamura; Yamada Sensei, offering thanks, congratulations, and reminiscence of his long connection to DBZ; and finally Mr. Toshiharu Nishiyama, of Remind, Inc., offered his congratulations and thanks.

Also during the ceremony, participants sang *The Star Spangles Banner* and *America the Beautiful*, accompanied by the Sullivan West at Jeffersonville High School Band; and *Kimi Gayo*, the Japanese national anthem, accompanied by Genmyo and Koshin Aikawa. DBZ monk Bundo Zachary Browman sang *The Quest (The Impossible*

Dream) accompanied by Genmyo, Koshin and guitarist Anthony Bez. Our Anniversary concluded as guests enjoyed a delicious feast.

Clockwise from top left: Mr. Yukihiko Shigenobu reads the letter from Mr. Shinmin Sakamura; Aiho-san Y. Shimano stands with Ambassador and Mrs. Kawamura; Eido Shimano Roshi offers water before the new stone monument; Ambassador Kawamura; Yamada Sensei; Mr. Toshiharu Nishiyama; Jiro Osho; Seigan Ed Glassing stands ready to strike the Hokku (Dharma Drum) at the commencement of the ceremony. Behind Seigan stand the members of the Sullivan West at Jeffersonville High School Band; monks and nuns from DBZ past and present stand to the left of the altar while chanting The Heart Sutra; DBZ monk Kigen Jim Frechter acts as chanting leader.





Preparations

During the last twenty-five years, Eido Roshi and those who have assisted him in conducting uninterrupted Zen practice—kesseis, sesshins, seasonal events and ceremonies—have preserved and prepared Dai Bosatsu Mountain for this Anniversary, marking not only a great first quarter of a century of Dharma Teaching in North America, but also a making solid a foundation for continued practice, the forms and depths of which it will take in future generations can hardly be imagined. The seeds of encouragement and inspiration planted and nurtured here will doubtless grow beyond current perceived limits, and create a new culture of Buddhist practice and faith, with

the Catskill Mountain breezes and cool, shimmering waters of Beecher Lake at its heart. While the names of many of the pioneers of our first quarter of a century are even now not known or remembered, with gratitude to the spirit of their unselfish practice we rededicate ourselves in this time, in this moment, to give to this mountain our ceaseless zazen energy—sitting, chanting and working—for this and all ages.

With the help and encouragement of Eido Roshi, the attentive planning and execution of Jiro Osho and the DBZ staff, several projects were brought to fruition in order to celebrate the Twenty-fifth Anniversary of Dai Bosatsu Zendo Kongo-ji.

A seven-foot slab of granite, carved with the familiar image of Jizo Bodhisattva from our Zendo foyer, now greets arriving visitor





to DBZ as they crest the final hill of our mountain road in an area newly named Jizo Plaza. Mr. Nomoto is an artist living in Japan, and during Anniversary Sesshin, he carved this image with the assistance of kessei student Shinden Yoshi Ohga. Our gratitude goes to Mr. Nomoto for his sincere effort and great skill, and Jizo-sama will be happy to greet all who come to DBZ for many years to come.

Photos, clockwise from top left: Eido Roshi and Mr. Nomoto shake hands in front of the completed Jizo Bodhisattva stone.

Eido Roshi and Doshin chant as Jiro Osho directs the placement and installation at Jizo Plaza.

The Tenzo Team's good spirit and tireless effort in preparing the Anniversary Feast, pic-

tured from left: Myochi Nancy O'Hara, Shunsho Judith Molis, Jigen Delys Mullis-Young, Seiko Susan Morningstar (foreground), Genno Linda King, Head Tenzo Seppo Ed Farrey, Andrew Mellen, Hiten Angela Mortensen, and Bundo Zachary Browman.

Mr. Nomoto (back to the camera), Jiro Osho, and Shinden Yoshi Ohga adjust the Nen Zureba Hana Hiraku monument at the monastery entrance.

Musical collaborators Anthony Bez with Koshin and Genmyo Aikawa prepare for the Anniversary Ceremony.

