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News of Soto Zen Buddhism: Teachings and Practice

The Inauguration of the Soto Zen Buddhism International Center

Rev. Keigaku Miyakawa,
Director, Educational Division
The Administrative Headquarters of Soto Zen Buddhism

As you already know, the Soto Zen Buddhism International Center was inaugurated in June, 2002. A restructuring has taken place so that the former Soto Zen Education Center of North America has been absorbed into this new International Center. We have entered a new century and an inspection was carried out in order to review the path that Soto Zen has taken over the past 100 years. In terms of Soto Zen's teaching activities abroad, we looked not only at the prospects for the 21st century, but we also examined what has gone before. In doing so, the result was that we confirmed several themes.

The first Soto Zen teaching work took place 100 years ago in Hawaii and Peru among the Japanese immigrants. Later, such teaching activity also began to spread through North America and Europe. During that time, there has been a steady diversification with regard to the principal objectives of this work. In other words, the original objective was to work with the Japanese descendants abroad. However, by the time of the third and forth generations of Japanese descendants, the attitudes towards Japanese cultural traditions, and the significance of the Buddhist temples for the communities of Japanese descendants have been changing. On the other hand, the growth in number of Zen centers in the West where the central practice is zazen is remarkable and the number of people who would like to be ordained as priests is steadily increasing.

We have now entered the 21st century, a time where we will certainly see greater developments in information technology and internationalization. For that reason, it is necessary to also find suitable approaches to the various problems that Soto Zen is facing in terms of teaching activities. In order that we can develop in a positive way, we have changed the outlook from one of simply taking care of problems to one where Soto Zen can bring to life a policy based on eternal principles. We felt it was necessary to develop such an outlook for the 21st century.

The Soto Zen Buddhism International Center has therefore been established as an institution to positively develop teaching activities abroad and replace the constrictions that have existed previously. Until now, the Soto Zen Education Center of North America was affiliated with the Soto Zen Buddhism North America Office. However, the new International Center will be closely linked with each of the Soto Zen Buddhism Offices of North America, South America, Europe, and Hawaii. By taking the whole world into view, it will take on the central role of international Dharma teaching work from now on.

I would also like to mention that there has been a change made in terminology so that the word "kaikyoshi" will be changed to "kokusai fukyoshi" (teacher of international teaching activities). Along with this change, we have also changed the term "kaikyo sokanbu" to "kokusai fukyo sokanbu" (Soto Zen Buddhism Office).

We would like to join hands with all of you so that we can make still greater efforts to promote the Buddha-dharma internationally in this new century.

Concerning the Inauguration of the Soto Zen Buddhism International Center

Rev. Gengo Akiba
Director of the Soto Zen Buddhism North America Office

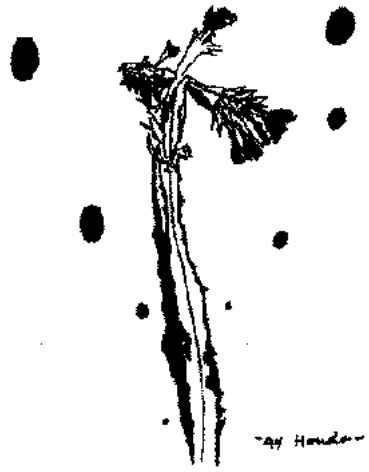
Gensha Shibi Zenji gave the instruction, "The entire universe is one bright pearl." On the basis of these words, Dogen Zenji developed a unique and fundamental view of reality. He said, "The universe is not bound by ideas of vast or minute, large or small; it is not square or round, not centered or straight, not in a state of vigorous activity, and not disclosed in perfect clarity. Because it is not birth and death, coming and going, it is birth and death, coming and going. And because it is like this, the past has left this place and the present comes from this place." This is to describe the world of all things as-they-are. It is human cognition that judges whether something is big or small, square or round, increase or decrease, arises or ceases, absolute or relative, pure or defiled. Essentially, there is only the phenomenon itself. And the actual realities of human life such as birth and death, coming and going, are also the entire universe. Past, present, and future time is also within this universe. Consequently, it can be said that past and present come and go from the entire universe that is the moment 'now'."

It is here that Dogen Zenji declares, "It is all one bright pearl" in reference to the source of the actual reality of this world. "One bright pearl contains the inexhaustible past, existing throughout time and arriving in the present. The body exists now and the mind exists now, but nevertheless it is one bright pearl. A stalk of grass, a tree, the mountains and rivers of this world are not only themselves – they are one bright pearl." In other words, Dogen Zenji lets loose the following volley and straightforwardly says, "The whole universe is one bright pearl. There is neither beginning nor end and all space and all time is condensed into this one point that is our body and mind. In other words, it is one bright pearl. This body is the single eye of the true Dharma. This body is the one body of Truth. This body is one phrase. This body is bright light." Dogen Zenji is filled with awe and admiration saying, "What?! We cannot help but love this one bright pearl that shines with boundless light like this."

The theme that I have been given to write about concerns the inauguration of the Soto Zen Buddhism International Center and I have brought up a topic that may seem somewhat extraordinary. Some will perhaps think that this is odd. However, this International Center is one bright pearl. It is a bright pearl whose various activities of boundless and brilliant light will develop forthwith. It is a bridge linking the various Soto Zen temples and centers that are quickly increasing in number not only in North America, but throughout Europe, South America, Oceania, and the rest of the world. It is a bridge of lustrous, brilliant light. Each of its activities is the virtue of the true Dharma light that is released particle by particle throughout the ten directions of the universe. The bright pearl, rolls, it stops, its conditions change, but it is always one bright pearl as-it-is.

Dogen Zenji made the deep vow to spread the Dharma and save all sentient beings. Through his tough yet flexible actions, his thought and creativity, and by displaying the power of seeking the Dharma, he verified that he himself was the single eye of the true Dharma and that his body was this light. He demonstrated to us this original world view of supreme Truth.

I pray with my whole being that all members of the International Center staff will follow his example and emit the lustrous light of their individual bodies and minds just like a robust, bright pearl. In that way, the Soto Zen Buddhism International Center will manifest itself as one bright pearl. Dogen Zenji instructs us, "When the whole body is completely exposed, there is not one hindrance. It is completely round, there are no corners, it rolls smoothly." This is why, at the inauguration of the International Center which is now fully ready for activity, I make this invocation so that the roots of Soto Zen can spread deeply here in North America. It is my deep wish that the staff of the Center can think through and carry out the activities needed to do this.



On the Occasion of the Inauguration of the International Center

Rev. Harada Sekkei,
Director of the Soto Zen Buddhism Europe Office

It so happened that the inauguration of the Soto Zen Buddhism International Center nearly coincided with my installment as Director of the Soto Zen Buddhism Europe Office in July 2002. For this reason, I feel a strong connection to the Center.

At present, human society is in a state of extreme chaos. At times such as these, it is particularly necessary for the teaching of Buddha to permeate the countries of the world in a profound and far-reaching manner without regard for East or West.

The source of the Buddha's teaching, the Way of Buddha or Buddhism, is clearly based on zazen. Teachings of the Soto School, represented in phrases such as "Shikantaza," "Mind itself is Buddha," and "Everyday Mind is the Way," completely transcend time and space. Consequently, if we practice zazen in accordance with the teachings of the Buddhas and Great masters, it is certainly possible to awaken to the Buddha-dharma ("Practice and verification are one").

Eihei Dogen Zenji, the founder of the Soto School in Japan, expressed Way-seeking mind as "The vow not to cross over to the other shore of enlightenment before all sentient beings have done so." However, Way-seeking mind is also clearly expressed in the Four Vows of a Bodhisattva:

Beings are numberless, I vow to free them.
Delusions are inexhaustible, I vow to end them.
Dharma gates are boundless, I vow to enter them.
The Way of Buddha is unsurpassable, I vow to realize it.

"Beings are numberless, I vow to free them." It is not possible for human beings to live without killing other living things. In everyday life, people take this for granted and are not grateful for what they receive. However, human beings are different from other animals in that they can seek the Way of Buddha. For this reason, beneath this vow of saving all beings, we should feel grateful that by taking the life of living things to sustain our body and health, we are able to practice zazen.

"Delusions are inexhaustible, I vow to end them." In this regard, there is the expression, "The three poisons and the five desires." The three poisons are greed, anger, and ignorance. The five desires are all the various things that arise through seeing, hearing, smelling, tasting, and touching that torment you. Incidentally, these desires arise because of the delusive attachment to the ego that sees something which essentially is one as two things and thereby creates the separation between self and other things.

"Dharma gates are boundless, I vow to enter them." This is the vow to thoroughly study and have faith in the teachings expounded by Shakyamuni Buddha, and also to observe the precepts. In Buddhism, there is the teaching of "a transmission outside the teaching," and in the Zen school this is zazen.

"The Way of Buddha is unsurpassable, I vow to realize it." As expressed in these words, we vow to awaken to the Way of Buddha. To receive the precepts means that by repeatedly making repentance, it is possible to awaken to the Dharma and this is why we chant these vows. Using these four vows as a common guide for all mankind, I keenly feel I have a duty to enhance the possibility of bringing about the transition from the Age of the End of the Dharma to the Age of the True Dharma.

In the meantime, the base of this district is the eighteen countries that comprise Europe: Austria, Belgium, the Czech Republic, Denmark, France, Germany, Greece, the United Kingdom, Italy, Norway, Holland, Poland, Portugal, Romania, Spain, Sweden, Switzerland, Hungary, and so on. For more than twenty years however, there has been no Director in this district and the office has not been functioning. For this reason, an understanding of Zen that does not give due importance to the precepts has become widespread and consequently, a sort of pseudo-Zen has become rampant. The situation is such that even those people who are sincerely seeking Buddhism have become

contaminated by this Zen illness without being aware of it.

And so here, in the European district, my intention is to teach by means of the above-mentioned Four Vows of a Bodhisattva (Way-seeking mind) and "Zen and the precepts" and to endeavor at removing this Zen illness. In other words, to use the teaching of "Zen and precepts are one" as the foundation and direction for carrying out this education. We plan to contact what are said to be several hundred people who have either been ordained as monks or who have taken lay precepts in order to set up meetings for study and practice.

The histories, religions, ethnic groups, cultures, languages, customs, and so forth are all different among the various countries of Europe and so I anticipate that this work will be difficult. However, the teaching of Buddha is that the Earth is one Dharma world and so, by having people come to clearly understand the Great Masters' teaching of "interdependent" and "not interdependent," "light" and "dark," I will endeavor to create an ideal environment where Buddhism may grow and flourish . To that end, I of course ask the Directors in the other districts as well as wise people in all areas for their guidance and encouragement.

Living in Unity with Zen: The Attention We Bring to Every Aspect of Daily Life

Rev. Yuno Rech
European Dendokyoshi, Kai'in-zammai Dojo

Over the course of the Dendokyoshi Workshop that was held last year, I particularly appreciated the following things. The warm welcome we received from Harada Roshi and representatives of the Administrative Headquarters of Soto Zen Buddhism, their kindness, and their reluctance to impose anything on us.

There was the fervor and friendliness that was expressed by the monks' practice. I am thankful for the quality of Harada Roshi's teisho (Dharma talk) on the important points of Dharma transmission and Okumura Roshi's Dogen Zenji's *Eihei Koroku and the dokusan* (private interview) with Harada Roshi that brought us back to the essential practice. It was a fact that I found myself in the position of being a disciple and thus rediscovered beginner's mind.

There was the continuation of practice from 4:00 a.m. to 9:30 p.m. that obliged us to let go of our personal attachments in order to follow the rhythm in unity with others. There was also the practice of begging (*takuhatsu*) as old as the Buddha-dharma that links our monk practice to laypeople's lives and affords them the joy of giving. I appreciated the quality of the food prepared by a tenzo who filled the role wonderfully without adorning himself with the title, and also, the concentration on eating meals according to the oryoki ritual.

There was general *samu* (work practice), brief but intense, after morning zazen that gave us good energy at the start of the day. I appreciated the attention given to all aspects of daily life lived in unity with zazen, including practices such as taking off the *koromo* (monk's robe) before using the toilet, making prostrations before the Buddha before taking a shower, and so forth. Even learning the ceremonies, encouraged concentration on the here and now as well as harmony with others by asking us to take on the different roles for the sutra services including *sogei* (the person who hits the hand bell), *fukudo* (the person who hits the *mokugyo* – wooden drum), *densho* (the person who strikes the bell at the beginning of a ceremony), *doshi* (the celebrant), and so on.

