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Ven. Eido Shimano Roshi, Abbot

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UJI

from Shobogenzo by Dogen Zenji

BEING-TIME

a comprehensible translation by Venerable Eido Roshi

A Brief Introduction

It has been said that Dogen's *Shobogenzo* is difficult to understand, especially this chapter, *UJI (Being-Time)*; it is regarded as one of the most difficult. It is difficult because most readers have preconceived notions of time. The moment they read a word they immediately associate it with Seiko or Omega, or past, present and future.

However, Uji becomes more accessible if the reader understands that what Dogen means by Time here is none other than MU, the absolute reality:

There is a reality even prior to heaven and earth.
Indeed, it has no form, much less a name.

Dogen named this nameless one, Time. Bear this in your mind; and with zazen it is not so difficult to read.— But it *was* difficult to translate.

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I

The Zen master Yakusan once said:

[Sometimes] Being-Time stands on top of the highest peak.

[Sometimes] Being-Time goes to the deepest bottom of the ocean.

[Sometimes] Being-Time manifests three heads and eight elbows.

[Sometimes] Being-Time reveals a height of eighteen or sixteen feet [buddha statue].

[Sometimes] Being-Time manifests as a monk's staff or fly whisk.

[Sometimes] Being-Time is a stone lantern.

[Sometimes] Being-Time reveals as John and Paul.

[Sometimes] Being-Time manifests the good earth and reveals the vast sky.

"Being-Time" means that Time is being. All Being is none other than Time. The sixteen foot high golden buddha statue is Time. Because it is Time, it has Time's glorious light. You must study that it is twelve hours of "nowness." Three heads and eight elbows are none other than Time. Because it is Time it cannot be otherwise than identical with these twelve hours of "nowness." Though we are unable to measure twelve hours as long or short, we arbitrarily call it twelve hours. The movement of Time, coming and going, is obvious; people do not doubt it. Though they don't doubt it, this does not mean they know it. People do not know what is the cause of their doubt. The cause of doubt and doubt itself cannot be identical. Nonetheless, doubt is none other than Time.

II

People dispose themselves and regard it as the whole world. We must recognize that every inanimate and animate being in the entire world is none other than Time. Being does not hinder Being; likewise, Time does not hinder Time. Therefore, *bodhi*-mind arises this moment, *bodhi*-time comes



from this mind. Practice and awakening are thus.

People dispose themselves and look upon this disposition. It follows that man is none other than Time. Because of this, millions of objects and hundreds of flowers are on the good earth. You must see that each object, each flower is none other than a condensation of the entire universe. This [understanding] is where practice begins.

When this fact is realized, there is nothing but one blade of grass, one object. When this is thoroughly infused one can no longer discern [separability and inseparability] that he had a realization. And that is Time.

Hence, Being-Time is entire Time; being-grass, being-object are also Time. When this becomes moment and moment, each Time is thoroughly Time and there is no Time that is leaked beside this Time. You must think deeply whether or not there is any forgotten Time other than this [Time].

III

Nonetheless, the understanding of those who have not yet learned the Buddhadharma is such that when they hear the word "Being-Time," they think as follows:

Sometimes it becomes three heads and eight elbows.
 Sometimes it becomes the height of an eighteen or sixteen foot buddha statue.
 It is like crossing the river and climbing the mountain.
 While the rivers I have crossed and the mountains I have climbed
 are still in existence, right now I dwell in a jeweled palace and scarlet tower.
 Thus, mountain, river and me are as far apart as is heaven and earth.

However, this principle has another aspect [it is not only this]. When I climbed the mountain and crossed the river there was self. At that time I was Time. Therefore, as long as I am still in Time, how could it be that Time alone has gone?

If Time does not have the nature of coming and going, the Time I climbed the mountain was the very moment of Being-Time. If on the other hand, Time has the nature of coming and going, I have the nowness of Being-Time; this is Being-Time. Does not *that* Being-Time swallow all [those other] phenomenal times such as when I was climbing the mountain, when I was crossing the river, when I was dwelling in the palace? Does not *this* very Being-Time spit out all [those other] phenomenal times [such as when I was climbing the mountain, when I was crossing the river, when I was dwelling in the palace]?

IV

Three heads and eight elbows was the Time of yesterday. The height of eighteen and sixteen feet is the Time of today. However, "yesterday" and "today" is Time. Like entering into the deep mountains and directly seeing the myriad peaks, it does not pass.

Three heads and eight elbows are also our Being-Time and move forward. Though it feels as if it is somewhere else[past], but it is right now. Sixteen or eighteen feet is also our Being-Time and moves forward, though it looks as if it is somewhere else it is right now. Hence, pine is time, bamboo is time.

You must not regard Time as merely flying away. You must not think that the function of Time is merely flying away. If Time were flying away, how come there is no gap between Time and Time? Those who do not clearly understand the essence of Being-Time regard Time as passing.

V

To state it briefly, in the entire universe all beings are interconnected, Time to Time. Because they are Being-Time they are my Being-Time. Being-Time has the virtue of passing; namely, passing from today to tomorrow, passing from today to yesterday, passing from yesterday to today, passing from today to today, passing from yesterday to yesterday. As passing is the virtue of Time, modern times are not heaped upon ancient times nor do they fall in a row. Seigen is Time, Obaku is Time, Baso and Sekito is Time. Self and others are already Time. Practice and awakening are also Time. Entering mud and entering water are also Time.

The bumpkin's view and the cause of that view are regarded as bumpkin-vista. But that does not mean bumpkin-dharma. Only for the time being does Dharma make bumpkin-karma. Thus, for the time being he regards that he is not the sixteen foot golden buddha body; and thus, he escapes from identifying himself with the sixteen foot golden buddha. These are pieces of Being-Time. If the bumpkin says, "these are pieces of Being-Time," this is proof he is unenlightened. But this time is opportunity for the unenlightened man to look into himself.

VI

The fact that Horse hour and Sheep hour exist in the world now is due to the thusness of dharma-appropriateness which ascends and descends. Rat is Time. Tiger is



Time. The sentient being is Time. Buddha is Time. At this very moment, through three heads and eight elbows entire worlds are realized and through the sixteen foot golden body the entire universe is realized. To realize the entire world by the entire world is called ultimate realization. By using the sixteen foot golden body to make it a sixteen foot golden body is the actualization of motivation, practice, *bodhi*, nirvana. They are none other than Being, none other than Time. There is nothing but ultimate realization of entire Being as entire Time. Besides this, there is no superfluous dharma.

VII

The superfluous dharma is superfluous. Even so called superfluous dharma, even incomplete realization are none other than Being-Time. That is the actualization of half Being-Time. Even something seemingly imperfect (this half-Being-Time), that too is Being from a fundamental Dharma-vista. The manifesting of incompleteness, as well as its "before" and "behind," is the dwelling appropriateness of Being-Time. This dwelling dharma-appropriateness moves briskly. This is Being-Time. Do not be perturbed by "nothingness"; don't be aggressive in making Being.