Mr. Nomoto and Shinden, brandishing diamond-tipped stone chisels, while hard at work on the Jizo Bodhisattva stone.

Bottom left, a view of some of the 250 participants in the Anniversary Ceremony and Celebration.



Dai Bosatsu Zendo·Kongo-ji News

Spring & Fall Kessei 2001 In addition to Eido Roshi and Jiro Osho, participants in this years two three-month training period include DBZ residents Fujin Attale Formhals, Inji (Roshi's Attendant); Seppo Ed Farrey, spring being his final kessei after seven years as DBZ's Tenzo (head cook); Tendo Tim Lacy, Shikaryo (Head Monk); Kigen Jim Frechter, Fusuryo (Business Manager, and new Tenzo for fall); newly ordained Rinden Roland Sugimoto, Jisharyo (Zendo Attendant); and Sally Carlsson, Open Space and Guest House Coordinator. Returning in the latter part of spring kessei were Yayoi Karen Matsumoto, Kinzan Chris Pallm, and Bundo Zachary Browman. Part time kessei students: Catherine Brenner, from Zürich; Oliver Reuss, also from Zürich; Daishin Pawel Wojtasik, from New York; Shinden Masayoshi Ohga, who came from Japan in May and received his Dharma name in a special Jukai ceremony conducted by Eido Roshi; Ippo Marc Hendler has returned to DBZ fo fall; recent sesshin regular Laksmi Claudine Ashley from Woodbourne, New York, has joined for Fall Kessei; and Shoju Michael Kenny has again returned from London for the latter part of Fall Kessei.

Joining us from early June through O-Bon was Choku-san Denchoku Shaku Zenji, a monk who trained at Shogen-ji for six years, coming originally from Taiwan. Choku-san brought a very positive and hard-working attitude to daily practice at DBZ, most notably in the Inji, Tenzo, and Jisha departments. With thanks, we hope he will return to DBZ regularly in the future.

Three Sutras Spring kessei in the Japanese tradition is also called *Ryogon-E Kessei*, and this season we have completed and published the first ever romanized version of *Ryogon Shu*, in an edition called *Three Sutras* containing also the 25th chapter of *The Lotus Sutra*, and *The Diamond Sutra* in romanized form and English translation. Through the material generosity of our greater DBZ Sangha, under Eido Roshi's guidance, with assistance from Fujin, after practicing and learning *Ryogon Shu* for a little more than two years, the romanization was finalized and very quickly produced in a beautiful Japanese style sutra book through the help of Mr. Baio Shoin in Kyoto Japan. Copies are available through the Monastery Store and New York Zendo.



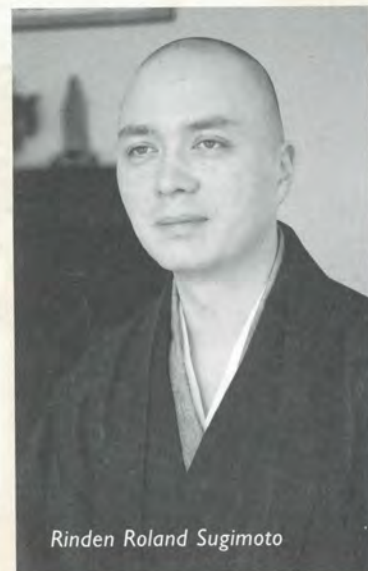
Yamakawa Sogen Roshi & Shimano Eido Roshi, August, 2001

Anniversary Sesshin 2001 With Eido Roshi's direction and the planning and organizing of the monastery staff, participants in this special sesshin put forth an enormous effort to prepare for the anniversary celebration, working hard during expanded work periods, while maintaining the usual sesshin rigor, and acting as gracious hosts to two hundred fifty guests at our successful July 4 event.

Summer 5 Day Sesshin Ven. Yamakawa Sogen Roshi paid his annual visit to DBZ, bringing seven monks from Japan's Shogen-ji monastery for sesshin, July 29 through August 3. Offering Teisho and Dokusan to all sesshin participants. We sincerely thank Yamakawa Roshi for his persistence and very generous effort in joining us for sesshin each year, and look forward to the growth of this deep Dharma connection between East and West.