However, to put the rules and rituals into perspective, we were always told, "Here at Hosshinji, we practice this way…" without claiming to teach us the only correct way to do it. Rules are no longer shackles, but the framework for exercising our profound freedom.

Beginning Mind: New Eyes, Fresh Ears

Rev. Reigen Wang-Genh
European Dendokyoshi, Ryumonji

These are a few impressions of the Dendokyoshi Workshop that was held last year at Hosshinji Monastery. There was the incredulous look of a monk watching us make the same mistakes as yesterday during the morning ceremony, and the dismayed look of another monk seeing me walk around the hallways in my toilet sandals.

There was the shining look in the dark eyes of the little girl who placed the 100 yen coin her mother had just given her into my takuhatsu sack. There were the strange looks of the passersby who did not really understand what these Westerners of such imposing size had come looking for in their streets, tinkling their bells.

There was the tearful look of the gardener monk when we said our goodbyes – at least there was one person sincerely touched by our departure. And there was the new outlook on everything from 4:00 in the morning till 10:00 at night – even our slightest actions require effort. A small effort, but effort. Closing a shoji door, turning out a light, changing sandals when going into the washroom, changing them again when entering the toilet, not forgetting to take them off when leaving, doing gassho -when passing through the Buddha Hall.

And not to mention the other things such as oryoki meals, when you come to the *dojo* with a knot in your stomach for fear of making yet another mistake. Not to mention the ceremonies where everything is different, even the *Hannya Shingyo* that we have been chanting for thirty years, not to mention the other sutras, some of which are chanted so quickly that we could not even read them (let alone chant them). Not to mention the rules and manners in the dojo, where the *tan* (sitting platform) remind us that our *koromos* have long sleeves and that we can still get tangled up in them. Not to mention the teisho and dokusan that gave rise to new sensations. Not to mention the sounds, simple noise during zazen, when the animals are not the same (Japanese frogs are really noisy), when the instruments are struck differently and when even the howling wind and the falling rain seem foreign.

Beginning mind: new eyes, fresh ears; in sum, a real fountain of youth!

"Transmitting-the-Dharma" Training

Rev. Tonen O'Conner
North America Dendokyoshi, Milwaukee Zen Center

In the final lectures that Harada Sekkei Roshi gave during the Dendokyoshi Kenshusho at Hosshinji Monastery in November of 2002, he emphasized the need for the formal transmission of the dharma to future generations, both in essence and as teachings. He stressed that we would of necessity be the vessels for this transmission. For me, this transmission seems intimately rooted in both tradition that has traveled to us through long centuries and in this present moment. How do we successfully blend the two for the benefit of those we encounter daily?

The present moment during which I listened to those lectures was a cold one, with my feet like blocks of ice. An old Japanese monastery in November is mostly wood, paper and cold air. What, I sometimes wondered, was I doing there, having left behind my responsibilities as resident priest at the Milwaukee Zen Center to engage in these four weeks of training for the designation as dendokyoshi, or "transmitting-the-dharma-teacher."

Partly it was administrative necessity. My master, Tozen Akiyama, had moved to the Anchorage Zen Community in June of 2001, designating me his successor as resident priest. All well and good, but I could not be recognized as such in Japan without the dendokyoshi

status. So here I was at Hosshinji to, as one of our members put it somewhat disparagingly, "get the license."

But that counted in deeper ways as well. I wanted to secure my link to the Soto Zen tradition and had long ago realized that while this may possibly be accomplished intellectually and through study, it helps to bring oneself bodily into the traditional practice, to acquire habits of behavior and attitude that will stay with one.

And so, at the age of 70, I presented myself at Hosshinji. The first session in May began badly. My flight to Osaka was bedeviled by mechanical difficulties and arrived nine hours late and hence I arrived late and exhausted at Hosshinji. I remember the group of Japanese and Western faces that turned curiously from the long meal table to view the late arrival dragging the big suitcase containing her sitting bench. For, yes, I was to be allowed to sit on a special bench for zazen, having provided verification of the surgical removal of cartilage from the left knee and the shredding of the cartilage in the right knee at Shogoji. This accommodation was the first of many kindnesses that I was to experience at the hands of the hardworking Japanese monks.

Having been asked to report my "impressions", I will take the liberty of describing a few of the images that remain in my mind. I remember my travel alarm going off in the dark, five minutes before the wake-up bell so that I could insert my contact lenses by flashlight before the barefoot dash to the washroom to brush my teeth and throw cold water on my face, hastily donning robes and doing a last minute check before turning off the space heater: kleenex in sleeve, zagu, okesa, sutra book. Off to the zendo in the dark, sometimes a sliver of a moon to be seen as we slipped quietly along the passageway.

I remember how my knees and ankles shrieked as I kneeled in seiza on the tatami during morning service, desperately straddling the thinnest zafu that one could possibly imagine. Yet I also remember the steady and comforting beat of the sutra chanting and the flow of the ancient understandings of the dharma: Sandokai, Hokyozanmai, and Juryohonge. I grew to love morning service despite the pain.

I remember that even after ten weeks at Shogoji of twice daily oryoki meals with the full formal five-bowl set and weekly oryoki breakfasts done with formal precision in Milwaukee, I was initially baffled by the numerous (and delicious) side dishes that appeared, and the fact that setsu were used to clean oryoki bowls, but chopsticks and a pickle were to be used in the side dishes. No setsu in side dishes!

I remember that during the first two week session we felt like geese being force fed for the production of dharmic foie gras. The schedule was without break, we had difficulty knowing what was coming next and in an attempt to teach us everything that a Japanese monk might learn in three years, every potentially free moment was filled with training in ceremonies. We never performed the same ceremonial function twice in a row and grew both confused and a bit mutinous.

But the lectures were impressive and I have a notebook crammed with notes from the talks given by Harada Roshi, Okumura Roshi, Saikawa Roshi and Igarashi Roshi. The seriousness of their approach to transmitting their understanding moved and inspired me. And then there was evening *dokusan*. My training had not included dokusan and I was apprehensive, but gradually grew accustomed to the process and began to value it. I tried hard not to meet Harada Roshi with frivolous questions and my roommate Wako-san and I found ourselves asking one another daily: "Got a question?" If not, I didn't go. Harada Roshi's answers were always incisive and insightful.

That was May. Between May and November, I carried on with my duties at the Milwaukee Zen Center, sewed a new okesa for the ceremonies at Eiheiji, and worked to organize the multitude of travel details for the tour group of fifteen persons I was leading to Eiheiji in September. When September came, we began in Kyoto and made Koshoji, the replica of Dogen's first temple, our first stop. And it was Koshoji that showed me why I would be returning to Hosshinji in November. Koshoji is small and I was overwhelmed by the sense it gave me of the courage, determination and honesty that must have been demanded of Dogen in those early years. I had an almost visceral desire to walk in his footsteps.....and that meant returning to Hosshinji with high commitment.

November was cold, but now it was like coming home. I was happy to meet my European and Japanese colleagues once again and especially my roommate, Wako-san. We knew the routine now and could settle into it. As before, I could not participate in takuhatsu because of my knees, but I joined a work party sweeping the parking lot and street. We picked persimmons, raked the yard and peeled vegetables. The schedule had been slightly eased so that there were occasional breaks, during which I read a great deal in *Shôbôgenzô*. We performed our ceremonial tasks twice in a row so that we could actually learn them, and we

began assisting one another, determined that our final "show" would be a good one. At the final morning service we foreigners did our best.

What am I left with? A fancy certificate announcing that I am now a dendokyoshi and a sense of responsibility to the manner in which I will conduct myself with my own students. A lovely ink drawing that hangs over my desk, symbolic of the care and effort that the Japanese staff expended on our behalf. A debt of gratitude to Daigaku-san for helping us foreigners swim rather than sink. And a determination to follow Harada Roshi's injunction to be rooted in the ancient tradition, but not slavish in imitation of its details and courageous enough to make the dharma our own, in our own culture.

Four weeks in which Japanese, Europeans and Americans came together to practice the dharma, to share the deep old tradition and delight in the present moment. It was worth doing.

Tradition and Change: Reflections on Last Year's Dendokyoshi Workshop

Rev. Daigaku Rummé
Administrative Secretary,
Soto Zen Buddhism International Center

Each morning at Soto Zen temples throughout Japan and elsewhere as well, it is customary to chant a series of five sutras for the morning service. The third sutra chanted, typically *Sandokai* or *Hokyozanmai*, is dedicated "to the successive generations of buddhas and ancestors who transmitted the flame (of the Dharma)." One of the defining characteristics of the Zen school is this transmission of the Dharma from generation to generation. And hence, there is a strong emphasis on tradition.[1]

Many of the sutras chanted in Japanese Zen monasteries, as well as all of the *eko*, are still written and recited in classical Chinese, albeit using Japanese phonetics. And this is hundreds of years following the introduction of Zen to Japan. Since the eko are written in classical Chinese order, the grammar of which is completely different than Japanese, a monk is required to spend extra time simply learning how to read the phrases in Japanese order.

I remember explaining to a younger American monk what seems to Westerners to be an archaic system and he immediately exclaimed, "But why?!" He couldn't fathom the reason for maintaining a system that seemed to him completely obsolete, a good example of our very pragmatic American way of thinking. Why not simply write the characters in the order in which they would be read in Japanese? The only answer that came to mind was, "In Zen, there is this great emphasis on tradition." China was traditionally looked to as the source of culture in other fields as well. So, this one example is by no means unique. It also corresponds to the way the Catholic Church continued to use Latin as the liturgical language even until fairly recently.

In Zen, however, it wasn't only the liturgy. Many of the anecdotes referred to in teaching about Zen are from China and still pronounced in Chinese order. Also, nearly all of the thousands of phrases used by Zen masters for various sorts of calligraphies come from China. This is really quite astounding when we consider that Zen was introduced to Japan nearly 800 years ago. It is easy to see the way language and tradition have been used to authenticate Zen.

All of this serves as a lengthy introduction as I reflect on the Dendokyoshi Kenshusho (Workshop) that was held last year at Hosshinji Monastery in Obama City, Fukui Prefecture, Japan. Six European and two American Zen teachers participated in a one-month special *ango* that comprised this workshop. Over the years, the Administrative Headquarters of Soto Zen Buddhism has convened several of these special study sessions in order to recognize senior Western teachers. The first of them were held in the 1980s at Shuzenji, Daijoji, and Koshoji, three monasteries in Japan, and one was held in the 1990s at Green Gulch Farm. There was a several year hiatus until the one held last hear.

Hosshinji Monastery was probably chosen for two main reasons. One was that Harada Sekkei Roshi, abbot and *shike* of the monastery, had been chosen to be Director of Soto Zen Buddhism Europe Office. Since six Europeans were scheduled to attend the ango, it would provide a way for Harada Roshi and these teachers to get acquainted. Secondly, Hosshinji Monastery is a flourishing monastery in a rural Japanese setting, and since many non-Japanese people have been training there over the years, it would be fairly easy to accommodate these Westerners and at the same time give them a taste of traditional Japanese monastic training. The primary reason for these Dendokyoshi workshops is to give certification to Western Zen teachers who have not, for one reason or another, been able to spend a longer time in a Japanese monastery so that their disciples can be properly registered at the Administrative Headquarters of Soto Zen Buddhism in Tokyo.

The actual ango was divided into two two-week sessions, the first in the latter part of May and the second in mid-November. The theme of the workshop was "Transmission of the Dharma." Harada Roshi was the chief lecturer and first spoke on *Zenkaisho*, a commentary on a teisho Dogen Zenji gave on the *Bommo-kyo*, a sutra specifically concerned with the precepts. In total, Roshi gave nearly twenty talks and certainly this was one of the main attractions of the workshop, not only for the guest participants, but also for the people training at Hosshinji. During the course of the workshop, Harada Roshi continued to speak about the transmission of the Dharma (a transmission outside of the teachings), often using cases from the *Mumonkan* as well as sections of the *Gakudoyojinshu* to illustrate his points. Participants in the ango were then encouraged to ask questions following the talks or to come to *dokusan* individually to clarify any uncertain points. Certainly, this was another attractive element of the ango. Other lecturers included Rev. Shohaku Okumura, who lectured on the *Eihei Koroku* and *The Four Practices of a Bodhisattva* and Rev. Dosho Saikawa, who lectured on the *Shoyoroku*.