People think that Time only passes, and do not understand goallessness. Even if someone understands, that too, is Time. Yet absolute Time has nothing to do with understanding or non-understanding. Some people recognize Time's coming and going but very few thoroughly understand that absolute Being-Time is the

dwelling-appropriateness, not to speak of the complete breakthrough of the realization of Being-Time. Or, even if someone reaches that deep it is so rare he can express it. Or, even if someone can hold that saturated realization for a long time, he is still not yet and it looks as if he is searching for his original face in the darkness. Therefore, we must not trust the bumpkin view of understanding Being-Time. If we do so *bodhi* and nirvana as Being-Time would be merely aspects of coming-and-going Being-Time.

VIII

Being-Time actualization is not caught in nets or weirs. Right now, it manifests in the right realm and reveals in the left direction. The celestial kings and heavenly beings are my total-combustion Being-Time. Besides them, all beings in water and on land reveal as Being-Time through my complete combustion.

All kinds of Being-Times in the realm of yin and yang are revealed through my complete combustion. It is the movement of combustion. If it is not the movement of my complete combustion at this moment not a thing, no dharma is revealed. You must study that there is no "movement" in them. Movement does not mean that wind and rain blow from east and west. The entire world is not immovable; the entire world is unchangeable. It is simply movement.

Movement is like spring. Spring has different aspects; this is called movement. You must study this movement because nothing else exists apart from it. Spring is always "springing."

Movement itself is not spring, but because spring moves it attains spring-enlightenment. This point you must thoroughly study. In regarding movement, if you look upon the environment as existing apart from yourself [instead of realizing the entire world is One] and think that dharma moves toward the east and passes through hundreds of thousands of worlds and hundreds of thousands of

kalpas, it means that you are not yet wholeheartedly devoting yourself to the practice and realization of Buddhadharmā.

IX

Once, following the advice of Sekito, Yakusan visited Baso and said, "As for the three vehicles and the twelve divisions of teaching, I understand them. But what about the meaning of Bodhidharma coming from the West?" Baso replied,

[Sometimes] Being-Time has "him" raise his eyebrows and blink.
[Sometimes] Being-Time does not have "him" raise his eyebrows and blink.
[Sometimes] Being-Time has "him" raise his eyebrows and blink is right.
[Sometimes] Being-Time has "him" raise his eyebrows and blink is not right.

Upon hearing these words Yakusan got great enlightenment and said to Baso, "When I was at Sekito's place, I was like a mosquito riding the iron bull." Baso's understanding was not the same as others. Eyebrows and eyes are mountain and ocean as mountain and ocean are eyebrows and eyes. The teaching of "have 'him' raise his eyebrows" sees the mountain and the teaching of "have 'him' blink" understands the ocean. The right answer is intimate to "him" and "he" is obedient to the teaching. Not right does not mean "he" is not intimate to "him." Not intimate to "him" does not mean not right. All these are Being-Time.

Mountain is Time, ocean is also Time. If it is not Time, there are no mountains and oceans. Do not ever think that mountain and ocean, here and now, are not Time. If Time is destroyed, mountain and ocean are also destroyed. If Time is indestructible, mountain and ocean are also indestructible. This being so, the morningstar appears, Tatagatha appears, clear eyes appear, twirling a flower appears. This is Time. If it were not Time, it could not be thus.

X

Kisho of Sekken was a dharma de-

scendant of Rinzai and was a dharma heir of Shuzan. One day he said to his monks:

[Sometimes] Being-Time understands the meaning but cannot express it.
[Sometimes] Being-Time expresses it, yet does not understand it.
[Sometimes] Being-Time understands it and expresses it.
[Sometimes] Being-Time does not understand and cannot express.

Both understanding and expression are Being-Time; understanding and not understanding are both Being-Time. Even though the time of understanding is not-yet, it is the Time of the coming of not understanding. Understanding is a donkey; expression is a horse; to regard a horse as expression and to regard a donkey as understanding. Understanding is not-arriving; not understanding is not-yet. Being-Time is like this. Understanding hinders understanding but is not hindered by not understanding. Not understanding is hindered by not understanding but is not hindered by understanding. Understanding is nothing but only understanding and sees understanding. Expression is nothing but only expression and sees expression. Hindrance is nothing but just hindrance and sees hindrance. Hindrance hinders hindrance. Each of these are nothing but Time. Although hindrance is being used by other dharmas, there is no hindrance that hinders another dharma.

XI

I meet with a man. A man meets with a man. I meet with myself. Going out meets going out. If these were not Time they wouldn't be thus. Also, understanding is the Time of everyday koan, expression is the Time for the advance and passing through the barrier. Arriving is the Time for casting [-off] the body. Not arriving is the Time of neither unity nor separation. You must practice and nod in these ways and must be Being-Time. The ancient teachers have said these words but is there anything further to add?

Both understanding and expression are half way. This is Being-Time. Both understanding and expression are half not arriving. This is Being-Time. You must understand and accept in this way. To “have ‘him’ raise the eyebrows and blink is half Being-Time. To “have ‘him’ raise the eyebrows and blink” is “mistaken” Being-Time. Not to “have ‘him’ raise the eyebrows and blink” is half Being-Time. Not to “have ‘him’ raise the eyebrows and blink” is “mistaken” Being-Time. Thus, you should study and practice thoroughly whether coming or going, and study and practice thoroughly whether arriving or not arriving. This is the Time of Being-Time. ▲

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72 FEET MAKE ONE SOUND

by Myobu PJ Bennett

“Uh, hello. I’m Myobu. I’d like to settle my bill and find out my room number, please.”

Andrew smiles pleasantly, looking relaxed and unharried, obviously unaffected by the burst of new and scattered energies descending upon DBZ for the 1996 Holy Days Sesshin. When I ask him how many participants are expected, he looks up from his paperwork and says, still smiling, “There will be 36 of us.”

Now down in my room, I’ve unpacked and am sitting on the lower bunk, wondering why I’m here. This has become a ritual for me for I am always quite anxious to arrive for sesshin—until the moment that it’s about to begin, and then the doubts set in. I won’t bore you with the reasons, but they’re strong enough for me to think that I’ve made a serious mistake.

“So why did I come?” you’re probably wondering. Well, because it’s something I need to do, and I want to hear Roshi’s outstanding teishos first-hand, not through a mail-order tape, and because I really do want to practice without distractions, and because something special always happens... when I least expect it. I’m not concerned with *when* or even *if* it’s going to happen again. I know that it will happen when the time is right.

During the Opening Ceremony my trepidation is erased bit by bit, as though someone has their finger on a computer backspace key, deleting each doubt until there are none left. Relief floods over me as I return to my room for I am settling in much more quickly than I’d anticipated. Double-checking my alarm clock, I crawl into bed content with my place in the universe.

Fresh snow falls each night to blanket the mountain and the lake, only to disappear a little at a time during the day, mostly through evaporation from the gusting winds that whip and howl around the monastery. I watch as three does delicately pick their way down the hillside and am delighted when one of them stops by the window before me and turns to look at me.

But now it’s Day 4, and the pain has settled in deeply—much more so than ever before. At one point I’m nearly beside myself with alarm, wondering if something is truly wrong with me, and just when I fear that I will truly embarrass myself (screaming had crossed my mind), Doshin rings the bell.