Seppo Gido Zenji Edward Farrey During Memorial Day sesshin in late May, Seppo received acknowledgement of the completion of his minimum 1,000 days training as a Rinzai Zen Buddhist monk at DBZ in a ceremony conducted by Eido Roshi. Seppo became a resident here in 1994, and since late in that year he has performed the strenuous duties of Tenzo, the monastery's cook, for every day meals, sesshins, O-Bon, Thanksgiving, and numerous weekend groups every spring and summer. Seppo will be leaving in late summer, after seven years of difficult, diligent service to the Sangha, and we thank Seppo sincerely and wish him the best on his continuing path as a monk and as a Tenzo. *Gassho.*

Ordination On the morning of June 21, Rinden Budo Roland Sugimoto was ordained by Eido Roshi, becoming a Rinzai Zen Buddhist monk, and beginning his first 1,000 days training at DBZ. Rinden first came to Zen at New York Zendo Shobo-ji, and Aiho-san, who spoke at his ceremony, is now his spiritual guardian. In the past ten years he has also practiced regularly at DBZ and in the European Sangha, traveling from Austria, where after years of hard work he was recently been awarded a PhD in psychology from the University of Vienna. At his ordination ceremony, Eido Roshi gave Rinden the monk name *Budo*, meaning "Way of Dance." We congratulate Rinden on his ordination, and wish him strong practice and a fulfilling life as a DBZ monk.

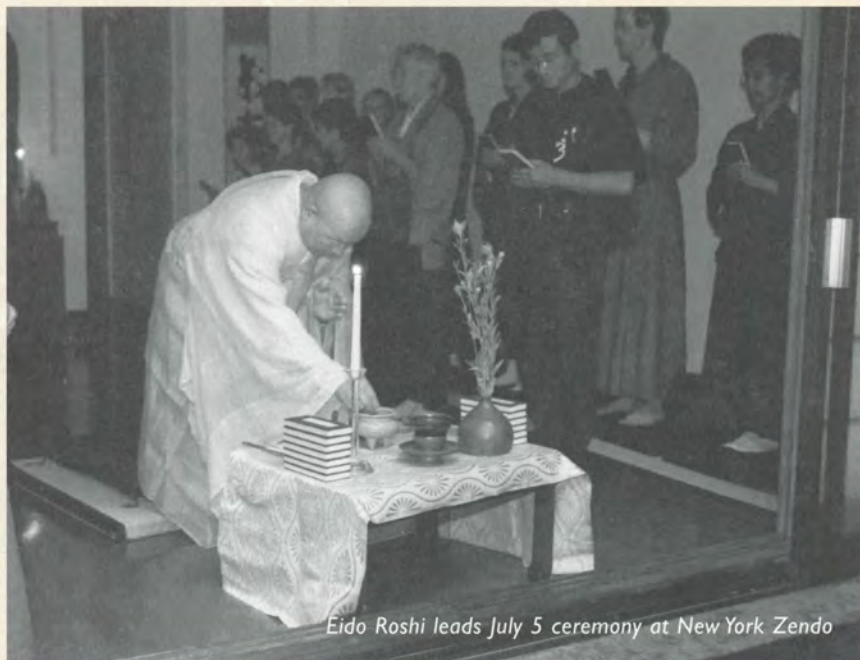


Rinden Roland Sugimoto

New York Zendo · Shobo-ji News

Springing of the Snake The year of the snake has been a most eventful time at Shobo-ji. It has brought many changes expected and unexpected - friends and loved ones have passed away, new monuments in the stone garden appeared and windows and renovations occurred. By being centered throughout all these events and grounded in our everyday practice the summer of the snake year has unfolded beautifully.

Congratulations Dai Bosatsu Zendo On July 4 Dai Bosatsu Zendo Kongo-ji in the Catskill Mountains celebrated its 25th Anniversary. It was an unforgettable event with over 50 Shobo-ji members in attendance. Congratulations to Eido Roshi and to Dai Bosatsu Zendo for making a wonderful celebration manifest perfectly. We wish to thank Roshi and the staff of Dai Bosatsu Zendo for their tremendous energy and all their hard work. We were deeply impressed and very grateful for everything that they did for us. Let us walk together on this great path for another twenty-five years and beyond, hand in hand as we go!