The other main feature of the Dendokyoshi Workshop was to have the guests participate in everyday monastic life. At Hosshinji, we get up at 4:00 a.m. and sit one period of zazen. At 5:00 a.m. the morning sutra service is held in the Dharma Hall. This is followed by breakfast and during the first half of the Workshop, breakfast and lunch were served in the zendo with formal oryoki. Typically, we work from 8:00-10:30 a.m., followed by lunch at 11:00 a.m. However, because many Dharma talks were given, the work period was often cut short. Following a rest period after lunch, we have work from 1:00-4:00 p.m. During the workshop, this work period was also shortened to make time so that the participants could practice the various duties needed to perform the morning and afternoon sutra services. The afternoon sutra service was at 5:00 p.m., followed by dinner at 5:30 p.m. and then a bath. At 7:20 p.m. we sat two more periods of zazen. Outside this regular daily schedule, other activities included *takuhatsu* (begging) in Obama, which we usually do three times a month at Hosshinji during the ango, and a sightseeing trip to see local temples.

Although some Zen centers in the West have incorporated quite a bit of the Japanese monastic form into their training practice, many of the people who took part in last year's workshop had never used *oryoki* (at least not the formal style with six bowls used in a Japanese monastery). Several were also not familiar with even the basic movements in the Dharma Hall, not to mention performing all the different duties necessary for the daily sutra services. For myself, I have to say that teaching these basics was the most demanding part of the workshop. Persuading the participants that it was worth their time and effort to seriously undertake learning the various meal forms, the duties for services, as well as keeping up their general appearance in terms of robes, kimono, and so on, and then teaching the forms and doing our best to see that they could carry them out well, took quite a bit of energy. To this end, several staff members of the Administrative Headquarters of Soto Zen Buddhism, as well as monks at Hosshinji, joined in to help make this possible. It really is expecting a great deal for people with little or no experience to come into a new environment and master forms that some, though certainly not all, may perceive to be unnecessary.

To this end, one of the most convincing points I was able to make was that all of the activities in the life at Hosshinji are considered to be forms of zazen, that we live within zazen, rather than zazen being one activity which we incorporate into our life. It took me quite a while myself to appreciate this aspect of zazen. When I began practicing at Hosshinji as a young man, I felt quite a bit of resistance toward ceremonial form, and for a long time contently cooked breakfast each morning instead of participating in the morning service. It was only over a period of several years that I came to appreciate the beauty of performing the services in unison with the other monks as another form of zazen. And I think my personal experience was useful in conveying the value of this aspect of monastic form to our guests.

For Westerners, one of the most attractive aspects of Buddhism is that is has been so flexible over the centuries. As it has moved from India to China to Korea to Japan and now the West, it has always adapted itself to the new culture rather than trying to change it. And yet at the same time, it has brought about huge transformations to each culture, most likely because rather than trying to suppress native religions, it has incorporated them into the Buddhist teaching. Many Westerners have been eager to claim Zen as their own by emphasizing its universal aspect. At the same time, some people have rejected traditional Japanese Zen because they perceived it as stuck in tradition and no longer relevant.

It is here at the juncture of East and West that we can sense the tension between tradition on the one hand and the desire to innovate and be free of tradition on the other. It seems to me that Soto Zen is now at a crossroads. The critical and really the only important issue is the true transmission of the Dharma, regardless of East or West. Certainly, this is a transmission outside the teachings and yet at the same time, it is precisely because of the blood, sweat, and tears of the successive Great Masters that we can now do zazen. This is something we cannot deny or overlook. While many Westerners would like to be confident in their understanding of Zen and confident to experiment with new forms, I also know that at least some Western Zen teachers are concerned that there is still something left to learn from traditional Japanese Zen. For that reason alone, I am sure I speak for everyone at Hosshinji when I say that even though it was a considerable task for us to host last year's Dendokyoshi workshop, we thought it was a worthwhile effort for everyone involved.

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[1] Coincidentally, until about twenty years ago in Japan, this *eko* (verses read following the chanting of a sutra for transferring merit) was read as "the successive generations of the three countries" – India, China, and Japan – in which this flame was transmitted. In Japan, this was felt to be discriminatory against other countries and so it was revised to be read without "the three countries." Ironically, at the American Zen Center where I now reside, this eko is still read with "the three countries."

THE FIRST BUDDHIST MISSIONARIES IN PERU
An Unknown Centennial History

Hirohito Ota

In 1903, three Japanese priests carried Buddhism to South America for the first time: Rev. Taian Ueno of the Soto Zen School and Rev. Kakunen Matsumoto and Rev. Senryu Kinoshita, both of the Jodo School. This centennial history is not well-known, however, so in this article, I will present the stories of these three men who crossed the Pacific Ocean because of their passion for spreading the Buddhist faith. I would especially like to mention the achievements of Rev. Ueno as well as a brief history of Jionji, the first Buddhist temple in Peru.

A discrepancy between the motivation of the mission and the people's recognition of it

The motive for doing missionary work in South America was to work among the Japanese immigrants like those who had gone to Hawaii and North America. In South America, the first Japanese immigration was to Peru in 1899. Seven hundred and ninety contracted immigrants disembarked in Peru and began working in the big sugarcane and cotton plantations or in sugar factories on four-year contracts.

Rev. Taian Ueno (Photo taken at Jionji)

Many young people died because of the hard work, inferior lodgings, contagious diseases, and so forth. Journalist Kazuo Ito has written, "79% of the immigrants died before the expiration of their contract" (*A Bridge to Andes*, The Celebration Committee of the 80th Anniversary of Japanese Immigration to Peru, 1982). Another writer noted similar things. According to these writers, the owner of a certain plantation did not want to give permission for the funeral of each person who died. This was because people did not work while attending a funeral and the owner did not want to lose their working hours. So in order to maintain the daily level of labor on the farmland, he told them that they should keep dead bodies in their rooms until joint burials could be performed. This episode later became a sort of legend among the Japanese-Peruvian community and in a way, they became captivated by a sympathy they felt for the deceased spirits. It also happened that the existence of Jionji, founded in 1907, came to be associated with this "tragedy of the first immigrants."

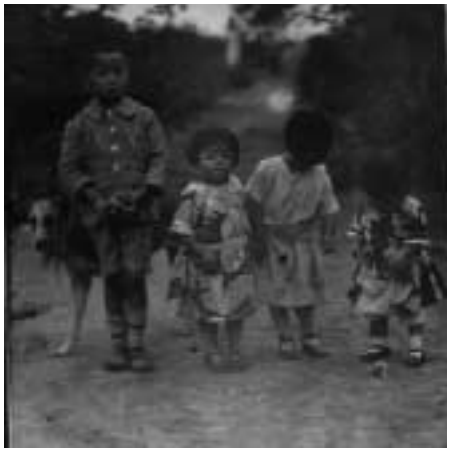
Memorial tablets (Ihai) at Jionji.

Many memorial tablets (*Ihai*) of the Japanese and their ancestors are still kept in Jionji. When Kazuo Ito wrote about these first immigrants, he emphasized the tragic aspect because there are many "memorial tablets without a Buddhist precept name" or "memorial tablets that are handmade." (Quarterly *Kaigai Nikkei Jin*, No.5, The Association of Nikkei & Japanese Abroad, 1979). However, missionaries in Peru could not have covered the whole country and there were also many immigrants from the prefecture of Okinawa who did not use a precept name. Ready-made memorial tablets were also not sold. For this reason, it can not be said that a tragedy occurred simply because the precept names were not given or that the memorial tablets were handmade.

In truth, the vast majority of the immigrants did not die. According to information by Ryoji Imamura (Noda), First Secretary of the Ministry of Foreign Affairs of Japan, just ninety-eight people died in the first year and later on, many fewer people died. (*Archives of Japanese Diplomats*, Volume 36, the Ministry of Foreign Affairs of Japan, 1903). Ninety-eight is not a small figure, but the 79% figure quoted by Ito isn't simply an error, it was a preconception on his part. It is now thought that Japanese in Peru had already come to a consensus that many of the initial immigrants died tragically. It is very likely that Ito was influenced by that consensus. However, the motivation for the Buddhist mission was not only to perform religious ceremonies for the dead people. The mission to South America was the same as for all Buddhist schools at this time in Japan, namely the movement to raise the level of education and morality.

In the Soto Zen School's bulletin, "*Shuho*", we can find many indications for the reasons to send missionaries abroad. For example, in the No. 142 of the bulletin (1902), there was an article named "Missions Abroad." The point of the article can be found in the following, "Thousands of our Japanese compatriots are now in Europe, America, Australia, and Russia. Regardless of whether such people are religious or not, a human being must have faith, and it is the vocation of monks to guide such people in terms of faith."

These articles never touched on the subject of the "tragedy of the initial immigrants" as the reason for such missions. There is a discrepancy, then, between the real reason for the mission, and the reason for the existence of Jionji, as it came to be perceived by the Japanese-Peruvians. Later, that discrepancy influenced the writings on the history of Jionji and is one of reasons that the relation between the temple and the Japanese-Peruvians was broken off.



Children of immigrants.

The first step of the 100 years of missionary work

In 1903, the priests Revs. Ueno, Matsumoto and Kinoshita received orders from their respective organizations to go to Peru as missionaries. On June 20 of the same year, they left from the port of Kobe on the ship "Duke of Fife" which carried 1178 people, the second great immigration to Peru. They arrived at the port of the Callao in Peru on July 29 of the same year. This is the first landmark of the one hundred years of the mission. At this time, the monks were the following ages: Rev. Ueno was 32, Rev. Matsumoto was 29, and Rev. Kinoshita was 24.

Each of them was contracted to be superintendents of the Japanese workers by the immigration company. Rev. Ueno went to the Tumán plantation in the District of Lambayeque, Rev. Matsumoto went to the Casa Blanca plantation in the province of Cañete, District of Lima, and Rev. Kinoshita went to the Santa Clara plantation, province of Lima, in the same district. They wanted to provide the duties of monk for the public, but in order to live they had to work, because at that time the various Buddhist schools did not send any money for the mission work nor for daily living expenses.

Directors of Jionji (in the background is Jionji of Santa Barbara).

Kinoshita and Matsumoto

A year later, both Kinoshita and Matsumoto left their jobs saying "People did not want to hear anything about religious topics nor did they have any interest in a good life based Buddhist education." Rev. Kinoshita also said, "I could not do the mission work well because the emigrants work hard, for twelve hours in the sugar factory or ten hours on the farm, so they don't have any free time. Sunday is their only opportunity to rest and go shopping. No one seriously listens to sermons." (Quoted in *Jodokyoho*, the institutional bulletin of the Jodo School, (No.653, 1905). In the same edition, he said, "I think it still isn't time to begin the mission in Peru because there are not many Japanese and only a few of them support us. For that reason, it is very difficult." But Rev. Kinoshita did not leave Peru. In 1905, he established the Japanese Club in the city of Lima to continue with his mission.

Rev. Matsumoto also mentioned in the same bulletin "Neither the immigration company nor the immigrants have spiritual needs such as morality or cultivating the mind. Their only thought is of money. We were welcomed nowhere" (*Jodokyoho*, No.800, 1908). After his resignation in the Casa Blanca plantation of Cañete, he made several changes of residence among different plantations, and as of 1905, he began to live in the Japanese Club with Rev. Kinoshita. According to the bulletin "*Jodokyoho*", he was not welcome in that club either. In the end, Rev. Matsumoto returned to Japan in 1908.

In 1907, Rev. Kinoshita went with the immigrants to the Tambopata Rubber plantation located in the district of Puno. In Tambopata, Rev. Kinoshita had a project to form a temple of his School with the support of the immigration company. But the international price of crude rubber sharply declined and for that reason the plan for the Japanese immigration to the rubber plantations was held up. Rev. Kinoshita returned to Japan in 1910. The two priests had begun their mission counting on the collaboration or the power of the immigration companies, but by going about it this way they were never able to get the attention of the immigrants.

Rev. Ueno and Jionji

There were many problems at Tumán Plantation, where Rev. Ueno was located, including immigrants escaping from the work crews, massive pay fraud, and assault or murder between Japanese workers. The owner of the plantation, angry because of these problems, terminated the contracts of all Japanese including Rev. Ueno in June of 1905. In the same month, Rev. Ueno and the immigrants of Tumán went to several plantations in South Lima, especially in Cañete, to find work. The plantation at Santa Bárbara that had a sugar factory contracted with the priest. After two years, in 1907, Rev. Ueno opened a temple there. "A temple has been established through the enthusiasm of a monk, Taian Ueno, and through the many

donations given by the immigrants of that district. It is not magnificent, but it is the first and at the moment only Buddhist temple in South America. On Sundays, sermons are given and funerals and ceremonies for the deceased are performed." (Ryoji Imamura (Noda), *Investigation on labor places of the immigrants of our country*, The Ministry of Foreign Affairs of Japan, 1908).