Feeling like an old crone, I will my body to stand and begin kinhin. Generally kinhin is a welcomed relief for all the reasons you know so well. *Continued on page 8.*



ON FAMILY ZEN
by Reiun Steve Hartstack

Tap tap... tap tap! My seven-year old daughter Alicia, barely bigger than the keisaku stick she shyly wielded for the first time, smiled as each hit lightly landed on her dad's shoulders. I remembered the calligraphy Eido Roshi had inscribed on it: "Noble man, do nothing." No problem, I thought as she began, I'll sit still!

Using the keisaku is an important part of Rinzaï Zen, just as dokusan or koan study is. In our suburban northern Virginia neighborhood, no opportunity exists right now for dokusan. But many other elements of Zen practice can thrive. And it is a responsibility as a parent to try to see that they do.

"Daddy, can we chant?" In our family practice, chanting is more popular right now than sitting, although Dad still likes longer solo sits. Sometimes Mom makes a three-some. Alicia can bow out anytime she wants to. She likes to strike our bell at the beginning of zazen, lead kinhin, and will sit from ten to thirty minutes. We chant along to "The Sound of Zen in America" tape's morning service, recorded at Dai Bosatsu Zendo. If you know this tape you might guess that the "Kanzeon" chant, building to the big "MMUUUUU!!" at the end is the most popular chant in our little zendo, and you would be right. Our practice right now also includes:

- Bernardo Bertolucci's film, *Little Buddha*: children are focal points
- Elizabeth Coatsworth's book, *The Cat Who Went to Heaven*: about a Japanese artist who paints a portrait of Buddha
- Visits to Shorin-ji in Baltimore or Japan Information and Cultural Center in Washington DC to meet others who practice or study Zen
- *Zen Enlightenment*: a videotape shot during Rohatsu Sesshin at Shogen-ji Monastery in Japan, showing traditional Zen practice

Why have home practice for a child? Aren't children, especially the young ones, in "little-kid samadhi" all the time anyway? Or isn't Zen too esoteric or difficult for a child to grasp? First, it's important to frame home practice in terms that are graspable by a child. Telling my daughter that the keisaku's "tap tap... tap tap!" means "wake

up... wake up!" as in "be fully alive!" is something she indeed understands. Folding hands in gassho bowing means "two hands, two hearts—one," a beautiful way to enrich the parent-child bond, and a simple way to introduce non-duality. Many other opportunities come up while reading books or watching a video to answer questions or explain a meaning. And doing so enriches a parent's practice, too.

The best aim of our practice lies in its application within our daily life. Since the family is the literal root of life, it should also be the focal point of practice. Not many opportunities may arise to practice at places like International Dai Bosatsu Zendo, even though, for many of us, sangha-practice is a treasure. So in the meantime, think global, but sit local. ▲



Drawing by Alicia

Reiun Steve Hartstack lives in Falls Church, Virginia, with his wife Ann and daughter Alicia. He has been practicing Buddhism since 1972, has been affiliated with DBZ for five years and took Jukai in 1994. Alicia is a second-grader at Mt. Daniel Elementary School who likes ice-skating, swimming, drawing and school.

Photo: Reiun, Ann, and daughter Alicia Hartstack at home.



“ONE MUST BE OPTIMISTIC”

by Kokin Andrea Masters

An anniversary is not just a time to renew a commitment but to review why one became committed in the first place. As Dai Bosatsu celebrates its twentieth anniversary, I ask myself what have I been doing all these years? It is more than fifteen years now that I have been making the trek from New York City up to Beecher Lake—two, three, four, sometimes five times a year I go up for sesshin, for O-Bon, for a weekend here or there. Why, when my ego, knees and back have had to suffer all kinds of aches and fatigue by having to rise earlier than any person should ever have to rise and sitting on pillows longer than any sane person should tolerate, do I keep coming back for more? Why, when Zen practice at Dai Bosatsu makes me feel that not only will I never learn to do zazen properly or fold laundry correctly or sweep without leaving dust but also makes me worry that I can never do anything wholeheartedly, without distraction, do I return inexorably a few months later? Certainly DBZ possesses an exquisite mystical beauty, but there are other beautiful places. There are many other Zen centers all over the country, many in New York State. But I have chosen Dai Bosatsu.

I have been fortunate in my life to have traveled to many remarkable places in Europe, America, and Central America, but nowhere have I experienced the particular combination of awe and beauty as I have at DBZ. But if my ego has suffered some hard knocks up on Dai Bosatsu mountain, correspondingly my spirit has stretched beyond my wildest expectations. Often at Dai Bosatsu, when engaged in the simplest of tasks, I am struck by wonder. Sometimes it happens during a sesshin when I hear the wind in the trees for the first time (for the first time ever in my life it seems); or during one of Roshi's teishos when, because of the intensity and focus of sesshin, I will genuinely hear and make sense of his words in a startlingly profound and new manner: sometimes when chopping onions in the kitchen; sometimes during a conversation or swimming to the Buddha. Sometimes it happens when I am down by the lake on a brilliant night and as I watch the moon rest serenely in the sky over Sangha Meadow, I am filled with amazement. It's as if I had never seen a night or a sky or a moon before.

Now of course I have been struck by wonder many times in my life and in many places. My life would be a terribly impoverished one if I hadn't been. The first time I saw Paris or the Acropolis at dawn or the first time I fell in love or heard Beethoven's 15th Quartet—these experiences permanently altered and enriched me. But the quality of wonder at Dai Bosatsu is different. The wonder I feel at DBZ—and others have said something similar—is an ancient, eternal wonder. Perhaps that is what we mean when we say a place is sacred.

I remember a night not too long ago, during a sesshin when I could not sleep because of all the ruckus going on within me and, around midnight, I went to stand in front of the Buddha in the Dharma Hall. The monastery was still, a coyote moaned in the distance, the smell of incense filled the room and a small candle flickered bravely in the dark. I felt removed from all my petty worries and, for a moment, I was transformed. I think there, that night, in front of the Buddha, I was able to understand that

*The way is a void,
Used but never filled:
An abyss it is,
Like an ancestor
From which all things come.*

In the bustle and din of life in New York it is hard to see the Way. It is hard to remember that there is a Way apart from one's work and relationships and pressures of city life. City life is tyrannical. You aren't given much room to contemplate the eternal because if you don't move your car by 8:00 a.m. it will get towed. Sitting on my own isn't enough. I need to go up to the mountain every few months to be reminded that the vista is much greater than my life, worries, pleasures, work, and the "New York Times" reveal. I need to go back up to the mountain to find the energy and scope to deal with the messiness of life. I need

Dai Bosatsu to fight all that is weary and pessimistic in me. I need to learn how to begin again.

Years ago on one of my early visits when I stayed in the Guest House, Eido Roshi came down to join the guests—about six of us—for lunch. The conversation turned to the tragic loss of life in the Second World War. Roshi spoke in particular of the devastation in Hiroshima. We all asked him how he felt about what had happened to his country. How could he go on believing in man/womankind after the unthinkable horrors of Hiroshima and of Nazi Germany? He said of course it was tragic and terrible that people destroy one another but that “one must be optimistic.” (As I write this I am reminded of Elena’s words in Chekhov’s *Uncle Vanya* when she says, “one must believe in people otherwise life is impossible” and of the statue of St. Agnes holding a lamb which was found completely intact, having miraculously survived the bombing, of the Roman Catholic Cathedral of Urakani Tenshugo in Naga-saki which now stands as a symbol of hope in the United Nations lobby). At that time I knew very little about Zen practice, so those words became some of the first I heard, and therefore words I will always remember.