Eido Roshi leads July 5 ceremony at New York Zendo



Shobo-ji's new stone and Jizo statue

Nen Monument and Jizo comes to Shobo-ji On the morning of July 8 a beautiful stone monument and a new Jizo statue were unveiled and dedicated at New York Zendo. Inscribed on the stone is the poem *Nen zureba, Hana hiraku* composed by Shinmin Sakamura Sensei. The English translation carved on the back reads: "Nen! Blooming flowers." This monument is the compliment to a larger version enshrined at Dai Bosatsu Zendo for the 25th Anniversary. In the pouring rain Eido Roshi conducted a Kaigen eye opening ceremony in the garden. In his formal dedication verse he recited:

*Unexpected summer rain
Purifies both Jizo Bodhisattva and Nen monument
But they have never been defiled,
Since prior to Heaven and Earth.
Be that as it may,
With our Universal Nen
Let us chant the Jizo Dharani:
On ka ka kabi sam ma ei sowa ka!*

In spite of the weather, many Sangha members and eight guests from Japan attended. Myoyo Tanaka donated both the stones. Fujin and Subaru gave the Jizo statue standing previously in the garden. It will return to Dai Bosatsu Zendo to the memorial for William H. Johnstone in Sangha meadow.

Ordination On the morning of June 21, Dai Bosatsu Mandala Day, Rinden Roland Sugimoto, who has been practicing for over 10 years under Eido Roshi's guidance, was ordained as a Rinzai Zen Buddhist monk. Aiho-san, acting as his spiritual guardian, gave her support during the ceremony saying, "*Oboh-san ni natte Kudasai!*" Be a wonderful monk. To others be warm, be kind and be compassionate, to yourself be strict and severe, to the Dharma, seek it strenuously as like a golden haired lion." Many Sangha from Shobo-ji attended, as well as the residents of Dai Bosatsu Zendo. He was given the monk name *Budo* meaning "Dancing on the Way". We wish him strength, patience, and sincerity in his new life as a Rinzai Zen monk.

Mutual Dharma Relations Ven. Jisho Niwa Roshi, Dharma successor to Isshu Miura Roshi, visited Eido Shimano Roshi and paid his respects to New York Zendo Shobo-ji this spring. Jisho Niwa Roshi is from Ko-on ji in Tokyo, this Autumn one of his students will attend Fall Kessei at Dai Bosatsu Zendo.

Eido Roshi returned to Japan three times this year to repay his gratitude to the Dharma. The first trip took him to Shogen-ji Monastery in January for his annual teaching engagement at Shogen-ji Tanki Daigaku Junior College. He also lectured at Matsuyama on Shikoku Island, this began the Dharma relationship that led to the materialization of the Nen monument for both zendos. It was this very lecture that ultimately made possible Mr. Nomoto coming to DBZ to carve the large Jizo Bodhisattva.

The second trip, in March brought him to a memorial service held at Ryutaku-ji. This ceremony was dedicated to Soen Nakagawa Roshi, Eido Roshi's teacher and his Dharma brother Sochu Suzuki Roshi.

On April 1, Eido Roshi for the third time went to Japan attending the memorial service and ceremony for Itsugai Kajiura Roshi and Tani Kogetsu Roshi at Shogen-ji Monastery in Gifu. We would like to sincerely thank Eido Roshi for making these strenuous trips one after another, by doing so he teaches us to always remember and honor our Dharma connections and to repay our debt of gratitude.

Condolences Linda Zidell, a long time Zen student and wife of Jingu Arnold Zidell past away in December. Eido Roshi conducted her funeral in San Francisco along with Aiho-san who gave the eulogy. Rev. Fujin Butsudo offered flute music to accompany the ceremony.