Rev. Matsumoto also mentioned it in the Jodo institutional bulletin "I could not establish a prosperous mission. Mr. Ueno had difficulties to live too, but finally he constructed a small temple... But I was never able to go and see that temple" (*Jodokyoho*, No.800, 1908). It is important to know that the directors of Jionji, from its founding, were of several Buddhist schools from Japan. A primary school was also opened next to the temple and Rev. Ueno began to teach the Japanese children. He was a teacher licensed by the Soto School's university (present-day Komazawa University), too. It is said to be the oldest Japanese school in South America.

According to the "*Shuho*" bulletin, No. 457(1916), more than 530 immigrants donated a great amount of money to support the Japanese Army. This money was managed and remitted by Taian Ueno of Jionji. By this time, his mission in Peru had already lasted more than ten years. It can be said that a rich harvest was through his effort and that people trusted him spiritually.

Rev. Ueno never asked for the support of the immigration company or of his School. He did not send any information to be included in the Soto School institutional bulletin either. He was a quiet person whose work was based on deep devotion. A year later, on August 18, 1917, Taian Ueno returned to Japan, his mother country, after 14 years of absence. He handed over his position at the mission and for religious services at Jionji to his successor, Rev. Senpo Saito of the same school. Rev. Ueno was already 46 years old.

Missionaries who succeeded Rev. Ueno in Peru

Rev. Senpo Saito

The second missionary, Senpo Saito, was born in Yamagata Prefecture in 1888. He studied at the Soto School University. In February 1917, he arrived in Peru and started his job as a missionary. But only a few years later, the administrative headquarters issued a new order to Doyu Oshio to work as a support missionary. In February 1919, Rev. Oshio went to Peru, but he did not arrive before Rev. Saito died in April of the same year because of influenza. He was 31 years old. He was the first missionary to South America who died there.

Doyu Oshio

The third missionary, Rev. Doyu Oshio, from Hiroshima Prefecture, was born in 1894. He was in the same Dharma lineage as the monk Ueno. Around the time of the arrival of Oshio to Peru, the Japanese immigrants began to leave the plantations and go to the metropolitan areas to start their own businesses step by step.

Rev. Doyu Oshio
(Missionaries had to ride a horse in those times).

Through the change of location of the Japanese residents, Rev. Oshio extended the area of the mission not only in Cañete, but he also visited several cities where Japanese were living. Around 1924, Jionji was moved to the town of San Luis in the same province. In 1977 it was moved again, but the building in San Luis in which the tomb of Rev. Saito is located still exists. In May 1927, Rev. Oshio returned to Japan.

Kenryu Sato

The fourth missionary, Rev. Kenryu Sato from Akita Prefecture, was born in 1894. He received his order to go as a missionary to Peru in June 1926. After entering functions, in 1927 he opened a hall for meetings and giving sermons, Buddhist ceremonies, and for the recreation of Japanese-Peruvian children living in the capital zone. This social circle was called "Jiko Kai" and it was located in Lima. He lived in the same place and performed activities such as the Flower Festival of the Buddha and a composition contest of the children, and so on.

In addition, Rev. Sato visited other cities like the monk Oshio who preceded him, but never left his main place of work in the Jionji in Cañete. He always had a friendly relationship with the people of that region. Through his leadership and the contributions of the congregation, a stupa was constructed in 1933 for the peace of the ancestors' souls in the Japanese cemetery of Casa Blanca. After some years, people always associated Jionji with this stupa, which could easily be seen in the Casa Blanca cemetery.

In July 1935, Rev. Sato died in Peru at the age of 41 years.

The second missionary who died in Peru, Rev. Kenryu Sato.

Shodo Nakao

The fifth missionary, Rev. Shodo Nakao, was born in Tottori Prefecture in 1907. He arrived in Peru in 1935 and one or two years later, he opened a new official temple in Lima that was authorized by the administrative headquarters of the Soto School. Although it was only a simple house, the meaning of its name was "The Central Temple in South America (of the Soto School)." However, the Japanese in Peru did not maintain connections with their own Buddhist schools of their families. Moreover, the true work of the mission such as religious education and morality had already been taken over by the Catholic Church. The only expectation that people had of Buddhist priests was to perform ceremonies for their ancestors. They had no particular interest in its religious doctrines or teachings, nor were they interested in meditation. There was only a need for a person who knew how to recite the Buddhist sutras. In 1941, before World War II begins, missionary Nakao returned to Japan. During the War, Peru also declared war on Japan. At that point, the South American mission was interrupted.

A new epoch

Following the War, the Soto School began a mission to Brazil in 1955. According to the Soto School bulletin *Shuho*, "This is the first Soto School mission in South America," thereby completely overlooking the history what happened to the immigrants and missionaries in Peru. It also happened among the people of Japanese-Peruvian ancestry that anyone who knew how to chant sutras came to be called "Reverend," even if they had not trained in a monastery and did not have a license to be a priest.

A paper charm of Jionji.

At Jionji, there was no priest during the War. Following the War, a few people that knew sutras performed the services at Jionji. In November 1961, an immigrant named Ryoko (Ryotetsu) Kiyohiro, who had studied to some extent the teaching of the Soto School, received an order from the Soto School concerning the revival of Jionji. With the support of the Soto School, Japanese corporations in Peru, and donations from the second generation Japanese-Peruvians, he was very successful at least superficially for the "Ceremony Center only for the Ancestors" with much emphasis on the subject of "the tragedy of the early immigrants. But Jionji never returned to being a place for the mission of teaching how to live a better life.

The missionaries who returned to Japan

Rev. Taian Ueno accomplished a great task in setting up the first mission in South America, and to found the oldest temple on that continent. However, during the time of his activity, the administrative headquarters of the Soto School lost interest in the mission in Peru. This was because Soto and other Buddhist schools began a massive mission in Asia counting on the support of the Japanese imperial government. After Rev. Ueno returned to Japan, he remained in his beautiful village in the Hyogo Prefecture where he opened a nursery school. People loved and respected him very much.

On February 11, 1950, Taian Ueno died in a fire. He was unmarried and was 79 years old. Until the end, he did not write anything about the mission in Peru.

The third missionary, Doyu Oshio, went to Korea and the fifth, Shodo Nakao, went to Tinian Island in Micronesia also as a missionary. At the end of World War II, they returned to Japan. Both priests passed away just a short time after returning to Japan, Rev. Nakao in 1949 and Rev. Oshio in 1950.

Following the death of Ryoko Kiyohiro in 1992, Jionji has not had a priest.

Hirohito Ota was a chief editor of the *Editorial Perú Shimpo*, a Japanese language newspaper in Peru.

My Zazen Notebook (11)

Rev. Issho Fujita
Pioneer Valley Zendo

Fragmentary Thought XX
"Movement within Immovable Sitting (1)"
The Pulsation of Whole Body Breathing

In Japanese, we have two other words that can be used for zazen, *gotsuza* and *gotsugotsuchi*. The image from which the Chinese character for *gotsu* (found in both of these words) is derived is said to be "a level place at the summit of a mountain and furthermore, a place where there is not even one tree growing." Since this represents a mountaintop with no trees, no matter how hard the wind blows, there is absolutely no movement. For Japanese people, even the sound "gotsu" gives rise to this image of a lonely mountaintop, and so it well expresses the immovable nature of zazen.

Consequently, the teaching "settle into steady, immovable sitting" that appears in Dogen Zenji's *Fukan-zazengi* (A Universal Recommendation for Zazen) has the meaning of "sit steadily without any movement like an immovable mountain." When we practice zazen, it is not possible to sit in a settled way if we are always reacting to every thought that comes floating by (emotions included) or all of the various bodily sensations we feel whether they be pleasant or unpleasant, painful or itchy, and so on. For that reason, it is only natural that when instruction is given concerning zazen, that emphasis is put on sitting continuously with as little movement as possible. In our everyday life, we move our bodies unintentionally in response to itchy sensations or sounds we hear unexpectedly. But in the practice of zazen, we expressly do not move the body in response to such stimuli. This also applies to strong sensations of physical pain or mental agitation caused by emotions arising, conditions which in everyday life we could not sit through without moving.

However, in the case of zazen, we continue sitting without standing up and leaving the room. Usually in such everyday situations, we react habitually or unintentionally by moving our body in such a way as to try to change the situation so that it feels more comfortable. For the most part, this is only a repetition and reinforcement of habitual patterns. It is rare for us to be able to use such situations for the possibility of development or study. In contrast to these patterns, however, when we practice zazen, we consciously decide not to move the body. This has the significance of inhibiting habitual patterns and because of that, our usual reaction patterns stand out in relief as resistance to not moving. So in this way, it is possible to become familiar with yourself in a way we usually never notice. By means of this awareness, a way is then opened for obtaining a fresh insight into the self and it is also a way to foster the power of not being dominated by those habitual patterns.

It is certain, then, that the essence of the practice of zazen is first to all to be found within not moving the body. (Of course, something should be said about the important problem of the immovability of the mind. However, I will not touch on that topic here.) Nevertheless, the immovable nature of true zazen that is full of life is completely different from something that is dead. (Strictly speaking, all things are moving and so it must be said that even dead things are not without movement.) Certainly, when viewed from the outside, a person who is sitting upright in immovable zazen appears to be as stationary as a rock. In fact, however, there is very

subtle moment that is going on. Furthermore, this movement is generated without intention. It is a natural, spontaneously caused movement. This could be called "the pulsation of living zazen" and is a movement inherent within immovable sitting.

There is a tendency, though, to overemphasize this matter of not moving in zazen. Certainly, an equation can be made such that zazen=immovable sitting=immovability. However, if this is understood only in a rough sort of way, then it can happen that this will be the cause for misunderstanding. It happens from time to time that I see people sitting zazen whose understanding is based on the assumption that they literally should not move at all and so the muscles are tense, the body is as hard as a rock, and the breathing is stifled. However, if a person is sitting in such an unnatural pose, then far from their intention to sit quietly, they are constantly moving, the breath is unregulated, and their heads are surely full of thoughts.

Actually, the immovability of sitting upright enables a person to sit in a suitable relation to gravity and consequently, any unneeded tension in the body is completely diminished and so, it is possible to sit in a comfortable way that is relaxing and refreshing. When the body/mind is settled in zazen and really settles into sitting ("to sit" is defined in the Japanese dictionary *Daigenkai* as "fixed, not moving, and well suited to one's whereabouts"), then there is movement that arises of itself. And so, even though it is said that zazen is a posture of not moving, this should not be something that is understood in a superficial or overly simple sort of way. I think it is necessary to direct our attention to the fact that while we depict the correct image of zazen as one which is immovable, in fact there is movement always arising. Zazen appears to be immovable, but there is an abundant world of varied and subtle movements concealed within it. So wouldn't it be better to cast off the quiet, fixed image of a certain zazen pose in favor of a new image which is a fluid process like dance (although that may be saying too much)?

Be that as it may, what, then, is the movement that appears while sitting immovably? This movement is not one that arises from the ego consciousness nor is it a rough sort of movement that resists the immovability of zazen or intentionally tries to destroy that lack of movement. This is to repeat myself, but this sort of movement is one that inevitably arises out of correct zazen that is full of life. It is movement that is subtle and arises unconsciously. And so, it is movement that arises out of the immovability of zazen and yet movement which supports that immovability.

Among these various movements, the easiest one to notice is the movement that accompanies the breath. In zazen, breathing naturally occurs from the *tanden* (the lower abdomen below the navel). Regardless of how quiet or subtle the breath is, it is always filled with movement. If you are sitting correctly, in other words if your zazen is whole-and-one (please refer to the previous *Fragmentary Thought*), it is not only the chest, the diaphragm, and the belly that move, but actually the whole body is moving very slightly. When you take a breath, first the belly and lower ribs expand and that movement then spreads in a chain reaction through the abdomen, the neck, the head, the upper limbs, the pelvis, to the lower limbs, in the same way as when a rock is thrown into a still pond, the waves ripple outwards. (I would like you to recall earlier articles in which I have mentioned simultaneous correlation and the law of interconnected movement.) When a breath is exhaled, the belly and lower ribs contract, and that movement is then passed throughout the whole body in the same way. (Of course, this movement that spreads throughout the whole body is very subtle and it is not possible to perceive that the sitting posture is disturbed because of it. If the movement caused by the breath can clearly be seen from the outside by another person and especially if it is a rather large movement, then it is safe to say that somewhere or other, there is problem in the manner of sitting).