“Why must one be optimistic?” I remember thinking. In the face of loss, death, cruelty, and the many other reminders that this life is unjust and impermanent, isn’t it foolish to be optimistic? I’m not sure of the answer, and I don’t really know if I have become optimistic, but I know that as soon as I discovered DBZ and Zen practice, I became much less pessimistic. Sitting on the pillow—for better or worse—and laboring to let go of all the notions and anxieties I hold so dear has brought me countless little insights—“flashes” they said in the sixties—into nature, my nature, and other people’s natures. Enlightenment still eludes me, but doing zazen has been

gradually wearing away all that is rigid in me, all that is filled with preconceived notions and bad habits. I don’t know that I’ve arrived anywhere but I do know that I’ve left many places I didn’t want to be. And so, I believe that zazen is in itself an act of optimism. It doesn’t mean you aren’t sad or angry when you are supposed to feel such things. It doesn’t mean you turn your back on suffering or evil. Zazen practice is the struggle to keep open and awake—it makes us optimistic. And I am thankful to Dai Bosatsu for providing me with an unusually exquisite atmosphere in which to struggle.

Dai Bosatsu is important to thousands of people and probably for thousands of different reasons. I’ve had long conversations with residents and guests about the power of the place and though we all come, stay, leave, and return for a myriad of reasons, it seems that most of us agree on one thing: Dai Bosatsu is magic. And by magic, I mean Dai Bosatsu has the power to enchant, to wrest us away from our ordinary view of things and to enable us to see what is extraordinary in this life. We have all said it at one time or another. We have said it when more articulate expressions failed. Even when we haven’t believed in magic, we have said it. Dai Bosatsu is magic.

Happy Anniversary Dai Bosatsu. May you and True Dharma continue. ▲

Kokin Andrea Masters lives in New York City where she is an actress and teacher. She is a longtime member of the Zen Studies Society and received Jukai at Dai Bosatsu Zendo in 1994.

Continued from page 5

But right now, it too, is agonizing to my stiffened joints. Shuffling off to my room for a few private moments, I am surprised upon returning to the zendo, to see only four persons in the kinhin line.

As I take my place in line I become aware of how easily, comfortably, my steps match theirs. As we circumambulate one, two, three times, others join in and our line grows longer. But it also grows stronger. Emotions begin to swirl around me—some of the participants are sad, but others are joyful. Some are perplexed while others are confident. The incredible intimacy of a sesshin washes over me for I do not know these people and yet, we are sharing in an experience that will affect our lives forever. But I also become very, very aware of all the feet that have walked these hallways during the past twenty years, and of the feet that will walk in Dai Bosatsu Zendo’s future. It is THIS moment however, that I am in, and I cannot discern the sound of my feet from the rest. For at THIS MOMENT, seventy-two feet are making ONE sound. The feelings of unity and compassion that fill me are overwhelming and I am nearly brought to tears.

I am home in Cleveland now and whenever the road gets bumpy, I listen. It takes only a moment to hear and feel the sound of the sangha walking the hallways, and as I take my place in line, I am comforted and gain strength.

Gassho. ▲

Myobu PJ Bennett lives in Lakewood, Ohio (a suburb of Cleveland) with her husband and pet birds and turtles, where she teaches yoga. Myobu received Jukai in Bodh Gaya, the site of Buddha’s enlightenment when members of the Zen Studies Society made a pilgrimage to India in 1992.

BOOK & VIDEO REVIEWS

ENDLESS VOW: THE ZEN PATH OF SOEN NAKAGAWA Presented with an introduction by Eido T. Shimano; compiled and translated by Kazuaki Tanahashi and Roko Sherry Chayat. Shambala Publications, Inc., 1996.

"Soen Nakagawa Roshi has been the greatest koan of my life," Eido Roshi tells us in "Dai Bosatsu Mandala," the essay that opens this book. "He had many faces; he was a simple monk, a 'crazy wisdom' Zen Master, a genius in the arts, a spiritually realized being of the highest attainment, a dedicated student of the Dharma, a master manipulator, a troubled human being, a skillful politician, a tactful diplomat, a stupendous host, an inspired guest."

That Soen Roshi was "hard to grab" (to use his phrase) was true for other people who knew him as a friend and teacher:

"He enjoyed being the center of attention, and then he would try to hide and find privacy even in a crowded place. I painted quite a few portraits of him and used to chase after him to get him to pose for me.... At another time he was angry with me about something, so when he posed he said that I had to stay on the other side of the room because his face wasn't good that day," writes Harry McCormick, in *The Soen Roku: The Sayings and Doings of Master Soen*.]

"Masks—Soen loved them. I remember once I was shaving his head. We were looking into the mirror and our eyes met, and he said, 'I'll take my off my mask if you take off yours!'" writes Lou Nordstrom, as quoted by Roko Sherry Chayat in her postscript to *Endless Vow*.

With the publication of *Endless Vow*, more facets of this elusive master are revealed. The introductory essay by Eido Roshi charts the many "splendid affinities" that Soen Roshi was a part of, and gives ample proof that this most ascetic of monks was a visionary. The central image in the essay is Soen Roshi's "Spiritual Interrelationship Mandala," a painting he sent to Senzaki in 1938—part of a scroll-letter that unfurled to 34 feet. This painting was recently discovered among Soen Roshi's papers. Considering the

consequences of his friendship with Senzaki and later, the role that his student Eido Roshi played in the birth of Dai Bosatsu Zendo, the mandala seems pro-



phetic. Eido Roshi, a key participant in this mandala, recalls his part in it first with a sense of frustration, then finally with gratitude:

"For more than thirty years, I have tried to escape from my karma like a shrimp trying to jump out of a net. The harder I have tried, the more I have failed. Disappointment and frustration always followed. I now know that just as the sun cannot leave the universe, I cannot leave this Dai Bosatsu mandala. And so I am grateful to my karma, to Soen Roshi, and to my students and friends."

There are many themes in the journals of Soen Roshi. There are poems that are fierce in their honesty:

*Bodily desire
viciously raging
this barren night*

Others are sharp observations. After visiting a psychiatric clinic in 1937, he writes:

*From high barred windows
mad friends peek out
autumn sea*

Still others are footnotes to some curious event in his life:

"Autumn 1932— After studying about gold mine registration at the Sakhalin government office, Choji and I go to Toyohara train station, intending to stay there overnight. But... the waiting room is closed after business hours. They do not allow people to stay. So we walk to a city park and sleep there, wet with dew."

*With all our stuff
kicked out of the station
chilly night*

Journal writing was a part of Soen Roshi's life. (Only a fraction of his journal entries were selected for this book.) It was an activity that he continued for over

50 years. Each journal entry is inseparable from the poem that brought it to closure—a summation of the events, sometimes reflective in character and at other times dealing with the moment. It is a pleasure to see how poems "exploded" out of specific events.

"Spring, 1963— A Bodhisattva assembly has just formed in Jerusalem. I am naming it the Dead Sea Sangha at Mount O-live. Today I have bathed on the Dead Sea; now I may die!"