Segaki at Shobo-ji After three successful All-day sits and two-weekend sesshin this year, Shobo-ji ended its spring training period with a Segaki All day sit. Fifty people sat from the early morning into the afternoon celebrating O-Segaki a traditional Buddhist ceremony for the deceased. Eido Roshi in his Dharma talk spoke about the meaning of Segaki especially the role of Jizo Bodhisattva. He spoke about the six Buddhist worlds and the fact that in this human realm we have a precious opportunity to meet the Buddha-Dharma face to face.

Renovation and repairs Many repairs and improvements have been made to Shobo-ji throughout its 33 years but perhaps none as dramatic as this springs window replacement and dressing room improvements. City inspectors in April determined that our windows needed to be replaced because both the molding and glass were over 100 years old. For two days workers installed 17 insulated double-paned soundproof windows.

With the heavy rain this spring, leaks developed around the 3rd floor skylights which needed repair. Aiho-san and Seigan decided that during these current fixtures it would be a good chance to do long needed improvements to the men's and women's dressing rooms. Aiho-san sent a letter to Sangha members asking for help financially and otherwise and was met with overwhelming support. Plans were made for the purchasing of a new shoji door, tatami mats and a new light for the women's dressing room. New carpeting was laid and a new wooden robe rack for the men's dressing room was constructed. Both rooms were subsequently repainted. For one week in June N.Y.Z. was closed for stripping, sanding, painting, electrical work and cleaning. Many Sangha members volunteered their time and elbow grease so that we were able to finish all the projects on schedule. Now we have a refreshingly new look inside and out.

We would like to express our gratitude to all those who were involved in these projects and who gave most generously. A special thanks to Tozen Michael Olsen for his painting expertise and also Sangha member Scott Shostack's father Steve Gittelman for designing and building the men's robe rack.

Dai Bosatsu Zendo Fundraising Effort

Eido Roshi, Jiro Osho and the resident Sangha would like to express our profound debt of gratitude to you, the Dai Bosatsu Zendo Sangha, for your support of our 25th anniversary celebration and Spring 2001 fund-raising drive. Thank you very much.

Those who could not attend our 25th anniversary celebration have yet to see the full-sized Jizo Bodhisattva carving that stands on the big rock immediately before you reach Beecher Lake. The Jizo Bodhisattva image was carved out of a 6 foot high slab of granite by Mr. Nomoto, who came from Japan and worked on the stone during Anniversary Sesshin.

Mr. Nomoto also supervised the installation of a stone he had carved in Japan for the poet Shinmin Sakamura, who, upon hearing that DBZ was celebrating its 25th anniversary, donated 600th monument inscribed with his famous poem: *Nen zureba Hana hiraku*; translated on the reverse: Nen! Blooming flowers.