As upright sitting deepens, the body relaxes, and consciousness awakens, the movement of the breath throughout the whole body becomes more and more subtle and delicate. However, it is something that we become more and more aware of (*kakusoku*). As far as the person sitting zazen is concerned, it is possible to feel that there are bodily sensations of rhythmic cycle of the whole body expanding and contracting which accompanies the breath. This is a feeling as if you were a single-celled amoeba, the whole body of which is expanding and contracting (pulsation= a periodical subtle change of something which is in a state of equilibrium). When I sit in zazen and can clearly feel the pulsation of the whole body that accompanies the breath (the whole body repeatedly becoming bigger and smaller, relaxing and tightening, extending and contracting), I recall the expression "the bodily sense of being the primordial life form" of Noguchi Mitsuzo, founder of the Noguchi Exercise System.

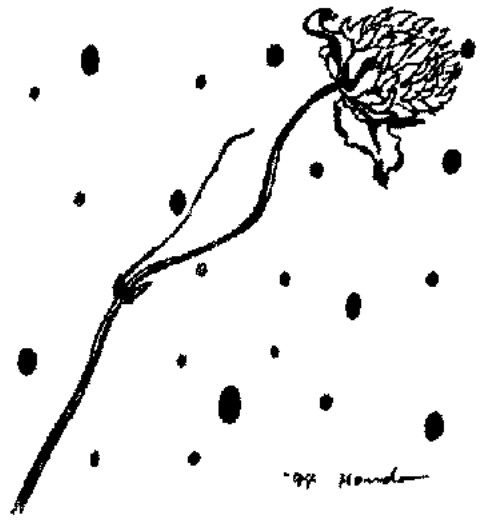
"The bodily sense of being the primordial life form" is a sense of existence that works as the source of inspiration in the Noguchi Exercise System. This expression points "to a deep sensation that my whole existence has the same

quality as the undifferentiated totality of coacervate (at the original form of life as discovered by Alexander Oparin). When I am awake, I am doing all activities with this fundamental sense that I exist in a way which is like coacervate, the primordial life form. Whenever I experience an activity that is truly satisfying, I am always one with this bodily sense. At that time, I clearly feel this sense is the basis, the matrix, the background, the Source, of that action." (Quoted from *Human Beings as the Primordial Life Form*, published by Iwanami Shoten).

Breathing in the practice of zazen is said to take place in the tanden. However, it is a mistake to think that breathing only takes place within the tanden, that this is the only area of the body to expand and contract. In reality, breathing takes place throughout the whole body, so in fact, the whole body is the respiratory organ. And so, as far as the tanden is concerned, the teaching is rather that this area is only the place we feel as the source of breathing movement.

Immovability, then, does not signify rigidity or stiffness that would prevent the sensation of the unavoidable movement that accompanies breathing. Nor is it the sort of immovability that because it is weak or numb to sensation would become easily disturbed by such movement. Rather, it should be the sort of immovability that is highly flexible and full of elasticity and resilience. We must personally search for a way to do zazen in which the pulsation of whole body breathing is smoothly conveyed throughout the body, or a way of sitting an immovable zazen in which we can immerse ourselves in the sense of being the primordial life form.

(To be continued).



Shobogenzo: Bodaisatta Shishobo True Dharma Eye Treasury: The Bodhisattva's Four Embracing Actions

Lecture (1)

Shohaku Okumura
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The Connection between Shishobo and the Shobogenzo

Shobogenzo Shishobo (The Bodhisattva's Four Embracing Actions) is the 28th fascicle in Dogen Zenji's 60-fascicle version of the *Shobogenzo*. The process through which the *Shobogenzo* was compiled is clear. Six different editions of the *Shobogenzo* were hand copied before the Tokugawa period (1603-1867). These are the 75-fascicle version, the 12-fascicle version, the 60-fascicle and 28-fascicle version, the 84-fascicle version, and the 83-fascicle version. The 75-fascicle version and the 12-fascicle version have no overlapping sections and the 60-fascicle version and the 28-fascicle version also have none. Present day Soto Zen scholars think that the first and second versions are one set and the third and fourth versions are another.

There are various opinions one of which is that Dogen Zenji himself compiled the 75-fascicle version (Some scholars think that either Ejo or Senne compiled this version and not Dogen Zenji and that in his final years, Dogen Zenji had planned to write more fascicles in order to make a 100-fascicle *Shobogenzo*). At that time, he wrote twelve more fascicles. However, Dogen Zenji passed away before completion of the project. According to this opinion, the 75-fascicle version that was written before 1246 and the 12-fascicle version that was written or revised later were left as separate works. The 12-fascicle version was stored at Yokoji in Ishikawa Prefecture and was not discovered until 1930.

Traditionally, it is said that when Giun Zenji (1253-1333) became the 5th abbot of Eiheiji, following the death of the 4th abbot Gien (? - 1314), no versions of the *Shobogenzo* existed at Eiheiji because of damage caused by fire. Giun tried to collect as many fascicles as possible and this was the origin of the 60-fascicle version. Twenty-eight fascicles were stored at Eiheiji and later this version was called the *Himitsu (Secret) Shobogenzo*. It is said that Giun sorted the fascicles and left out the ones in which Dogen Zenji had made harsh criticism of certain Zen masters or

schools. People who had the 75-fascicle version tried to collect the fascicles that were not included in that 75-fascicle version, while people who had the 60-fascicle version tried to collect those fascicles that they did not have. In this way, the 84-fascicle-version and 83-fascicle-version were made.

In the Tokugawa Period, Manzan Dohaku (1636-17 15) searched through as many manuscripts as possible and compiled the 89-fascicle version in 1684. Kozen (1627-1693), the 35th abbot of Eiheiji, made a more thorough search and compiled a 95-fascicle version in 1690, putting the fascicles in the chronological order. Kozen tried to publish this version of the *Shobogenzo*, but he passed away before completing the project. In 1722, the Sotoshu authority, supported by the Tokugawa shogunate government, prohibited the publication of the *Shobogenzo.*

Gento Sokuchu (1729-1807) began the project of publishing the entire collection of the *Shobogenzo* when he became the 50th abbot of Eiheiji in 1795. Daigu Shunryo (? -1803) and Sodo Ontatsu (? - 1813) assisted him and spent much time on the project. The 95-fascicle version of the *Shobogenzo* was published with wood-block printing in 1816, almost 100 years after Kozen first tried to do so. The compilers attempted to collect as many fascicles as possible in order to make it closer to the set of 100 fascicles that Dogen Zenji had originally planned. Because of this, the collection of 95 fascicles included writings of Dogen Zenji's that were not originally included in the *Shobogenzo* such as *Bendowa, Ji-kuin-mon, Ju-undo-shiki,* and so forth.

Up until the 1970s, when I was a student at Komazawa University, the 95-fascicle version was considered to be the most reliable collection of *Shobogenzo* because it was published with Prof. Sokuo Eto's editing from Iwanami-bunko, one of the most influential publishers for academics and intellectuals in modern Japan. During the last decades however, Dogen scholars are now considering the 75-fascicle version and the 12-fascicle version as the basis of the *Shobogenzo* and have added some fascicles from other collections such as 60-fascicle version. *Shobogenzo* Bodaisatta Shishobo was not included in the 75-fascicle version or the 12-fascicle version. It was the 28th fascicle of the 60-fascicle version, and the 45th fascicle of the 95-fascicle version.

Shishobo was written in 1243

This fascicle was written on the 5th day of the 5th month in 1243 during the summer practice period at Koshoji monastery, founded ten years earlier in 1233 in Fukakusa near Kyoto. (Presently, Fukakusa is a part of Kyoto City.) A few days after that practice period was completed on 15th day of the 7th month, Dogen Zenji and the monks in his monastery left Koshoji and went to the remote district of Echizen to establish another monastery. Some scholars think that Tendai monks from Hieizan Enryakuji attacked Dogen Zenji's sangha and burned down Koshoji. Other scholars conjecture that Dogen Zenji moved to the deep mountains following his own teacher Tendo Nyojo Zenji's advice, accepting invitations from his patron Hatano Yoshishige, who had a property to offer in Echizen, and one of Dogen's disciples Ekan, who had a temple named Hajakuji in Echizen. Still other scholars think he left Kyoto to avoid competition with the Rinzai master Enni Ben'nen who had returned from China in 1242 and was supported by Kujo Michiie, a high-ranking aristocrat who built Tofukuji monastery. This monastery was located several miles away from Koshoji toward the city of Kyoto and Kujo invited En'ni to be the abbot there.

The reason is not clear to us, but Dogen and his disciples left Koshoji very suddenly. When they moved to Echizen, they did not have a temple to practice in. They stayed at a small old temple named Yoshimine-dera. Tettsu Gikai, who later became the third abbot of Eiheiji, was the tenzo at the time. Since there was no kitchen at the temple, Gikai prepared meals at a house at the foot of the steep hill on which Yoshimine-dera was located. He then had to carry the food up the long steep hill in the deep snow during their first winter in Echizen. If their move had been well planned, they would have stayed at Koshoji until the new monastery was ready. It seems likely to me they had an urgent reason to leave Koshoji, so quickly that they had no time to make prior preparations in Echizen.

While Dogen Zenji stayed at Yoshimine-dera and Yamashibu, another small temple in the same area, through the fall of 1243 until the fall of 1244, he wrote 33 fascicles of the *Shobogenzo*. The construction of the new temple Daibutsuji (in 1246, Dogen renamed it as Eiheiji) was started in the spring of 1244 and completed in the fall of the same year.

I think it is important to remember that this fascicle Shishobo was written two months before their move from Kyoto to Echizen. I suppose that Dogen Zenji and his sangha were in some precarious situation, probably one of conflict with the Tendai establishment.

About the title: *Shobogenzo* Bodaisatta-Shishobo

Shobogenzo (True Dharma Eye Treasury) is an abbreviation of the expression "*Shobogenzo nehan myoshin, jisso, muso, mimyo no homon* (正法眼蔵涅槃妙心実相無相微妙の法門)," as it is expressed in Japanese. This is one long word. In the traditional Zen story of the transmission of the Dharma from Shakyamuni Buddha to Mahakashapa, when Shakyamuni held up a flower, Mahakashapa was the only person in the assembly who smiled. The Buddha then said, "I have *Shobogenzo* nehan myoshin----------, I transmit (entrust?) it to Mahakashapa." This *"Shobogenzo"* is the name of the Dharma that was transmitted from Shakyamuni to Mahakashapa, from Mahakashapa to Ananda, and from ancestor to ancestor through many generations up until the present day.

A rough translation of this expression is: True Dharma Eye Treasury (正法眼蔵), Wondrous Mind of Nirvana (涅槃妙心), True form of Formlessness(実相無相), Subtle and Wondrous Dharma Gate (微妙法門). This is an expression of the reality of our life that is the treasury of the true Dharma eye (wisdom), the wondrous mind (life) of Nirvana, in which the true form of all beings is without form, and this reality is very subtle and unconceivable.

Dogen Zenji titled the collection of his writings in Japanese with this name. When we read *Shobogenzo*, we must understand that the topic of each and every fascicle is about this reality of our life. In this fascicle of Shishobo, the four actions (offering, loving words, beneficial action and identity action) are our actual practices in our daily lives. We need to see these practices as *"Shobogenzo,"* that is the Dharma transmitted through buddhas and ancestors. These actions should be done with awakening to the true reality of emptiness and interdependent origination. In Dogen Zenji's teachings, zazen practice itself is awakening and wisdom. And these four actions are how zazen functions in our daily lives and in relation to other people and living beings.

A Bodhisattva

The word "Bodhisattva" (Japanese. *Bodaisatta,* Pali. *Bodhisatta*) originally referred to Shakyamuni Buddha when he was practicing before he attained Buddhahood. Later Buddhists thought that Shakyamuni Buddha had been practicing in countless lives and in various forms in order to attain Buddhahood. In the stories of the Buddha's practice in his past lives, he was called a "Bodhisattva," a person who is seeking the attainment of awakening. And the "Buddha" is the one who has attained awakening.

Mahayana Buddhists thought that there are numberless buddhas in the past, present, and future, and that there are myriad Buddha-lands throughout the ten directions. This is what we chant in the dedication following each sutra that is chanted during various kinds of service in Soto Zen tradition. "*Jiho-sanshi-ishifu* (all buddhas throughout the ten directions and three times) *shison-busa-mokosa* (all bodhisattvas mahasattvas)." There are countless Bodhisattvas who are practicing to attain Buddhahood in the past, present, and future in every buddha-land. In this usage, a bodhisattva is a buddha-to-be.