*Crawling out of the Dead Sea
body glittering
with drops of spring*

The preface by Kazuaki Tanahashi provides the historical context for Soen Roshi's role in the transmission of Zen to America, as well as the sources for his journals. "Where is the Master?" the postscript by Roko Sherry Chayat, is a personal reminiscence that includes accounts of how others remembered him. The essay by Eido Roshi and the four chapter headings that define the "stages" of Soen as expressed in his journals give us a clear delineation of Soen's life. The last years of his life were painful. The depression he suffered after an injury is chronicled with sympathy by his successor, Eido Roshi.

There are so many stories about Soen Roshi—he seemed to have touched so many lives, in so many places. He was a monk whose endless vow to save all beings was reiterated again and again, in his writings and in his deeds. It was his genius that his endless vow was expansive—his view of practice was all-embracing; he had the capacity, with places and people, to discover and create splendid affinities again and again.

Soen Roshi wrote his last poem in the spring of 1984, the year he died..

*Mustard Blossoms!
there is nothing left
to hurl away*

THE BOOK OF THE ZEN GROVE
English translation and editing by Zenrin
Chido Robert Lewis. Zen Sangha Press, 1990.

*Along this way
goes no one
this autumn evening.
—Bassho*



A man, encouraged by one of our sangha members to visit Dai Bosatsu, came across this poem. It is inscribed on a slab of granite that stands by the roadside on our last hill, just before one sees

Beecher Lake. He had come in autumn, in the evening, and reading the poem as a warning against trespassing, he turned back.

As a story of how poems can be “missed,” this is instructive, and points to the consequences of being too ingenuous a reader. If words have so much power when misunderstood, how much more power they have, rightly read.

The Book of the Zen Grove is a collection of “capping phrases” or *jakugo*. In his introduction, Eido Roshi, quotes Ruth Fuller Sasaki’s succinct explanation of *jakugo*: “...when the student had satisfied the master as to his understanding of a koan, he was asked to bring to the master a line or two in verse or prose which ...summarized the import of the koan. The capping phrase was not to be original with the student; it was to be a quotation taken from the literature, preferable secular, of any period. *Zenrin Kushu*, an anthology of quotations from Chinese and Japanese sources compiled shortly before Hakuin’s time, with which he is said to have become acquainted in his youth, was the principal source for these *jakugo*.”

The sensitive translations by Zenrin Robert Lewis of *jakugo*, selected entirely by Eido Roshi from Shibayama Roshi’s *Zenrin Kushu*, is a unique addition to any Dharma library. There are 631 phrases in this book, of varying length, from a great number of original sources. Each phrase is expressed in three ways: In the original Chinese text, in Shibayama Roshi’s Japanese version, and in the English translation by Lewis. Finally, Shibayama Roshi’s pointed explication to each phrase is translated by Lewis into English.

Some phrases will be familiar to students who have read the primary Zen texts, since many of the *jakugo* came from the *Mumonkan*, *The Blue Cliff Record*, and the *Rinzai Roku*. But many others have been culled from sources that will not be readily accessible to the gen-

eral reader. This is a book to open at random, where we can grasp what we can for the moment, then move on. It is inevitable that we will return to our favorites and unwittingly memorize them. Each passage is a step to the next one, but like the study of Zen, one can begin anywhere, at any time.

On days when we are weary of the self, we can find: [351]

*Endlessly arising distant mountains,
blue heaped upon blue.*

or: [568]

*In spring
The rivers tide
Goes evenly on out to sea*

*On the sea
The bright moon
Rises along with the morning tide.*

Are we looking for something elusive in meaning, like a riddle? [415]

*On the saddle no man,
under the saddle no horse.*

An aphorism? [471]

*The cow drinks water
that becomes milk;
The snake drinks water
that becomes venom.*

Some can astonish by the swiftness of their unexpected ending: [504]

*Seek the beautiful and you won’t get it;
Don’t seek it, and—beauty!*

Jakugo can be a rigorous test of “hits” and “misses” in our understanding. In the “formal curriculum of Zen” they are a late historical development, coming many centuries after the great koan collections. As we read more Zen texts, we come to appreciate their allusive character more and more. One Zen text will clearly derive from another, yet suggest a new nuance. Some of the texts are single words—of rebuke or encouragement or spontaneous “barriers.” Other texts form pairs in their opposition to each other. The reader will be continually astonished at the great breadth of Zen poetry.

According to Lewis, “The grove of trees stands for a community of monks, non-dependent like the free-standing pines and ongoing as a community down the generations.” We can enlarge the image of a

grove to include thickets and briars—for such is the nature of this book. It entangles us in the study of poetry—beautiful poetry that adds yet another pleasure to our study of Dharma—and makes us curiouser and curiouser.

—Jiro Andy Afable

**DAI BOSATSU ZENDO KONGO-JI;
PORTRAIT OF AN AMERICAN ZEN
MONASTERY**—a forty minute document-

ary produced and directed by Jonathan Weiss, a New York filmmaker and Zen student, had its premier during the monastery’s 20th anniversary celebration. The film was shot over the course of the four seasons of the previous year, and succeeds wonderfully in capturing a true sense of the everyday life of the monastery, and in evoking the true spirit of Zen practice as embodied by Eido Roshi and the monks, nuns and residents of DBZ.

Beginning in deep winter, the film uses color and black and white footage to weave an impressionistic tapestry of zazen, work, meals, Zen ritual, with the powerful beauty of the surrounding Nature—the animals, the flowers and trees, Beecher Lake. These images reverberate with the sounds of the monastery: the bells and clappers, the *han*, the *bonsho*, the chanting. Historical stills and an informative narrative give a brief history of the monastery’s genesis. Voice-overs of residents sharing personal insights and attitudes towards their own practice, puts a human face on the film.

Throughout we are privileged to view Eido Roshi at work on various calligraphies. The last character we see him draw signifies, appropriately, “endless,” for as the film comes to an end, winter returns to Dai Bosatsu Mountain, and we realize that what we have been witness to will continue day, after day, after day—endlessly.

For those of you who have been to DBZ, this film will evoke distinct memories, and even more importantly, it can serve as a thoughtful way to share with your loved ones and friends an experience and a place that have had such profound meaning in your own life.

—Sokko Nick Proferes,
Professor of Film at Columbia University,
and NYZ Shobo-ji member. ▲

NYZ NEWS

223 E. 67 Street • New York, NY 10021 • Tel. 212-861-3333 Fax 212-628-6968

1996 Training Year

1996, the Year of the Mouse is soon going to close with a fulfilled and successful schedule. We thank Eido Roshi for his guidance, example and endless vow to the Dharma.

Congratulations!

Dai Bosatsu Zendo Kongo-ji 20th Anniversary—On July 4th, 1996, Shobo-ji Sangha members journeyed to DBZ's anniversary celebration to extend support and express our gratitude to the Dharma. We were so impressed, moved and encouraged, not only by the ceremony but, also by the tremendous effort of Eido Roshi and Dai Bosatsu Sangha to have made the great sesshin and ceremony possible. Shobo-ji Sangha sent a card expressing deep gratitude and heartfelt wishes: "Let True Dharma Continue."