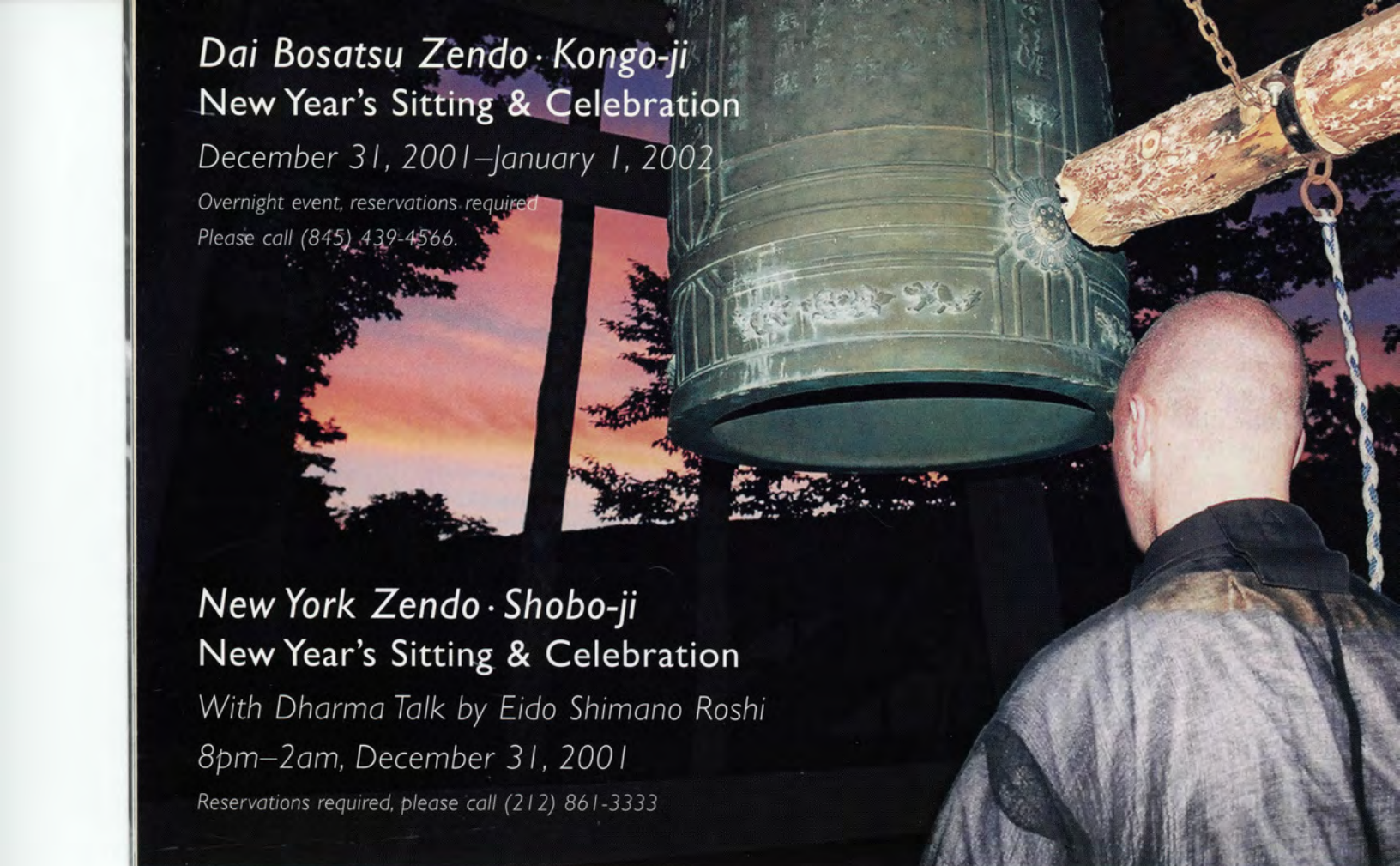
The unveiling of this stone by the steps to the main doors of Dai Bosatsu Zendo was the central event during our July 4th anniversary ceremony.

The "Impossible Dream" of Dai Bosatsu Zendo blooms, thanks to your energetic and focused *Nen*. We are indebted to the hundreds of Sangha members who responded to our fund-raising appeal and communally gave Dai Bosatsu Zendo in excess of \$80,000.00. Because of your kindness, major repairs have been made to our road, and work is nearing completion on the installation of our second well. Some repairs have been made to our plumbing and heating in the main building, and there have been enhancements to the monastery's landscaping. The wish-list in our fundraising letter included the publication of a *Ryo Gon Shu* (Surangama Sutra) book. This has been published and is now used daily at Dai Bosatsu Zendo. You have made this 25th Anniversary of Dai Bosatsu Zendo a memorable one. It is extremely gratifying to have your continuing goodwill and support as we walk on this endless path together into the next century.



*Dedicated to the memory of all who perished in the violent events and aftermath of September 11, 2001,
With the intense hope and wish that peace and common sense will prevail.*

"May the state continue in peaceful prosperity with all its warlike activity stopped." →Ryogon Shu Dedication



Dai Bosatsu Zendo · Kongo-ji
New Year's Sitting & Celebration

December 31, 2001–January 1, 2002

Overnight event, reservations required

Please call (845) 439-4566.

New York Zendo · Shobo-ji
New Year's Sitting & Celebration

With Dharma Talk by Eido Shimano Roshi

8pm–2am, December 31, 2001

Reservations required, please call (212) 861-3333

The Zen Studies Society

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