In Mahayana sutras there are some great bodhisattvas who could be a buddha by virtue of their practice, but they intentionally vow not to become buddhas in order to save living beings within samsara. They are also the symbol of a certain virtue of the Buddha. They include the following three:

Manjshuri (*Monju-bosatsu*, in Japanese) is considered to be the symbol of Buddha's wisdom. He sits on a lion, holding a sword to cut off all delusions. Manjshuri is enshrined at the center of the monks' hall in Zen monasteries.

Avalokiteshvara *(Kanzeon-bosatsu* or *Kan-jizai-bosatsu*, in Japanese) is the symbol of Buddha's compassion and can be transformed into 33 different forms, appearing to living beings in the most suitable form to save each of them. This transformation depends upon the necessity of each and every sentient being according to the teaching of identity-action in Shishobo.

Ksitigarba (Jizo-bosatsu) took a vow to save all beings transmigrating within the six realms of samsara between the time of Shakyamuni Buddha and Maitreya Buddha, who will appear in this world 5.7 billion years later. In Japan, a set of six statues of Jizo Bodhisattva are enshrined at the entrance of many cemeteries in order to save people who are going to be reborn in each of the six realms.

These great bodhisattvas mentioned above are actually transformations of the Buddha. They are not buddhas-to-be. However, ordinary people like us who have aroused *bodhi-citta* (Way-seeking mind), received the bodhisattva precepts, made the four bodhisattva vows, and practice according to the Buddha's teachings are also called bodhisattvas. In the title of Shishobo, bodhisattva refers to all Mahayana practitioners including ordinary human beings like us. In this fascicle, Dogen Zenji teaches us that these four actions are the essence of the practice for all bodhisattvas, including all of the above usages of the word.

Shishobo

Shishobo (Four embracing actions, Skt., *Catur-sangraha-vastu*, Pali, sangaha vatthu) appears in various sutras and commentaries of the sutras not only in Mahayana sutras such as the Lotus Sutra, and so forth, but also in the Pali scriptures.

I first translated this title as "Four Embracing Dharmas" because the word bo (same word as *ho*, 法) is often used as a translation of the Sanskrit word *Dharma* (Pali, *Dhamma*). In English, we often use the Sanskrit word Dharma instead of using an English equivalent because there isn't any one English word that conveys the many meanings and connotations of this word. But when I checked the original expression in Sanskrit, the word is not dharma but vastu and so I feel that "embracing dharma" is not the right translation. Now I temporarily translate it as "actions," although "Vastu" means "affair", "matter", or "thing". Sometimes this word was translated into Chinese as *ji* (事),the second part of *doji* (同事), and so I translated that word as identity-action.

Rev. Hozan Alan Senauke provided me with translations of this expression used by other translators, such as, "Foundations for Social Unity," "Ways of Showing Favor," "Four Methods of Guidance," and "Four Integrative Methods." "Method" is another meaning of the Chinese word *ho* (法).

According to Menzan's *Shobogenzo Shotenroku* (the *Collection of the Sources of Expressions* Dogen Zenji used in *Shobogenzo*) *Shishobo* is defined in the 17th volume of the *SanzoHossu* (Dharma Numbers in the Three Baskets) as:

> "Each of these four items of Shishobo (四摂法) have the adjective *sho* (摂 "embracing, unifying, integrative"). In this case, *sho* (摂) has the meaning of *shoju* (摂受), which is "to embrace and accept." When a bodhisattva wishes to guide living beings and transform them, then without fail he or she should embrace and accept living beings and allow them to trust him or her. Then he or she guides them to the true Mahayana Way. In the Vimarakilti Sutra, it is said that first we attract living beings with what they desire and then enable them to enter the Buddha's wisdom.
>
> The first is Dana embracement (布施摂, Skt. Dana-*sangraha-vastu*). A bodhisattva embraces and accepts all living beings with the two kinds of offering: material offerings and Dharma offerings. If some living beings wish for something material, a bodhisattva embraces those living beings by offering material things. When living beings seek the Dharma, a bodhisattva embraces those living beings by offering Dharma. When living beings receive the benefits of those two kinds of offerings, they arouse the mind of intimacy and love the bodhisattva. They trust the bodhisattva and accept the Way and will be able to abide in the truth. Therefore this is called offering- embracement.
>
> The second is Loving words embracement (愛語摂, Skt. *Priyavadyta-sangraha-vastu*). According to the nature of living beings, a bodhisattva comforts them with kind words. When living beings hear these affectionate words, they arouse the mind of intimacy. Then they trust the bodhisattva, accept the Way, and abide in the truth. Therefore it is called loving-words-embracement.
>
> The third is beneficial-action-embracement (利行摂, Skt. arthacarya-*sangraha-vastu*). A Bodhisattva does good activities with body, thought, and speech to benefit all living beings. Because of this the living beings arouse the intimate mind of love and trust, relying on bodhisattvas. They accept the Way and abide in the truth. It is therefore called beneficial-action-embracement.
>
> The fourth is identity-action-embracement (同事摂, Skt. samanarthata-*sangraha-vastu*). A bodhisattva clearly sees the nature of each living being with the eye of the Dharma and then the bodhisattva manifests itself in the form depending upon what they wish. The bodhisattva shares these identity actions for their sake and because of these actions, they trust and rely on the bodhisattva, love the Way, and abide in the truth. It is therefore called identity-action-embracement."

According to this definition, these four actions are the ways a bodhisattva helps living beings to enter the Way of Buddha and abide in the truth. In this sense, the translation used by Kaz Tanahashi in *Moon in a Dew Drop*, "Methods of Guidance," is a good translation. However, when Dogen Zenji expounds these four practices as "*Shobogenzo*", I think, he does not merely mean that these are methods guiding people to enter the Buddhist path. Dogen teaches that these four practices allow the bodhisattvas themselves to be free from the three poisonous states of mind: greed, anger/hatred, and ignorance. These practices benefit both the person

practicing and living beings at the same time. So, I don't think the translation of "guiding method" is the best one in the case of Dogen Zenji's Shishobo.

Giun's capping phrase and praising verse

Giun Zenji (1253-1333), the fifth abbot of Eiheiji, wrote a capping phrase and a praising verse for each fascicle of the 60-fascicle version of *Shobogenzo*. I would like to introduce the phrase and verse he wrote for Shishobo.

Giun's capping phrase:
"Adding flowers on the golden brocade."

This phrase appears in a poem by the famous politician and poet of the Song dynasty China, O Anseki (Wang Anshi, 1021-1086). Weaving is one of the oldest art and craft forms in human culture. All peoples in any part of the world, whether primitive or developed countries, hot or cold places, dry or wet climates, have a weaving technique for making cloth. Production of clothing allowed human beings to live in severe climates, areas where it was not possible for humans to live without clothing.

The way the warp and the woof are woven using vertical and horizontal threads has been used as a good metaphor for interdependent origination. Depending upon how the warp and the woof are woven, different patterns are created. This is like the network of life on earth. Depending upon causes and conditions, time and space, many different kinds of scenery appear. We create numberless stories on the stage of time and space and also beyond the limit of time and space that is eternity. In Japan, the warp is often compared to time and the woof is compared to space. Each and every thing that happens day to day is like the woven pattern of a tapestry.

The network of interdependent origination is the golden brocade on which many different patterns are designed and created moment by moment. In China and other East Asian countries, golden brocade is the most exquisite fabric using silk with gold or other bright colors and often has beautiful patterns. Here in this verse, golden brocade does not refer to something more valuable than other things, but it is rather something priceless and beyond any comparison or evaluation. It is something that human beings can not create. Human activities are also part of the patterns on the golden brocade.

This capping phrase means to add beauty to the golden brocade that is already beautiful. In Zen literature, this phrase has been used in two opposite ways. One is a meaningless and unnecessary action. If something is already beautiful, to add more beauty is unnecessary. It is like to trying to search for your own face even though you already one. The other meaning is to keep making effort to continually refine the beauty. When Giun used this expression as the capping phrase for this fascicle of the *Shobogenzo*, he meant that to practice Shishobo is to make the already perfect network of independent origination into something even more perfect. This is another expression of "practice upon enlightenment" (*shojo no shu*), that bodhisattvas are born, live, and die within the network of interdependent origination. The practice of awakening to that reality of interdependence and expressing that reality is the practice of Shishobo.

When this phrase is used in the first sense, it is used in a way that is a little paradoxical or cynical. It means that bodhisattva practice is not something special, so we should not be proud of it. We just express our reality of life in order to express the reality of life.

Wanshi and Dogen

In *Eiheikoroku* (The Extensive Record of Eihei Dogen) Vol.2 135, Dogen Zenji quotes Wanshi (Ch. Hongzhi) Zenji's Dharma hall discourse on the day of the winter solstice. Wanshi said, "In a bowl, the bright pearl rolls on its own without prodding." And "For a luminous jewel without flaw, if you carve a pattern on it, its virtue is lost ." He meant that if we add something artificial to the natural beauty of the bright pearl, we damage it.

Dogen Zenji comments in the following way about Wanshi's saying, "I, old man Daibutsu (Dogen), do not agree. Great assembly, listen carefully and consider this well. For a luminous jewel without flaw, if polished its glow increases." (Translation by Taigen Dan Leighton and Shohaku Okumura). Dogen Zenji disagreed with Wanshi and urged his students to consider this point very carefully. In our practice of following the Buddha's teachings, the already beautiful jewel becomes more and more beautiful. Some Soto scholars put emphasis on the difference between Wanshi and Dogen, or silent illumination Zen in China and Dogen Zen on this point.

Wanshi Zenji's statement implies that Buddha-nature is perfect as it is; don't interfere with it by adding artificial human activities. Dogen Zenji's comment implies that even though Buddha-nature is perfect as it is, our practice can clarify and extend its manifestation. In both cases, practice and enlightenment are one, but for Wanshi the emphasis is on enlightenment that is perfect from the beginningless beginning, and practice is its natural function, like the pearl rolling on its own. For Dogen, the emphasis is on practice, which expresses and actually deepens enlightenment. This has the same meaning as the

capping phrase that Giun chose for Shishobo.

> **Giun's praising verse:**
> **The great gate of offering is open and enriches the nine heavens,**
> **Going beyond love and hatred expressed in speech is the wheel of the Dharma.**
> **Beneficial actions for beings and the wind of identity actions reach far beyond a thousand miles.**
> **On the rootless tree, the spring of four seasons has come.**

The first three lines are Giun's summary of the Shishobo. The bodhisattva practice of offering will enrich all living beings including the bodhisattva himself. When a bodhisattva goes beyond love and hatred, their speech can turn the Dharma Wheel. This is Giun's definition of "loving words." In this case, love is not in dualistic opposition to hatred. Usually, our love is directed toward a certain person or people as objects and that love can then become hatred toward another group of people. Such love easily transforms into hatred depending on causes and conditions. To speak true loving words, we need to go beyond love and hatred. This is Buddha's compassion. One word of the Buddha's compassion is the Dharma wheel.

Beneficial action benefits all beings and the wind of identity-action reaches beyond the 1000 miles that is the human realm of duality.

Timeless spring on the rootless tree

This final line of Giun's verse shows that this practice of Shishobo is the practice of emptiness that brings about eternal or timeless spring. The literal translation of Giun's expression is "the spring of four seasons." This means that all four seasons become the timeless, unconditioned spring of Nirvana. The rootless tree is a symbol of emptiness used in Buddhist literature, the same as a bamboo or a banana tree. These four practices of Bodhisattva bring Nirvana to the human world, where we are always creating pain and suffering. We, human beings often stain, pollute or even destroy the beauty of the golden brocade by our actions based on the three poisonous states of mind. In this sense, the four embracing actions are practices enabling us to awaken to the preciousness of the network of interdependent origination and to heal ourselves and others from the damages caused by our deluded actions.

At the end of *Shobogenzo* Genjo-koan, Dogen Zenji said, "To say we should not use a fan because the nature of wind is ever present, and that we should feel the wind even when we don't use a fan, is to know neither ever-presence nor the wind's nature. Since wind's nature is ever present, the wind of the Buddha's family enables us to realize the gold of the great earth and to transform the [water of] the long river into cream."

Our practice of zazen and daily activities actualizes the everlasting nature of wind and causes the actual wind that makes our life and world into cream and gold. What Giun says here has the same meaning. Our practice adds beauty to already beautiful golden brocade.

Giun's capping phrase and praising verse provide us a good preparatory understanding for our study of Dogen Zenji's *Shobogenzo* Shishobo.