1996 Jukai

Congratulations to Shobo-ji members who received Jukai during Harvest Sesshin at Dai Bosatsu Zendo Kongo-ji from Eido Roshi. We are very proud of their sincere daily zazen practice at Shobo-ji. (Dharma names and meanings are listed in the "DBZ News" section.)

Visiting Monks

Wednesday evening, September 4, the Fall Training Period began with a Dharma greeting from Kogaku Mine Roshi and 25 of his monks from Tokugen-ji monastery in Nagoya City, where Rev. Jun-san Ogasawara trained and has since returned. Mine Roshi gave a Dharma talk, translated by Sangen Akihiro Tanaka, a student of DBZ.

Welcome Jizo Bodhisattva

October 1, 1996, Eido Roshi's birthday, just before the 28th Shobo-ji Anniversary Sesshin, a very lovely stone statue of Jizo Bodhisattva arrived at New York Zendo Shobo-ji. This was a combined gift from Rev. Fujin Butsido to express her gratitude at having completed 1000 days of training at DBZ, and Subaru

Salvadore Chirvai as a Jukai offering to Shobo-ji. During sesshin, Roshi conducted an eye-opening ceremony for Jizo Bodhisattva. Now, Jizo is standing in the corner of the garden, facing the zendo, emitting radiant peace and protecting us in our practice.

New Altar

Thanks to the effort of Jiro-san from DBZ, a new altar has been constructed for the Buddha in the second floor Dharma Hall. We expect it to be installed at the end of November.

New Refrigerator

Mrs. Myoyo Tanaka came from Japan to attend Harvest Sesshin at DBZ and receive Jukai. As her Jukai offering to Shobo-ji she has given a new refrigerator. We are deeply grateful for her gift.

Kitchen Repairs

After nearly 30 years of sesshins and special events, Shobo-ji's third floor *tenzo* (kitchen) will undergo repairs and refurbishment. The estimated completion time is late November of this year.

Rohatsu Week

To celebrate Shakyamuni Buddha's enlightenment, and to join in spirit with DBZ's Rohatsu Sesshin, during the first week of December we will have additional sittings. According to tradition we will read Hakuin Ekaku Zenji's "Rohatsu Exhortation" every night.

Year End All Day Sitting: Saturday, Dec. 14

Advance reservations are required.

9:30 a.m. Doors Open
10:00 Morning Service & Zazen
12:30 Lunch Break
1:45 Sarei & Zazen
2:30 Teisho
4:00 Zazen
5:00 Depart

Fees: Members \$10
Non-members \$20

Gassho

To conclude another active year of Dharma at Shobo-ji it is important to be aware of the enormous care, effort and concern of Aiho-San, the Director of Shobo-ji, to create and maintain the zendo atmosphere.

NEW YORK ZENDO SHOBO-JI NEW YEARS CELEBRATION

Tuesday, December 31, 1996

Doors Open 9pm

- RESERVATIONS REQUIRED -



ALL DAY SITTING

Saturday, December 14, 1996

10am—5pm

Teisho by

VEN. EIDO SHIMANO ROSHI



Please call
New York Zendo Shobo-ji
for reservations.

For the inconspicuous help and voluntary effort in the areas of building maintenance, graphics, *zomu* work, zazen orientation class, Thursday night talks, *jisha* work, sesshin help, we extend special thanks to the following "Behind the Scenes" Bodhisattvas: Rev. Kobutsu Shindo, Eshin Brenda Lukeman, Kokan Jim Borowiec, Katsuro Anthony McKiernan,

DBZ NEWS

HCR 1 Box 171 • Livingston Manor, NY 12758 • Tel. 914-439-4566 Fax 914-439-3119

NYZ News continued

Tendo Tim Lacy, Curtis Gatz, George Hill, Eileen Danville, Richard Slechta, Daio Paul Sagerman, Sokko Nick Proferes, Del Gordon, Jacques Van Engel, and sangha from Dai Bosatsu Zendo.

Gift from DBZ Kessei to Shobo-ji

When Tendo Tim Lacy returned from the Spring '96 Kessei at DBZ (his second kessei), he brought back beautiful cards with information about Thursday Nights which he designed and had printed for newcomers. It was very considerate. He also offered a wooden box of incense to the altar. We are very impressed by his expression of gratitude to the Dharma. We hope with his Nen and our Nen, "Let True Dharma Continue."

New Year's Eve Celebration: Ringing Bells for 1997

Join us on December 31st for this annual New Year's Eve event, which includes: zazen, a Dharma talk by Eido Roshi, and the chanting of "En Mei Juku Kannon Gyo" 108 times as each participant strikes the large gong dispelling 108 delusions and making 108 positive resolutions for 1997. The party follows at midnight and members as well as non-members and their families are welcome. Attendance is \$15, and contributions of food or drink are appreciated. The schedule will be posted at Shobo-ji. Advance reservations are required. Best wishes for the Year of the Ox! ▲

POST OFFICE ALERT:

Please notify us of any change or minor correction in your address. If you no longer wish to receive the newsletter please drop us a postcard. Call us!—if you can help automate our mailing database for the new U.S. Postal Service regulations. Donations to defray mailing costs are appreciated, though not required.

1996 Fall Kessei/Ango

Fall Kessei 1996 commenced on the evening of September 7, with the participants signing in, followed by a powerful teisho presented by Venerable Eido Roshi. The ordained kessei students are: Jiro-San Andy Afable, Fujin Attale Formhals, Doshin David Schubert, Shokan Marcel Urech, Yayoi Karen Matsumoto and Jun-san (Shojun) Ogasawara. Returning are: Chisho Fusaye Maas, Subaru Salvadore Chirvai, Andrew Gregory, Sangen Akihiro Tanaka, Christopher Pallm, Shoshana Susanna Triner, Ippo Marc Hendler and Ed Farrey. Reiun Steve Hartstack stayed for one month of the kessei and updated the entire mailing list as his work practice. Back in Virginia, best wishes to Reiun and family. Karlheinz Trondle arrived at DBZ for the summer interim and left on October 1. We thank him for his sincere hard work and wish him well in his native Germany where he has established a zazen group. Hokai Jeff Webster flew in from Washington state to make his return for the latter part of the kessei. Welcome to Entsu Scott Rosencrans from Hoen-Ji in Syracuse who has been serving as assistant Tenzo since his arrival. Welcome also to Zen-san (Yuzen) Suzuki from Shogen-ji, who arrived on October 21, Mandala Day, through the Shogen/Kongo exchange program.

Kessei students celebrated Eido Roshi's 64th, birthday, October 1, with a special dinner and gift presentation which included Shoshana's gift of yodeling which transformed the DBZ dining room into the resonating Alps—a heartwarming evening it was.

Fujin Attale Formhals accomplished her vow of 1000 days of monk's training at DBZ this September 12. As a gratitude offering, Fujin, together with Subaru Salvadore Chirvai, purchased two beautiful stone Jizo Bodhisattva statues—one for the south entrance of Sangha Meadow and one for Shobo-ji. The DBZ statue was dedicated on October 21, DBZ

Mandala Day. This was also Subaru's gratitude offering on his receiving of Jukai. A thank you to them both.

Jukai 1996

This Harvest Sesshin was particularly special, with 13 Dharma students receiving Jukai from Eido Roshi, thereby committing to follow the Buddha's Way. With palms together: Congratulations! The Jukai recipients and their new Dharma names are:

Alberto Aponte, *Kokyu (Tiger's Hill)*
Salvadore Chirvai, *Subaru*

(*Pleiades*)

Mary Anne de Prophetis, *Ryuhō*
(*Fragrant Stream*)

Edward Farrey, *Seppo (Snow Peak)*

Haskel Fleishaker, *Banpo*

(*Myriads of Dharmas*)

Steven Hughes, *Chokai (Lucid Ocean)*

Richard Slechta, *Genshin (Deep Heart)*

Kurt Spellmeyer, *Kanki (Joy)*

Yoko Tanaka, *Myoyo (Wondrous Light)*

Susanna Triner, *Shoshana*

(*Vairocana Buddha at Dawn*)

Jacques Van Engel, *Kyoshin*

(*No Hindrance in the Mind*)

Michael Whitener, *Gogai*

(*Transcends the Kalpas*)

Rita Delys Mullis-Young, *Jigen*

(*Compassionate Eyes*)

Burial Services:**Kuge Hillary Thompson**

On Buddha's birthday, April 8, 1996, our beloved Dharma sister Kuge Hillary Thompson passed away unexpectedly in Switzerland. On September 25, the middle day of Golden Wind Sesshin, all participants made a procession to Sangha Meadow. Her ashes, a wooden stupa, salt, water, a white cloth, flowers and her name plate were carried by her close friend Gertrude Sigg and sangha members. The procession stopped at the burial site which Eido Roshi purified with the incense, salt and water. The white cloth

request, many of these gifts appeared exactly when they were most needed. Thank you to all who have helped DBZ. A few notables are: Eido Roshi and Aiho-San for the refrigerator for the lounge; Minolta Advance Technology for the new copier; Max Uda for copier maintenance and repairs; Charles Vacher for the library books and vacuum cleaners; Myoyo Tanaka for the new television, VCR, CD player, speakers and amplifier; Koichi Sugimoto for the speakers; Shikyo and Rudy Geissler for several pieces of quality furniture for the guest house and Sun-Moon Cottage; Jisuke Tanaka for the supply of rice paper for the O-Bon lanterns; Zoltan Sisko for his continued repairs of electrical equipment and electrical expertise; Chisho Fusaye Maas for the pine tree for Pine Planting Sesshin; Robert Davis and the loggers for help with the road during the snowy season; Mujin Todd Pittman and Bill Tresch for repairing all the wooden doors in the monastery; Tendo Tim Lacy for the new scanner, graphic and computer work; Denko John Mortenson for donating computer equipment and professional expertise; and Reiun Steve Hartstack for an updated computer. Thank you to the Roof Replacement Fund Raising Committee: Charles Vacher; Dr. Masatoshi Sugiyama; Myoyo Tanaka; Katsumi Matsuda; Dai En George Burch; Hideo Komatsu; and Howard Tsurushima; to Eido Roshi for the nen and energy of his calligraphies donated for the new roof, and to all who have helped and given to this effort.

Tenzo's Gratitude

With many gasshos we offer our gratitude to all of the non-resident sangha that have volunteered to do service in the Tenzo for special events this past year. We'd like to especially thank Aiho-San for all of the planning and preparation of the O-Bon feast that many indulged in, thoroughly enjoyed, and are speaking of still. Thank you for your dedication. A deeply heartfelt thank you to Delys Mullis-Young, who has volunteered her tenzo skills and energy endlessly for all sesshins and some retreat groups for almost a full year. A special thank you to Dunja Lingwood, our part-time tenzo/yoga instructor during many sesshins for the past two years. Thank you to Judith Molis and Angela Mortensen, who work

in the tenzo during their frequent visits and also make themselves available for tenzo practice for special events. Thank you to Kokin Andrea Masters and Myochi Nancy O'Hara for their tireless help and welcome input in the tenzo for the 20th Anniversary Celebration. Thank you's also go out to two chefs visiting with the Healing & Wellness Retreat group, Judy Kaestner and Louis Ragusa. Judy taught a nutrition class while preparing dinner for 50—and Louis the next day prepared, almost single-handedly, a very tasty Italian feast for 60 people—quite an accomplishment! Thank you to Martin Cowart, a chef and restaurateur, who introduced us to some new techniques and some very delicious, new dishes. We also offer our deep gratitude to those that have donated food items and tenzo supplies: Aiho-San; Shogen-ji; Tokugen-ji; Joshin Marci Zeise; Koichi Sugimoto; Anju Ann Burnham for her beautifully hand-crafted ceramic serving bowls; Sosei Matsumoto; Christopher Pallm; Roko-San Sherry Chayat; and Daniel and Audrey Dornier for the generous ongoing supply of daily kimchee. Gassho and deep bows to all of you. ▲

DHARMA PROGRAM

'97 SPRING KESSEI/ANGO

April 1 - July 10, 1997

A newcomer has to inhale the Zen atmosphere... neatness, quiet, appropriate timing, the fragrance of incense, the sound of the bell.... Silent teaching. One may not be aware of what is taught or of what one is learning. Mountain, lake, zendo—all these are silent teaching.

—Venerable Eido Roshi

Immerse yourself in the 101 days of Zen training during Spring Kessei/Ango. There is a daily schedule of zazen and work practice. When Eido Roshi is in residence, daily dokusan (private interview) is held in the evenings. Students have private rooms and vegetarian meals. The kessei includes three week-long sesshins and one weekend sesshin. Kessei participation for one month or one week is also permitted. For information, please call DBZ.

SESSHIN

Sesshins are silent zazen retreats which range from a weekend to a full week. A setting aside of one's busy life for a short period, sesshin is an opportunity to deepen one's practice. Sesshin daily schedule includes teisho talks and personal interview with Ven. Eido Roshi. Please see schedule on back cover for the year's sesshin dates.

INTRODUCTION TO ZEN WEEKEND

These weekend retreat workshops are designed for beginners and include the basics of Zen training: zazen posture and breathing, chanting, walking, formal meal bowl use, and zendo procedures. The weekend schedule includes morning service chanting, zazen, work practice, vegetarian meals, a Zen talk or presentation, question and answer period, and free time to enjoy the natural beauty of Beecher Lake. Please see schedule on back cover for exact dates.

GROUPS: DBZ welcomes college and other groups to participate in Introduction to Zen weekends. If you would like to arrange for your group to attend either a scheduled weekend or would like to reserve a special time during the week, please contact the office at 914-439-4566.

WORK PRACTICE OFFER:

During June, July, August and September, we offer residence in DBZ without fees to students who have the following skills: kitchen, maintenance, housekeeping, computer skills. The offer is for a minimum of two weeks. Please call 914-439-4566.

OPEN SPACE PROGRAM



The 1996 season of the Open Space Program at Dai Bosatsu Zendo is smoothly coming to an end. We would like to express our heartfelt gratitude to all the teachers, organizers, coordinators and group participants who came to Dai Bosatsu Mountain and Beecher Lake this year and in years past.

It is through your visits that we can feel the breath of the world, feel the bridge between the secluded life of the deep training periods and the everyday life in the so called "outer world." Without your presence we would probably become "strangers" in New York and elsewhere.