Treasury of the Eye of the True Dharma
Shôbôgenzô
Book 73
Penetration of Other Minds
Tashin tsū

Translated by
Carl Bielefeldt

Introduction.

The *Tashin tsū* is one of the later essays in the *Shôbôgenzô*, composed according to its colophon, in 1245, while Dôgen was residing at Daibutsuji (the monastery he would rename as Eiheiji). The title theme of the essay concerns mental telepathy, one of the supernormal powers (*abhijñā*) regularly said in Buddhist literature to be accessible to those who have mastered the four basic levels of meditation (*dhyāna*). Here, Dôgen takes up the famous story of a Zen master's test of the mind-reading powers of an Indian monk. The story well reflects the Chinese Zen masters' doubts about the Indian tradition of such powers, and Dôgen's comments well reflect his own doubts about the understanding of some of the Chinese masters.

In order to avoid overloading the text with technical detail, I have limited the annotation here to a few notes on the more obscure passages. The Soto Zen Text Project will be preparing a more fully annotated version for its web site (www.stanford.edu/group/scbs/sztp3). An earlier version of this translation appeared as "Reading Others' Minds," in D. Lopez, ed., *Buddhism in Practice* (1995), pp. 69-79. Some readers may also wish to consult my discussion of

this text, and the general issue of the supernormal powers in Zen, which appeared in "Disarming the Superpowers: The *abhijñā* in Eisai and Dôgen," in *Dôgen Zenji kenkyū ronshū*, edited by Daihonzan Eiheiji Daionki Kyoku (2002), pp. 1018-1046. If you have trouble locating this article, feel free to contact me, at carl@stanford.edu.

Translation

The National Teacher [Dazheng] Huizhong [d. 775 C.E], of the Guangzhai monastery in the Western Capital [Changan], was a native of Zhuji in the province of Yue [modern Zhejiang]; his family name was Ran. After receiving the mind seal [of enlightenment from the Sixth Ancestor], he stayed at Dangzi Valley, Mount Baiyai, in Nanyang [modern Henan], where for more than forty years he never descended from his monastery. Word of his practice of the way reached the imperial seat, and in the second year of the Shangyuan era [761], the Tang Emperor Suzong [r. 756-762] dispatched an imperial commissioner, Sun Zhaojin, to summon him to the capital. There he was received [by the emperor] with the etiquette due a teacher and installed in the Xichan Cloister of the Qianfu Monastery. Upon the ascension of the Emperor Daizong [r. 762-779], he was reinstalled in the Guangzhai monastic complex, where for sixteen years he taught the dharma in accord with the faculties of his audiences.

During this time, a certain Master from the Western Heavens [i.e., India] named Daer ["Big Ears"] arrived in the capital. He was said to have achieved the wisdom eye [that knows] the minds of others. The Emperor ordered the National Teacher [Huizhong] to test him.

As soon as the Tripiṭaka Master saw the Teacher, he bowed and stood [respectfully] off to his right side.

The Teacher asked him,
"So, you've got the penetration of other minds?"

"Not really," he answered.

"Tell me," said the Teacher,
"where's this old monk right now?"

The Tripiṭaka Master said, "Reverend Preceptor, you're the teacher to a nation; how could you go off to Xichuan to watch the boat races?"

The Teacher asked again, "Tell me, where's this old monk right now?"

The Tripiṭaka Master said, "Reverend Preceptor, you're the teacher to a nation; how could you be on the Tianjin bridge watching the playing monkeys?"

The Teacher asked a third time, "Tell me, where's this old monk right now?"

The Tripiṭaka Master said nothing for a while, not knowing where the Teacher had gone.

The Teacher said, "This fox spirit! Where's his penetration of other minds?"

The Tripiṭaka Master had no response.

* * * * *

A monk asked Zhaozhou [778-897], "I don't understand why the Tripiṭaka Master Daer couldn't see where the National Teacher was the third time. Where was the National Master?"

Zhaozhou said, "He was on the Tripiṭaka Master's nose."

* * * * *

A monk asked Xuansha [835-908], "If he was on his nose, why didn't he see him?"

Xuansha said, "Because he was too close."

* * * * *

A monk asked Yangshan [803-887], "Why didn't the Tripiṭaka Master Daer see the National Teacher the third time?"

Yangshan said, "The first two times were 'the mind that plays across objects.' After that, he entered 'the samādhi of personal enjoyment'; that's why he didn't see him." [1]

* * * * *

Duan of Haihui [1025-1072] said, "If the National Teacher was on the Tripiṭaka Master's nose, why would it be hard to see him? He is completely unaware that the National Teacher was in the Tripiṭaka Master's eye." [2]

* * * * *

Xuansha summoned the Tripiṭaka Master, saying, "Tell me, did you in fact see the first two times?"

[Of this,] the Chan Master Mingjue Zhongxian of Xuedou [980-1052] said, "Defeated! Defeated!" [3]

* * * * *

From long ago there have been many "stinking fists" who offered comments and sayings on the case of the National Teacher Dazheng testing the Tripiṭaka Master Daer, but in particular we have these five "old fists". Nevertheless, while it is not the case that each of these five venerable worthies is not "on the mark, right on the

mark", there is much in the conduct of the National Teacher that they do not see. The reason is that until now everyone has thought that the Tripiṭaka Master correctly knew the whereabouts of the National Teacher the first two times. This is a major error by our predecessors – one that their successors should not fail to recognize. My doubts about these five venerable worthies are of two sorts: first, that they do not know the National Teacher's basic intention in testing the Tripiṭaka Master; second, that they do not know the National Teacher's body and mind.

When I say that they do not know the National Teacher's basic intention in testing the Tripiṭaka Master, I mean this: that his basic intention in initially saying, "Tell me, where's this old monk right now?" is to test whether the Tripiṭaka Master is an eye that sees the buddha dharma ; to test whether the Tripiṭaka Master has the penetration of other minds in the buddha dharma. If at that point the Tripiṭaka Master had the buddha dharma, when he is asked to express "Where's this old monk right now?," he would have some "way out of the body", would bring about some "personal advantage." The National Teacher's saying "Where's this old monk right now?" is like his asking, "What is this old monk?" [To say,] "Where's this old monk right now?" is to ask, "What time is right now?" [To ask,] "Where?" is to say, "Where is here?" There is a reason [to ask] what to call this old monk: a national teacher is not always an "old monk"; an "old monk" is always a "fist". That the Tripiṭaka Master Daer, though he came all the way from the Western Heavens, does not understand this is because he has not studied the way of the buddha, because he has only learned in vain the ways of the pagans and the Two Vehicles.[4]

The National Teacher asks again, "Tell me, where's this old monk right now?" Here again, the Tripiṭaka Master offers worthless words.

Again, the National Teacher asks, "Tell me, where's this old monk right now?" This time, the Tripiṭaka Master is silent for a while but is at a loss and has no reply. Then, the National Teacher rebukes him, saying, "This fox spirit! Where's his penetration of other minds?" Yet, though he is thus rebuked, the Tripiṭaka Master still has nothing to say, no reply, no "penetrating passageway".

Nevertheless, our predecessors all think that the National Teacher's rebuke of the Tripiṭaka Master is only because, although he knows the National Teacher's whereabouts the first two times, he does not know and cannot see [where the Teacher is] the third time. This is a big mistake. The National Teacher rebukes the Tripiṭaka Master because, from the beginning, the Tripiṭaka Master has never seen the buddha dharma even in his dreams, not because, although he knows the first two times, he does not know the third time. In short, he rebukes him because, while claiming to have attained the penetration of other minds, he does not know the penetration of other minds.

First, the National Teacher tests him by asking whether there is the penetration of other minds in the buddha dharma. He answers, "Not really," suggesting that there is. Thereafter, the National Teacher thought, "If we say there is the penetration of other minds in the buddha dharma, if we attribute this penetration to the buddha dharma, it would be like this. A statement with nothing brought up is not the buddha dharma."[5] Even if the Tripiṭaka Master had something to say the third time, if it were like the first two times, it would not be a statement; he would be rebuked for all [three answers]. The National Teacher questions him three times in order to ask again and again whether the Tripiṭaka Master has really heard the National Teacher's question.

* * * * *

My second point is that none of our predecessors has known the body and mind of the National Teacher. The body and mind of the National Teacher is not something that a Tripiṭaka dharma master can easily discern, can easily recognize; not something reached by the "ten holy and three wise"; not something understood by the "virtually enlightened and heir apparent". How could a scholar of the Tripiṭaka who is a "commoner" know the full body of the National Teacher?[6]

We should get this principle fixed [in our minds]. To say that a scholar of the Tripiṭaka could know or could see the body and mind of the National Teacher is to slander the buddha dharma; to consider that [the National Teacher] stands shoulder to shoulder with the masters of the sutras and commentaries is the extreme of madness. Do not think that those types who seek to get the penetration of other minds can know the whereabouts of the National Teacher.

The penetration of other minds is a local custom of the country of the Western Heavens, and there are occasionally types there who cultivate it. We have never yet heard of edifying examples of those types who attain the penetration of other minds having verified the buddha dharma on the strength of their penetration of other minds, without depending on the production of the thought of bodhi and

the right view of the Greater Vehicle.[7] Even after cultivating the penetration of other minds, they must, like "commoners", go on to produce the thought [of bodhi] and cultivate the practice, and thereby themselves verify the way of the buddha. If one could recognize the way of the buddha simply on the strength of the penetration of other minds, all the holy men of the past would have first cultivated this penetration and used it to know the fruit of buddhahood; yet this has never happened in all the appearances in the world of a thousand buddhas and ten thousand ancestors. If it cannot know the way of the buddhas and ancestors, what good is it? It is useless to the way of the buddha.

Those who have attained the penetration of other minds and "commoners" who have not attained the penetration of other minds are equal; maintaining the buddha nature is the same for [those with] the penetration of other minds and "commoners". Those who study the buddha [dharma] should not think that those with the five penetrations or the six penetrations of the way of the pagans and Two Vehicles are superior to the commoner. Those who simply have the mind of the way and who would study the buddha dharma are superior to those with the five or six penetrations. They are like the kalavińka , whose voice even inside the shell is superior to that of other birds.

Moreover, what is called in the Western Heavens the penetration of other minds ought to be called the penetration of others' thoughts. While it may manage to be cognizant of the arising of thoughts, it is quite at a loss when thoughts have not arisen. This is laughable. The mind is not necessarily thoughts; thoughts are not necessarily the mind. When the mind is thoughts, the penetration of other minds cannot know this; when thoughts are the mind, the penetration of other minds cannot know this.

This being the case, the five penetrations or six penetrations of the Western Heavens are all quite useless, not the equal of [the ordinary field work of] "cutting the grasses and cultivating the paddies" in our country. Therefore, from Cīnasthāna [i.e., China] to the east, the worthies of the past have not cared to cultivate the five penetrations or six penetrations, since they have no function. Even a "one-foot jewel" is functional, but the five or six penetrations have no function. A one-foot jewel is not a treasure, but an "inch of shadow" is pivotal. For those who take seriously that inch of shadow, who would cultivate the five or six penetrations?[8] Thus we should be very firmly determined about the principle that the power of the penetration of other minds cannot reach the boundaries of the buddha wisdom.

To think nevertheless, as do our five venerable worthies, that the Tripiṭaka Master knew the whereabouts of the National Teacher the first two times he was asked is greatly mistaken. The National Teacher is a buddha and ancestor; the Tripiṭaka Master is a commoner. How could there be any question of his seeing [the National Master]?

* * * * *

First, the National Teacher asks, "Tell me, where's this old monk right now?" There is nothing hidden in this question; it is a clear statement. That the Tripiṭaka Master might not understand it is not so bad; that the five venerable worthies do not hear it or see it is a serious mistake. [The text says] the National Teacher asked, "Where's this old monk right now?" He does not say, "Tell me, where's this old monk's mind right now?" or "Where are this old monk's thoughts right now?" This is a statement that we should definitely hear and understand, see and take to heart.

Nevertheless, [the five venerable worthies] do not know or see it; they do not hear or see the National Teacher' statement. Therefore, they do not know the body and mind of the National Teacher. It is having a statement that makes [him] a national teacher; for without a statement he would not be a national teacher. How much less, then, can they understand that the body and mind of the National Teacher are not big or small, self or other. It is as if they have forgotten that he has a head or a nose.[9]

Though the conduct of the National Teacher be unceasing, how could he "figure to make a buddha"? Therefore, he should not be compared with a buddha. Since the National Teacher has the body and mind of the buddha dharma, we should not measure him by the practice and verification of the spiritual penetrations, we should not hem and haw over [the notion that he is in a trance state of] "severing considerations and forgetting objects". [He] is not something that can be determined either by deliberating or not deliberating. The National Teacher is not one who "has the buddha nature" or one who "lacks the buddha nature"; his is not the [buddha's ultimate] "body of empty space". This kind of body and mind of the National Teacher is something entirely unknown [to any of the five venerable worthies]. In the community of [the Sixth Ancestor at] Caoxi, apart from [the two disciples] Chingyuan [Xingsi] and Nanyue

[Huairang], only this National Teacher Dazheng was a buddha and ancestor.

Now we need to examine all our five venerable worthies.

* * * * *

Zhaozhou says that [the Tripiṭaka Master] did not see the National Teacher because the latter was "on his nose". This statement has nothing to say. How could the National Teacher be on the Tripiṭaka Master's nose? The Tripiṭaka Master does not yet have a nose. If we admit that the Tripiṭaka Master does have a nose, then on the contrary the National Teacher should see him. Even if we admit that the National Teacher does see him, this would only mean that they are "nose to nose"; it would not mean that the Tripiṭaka Master sees the National Teacher.

* * * * *

Xuansha says, "Because he was too close." To be sure, he may be "too close"; but as for hitting it, he still has not hit it. What is this "too close"? I suspect that Xuansha still does not understand "too close," has not studied "too close." I say this because he understands only that there is no seeing in "too close"; he does not understand that seeing is "too close." We have to say that, in terms of the Buddha dharma, he is the "farthest of the far". If we say it was too close only the third time, then it must have been "too far" the first two times. Now, I want to ask Xuansha, "What is it that you call 'too close'? Is it a fist? Is it an eye? From now on, don't say there's nothing seen 'too close'."

* * * * *

Yangshan says, "The first two times were 'the mind that plays across objects.' After that, he entered 'the samādhi of personal enjoyment' [of enlightenment]; that's why he didn't see him." Yangshan, while being from the Eastern Earth [i.e., China], you have a reputation in the Western Heavens as a little Śākyamuni, but your statement here has a big error. The mind that plays across objects and the samādhi of personal enjoyment are not different; hence, we cannot say that [the Tripiṭaka Master] does not see him by reason of some difference between the mind that plays across objects and personal enjoyment. Therefore, though you set up the mind that plays across objects and personal enjoyment as the reasons, your statement is still no statement. If you say that when I enter the samādhi of personal enjoyment, others cannot see me, then personal enjoyment would not be able to verify itself, and there could be no cultivation and verification of it.

Yangshan, if you think that the Tripiṭaka Master really saw the National Teacher's whereabouts the first two times, if you study [this case] as if he really knew [the whereabouts], you are not yet a man who studies the buddha [dharma]. The Tripiṭaka Master Daer does not know or see the whereabouts of the National Teacher not only the third time but the first two times as well. From a statement like this, we have to say that it is not just the Tripiṭaka Master who does not know the National Teacher's whereabouts; Yangshan does not yet know either. Let us ask Yangshan, "Where is the National Teacher right now?" If he thinks to open his mouth, we should give him a shout.

* * * * *

Xuansha summoned [the Tripiṭaka Master], saying, "Did you in fact see the first two times?" These words, "Did you in fact see the first two times?" sound as if they are saying what needs to be said. Xuansha should learn from his own words. Granted that this phrase has its value, it seems to be saying only that [the Tripiṭaka Master's] seeing is like not seeing. Hence, it is not right. Hearing this, Zhongxian, the Chan Master Mingjue of Mount Xuedou, said, "Defeated! Defeated!" We may say this when we have taken what Xuansha says as a saying but not when we take Xuansha's statement as not a statement.[10]

* * * * *

Duan of Haihui says, "If the National Teacher was on the Tripiṭaka Master's nose, why would it be hard to see him? He is completely unaware that the National Teacher was in the Tripiṭaka Master's eye." This also only discusses the third time. It does not scoff, as it should scoff, at the fact that he never sees the first two times. How can [Duan] know whether the National Teacher is on his nose or in his eye? If this is what he says, we have to say that he has not heard the words of the National Teacher. The Tripiṭaka Master does not yet have a nose or eye. Even if we were to say that he does maintain eye and nose, if the National Teacher were to enter them, the Tripiṭaka Master's nose and eye would burst on the spot. Since they would burst, they are no burrow for the National Teacher.

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None of the five venerable worthies knows the National Teacher. The National Teacher is the old buddha of his age, the tathāgata of his world. He clarified and correctly transmitted the "treasury of the eye of the true dharma" of the buddha; he surely maintained the "eye of the soapberry" [the seeds of which are used for the Buddhist rosary]. He correctly transmitted [this eye] to

"his own buddhahood" and to the "buddhahood of others". Though we may say that he has studied together "with the Buddha Śākyamuni, he studied at the same time as the seven buddhas [of which Śākyamuni is the last] and, in addition, has studied together with the buddhas of the three ages [of past, present, and future]. He realized the way before the King of Emptiness [who rules in the eon when all is reduced to emptiness]; he realized the way after the King of Emptiness; he practiced together and realized the way precisely with the Buddha King of Emptiness. Though we may say that of course the National Teacher made this Sahā world [of the Buddha Śākyamuni his domain, Sahā is not necessarily within the dharma realm; it is not within the entire world of the ten directions. The rulership of the Buddha Śākyamuni over the Sahā domain does not usurp or obstruct the National Teacher's domain. Similarly, for example, however many times the way is realized by each of the earlier and later buddhas and ancestors, they do not usurp or obstruct each other. This is the case because all the realizations of the way by the earlier and later buddhas and ancestors are "obstructed" by the realization of the way.[11]

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From the evidence that the Tripiṭaka Master Daer does not know [the whereabouts of] the National Teacher, we should get clearly and firmly fixed [in our minds] the principle that the śrāvakas and pratyekabuddhas, the Lesser Vehicle types, do not know the boundaries of the buddhas and ancestors. We should clarify and study the essential point of the National Teacher's rebuke of the Tripiṭaka Master. It does not make sense that, although being the National Teacher, he would rebuke [the Tripiṭaka Master] for knowing his whereabouts the first two times and merely failing to know the third time: [for purposes of the test of his powers] knowing two parts out of three is knowing it all, in which case [the National Teacher] should not rebuke him. Even if he does rebuke him, it would not be for failing to know at all; hence, from the Tripiṭaka Master's perspective, it would be the National Teacher who is humiliated [by the test]. Who would trust the National Teacher if he rebuked [the Tripiṭaka Master] for failing to know only the third time? [On the contrary,] the Tripiṭaka Master could have rebuked the National Teacher, on the grounds that he did have the power to know the first two times.

The point of the National Teacher's rebuke of the Tripiṭaka Master is this: he rebukes him because from the beginning, throughout all three times, he does not know the National Teacher's whereabouts, his thoughts, his body and mind; he rebukes him because he has never seen, heard, learned or studied the buddha dharma. It is because of this essential point that, from the first time to the third time, [the National Teacher] questions him with exactly the same words. To the first [question] the Tripiṭaka Master says, "Reverend Preceptor, you are the teacher to a nation; how could you go off to Xichuan to watch the boat races?" The National Teacher does not acknowledge [the answer] by saying, "Indeed you did know where this old monk was." He simply repeats himself, asking the same question three times. Without understanding or clarifying the reason behind this, for several hundred years since the time of the National Teacher, the elders in all directions have been arbitrarily giving their comments and explaining the reasons [behind the story]. Nothing that any has said so far has been the original intention of the National Teacher or in accord with the essential point of the buddha dharma. What a pity that each of these "venerable old awls" one after the next has missed [the mark].

In the buddha dharma, if we are going to say that there is the penetration of other minds, there should be the penetration of other bodies, the penetration of other fists, the penetration of other eyes. If this is so, there should also be the penetration of one's own mind, the penetration of one's own body. And once this is the case, one's own mind taking up itself is at once the penetration of one's own mind. To express such a statement is the penetration of other minds as one's own mind itself. Let me just ask, "Should we take up the penetration of other minds, or should we take up the penetration of one's own mind? Speak up! Speak up!" Leaving that aside for the moment, "you got my marrow" – this is the penetration of other minds.[12]

Treasury of the Eye of the True Dharma
Presented to the assembly fourth day of the
seventh month of kinotomi,
the third year of Kangen [1245] at the
Daibutsu monastery in the province of Etsu.

[1]***Notes***

1. "The mind that plays across objects" (*shôkyô shin*) refers to ordinary experience; "the samādhi of personal enjoyment" (*jijūyū zanmai*) is a technical term for the state in which a buddha experiences his enlightenment.

2. It is unclear from the original who is "completely unaware"; most likely the subject is Zhaozhou.

3. It is unclear who has been defeated; most likely it is Xuansha, for his remark quoted above. In all of the text to this point, Dôgen is quoting from Chinese Zen histories.

4. I.e., non-Buddhist religions and the "lesser vehicle" Buddhist teachings of the śrāvaka and pratyekabuddha.

5. This passage is usually interpreted to mean that someone "like Daer who attributes mental telepathy to the buddha dharma is likely to have nothing significant to say. Here and below, Dôgen will tend to use the term "statement" in the sense "having something significant to say".

6. The expression "ten holy and three wise" refers to the stages of the bodhisattva path; "virtually enlightened and heir apparent" refers to the final stage of the path, just before buddhahood; "commoner" refers to one who has not yet reached the advanced stages of the "noble" path.

7. Alternatively, the text could be punctuated to read here, "They do not rely on the production of the thought of bodhi; they do not rely on the right view of the Greater Vehicle. We have never yet heard of edifying examples of those types who attain the penetration of other minds having verified the buddha dharma on the strength of the penetration of other minds."

8. From the old Chinese saying, "The sage does not value a one-foot jewel but gives weight to an inch of shadow [i.e. a moment of time]."

9. Both "crown of the head" and "nose" are commonly used to indicate the person, especially the "true" person.

10. The point here seems to be that, just as Xuansha is wrong in implying that the Tripiṭaka Master might actually have seen anything, so Zhongxian is wrong in assuming that Xuansha actually said anything worth criticizing.

11. This sentence is usually taken to mean that each realization is a complete expression of realization. At issue here is the traditional question of how there could be more than one buddha in a single buddha realm – as, for example, in our Sahā realm of Śākyamuni.

12. "You got my marrow" is the comment by Bodhidharma to Huike when the latter expressed his understanding of the First Ancestor's teaching by a bow.

NEWS

February 14-21, 2003

Rev. Shohaku Okumura, Director of the International Center, led a Genzo-e Sesshin (Shobogenzo Study Sesshin) at the San Francisco Zen Center. Rev. Okumura gave teisho on the "Continuous Practice" (Gyoji) chapter of Dogen Zenji's Shobogenzo. Approximately seventy people either attended the sesshin or came for the talks.

Jan. 30, 2003

Rev. Daigaku Rummé, from Hosshinji in Fukui Prefecture, Japan, was appointed as a Kokusai-fukyoshi to North America. Rev. Rummé lived for more than thirty years in Japan and practiced for more than twenty-six years at Hosshinji Monastery. On March 21, 2003, he was appointed to the Soto Zen Buddhism International Center as an Administrative Secretary.
We are looking forward to his upcoming work and activities.

Note: In this issue, no article will appear from Professor John McRae's series "Soto Zen in America."

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International Events

Oct. 15-19, 2003

The following activities will be conducted in connection with a ceremony commemorating the 80th anniversary of Soto Zen Buddhism International teaching activities in North America as well as the 80th anniversary of the founding of Zenshuji in Los Angeles, California.

1. Jukai-e, a ceremony to bestow lay precepts.
2. A ceremony to mark the 80th anniversary.
3. A memorial ceremony for the founders and past priests of Zenshuji.
4. A memorial ceremony for deceased Kaikyoshi.
5. A study meeting on Jukai-e for Kokusai fukyoshi and Dendokyoshi.

Oct. 24-26, 2003

The Soto Zen Buddhism Hawaii Office will conduct a memorial ceremony at the Sheraton Hotel, Waikiki, Honolulu, marking the 100th anniversary of Soto Zen activity in Hawaii. The main ceremonies will be:

1. A golf friendly to mark the Centennial celebration.
2. A panel discussion.
3. A welcome and exchange dinner party.
4. A memorial ceremony marking the Centennial.
5. A celebration banquet marking the Centennial.

For more information call **Soto Zen Buddhism International Center**: (415) 567-7686

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