When the images of the various groups pass through my mind, I see a lot of strong connections. Even though you have never gathered at the same time at DBZ, you all merge as pieces of a puzzle to a picture that is called the Open Space Program. It is a strong, colorful, harmonious picture that we all share.

As for the 1997 season, reservations for space are filling up quickly. In addition to the groups who have been coming to Beecher Lake for years, we have a few new groups and events in 1997:

In June we will have a wedding party with 50 to 60 people. The Venerable Eido Roshi will conduct the Buddhist wedding ceremony. A reception and wedding dinner will take place in the monastery dining room and later there will be a dance party in the guest house. Many guests will stay overnight and enjoy the beauty of this mountain. ■ The reactivated Healing and Wellness Retreat will take place one week later, the third weekend in June. This retreat originated with Rev. Donge John Haber and we are happy to see it grow and blossom again. ■ For the first time we will host a new group called



"Zen-Er-Chi." A union of Zen Buddhism, Christianity and Taoism, it will include Zen training. ■ A co-dependency group called the AA Serenity Seekers will be coming for the first time in 1997. ■ There will be a Robert Bly weekend in September. Well known for his book, *Iron John*, Mr. Bly is also author of *The Sibling Society*, published last year.

The chipmunks, snakes, geese and many other animals have either changed their habitat or are hibernating. Only the deer are dear guests yearlong. Knowing the exact schedule at DBZ, they wait outside to receive offerings and leftovers. Sometimes they share the food with wild turkeys. The snow slowly covers the memories of the summer and allows us to go deeper into silence. It is here where we receive the energy to welcome all of you in 1997 with an open heart and with open arms. Be well; be safe; be happy in the meantime!

—ShoShaNa Susanne Triner,
Open Space Coordinator

WORK EXCHANGE:

Would you like to work with the Open Space Program?—Work for free accommodations and meals during the Open Space high season, June, July, August and September. If you are interested in working and practicing at DBZ for a minimum of two weeks, please call 914-439-4566.

Spiritual Retreats:

- | | | |
|------|-------|---|
| Mar. | 29-31 | Edwin Bergman Weekend |
| Apr. | 25-27 | Find A Quiet Corner
with Myochi Nancy O'Hara |
| Oct. | 10-12 | Find A Quiet Corner |

AA and Co-Dependency Workshops:

- | | | |
|------|-------|---|
| Mar. | 21-23 | AA Serenity Seekers |
| Apr. | 18-20 | NYWIC Women's
Empowerment Retreat ▲ |
| Jul. | 11-13 | AA 12 Step Workshop
with Boun Nancy Berg |
| Aug. | 29-31 | AA 12 Step Workshop
with Boun Nancy Berg |
| Oct. | 3-5 | Ronnie's Men's Group ▲ |

Healing, Wellness & Body Work:

- | | | |
|------|-------|---|
| Apr. | 25-27 | Zen-Er-Chi Weekend
with Dr. Michael Hamilton |
| May | 9-11 | Deepening Your Yoga
with Anne Grossner &
Rachel Gluckstein |
| | 16-19 | Yoga in the Mountains
with Judi Di Creserzo &
Diane Treglia |
| Jun. | 10-17 | Zen-Er-Chi Week |
| | 20-22 | Healing & Wellness
Retreat for HIV/AIDS |
| Jul. | 18-27 | Ohashiatsu Retreat ● |
| Aug. | 15-18 | Healing & Wellness
Retreat, O-Bon
for HIV/AIDS |
| | 21-24 | Tai Chi Chi Kung Camp
with Lawrence Galante |
| Sep. | 5-7 | Quantum Shiatsu
with Pauline Sasaki ● |
| | 5-7 | Zen-Er-Chi Weekend |
| Oct. | 17-20 | Yoga in the Mountains |
| Nov. | 7-9 | Deepening Your Yoga |

Other Events:

- | | | |
|------|-------|--|
| Jun. | 7-8 | Wedding Ceremony
& Dance Party (Private) |
| Jul. | 11-13 | Shakuhachi Flute
"Blowing Meditation"
with Ronnie Seldin |
| Aug. | 29-31 | Shakuhachi Flute
"Blowing Meditation" |
| Sep. | 12-14 | Robert Bly Weekend |

Beginners and experienced participants are welcome to register for any of the above events except those marked:

- Professionals and advanced students only
- ▲ Previous participants only

For more information about Open Space groups, please send a self-addressed stamped envelope to DBZ.

1997 DHARMA PROGRAM

NEW YORK ZENDO			DAI BOSATSU ZENDO		
223 E. 67 St., NY, NY 10021, 212-861-3333			HCR 1, Box 171, Livingston Manor, NY 12758, 914-439-4566		
JAN	8	Spring Training Period Begins Teisho by Venerable Eido Roshi	JAN	31-2/2	Introduction to Zen Weekend
	11	Japanese Dharma Class			
	18	All Day Sitting and Teisho			
FEB	14-16	Nirvana Weekend Sesshin	FEB	15	Parinirvana All Day Sitting
				27-3/2	March On Weekend Sesshin
MAR	8	Japanese Dharma Class	MAR	14-16	Introduction to Zen Weekend
	14-16	Soen/Yasutani Roshi Weekend Sesshin			
APR	19	Japanese Dharma Class	APR	1	Spring Kessei Begins
	26	All Day Sitting and Teisho		5-13	Holy Days Sesshin
				18-20	Introduction to Zen Weekend
MAY	9-11	Nyogen/Gempo Roshi Weekend Sesshin	MAY	1-4	Pine Planting Weekend Sesshin
	17	Japanese Dharma Class		24-6/1	Memorial Day Sesshin
	29-31	Zendo Closed for Memorial Day Weekend			
JUN	11	Evening Teisho	JUN	13-15	Introduction to Zen Weekend
	14	Japanese Dharma Class		28-7/6	21st Anniversary Sesshin
	21	All Day Sitting and Teisho			
	27-7/5	Zendo Closed for Independence Day Weekend			
JUL	12	Segaki All Day Sitting and Teisho	JUL	10	Spring Kessei Closes
	13-8/20	Zendo Closed for Summer Interim		11-13	Introduction to Zen Weekend
AUG	21	Fall Training Period Begins	AUG	1-5	Summer Five-Day Sesshin
				9-10	O-Bon
				22-24	Introduction to Zen Weekend
SEP	6	Japanese Dharma Class	SEP	9	Fall Kessei Begins
	12-14	Shobo-ji 29th Anniversary Weekend Sesshin		20-28	Golden Wind Sesshin
OCT	4	Japanese Dharma Class	OCT	25-11/2	Harvest Sesshin
	11	All Day Sitting and Teisho		10-12	Introduction to Zen Weekend
NOV	7-9	Soyen Shaku Kaigen Weekend Sesshin	NOV	14-16	Introduction to Zen Weekend
	15	Japanese Dharma Class		27	Thanksgiving Dinner
	26-29	Zendo Closed for Thanksgiving Weekend		30-12/8	Rohatsu Sesshin
DEC	13	Year End All Day Sitting and Teisho	DEC	12	Fall Kessei Closes
	14-1/6	Zendo Closed for Winter Interim			
	31	New Year's Eve Celebration			

(DATES ARE SUBJECT TO CHANGE)

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